

**BERKELEY ART MUSEUM • PACIFIC FILM ARCHIVE**  
UNIVERSITY OF CALIFORNIA

**PROGRAM GUIDE**

AL WONG UC BERKELEY MFA GRADUATE EXHIBITION MASTER TRACES, TRANSCULTURAL VISIONS ALICIA MCCARTHY & RUBY NERI WAY BAY  
DOCUMENTING VIETNAM AFRICAN FILM FESTIVAL AUTEUR, AUTHOR LUCRECIA MARTEL BERGMAN 100 SERGEI EISENSTEIN



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

## MAR

## 1/THU

- 1:15 Guided Tour WAY BAY P. 8  
 4-7 Five Tables of Tea Culture P. 8  
 4-7 Drop-In Art Making ART LAB  
 7:00 Full: Daktari P. 5  
 7:00 *The Seventh Seal* BERGMAN P. 16  
 Free First Thursday: Galleries Free All Day

## 2/FRI

- 4-9 Drop-In Art Making ART LAB  
 7:00 *Interviews with My Lai Veterans & Basic Training*  
 Introduction by Harriet Scott Chessman VIETNAM P. 14

## 3/SAT

- 11-9 Drop-In Art Making ART LAB  
 4:00 Panel Discussion: Kronos Quartet,  
*My Lai* VIETNAM P. 14  
 5:30 *Winter Soldier*  
 Introduction by David Harrington; Peter Gessner in person VIETNAM P. 14  
 8:00 *Through a Glass Darkly*  
 BERGMAN P. 16

## 4/SUN

- 11-7 Drop-In Art Making ART LAB  
 2:00 Guided Tour WAY BAY P. 8  
 3:00 Riso Printing with Unity Press  
 WORKSHOP P. 6  
 4:30 *October*  
 Judith Rosenberg on piano  
 EISENSTEIN P. 20  
 7:00 *Sacred Places*  
 Emily Chao, Christian Bruno &  
 Natalija Vekic in person  
 REVERSE ANGLE P. 25

## 5/MON

- 6:30 Gina Pell & Susan Hoffman  
 ARTS + DESIGN P. 7

## 7/WED

- 12:00 Jim Campbell ARTS + DESIGN P. 7  
 12:15 Guided Tour WAY BAY P. 8  
 3:10 *Bed and Sofa*  
 Lecture by Anne Nesbet; Judith  
 Rosenberg on piano IN FOCUS P. 19  
 7:00 *Maintenance*  
 Adele Horne in person  
 DOCUMENTARY P. 24

## 8/THU

- 12:00 Curator's Talk:  
 Stephanie Cannizzo  
 THERESA HAK KYUNG CHA P. 6  
 4-7 Drop-In Art Making ART LAB  
 7:00 *Uprise!* AFRICAN FEST P. 22

## 9/FRI

- 4-9 Drop-In Art Making ART LAB  
 4:00 *Beuys* P. 30  
 6:00 Susan Gevirtz & Syd Staiti  
 POETRY P. 6  
 7:00 *Winter Light*  
 Lecture by Bart Testa  
 BERGMAN P. 16

## 10/SAT

- 11:30, 1:00 Self-Portraits/Community  
 Portraits GALLERY + STUDIO P. 9  
 2:30-9 Drop-In Art Making ART LAB  
 3:00 *The Wild Robot*  
 ROUNDTABLE READING P. 9  
 5:00 *The Assassin*  
 Film to Table dinner follows P. 30  
 7:30 *The Silence*  
 Introduction by Bart Testa  
 BERGMAN P. 16

## 11/SUN

- 11-7 Drop-In Art Making ART LAB  
 2:00 Guided Tour WAY BAY P. 8  
 2:00 *Hearts and Minds* VIETNAM P. 15  
 4:30 *Beuys* P. 30  
 7:00 *The African Who Wanted to Fly*  
 AFRICAN FEST P. 22

## 12/MON

- 6:30 Judith Butler & Zeynep Gambetti  
 ARTS + DESIGN P. 7

## 14/WED

- 12:00 Jon Leidecker, a.k.a. Wobbly  
 ARTS + DESIGN P. 7  
 12:15 Guided Tour WAY BAY P. 8  
 3:10 *The General Line*  
 Lecture by Anne Nesbet; Judith  
 Rosenberg on piano IN FOCUS P. 19  
 7:00 *Under the Sun* DOCUMENTARY P. 24

## 15/THU

- 4-7 Drop-In Art Making ART LAB  
 7:00 *No Vietnamese Ever Called Me  
 Nigger & The Black GI*  
 Introduction by Abdul R.  
 JanMohamed VIETNAM P. 15

## 16/FRI

- 4-9 Drop-In Art Making ART LAB  
 7:00 *The Assassin* P. 30  
 7:30 *It Rains on Our Love*  
 BERGMAN SALON SCREENING P. 18

## 17/SAT

- 11-9 Drop-In Art Making ART LAB  
 1:30 Way Bay Days: Mark Johnson,  
 Claire Carlevaro, Jack von Euw,  
 Kevin Killian P. 6  
 3:00 Kearny Street  
 Workshop PRESENTATION P. 6  
 4:00 *The Burning Child*  
 Joseph Leo Koerner in person  
 P. 29  
 7:30 *The General Line*  
 Judith Rosenberg on piano  
 EISENSTEIN P. 20

## 18/SUN

- 11-7 Drop-In Art Making ART LAB  
 1:00 *Time Regained* P. 30  
 2:00 Guided Tour WAY BAY P. 8  
 3:00 *It Rains on Our Love*  
 BERGMAN SALON SCREENING P. 18  
 4:30 *Mapantsula*  
 Introduction by Cornelius  
 Moore AFRICAN FEST P. 22  
 7:00 *The Thoughts That Once We Had*  
 REVERSE ANGLE P. 25

## 19/MON

- 6:30 Irena Haiduk ARTS + DESIGN P. 7

## 21/WED

- 12:00 Lynn Hershman Leeson  
 ARTS + DESIGN P. 7  
 12:15 Guided Tour WAY BAY P. 8  
 3:10 *Earth*  
 Lecture by Anne Nesbet; Judith  
 Rosenberg on piano IN FOCUS P. 19  
 7:00 *Memory and Forgetting: Video  
 Art in Latin America*  
 Introduction by Elena Shtromberg  
 DOCUMENTARY P. 24

## 22/THU

- 4-7 Drop-In Art Making ART LAB  
 7:00 *Play the Devil* AFRICAN FEST P. 22

## 23/FRI

- 4-9 Drop-In Art Making ART LAB  
 6:00 Spectrum Summit DISCUSSION P. 6  
 7:00 *Fanny and Alexander* BERGMAN P. 17

## 24/SAT

- 11-9 Drop-In Art Making ART LAB  
 3:00 Films by Sally Cruikshank  
 MATINEES P. 31  
 5:00 *Que Viva Mexico!*  
 Film to Table dinner follows  
 EISENSTEIN P. 20  
 6:00 Awon Ohun Omnira BLACK LIFE P. 5  
 8:00 *Mister Universo* P. 31

## 25/SUN

- 11-7 Drop-In Art Making ART LAB  
 2:00 Printed Textiles with Sierra  
 Reading WORKSHOP P. 6  
 2:00 Guided Tour WAY BAY P. 8  
 2:00 *Misery and Fortune of Women*  
 EISENSTEIN P. 20  
 4:30 *All That Heaven Allows* P. 21  
 7:00 Short Films by Moustapha  
 Alassane AFRICAN FEST P. 23



- 1 *In the Intense Now*, 4.4.18, 5.4.18
- 2 *A Thousand Midnights*, 5.2.18
- 3 Theresa Hak Kyung Cha: *Other Things Seen, Other Things Heard (Ailleurs)*, 1978 (performance documentation). Photo: James Cha.
- 4 Ai Wong: *Lost Sister*, 2006 (detail).
- 5 *Ivan the Terrible, Part I*, 4.18.18, 4.21.18
- 6 *Sakyamuni Buddha*, China, 18th century (detail).
- 7 *The Holy Girl*, 5.5.18

## 28/WED

12:15 Guided Tour WAY BAY P. 8

7:00 *Mister Universo* P. 31

**AI Wong: *Lost Sister* opens** P. 10

## 29/THU

4-7 Drop-In Art Making ART LAB

7:00 *Little Dieter Needs to Fly*  
VIETNAM P. 15

## 30/FRI

4-9 Drop-In Art Making ART LAB

4:00 *Mister Universo* P. 31

7:00 *All That Heaven Allows* P. 21

## 31/SAT

11-9 Drop-In Art Making ART LAB

3:00 *Beuys* P. 30

5:30 *The Seventh Seal*  
Film to Table dinner follows  
BERGMAN P. 17

7:00 Full: Pairs P. 5

7:30 *Salaam Cinema* REVERSE ANGLE P. 25

# APR

## 1/SUN

11-7 Drop-In Art Making ART LAB

2:00 Embroidery Lab with Caroline  
Hayes Charuk WORKSHOP P. 6

2:00 Guided Tour WAY BAY P. 8

4:30 *The Magician* BERGMAN P. 17

7:00 A World Redrawn: Eisenstein  
and Brecht in Hollywood  
Zoe Beloff in person  
REVERSE ANGLE P. 25

## 2/MON

6:30 Carme Pinós ARTS + DESIGN P. 7

## 4/WED

12:00 Gregory Sholette ARTS + DESIGN P. 7

12:15 Guided Tour WAY BAY P. 8

3:10 *Que Viva Mexico!*  
Lecture by Anne Nesbet  
IN FOCUS P. 19

7:00 *In the Intense Now*  
DOCUMENTARY P. 24

## 5/THU

1:15 Guided Tour WAY BAY P. 8

4-7 Five Tables of Earth, Rock,  
Sand, and Dirt P. 8

4-7 Drop-In Art Making ART LAB

Free First Thursday: Galleries Free All Day

SFFILM Festival @ BAMPFA\*

## 6/FRI

12:00 Artist's Talk: Ai Wong  
LOST SISTER P. 8

4-9 Drop-In Art Making ART LAB

7:30 *Crisis* BERGMAN SALON SCREENING  
P. 18

SFFILM Festival @ BAMPFA\*

## 7/SAT

11-9 Drop-In Art Making ART LAB

2:00 Invitation to a Lost World  
DISCUSSION P. 8

SFFILM Festival @ BAMPFA\*

## 8/SUN

11-7 Drop-In Art Making ART LAB

2:00 Guided Tour WAY BAY P. 8

3:00 *Crisis* BERGMAN SALON SCREENING  
P. 18

SFFILM Festival @ BAMPFA\*

## 9/MON

6:30 Ian Cheng ARTS + DESIGN P. 7

## 11/WED

12:00 The Black Aesthetic  
ARTS + DESIGN P. 7

12:15 Guided Tour WAY BAY P. 8

3:10 *Alexander Nevsky*  
Lecture by Anne Nesbet  
IN FOCUS P. 19

SFFILM Festival @ BAMPFA\*

## 12/THU

4-7 Drop-In Art Making ART LAB

SFFILM Festival @ BAMPFA\*

## 13/FRI

12:00 Gallery Talk: Todd Olson  
AGONY IN EFFIGY P. 8

4-9 Drop-In Art Making ART LAB

6:00 Angel Dominguez & Kit Schluter  
POETRY P. 6

7:30 *A Ship Bound for India*  
BERGMAN SALON SCREENING P. 18

SFFILM Festival @ BAMPFA\*

## 14/SAT

11:30, 1:00 Collaged Portraits/Imagined  
Spaces GALLERY + STUDIO P. 9

1:30 Sign Language-Interpreted Tour  
WAY BAY P. 8

2:30-9 Drop-In Art Making ART LAB

3:00 *Wishtree* ROUNDTABLE READING P. 9

6:00 Zoé Samudzi, Ed Ntiri, Malika  
Crutchfield BLACK LIFE P. 5

SFFILM Festival @ BAMPFA\*

## 15/SUN

11-7 Drop-In Art Making ART LAB

2:00 Guided Tour WAY BAY P. 8

3:00 *A Ship Bound for India*  
BERGMAN SALON SCREENING P. 18

SFFILM Festival @ BAMPFA\*

## 16/MON

6:30 Angela Davis ARTS + DESIGN P. 7

## 18/WED

12:00 Porpentine Charity Heartscape  
ARTS + DESIGN P. 7

12:15 Guided Tour WAY BAY P. 8

3:10 *Ivan the Terrible, Part I*  
Lecture by Anne Nesbet  
IN FOCUS P. 19

7:00 *Strong Island*  
Les Blank Lecture by Yance  
Ford DOCUMENTARY P. 24

## 19/THU

4-7 Drop-In Art Making ART LAB

5:30 Squeak Carnwath & Susan Griffin  
READING P. 5

7:00 *Green White Green*  
AFRICAN FEST P. 23

## 20/FRI

4-9 Drop-In Art Making ART LAB

6:00 Enrique Chagoya & Rupert  
Garcia CONVERSATION P. 8

7:00 *La ciénaga*  
Introduction by Natalia Brizuela  
MARTEL P. 28

7:30 *Music in the Dark*  
BERGMAN SALON SCREENING P. 18

## 21/SAT

11-9 Drop-In Art Making ART LAB

1:00 Panel: Re-Seeing *Dictée*  
THERESA HAK KYUNG CHA P. 8

2:00 Carlos Villa: Worlds in Collision  
DISCUSSION P. 8

4:00 *The 5,000 Fingers of Dr. T.*  
MATINEES P. 31

6:00 *Ivan the Terrible, Part I*  
EISENSTEIN P. 20

8:00 *Ivan the Terrible, Part II*  
EISENSTEIN P. 20

## 22/SUN

11-3 Spring Free Family Day P. 9

11-7 Drop-In Art Making ART LAB

1:00 Alphabet Rockers FAMILY  
PERFORMANCE P. 9

2:00 Guided Tour WAY BAY P. 8

3:00 *The Red Balloon*  
FAMILY SCREENING P. 9

3:00 *Music in the Dark*  
BERGMAN SALON SCREENING P. 18

5:00 *Zama*  
Lucrecia Martel in person  
MARTEL P. 28

8:30 *The Headless Woman*  
Lucrecia Martel in person  
MARTEL P. 28

**\*SFFILM Festival @ BAMPFA**

**April 5-15**

**Titles announced March 14 at [bampfa.org](http://bampfa.org)**



8 / 9 / 10



8 *The Untold Tales of Armistead Maupin*, 4.29.18  
 9 *Luffar-Petter*, 5.30.18  
 10 *Sawdust and Tinsel*, 5.3.18

**23/MON**

6:30 Eric McDougall ARTS + DESIGN P. 7

**25/WED**

12:00 Malkia A. Cyril ARTS + DESIGN P. 7

12:15 Guided Tour WAY BAY P. 8

3:10 *Ivan the Terrible, Part II*  
 Lecture by Anne Nesbet  
 IN FOCUS P. 19

7:00 *The Manchurian Candidate*  
 Introduction by Greil Marcus  
 AUTEUR, AUTHOR P. 26

**26/THU**

4-7 Drop-In Art Making ART LAB

7:00 *The Fabulous Baron Münchhausen*  
 James Mockoski in person  
 AUTEUR, AUTHOR P. 26

**27/FRI**

3:30 Infrastructure of the Universe  
 Zachary Epcar in person P. 29

4-9 Drop-In Art Making ART LAB

5:30 *A Brief History of Time*  
 Errol Morris & Edward Frenkel in  
 conversation AUTEUR, AUTHOR P. 26

8:00 *Time Regained*  
 Introduction by Steve Wasserman  
 AUTEUR, AUTHOR P. 26

**28/SAT**

11-9 Drop-In Art Making ART LAB

3:00 *Maliglutit (Searchers)*  
 AUTEUR, AUTHOR P. 27

5:30 Way Bay Vogue Ball P. 5

5:30 *Neruda*  
 Introduction by Mark Eisner  
 AUTEUR, AUTHOR P. 27

8:15 *Jesus' Son* AUTEUR, AUTHOR P. 27

**29/SUN**

11-7 Drop-In Art Making ART LAB

2:00 Guided Tour WAY BAY P. 8

4:30 Works from the Eisner Competition  
 Student Filmmakers in Person P. 29

6:30 *The Untold Tales of Armistead Maupin*  
 Jennifer M. Kroot in person  
 AUTEUR, AUTHOR P. 27

7:00 Full: Symphony and Ballet P. 5

8:45 *The Fog of War*  
 Errol Morris in person VIETNAM P. 15

**30/MON**

6:30 Rebecca Solnit & Friends  
 ARTS + DESIGN P. 7

**MAY**

**2/WED**

12:15 Guided Tour WAY BAY P. 8

7:00 Africa and the Diaspora:  
 Short Films  
 Carlos Javier Ortiz in person  
 AFRICAN FEST P. 23

**3/THU**

1:15 Guided Tour WAY BAY P. 8

4-7 Five Tables of Animals at Home  
 and on the Farm P. 8

4-7 Drop-In Art Making ART LAB

7:00 *Sawdust and Tinsel* BERGMAN P. 17  
 Free First Thursday: Galleries Free All Day

**4/FRI**

4-9 Drop-In Art Making ART LAB

6:00 Bruce Boone & Robert  
 Glück POETRY P. 6

7:00 *In the Intense Now* P. 31

7:30 *Thirst* BERGMAN SALON  
 SCREENING P. 18

**5/SAT**

11-9 Drop-In Art Making ART LAB

1:30 Way Bay Days: Dena Beard,  
 Jeffrey Spahn, Jeff Gunderson,  
 Steve Anker P. 6

4:00 Lil B LECTURE P. 8

4:00 Way Bay on Screen P. 27

7:30 *The Holy Girl* MARTEL P. 28

**6/SUN**

11-7 Drop-In Art Making ART LAB

2:00 Guided Tour WAY BAY P. 8

3:30 *Time Regained* P. 30

4:00 Volti Vocal Ensemble  
 PERFORMANCE P. 5

4:30 *Thirst* BERGMAN SALON  
 SCREENING P. 18

7:00 *Vaya* AFRICAN FEST P. 23

**9/WED**

7:00 *The Virgin Spring* BERGMAN P. 17

**10/THU**

4-7 Drop-In Art Making ART LAB

7:00 *The Headless Woman*  
 MARTEL P. 28

**11/FRI**

4-9 Drop-In Art Making ART LAB

6:00 MFA Artists' Talk MFA 2018 P. 8

6:30 *Eight Hours Don't Make a Day*,  
 Part 1 P. 21

8:30 *Eight Hours Don't Make a Day*,  
 Part 2 P. 21

**The 48th Annual UC Berkeley MFA  
 Graduate Exhibition opens** P. 11

**12/SAT**

11:30, 1:00 Ink-Brush Landscapes  
 GALLERY + STUDIO P. 9

2:30-9 Drop-In Art Making ART LAB

3:00 *A Mystery Bigger than Big*  
 ROUNDTABLE READING P. 9

4:30 *Eight Hours Don't Make a Day*,  
 Part 3 P. 21

6:45 *Eight Hours Don't Make a Day*,  
 Part 4 P. 21

8:30 *Eight Hours Don't Make a Day*,  
 Part 5 P. 21

**13/SUN**

11-7 Drop-In Art Making ART LAB

11:30 *Eight Hours Don't Make a Day*,  
 Part 1 P. 21

1:30 *Eight Hours Don't Make a Day*,  
 Part 2 P. 21

3:45 *Eight Hours Don't Make a Day*,  
 Part 3 P. 21

6:00 *Eight Hours Don't Make a Day*,  
 Part 4 P. 21

7:45 *Eight Hours Don't Make a Day*,  
 Part 5 P. 21

**16/WED**

**Master Traces, Transcultural Visions**  
 opens P. 12

**17/THU**

4-7 Drop-In Art Making ART LAB

**18/FRI**

4-9 Drop-In Art Making ART LAB

6:00 Language Project with  
 Shaghayegh Cyrus  
 WORKSHOP P. 6

**19/SAT**

11-9 Drop-In Art Making ART LAB

**20/SUN**

11-7 Drop-In Art Making ART LAB

**23/WED**

6:00 Lecture: Alicia McCarthy &  
 Ruby Neri P. 8

**Alicia McCarthy and Ruby Neri**  
 / MATRIX 270 opens P. 11

**24/THU**

4-7 Drop-In Art Making ART LAB

**25/FRI**

4-9 Drop-In Art Making ART LAB

**26/SAT**

11-9 Drop-In Art Making ART LAB

6:00 Benjamin Michel BLACK LIFE P. 5

**27/SUN**

11-7 Drop-In Art Making ART LAB

**29/TUE**

7:00 Full: Cities P. 5

**30/WED**

3:00 Greta Garbo Rareties  
 Illustrated lecture by Jon  
 Wengström; Stephen Horne on  
 piano P. 17

**31/THU**

4-7 Drop-In Art Making ART LAB



1 / 2 / 3 / 4 / 5

## FULL

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

### Full: Daktari

[THURSDAY / 3.1.18 / 7:00](#)

Programmed by Karen Seneferu

Daktari Dance Medicine Collective explores the mediums of drum, movement, meditation, and ritual, illuminating the African spirit.

### Full: Pairs

[SATURDAY / 3.31.18 / 7:00](#)

Programmed by Berkeley Symphony with Anna Clyne

A night of harmonious pairings. Berkeley Symphony musicians and friends play compositions by Berkeley Sounds composer fellows paired with pieces written by their mentors: Aiyana Braun with Jennifer Higdon; Ursula Kwong-Brown with Myra Melford; Peter Shin with Ted Hearne; and Anna Clyne with Julia Wolfe.

### Full: Symphony and Ballet

[SUNDAY / 4.29.18 / 7:00](#)

Programmed by Berkeley Symphony with Anna Clyne

Berkeley Sounds composer fellows join forces with the choreographers and dancers of Berkeley Ballet Theater to explore what magical results occur when music meets dance. World premieres of small-ensemble pieces written by Aiyana Braun, Peter Shin, and Ursula Kwong-Brown are matched with work by choreographers Laura O'Malley, Keon Saghari, and Vanessa Thiessen.

### Full: Cities

[TUESDAY / 5.29.18 / 7:00](#)

Programmed by Berkeley Symphony with Anna Clyne

Works by composers from three continents come together to soak in the full moon's glow. Berkeley Symphony musicians and friends perform six small-ensemble pieces by living composers from three cities: two from San Francisco, two from Hamburg, and two from Shanghai.

Please note: Seating for Full is limited.

Full is made possible with the generous support of the BAMPFA Trustees.

## PERFORMANCES

### Way Bay Vogue Ball

[SATURDAY / 4.28.18 / 5:30](#)

"Greetings QUEENS! Are you ready to SLAY the Bay and take the CROWN? Get your lqqs ready, we have four cash prize categories for you to compete in and the countdown starts . . . NOW!" Come witness this epic gathering of the Bay's drag and ballroom scene, or enter the competition and walk the runway. Hosted by Vogue and Tone's Sir JoQ and legendary DJ Spiider.

### Volti Vocal Ensemble

[SUNDAY / 5.6.18 / 4:00](#)

San Francisco vocal ensemble Volti presents a program of contemporary American music, featuring new music by two Bay Area composers, Dany Clay and Robin Estrada, as well as a premiere from Lithuanian American composer Žibuoklé Martinaityté.

## READING

### Squeak Carnwath and Susan Griffin

[THURSDAY / 4.19.18 / 5:30](#)

In conjunction with the exhibition **Way Bay**, this event highlights two recent books from Kelly's Cove Press. Oakland-based artist Squeak Carnwath introduces *Horizon on Fire: Works on Paper 1979–2013, Art by Squeak Carnwath*; radical feminist philosopher, essayist, and playwright Susan Griffin talks about Viola Frey, the subject of her essay in *Women & Men: The Art of Viola Frey*. They are joined by publisher Bart Schneider.

## BLACK LIFE

Programmed by Chika Okoye and David Brazil

### Awon Ohun Omnira

[SATURDAY / 3.24.18 / 6:00](#)

East Bay choir Awon Ohun Omnira taps into the roots of African faith and culture through old Yoruba songs that honor the ancestors and praise the divine, and through the Ring Shout, a feature of the invisible church of enslaved Africans. You are invited to participate in this moving performance.

### Zoé Samudzi, Ed Ntiri, Malika Crutchfield

[SATURDAY / 4.14.18 / 6:00](#)

We welcome you to a panel presentation and conversation with photographers Zoé Samudzi, Ed Ntiri, and Malika Crutchfield about their photographic practices, the politics of images, and the changing nature of the medium.

### Benjamin Michel

[SATURDAY / 5.26.18 / 6:00](#)

Filmmaker Benjamin Michel presents "Melanin in Cinema," exploring the works of African-descended directors, past and present, who challenge the medium through their artistic voices. This presentation seeks to enlighten, engage, and inspire audiences to think more widely and deeply about films produced by people of color.

- 1 Daktari Dance Medicine Collective, 3.1.18
- 2 Berkeley Ballet Theater, 4.29.18
- 3 Way Bay Vogue Ball, 4.28.18
- 4 Anna Clyne, 3.31.18, 5.29.18
- 5 Ed Ntiri, 4.14.18

Unless otherwise noted, all events are included with admission.



6 / 7 / 8 / 9 / 10 / 11 / 12 / 13 / 14 / 15 / 16

## POETRY

Programmed by Evan Kennedy

### Susan Gevirtz and Syd Staiti

FRIDAY / 3.9.18 / 6:00

Susan Gevirtz's books of poetry include *Hotel abc* and *AERODROME ORION & Starry Messenger*. A recent affiliate at Headlands Center for the Arts, Gevirtz sometimes works with sound artists, currently with vocalist Katt Atchley. Syd Staiti is author of *The Undying Present* and the chapbook *In the Stitches*.

### Angel Dominguez and Kit Schluter

FRIDAY / 4.13.18 / 6:00

Angel Dominguez is a Los Angeles-born Latinx poet and performance artist of Yucatec Mayan descent; he is the author of *Desgraciado* and *Black Lavender Milk*. Kit Schluter has translated books by Amandine André, Anne Kawala, Jaime Saenz, Michel Surya, and Marcel Schwob. His poetry and stories have appeared in *Boston Review*, *BOMB*, and *Hyperallergic*.

### Bruce Boone and Robert Glück

FRIDAY / 5.4.18 / 6:00

Bruce Boone, part of the New Narrative group from the start, is best known as author of *My Walk with Bob* and *Century of Clouds*. Robert Glück is the author of two novels, *Margery Kempe* and *Jack the Modernist*; two collections of stories; and several books of poetry. *Parables*, a collaboration with Cuban artist Toirac, will be published in 2018.

## WORKSHOPS

### Riso Printing with Unity Press

SUNDAY / 3.4.18 / 3:00

Unity Queer Skateboarding is an Oakland-based zine press and skate crew founded by artist Jeffrey Cheung. Hang out with the Unity team for a day of zine making and free printing on the Art Lab Risograph machine. Art and printing supplies provided; first come, first served. DJ set and broadcast by Lower Grand Radio.

### Printed Textiles with Sierra Reading

SUNDAY / 3.25.18 / 2:00

Programmed by Lukaza Branfman-Verissimo

Did you know that fabric can tell a story? Printed imagery on textiles has been a way for people to record and share their stories for generations. Join in that history and learn how to print a repeating textile pattern with artist Sierra Reading.

### Embroidery Lab with Caroline Hayes Charuk

SUNDAY / 4.1.18 / 2:00

Programmed by Lukaza Branfman-Verissimo

Try your hand at multiple embroidery techniques and walk away with a stitched sampler and a finished project! Everyone age ten and up is welcome at this workshop with Oakland-based artist Caroline Hayes Charuk.

### Language Project with Shaghayegh Cyrus

FRIDAY / 5.18.18 / 6:00

Programmed by Lukaza Branfman-Verissimo

Through participatory performance, storytelling, and recording, we will spend time exchanging our histories and learning one another's languages, facilitated by Iranian-born, Bay Area-based artist Shaghayegh Cyrus.

## GALLERY TALKS, LECTURES & DISCUSSIONS

### Curator's Talk: Stephanie Cannizzo on Theresa Hak Kyung Cha

THURSDAY / 3.8.18 / 12:00

Join Assistant Curator Stephanie Cannizzo for a walk-through of **Theresa Hak Kyung Cha: Avant Dictionnaire** that explores Cha's art through the lens of her influential artist's book, weaving in Cha's long history with UC Berkeley and BAMPFA.

### Way Bay Days: Short Talks on Eight Bay Area Artists

Dive deep into **Way Bay** with two multipart programs. Each of the varied and provocative speakers takes on one Bay Area artist, sharing fascinating histories and individual stories.

SATURDAY / 3.17.18 / 1:30

Mark Johnson on SABURO HASEGAWA

Claire Carlevaro on RUTH WALL

Jack von Euw on LUDWIG CHORIS

Kevin Killian on HARRY JACOBUS

SATURDAY / 5.5.18 / 1:30

Dena Beard on XARA THUSTRA

Jeffrey Spahn on KAY SEKIMACHI

Jeff Gunderson on CARLOS VILLA

Steve Anker on ALICE ANNE PARKER (SEVERSON)

### Kearny Street Workshop: Evolving Legacy

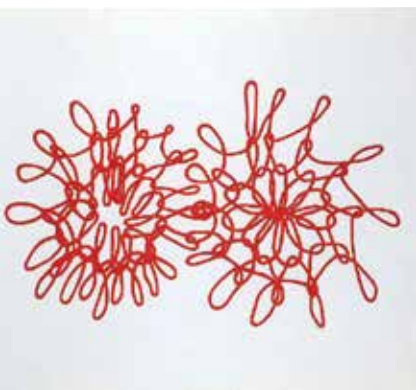
SATURDAY / 3.17.18 / 3:00

In conjunction with **Way Bay**, join us in celebrating the forty-fifth anniversary of San Francisco-based Kearny Street Workshop, the oldest Asian Pacific American multidisciplinary arts organization in the country. Artist and former KSW Director Nancy Hom presents a new mandala project with imagery from the KSW community. Hear stories, see pieces from the KSW poster archive, and enjoy a performance by multidisciplinary band Jyun Jyun Show.

### House of Malico: Spectrum Summit

FRIDAY / 3.23.18 / 6:00

Oakland-based art production organization House of Malico presents a discussion exploring contemporary issues impacting the social, cultural, and mental health of black people. View filmed panel discussions centering on transformative self-care practices and join in a Q&A with select summit moderators.



## ARTS + DESIGN MONDAYS @ BAMPFA

### PUBLIC (RE)ASSEMBLY

Admission free, unless otherwise indicated

What is the role of public assembly in our current moment? Are new models necessary to respond artistically and technologically to our political climate? Exploring the many associations of the word *assembly*, this lecture series challenges us to think about the democratic right to assemble, recalls the artistic history of assemblage, and considers how UC Berkeley might reimagine the “school assembly” as a site of social transformation. Doors open at 6 p.m. See [bampfa.org](http://bampfa.org) or [artsdesign.berkeley.edu/mondays](http://artsdesign.berkeley.edu/mondays) for details.

**Gina Pell and Susan Hoffman**

Monday / 3.5.18 / 6:30

**Judith Butler and Zeynep Gambetti\***

Monday / 3.12.18 / 6:30

**Irena Haiduk**

Monday / 3.19.18 / 6:30

**Carme Pinós**

Monday / 4.2.18 / 6:30

**Ian Cheng**

Monday / 4.9.18 / 6:30

**Angela Davis\***

Monday / 4.16.18 / 6:30

**Eric McDougall**

Monday / 4.23.18 / 6:30

**Rebecca Solnit, Dacher Keltner, Dan Kammen, Shannon Jackson, and Friends of the Bay Area Book Festival\***

Monday / 4.30.18 / 6:30

\*Tickets required; available ten days in advance at [artsdesign.berkeley.edu/mondays](http://artsdesign.berkeley.edu/mondays)

**Arts + Design Mondays @ BAMPFA** is organized and sponsored by UC Berkeley’s Arts + Design Initiative. The series is cocurated by the Arts Research Center; Art, Technology, and Culture Colloquium; Berkeley Center for New Media; Graduate School of Journalism; Jacobs Institute for Design Innovation; Regents’ Lectureship Program; Department of Art Practice; Doreen B. Townsend Center for the Humanities; and Department of English, all at UC Berkeley. In-kind support is provided by BAMPFA.

## ARTS + DESIGN WEDNESDAYS @ BAMPFA

### EXPERIMENT AND EXPLORATION

Admission free

This series explores the exciting world of the Bay Area’s alternative, underground, and experimental media arts communities and the ways they have transformed contemporary art and media culture. Led by UC Berkeley Associate Professor of Film and Media Jeffrey Skoller, the series engages prominent media artists, curators, and critics to explore the idea of experimentalism in art as a risk-taking approach to creative expression and as a philosophical position that emphasizes art as process and invention over product and professional mastery. See [bampfa.org](http://bampfa.org) or [artsdesign.berkeley.edu/wednesdays](http://artsdesign.berkeley.edu/wednesdays) for details.

**Jim Campbell**

Wednesday / 3.7.18 / 12:00

**Jon Leidecker, a.k.a. Wobbly**

Wednesday / 3.14.18 / 12:00

**Lynn Hershman Leeson**

Wednesday / 3.21.18 / 12:00

**Gregory Sholette**

Wednesday / 4.4.18 / 12:00

**The Black Aesthetic**

Wednesday / 4.11.18 / 12:00

**Porpentine Charity Heartscape**

Wednesday / 4.18.18 / 12:00

**Malkia A. Cyril**

Wednesday / 4.25.18 / 12:00

**Arts + Design Wednesdays @ BAMPFA** is organized and sponsored by UC Berkeley’s Arts + Design Initiative in partnership with Big Ideas courses. In-kind support is provided by BAMPFA.

6 Squeak Carnwath, 4.19.18

Photo: Peg Skorpinski

7 Susan Gevirtz and Syd Staiti, 3.9.18

8 Angel Dominguez and Kit Schluter, 4.13.18

9 Bruce Boone and Robert Glück, 5.4.18

10 Unity Press, 3.4.18

11 Sierra Reading, 3.25.18

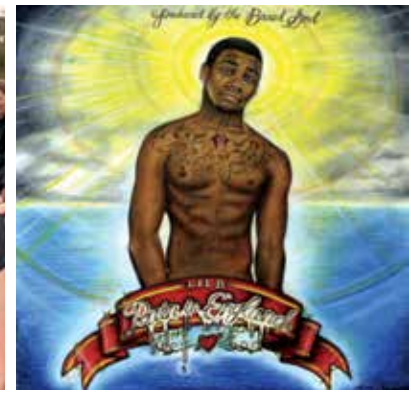
12 Embroidery Lab, 4.1.18

13 Shaghayegh Cyrus, 5.18.18

14 Kearny Street Workshop, 3.17.18

15 House of Malico, 3.23.18

16 Art from the Bay Area Shell Mounds, 4.7.18 (p. 8)



17 / 18 / 19 / 20 / 21

### Artist's Talk: Al Wong

FRIDAY / 4.6.18 / 12:00

Artist Al Wong discusses the exhibition **Lost Sister** (p. 10) in the context of his other photo installations from 2017.

### Invitation to a Lost World: 5,000 Years of Art from the Bay Area Shell Mounds

SATURDAY / 4.7.18 / 2:00

See rare archaeological objects from the shell mounds of the East Bay shoreline—traces of the fishing villages established by an ancient people thousands of years ago—and hear from a panel of Native Californian artists and others, including Kent Lightfoot, Linda Yamane, Ron Goode, Vincent Medina, Fred Velasquez, and Frank LaPena.

This event in conjunction with **Way Bay** is organized by Malcolm Margolin and cosponsored by the California Institute for Community, Art, and Nature, Phoebe A. Hearst Museum of Anthropology, and Richmond History Museum.

### Gallery Talk: Todd Olson on Agony in Effigy

FRIDAY / 4.13.18 / 12:00

Todd Olson, professor of early modern art in UC Berkeley's Department of Art History, explores the theme of female violence in two representations of Judith with the head of Holofernes on view in **Agony in Effigy: Art, Truth, Pain, and the Body**.

### Enrique Chagoya and Rupert García on Political Art

FRIDAY / 4.20.18 / 6:00

Two celebrated Bay Area artists, Rupert García and Enrique Chagoya, present a public conversation about their approaches to making politically driven artwork, their experiences of the Bay Area past and present, and ways we can think about art in relation to the current moment in political history.

### Panel Discussion: Re-Seeing *Dictee*

SATURDAY / 4.21.18 / 1:00

This panel takes a fresh look at Theresa Hak Kyung Cha's influential book *Dictee*, bringing different perspectives to bear on the relation of this key work to the rest of Cha's multifaceted oeuvre. UC Berkeley Art Practice Chair Allan deSouza moderates a discussion with UC Berkeley Professor Trinh T. Minh-ha, College for Creative Studies Professor Michael Stone-Richards, and Reese Williams, the original publisher of *Dictee*.

### Panel Discussion: Carlos Villa: Worlds in Collision

SATURDAY / 4.21.18 / 2:00

Bay Area artist Carlos Villa organized an iconic series of projects under the "Worlds in Collision" umbrella from 1976 until his passing in 2013, addressing multiculturalism, education, activism, and identity politics with the intention of shaping a more inclusive art world and art history. This program revisits Villa's legacy and refreshes these important conversations.

### Lil B: Extremely Rare Photography and Art Collection Issue #1

SATURDAY / 5.5.18 / 4:00

Berkeley recording artist Brandon "Lil B" McCartney presents photographic works and "extremely rare art," sharing his unique focus on compassion, unrestrained creative expression, and the power of positive thinking.

### MFA Artists' Talk

FRIDAY / 5.11.18 / 6:00

Meet the graduates of UC Berkeley's Master of Fine Arts program as they talk about their recent work (p. 11). This year's graduates are Maggie Lawson, Nancy Sayavong, Nicki Green, Olivia Ting, Rachel Stallings, and Sarah-Dawn Albani. BAMPFA members are invited to a reception at 7 p.m.

### Lecture: Alicia McCarthy and Ruby Neri

WEDNESDAY / 5.23.18 / 6:00

In this joint presentation, MATRIX artists Alicia McCarthy and Ruby Neri (p. 11) explore their twenty-year history of collaboration and artistic dialogue, as well as points of convergence between their individual practices.

## GUIDED TOURS

Explore the works on view in **Way Bay** with tours led by UC Berkeley graduate students on selected Wednesdays, Sundays, and Free First Thursdays. See calendar (pp. 2-3) for schedule. Sign language interpreter Patricia Lessard offers an ASL-interpreted tour on Saturday, April 14, at 1:30 p.m.

## 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](http://bampfa.org).

### ... of Tea Culture

THURSDAY / 3.1.18 / 4:00-7:00

### ... of Earth, Rock, Sand, and Dirt

THURSDAY / 4.5.18 / 4:00-7:00

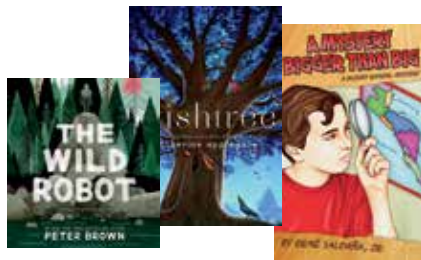
### ... of Animals at Home and on the Farm

THURSDAY / 5.3.18 / 4:00-7:00





22



- 17 Al Wong, 4.6.18
- 18 Enrique Chagoya, 4.20.18
- 19 Rupert García, 4.20.18
- 20 Alicia McCarthy and Ruby Neri, 5.23.18
- 21 Lil B, 5.5.18
- 22 Vreni Michelini Castillo, 5.12.18
- 23 Alphabet Rockers, 4.22.18

23

## FOR FAMILIES

### SECOND SATURDAYS

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

#### Gallery + Studio

For ages 6–12 with accompanying adult(s)

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

[SATURDAY / 3.10.18](#)

11:30–1:00 or 1:00–2:30

#### Self-Portraits/Community Portraits

Create mixed-media portraits of yourself and people in your community inspired by Karabo Poppy Moletsane's Art Wall project with artist Vreni Michelini Castillo. Using collage, drawing, and painting, explore the use of shapes, colors, and textures in portraiture, while experimenting with scale.

[SATURDAY / 4.14.18](#)

11:30–1:00 or 1:00–2:30

#### Through Line: Collaged Portraits/ Imagined Spaces

Inspired by Romare Bearden's *The City and its People* and other figurative works in **Way Bay**, play with collage and create a portrait of people dear to you in an imagined space that you revere. Led by artist Jennifer Kindell.

[SATURDAY / 5.12.18](#)

11:30–1:00 or 1:00–2:30

#### Ink-Brush Landscapes

Learn the basics of painting a landscape—such as how to place objects in the background, middle ground, and foreground—as you experiment with creating light and dark and other visual effects using brush and ink. Artist Raphael Noz will guide your process as you paint your own landscape scroll, learning from artworks in **Dreaming the Lost Ming**.

### Roundtable Reading

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

Young readers are invited to read aloud the opening chapters of a good book in BAMPFA's Reading Room and are given a copy to continue reading at home. No advance sign-up needed; just show up at 3 o'clock, ready to read!

[SATURDAY / 3.10.18 / 3:00](#)

#### *The Wild Robot* by Peter Brown

Reading led by Adoria Williams, librarian, Jefferson Elementary School, Berkeley

When robot Roz opens her eyes for the first time, she finds herself alone on a remote island. After battling a fierce storm and escaping a vicious bear attack, she realizes that her only hope for survival is to adapt to her surroundings and learn from the island's animal inhabitants. The island slowly starts to feel like home until, one day, the robot's mysterious past comes back to haunt her.

[SATURDAY / 4.14.18 / 3:00](#)

#### *Wishtree* by Katherine Applegate

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

Red, a tall, large-hearted oak, is a "wishtree"—people write down their wishes and tie them to her branches. Red throws her shade over the home of Samar, a gentle ten-year-old girl. When a boy attacks Red's bark and writes an ugly message aimed at Samar's family, Red realizes that her experience as a wishtree is more important than ever, and decides to do what she can.

[SATURDAY / 5.12.18 / 3:00](#)

#### *A Mystery Bigger than Big / Un misterio más grande que grandísimo* by René Saldaña

Reading led by Vreni Michelini Castillo, artist and educator

Mickey Rangel is the real deal—a smart, wisecracking fifth-grade detective with an online certificate to prove it, not to mention his solid record of solved cases. Now, everyone's talking about Natalia, the quiet new girl who doesn't interact with anyone. What's her story? Mickey is determined to crack the case! This is our first bilingual Roundtable Reading, offered in partnership with the Berkeley Public Schools' Two-Way Immersion language program.



## Spring FREE FAMILY DAY

### A Day of Art, Music & Film

[SUNDAY / 4.22.18 / 11:00–3:00](#)

Free Admission!

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

**1:00–2:00 Musical Performance: Alphabet Rockers**

**3:00 Family Matinee: The Red Balloon**

- Make art inspired by BAMPFA exhibitions and Earth Day.
  - Explore the galleries with family-oriented tours.
  - Get moving to music that moves you with Alphabet Rockers. W. Kamau Bell says their intergenerational hip-hop "creates the soundtrack for the future we want in the world."
  - Get a library card or check out a book from the Library on Wheels, pedaling over from the Berkeley Public Library with books for children and adults.
  - Take a break for kid-friendly snacks at Babette!
  - Stay for a special free screening of Albert Lamorisse's *The Red Balloon* (1956), the charming story of a lonely French boy befriended by a wondrous red balloon. Their adventures across Paris are all the more vivid in a 35mm print.
- Free tickets for the film screening will be available at the will-call table beginning at 2:00.



# AL WONG: LOST SISTER

MARCH 28–JUNE 17  
NEW EXHIBITION

**Al Wong:** *Lost Sister* is a meditation on a family member the artist never met. Though Wong's father immigrated to the United States in 1917 and the artist himself was born and raised in San Francisco, his family was able to maintain contact with relatives still living in China until the Chinese Civil War and Communist Revolution, when communication became difficult. In this series of sixty-four unique but related variations of a portrait of a young woman, the artist attempts to imagine and capture the psychological pressures felt by the subject, who was trapped in China and unable to join her family in the United States. Fifty-seven of the images incorporate the same photographic portrait—torn, cut, or shredded, the pieces reassembled into a face that is barely recognizable, and at times even psychedelic or alien. In other instances, the visage is stapled, excised, burned, or incised with pins. Consecutive manipulations of the image evoke not only the Chinese immigrant experience, but also the universal feelings of displacement and detachment that permeate immigrant communities.

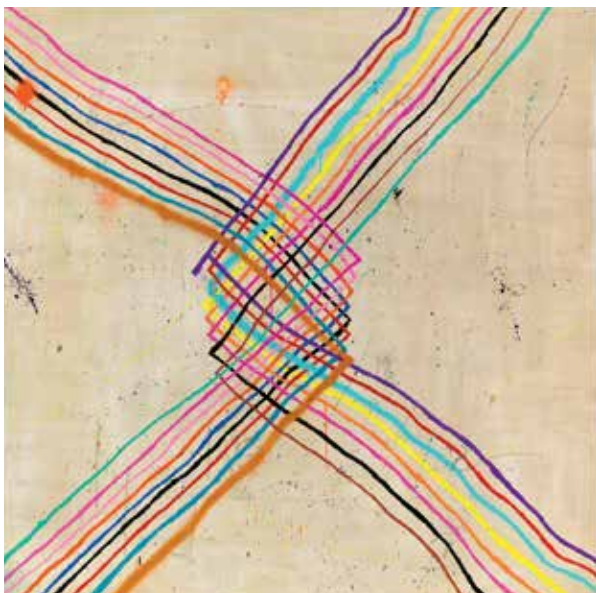
Wong taught at the San Francisco Art Institute for more than forty years and has had numerous exhibitions in San Francisco and across the country. A pioneering experimental filmmaker and artist, he often combines film, light projections, and shadows in his installation pieces. Wong's filmmaking sensibility is evident in *Lost Sister*, which is displayed, as intended by the artist, in a sequential line to mimic the frames of a moving picture.

*Lost Sister*, presented here in its entirety for the first time, is a formal exercise in collage that quietly captures the feelings of alienation, estrangement, and confinement experienced by both Chinese immigrants and family members left behind, as personal histories collided with geopolitical conflicts and revolution.

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**Al Wong:** *Lost Sister* is organized by Curatorial Assistant Matthew Coleman and Andrew W. Mellon Postdoctoral Curatorial Fellow Yi Yi Mon (Rosaline) Kyo.

Al Wong: *Lost Sister*, 2006 (detail); 64 photocollages; 11 × 8 ½ in. ea.; BAMPPFA, gift of the artist.



# ALICIA M<sup>C</sup>CARTHY and RUBY NERI

## MATRIX 270

MAY 23–AUGUST 26

NEW EXHIBITION

This exhibition convenes two artists who have collaborated and maintained a strong artistic dialogue over the last several decades, ever since they were students at the San Francisco Art Institute (SFAI). Often associated with the San Francisco Mission School, a term coined to describe a group of artists living and working in the city's Mission neighborhood in the 1990s and early 2000s, McCarthy and Neri work in different media but share a range of aesthetic affinities and artistic approaches. For this exhibition, and the celebration of the fortieth anniversary of MATRIX, the two artists have also produced a collaborative poster that will be available in the BAMPFA Store.

**Alicia McCarthy and Ruby Neri / MATRIX 270** is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Valerie Moon, curatorial assistant. The MATRIX Program is made possible with a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees.

Alicia McCarthy: *Untitled*, 2017; spray paint, latex paint, pencil, and crayon on wood; 60 × 60 in.; image courtesy of the artist and Jack Hanley Gallery.

Ruby Neri: *Untitled*, 2016; ceramic with glaze; 65 × 35 × 24 in.; courtesy of David Kordansky Gallery, Los Angeles. Photo: Lee Thompson.

# MFA

# 2018

THE 48th ANNUAL  
UC BERKELEY MASTER OF FINE ARTS  
GRADUATE EXHIBITION

MAY 11–JUNE 17

NEW EXHIBITION

Each year, BAMPFA and the University of California, Berkeley Department of Art Practice collaborate to present an exhibition of works by Berkeley Master of Fine Arts graduates. This year's exhibition includes the exceptional work of Maggie Lawson, Nancy Sayavong, Nicki Green, Olivia Ting, Rachel Stallings, and Sarah-Dawn Albani.

The 48th Annual University of California, Berkeley Master of Fine Arts Graduate Exhibition is organized by Curatorial Assistant Valerie Moon. The annual MFA exhibition is made possible by the Barbara Berelson Wiltsek Endowment.

# MASTER TRACES, TRANSCULTURAL VISIONS

MAY 16–SEPTEMBER 16

NEW EXHIBITION

Through works from South, Southeast, and East Asia as well as the Himalayas dating from the second through the twentieth centuries, this exhibition examines how Buddhist power was visually expressed and transmitted throughout Asia. The exhibition follows two traces: the perpetuation of Buddhist teachings through the creation of pantheons and lineages, and the exchange and appropriation of sacred Buddhist forms. Selected artworks from BAMPFA's collection reveal how visual practices were borrowed and traversed cultural, linguistic, and geographic boundaries.

While some works depict the basic tenets of Buddhism, such as cycles of rebirths and Buddhist cosmological space, others illustrate spiritual relationships in the Buddhist pantheon to lend power to both major and minor sacred figures. Sacred relics embedded in sculptural figures or traced footprints on the painted surface imbue the works with ritual power and spiritual presence. Portraits of religious leaders from particular lineages assert the concept of emanation, reincarnation, and teachings. And stories of the Buddha and other powerful figures provide visual lessons for everyday worshippers, while more esoteric images guide advanced practitioners through sacred meditational paths.

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**Master Traces, Transcultural Visions** is organized by Yi Yi Mon (Rosaline) Kyo, Andrew W. Mellon Postdoctoral Curatorial Fellow.

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



## BUDDHIST REALMS

THROUGH APRIL 22

Exceptional examples of Buddhist painting are featured in this presentation of art from Tibet, Nepal, India, China, and Mongolia.

*Tsongkhapa*, Tibet, 18th century (detail); mineral and vegetable pigments on cotton; 33 × 50 in.; BAMPFA, bequest of G. Eleanore Murray.



## WAY BAY

PART ONE:  
THROUGH JUNE 3

PART TWO:  
JUNE 13–SEPTEMBER 2



## JAY HEIKES MATRIX 269

THROUGH APRIL 29



## THERESA HAK KYUNG CHA AVANT DICTEE

THROUGH APRIL 22



## AGONY IN EFFIGY ART, TRUTH, PAIN, AND THE BODY

THROUGH JUNE 17



## CAL CONVERSATIONS DREAMING THE LOST MING 梦回金陵

THROUGH MAY 13



## ART WALL KARABO POPPY MOLETSANE

THROUGH JULY 15

**Way Bay** is made possible with lead support from Nion McEvoy and Leslie Berriman. Additional support is provided by Alexandra Bowes and Stephen Williamson, Rena Bransten, Gertrud V. Parker, Janie and Jeff Green, and others.

**Theresa Hak Kyung Cha: Avant Dictee** is made possible with support from the Theresa Hak Kyung Cha Archive Fund and Young Chul and Elizabeth Cha Park.

**Cal Conversations: Dreaming the Lost Ming** is organized by the students in UC Berkeley Professor Sophie Volpp's seminar Seventeenth-Century Nanjing: Painting, Theater, Memoir in conjunction with Senior Curator for Asian Art Julia White and postdoctoral fellow Yi Yi Mon (Rosaline) Kyo.

The MATRIX Program is made possible with a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees.

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

ABOVE, FROM TOP

Emma Michalitschke: *Yosemite Landscape*, 1913; oil on canvas; 50 × 44 in.; BAMPFA, gift of Emma Michalitschke.

Theresa Hak Kyung Cha: *Aveugle Voix*, 1975; performance, 63 Bluxome Street, San Francisco (rehearsal: UC Berkeley Greek Theater); BAMPFA, gift of the Theresa Hak Kyung Cha Memorial Foundation. Photo: Trip Callaghan.

Yuan Jiang: *The Garden of the Secluded Villa*, 1706 (detail); ink and color on paper; 7 ½ × 20 ⅞ in.; BAMPFA, purchase made possible through a gift from Jane Lurie.

Jay Heikes: *Zs*, 2017; wood, glue, salt, ink; 69 ½ × 40 × 3 in.; courtesy of the artist and Marianne Boesky Gallery, New York and Aspen, © Jay Heikes. Photo: Object Studies.

Francisco Goya: *Tristes presentimientos de lo que ha de acontecer* (*Gloomy presentiments of things to come*), from the series *Los desastres de la guerra* (*The Disasters of War*), 1819–23 (detail); etching, reinforced with aquatint; 11 ⅞ × 15 in.; BAMPFA, gift of Mrs. Louise Mendelsohn.

Karabo Poppy Moletsane: *Proposal for Art Wall*, 2017.



# DOCUMENTING VIETNAM

## SELF-PORTRAITS OF AMERICA AT WAR

At the time the most documented conflict in history, the Vietnam War generated a torrent of brutal images, stories, and statistics disseminated daily in mass media, bringing Americans face to face with the carnage committed in the name of freedom and prosperity. Meanwhile, journalists, filmmakers, and artists sought ways to chronicle, represent, and reflect on the war, searching for truth amid a conflict replete with fictions and lies. Fifty years after the massacre of hundreds of Vietnamese civilians by American soldiers at My Lai—an atrocity whose extent was exposed only gradually, as veterans returned with stories of war crimes—we present this series of innovative documentaries that reveal the impact of the conflict on the way Americans perceived themselves. Eschewing the drama, pathos, and pyrotechnics of conventional war movies, these films employ a straightforward, economical approach that nonetheless has a powerful and enduring impact. Many of the works, such as *In the Year of the Pig*, *Hearts and Minds*, *Time of the Locust*, and *Viet-Flakes*, recontextualize news footage and photographs to lend the documents deeper poetic and political resonance. Other films made as the war raged on, including *No Vietnamese Ever Called Me Nigger*, *The Black GI*, and *Winter Soldier*, share a chorus of voices searching for justification of the human cost of national ambitions, while two films made decades later—*Little Dieter Needs to Fly* and *The Fog of War*—feature subjects forever haunted by their participation.

This series is presented in association with Cal Performances, which presents Kronos Quartet's performance of *My Lai* on March 4 at Zellerbach Hall.

Kate MacKay, Associate Film Curator

Thanks to Dennis Doros and Amy Heller, Milestone Films; Todd Weiner and Steven Hill, UCLA Film and Television Archive; Cassie Blake, Academy Film Archive; Walter Forsberg, National Museum of African American History and Culture; Diana Kluge, Deutsche Kinemathek; Jennifer Bertani, WNET; Brian Hung, Cinema Guild; Laura Abrams, Cal Performances; Peter Gessner; Betsy Strick; Sarah Donahue and Janet Cowperthwaite, Kronos Quartet; and Tom Luddy and Cheryl Parsons, Bay Area Book Festival.



1 / 2 / 3 / 4 / 5

WEDNESDAY / 2.28.18

### IN THE YEAR OF THE PIG

7:00

EMILE DE ANTONIO (US, 1969) RESTORED 35MM PRINT

For program note, see [bampfa.org](http://bampfa.org).

FRIDAY / 3.2.18

### INTERVIEWS WITH MY LAI VETERANS

7:00

JOSEPH STRICK (US, 1970) RESTORED 35MM PRINT

INTRODUCTION Harriet Scott Chessman

*Harriet Scott Chessman has published five novels and created the libretto for the operatic piece My Lai.*

On March 16, 1968, in the course of the “search and destroy” mission in My Lai, hundreds of unarmed Vietnamese men, women, and children were slaughtered by American soldiers; many were also raped or mutilated. Initially the military lied about the number of victims, but photographs and eyewitness accounts finally made their way into the press more than a year later. In an effort to “understand this insanity,” filmmaker Joseph Strick and his crew searched throughout the United States to find the five veterans willing to disobey the army’s orders not to talk about the massacre.

Photographed by Haskell Wexler, Richard Pearce. With Richard Hammer, Gary Garfalo, Garry Crossley, Vernardo Simpson. (22 mins, Color, 35mm, From Academy Film Archive, permission Betsy Strick)

WITH

### BASIC TRAINING

FREDERICK WISEMAN (US, 1971)

*Basic Training* follows a company of enlisted men through nine weeks of physical and ideological training at Fort Knox in the summer of 1970. While the instructors assert that the US Army is undefeatable, some recruits struggle with the exercises, and others question the validity of the war; one African American soldier argues that he has no country for which to fight. “The implication is clear: in a short space of time, ordinary men can be trained to kill with maximum efficiency” (Martyn Bamber).

Photographed by Wiseman. (89 mins, B&W, 16mm, From Zipporah Films)

WHITESBURG EPIC (Appalshop, US, 1971). Restored Print. Appalachian teens survey their neighbors about their opinions on opportunities for the young and the war in Vietnam. (8 mins, B&W, 16mm, From Appalshop)

Total running time: 119 mins

SATURDAY / 3.3.18

### PANEL DISCUSSION: KRONOS QUARTET, MY LAI

4:00

Free Admission!

Tickets available at Will Call beginning at 3 p.m. Gallery admission not included.

Kronos Quartet’s collaboration with composer Jonathan Berger and novelist Harriet Scott Chessman, *My Lai* revisits the horrors of the massacre and its aftermath from the perspective of the heroic helicopter pilot, Hugh Thompson Jr., who tried to intervene. Join Berger, Chessman, Kronos Quartet’s David Harrington, vocalist Rinde Eckert, instrumentalist Vân-Anh Võ, and Drew Cameron of the Combat Paper Project for a conversation in the Barbro Osher Theater. *My Lai* will be presented by Cal Performances on Sunday, March 4, at UC Berkeley’s Zellerbach Hall; information: [calperformances.org](http://calperformances.org).

### WINTER SOLDIER

5:30

WINTERFILM COLLECTIVE (US, 1972)

INTRODUCTION David Harrington  
IN PERSON Peter Gessner

*Violinist David Harrington is the founder and artistic director of the Grammy-winning Kronos Quartet.*

After news of the My Lai massacre was finally made public, Vietnam Veterans Against the War organized the Winter Soldier investigation, a public inquiry into war crimes committed by US forces in Vietnam. In February 1971 dozens of veterans gathered in Detroit to report crimes they had witnessed or committed. The event received scant media attention at the time, but thanks to a collective of filmmakers and veterans, the proceedings were recorded and edited into one of the most powerful indictments of US participation in the war—“an unflinchingly clear-eyed extended gaze at military-brand, all-American inhumanity” (Johnny Ray Huston, *Bay Guardian*).

Photographed by Fred Aronow, Robert Fiore, David Gillis, Jeff Holstein, Michael Lesser. With Scott Camil, John Kerry. (95 mins, B&W, DigiBeta, From Milestone Films)



PRECEDED BY **TIME OF THE LOCUST** (Peter Gessner, US, 1966). "One of the first, if not the very first documentary to take aim at the war. Today, it retains its ability to stir and anger" (Peter Biskind). (13 mins, Sound by Morton Feldman, B&W, 16mm, BAMPFA collection, permission Icarus Films)

Total running time: 108 mins

SUNDAY / 3.11.18

## HEARTS AND MINDS

PETER DAVIS (US, 1974)

Peter Davis's Academy Award-winning documentary is a powerful illustration of the ignorance, inhumanity, and duplicity of the arguments for US involvement in the Vietnam War made by those in power. Interviews with military brass, soldiers, parents, veterans, activists, and victims of the war are interspersed with scenes of battles, bombings, parades, football games, and funerals. This sweeping look at the war's effects on both North and South Vietnamese and on Americans themselves "holds up a mirror to our national conscience, forcing upon us an assessment of our own immoralities and a probe of the values that created them" (Judith Crist).

Photographed by Richard Pearce. With Daniel Ellsberg, William Westmoreland, Nguyen Khanh. (112 mins, Color, 35mm, From Rainbow Releasing)

PRECEDED BY **VIET-FLAKES** (Carolee Schneemann, US, 1966). Accompanied by James Tenney's sound collage, Schneemann uses a magnifying glass to travel through images from news reports on Vietnam War atrocities, as if trying to get closer to the truth hidden within. "One of the most effective indictments of the Vietnam War ever made" (Robert Enright). (8 mins, B&W, 16mm, From Film-Makers' Cooperative)

Total running time: 120 mins

- 1 *Hearts and Minds*, 3.11.18
- 2 *Basic Training*, 3.2.18
- 3 *Winter Soldier*, 3.3.18

THURSDAY / 3.15.18

## NO VIETNAMESE EVER CALLED ME NIGGER

7:00

DAVID LOEB WEISS (US, 1968) 4K DIGITAL RESTORATION

INTRODUCTION Abdul R. JanMohamed

*Abdul JanMohamed is a professor of English at UC Berkeley specializing in critical theory and African American and cultural studies.*

A disproportionate number of African Americans were drafted or enlisted and died in Vietnam. As the civil rights and black power movements succeeded in raising awareness, the purported goal of the war, to preserve freedom and democracy, seemed disingenuous to many black citizens who were still fighting for equality in the United States. *No Vietnamese Ever Called Me Nigger* features interviews with three black veterans describing the structural racism they experience along with candid conversations with participants and onlookers at the 1967 Spring Mobilization March in Harlem.

Photographed by Michael Wadley, Richard Adams. (76 mins, B&W, DCP, From National Museum of African American History and Culture, permission Cinema Guild)

FOLLOWED BY

## THE BLACK GI

KENT GARRETT (US, 1970)

Made for the groundbreaking television series *Black Journal*, Kent Garrett's *The Black GI* summarizes the history of African Americans in the military and features candid commentary from soldiers, ranked officers, and politicians about the racism that defined black soldiers' different experiences of the war.

(54 mins, Color, DCP, From National Museum of African American History and Culture, permission WNET)

Total running time: 130 mins

- 4 *Little Dieter Needs to Fly*, 3.29.18
- 5 *No Vietnamese Ever Called Me Nigger*, 3.15.18

THURSDAY / 3.29.18

## LITTLE DIETER NEEDS TO FLY

7:00

WERNER HERZOG (GERMANY/UK/France, 1997) IMPORTED 35MM PRINT

Dieter Dengler's passionate desire to fly brought him from war-ravaged Germany to the United States in the 1950s. In 1966 Dengler's US Navy bomber was downed by antiaircraft fire during a mission in Laos and he became a prisoner of war. Herzog films Dengler telling his astonishing story near his birthplace in Germany, at his home on Mount Tamalpais, and in Laos and Thailand, where, with the help of locals, Dengler reenacts the tortures he endured and explains how he survived. Despite Dengler's rapid-fire, unsentimental narration, Herzog presents him as haunted, a fugitive from death, still mindful of lost comrades and the victims of his bombs.

Photographed by Peter Zeitlinger, Les Blank. With Dieter Dengler, Eugene Deatrick. (80 mins, Color, 35mm, From Deutsche Kinemathek - Museum für Film und Fernsehen, permission Werner Herzog Filmproduktion)

PRECEDED BY **HYBRID** (Jack Chambers, Canada, 1967). Chambers combines footage of the cultivation of hybrid roses with Vietnam War imagery in a disturbing condemnation of the destructive consequences of unchecked human power. (15 mins, Silent, Color, 16mm, From CFMDC)

Total running time: 95 mins

SUNDAY / 4.29.18

## THE FOG OF WAR: ELEVEN LESSONS FROM THE LIFE OF ROBERT S. MCNAMARA

8:45

ERROL MORRIS (US, 2003)

IN PERSON Errol Morris

Built around interviews with former Secretary of Defense Robert S. McNamara, the Academy Award-winning *The Fog of War* is a haunted retrospective reflection on the application of US military power from World War II through the war in Vietnam. McNamara reminisces about his childhood, education (at UC Berkeley), and family life in addition to his professional career. As compelling as it is chilling, the film skillfully illustrates McNamara's "lessons" on various themes—empathizing with your enemy, the limits of reason, proportionality in war, the need to do evil to do good—with archival footage, declassified White House recordings, animation, and an immersive soundtrack by Philip Glass.

Photographed by Robert Chappel, Peter Donahue. (87 mins, Color, 35mm, From Sony Pictures Classics)



# BERGMAN <sup>100</sup> THE SILENCE OF GOD

Throughout 2018, BAMPFA celebrates the artistic legacy of Ingmar Bergman (1918–2007) on the centenary of his birth, presenting multiple series that illuminate different dimensions of the director’s career. This spring, for our second thematic installment, we focus on Bergman’s metaphysical investigations, with his so-called “God Trilogy”—*Through a Glass Darkly*, *Winter Light*, and *The Silence*—as centerpiece. Film scholar Bart Testa joins us for two nights and will give a keynote lecture on March 9 offering insights into the perennial questioning of God in Bergman’s cinema. We also highlight actor Max von Sydow’s essential contribution to Bergman’s work in roles from the soul-searching knight of *The Seventh Seal* to the aggrieved father of *The Virgin Spring*, and present a 35mm print of Bergman’s masterful and beloved *Fanny and Alexander*.

Showcasing many high-quality prints as well as recent digital restorations, this yearlong retrospective is an opportunity to rediscover—or discover for the first time—the many facets of this marvelous director. Running concurrently with the series in the Barbro Osher Theater, presentations in Theater 2 offer a more intimate, salon-style experience of early, rarely screened Bergman works (see p. 18).

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



1 / 2 / 3 / 4 / 5



THURSDAY / 3.1.18

## THE SEVENTH SEAL

7:00

INGMAR BERGMAN (SWEDEN, 1957) BAMPFA COLLECTION PRINT

REPEATS SATURDAY / 3.31.18

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

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

SATURDAY / 3.3.18

## THROUGH A GLASS DARKLY

8:00

INGMAR BERGMAN (SWEDEN, 1961) 35MM PRINT

(*Såsom i en spegel*). *Through a Glass Darkly* is the first work in Bergman’s “God trilogy.” Karin (Harriet Andersson), daughter, wife, and recently released mental patient, convalesces at her family’s seaside summer cabin, where the men in her life have hardly a clue what emotional sustenance she might require. Her father (Gunnar Björnstrand) and husband (Max von Sydow), both cold, self-absorbed intellectuals, distance themselves . . . while Karin increasingly fixates on her vulnerable and sexually susceptible younger brother. That Karin is to be consumed in the search for God is the film’s ever-controversial premise, made all the more provocative by the implied eternal detachment of Bergman’s (significantly male) God” (Barbara Scharres).

Written by Bergman. Photographed by Sven Nykvist. With Harriet Andersson, Max von Sydow, Gunnar Björnstrand, Lars Passgård. (89 mins, In Swedish with English subtitles, B&W, 35mm, From Janus Films)

FRIDAY / 3.9.18

## WINTER LIGHT

7:00

INGMAR BERGMAN (SWEDEN, 1963)

LECTURE Bart Testa

*Bart Testa is a senior lecturer at Innis College and the Cinema Studies Institute at the University of Toronto. Preceding the film, he will deliver a keynote lecture (c. 50 mins) on the silence of God in Bergman’s cinema.*

(*Nattvardsgästerna*). *Winter Light* is the central film in Bergman’s so-called “God trilogy.” Gunnar Björnstrand plays the doubting Tomas, pastor of a dwindling rural parish. Tomas is an isolated individual, haunted by “God’s silence” and indifferent to the physical, whether in the person of the schoolmistress Märta (Ingrid Thulin) or Christ himself. When a local fisherman (Max von Sydow) comes to him stupefied by fear of the atom bomb, Tomas cannot meet his gaze. The film’s spare style, which prefigures the modernist *Persona*, is one of gazes and avoidances, and the visual articulation of contradiction: bathed in bright winter light, Tomas becomes free from God. JUDY BLOCH

Written by Bergman. Photographed by Sven Nykvist. With Ingrid Thulin, Gunnar Björnstrand, Max von Sydow, Gunnel Lindblom. (80 mins plus c. 50 mins lecture, In Swedish with English subtitles, B&W, DCP, From Janus Films)

SATURDAY / 3.10.18

## THE SILENCE

7:30

INGMAR BERGMAN (SWEDEN, 1963)

INTRODUCTION Bart Testa

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





- 1 *The Seventh Seal*, 3.1.18, 3.31.18
- 2 *Through a Glass Darkly*, 3.3.18
- 3 *Winter Light*, 3.9.18
- 4 *The Silence*, 3.10.18
- 5 *Fanny and Alexander*, 3.23.18

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

FRIDAY / 3.23.18

## FANNY AND ALEXANDER

7:00

INGMAR BERGMAN (SWEDEN, 1982) 35MM PRINT

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

This is the theatrical version of *Fanny and Alexander*; later this year, BAMPFA will present the television version, which runs 312 minutes.

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

SATURDAY / 3.31.18

## THE SEVENTH SEAL

5:30

INGMAR BERGMAN (SWEDEN, 1957)

SEE THURSDAY / 3.1.18

FILM TO TABLE DINNER FOLLOWS (P. 18)

SUNDAY / 4.1.18

## THE MAGICIAN

4:30

INGMAR BERGMAN (SWEDEN, 1958) 35MM PRINT

(*Ansiktet*, a.k.a. *The Face*). A carriage bumps along a wooded path. Inside is a magician (Max von Sydow) and his entourage, including his young assistant and wife (Ingrid Thulin) and an ancient auntie. They are a down-at-the-heels lot, curious about the devil out in the woods and about death, which joins them in their

carriage. There are hints of *Persona*, *Fanny and Alexander*, and *Scenes from a Marriage* here, but with its fairytale landscape, Expressionist sets, and old-dark-lab sci-fi, *The Magician* asks to be taken on its own terms. Max the mesmerist and Bergman the magician, each with his "apparatus," effect the willing suspension of belief. JUDY BLOCH

Written by Bergman. Photographed by Gunnar Fischer. With Max von Sydow, Ingrid Thulin, Gunnar Björnstrand, Bibi Andersson. (100 mins, In Swedish with English subtitles, B&W, 35mm, From Janus Films)

THURSDAY / 5.3.18

## SAWDUST AND TINSEL

7:00

INGMAR BERGMAN (SWEDEN, 1953)

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

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

WEDNESDAY / 5.9.18

## THE VIRGIN SPRING

7:00

INGMAR BERGMAN (SWEDEN, 1960)

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

Written by Ulla Isaksson, based on the 14th-century ballad "Töre's Daughter in Vänge." Photographed by Sven Nykvist. With Max von Sydow, Birgitta Valberg, Gunnel Lindblom, Birgitta Pettersson. (89 mins, In Swedish with English subtitles, B&W, 35mm, From Janus Films)



## SPECIAL SCREENING

WEDNESDAY / 5.30.18

### GRETA GARBO RARITIES

3:00

COPIRENTED WITH THE SAN FRANCISCO SILENT FILM FESTIVAL

ILLUSTRATED LECTURE Jon Wengström  
LIVE MUSIC Stephen Horne on piano

*Jon Wengström is curator of the archival film collections at the Svenska Filminstitutet, Stockholm.*

These rarely screened 35mm film fragments, commercials, and newsreels from the archives of the Swedish Film Institute depict Greta Garbo at various points throughout her career. Our guest presenter Jon Wengström, who will receive an award for his exceptional work as a film archivist from the San Francisco Silent Film Festival (May 31–June 3), offers context for the works.

**REKLAMFILM PUB GRETA GARBO** Lasse Ring, Sweden, 1921, 4 mins @ 18fps, Swedish intertitles with English e-titling, B&W

**LUFFAR-PETTER (FRAGMENT)** Erik A. Petschler, Sweden, 1922, 9 mins @ 18fps, Swedish intertitles with English e-titling, B&W

**GRETA GARBO ON THE SWEDISH AMERICAN LINE** Sweden, 1929, 1 min @ 22fps, Swedish intertitles with English e-titling, B&W

**THE DIVINE WOMAN (FRAGMENTS)** Victor Seastrom, US, 1928, 10 mins @ 22fps, Russian intertitles with English e-titling, and 1 min @ 22 fps, Swedish intertitles with English e-titling, B&W

**THE SWEDISH CROWN PRINCE IN HOLLYWOOD** Sweden, 1926, 12 mins @ 20fps, Swedish intertitles with English e-titling, B&W/Color

**TEST FILM GRETA GARBO** US, 1948, 5 mins @ 24fps, B&W

Total running time: c. 75 mins, Silent, 35mm, From Svenska Filminstitutet

^ *The Divine Woman*

# BERGMAN 100

## THE EARLY YEARS

SALON SCREENINGS IN THEATER 2

Complementing the Ingmar Bergman retrospective in the Barbro Osher Theater (p. 16), screenings in Theater 2 on BAMPFA's lower level invite you to enjoy the director's work in an intimate, salon-style setting. In spring, we present rarely screened early works that reveal the beginnings of Bergman's career.

Regular film ticket prices apply.

*Thirst*, 5.4.18, 5.6.18



### IT RAINS ON OUR LOVE

INGMAR BERGMAN (SWEDEN, 1946)

FRIDAY / 3.16.18 / 7:30

SUNDAY / 3.18.18 / 3:00

*(Det regnar på vår kärlek)*. Two young people try to protect a fragile love on the margins of society. Although *It Rains on Our Love* is perhaps the most schematic of Bergman's early films about adolescents in crisis, with the guardians and adversaries of young love appearing in near-allegorical form, it is also the least tortured. The scenes of idyll and refuge for persecuted young lovers, more fleeting and vulnerable in his other films, here have a warmth that Swedish critics greeted with positive relief after the "distorted sexuality" of *Crisis*. An overall tone of naiveté peppered with burlesque irony makes this one of the most optimistic of Bergman's early films. MARK SANDBERG

Written by Bergman, Herbert Grevenius, based on the play *Bra människor* (*Decent People*) by Oskar Braaten. Photographed by Hilding Bladh, Göran Strindberg. With Barbro Kollberg, Birger Malmsten, Gösta Cederlund, Ludde Gentzel. (95 mins, In Swedish with English subtitles, B&W, DCP, From Folkets Hus och Parker)

### CRISIS

INGMAR BERGMAN (SWEDEN, 1946)

FRIDAY / 4.6.18 / 7:30

SUNDAY / 4.8.18 / 3:00

*(Kris)*. The seductions and disillusionments of city life play counterpoint to provincial goodness in this morality tale of a young daughter pulled between the worlds of her two mothers. Bergman later disclaimed responsibility for the story by saying, "If someone had asked me to film the telephone catalogue I would have done so." One can imagine that Bergman's version of the phone book at this point might have been the same fascinating jumble of cinematic styles that one can find in *Crisis*, where the French cinema of the thirties meets expressionistic lighting and an early attempt at a Bergmanian dream sequence. MARK SANDBERG

Written by Bergman, based on the radio play *Moderhertjet* (*Mother Heart*) by Leck Fischer. Photographed by Gösta Roosling. With Inga Landgré, Stig Olin, Dagny Lund, Marianne Löfgren. (93 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

### A SHIP BOUND FOR INDIA

INGMAR BERGMAN (SWEDEN, 1947)

FRIDAY / 4.13.18 / 7:30

SUNDAY / 4.15.18 / 3:00

*(Skepp till Indienland)*. A salvage boat provides the claustrophobic but fascinating space for this narrative of filial revolt against a corrupt and overbearing father. Actor Birger Malmsten, to whom Bergman usually turned when he needed the depiction of a tortured adolescent, plays the hump-backed Johannes, cowed by his father's brutality as captain of the ship. The atmosphere Bergman creates on the waterfront, intentionally reminiscent of Marcel Carné's French films, led André Bazin to enthuse about this film's "world of blinding cinematic purity." MARK SANDBERG

Written by Bergman, based on the play by Martin Söderhjelm. Photographed by Göran Strindberg. With Holger Löwenadler, Birger Malmsten, Gertrud Fridh, Anna Lindahl. (98 mins, In Swedish with English subtitles, B&W, DCP, From Folkets Hus och Parker)

### MUSIC IN THE DARK

INGMAR BERGMAN (SWEDEN, 1948)

FRIDAY / 4.20.18 / 7:30

SUNDAY / 4.22.18 / 3:00

*(Musik i mörker, a.k.a. Night Is My Future)*. The conventional storyline of *Music in the Dark* relates the developing relationship between Bengt, a young musician blinded in an accident during his military service, and Ingrid, a lower-class servant girl in the home of Bengt's parents. In *A Ship Bound for India*, blindness is a minor motif; here it is developed into a full-blown psychological study and metaphor for youthful angst. Bergman's restless early experimentation with different styles here includes the classic Hitchcock conceit of filming himself in cameo; look for a young Bergman as a passenger on the train at the end of the film. MARK SANDBERG

Written by Dagmar Edqvist, based on her novel. Photographed by Göran Strindberg. With Mai Zetterling, Birger Malmsten, Bengt Eklund, Olof Winnstrand. (88 mins, In Swedish with English subtitles, B&W, DCP, From Svenska Filminstitutet)

### THIRST

INGMAR BERGMAN (SWEDEN, 1949)

FRIDAY / 5.4.18 / 7:30

SUNDAY / 5.6.18 / 4:30

*(Törst, a.k.a. Three Strange Loves)*. A voyage across a war-scarred Europe forms the background of a married couple's collapsing relationship in Bergman's dreamlike early work, a fascinatingly untethered first run at the themes of isolation, emotional torment, and romantic masochism that would make up much of his later career. "A sort of *Voyage in Italy* revised by Sartre" (*Cinema 58*), *Thirst* focuses on a couple on a train while leaping forward and back to other relationships—a widow and her lecherous psychiatrist, a lonely dancer—all connected by a similar hopelessness. Technically remarkable, the film showcases Bergman's growing assurance at cinematic storytelling.

Written by Herbert Grevenius, based on the novel by Birgit Tengroth. Photographed by Gunnar Fischer. With Eva Henning, Birger Malmsten, Birgit Tengroth, Hasse Ekman. (84 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

### Film to Table at BABBETTE



Take "dinner and a movie" to a whole new level with our Film to Table dinners at Babbette, the cafe at BAMPFA. Following selected screenings, join an intimate group of fellow filmgoers for a four-course meal inspired by the film and planned, prepared, and served by Babbette chefs/owners Joan and Patrick in a convivial, dinner-party atmosphere.

Purchase dinner tickets in advance at [babbettecafe.com](http://babbettecafe.com) (film tickets must be purchased separately). This season's Film to Table dinners are on March 10, 24, and 31. See calendar (pp. 2-3) for films.



# IN FOCUS EISENSTEIN AND

## HIS CONTEMPORARIES

### LECTURE/SCREENING SERIES

Presented in parallel with *Sergei Eisenstein: Films That Shook the World* (p. 20), this series examines the life and works of one of the early twentieth century's most celebrated filmmakers within the historical, ideological, and theoretical contexts of his times. Each program runs approximately 170 minutes. For the complete series, which began in January, see [bampfa.org](http://bampfa.org).

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

Series organized by Senior Film Curator Susan Oxtoby and presented in conjunction with a UC Berkeley course on Eisenstein.

WEDNESDAY / 3.7.18

### BED AND SOFA

ABRAM ROOM (USSR, 1927) DIGITAL RESTORATION

LECTURE Anne Nesbet  
LIVE MUSIC Judith Rosenberg on piano

(*Tretya meshchanskaya*). One of the most delightful and outrageous early Soviet films, *Bed and Sofa* offers a surprisingly frank look at shifting values in a society still very much in transition. When Volodya moves to Moscow to look for work, he's unable to find housing. So, he moves in with his old army buddy Kolya and Kolya's wife, Lyuda. But while Kolya is away on business, a romance emerges between Lyuda and Volodya. Remarkably daring, *Bed and Sofa* is beautifully realized, with wonderful performances by its ménage-à-trois that draw you into the complexity of the emotional situation. RICHARD PEÑA

Written by Room, Viktor Shklovsky. Photographed by Grigori Giber. With Nikolai Batalov, Ludmila Semyonova, Vladimir Fogel. (74 mins, Silent with English intertitles, B&W, DCP, From MK2 and Lobster Films)

- 1 *The General Line*, 3.14.18, 3.17.18
- 2 *Bed and Sofa*, 3.7.18
- 3 *Earth*, 3.21.18



1 / 2 / 3



WEDNESDAY / 3.14.18

### THE GENERAL LINE

SERGEI EISENSTEIN, GRIGORI ALEXANDROV (USSR, 1929) BAMPFA COLLECTION

LECTURE Anne Nesbet  
LIVE MUSIC Judith Rosenberg on piano

ALSO SCREENS SATURDAY / 3.17.18 (without lecture; see *Sergei Eisenstein*, p. 20)

WEDNESDAY / 3.21.18

### EARTH

ALEXANDER DOVZHENKO (USSR, 1930) BAMPFA COLLECTION

LECTURE Anne Nesbet  
LIVE MUSIC Judith Rosenberg on piano

(*Zemlya*). *Earth* is the masterpiece of the great Ukrainian director Dovzhenko; it is also his most experimental film. There seems to be a mad logic to its imagery, yet each startling image is precisely linked to the others, much as the peasants are linked through their shared passions, miseries, and mysteries. This is how Dovzhenko tells a story—of Ukrainian villagers coming to terms with collective farming against the brutal resistance of the kulaks and the more subtle resistance of tradition. The familiar catalog of earthly symbols here reaches an apotheosis, a daring poetry in the treatment of people and animals alike. JUDY BLOCH

Written by Dovzhenko. Photographed by Danylo Demutsky. With Semyon Svashenko, Stepan Shkurat, Julia Solntseva. (81 mins, Silent with English intertitles, B&W, 35mm @ 18 fps, BAMPFA collection)

WEDNESDAY / 4.4.18

### QUE VIVA MEXICO!

SERGEI EISENSTEIN, GRIGORI ALEXANDROV (USSR, 1931/1979)

LECTURE Anne Nesbet

ALSO SCREENS SATURDAY / 3.24.18 (without lecture; see *Sergei Eisenstein*, p. 20)

In 1931, Eisenstein shot some fifty hours of film in Mexico, intended for a six-part episodic epic combining documentary and fiction to portray Mexican history and culture from the pre-Columbian era to the current day. Lack of funds, problems with backers (including novelist Upton Sinclair), and a denied visa sent Eisenstein back to Russia, the project unfinished. The version we present here was edited by Eisenstein's frequent collaborator Grigori Alexandrov based on Eisenstein's original conception; filled with memorable images, it is the closest thing to a "definitive" *Que Viva Mexico!* that exists today.

Written by Eisenstein. Photographed by Eduard Tisse. (90 mins, In Russian with English e-titling, B&W)

FOLLOWED BY *BEZHIN MEADOW (BEZHIN LUG)* (Sergei Eisenstein, USSR, 1935).

3:10

3:10

3:10

3:10

Based on both a short story by Turgenev and the true story of a Soviet boy-hero, *Bezhin Meadow* was to be an exuberant tale of the clash between peasant farmers of the Czarist era and the youthful supporters of the collectivist movement. The film exists today only in this photomontage reconstruction. (35 mins, B&W, 35mm)

WEDNESDAY / 4.11.18

### ALEXANDER NEVSKY

SERGEI EISENSTEIN (USSR, 1938)

LECTURE Anne Nesbet

(*Aleksandr Nevskii*). Eisenstein's first completed sound film, *Alexander Nevsky* features not just a score by Sergei Prokofiev, but a brilliant formal collaboration, a form of cinematic opera based on Eisenstein's theories of contrapuntal dynamics. Made on the eve of World War II, the film, though set in 1241, had the authority of a contemporary documentary: its portrayal of a nationalist hero in a peaceful village courageously confronting foreign invaders points to the imminent danger of a German invasion of Russia. The famed "Battle on the Ice" is memorable indeed, but the film's calmer, lyrical moments emphasize how life is interrupted by violence, however patriotic the call.

Written by Eisenstein, Pyotr Pavlenko. Photographed by Eduard Tisse. With Nikolai Cherkasov, Nikolai Okhlopov, Andrei Abrikozov, Vera Ivashcheva. (111 mins, In Russian with English subtitles, B&W, 35mm, From The Museum of Modern Art, permission Janus Films)

WEDNESDAY / 4.18.18

### IVAN THE TERRIBLE, PART I

SERGEI EISENSTEIN (USSR, 1944)

LECTURE Anne Nesbet

ALSO SCREENS SATURDAY / 4.21.18  
(without lecture; see *Sergei Eisenstein*, p. 20)

WEDNESDAY / 4.25.18

### IVAN THE TERRIBLE, PART II

SERGEI EISENSTEIN (USSR, 1946/1958)

LECTURE Anne Nesbet

ALSO SCREENS SATURDAY / 4.21.18  
(without lecture; see *Sergei Eisenstein*, p. 20)



- 1 *Que Viva Mexico!*, 3.24.18, 4.4.18
- 2 *October*, 3.4.18

# SERGEI EISENSTEIN

## FILMS THAT SHOOK THE WORLD

Sergei Eisenstein (1898–1948) is regarded as one of the world’s most creative, pioneering, and influential filmmakers and is among the most lauded figures in Russia’s cultural history. BAMPFA commemorates the 120th anniversary of Eisenstein’s birth with this major retrospective, presented in parallel with **In Focus: Eisenstein and His Contemporaries** (p. 19). For the complete series, which began in February, see [bampfa.org](http://bampfa.org).

Series organized by Senior Film Curator Susan Oxtoby and supported in part by grants from the Trust for Mutual Understanding and the National Endowment for the Arts.

Film Series Sponsors: Susan and Kevin Consey

Thanks to our colleagues at the Institute for Slavic, Eastern European, and Eurasian Studies, UC Berkeley; and the San Francisco Silent Film Festival.

SUNDAY / 3.4.18

### OCTOBER

4:30

SERGEI EISENSTEIN (USSR, 1928) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

(*Oktyabr*, a.k.a. *Ten Days That Shook the World*). Made to celebrate the tenth anniversary of the October Revolution, *October* has taken on newsreel status: its famously excerptable scenes of the storming of the Winter Palace are said to be more spectacular and better attended than the actual event. But to see the film now is to re-experience the shock with which its experimentation was met on its initial release. (That release was held up while Eisenstein was forced to excise footage of Trotsky, who was himself being excised from Party life.) Eisenstein’s theories of intellectual montage turned the objects and figures of recent history into metaphorical elements.

Written by Eisenstein, Grigori Alexandrov. Photographed by Eduard Tisse. With Vasily Nikandrov, Nikolai Popov, Boris Livanov, Tisse. (101 mins, Silent with Russian intertitles and English subtitles, B&W, DCP, From MK2 and Lobster Films)

1 / 2

SATURDAY / 3.17.18

### THE GENERAL LINE

7:30

SERGEI EISENSTEIN, GRIGORI ALEXANDROV (USSR, 1929) BAMPFA COLLECTION

LIVE MUSIC Judith Rosenberg on piano

ALSO SCREENS WEDNESDAY / 3.14.18 (see **In Focus**, p. 19)

(*Generalnaya liniya*, a.k.a. *Staroye i novoye*, *The Old and the New*). Eisenstein’s first contemporary, rural subject, *The General Line* tells of a peasant woman’s struggle against superstition, hostility, and greed in her attempt to form a collective and bring to it a bull, a cream separator, and a tractor. This is Eisenstein’s “Russian Gothic,” populated with wonderful types and filled with humor and earthy imagery. It boasts a cream-separator spectacle to rival Busby Berkeley, wheat fields worthy of Tolstoy, and marvelous antibureaucratic satire on the level of the Russian Eccentrics. Our print is a partial restoration of the director’s cut, with the title and ending as they were before Stalin called for a re-edit.

Written by Eisenstein, Alexandrov. Photographed by Eduard Tisse. With Marfa Lapkina, Vasilii Buzenkov, Konstantin Vasiliev. (c. 108 mins, Silent with Russian intertitles and English subtitles, B&W, 35mm, BAMPFA collection)

SATURDAY / 3.24.18

### QUE VIVA MEXICO!

5:00

SERGEI EISENSTEIN, GRIGORI ALEXANDROV (USSR, 1931/1979)

ALSO SCREENS WEDNESDAY / 4.4.18 (see **In Focus**, p. 19)

FILM TO TABLE DINNER FOLLOWS (P. 18)

SUNDAY / 3.25.18

### MISERY AND FORTUNE OF WOMEN

2:00

EDUARD TISSE (SWITZERLAND, 1929)

(*Frauennot—Frauenglück*, a.k.a. *Women’s Misery, Women’s Happiness*). Made in Switzerland by cinematographer Eduard Tisse and “supervised” by Eisenstein, *Misery and Fortune of Women* is a treatise on the need for legal abortions at a time when two million European women each year sought to end their pregnancies clandestinely. The first, narrative half of the film—beautifully made in classic Soviet montage style—tells of women forced by the self-righteous medical establishment to resort to brutal illegal abortionists. The second half is a documentary on proper medical treatment of women, marked by a Constructivist joy in the modern.

Written by Grigori Alexandrov. Photographed by Tisse, Emil Berna. With Johannes Steiner. (59 mins, In German with English subtitles, B&W, 35mm)

FOLLOWED BY **ROMANCE SENTIMENTALE** (Sergei Eisenstein, Grigori Alexandrov, France, 1930). Dramatic images of nature form a counterpoint to melancholy interiors in this poetic montage set to a Russian song. (20 mins, B&W)

Total running time: 79 mins

SATURDAY / 4.21.18

### IVAN THE TERRIBLE, PART I

6:00

SERGEI EISENSTEIN (USSR, 1944)

ALSO SCREENS WEDNESDAY / 4.18.18 (see **In Focus**, p. 19)

(*Ivan Groznyi*). Like *Alexander Nevsky* (p. 19), *Ivan the Terrible* is a collaboration with “that magician Sergei Prokofiev,” as Eisenstein called him; it has a strange magic bordering on sorcery. Filmed under difficult wartime conditions, it is set in sixteenth-century Moscow, where the newly crowned Czar Ivan attempts to thwart both the boyars (the feudal nobility) and the hold of the church to create a unified Russia. Set mostly in cave-like cathedral interiors with frescoed walls, the film itself is like a fresco come to life in painterly long shots and tortured close-ups. Part I follows Ivan from his coronation to his voluntary exile to Alexandrov to await his people’s summons.

Written by Eisenstein. Photographed by Eduard Tisse, Andrei Moskvina. With Nikolai Cherkasov, Lyudmila Tselikovskaya, Serafina Birman, Mikhail Nazvanov. (96 mins, In Russian with English subtitles, B&W, 35mm, From Janus Films)

### IVAN THE TERRIBLE, PART II

8:00

SERGEI EISENSTEIN (USSR, 1946/1958)

ALSO SCREENS WEDNESDAY / 4.25.18 (see **In Focus**, p. 19)

(*Ivan Groznyi*). The second part of Eisenstein’s unfinished trilogy is mainly concerned with Ivan’s return to the throne and his ruthless opposition to the schemes of the boyars to keep Russia divided among its princes and foreign interests. Stalin took a particular dislike to the portrayal of the Czar’s secret police, and the film was banned; finished in 1946, Part II was not released until 1958. It contains a lovely flashback to Ivan’s childhood; a meditation on the loneliness of the Czar; a marvelous set piece setting up the usurper Vladimir for assassination; and a Brechtian operatic interlude. This print includes a few minutes of test footage from the unfinished Part III.

Written by Eisenstein. Photographed by Eduard Tisse, Andrei Moskvina. With Nikolai Cherkasov, Serafina Birman, Pavel Kadochnikov, Mikhail Zharov. (90 mins, In Russian with English subtitles, B&W/Color, 35mm, From Janus Films)



# R. W. FASSBINDER'S EIGHT HOURS DON'T MAKE A DAY

BAY AREA PREMIERE OF DIGITAL RESTORATION!

**"A brilliantly layered chamber drama about an eccentric family and their economic and cultural environment, which functions as both trenchant social critique and populist entertainment."**

ALIZA MA, FILM COMMENT

The recent restoration of Rainer Werner Fassbinder's long-unseen television miniseries *Eight Hours Don't Make a Day* is a gift for cinephiles and for anyone who appreciates a beautifully articulated family drama. Meet the Krugers, headed by a spirited sixty-year-old widow (Luise Ullrich), who is best understood by her twenty-something grandson (Gottfried John) and his new girlfriend Marion (Hanna Schygulla). Through the story of this working-class family, Fassbinder addresses many sociopolitical issues facing postwar West Germany, including the high cost of housing, labor conditions, and prejudice against minorities. However, it is the narrative's elliptical style, nuanced use of foreshadowing, elements of surprise, and first-rate performances by the marvelous troupe of actors (Kurt Raab, Irm Hermann, Margit Carstensen, Hans Hirschmüller, Karl Scheydt, Rudolf-Waldemar Brem, and others) that distinguish this compelling work. Fassbinder's deep appreciation of the melodramas of Douglas Sirk (like *All That Heaven Allows*, screening March 25 and 30; see box at right) informs the style and emotional character of *Eight Hours Don't Make a Day*.

Filmed on location at a factory in Cologne, *Eight Hours* was originally planned as an eight-part series; however, because of criticism from German trade unions, who felt misrepresented by Fassbinder's depiction, the final three episodes were never filmed. The five-episode miniseries aired on West German television to an audience of six million viewers and represented a major achievement for Fassbinder. This restoration by the Fassbinder Foundation and the Museum of Modern Art fills in a pivotal period of Fassbinder's remarkable career, which spanned film, television, and theater. BAMPFA presents each episode twice, including a marathon screening aptly scheduled on Mother's Day.

Susan Oxtoby, Senior Film Curator

Special discount for tickets to the complete series (available for on-site purchases only): General admission: \$35; UC Berkeley students: \$20; BAMPFA members: \$25; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$30.

## PART 1 JOCHEN AND MARION

FRIDAY / 5.11.18 / 6:30

SUNDAY / 5.13.18 / 11:30

(101 mins)

## PART 2 OMA AND GREGOR

FRIDAY / 5.11.18 / 8:30

SUNDAY / 5.13.18 / 1:30

(100 mins)

## PART 3 FRANZ AND ERNST

SATURDAY / 5.12.18 / 4:30

SUNDAY / 5.13.18 / 3:45

(92 mins)

## PART 4 HARALD AND MONIKA

SATURDAY / 5.12.18 / 6:45

SUNDAY / 5.13.18 / 6:00

(89 mins)

## PART 5 IRMGARD AND ROLF

SATURDAY / 5.12.18 / 8:30

SUNDAY / 5.13.18 / 7:45

(89 mins)

*Eight Hours Don't Make a Day* (*Acht Stunden sind kein Tag*). Rainer Werner Fassbinder, Germany, 1972-73. Written by Fassbinder. Photographed by Dietrich Lohman. With Gottfried John, Hanna Schygulla, Luise Ullrich, Werner Finck. (471 mins, In German with English subtitles, Color, DCP, From Janus Films)

## LIMITED ENGAGEMENT



## ALL THAT HEAVEN ALLOWS

DOUGLAS SIRK (US, 1955)  
VINTAGE TECHNICOLOR 35MM PRINT

SUNDAY / 3.25.18 / 4:30

FRIDAY / 3.30.18 / 7:00

Douglas Sirk's elegiac mood piece is also a furious battle of ideas that, à la Thoreau, locates the American sadness in a violent split from Nature. A switched-off television screen is the mirror for a vast yet terribly personal emptiness in this mid-fifties melodrama. Jane Wyman is a widow "too beautiful to be lonely," but too smart not to be, in her small-town nouveau-riche milieu. Rock Hudson comes to prune her garden and uproots her life. Rock wants to be her redeemer, but family and friends try to seduce the lady back; and always, Jane's big picture window looks out on, as it separates her from, the garden. JUDY BLOCH

Written by Peg Fenwick, from a story by Edna Lee, Harry Lee. Photographed by Russell Metty. With Rock Hudson, Jane Wyman, Agnes Moorehead, Conrad Nagel. (89 mins, Color, 35mm, Print courtesy of the Lowell Peterson Collection at the Academy Film Archive, permission Universal)



1 / 2 / 3 / 4

# AFRICAN FILM FESTIVAL 2018

Highlighting the best of both African cinema and the black diasporic experience in film, this year's edition of the African Film Festival showcases great political movements and cultural moments, as well as the individual choices that can sometimes affect an entire nation. The archival rediscovery *Malcolm X: Struggle for Freedom* showcases footage of Malcolm in Africa; the documentary *Uprize!* revisits South Africa's Black Consciousness Movement and the Soweto Uprising, while a small-time crook finds himself swept up in politics in the landmark 1988 work *Mapantsula*, South Africa's very first anti-apartheid feature. The personal becomes political as bohemian artists in Lagos try (and often fail) to make ends meet in the meta-Nollywood Nigerian satire *Green White Green*, a young man battles class issues and sexuality during Trinidad's Carnival in *Play the Devil*, and three strangers find themselves in a deadly Johannesburg in the supercharged urban noir *Vaya*. Discover the story of "the first black man in Shaolin Temple" in the delightful documentary *The African Who Wanted to Fly*, and listen in on one family's experience of the Great Migration in *A Thousand Midnight's*. Of related interest, *Sacred Places*, Cameroonian filmmaker Jean-Marie Teno's look at Ouagadougou cine-clubs, screens in our series **Reverse Angle** (p. 25).

Jason Sanders, Film Note Writer

The African Film Festival National Traveling Series is organized by the African Film Festival, Inc. The BAMPFA presentation is coordinated by Film Curator Kathy Geritz and copresented by the Department of African American Studies and the Center for African Studies at UC Berkeley. This touring series has been made possible by the generous support of the National Endowment for the Arts, New York State Council on the Arts, and The Ed Bradley Family Foundation. Special thanks to Mahen Bonetti, director, and Dara Ojugbele, program coordinator, for their assistance and support. The festival at BAMPFA includes additional titles. Prints provided by the African Film Festival National Traveling Series, unless indicated otherwise. The program of Moustapha Alassane's films is organized with Amélie Garin-Davet, Cultural Services of the French Embassy, New York, with special thanks to La Cinémathèque Afrique de l'Institut Français, and to Bérénice Reynaud, REDCAT.

THURSDAY / 3.8.18

## UPRIZE!

7:00

SIFISO KHANYILE (SOUTH AFRICA, 2017)

Sifiso Khanyile's *Uprize!* revisits South Africa's Soweto Uprising, which began as a student rebellion against racist language rules in schools and became a founding moment in the history of anti-apartheid struggle. Khanyile has remarked, "I didn't want to show black people running away from the police, fallen bodies on the ground. I wanted to show people fighting back, running towards the camera and the police." For critic Hakeem Adam, he succeeds, revealing the "ingenuity, creativity and unapologetic resistance" of the African youth movement.

(58 mins, Color, Digital, From the artist)

PRECEDED BY **MALCOLM X: STRUGGLE FOR FREEDOM** (Lebert Bethune, Jamaica/US, 1967). Made shortly before the assassination of Malcolm X, this film showcases the revolutionary in action during his tour of Europe and Africa. (22 mins, B&W, Digital, From the artist)

Total running time: 80 mins

SUNDAY / 3.11.18

## THE AFRICAN WHO WANTED TO FLY

7:00

SAMANTHA BIFFOT (GABON/France/BELGIUM, 2016)

How did a man born and raised in a small Gabonese town become the star of dozens of kung fu films and a member of Jackie Chan's crew? The "first black man in Shaolin Temple" in China, Luc Bendza has a story as remarkable as any Hong Kong martial arts stunt. Samantha Biffot's sweet-natured documentary unveils his remarkable trajectory from a thirteen-year-old who thought "Chinese could fly" to a contented, Mandarin-fluent kung fu hero.

(70 mins, In French and Chinese with English subtitles, Color, Digital)

PRECEDED BY **AFRO PROMO #1 (KINGLADY)** (Nora Chipaumire, US, 2016). Zimbabwe-born, Brooklyn-based choreographer/director Chipaumire explores the creation of a "black African man/woman superhero." (11 mins, Color, Digital)

Total running time: 81 mins

SUNDAY / 3.18.18

## MAPANTSULA

4:30

OLIVER SCHMITZ, THOMAS MOGOTLANE (SOUTH AFRICA, 1988)

INTRODUCTION Cornelius Moore

*Cornelius Moore is codirector of the Bay Area distributor/producer California Newsreel.*

An apolitical small-time crook finds you can't stay out of politics for long on the streets of Soweto in this legendary 1988 film, the first anti-apartheid feature made in South Africa. Endorsed by the African National Congress and banned by the white government of the time, *Mapantsula* (slang for gangster) was shot directly in the townships and bristles with an energy and ferocity fueled by South African underground culture, not to mention the then-contemporary, politicized direct cinema of Alan Clarke. Thirty years on, it's a vital time capsule of protest, street culture, and pride.

Written by Mogotlane, Schmitz. Photographed by Rod Stewart. With Mogotlane, Thembi Mtshali, Dolly Rathebe, Peter Sephuma. (106 mins, In English, Zulu, Sotho, and Afrikaans with English subtitles, Color, Beta SP, From California Newsreel)

THURSDAY / 3.22.18

## PLAY THE DEVIL

7:00

MARIA GOVAN (TRINIDAD & TOBAGO/BAHAMAS/US, 2016)

Bahamian director Maria Govan, one of the Caribbean's rising filmmakers, returns with this atmospheric noir drama on class divides, sexual repression, and identity in Trinidad. Young, gifted, and poor, Gregory stars in a theater production; his talents (or physique) catch the eye of the wealthy, smooth-talking businessman James, and soon the two are developing a friendship that could possibly blossom into something else. Filmed in the picturesque Paramin highlands and set around the country's legendary Carnival celebrations, *Play the Devil* reveals a part of the Caribbean rarely shown onscreen, with rituals all its own—and passions that are universal.

Written by Govan. Photographed by James David Wall. With Petrice Jones, Gareth Jenkins, Che Rodriguez, Penelope Spencer. (92 mins, Color, Digital)



- 1 *Green White Green*, 4.19.18
- 2 *Play the Devil*, 3.22.18
- 3 *Marabout*, 5.2.18
- 4 *Uprize!*, 3.8.18

SUNDAY / 3.25.18

## PIONEER OF NIGERIEN CINEMA: SHORT FILMS BY MOUSTAPHA ALASSANE

7:00

“There’s an insatiability to Alassane’s films.” STEVE MACFARLANE, *HYPERALLERGIC*

The idiosyncratic work of Nigerien filmmaker Moustapha Alassane (1942–2015) ranges from animations and documentaries to ethnography-infused comedies and adaptations of African legends. His films share a playful, perceptive humor, as well as uniquely incisive commentary on modern Africa. Satires such as *The Return of an Adventurer*, in which young men play cowboys on the savanna, ridicule the westernized consumerism of the postcolonial generation, while the animated *Bon voyage*, *Sim* depicts a “toad republic” ruled by a venal president who gets overthrown. Alassane evokes the rich heritage of West African storytelling with *Samba the Great*, in which stop-motion puppets illustrate a griot’s narrative. TAL GERECHTER

**AOURÉ** Niger, 1962, 21 mins, In French and Hausa with English e-titling, Color, 16mm  
**BON VOYAGE, SIM** Niger, 1966, 5 mins, B&W, 16mm  
**THE RETURN OF AN ADVENTURER (LE RETOUR D’UN AVENTURIER)** Niger, 1966, 34 mins, In French and Hausa with English e-titling, Color, 16mm  
**SAMBA THE GREAT (SAMBA LE GRAND)** Niger, 1977, 14 mins, In French with English e-titling, Color, 16mm  
**KOKOA** Niger, 2001, 14 mins, In French and Hausa with English e-titling, Color, 35mm  
 Total running time: c. 90 mins, From La Cinémathèque Afrique de l’Institut Français

THURSDAY / 4.19.18

## GREEN WHITE GREEN

ABBA MAKAMA (NIGERIA, 2016)

7:00

Three friends join together to get through the dog days of a Lagos summer—and create a film—in Abba Makama’s salute to the creativity and vitality of Nigerian youth, which earned a premiere (and comparisons to early Spike Lee joints) at the 2016 Toronto International Film Festival. An off-the-cuff, “meta-Nollywood” portrait of the city’s thriving bohemian culture that is also fascinating for its visuals of the city’s landscapes and surroundings, *Green White Green* (named after the colors of the Nigerian flag) answers how “the persistence of Nigeria defies the gods,” as one character remarks. “It’s a beautiful mosaic of madness,” notes Makama. “Like Nigeria.”

Written by Africa Udoh, Makama. Photographed by Segun Oladimeji. With Ifeanyi Dike, Jamal Ibrahim, Samuel Robinson, Crystabel Goddy. (102 mins, Color, Digital)

WEDNESDAY / 5.2.18

## AFRICA AND THE DIASPORA: SHORT FILMS

7:00

IN PERSON Carlos Javier Ortiz

Tonight’s program mingles short African fiction films with documentary essays from the diaspora. Rich with the sights of Dakar, *Marabout* trails a police detective investigating street children, while in Senegal’s north two young cinephiles try to get into their local cinema in *Samedi Cinema*. In *Twaaga*, two brothers find that comic-book fantasies have real-life equivalents in revolution-torn 1987 Burkina Faso. Using one family’s poetic recollections, noted photojournalist Carlos Javier Ortiz crafts a moving testament to the travels and travails of the Great Migration in *A Thousand Midnights*, while his *We All We Got* shows that black history—and the fight for change—is never in the past; it is now. *Jojobo*, an archival rediscovery from 1966, lyrically portrays a Haitian woman’s shift from Paris’s Right Bank to its Left.

**JOJOLO** Lebert Bethune, Jamaica/US, 1966, 12 mins, B&W, From the artist  
**A THOUSAND MIDNIGHTS** Carlos Javier Ortiz, US, 2015, 12 mins, B&W, From the artist  
**WE ALL WE GOT** Carlos Javier Ortiz, US, 2016, 9 mins, B&W, From the artist  
**MARABOUT** Alassane Sy, Senegal, 2016, 18 mins, In French with English subtitles, Color  
**SAMEDI CINEMA** Mamadou Dia, Senegal, 2016, 11 mins, In Fulani, Wolof, and French with English subtitles, Color  
**TWAAGA** Cedric Ido, Burkina Faso, 2013, 30 mins, In French with English subtitles, Color

Total running time: c. 95 mins, Digital

SUNDAY / 5.6.18

## VAYA

AKIN OMOTOSO (SOUTH AFRICA, 2016)

7:00

Three strangers from the South African hinterlands journey to bustling Johannesburg looking for success but find far more than they bargained for in this well-crafted urban noir from one of Africa’s brightest new commercial talents. Based on several true stories developed in a writing workshop for street youths, *Vaya* spins these strangers’ tales together into an interlocked tapestry of modern Johannesburg life in all its warmth, darkness, grit, and even humor. Compared to Alejandro González Iñárritu’s *Amores perros* during its premiere at the Toronto International Film Festival, the film marks prolific Nigerian-born actor-turned-director Akin Omotoso as one to watch.

Written by Craig Freimond, Tshabalira Lebakeng, Zaiboo Anthony Mafela, et al. Photographed by Kabelo Thathe. With Mncedisi Shabangu, Sibusiso Msimang, Sihle Xaba, Warren Masemola. (115 mins, In Zulu with English subtitles, Color, Digital, From Rififi Pictures)



# DOCUMENTARY VOICES

1 / 2

Our spring documentary series continues with films that investigate and intertwine private lives and politics, personal history and historical memory. The third annual Les Blank Lecture, in memory of the beloved Bay Area documentary filmmaker, will be given by Yance Ford. In a special event for BAMPFA members and UC Berkeley students only, Ford will discuss his creative process followed by a screening of his *Strong Island*. For the complete series, which began in January, see [bampfa.org](http://bampfa.org).

Series organized by Film Curator Kathy Geritz and Natalia Brizuela and presented in conjunction with Brizuela's UC Berkeley course on documentary film. *Memory and Forgetting: Video Art in Latin America* is drawn from an exhibition organized by LAXART in conjunction with Getty Research Institute as part of *Pacific Standard Time: LA/LA*, and made possible through support from the Getty Foundation and the City of West Hollywood's WeHo Arts program. Yance Ford's visit is made possible by the Les Blank Fund.

WEDNESDAY / 3.14.18

## UNDER THE SUN

7:00

VITALY MANSKY (RUSSIA/LATVIA/GERMANY/  
CZECH REPUBLIC/NORTH KOREA, 2015)

Shot with the permission and supervision of North Korean authorities, Russian director Vitaly Mansky's film turns a propaganda effort into a deep-cover documentary about life inside one of the world's most repressive nations. Its subjects—a young girl in Pyongyang and her family—rigorously stick to the ideological script, but by keeping the camera rolling between takes of their carefully staged “real life,” Mansky reveals the grinding gears of the totalitarian message machine.

Photographed by Alexandra Ivanova, Mikhail Gorubchuk. (106 mins, In Korean with English subtitles, Color, DCP, From Icarus Films)

WEDNESDAY / 3.21.18

## MEMORY AND FORGETTING: VIDEO ART IN LATIN AMERICA

7:00

INTRODUCTION Elena Shtromberg

*Elena Shtromberg, an associate professor of art history at the University of Utah, is co-curator of the landmark survey from which this program is drawn.*

This program is drawn from *Memory and Forgetting*, a thematic program in *Video Art in Latin America*, a survey of artist videos from the 1970s to today curated by Glenn Phillips and Elena Shtromberg for LAXART. It showcases the diversity of artistic reactions to colonial history, military dictatorships, and political violence and includes videos by artists from Bolivia, Chile, Colombia, Mexico, Nicaragua, Peru, and Uruguay who confront, intervene, and at times revise historical narratives. ELENA SHTRONBERG

OSCAR MUÑOZ'S *RE/TRATO* (*Portrait/1 Re-treat*, Colombia, 2001, 29 mins, Color) will be shown beginning at 6:45 when the doors to the theater open.

CUANDO LOS BOSQUES BRILLAN (*WHEN FORESTS SHINE*) Alejandro Leonhardt, Matias Rojas, Chile, 2012, 4:30 mins, Color

DOCUMENTOS 1/29-3/29 (*DOCUMENTS 1/29-3/29*) Ernesto Salmerón, Nicaragua, 2002, 7 mins, Tinted

LAS ÓRDENES NO SE DISCUTEN (*ORDERS ARE ORDERS*) Patricia Bueno, Susana Torres, Peru, 2011, 4 mins, Color

REFLUJO HISTÓRICO (*HISTORICAL REFLUX*) Alejandra Delgado, Bolivia, 2009, 8 mins, Color

CASINO ROYALE Adela Goldbard, Mexico, 2014, 3:25 mins, Color

LA BANDEJA DE BOLÍVAR (*BOLIVAR'S PLATTER*) Juan Manuel Echavarría, Colombia, 1999, 3:14 mins, Color

MISSINGS MISS Clemente Padín, Uruguay, 1993, 6 mins, B&W

ASÍ . . . COMO LA GEOGRAFÍA SE DESHACE (*THIS . . . IS HOW GEOGRAPHY IS UNMADE*) Enrique Ramírez, Chile, 2015, 5 mins, Color

Total running time: c. 60 mins, Digital, From the artists

WEDNESDAY / 4.4.18

## IN THE INTENSE NOW

7:00

JOÃO MOREIRA SALLES (BRAZIL, 2017)

REPEATS FRIDAY / 5.4.18 (see *Limited Engagements*, p. 31)

(*No intenso agora*). The most recent film by João Moreira Salles (our guest last April during our tribute to Eduardo Coutinho) portrays the pivotal, tumultuous 1960s by examining the strikes of May 1968 in Paris and the Soviet invasion of Czechoslovakia three months later, as well as a trip the filmmaker's mother took in 1966 from Brazil, recently overtaken by a military regime, to China at start of the Cultural Revolution. Described by *Variety*'s Owen Gleiberman as “reminiscent of the films of Chris Marker, in that it's a documentary that's really a meditation—history made poetic,” the film is composed entirely of home movies and archival footage.

Written by Salles. (127 mins, In Portuguese with English subtitles, Color/B&W, DCP, From Icarus Films)

WEDNESDAY / 4.18.18

## STRONG ISLAND

7:00

YANCE FORD (US/DENMARK, 2017)

LES BLANK LECTURE Yance Ford

Free Screening! For BAMPFA members and UC Berkeley students only. Current membership card admits two. Seating is limited. RSVP to [bampfamember@berkeley.edu](mailto:bampfamember@berkeley.edu) by April 9.

Yance Ford's older brother was murdered on Long Island in 1992, at age twenty-four. Although it was known who killed him, no one was convicted. Darryl Pinckney notes in the *New Yorker*, “In Yance Ford's powerful, disturbing, and very personal documentary, details are important. . . . *Strong Island* is the story of a black family that could not sustain the blow of racial injustice and fell apart.” Ford follows all the threads—not only those related to the murder and the resulting investigation, but also the history of his family, who had tried to do everything right—through to the present and the ongoing racism plaguing black men.

Photographed by Alan Jacobsen. (107 mins, Color, Digital)

Total program time: c. 130 mins

WEDNESDAY / 3.7.18

## MAINTENANCE

7:00

ADELE HORNE (US, 2012)

IN PERSON Adele Horne

Most everyone cleans their home, unless they hire someone to take care of it, but whether they relish or loathe it, this labor is largely unwitnessed and undervalued. In her meditative documentary, Adele Horne turns a fixed camera on fifteen people doing routine house maintenance. Each portrait is followed by a text in which the person reveals intimate attitudes toward cleaning. One reviewer referred to it as a “very dirty movie,” but for Michael Sicinski writing in *Cinema Scope*, “It's like a James Benning remake of *Jeanne Dielman*. And, in fact, Benning shows up, washing a screen door.”

(91 mins, Color, Digital, From the artist)

1 *Under the Sun*, 3.14.18

2 *Strong Island*, 4.18.18





# REVERSE ANGLE CINEMA LOOKS AT ITSELF

This rich array of fiction, nonfiction, and experimental works is an invitation to ponder big questions about why we look at film, how contemplation enhances our capacity to think and feel, and what cinema's social and cultural role is or could be. For the complete series, which began in January, see [bampfa.org](http://bampfa.org).

Series organized by Film Curator Kathy Geritz.

SUNDAY / 3.4.18

## SACRED PLACES

JEAN-MARIE TÉNO (CAMEROON/FRANCE, 2009)

**IN PERSON** Christian Bruno, Natalija Vekic, and Emily Chao (*Lieux saints*). Burkina Faso's capital city, Ouagadougou, is the location of the "official" showcase of African film, the FESPACO Film Festival. But here Jean-Marie Teno spotlights the far livelier heart of African cinema: the run-down "cine clubs" where a bootleg DVD, an old TV, and a few benches keep film alive not with money or polish, but through sheer love. Effortlessly switching among three men's stories, Teno turns this tale of (a) cinema into a treatise on the arts in Africa—and the world—today, addressing how the moving image, music, and writing can affect society, and how they can flourish in even the bleakest settings. JASON SANDERS

Written by Teno. Photographed by Crystel Fournier. (70 mins, In French with English subtitles, Color, 35mm, From Les films du Raphia)

PRECEDED BY

**ED & PAULINE** (Christian Bruno, Natalija Vekic, US, 2014). A portrait of Ed Landberg and film critic Pauline Kael, and their early repertory theater in Berkeley. (19 mins, Color, Digital, From the artists)

**BRUCE TAKES DRAGON TOWN** (Emily Chao, US/Taiwan, 2015). The filmmaker, her filmmaker uncle, and other lost souls in Taiwan during Ghost Month. (15 mins, Color, DCP, From the artist)

Total running time: c. 105 mins

7:00

SUNDAY / 3.18.18

## THE THOUGHTS THAT ONCE WE HAD

THOM ANDERSEN (US, 2015)

**A "deeply personal, cheekily digressive dance through most of movie history."**

JEANNETTE CATSOULIS, *NEW YORK TIMES*

An opening text in the latest essay film by Thom Andersen (*Red Hollywood, Los Angeles Plays Itself*) introduces it as a "personal history of cinema, partially inspired by Gilles Deleuze." But the film, composed of clips by directors from Griffith to Godard, doesn't explicate the French philosopher's dense texts. Rather, *The Thoughts That Once We Had* "is less a lecture than a wordless, associative, haunted journey—sometimes rueful and sobering, sometimes very funny—not just through the history of cinematic innovation, but through the 20th century itself" (Sukhdev Sandhu, *The Guardian*).

(108 mins, Color/B&W, DCP, From Grasshopper Films)

SATURDAY / 3.31.18

## SALAAM CINEMA

MOHSEN MAKHMALBAF (IRAN, 1995)

No one knows better than Mohsen Makhmalbaf that Iranians are movie mad, so when he placed a casting call for one hundred actors for a new film, he expected a crowd; what he got was a crush—five thousand people. After genially announcing, "You are both the subject and the actors in the film," he begins auditions. What unfolds is a parade of individuals who, for love of cinema, are by turns brash, crafty, shy, touchingly open, unwittingly hilarious. This is experimental filmmaking in every sense, yet what we feel most is the director's controlling hand—precisely the paradox Makhmalbaf is exploring. JUDY BLOCH

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

7:00

SUNDAY / 4.1.18

## A WORLD REDRAWN: EISENSTEIN AND BRECHT IN HOLLYWOOD

**IN PERSON** Zoe Beloff

*Preceding the screening, Beloff delivers a short presentation entitled "A World Redrawn."*

Zoe Beloff has done extensive research into the Hollywood stints of two revolutionaries: Sergei Eisenstein, who visited for six months in 1930, and Bertolt Brecht, who fled Nazi Germany in 1941 and stayed for six years. Both had hopes for creating radical forms of popular cinema, but neither realized a Hollywood project, so Beloff decided to take their film scenarios into her own hands. Eisenstein's *Glass House* and Brecht's *A Model Family in a Model Home* reveal their shared interest in spectacle, voyeurism, and surveillance. In Beloff's *Two Marxists in Hollywood*, the two artists, played by young boys, discuss their time in Tinseltown.

**GLASS HOUSE** Zoe Beloff, US, 2015, 21 mins, B&W

**A MODEL FAMILY IN A MODEL HOME** Zoe Beloff, US, 2015, 22 mins, Color

**TWO MARXISTS IN HOLLYWOOD** Zoe Beloff, US, 2015, 26 mins, Color

Total running time: c. 90 mins, Digital, From the artist

7:30



3

- 1 *Sacred Places*, 3.4.18
- 2 *Two Marxists in Hollywood*, 4.1.18
- 3 *The Thoughts That Once We Had*, 3.18.18

1 / 2



FILMS

# AUTEUR, AUTHOR: FILMS AND LITERATURE 2018

Presented in collaboration with the  
Bay Area Book Festival

BAMPFA partners with the Bay Area Book Festival for the third year to present a series of films that celebrate, adapt, or creatively reinterpret the written word and its practitioners. Renowned writers, filmmakers, and other guests introduce the screenings.

I was program director and curator of film at the Pacific Film Archive from 1972 to 1980; in those days a young graduate student in philosophy—Errol Morris—was one of our most passionate cinephile “regulars.” Our theater was Errol’s film school, so I am very pleased that he will return to present his extraordinary *A Brief History of Time*, inspired by Steven Hawking’s book. Another highlight is Karel Zeman’s adaptation of the oft-filmed fantasy adventure classic by Rudolf Erich Raspe, *The Fabulous Baron Münchhausen*. We will show a recently completed digital restoration, which makes clear that Zeman’s film is one of the most stunning, magical, and beautiful films ever made.

Critic Greil Marcus, who wrote a book on the film adaptation of *The Manchurian Candidate* in 2002, revisits this political thriller in light of current events. We pay tribute to the late author Denis Johnson with the film adaptation of his classic short story collection *Jesus’ Son*. Two films bring us directly into literary lives. Mark Eisner, translator of Pablo Neruda and author of a major new biography, introduces *Neruda* and adds his own reminiscences. The series closes with a portrait of the legendary Armistead Maupin.

For the complete lineup of film series guests, see [bampfa.org](http://bampfa.org). For information on the Bay Area Book Festival, which runs concurrently in downtown Berkeley, visit [baybookfest.org](http://baybookfest.org).

Tom Luddy, Guest Curator

Guest curated by Tom Luddy, cofounder and codirector of the Telluride Film Festival, in conjunction with Cheryl Parsons, founder and executive director, Bay Area Book Festival.



1 / 2 / 3 / 4 / 5

WEDNESDAY / 4.25.18

## THE MANCHURIAN CANDIDATE

7:00

JOHN FRANKENHEIMER (US, 1962)

INTRODUCTION Greil Marcus

Cultural critic Greil Marcus is the author of a monograph on *The Manchurian Candidate* published in the *British Film Institute's Film Classics* series.

Frankenheimer’s outspoken satire, based on Richard Condon’s novel, played with America’s oversized horror of Communist infiltration while dealing on another level with the brainwashing potential of media-induced fear. Laurence Harvey and Frank Sinatra return from the Korean War after the Communists have taken them and their entire platoon to the head cleaners, and made Harvey a walking time-bomb set to assassinate the presidential nominee. Harvey’s sensitive portrayal of this much-used soldier is a sobering antidote to the Kubrick-like absurdity of the plot. The fact that the president-to-be(-murdered) is Harvey’s stepfather is only the beginning of the film’s reverberating Oedipal complex.

Written by George Axelrod, based on the novel by Richard Condon. Photographed by Lionel Lindon. With Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury. (126 mins, B&W, DCP, From Park Circus)

THURSDAY / 4.26.18

## THE FABULOUS BARON MÜNCHAUSEN

7:00

KAREL ZEMAN (CZECHOSLOVAKIA, 1961)

IN PERSON James Mockoski

James Mockoski is a film archivist at *American Zoetrope*, where he has supervised the restorations of classic films including *Apocalypse Now* and *The Conversation*; as an independent consultant, he oversaw the restoration of *The Fabulous Baron Münchhausen*.

(*Baron Prášíl*). The whimsical Baron Münchhausen mistakes a modern-day astronaut for a lost moon man and leads him on a series of miraculous adventures, riding on seahorses, battling the sultan’s armies, and romancing the beautiful Princess Bianca. This lovely, humorous version of a classic tale is like a nineteenth-century magic lantern show brought to glittering life. Master Czech animator Zeman combined cartoon and stop-motion animation, puppetry, matte paintings, and live action, creating a fantastic mechanical clockwork that anticipated the work of later animator/directors such as Terry Gilliam and Tim Burton. DENNIS BARTOK

Written by Zeman, based on the novel *The Surprising Adventures of Baron Munchausen* by Rudolf Erich Raspe and the German translations by Gottfried August Bürger. Photographed by Jiří Tarantík. With Miloš Kopecký, Jana Brejchová, Jan Werich, Rudolf Jelínek. (90 mins, In Czech with English subtitles, Color, DCP, From Karel Zeman Museum, Prague)



PRECEDED BY **IMPOSSIBLE VOYAGE** (*LE VOYAGE À TRAVERS L'IMPOSSIBLE*) (Georges Méliès, France, 1904). Méliès, cinema’s first magician, partly adapted an 1882 fantasy/science fiction play by Jules Verne for his satire on a scientific exploration into the sun’s interior. (Written by Méliès, Victor de Cottens, based on *Journey Through the Impossible* by Jules Verne. 20 mins, Silent with live English narration, Tinted, 35mm, From George Eastman Museum)

Total running time: 110 mins

FRIDAY / 4.27.18

## A BRIEF HISTORY OF TIME

5:30

ERROL MORRIS (U.S., 1991)

IN CONVERSATION Errol Morris and Edward Frenkel

Edward Frenkel is a professor of mathematics at UC Berkeley; his latest book is *Love and Math*.

Stephen Hawking’s 1988 classic *A Brief History of Time: From the Big Bang to Black Holes* was written for the layperson, and Morris’s documentary uses cinema to go for the heart of this outside mind. Hawking collaborates in this, guiding us (using his speaking device—he has ALS) through questions like “Why do we remember the past and not the future?” He is not unaware of their poetry, we think. Morris seems equally fascinated by the family of unflappable eccentrics that spawned Hawking and his sense of wonder, and by colleagues like Roger Penrose, who theorized the death of stars while crossing the street.

Based on the book by Stephen Hawking. Photographed by John Bailey, Stefan Czapsky. Music by Philip Glass. (84 mins, Color, DCP, From Janus Films)

## TIME REGAINED

8:00

RAÚL RUIZ (FRANCE/ITALY/PORTUGAL, 1999)  
NEW DIGITAL RESTORATION

INTRODUCTION Steve Wasserman

Steve Wasserman is publisher and executive director of *Heyday Books*, and former editor of the *Los Angeles Times Book Review*.

ALSO SCREENS SUNDAYS / 3.18.18 AND 5.6.18 (without introduction; see **Limited Engagements**, p. 30)

(*Le temps retrouvé*). Ruiz achieves the seemingly impossible with this adaptation of the final volume of *In Search of Lost Time*: it is a film at once wholly faithful to Proust and to the distinctive vision of its



FILMS

director. Inventing a cinematic equivalent to the novelist's "involuntary memory," Ruiz creates a permeable fiction in which every image opens on another and every level of the remembrance—from Marcel's cozy childhood memories to his struggles to recall the past—exists on the same plane. The film is a casting miracle, as the actors are perfect physical and emotional matches for Proust's characters.

DAVE KEHR, SFIFF 2000

Written by Gilles Taurand, Ruiz, based on the book by Marcel Proust. Photographed by Ricardo Aronovich. With Catherine Deneuve, Emmanuelle Béart, Vincent Perez, John Malkovich. (158 mins, In French with English subtitles, Color, DCP, From KimStim)

SATURDAY / 4.28.18

### MALIGLUTIT (SEARCHERS)

3:00

ZACHARIAS KUNUK, NATAR UNGALAAQ (CANADA, 2016)

*Maliglutit (Searchers)* continues in the breathtaking vein of Canadian-Inuk filmmaker Zacharias Kunuk's unforgettable *Atanarjuat: The Fast Runner* with a story of cruelty and cold revenge inspired by John Ford's *The Searchers* (which was based on the novel by Alan Le May) and spoken entirely in Inuktitut. As Kuanana (Benjamin Kunuk) dogsleds across the snowy tundra to find his kidnapped wife and daughter, the brutal Arctic landscape and the film's unsettling sound design escalate *Maliglutit* to a visceral, lyrical experience.

Written by Kunuk. Photographed by Jonathan Frantz. With Benjamin Kunuk, Jocelyne Immarotok, Karen Ivalu. (94 mins, In Inuktitut with English subtitles, Color, Digital, From VTape)

### NERUDA

PABLO LARRAÍN (CHILE, 2016)

INTRODUCTION Mark Eisner

Mark Eisner is author of the biography *Neruda: The Poet's Calling and editor and translator of The Essential Neruda: Selected Poems*.

How many characters can one writer be? Larrain's fictionalized portrait of the Chilean Nobel Prize-winning (1971) poet Pablo Neruda (Luis Gnecco) in the postwar era posits him as an elected senator and an enemy of the state, a people's poet and a poseur, a hedonist and a faithful partner, and a crime novel devotee who writes his own top cop (Gael García Bernal) into the

story of his cat-and-mouse escape from the authorities. "In this fiction," someone says, "we all revolve around the protagonist." Underneath the magical realism are brooding undertones of Chile's future (and Neruda's grim end) at the hands of Pinochet.

Written by Guillermo Calderón. Photographed by Sergio Armstrong. With Gael García Bernal, Luis Gnecco, Mercedes Morán. (97 mins, In Spanish with English subtitles, Color, DCP, From Swank Motion Pictures)

### JESUS' SON

ALISON MACLEAN (US, 1999)

"It's a real challenge to make a film from a book you love fiercely, but Denis's voice was our guide," Alison Maclean said of adapting Denis Johnson's book of stories, *Jesus' Son*. "The delicacy with which this ensemble retains the essence of Johnson's tales is a small miracle unto itself," Betsy Sussler wrote in *BOMB*. "Maclean knows just when to break the rules of filmmaking—skipping back and forth in time, lifting the narrator's voice from the book—and when to break the book's form, creating a linear love story on which to hang a vision compelled by fracture. . . . [A] gem of a film."

Written by Elizabeth Cuthrell, David Urrutia, Oren Moverman, based on the book *Jesus' Son* by Denis Johnson. Photographed by Adam Kimmel. With Billy Crudup, Samantha Morton, Holly Hunter, Dennis Hopper. (107 mins, Color, 35mm, From Lionsgate)

SUNDAY / 4.29.18

### THE UNTOLD TALES OF ARMISTEAD MAUPIN

JENNIFER M. KROOT (US, 2017)

IN PERSON Jennifer M. Kroot

"He loves the world but he does find it hilariously funny": this is actor Ian McKellen's description of his friend Armistead Maupin. Starting in the 1970s, Maupin was the Charles Dickens of San Francisco; his serialized *Tales of the City* used outrageous fictions to open the eyes of *San Francisco Chronicle* readers to the real city around them. It was a city of seekers, like Maupin, who had "ventur[ed] beyond our biological family to find our logical one." *Tales* became six novels and a TV series. In his new memoir, *The Untold Tales of Armistead Maupin*, and this film we meet the funny, thoughtful author whose goal is to create characters, "gay, straight, who function lovingly with one another."

Photographed by Shane King. (90 mins, Color, DCP, From The Film Collaborative)

## SPECIAL WAY BAY SCREENING



SATURDAY / 5.5.18

### WAY BAY ON SCREEN

4:00

This selection of works from the exhibition **Way Bay** reveals the rich and varied landscape and people of the Bay Area. The films range from a time capsule of Market Street before the 1906 earthquake, through Bruce Baillie's tribute to a Mendocino summer day and Ernie Gehr's mesmerizing panorama of the city's skyline, to a river of naked bodies filmed at the San Francisco Art Institute. We also present a rare screening of Sara Kathryn Arledge's glass slides, which she painted, scratched, and drew on before baking them into unique, vibrant abstractions not to be missed.

**A TRIP DOWN MARKET STREET** Miles Brothers, US, 1906, 12 mins, Silent, B&W, 35mm

**ALL MY LIFE** Bruce Baillie, US, 1966, 3 mins, Color, 16mm

**RIVERBODY** Alice Anne Parker [Sevenson], US, 1970, 7 mins, B&W, 16mm, BAMPFA preservation print

**SELECTED GLASS SLIDES** Sara Kathryn Arledge, US, c. 1949-52, c. 10 mins, Silent, Color

**SIDE/WALK/SHUTTLE** Ernie Gehr, 1991, 41 mins, Color, 16mm

Total running time: c. 75 mins, BAMPFA collection

- |   |   |   |   |
|---|---|---|---|
| 1 | <i>The Fabulous Baron Münchhausen</i> , 4.26.18 | 4 | <i>The Manchurian Candidate</i> , 4.25.18       |
| 2 | <i>A Brief History of Time</i> , 4.27.18        | 5 | <i>Time Regained</i> , 3.18.18, 4.27.18, 5.6.18 |
| 3 | <i>Neruda</i> , 4.28.18                         |   |   |



## THE ANXIETY OF IDENTITY: THE FILMS OF

# LUCRECIA MARTEL

Since her debut feature, *La ciénaga* (2001), won the Berlinale's Alfred Bauer award for a work that "opens new perspectives on cinematic art," Argentine director Lucrecia Martel has consistently lived up to that promise, emerging as one of the most compelling filmmakers of this century. Martel's atmospheric films explore the moral, physical, psychological, and social decay of characters willfully blind to the historical violence and continuing social cost that pay for their privilege. In the Salta trilogy, set in Martel's home province in Argentina's tropical northwest, middle-class adults exist in an atmosphere of looming threat, self-absorbed and lurching toward self-destruction, while their servants reluctantly endure. Ever present, watchful children exist in their own dangerous universe, testing the limits of their powers. Her latest feature, *Zama*, travels back in time to depict the depravity of colonialism via the gradual breakdown of an officer of the Spanish crown, stationed without respite at a remote outpost. Deftly layering quotidian chaos and existential dread, Martel's hypersensual cinema is filled with bodies, attractive and repellent, adults and children, crowded into messy interiors, packed into cars, or moving through menacing landscapes. The intimacy evoked via the tightly framed mise-en-scène is enhanced by her sophisticated use of sound. Keenly attuned to the aural qualities of physical space, Martel's layered soundscapes place us in the midst of the action, so close to the characters it almost feels like we are touched by their hair, skin, breath. This is a kind of cinema one inhabits as much as watches.

Kate MacKay, Associate Film Curator

This series is supported in part by a grant from the National Endowment for the Arts.

Film Series Sponsors: Penelope Cooper and Rena Rosenwasser

Thanks to Marcus Hu and Nathan Faustyn, Strand Releasing; Joel Shepard, Yerba Buena Center for the Arts; Todd Weiner and Steven Hill, UCLA Film & Television Archive; Brian Belovarac, Janus Films; Kristie Nakamura, Warner Bros. Classics; and Samuel La France, Toronto International Film Festival.



1 / 2 / 3

- 1 *Zama*, 4.22.18
- 2 *La ciénaga*, 4.20.18
- 3 *The Headless Woman*, 4.22.18, 5.10.18

FRIDAY / 4.20.18

### LA CIÉNAGA

LUCRECIA MARTEL (ARGENTINA, 2001)

INTRODUCTION Natalia Brizuela

*Natalia Brizuela is an associate professor of modern and contemporary Latin American literature and culture at UC Berkeley.*

(*The Swamp*). The first film in Martel's award-winning Salta trilogy is an elliptical portrayal of social inertia, class, and race, revolving around a fetid swimming pool (the eponymous swamp) during summer vacation. An extended family orbits the polluted water and adjacent interiors. Napping, playing, and hunting, the children amuse themselves; the narcissistic adults, incapacitated by ennui and alcohol, tend to their own emotional and physical wounds. The servants tolerate the racist slurs, threats of dismissal, and inappropriate affections of the household. Redolent of decay, the ominous atmosphere is sustained through an immersive soundtrack, distant thunder portending more than just rain.

Written by Martel. Photographed by Hugo Colace. With Graciela Borges, Mercedes Morán, Martín Adjemián, Daniel Valenzuela. (101 mins, In Spanish with English subtitles, Color, 35mm, From Janus Films)

SUNDAY / 4.22.18

### ZAMA

LUCRECIA MARTEL (ARGENTINA, 2017)

IN PERSON Lucrecia Martel

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

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

7:00

SUNDAY / 4.22.18

### THE HEADLESS WOMAN

LUCRECIA MARTEL (ARGENTINA, 2008)

IN PERSON Lucrecia Martel

REPEATS THURSDAY / 5.10.18 (without Martel in person)

(*La mujer sin cabeza*). Sparing no suspense, Martel creates her own version of a "Hitchcock blonde," a femme fatale who drives away without looking back after a car accident in which she hit, and probably killed, a dog, or maybe a boy. We witness both her distress and her deceit as, cussed but going about her life after the hit and run, she impassively allows her husband and lover to assure her innocence. One of the most critically acclaimed films of this century, *The Headless Woman* is "a masterly, disturbing and deeply mysterious film about someone who strenuously conceals from herself the knowledge of her own guilt" (Peter Bradshaw, *The Guardian*).

Written by Martel. Photographed by Bárbara Álvarez. With María Onetto, Claudia Cantero, Inés Efron, César Bordón. (87 mins, In Spanish with English subtitles, Color, 35mm, From UCLA Film & Television Archive, permission Strand Releasing)

SATURDAY / 5.5.18

### THE HOLY GIRL

LUCRECIA MARTEL (ARGENTINA, 2004)

(*La niña santa*). "God sends us signs, that's what matters," notes a church choir teacher to her charges in Martel's hallucinatory look at religious devotion and sexual awakening in small-town Argentina. *The Holy Girl* locks down its blend of Lolita obsessions and Catholic repressions with delirious visual and aural flair: the probing camera hovers barely inches away from the characters, seemingly guarding them from any potential sin, while the soundtrack echoes with a satanic litany of half-heard conversations, overlapping sounds, and odd industrial noises. "*The Holy Girl* is a film that defies categorization," wrote A. O. Scott of the *New York Times*. "But I'm tempted to call it a miracle."

Written by Martel. Photographed by Félix Monti. With Mercedes Morán, Carlos Belloso, María Alché, Alejandro Urdapilleta. (106 mins, In Spanish with English subtitles, Color, 35mm, From Warner Bros. Classics)

THURSDAY / 5.10.18

### THE HEADLESS WOMAN

LUCRECIA MARTEL (ARGENTINA, 2008)

SEE SUNDAY / 4.22.18

8:30

7:30

7:00

# CAMPUS CONNECTIONS

SATURDAY / 3.17.18

## THE BURNING CHILD

JOSEPH LEO KOERNER, CHRISTIAN D. BRUUN (US, 2017)  
PREVIEW SCREENING!

4:00

**IN PERSON** Joseph Leo Koerner

Joseph Leo Koerner is the Thomas Professor of History of Art and Architecture and a Senior Fellow at Harvard University. As UC Berkeley's 2018 Avenali Chair in the Humanities, he will deliver the Avenali Lecture, "Art in a State of Siege: Bosch in Retrospect," on March 15 at Morrison Library and lead a symposium on March 16 at the Townsend Center for the Humanities. Both events are free and open to the public. Information: [townsendcenter.berkeley.edu](http://townsendcenter.berkeley.edu).

*The Burning Child* is a film journey into Vienna's interior. The Viennese interior is a built architecture from the city's past. It is the city's secret hidden beneath its foundations. And it is the space of the psyche mapped in Vienna. From around 1900, when it became Central Europe's capital, to the present day, Vienna has inspired fateful dreams of home. Its famous denizens—Freud, Wittgenstein, Klimt—designed interiors that shaped the modern home. Through interviews, testimony, and archival footage, the film presents the Viennese interior against the backdrop of Austria's troubled past.

Written by Koerner. Photographed by Christian D. Bruun. (120 mins, Color, DCP, From Joseph Koerner)



FRIDAY / 4.27.18

## INFRASTRUCTURE OF THE UNIVERSE

**IN PERSON** Zachary Epcar

3:30

Media are the infrastructure of the universe. Copper conducts electricity. The wind carries seeds. Petri dishes are media for bacterial culture. Anything that conducts the propagation of natural forces or living things can be a medium. This program explores how the interweaving of built, natural, and virtual media environments shapes our world. The rollicking *Return to Forms* and [*ˈdɒŋkɪ, dɔːtʃlɑnt*] cast a satirical eye on networked nature, while *A Film, Reclaimed* and Sky Hopinka's chronicle of Standing Rock, *Dislocation Blues*, reenvisions resistance for the era of man-made natural disasters. PATRICK HARRISON, GUEST CURATOR

Before or after the screening, between 3 and 5 p.m., experience a virtual reality demonstration at BAMPFA featuring Jakob Kudsk Steensen's *Aquaphobia*, which uses VR to connect inner psychological landscapes with exterior ecosystems. Admission free with ticket to the film program.

[*ˈdɒŋkɪ, dɔːtʃlɑnt*] Juliane Jaschnow, Stefanie Schroeder, Germany, 2015, 13 mins

**A FILM, RECLAIMED** Ana Vaz, Tristan Bera, France, 2015, 19 mins

**RETURN TO FORMS** Zachary Epcar, US, 2016, 10 mins

**DISLOCATION BLUES** Sky Hopinka, Standing Rock Reservation, 2017, 17 mins

Total running time: 60 mins, Color, Digital. Screening and demonstration copresented with the UC Berkeley Department of Film & Media, in conjunction with the conference Medium/Environment (April 27-28).



1 / 2

## FILM & VIDEO MAKERS AT CAL

SUNDAY / 4.29.18

**WORKS FROM THE EISNER COMPETITION 2018**

**Free Admission!**

**IN PERSON** Student Filmmakers

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

Total running time: c. 75 mins. Special thanks to Catherine Guzman, Eisner prizes and honors coordinator, and to Jeffrey Skoller, UC Berkeley faculty coordinator of the film and video competition.

1 *Dislocation Blues*

2 *Return to Forms*

# LIMITED ENGAGEMENTS

FILMS



## TIME REGAINED

RAUL RUIZ (1999, FRANCE/ITALY/PORTUGAL)  
DIGITAL RESTORATION

SUNDAY / 3.18.18 / 1:00

FRIDAY / 4.27.18 / 8:00

SUNDAY / 5.6.18 / 3:30

For program note, see **Auteur, Author** (p. 26).



## BEUYS

ANDRES VEIEL (GERMANY, 2018) EAST BAY THEATRICAL PREMIERE

FRIDAY / 3.9.18 / 4:00

SUNDAY / 3.11.18 / 4:30

SATURDAY / 3.31.18 / 3:00

Joseph Beuys (1921–1986) is remembered for his visionary contributions to postwar art as a painter, sculptor, performance artist, and social activist, recognizable by his trademark fedora. Associated with the Fluxus movement of the 1960s, his idiosyncratic work continues to exert a deep influence on today's international avant-garde. This new documentary by Andres Veiel makes use of archival imagery that shows Beuys in his studio, as a teacher at the Kunstakademie Düsseldorf, and as a performer at happenings. It traces the impact of the war years on Beuys's development as an artist, chronicling his art and his ideas about media, community, and capitalism in an intimate way. SUSAN OXTOBY

Written by Veiel. Photographed by Jörg Jeshel. (107 mins, In German and English with English subtitles, Color, DCP, From Kino Lorber)



## THE ASSASSIN

HOU HSIAO-HSIEN (TAIWAN/CHINA/HONG KONG, 2015)

SATURDAY / 3.10.18 / 5:00

FRIDAY / 3.16.18 / 7:00

FILM TO TABLE DINNER FOLLOWS THE 3.10.18 SCREENING (P. 18)

Winner of the Best Director prize for Hou Hsiao-hsien at the 2015 Cannes film festival, *The Assassin* is a work of exceptional beauty. Ostensibly a *wuxia* set in the ninth-century Tang dynasty, it is poetic and enigmatic, a Hou film through and through, making use of long takes, stillness, and stunning landscapes lensed by the talented cinematographer Mark Lee Ping Bin (*In the Mood for Love*) and starring Shu Qi in a standout performance. "A mesmerizing slow burn of a martial-arts movie that boldly merges stasis and kinesis, turns momentum into abstraction, and achieves breathtaking heights of compositional elegance" (Justin Chang, *Variety*).

Written by Hou, Chu T'ien-wen, Hsieh Hai-Meng, Ah Cheng. Photographed by Mark Lee Ping Bin. With Shu Qi, Chang Chen, Zhou Yun, Satoshi Tsumabuki. (105 mins, In Mandarin with English subtitles, Color, DCP, From Well Go USA Entertainment)



## MISTER UNIVERSO

TIZZA COVI, RAINER FRIMMEL (AUSTRIA/ITALY, 2016)

SATURDAY / 3.24.18 / 8:00

WEDNESDAY / 3.28.18 / 7:00

FRIDAY / 3.30.18 / 4:00

Each night, underneath a threadbare big top, Tairo puts an aging pride of big cats through their paces. Audiences may be dwindling, but the young lion tamer is happy. When a cherished lucky charm is stolen, Tairo sets off down the back roads of Italy to find the strongman who bequeathed it to him many years ago. The spirits of early Fellini and De Sica can be felt in this captivating docudrama, as the workaday world of the circus, gently refracted through the lens of the filmmakers, reveals a sense of wonder that may fade, but will never be extinguished. DOUG JONES, SFFILM FESTIVAL

Written by Covi. Photographed by Frimmel. With Tairo Caroli, Wendy Weber, Arthur Robin, Lilly Robin. (90 mins, In Italian with English subtitles, Color, DCP, From Be For Films)



## IN THE INTENSE NOW

JOÃO MOREIRA SALLES (BRAZIL, 2017)

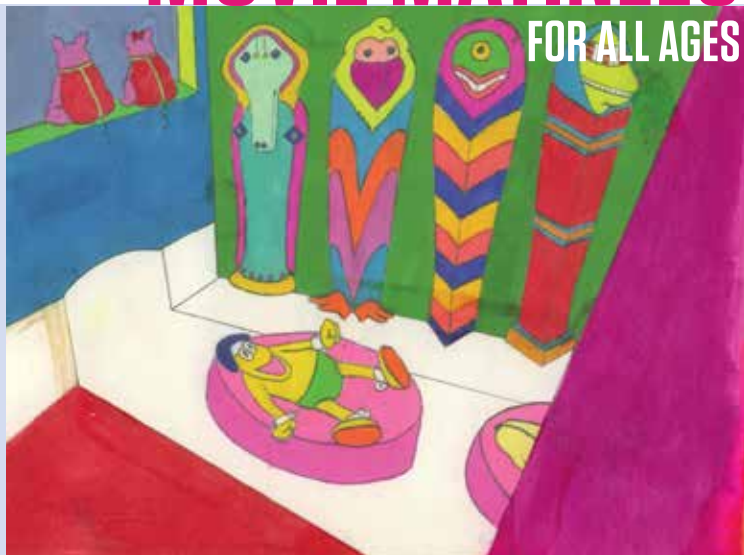
WEDNESDAY / 4.4.18 / 7:00

FRIDAY / 5.4.18 / 7:00

For program note, see **Documentary Voices** (p. 24).

# MOVIE MATINEES

FOR ALL AGES



SATURDAY / 3.24.18

## FILMS BY SALLY CRUIKSHANK

3:00

BAMPFA COLLECTION PRINTS

Recommended for ages 7 & up

Sally Cruikshank's love of surreal 1930s cartoons is evident in her wildly colorful and wonderfully detailed films. The psychedelic *Quasi at the Quackadero*, named to the National Film Registry in 2009, and other exuberant vehicles star a recurring cast of animalesque characters (one voiced by Cruikshank herself). This program also includes short musical animations Cruikshank made for *Sesame Street*.

**DUCKY** US, 1971, 3 mins, 16mm

**FUN ON MARS** US, 1971, 4:30 mins, 16mm

**CHOW FUN** US, 1972, 4:30 mins, 16mm

**ISLAND OF EMOTION** US, 1991, 1:30 mins, 35mm

**OOH WHAT A FABULOUS PARTY** US, 1992, 1:30 mins, 35mm

**QUASI AT THE QUACKADERO** US, 1976, 10 mins, 35mm

**FROM YOUR HEAD** US, 1996, 2 mins, 35mm

**YOUR FEETS TOO BIG** US, 1994, 2 mins, 35mm

**MAKE ME PSYCHIC** US, 1978, 8 mins, 35mm

**QUASI'S CABARET** US, 1980, 2 mins, 35mm

**FACE LIKE A FROG** US, 1987, 5:30 mins, 35mm

Total running time: c. 50 mins, Color, BAMPFA collection

SATURDAY / 4.21.18

## THE 5,000 FINGERS OF DR. T.

4:00

ROY ROWLANDS (US, 1953)

Recommended for ages 7 & up

One of Hollywood's best fantasies, a musical with the mad humor of Dr. Seuss (a.k.a. Theodor Geisel), *The 5,000 Fingers of Dr. T.* is the story of a nine-year-old boy (Tommy Rettig) who is scolded for not practicing his music and daydreams himself into a fantastic world where the piano reigns supreme. Dr. Seuss based the story on memories of his own boyhood piano lessons from a tyrannical teacher ("It took me forty-three years to catch up with him!"). In the film, Hans Conried plays the terrible Dr. Terwilliker.

Written by Dr. Seuss (Theodor Geisel), Allan Scott, from a story by Dr. Seuss. Photographed by Frank Planer. With Tommy Rettig, Peter Lind Hayes, Hans Conried, Mary Healy. (88 mins, Color, DCP, From Sony Pictures Releasing)

^ *Chow Fun*, 3.24.18



## On View

### GALLERIES

**AL WONG: LOST SISTER**  
March 28–June 17

**THE 48TH ANNUAL UC BERKELEY MFA GRADUATE EXHIBITION**  
May 11–June 17

**MASTER TRACES, TRANSCULTURAL VISIONS**  
May 16–September 16

**ALICIA MCCARTHY AND RUBY NERI / MATRIX 270**  
May 23–August 26

**THERESA HAK KYUNG CHA: AVANT DICTEE**  
Through April 22

**BUDDHIST REALMS**  
Through April 22

**JAY HEIKES / MATRIX 269**  
Through April 29

**BREAKING ICE: A COMMUNITY RESPONSE TO A CITIZENSHIP TEST**  
Through April 29

**CAL CONVERSATIONS: DREAMING THE LOST MING**  
梦回金陵  
Through May 13

**WAY BAY**  
Through June 3

**AGONY IN EFFIGY: ART, TRUTH, PAIN, AND THE BODY**  
Through June 17

**ART WALL: KARABO POPPY MOLETSANE**  
Through July 15

COVER: **WAY BAY**

Erica Deeman: *Marvin*, 2015; archival pigment print; 26 × 26 in.; BAMPFA, gift of Erica Deeman.

### BARBRO OSHER THEATER

**DOCUMENTING VIETNAM: SELF-PORTRAITS OF AMERICA AT WAR**  
February 28–April 29

**BERGMAN 100: THE SILENCE OF GOD**  
March 1–May 9

**AFRICAN FILM FESTIVAL 2018**  
March 8–May 6

**ANDRES VEIEL'S BEUYS**  
March 9, 11, 31

**HOU HSIAO-HSIEN'S THE ASSASSIN**  
March 10, 16

**JOSEPH LEO KOERNER'S THE BURNING CHILD**  
March 17

**RAUL RUIZ'S TIME REGAINED**  
March 18, April 27, May 6

**MOVIE MATINEES FOR ALL AGES**  
March 24, April 21

**TIZZA COVI & RAINER FRIMMEL'S MISTER UNIVERSO**  
March 24, 28, 30

**DOUGLAS SIRK'S ALL THAT HEAVEN ALLOWS**  
March 25, 30

**JOÃO MOREIRA SALLES'S IN THE INTENSE NOW**  
April 4, May 4

**SFFILM FESTIVAL AT BAMPFA**  
April 5–15

**THE ANXIETY OF IDENTITY: THE FILMS OF LUCRECIA MARTEL**  
April 20–May 10

**AUTEUR, AUTHOR: FILMS AND LITERATURE 2018**  
April 25–29

**INFRASTRUCTURE OF THE UNIVERSE**  
April 27

**FILM & VIDEO MAKERS AT CAL**  
April 29

**WAY BAY ON SCREEN**  
May 5

**R. W. FASSBINDER'S EIGHT HOURS DON'T MAKE A DAY**  
May 11–13

**GRETA GARBO RARITIES**  
May 30

**REVERSE ANGLE: CINEMA LOOKS AT ITSELF**  
Through April 1

**DOCUMENTARY VOICES 2018**  
Through April 18

**SERGEI EISENSTEIN: FILMS THAT SHOOK THE WORLD**  
Through April 21

**IN FOCUS: EISENSTEIN AND HIS CONTEMPORARIES**  
Through April 25

**THEATER 2 BERGMAN 100: THE EARLY YEARS**  
March 16–May 6

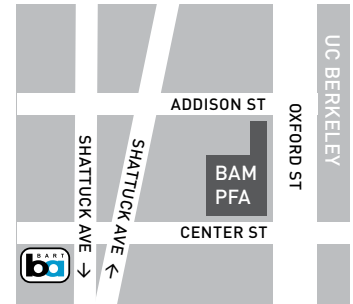
### VISIT BAMPFA

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### GALLERY HOURS

Wed, Thu, Sun 11–7  
Fri & Sat 11–9

Plan your visit at [bampfa.org/visit](http://bampfa.org/visit)  
Unless otherwise noted, films screen in the Barbro Osher Theater.



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