MICHAEL ARMITAGE  ANA MENDIETA  ANDY WARHOL  PAT O’NEILL  MIND OVER MATTER  BERKELEY EYE  HANS HOFMANN
ROBERT BEAVERS  ALANIS OBOMSAWIN  MADELINE ANDERSON  POWELL & PRESSBURGER  TRILOGIES OF WORLD CINEMA  ANNA MAGNANI

BERKELEY ART MUSEUM–PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

NOV/DEC 2016

PROGRAM GUIDE
NOVEMBER

2/WED
12:15 Guided Tour BERKELEY EYE P. 4
7:00 Films of Roger Jacoby
  Introduced by Susan Chainey
  and Janis Crystal Lipzin
  ALTERNATIVE VISIONS P. 13

Fernando Botero: Art for Human Rights
opens P. 8

6:30 Three Films by Alanis Obomsawin
  Alanis Obomsawin, Joanne Barker, and Melissa Nelson in conversation
  COMMITTED CINEMA P. 9

9/WED
12:15 Guided Tour BERKELEY EYE P. 4
7:00 From the Notebook of... Plus a Few Favorite Films
  Robert Beavers in person
  CINEMA MON AMOUR P. 14

Covered in Time and History:
The Films of Ana Mendieta
opens P. 6

10/THR
2:10 In Focus: The Poetics of Cinema
  Robert Beavers in person.
  Judith Rosenberg on piano
  CINEMA MON AMOUR P. 14

5:30 Study Center Viewing with Amy Balkin
  MIND OVER MATTER P. 4
4-7 Drop-in Art Making ART LAB
7:00 Killer of Sheep
 Introduced by Stephen Best
  THREE LIVES P. 12

11/FRI
4:00 Aparajito
  TRILGIES P. 10
4-9 Drop-in Art Making ART LAB
7:00 Vampyr
  Introduced by Robert Beavers
  CINEMA MON AMOUR P. 15

12/SAT
11:30 Spirit Boats
  FAMILY FARE P. 5
1:00 Spirit Boats
  FAMILY FARE P. 5
3-9 Drop-in Art Making ART LAB
3:00 The Turtle of Oman
  ROUND TABLE READING P. 5
5:30 The Passionate Thief
  ANNA MAGNANI P. 18
8:00 Robert Beavers on Cinematic
  Space, Composition, and Structure
  Robert Beavers in person
  CINEMA MON AMOUR P. 15

13/SUN
11-7 Drop-in Art Making ART LAB

14/MON
7:00 Robert Beavers: Recent Films
  Robert Beavers in person
  CINEMA MON AMOUR P. 15

16/WED
12:15 Gallery Talk with UC Berkeley
  Students
  MIND OVER MATTER P. 4
7:00 Video Art and Television
  Chip Lord and Steve Seid in conversation
  ALTERNATIVE VISIONS P. 13

17/THR
4-7 Drop-in Art Making ART LAB

18/FRI
4:00 The World of Apu
  TRILGIES P. 10
4-9 Drop-in Art Making ART LAB
6:00 Taiwo Kujichagulia-Seitu:
  A Matter of Life and Death
  POWELL & PRESSBURGER P. 20
7:00 The Cool World
  Madeline Anderson and
  Orlando Bagwell in conversation
  AFTERIMAGE P. 17

19/SAT
11-9 Drop-in Art Making ART LAB

5:30 The Fugitive Kind
  ANNA MAGNANI P. 18
7:30 Magnani-themed dinner at Babette
  P. 18
8:00 Black Narcissus
  POWELL & PRESSBURGER P. 20

20/SUN
11-3 Art Making and Family Tours
  FAMILY DAY P. 5
1:00 Storytelling Performance:
  Diane Ferlatte with Erik Pearson
  FAMILY DAY P. 5
1:30 The World of Apu
  TRILGIES P. 10
3:45 The Way Things Go
  FAMILY DAY MATINEE P. 5
4:00 Heavy Breathing #6: State of
  Drought with Chris Sollars
  WORKSHOP P. 4
4:45 I Know Where I'm Going
  POWELL & PRESSBURGER P. 20
7:00 The Rose Tattoo
  ANNA MAGNANI P. 19

Family Day: A Free Day of Performance,
Art, Film

23/WED
Andy Warhol: Still Lifes and Portraits
opens P. 8

24/THR
Closed

25/FRI
3:00 A Matter of Life and Death
  POWELL & PRESSBURGER P. 20
4-9 Drop-in Art Making ART LAB
5:15 La notte P. 23
8:00 The Passionate Thief
  ANNA MAGNANI P. 19

26/SAT
11-9 Drop-in Art Making ART LAB
3:00 The Red Shoes
  POWELL & PRESSBURGER P. 20
5:45 1870
  ANNA MAGNANI P. 19
8:15 La notte P. 23

27/SUN
11-7 Drop-in Art Making ART LAB
2:30 The Spy in Black
  POWELL & PRESSBURGER P. 21
4:30 Wild Is the Wind
  ANNA MAGNANI P. 19
DECEMBER

1/THR
1:00 Guided Tour BERKELEY EYE P. 4
4–7 Drop-in Art Making ART LAB
7:00 Fruitvale Station
   Introduced by Aya de Leon
   THREE LIVES P. 12
Free First Thursday; Galleries Free All Day

2/FRI
12:15 Gallery Talk with Artist Tom Marioni
   MIND OVER MATTER P. 4
4–9 Drop-in Art Making ART LAB
6:30 Contraband
   POWER & PRESSBURGER P. 21
8:30 Ixcanul P. 23

3/SAT
11–9 Drop-in Art Making ART LAB
3:30 I Know Where I'm Going
   POWER & PRESSBURGER P. 21
5:30 La notte P. 23
8:00 Mamma Roma ANNA MAGNANI P. 19

4/SUN
11–7 Drop-in Art Making ART LAB
1:00 Guided Tour BERKELEY EYE P. 4
2:00 Ixcanul P. 23
4:00 The Golden Coach
   ANNA MAGNANI P. 19
6:30 49th Parallel
   POWER & PRESSBURGER P. 21

7/WED
12:15 Guided Tour BERKELEY EYE P. 4
7:00 A Canterbury Tale
   POWER & PRESSBURGER P. 21

8/THR
4–7 Drop-in Art Making ART LAB
7:00 The President's Analyst
   Introduced by Daniel Clowes
   CINEMA MON AMOUR P. 16

9/FRI
12:15 Gallery Talk with Artist Laurie Reid
   BERKELEY EYE P. 4
4:00 Ixcanul P. 23
4–9 Drop-in Art Making ART LAB
6:00 Two-Faced Land: Tango
   Eisen-Martin & Leila Farjami
   READINGS P. 4
7:00 Three Colors: Blue
   TRILOGIES P. 11
7:00 Flux Night
   MIND OVER MATTER P. 5

10/SAT
11:30 Paper Scrolls Tell Stories of Boats
   FAMILY FARE P. 5
1:00 Paper Scrolls Tell Stories of Boats
   FAMILY FARE P. 5
1:00 Lecture by Michael Armitage
   MATRIX 263 P. 7
3–9 Drop-in Art Making ART LAB
3:00 The Stories Julian Tells
   ROUND TABLE READING P. 5
3:30 A Matter of Life and Death
   POWER & PRESSBURGER P. 21
6:00 Elevator to the Gallows P. 23
8:00 La notte P. 23

11/SUN
11–7 Drop-in Art Making ART LAB
3:00 The Life and Death of Colonel Blimp
   POWER & PRESSBURGER P. 21
7:00 Three Colors: White
   TRILOGIES P. 11

13/TUE
7:00 Full: Adapt P. 4
7:00 Ixcanul P. 23

14/WED
7:00 Three Colors: Red
   TRILOGIES P. 11
Michael Armitage / MATRIX 265 OPENS P. 7

15/THR
4–7 Drop-in Art Making ART LAB
7:00 Gone to Earth
   POWER & PRESSBURGER P. 21

16/FRI
4–9 Drop-in Art Making ART LAB
6:00 Mini Frame-Weaving Workshop
   ART WALL: TERRI FRIEDMAN P. 5
6:30 Hieronymus Bosch: Touched by the Devil P. 23
8:30 Elevator to the Gallows P. 23

17/SAT
11–9 Drop-in Art Making ART LAB
3:30 Black Narcissus
   POWER & PRESSBURGER P. 22
6:00 Three Colors: Blue
   TRILOGIES P. 11
8:15 Three Colors: White
   TRILOGIES P. 11

18/SUN
11–7 Drop-in Art Making ART LAB
2:30 Hieronymus Bosch: Touched by the Devil P. 23
4:30 The Small Back Room
   POWER & PRESSBURGER P. 22
7:00 Three Colors: Red
   TRILOGIES P. 11

21/WED
4:00 Hieronymus Bosch: Touched by the Devil P. 23
7:00 Elevator to the Gallows P. 23

22/THR
4–7 Drop-in Art Making ART LAB
4:00 Hieronymus Bosch: Touched by the Devil P. 23
7:00 La notte P. 23

23/FRI
4–9 Drop-in Art Making ART LAB
7:00 The Tales of Hoffmann
   POWER & PRESSBURGER P. 22

Mind Over Matter: Conceptual Art from the Collection closes P. 8

24/SAT
Closed

25/SUN
Closed

28/WED
1:00 The Red Shoes
   POWER & PRESSBURGER P. 22
3:45 Marius TRILOGIES P. 11
7:00 Pather Panchali TRILOGIES P. 10

29/THR
1:00 The Tales of Hoffmann
   POWER & PRESSBURGER P. 22
3:45 Fanny TRILOGIES P. 11
4–7 Drop-in Art Making ART LAB
7:00 Aparrajito TRILOGIES P. 10

30/FRI
1:00 Oh... Rosalinda!!
   POWER & PRESSBURGER P. 22
3:45 César TRILOGIES P. 11
4–9 Drop-in Art Making ART LAB
7:00 The World of Apu TRILOGIES P. 10

31/SAT
Closed
FULL

Full: Stay
MONDAY / 11.14.16 / 7:00
Programmed by Shinichi Iova-Koga

Join us for a celebration of stillness and a sense of place, featuring Cal alum and installation artist Amy Rathbone, along with practitioner of Daoist martial arts David Wei and others.

Full: Adapt
TUESDAY / 12.13.16 / 7:00
Programmed by Shinichi Iova-Koga

Renowned local performance artist Dohee Lee brings us a work dedicated to Theresa Hak Kyung Cha. The evening will also include exciting performances from Congolese choreographer Byb Chanel Bibene and taiko drummer Jimi Nakagawa.

Please note that seating for Full is very limited. Full is made possible by the generous support of the BAMPFA Trustees.

READINGS

Vocable Void:
Lyn Hejinian & David Meltzer
FRIDAY / 11.4.16 / 6:00
Programmed by Ava Koohbor

Lyn Hejinian and David Meltzer join us for Vocable Void, where language unfolds in between music and words: a poetic possibility of forms. Hejinian is a poet, essayist, teacher, and translator; her most recent book is The Unfollowing (Omnidawn Books). Meltzer is author of more than forty books. His most recent volume of poetry is Stunt Man (Omerta Publications).

Two-Faced Land:
Tongo Eisen-Martin & Leila Farjami
FRIDAY / 12.9.16 / 6:00
Programmed by Ava Koohbor

“IT is a backward version of birth / Which is better stated as a re-birth” (Sun Ra). Revolutionary poet Tongo Eisen-Martin (Someone’s Dead Already) and poet and translator Leila Farjami read from their work.

GALLERY TALKS & LECTURES

Gallery Talk with Artist Stephanie Syjuco
FRIDAY / 11.4.16 / 12:15

In conjunction with Mind Over Matter, Stephanie Syjuco discusses how artists consider documentation as part of their practice, with a focus on women artists.

Gallery Talk with UC Berkeley Students
WEDNESDAY / 11.16.16 / 12:15

Students who participated in a special curatorial component of the course Contemporary Art in the Americas, coprtaught by Adjunct Curator Constance Lewallen and Associate Professor of Art History Julia Bryan-Wilson, discuss works on view in Mind Over Matter that were the focus of their individual research.

Conversation: Chip Lord and Steve Seid
WEDNESDAY / 11.16.16 / 7:00

In conjunction with Mind Over Matter, Chip Lord, a founding member of Ant Farm, joins guest curator Steve Seid in conversation following a screening of video works critiquing television (see p. 13).

Gallery Talk with Artist Tom Marioni
FRIDAY / 12.2.16 / 12:15

Tom Marioni, a pioneer of Conceptual art, discusses his work, as well as works from the archive of the Museum of Conceptual Art, on view in Mind Over Matter.

Gallery Talk with Artist Laurie Reid
FRIDAY / 12.9.16 / 12:15

Laurie Reid shares thoughts about landscape and seascape, and the relationship of vast outdoor space to intimate personal space, with a focus on paintings by François Daubigny and James Ensor on view in Berkeley Eye.

Lecture by Michael Armitage
SATURDAY / 12.10.16 / 1:00
Copresented by the UC Berkeley Department of Art Practice

In this illustrated lecture, artist Michael Armitage provides a preview of a new body of work, premiering in MATRIX 263, that focuses on sexuality and gender stereotypes in Kenya.

GUIDED TOURS

Join a guided tour of Berkeley Eye to learn more about some of the nearly 150 works on view from the BAMPFA collection. Specially trained UC Berkeley graduate student tour guides offer fresh points of view informed by the latest scholarship. Included with admission; no advance reservations necessary. See the calendar for schedule.

WORKSHOPS

Study Center Viewing with Amy Balkin
THURSDAY / 11.10.16 / 5:30

Take part in an intimate viewing and discussion in the Steven Leiber Conceptual Art Study Center with artist Amy Balkin. In conjunction with the exhibition Mind Over Matter.

Please note that space for this event is extremely limited.

RSVP beginning October 24, (510) 643-0857

Taiwo Kujichagulia-Seitu: Sounds Like Freedom in the Air
FRIDAY / 11.18.16 / 6:00

Join historian, storyteller, and praise singer Taiwo Kujichagulia-Seitu for this lecture/demonstration illustrating how spirituals were used to convey clandestine messages along the Underground Railroad in the antebellum South.

Heavy Breathing #6: State of Drought with Chris Sollars
SUNDAY / 11.20.16 / 4:00

In this workshop artist Chris Sollars leads you through a series of motions to physically internalize living in a state of drought in twenty-first-century California. This is the final session in the Heavy Breathing event series at BAMPFA, organized by Lisa Rybovich-Crallé and Sophia Wang, which combine physical exercise and critical discourse.
Flux Night  
**FRIDAY / 12.9.16 / 7:00**

In the spirit of Fluxfest events, enact a series of Fluxus scores and sets of experimental performance instructions found in various Fluxkits held in the BAMPFA collection. A group of UC Berkeley students lead this evening of overlapping participatory performances and Fluxus games. In conjunction with *Mind Over Matter*.

Mini Frame-Weaving Workshop  
**FRIDAY / 12.16.16 / 6:00**

Think big, weave small! Get inspired by Terri Friedman’s monumental Art Wall weaving and learn to weave using handheld, palm-sized weaving frames. Artist Travis Meinolf will teach you how to dress the loom with yarn and build from there, using twill, tapestry, pile, and wrapped-warp techniques to make mini fiber art. Space for this workshop is limited and available on a first-come, first-served basis.

**FAMILY FARE**

Second Saturdays  
Ages 6 to 12 with accompanying adult(s)  
Free for kids plus one adult

Sign up onsite beginning fifteen minutes before the session you wish to attend. Be advised that space is limited to 12 kids per session; please arrive promptly to sign up.

**Spirits Boat**  
**SATURDAY / 11.12.16 / 11:30–1:00 & 1:00–2:30**

Inspired by Jay De Feo’s *Origins*, Bruce Conner and Edmund Shea’s *Angel*, and other artworks on view in *Berkeley Eye*, create your own sculptural “spirit boat” from plastic water bottle pieces covered with stained paper that resembles animal skins with artist Jennifer Ewing. Personalize your boat by piercing, tying, wrapping, and decorating it with a range of materials.

**Paper Scrolls Tell Stories of Boats**  
**SATURDAY / 12.10.16 / 11:30–1:00 & 1:00–2:30**

In this project inspired by Michael Cherney’s piece *Yuezhou (procession of ships)*, on view in *Berkeley Eye*, work with printmaker and mixed-media artist Marcela Florez to make horizontal paper scrolls stamped with stenciled silhouettes of boats seen on San Francisco Bay. Create your own boat stories by stamping your scrolls, and learn about narrative in scroll painting.

**FAMILY DAY**

**A Free Day of Performance, Art & Film**  
**SUNDAY / 11.20.16 / 11:00–4:00**

- Make art inspired by BAMPFA’s exhibitions.
- Explore the galleries with tours specially designed for families.
- Enjoy an hour of interactive storytelling with award-winning international storyteller Diane Ferlatte—known for a charismatic style that combines music, sign language, movement, humor, and song—accompanied on guitar and banjo by longtime musical collaborator Erik Pearson.
- Get a library card or check out a book from the Library on Wheels, pedaling over from the Berkeley Public Library with books related to *Berkeley Eye* for both children and adults.
- Take a break to sample the special Family Day lunch menu at Babette.
- Top off the afternoon with a free screening of Peter Fischli and David Weiss’s *The Way Things Go* (1987), a filmed art installation that casts everyday objects in dramatic roles for a kinetic chain-reaction performance of precisely crafted chaos.

Free tickets for the film will be available at the will-call table beginning at 2:45 p.m.
Covered in Time and History: The Films of Ana Mendieta

During her brief career, from 1971 to 1985, Cuban-born Ana Mendieta (1948–1985) produced a stunning body of work that included performances, drawings, sculptures, installations, and photographs. Less known, however, is her remarkable and prolific production of more than one hundred films. **Covered in Time and History** brings together twenty-one recently preserved films—many of which have had little previous exposure—in addition to a selection of related photographs; it is the largest grouping of the artist’s films ever presented in an exhibition in the United States.

Ana Mendieta: still from *Creek*, 1974; Super 8 film; color, silent. © The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie Lelong, New York.

**Covered in Time and History: The Films of Ana Mendieta** is organized by the Katherine E. Nash Gallery at the University of Minnesota and coordinated at BAMPFA by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator. The exhibition is made possible in part by the Office of the Dean of the College of Liberal Arts at the University of Minnesota, the National Endowment for the Arts, a gift of Agnes Gund, the Harlan Boss Foundation for the Arts, Kate and Stuart Nielsen, Syma Cheris Cohn, Metropolitan Picture Framing, the Epson Corporation, and the Tierney Brothers Corporation. The BAMPFA presentation is made possible by the Diane and Bruce Halle Foundation, Charles and Naomi Kleiner, Galerie Lelong, Rotasa Foundation, and Chara Schreyer and Gordon Freund.
Based in Nairobi, Kenya (where he was born) and in London, Michael Armitage makes lush paintings that complicate the historical dialectic between Western and non-Western cultures, merging European styles with East African subjects, materials, and understanding. His signature medium is oil on Lubugo bark cloth, a material often used for making ceremonial garments for tribal leaders, which he stretches across a frame; the inherent sutures, tears, and textures of the bark cloth frequently inform his compositions. Armitage’s subjects refer to current events that shape and impact contemporary life in Kenya; for MATRIX 263, he debuts a new body of work that reflects on sexuality and gender stereotypes in that region and beyond.


Michael Armitage / MATRIX 263 is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees.
ANDY WARHOL: STILL LIFES AND PORTRAITS
NOVEMBER 23–MARCH 12
NEW EXHIBITION

FERNANDO BOTERO: ART FOR HUMAN RIGHTS
NOVEMBER 2–13
NEW EXHIBITION

MIND OVER MATTER: CONCEPTUAL ART FROM THE COLLECTION
THROUGH DECEMBER 23

PUSH AND PULL: HANS HOFMANN
THROUGH DECEMBER 11

BUDDHIST ART FROM THE ROOF OF THE WORLD
THROUGH NOVEMBER 13
REOPENS DECEMBER 7

PAT O’NEILL
MATRIX 262
THROUGH NOVEMBER 27

BERKELEY EYE: PERSPECTIVES ON THE COLLECTION
THROUGH DECEMBER 11

ART WALL: TERRI FRIEDMAN
THROUGH FEBRUARY 12

The MATRIX Program is made possible by 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 by major funding from Frances Hellman and Warren Breslau.

Mind Over Matter: Conceptual Art from the Collection is supported in part by Alexandra Bowes and Stephen Williamson, Rena Bransten, and Robin Wright and Ian Reeves.

Berkeley Eye: Perspectives on the Collection is supported in part by Rena Bransten, Catherine M. Coates, The Jay DeFeo Foundation, Janie and Jeff Green, Professor Catherine and James Koselsky, Dr. Phillip and Lynda Levin, Penelope and Noel Nellis, Joan Lyke Reobuck, Sharon Simpson, and Roselyne Chroman Swig.


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Fernando Botero: Abu Ghraib 8, 2004; sanguine on paper; 15 1/4 × 11 1/4 in.; BAMPFA, gift of the artist.


Hans Hofmann: Combinable Wall I and II (detail), 1961; oil on canvas; 84 1/4 × 112 1/4 in.; BAMPFA, gift of the artist.

Seated Buddha, 14th century; gilt bronze; 56 in. high; on long-term loan to BAMPFA from a private collection.

Pat O’Neill: still from Runs Good, 1970; three-channel continuous video projection, transferred from 16mm; color; sound; BAMPFA, museum purchase: Phoebe Apperson Hearst, by exchange. Image courtesy of the artist and Cherry and Martin, Los Angeles.

Sylvia Fein: Crucial Eye, 2011; egg tempera on panel; 20 × 24 in.; BAMPFA, purchase made possible through gifts from Andrew Teufel and Judith DeVito, with additional funds provided by Glenn and April Bucksbaum. © Sylvia Fein. Photo: Nicholas Pishvanov

Terri Friedman: Yarn Painting, 2016 (detail); acrylic, wool, and cotton fibers; dimensions variable; courtesy of the artist.
ALANIS OBOMSAWIN IN PERSON

If anyone belongs in the pantheon of socially and politically committed cineastes, it is Alanis Obomsawin. For more than forty years, she has made films revealing the effects of colonialist history and destructive government policy on indigenous Canadians, while simultaneously bringing to light the power of resistance and regeneration in First Nations communities and individuals across the country. As Steve Gravestock writes, “Her numerous documentaries comprise an alternative history of Canada’s Aboriginal peoples—markedly different from the official versions promulgated by governments and mainstream media, whose attitudes have ranged from neglect to racism.” Obomsawin is a member of the Abenaki Nation, whose traditional lands extended through a large part of New England, Quebec, and the Canadian Maritimes. Born in New Hampshire and raised in Quebec, Obomsawin began her career as a storyteller in the coffeehouses of Montreal, where she told traditional stories and sang songs in French, English, and Abenaki. Recruited by the National Film Board of Canada (NFB) to consult on films about Aboriginal subjects, she started making her own films there in 1971. Since then Obomsawin has mastered the tools and resources available at the NFB, applying her passionate voice and powerful vision to making history one film at a time.

We are privileged that Alanis Obomsawin will be at BAMPFA to present all three of her screenings. She will be joined in conversation by Joanne Barker, professor of American Indian studies at San Francisco State University, as well as other guests. Barker is the author of Native Acts: Law Recognition and Cultural Authenticity and editor of Sovereignty Matters: Locations of Contestation and Possibility in Indigenous Struggles for Self-Determination. She is Lenape (an enrolled member of the Delaware Tribe of Indians).

Kate MacKay, Associate Film Curator

Support for Committed Cinema has been provided by the National Endowment for the Arts. Thank you to Thomas Belosi, Shari Hundorf, Elise Labbé, Jason Ryle, Jesse Wente, Michael Smith, and The American Indian Film Festival.

THURSDAY / 11.3.16

KANEHSATAKE: 270 YEARS OF RESISTANCE
ALANIS OBOMSAWIN (CANADA, 1993)
IN CONVERSATION Alanis Obomsawin, Joanne Barker, Corrina Gould

Corrina Gould is cofounder of Indian People Organizing for Change and the Segora Te Land Trust

In 1990, the resistance of the First Nations inhabitants of Kanehsatake to the expansion of a golf course onto their traditional burial grounds resulted in an armed standoff between the Mohawk activists and warriors on one side and the Quebec police and Canadian army on the other. For seventy-eight days, Obomsawin stayed behind the barricades to film the conflict. The resulting documentary is a moving account of the struggle for territory and respect, and an affecting portrait of the courageous men and women who resisted the violent intimidation of the government forces.

Written by Obomsawin. Photographed by Roger Rochat et al. (119 mins, Color, 16mm, From National Film Board of Canada)

FRIDAY / 11.4.16

TRICK OR TREATY
ALANIS OBOMSAWIN (CANADA, 2014)
IN CONVERSATION Alanis Obomsawin, Joanne Barker, Hulleah J. Tsinhnahjinnie

Hulleah J. Tsinhnahjinnie is director of the Gorman Museum and professor of Native American studies at UC Davis

Trick or Treaty is about both tracing and making history. Obomsawin’s powerful documentary includes an in-depth analysis of the notorious Treaty No. 9, a 1905 agreement under which First Nations communities were deceived about the actual content of the document, resulting in the government-sanctioned loss of sovereignty over their traditional homeland. The film also documents contemporary indigenous leaders and youth as they fight for the protection and respect of their lands and resources threatened by more recent legislation.

Written by Obomsawin. Photographed by René Sioui Labelle, Philippe Aimiguet. (84 mins, Color, DCP, From National Film Board of Canada)

SUNDAY / 11.6.16

RESISTANCE AND REMEMBRANCE: THREE FILMS BY ALANIS OBOMSAWIN
IN CONVERSATION Alanis Obomsawin, Joanne Barker, Melissa Nelson

Melissa Nelson is associate professor of American Indian studies, San Francisco State University

Incident at Restigouche investigates the police raids on the Restigouche Reserve in Quebec in 1981. The raids were the government’s violent response to the Mi’kmaq peoples’ refusal to acknowledge restrictions on their traditional fishing rights. Richard Cardinal: Cry from the Diary of a Métis Child is based on the heartbreaking journal of a Métis teenager who committed suicide after having spent his short life in foster homes, group homes, and shelters. Obomsawin’s first film, Christmas at Moose Factory, is composed entirely of children’s crayon drawings and narrated by the young artists. It is indicative of the skill and sensitivity she has become renowned for in all of her subsequent work.

INCIDENT AT RESTIGOUCHE Canada, 1984, Photographed by Roger Rochat, Savas Kalogeras, 45 mins, Color, 16mm, From National Film Board of Canada

RICHARD CARDINAL: CRY FROM THE DIARY OF A MÉTIS CHILD Canada, 1986, Photographed by Roger Rochat, 29 mins, Color, DCP, From National Film Board of Canada

CHRISTMAS AT MOOSE FACTORY Canada, 1971, Photographed by Ben Low, 13 mins, Color, DCP, From National Film Board of Canada

Total running time: 87 mins
Trilogies of World Cinema

Many film directors have explored the possibilities of the trilogy—indeed, a series devoted to the three-part form has the potential to feature any number of great works from the history of cinema. Here, we offer a trio: Satyajit Ray’s Apu Trilogy, Krzysztof Kieślowski’s Three Colors, and Marcel Pagnol’s Fanny Trilogy. Each includes films that can be seen as individual, self-contained stories or as part of a set, allowing filmgoers a chance to sample or revisit specific films or see the trajectory of characters, stories, and ideas across an entire trilogy.

Filmmaker Robert Beavers, who will be our guest in early November, has selected Aparajito as part of his Cinema Mon Amour series (see p. 14) and will introduce the screening on November 13, offering thoughts on why this work is particularly meaningful to him.

Susan Oxtoby, Senior Film Curator

1 Pathér Panchali, 11.4.16, 11.6.16, 12.28.16
2 Aparajito, 11.11.16, 11.13.16, 12.29.16
3 The World of Apu, 11.18.16, 11.20.16, 12.30.16
4 Three Colors: Blue, 12.9.16, 12.17.16
5 Three Colors: White, 12.11.16, 12.17.16
6 Three Colors: Red, 12.14.16, 12.18.16
7 Marius, 12.28.16
8 Fanny, 12.29.16
9 César, 12.30.16

PATHÉR PANCHALI
SATYAJIT RAY (INDIA, 1955) DIGITAL RESTORATION
FRIDAY / 11.4.16 / 4:00
SUNDAY / 11.6.16 / 1:30
WEDNESDAY / 12.28.16 / 7:00

The first film in Satyajit Ray’s celebrated Apu Trilogy revolves around the boy Apu’s impoverished Brahmin family living in their ancestral village in rural Bengal. The father is a would-be poet, playwright, and priest; the mother, a realist terrorized by wicked neighbors and the prospect of tomorrow. Ravi Shankar’s original score is the musical equivalent of Ray’s completely visual storytelling, which is so liquid, so purely cinematic, it’s strange to remember that it was based on a well-known 1928 novel. At Cannes this low-budget independent first film won a special prize—Best Human Document. It is still that. JUDY BLOCH


APARAJITO
SATYAJIT RAY (INDIA, 1956) DIGITAL RESTORATION
FRIDAY / 11.11.16 / 4:00
SUNDAY / 11.13.16 / 1:30
THURSDAY / 12.29.16 / 7:00

The screening on Sunday, November 13, will be introduced by filmmaker Robert Beavers as part of Cinema Mon Amour (see p. 14).

The second entry in the Apu Trilogy, Aparajito continues the story of a Bengali family after they leave their home to travel to the holy city of Benares on the banks of the Ganges. The boy Apu proceeds a little further along the road of experience and the viewpoint of the film changes with his. Aparajito focuses on Apu in his personal and human relationships, above all in his changing relationship with his mother. Ray observes with remarkable insight and discretion the theme of the sacrifices parents may make in equipping their children for a world they can never really share. ALBERT JOHNSON


THE WORLD OF APU
SATYAJIT RAY (INDIA, 1958) DIGITAL RESTORATION
FRIDAY / 11.18.16 / 4:00
SUNDAY / 11.20.16 / 1:30
FRIDAY / 12.30.16 / 7:00

(Apur sansar), Part three of the Apu Trilogy, The World of Apu features Soumitra Chatterjee (Charulata, Distant Thunder, etc.) as the adult Apu. Having decided to become a writer, Apu becomes, quite by accident, a husband as well. “If Ray had made nothing but Apur sansar he would go down in film history as one of the great directors. In essence the film is a love story so fresh and spontaneous that one feels Ray created it entirely out of his own spirit, as if it were the world’s first love story” (Pauline Kael).

**THREE COLORS: BLUE**

**Krzysztof Kieślowski (France, 1993)**

FRIDAY / 12.9.16 / 7:00

SUNDAY / 12.11.16 / 6:00

(Trois couleurs: Bleu). Kieślowski’s Three Colors trilogy tackled the symbolism of the colors of France’s national flag: blue, white, and red, for liberty, equality, and fraternity. “Liberty” in Blue is the unasked-for freedom that the young widow Julie (Juliette Binoche) is given when her composer husband and young daughter die in a car crash. Willfully ignoring the political definition of “liberty,” Kieślowski instead concentrates on a more human, moral understanding of the word, and asks whether freedom can ever be attained, or is even desired. Slawomir Iżyk’s cool cinematography, all alien blues and claustrophobic darkness, reinforces Julie’s focused disconnect from the world. JASON SANDERS

Written by Kieślowski, Krzysztof Piesiewicz. Photographed by Slawomir Iżyk. With Juliette Binoche, Benoît Régent, Hélène Vincent, Florence Pernel. (100 mins, In French with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

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**THREE COLORS: WHITE**

**Krzysztof Kieślowski (France/Poland, 1993)**

SUNDAY / 12.11.16 / 7:00

SATURDAY / 12.17.16 / 8:15

(Trois couleurs: Blanc). The comic counterpoint to Blue’s tragedy and Red’s romance, Three Colors: White (for “equality”) also marks Kieślowski’s cinematic return to his native Poland. Poor Karol is a battered and bruised Pole busy being humiliated in radiant Paris; his glamorous French wife (Julie Delpy) is divorcing him on grounds of impotence, and he’s about to wind up homeless. Returning to Poland, Karol swears vengeance, and embarks on gaining the only equality that his wife—and the French—will understand: economic. The liveliest (and most pessimistic) section of the trilogy, White is powered by Kieślowski’s satiric critique of the gulf between Eastern and Western Europe. JASON SANDERS


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**THREE COLORS: RED**

**Krzysztof Kieślowski (Switzerland/Poland, 1994)**

WEDNESDAY / 12.14.16 / 7:00

SUNDAY / 12.18.16 / 7:00

(Trois couleurs: Rouge). The conclusion of the Three Colors trilogy was also Kieślowski’s last film; “it is his summation work; he had said all that he had to say,” noted one colleague. The beautiful model Valentine (Irène Jacob) lives an idyllic, though disconnected, existence, with her only friend a perpetually traveling, petulant lover. A retired judge (Jean-Louis Trintignant) has retreated from the world, and can only stand humanity when he’s voyeuristically eavesdropping on it. A chance encounter leads these two strangers into an unlikely friendship. Red argues that Fraternity, the ability to connect with others, is what makes us truly human. JASON SANDERS

Written by Kieślowski, Krzysztof Piesiewicz. Photographed by Piotr Sobocinski. With Irène Jacob, Jean-Louis Trintignant, Frédérique Feder, Jean-Pierre Lorit. (99 mins, In French with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

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**MARIUS**

**Alexandre Korde (France, 1931)**

BAMPFA COLLECTION PRINT

WEDNESDAY / 12.28.16 / 3:45

Pagnol directed only one of his Fanny Trilogy, but he is the true auteur of all three films about the inhabitants of the old port of Marseilles. See one or see all three—each is a gem on its own. Marius establishes the characters of César, philosopher-at-large and proprietor of a quayside bar; his son Marius, whose dreams of a life at sea blind him and finally bind him to the love of Fanny, a fishmonger; and Panisse, a kindly widower who waits in the wings for Fanny’s hand. Both Marius’s and Panisse’s wishes are granted, but it’s no fairy tale. JUDY BLOCH

Written by Marcel Pagnol from his play. Photographed by Ted Pahl. With Raimu, Orane Demazis, Pierre Fresnay, Charpin. (122 mins, In French with English subtitles, B&W, 35mm, BAMPFA collection, permission Compagnie Méditerranéenne de Films)

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**FANNY**

**Marc Allegret (France, 1932)**

BAMPFA COLLECTION PRINT

THURSDAY / 12.29.16 / 3:45

The Fanny Trilogy is ostensibly concerned with the passions of the youngsters, Marius and Fanny, but it is the older generation who dominate. They are the spinners of fantasy, theirs the impossible logic and fast-talking energy that are life itself in this quayside community. This is true from the sidewalk gents who take bets on the unfolding melodrama, to Fanny’s manipulating Mama, to Panisse, and especially César. The second film in the trilogy may be Fanny’s tragedy, but it is César’s story, as he asserts his mad love to create something marvelous—a family—out of characters who are all “at sea.” JUDY BLOCH

Written by Pagnol. Photographed by Nicolas Toporkoff, Roger Hubert. With Raimu, Orane Demazis, Pierre Fresnay, Charpin. (122 mins, In French with English subtitles, B&W, 35mm, BAMPFA collection, permission Compagnie Méditerranéenne de Films)

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**CÉSAR**

**Marcel Pagnol (France, 1936)**

BAMPFA COLLECTION PRINT

FRIDAY / 12.30.16 / 3:45

The third part of the Fanny Trilogy opens, some twenty years after Fanny, with the confessions of Panisse on his deathbed. True to form, these occasion something new and unexpected—dignifications, indeed. Panisse forgets to die. The son he has raised with Fanny (with a little help from “godfather” César) is now old enough to track down his real father. And so the story of Fanny and Marius begins again. Love is revolution in every sense of the word. “Today the modest charms and graces of the Pagnol trilogy seem more precious than ever” (Time Out). JUDY BLOCH

Written by Pagnol. Photographed by Willy. With Raimu, Orane Demazis, Pierre Fresnay, Charpin. (116 mins, In French with English subtitles, B&W, 35mm, BAMPFA collection, permission Compagnie Méditerranéenne de Films)
Three Lives
CLASSICS OF CONTEMPORARY AFRICAN AMERICAN CINEMA

Spanning several decades and employing radically different cinematic styles, these three films revolve around the daily lives of young black men and their relationships with family, friends, and neighbors. The three central characters all struggle in their own ways with the responsibilities, expectations, and risks of adulthood. Shot in Bedford-Stuyvesant, Brooklyn; Watts in Los Angeles; and here in the East Bay, in Hayward and Oakland, the films are grounded by the contemporary realities of these locations. Directors Spike Lee, Charles Burnett, and Ryan Coogler effectively communicate the distinct rhythms of life in these neighborhoods, balancing despair and tragedy with beauty and humor. The grinding economic pressures and imminent threat of violence depicted in these stories continue to be the reality for many in this country. From contemplative to colorful, tender to tragic, these films resonate far beyond the borders of the neighborhoods and eras they represent.

Kate MacKay, Associate Film Curator

Thanks to Nadia Ellis and Leigh Raiford.

1 Killer of Sheep, 11.10.16
2 Do the Right Thing, 11.5.16
3 Fruitvale Station, 12.1.16

SATURDAY / 11.5.16

DO THE RIGHT THING
SPIKE LEE (US, 1989)

“Do the Right Thing is bright and brazen, and it moves with a distinctive jangling glide,” J. Hoberman wrote for the Village Voice. “Set on a single block in the heart of Brooklyn on the hottest Saturday of the summer, it offers the funniest, most stylized, most visceral New York street scene this side of Scorseseland.” In its portrayal of simmering racial tensions escalating toward tragedy, the film is (in Hoberman’s words) “a daring mix of naturalism and allegory, agitprop and psychodrama.” The extraordinary cast includes Danny Aiello, Ossie Davis, Ruby Dee, Richard Edson, Giancarlo Esposito, Robin Harris, Samuel L. Jackson, Bill Nunn, Rosie Perez, and John Turturro.

Written by Lee. Photographed by Ernest Dickerson. With Danny Aiello, Lee, Ossie Davis, Ruby Dee. (120 mins, Color, 35mm, From Universal)

THURSDAY / 11.10.16

KILLER OF SHEEP
CHARLES BURNETT (US, 1977)

INTRODUCTION Stephen Best

Stephen Best is associate professor of English at UC Berkeley and author of The Fugitive’s Properties: Law and the Poetics of Possession

Killer of Sheep evokes the everyday trials, fragile pleasures, and tenacious humor of blue-collar African Americans in 1970s Watts. Charles Burnett made the film on a minuscule budget with a mostly nonprofessional cast, combining keen on-the-street observation with a carefully crafted script. The episodic plot centers on the character of Stan, a slaughterhouse worker mired in exhaustion, disconnected from his wife, his children, and himself. Stan and his neighbors struggle to get by, let alone get ahead; as befits an LA movie, vehicular metaphors of breakdown abound. Only the kids, leaping from roof to roof, seem to achieve a mobility that eludes their elders. JULIET CLARK

Written, photographed by Burnett. With Henry Gayle Sanders, Kaycee Moore, Charles Bracy, Angela Burnett. (81 mins, B&W, 35mm, From Milestone)

THURSDAY / 12.1.16

FRUITVALE STATION
RYAN COOGLER (US, 2013)

INTRODUCTION Aya de Leon

Aya de Leon is director of June Jordan’s Poetry for the People, teaching poetry, spoken word, and hip hop at UC Berkeley; she is the author of the novel Uptown Thief

Fruitvale Station begins with chilling cell phone video of Oscar Grant being shot by a BART police officer in the early hours of New Year’s Day 2009, a stark documentary preface to Ryan Coogler’s fictionalized account of the last twenty-four hours of Grant’s life. As Grant, Michael B. Jordan is both tough and tender, struggling but sincere in his efforts to move beyond past transgressions to become a better father, partner, and son. Coogler, a Bay Area native, “examines his subject with a steady, objective eye and tells his story in the key of wise heartbreak rather than blind rage” (A. O. Scott).

Written by Coogler. Photographed by Rachel Morrison. With Michael B. Jordan, Melanie Diaz, Octavia Spencer, Kevin Durand. (85 mins, Color, DCP, From Swank)
Alternative Visions

Our fall season featuring avant-garde cinema continues with two programs mining the history of experimental film and video. In addition, as part of our Cinema Mon Amour series, poet Justin Desmangles will speak about Ron Rice’s Beat-era film The Flower Thief (p. 16) and filmmaker Robert Beavers will introduce a selection of his own poetic films as well as films that have inspired him (p. 14).

1 Dream Sphinx Opera, 11.2.16
2 Media Burn, 11.16.16

Photo: Diane Hall.

WEDNESDAY / 11.2.16

DREAM SPHINX: FILMS OF ROGER JACOBY

7:00

INTRODUCTION Susan Chainey and Janis Crystal Lipzin

Susan Chainey is Roger Jacoby’s sister, and appears in Pearl and Puppet. Janis Crystal Lipzin knew Jacoby well during the last ten years of his life; former chair of the San Francisco Art Institute film department, she is a Bay Area intermedia artist and filmmaker.

While Jacoby’s first film, Futurist Song, reveals his training as a painter, his love of opera and cinema permeates much of his diverse work, which traverses the intimate and theatrical, humorous and sensual. In his last film, How to Be a Homosexual Part II, completed two years before his death, Jacoby turns his camera on himself, ill from AIDS. Sarah Schulman observes, “Roger was a transitional figure in the history of gay experimental film, bridging from filmmakers who preceded gay liberation, like Anger, Broughton, Warhol, Kuchar, Markopoulos, and others, to younger makers… whose entire worldview was forged by gay liberation.”

FUTURIST SONG US, 1972, 7 mins, Color, 16mm, From Canyon Cinema

DREAM SPHINX OPERA US, 1974, 8 mins, Color, 16mm, From Canyon Cinema

AGED IN WOOD US, 1975, 12 mins, B&W, 16mm, From Canyon Cinema

L’AMICO FRIEND’S GLAMOROUS FRIENDS US, 1976, 12 mins, Silent, Color, 16mm, From Canyon Cinema

PEARL AND PUPPET US, 1975, 14 mins, B&W, 16mm, From Canyon Cinema

HOW TO BE A HOMOSEXUAL PART II US, 1982, 15 mins, Color, 16mm, From Canyon Cinema

Total running time: 68 mins

WEDNESDAY / 11.16.16

FEEL THE BURN: VIDEO ART AND TELEVISION

7:00

IN CONVERSATION Chip Lord and Steve Seid

Chip Lord is a founding member of Ant Farm and a present member of LST. Steve Seid was video curator at BAMPFA until 2014.

Since its inception, video art has been the troubled offspring of television, sharing in the same boob-tube technology and industrial-grade aesthetics. Spurred on by a popular resentment of mass media, many video artists took on the Tube as a double duty, to critique mass media and deliver themselves from their pernicious parent. The centerpiece of this critique has long been Ant Farm’s seminal Media Burn, a high-impact performance that propelled a customized Cadillac into a pyramid of burning television sets to sear several incendiary American icons. The Burn will be accompanied by four additional works illustrating the possibilities of media mauling. STEVE SEID

Tonight’s program, curated by Steve Seid, is presented in connection with Mind Over Matter: Conceptual Art from the Collection, on view in the BAMPFA galleries through December 23.


MEDIA BURN Ant Farm, US, 1975, 23 mins, Color, DigiBeta, From the artist

PHANTOM DREAM CAR GOES TO BERKELEY Jane Aaron, US, 1979, 3 mins, Color, 16mm, From Chip Lord

KISS THE GIRLS: MAKE THEM CRY Dana Birnbbaum, US, 1979, 7 mins, Color, Digital, From Video Data Bank

WHY I GOT INTO TV AND OTHER STORIES Ilene Segalove, US, 1983, 10 mins, Color, Digital, From Video Data Bank


Total running time: 55 mins
Over the past fifteen years, BAMPFA has had the honor of hosting the Berlin-based American avant-garde filmmaker Robert Beavers on a number of occasions. Each visit has offered an opportunity not only to experience his films, which are nearly impossible to see outside of specialized screening contexts, but to enter into a dialogue with him regarding the nature of film form and the poetics of cinema. His weeklong residency as part of the Cinema Mon Amour series will continue that conversation, allowing viewers a special chance to see Beavers’s work alongside a selection of films that have inspired his understanding and appreciation of film language.

Beavers’s commitment to the art of filmmaking is philosophical—to a greater understanding of reality, existence, and the self. Yet his films do not prescribe one line of reading or analysis, but rather use an open form that offers each viewer space for interpretation. His films draw inspiration from the world around him and from traditions in art, architecture, and literature. Beavers uses the syntax of cinema to express ideas and emotions: he foregrounds qualities of the filmed image and articulates spatial relationships between images and between image and sound, just as a poet might use the arrangement of words, assonance, consonance, and rhythm to evoke meaning or a composer might employ leitmotif, harmony, and compositional structure in musical expression. Filled with meaning and resonance, Beavers’s intricate and subtle films reward multiple viewings.

Susan Oxtoby, Senior Film Curator

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**WEDNESDAY / 11.9.16**

**FROM THE NOTEBOOK OF . . . \PLUS A FEW FAVORITE FILMS**

*ROBERT BEAVERS (ITALY, 1971/1998)*

**IN PERSON** Robert Beavers

The centerpiece of this program, Robert Beavers’s *From the Notebook of . . . *, is a masterful work of structural harmony, binary oppositions, and self-reflexive form. The title refers to Leonardo da Vinci’s notebook and to the filmmaker’s own written observations on filmmaking techniques. Gloriously shot and edited, the film is simultaneously introspective and engaged in understanding the world. Beavers will also present three of Harry Smith’s handcrafted, animated *Early Abstractions*; Gregory J. Markopoulos’s *Ming Green*, a sensuous color study of space; and Ute Aurand’s *Am Meer*, filmed while walking on the island of Hidensee. Aurand uses fast, improvised camera movement and editing rhythms that rhapsodize with nature.

**EARLY ABSTRACTIONS, NOS. 2, 5, AND 7**

Harry Smith, US, 1946–52, 9 mins, Color, 16mm, From Film-makers’ Coop

**MING GREEN**

Gregory Markopoulos, US, 1966, 7 mins, Color, 16mm, From Temenos Archive

**FROM THE NOTEBOOK OF . . .**

Robert Beavers, Italy, 1971/1998, 48 mins, Color, 35mm, From Temenos Archive

**AM MEER**

Ute Aurand, Germany, 1995, 3 mins, Color, 16mm, From the artist

Total running time: 67 mins

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**THURSDAY / 11.10.16**

**IN FOCUS: THE POETICS OF CINEMA**

**IN PERSON** Robert Beavers

**LIVE MUSIC** Judith Rosenberg on piano

In a talk on the poetics of cinema, Robert Beavers will discuss some of the influences he has drawn from film and the other arts. He will introduce an excerpt from Lotte Reiniger’s *The Adventures of Prince Achmed*, and address aesthetic concerns in two of his films: *Work Done*, in which images of old-world customs are juxtaposed with the male form and urban scenes; and *Ruskin*, which foregrounds Beavers’s love of literature, architecture, and landscape—much of the film is shot in the environs of Venice, London, and the Swiss Alps.

**THE ADVENTURES OF PRINCE ACHMED (EXCERPT: ACT 4, ALADDIN AND HIS MAGIC LAMP)**

Lotte Reiniger, Germany, 1926, 16 mins, Silent, Color, 35mm, From Milestone

**EARLY MONTHLY SEGMENTS (EXCERPT)**

Robert Beavers, Greece, 1968–70/2002, 6 mins, Silent, Color, 16mm, From Temenos Archive

**WORK DONE**

Robert Beavers, Italy/Switzerland, 1972/1999, 22 mins, Color, 35mm, BAMPFA collection

**RUSKIN**

Robert Beavers, Italy/Switzerland/UK, 1975/1997, 45 mins, B&W/Color, 35mm, From Temenos Archive

**SPECIAL ADMISSION**

General admission: $13.50; BAMPFA members: $9.50; UC Berkeley students: $7.50; 65+, disabled persons, UC Berkeley faculty and staff, non-UC Berkeley students, and 18 & under: $10.50

Total running time: 170 mins

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*Cinema Mon Amour* is supported in part by the National Endowment for the Arts. We wish to thank the following organizations for their assistance with this series: San Francisco Cinematheque, the Departments of Film and Media and of Music, and the Doreen B. Townsend Center for the Humanities at UC Berkeley.
FRIDAY / 11.11.16

ROBERT BEAVERS SELECTS:  

VAMPYR  
CARL TH. DREYER (FRANCE/GERMANY, 1931)  

INTRODUCTION Robert Beavers  

"Imagine that we are sitting in a very ordinary room. Suddenly we are told that there is a corpse behind the door. Instantly, the room we are sitting in has taken on another look. The light, the atmosphere have changed, though they are physically the same. This is because we have changed and the objects are as we conceive them. This is the effect I wanted to produce in Vampyr" (Carl Dreyer). Originally shot as a silent film, with sound added afterwards, Vampyr was made in three versions, German, French, and English; we present the German.  

Written by Dreyer, Christen Jul, based in part on In a Glass Darkly by Sheridan le Fanu. Photographed by Rudolph Maté. With Julian West, Henriette Gerard, Jan Hironimko, Maurice Schutz. (75 mins, In German with English electronic titling, B&W, DCP, From Danish Film Institute, permission Janus/Criterion Collection)  

FOLLOWED BY: SWAIN (Gregory Markopoulos, US, 1950). An early psychodrama trance film that uses single-frame clusters of images to recapitulate poignant themes. (With Markopoulos, Mary Zelles. 24 mins, Color, 16mm, From Temenos Archive)  

Total running time: 99 mins

SATURDAY / 11.12.16

ROBERT BEAVERS ON CINEMATIC SPACE, COMPOSITION, AND STRUCTURE  

IN PERSON Robert Beavers  

This program presents the magnificent concluding trio of works from Beavers’s eighteen-film cycle, My Hand Outstretched to the Winged Distance and Sightless Measure, followed by the first film he made after that project, The Suppliant. Shot in Rome and Athens and on the Greek island of Hydra, The Hedge Theater, The Stoas, and The Ground collectively offer a poetic expression of love, loss, and mourning. The films resonate with a world that is enriched by art, architecture, sculpture, and music; trace an autobiographical trajectory of the filmmaker’s experiences; and respond to the beauty of the natural world through an attention to landscape and the seasons.  

THE HEDGE THEATER Robert Beavers, Italy, 1986–90/2002, 19 mins, Color, 35mm, From Temenos Archive  

THE STOAS Robert Beavers, Greece, 1991–97, 22 mins, Color, 35mm, From Temenos Archive  

THE GROUND Robert Beavers, Greece, 1993–2001, 20 mins, Color, 35mm, From Temenos Archive  

THE SUPPLIANT Robert Beavers, US, 2010, 5 mins, Color, 16mm, From Temenos Archive  

Total running time: 66 mins

MONDAY / 11.14.16

ROBERT BEAVERS: RECENT FILMS  

IN PERSON Robert Beavers  

Beavers’s recent films demonstrate a continuation of his interest in poetic form, while documenting the world around him. Pitcher of Colored Light is a loving portrait of his mother filmed through the seasons at her home in East Falmouth, Massachusetts. Listening to the Space in My Room, filmed at his home in Zumikon, Switzerland, portrays his landlords, who have spent decades of their shared lives in that country house. First Weeks, a portrait of an infant, is made in the spirit of the moment and echoes the creative impulse of German filmmaker Ute Aurand’s “occasional” films, the most recent of which, Four Diamonds, concludes the program.  

THE SUPPLIANT Robert Beavers, US, 2010, 5 mins, Color, 16mm, From Temenos Archive  

PITCHER OF COLORED LIGHT Robert Beavers, US, 2007, 23 mins, Color, 16mm, From Temenos Archive  

LISTENING TO THE SPACE IN MY ROOM Robert Beavers, US, 2013, 19 mins, Color, 16mm, From Temenos Archive  

FIRST WEEKS Robert Beavers, Germany, 2014, 4 mins, Silent, Color, 16mm, From Temenos Archive  

FOUR DIAMONDS Ute Aurand, Germany, 2016, 4.5 mins, Color, 16mm, From the artist  

Total running time: 56 mins

SUNDAY / 11.13.16

ROBERT BEAVERS SELECTS:  

APARAJITO  
SATYAJIT RAY (INDIA, 1956) DIGITAL RESTORATION  

INTRODUCTION Robert Beavers  

Screening in Trilogies of World Cinema (see p. 10).
16 NOVEMBER / DECEMBER 2016

Cinema Mon Amour
Our yearlong series Cinema Mon Amour features local celebrities and internationally acclaimed filmmakers sharing their love of cinema with our audience. We invited noted screenwriters David and Janet Peoples, poet Justin Desmangles, and graphic novelist Daniel Clowes each to pick a film that has inspired them. Filmmaker Robert Beavers takes part in the series in early November (see p. 14).

1 / 2 / 3

WEDNESDAY / 11.30.16
JUSTIN DESMANGLES SELECTS:
THE FLOWER THIEF
RON RICE (US, 1961)
INTRODUCTION Justin Desmangles
Poet and radio producer Justin Desmangles is collaborating on an opera on poet Bob Kaufman’s life; he contributed an essay to Black Hollywood Unchained (2015), edited by Ishmael Reed
“In the old Hollywood days movie studios would keep a man on the set who, when all other sources of ideas failed . . . was called upon to ‘cook up’ something. . . . He was called The Wild Man. The Flower Thief has been put together in memory of all the dead wild men” (Ron Rice). Rice’s landmark first film stars Taylor Mead as a young man who lives for the moment, lavishing his love and enthusiasm upon whatever strikes his fancy. This joyous testament to the Beat Generation was shot in San Francisco and features Bob Kaufman, among other locals.
With Taylor Mead, “Big Daddy” Nord, Bob Kaufman. (58 mins, B&W, 16mm, From Film-Makers’ Cooperative)

THURSDAY / 12.8.16
DANIEL CLOWES SELECTS:
THE PRESIDENT’S ANALYST
THEODORE J. FLICKER (US, 1967) ARCHIVAL PRINT
INTRODUCTION Daniel Clowes
Daniel Clowes is a graphic novelist (Ghost World, Wilson, David Boring), Academy Award–nominated screenwriter, and frequent cover artist for the New Yorker; his latest book is Patience, and a movie adaptation of his book Wilson is set to hit theaters in 2017
Dr. Sidney Schaefer (James Coburn), therapist to the Prez with a top-secret clearance, realizes that even mumbling in his sleep “violates the National Security Act.” At first delighted to peer into the head of state, the Doc soon acquires a case of rollicking paranoia, brought on by the Chief’s constant classified confessions. But just because you’re paranoid, it doesn’t mean there’s no one after you. Flicker’s fab flick veers giddily into a ribald spoof about sixties culture, pasting everything from hirsute hippies high on flower power to loony suburban liberals with gun fetishes. STEVE SEID
Written by Flicker. Photographed by William Fraker. With James Coburn, Godfrey Cambridge, Severn Darden, Will Geer. (104 mins, Color, 35mm, From Paramount Pictures)

SUNDAY / 11.27.16
JANET AND DAVID PEOPLES SELECT:
GADJO DILÓ
TONY GATLIF (FRANCE, 1997)
INTRODUCTION David and Janet Peoples
David and Janet Peoples have written screenplays together or separately for The Day After Trinity, Who Are the DeBolts, Blade Runner, Hero, Twelve Monkeys, and Unforgiven, among others
“An often genuinely intoxicating brew.” VARIETY
In Gadjo Dilo, Tony Gatlif (Latcho Drom), who is French, Algerian-born, with Roma roots, details the preconceptions and prejudices of both Europeans and the Romani “other.” After his father’s death, a young Frenchman travels to Romania, seeking the folk singer recorded on a cassette his father repeatedly played in his last days. He ends up in a small Romani village, where he is dubbed the Gadjo Dilo or Crazy Outsider, mistrusted by the locals. He becomes immersed in the music and language—and with a local woman—and when tensions build between Romanians and Romani, he views the conflict with an insider’s perspective.
Photographed by Eric Guichard. With Romain Duris, Rona Hartner, Isidor Serban, Ovidiu Balan. (100 mins, In French, Romanian, and Romani with English subtitles, Color, DigiBeta, From Pyramide International)

1 Gadjo Dilo, 11.27.16
2 The Flower Thief, 11.30.16
3 The President’s Analyst, 12.8.16
Award-winning filmmaker, producer, editor, and educator Madeline Anderson was inducted into the Black Filmmakers Hall of Fame in 1992. A regular filmgoer from childhood, Anderson recognized early on the potential of the medium to educate and inform. With exceptional determination, Anderson endeavored to tell the stories of people who were not represented in the films she was seeing. As she realized her vision she broke down barriers of race and gender at every turn. In 1960, encouraged by an early mentor—documentary filmmaker Richard Leacock—she produced and directed her first film, Integration Report I. That work, a wide-ranging look at the civil rights movement, exemplifies the clarity, economy of means, and political significance that would become the hallmarks of her career. Anderson was assistant director and editor on Shirley Clarke's The Cool World before becoming the first black employee at the television station NET (later WNET). She worked with William Greaves on the renowned NET series Black Journal, where she produced and directed A Tribute to Malcolm X. Anderson left the program to make what has become her best-known film, I Am Somebody, a documentary about the 1969 strike of black hospital workers in Charleston, South Carolina.

We are honored to host Madeline Anderson in conversation with Orlando Bagwell after each screening. Orlando Bagwell is the director of the documentary program at UC Berkeley's Graduate School of Journalism and an accomplished writer, producer, and documentarian, lauded for works about the civil rights movement and the history of race relations in the United States.

Kate MacKay, Associate Film Curator

Our programs with Madeline Anderson are presented as part of Afterimage: Filmmakers and Critics in Conversation, made possible by generous funding from the Hollywood Foreign Press Association. Thanks to Livia Bloom, Raia Ferrazares, Walter Forberg, Jacob Perlin, Jeremy Rossen, and Elena Rossi-Snook for their help with this program.
ANNA MAGNANI
ETERNAL SOUL OF ITALIAN CINEMA

“When I die, when people think of me, they must know Magnani never lied to them. They must be sure that Magnani never betrayed them, and that Magnani never betrayed herself.” Anna Magnani

Our comprehensive survey of the films of Anna Magnani continues with some of her most powerful roles. From Rome to Hollywood, working with the great directors of her time, Magnani represents the soul and strength of Italian womanhood with uncompromising veracity.

Copresented by BAMPFA and Istituto Luce Cinecittà, Rome. Our thanks to Camilla Cormanni and Marco Cicala, Istituto Luce Cinecittà; Paolo Barlara, Italian Cultural Institute San Francisco; and Amelia Antonucci, Cinema Italia San Francisco.

SUNDAY / 11.6.16

. . . AND THE WILD WOMEN
ROBERTO CASTELLANI (ITALY, 1959) IMPORTED PRINT
(Nella città l’inferno). Magnani is at her most pungent as a defiant inmate in this women-in-prison picture, which costars Giulietta Masina as an innocent young woman whose romantic naiveté has made her an unwitting accomplice to burglary. The jaded jailbird takes the terrified novice under her wing for an introduction to criminal culture—lessons her pupil will learn perhaps too well. A compare-and-contrast exercise in the personas and styles of two great Italian actresses, the film ultimately belongs to Magnani, whose flamboyantly brazen performance is tempered with glimpses of a wounded and conflicted soul. JULIET CLARK

Written by Suso Cecchi d’Amico, based on a novel by Isa Marí. Photographed by Leoni Barbonti. With Anna Magnani, Giulietta Masina, Cristina Gajoni, Anita Durante. (106 mins, In Italian with English subtitles, B&W, DCP, From Istituto Luce Cinecittà, permission RTI)

SUNDAY / 11.13.16

MAMMA ROMA
PIER PAOLO PASOLINI (ITALY, 1962)

Mamma Roma captures the dispirited world of a spirited prostitute and her efforts to rise above her trade toward a petit bourgeois life for herself and her grown son. In stone ruins and suburban housing projects, Pier Paolo Pasolini finds a combination of the seamy and the lyric, the ugly and the classical. Pasolini, who rarely used professional actors, questioned using Magnani. Nevertheless, as Mamma Roma walks the streets giving young Johns what they want—her stories; gives her pimp ex-husband his due in ribald song; or dances a tango with her soon-to-be martyred son, it’s hard to picture anyone but Magnani in the role. JUDY BLOCH

Written by Pasolini. Photographed by Tonino Delli Colli. With Anna Magnani, Ettore Garofalo, Franco Citti, Silvana Corsini. (110 mins, In Italian with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

SUNDAY / 11.20.16

THE PASSIONATE THIEF
MARIO MONICELLI (ITALY, 1960)

(Orpheus Descending, a.k.a. The Passionate Thief, Magnani was reunited with her revue costar of the forties, the beloved comic actor Totò, who revered her. (The kiss on the hand wasn’t good enough for her, he said, and invented the kiss on the foot.) An adaptation of two novels by Alberto Moravia, this beautiful film depicts the failed illusions of two broken-down bit players at Cinecittà. The marvelous Magnani portrays a hapless would-be actress who becomes implicated in a theft by a retired extra (Totò) and a young pickpocket (Ben Gazzara) with whom she falls in love.

Written by Monicelli, Suso Cecchi D’Amico, Age and Scarpelli, adapted by D’Amico from two novels by Alberto Moravia. Photographed by Leoni Barbonti. With Anna Magnani, Totò, Ben Gazzara, Fred Clark. (106 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures)

SUNDAY / 11.27.16

THE FUGITIVE KIND
SIDNEY LUMET (US, 1960)

“An exceptional unsung collaboration for everyone involved.” SIMON ABRAMS, SLANT

From its compelling opening soliloquy—Marlon Brando pleading before an unseen judge (the camera eye)—The Fugitive Kind, based on Tennessee Williams’s Orpheus Descending, announces itself as a film that, like its protagonist, takes crazy, brilliant risks. A wayfaring stranger, Brando’s Val “Snakeskin” Xavier has wandered into one of Williams’s waking nightmares, where the men are sadists and the women, caged birds. Magnani plays the wife of a tyrannical invalid; her desire, ambivalence, and beauty are aroused by the newcomer. Brando and Magnani are two brilliantly mismatched actors: he unmask in verse, while she reveals herself in bruised bluntness. JUDY BLOCH


Special Anna Magnani-inspired dinner at Babette following tonight’s film. $40 per person, including wine. Seating is limited. RSVP by Thurs., Nov. 17.: babettebam@gmail.com
SUNDAY / 11.20.16

THE ROSE TATTOO
DANIEL MANN (US, 1955)

Magnani made her American film debut with The Rose Tattoo and Hollywood repaid her with a well-deserved Oscar. If the role of Serafina seems to have been created with Magnani in mind, it was: Tennessee Williams wrote the original play for her, although she was too unsure of her English to appear on the American stage. In a small bayou town, Serafina wears widowhood like a mantle, living in remembered passions and stifling her own boisterous eccentricity. Alvaro Manziacavallo (Burt Lancaster), a joyful lummox with a full heart and a full bottle, cajoles Serafina out of this morbid adoration, releasing her explosive emotions with his own. JUDY BLOCH

Written by Tennessee Williams, based on his play, adapted by Hal Kanter. Photographed by James Wong Howe. With Anna Magnani, Burt Lancaster, Marisa Pavan, Ben Cooper. (117 mins, B&W, 35mm, From UCLA Film and Television Archive, permission Paramount)

FRIDAY / 11.25.16

THE PASSIONATE THIEF
MARIO MONICELLI (ITALY, 1960)

SEE SATURDAY / 11.12.16

SATURDAY / 11.26.16

1870
ALFREDO GIANNETTI (ITALY, 1972)

(Correva l’anno di grazia 1870). In 1870, when the annexation of Rome to the Kingdom of Italy is inevitable, repression is violent and the prisons are filled with “conspirators,” among them Augusto (Marcello Mastroianni). On the outside, his wife, Teresa (Magnani), is left to aid Augusto’s compatriots. Magnani’s final starring role is a reprise of and a tribute to every passionate woman of the people she ever created. “Though originally made for television, there is nothing small-screen about 1870, which boasts impressive attention to period detail, an Ennio Morricone score, and, of course, mighty performances from two icons of Italian cinema” (Film Society of Lincoln Center).

Written by Giannetti, Bendico and Giuseppe Mangione, from a story by Giannetti. Photographed by Leonida Barboni. With Anna Magnani, Marcello Mastroianni, Dullio Cruciani, Mario Carotenuto. (116 mins, In Italian with English subtitles, Color, 35mm, From Istituto Luce Cinecitta, permission RAI)

SUNDAY / 11.27.16

WILD IS THE WIND
GEORGE CUKOR (US, 1957)

Hollywood’s finest director of actresses, George Cukor, met the great Italian film diva in Wild Is the Wind. Magnani’s quicksilver passions adapted interestingly to the world of American melodrama in this film shot on location in Nevada. Gino (Anthony Quinn), a wealthy sheep rancher, brings over his late wife’s sister (Magnani) from Italy as his bride in the vain hope of recreating his first marriage. Her robust humor and rowdy sensuality make her loneliness and isolation all the more poignant as she embarks on an affair with a ranch hand; she has something in common with the doomed animals, as Cukor’s direction makes clear.

Written by Arnold Schulman, from a story by Vittorio Nino Novarese. Photographed by Charles Lang. With Anna Magnani, Anthony Quinn, Anthony Franciosa, Lilli Valenty. (114 mins, B&W, 16mm, From Academy Film Archive, permission Paramount)

SUNDAY / 12.4.16

THE GOLDEN COACH
JEAN RENOIR (FRANCE/ITALY/UK, 1952)

SEE SATURDAY / 11.15.16

1. And the Wild Women, 11.6.16
2. The Golden Coach, 11.5.16, 12.4.16
3. The Fugitive Kind, 11.19.16
4. Mamma Roma, 11.13.16, 12.3.16
5. The Rose Tattoo, 11.20.16
ARROWS OF DESIRE: THE FILMS OF

Powell & Pressburger

A major creative force in the history of British filmmaking, the writer-director-producer duo Michael Powell (1905-1990) and Emeric Pressburger (1902-1988) created a cinema of potent visual beauty and narrative invention. Pressburger, a Hungarian Jew who arrived in Britain in 1935, and the Englishman Powell made twenty-four features together between 1939 and 1972, while each had a longer filmography beyond that. By the early 1940s, their films were branded with the name of their production company, The Archers, and the distinctive opening credit of an arrow striking the center of a target.

Powell and Pressburger drew on Surrealism, German Expressionism, mysticism, and the worlds of dance and opera in productions that are brimming with remarkable wit, daring storytelling, lavish stagecraft, and flamboyant costumes. Their Technicolor films, several shot by the extraordinary cinematographer Jack Cardiff, have influenced filmmakers such as Martin Scorsese, Francis Ford Coppola, and the late Derek Jarman. Indeed, these directors were instrumental in rediscovering Powell and Pressburger’s films, which suffered from neglect. Various film archives and foundations have been involved with print research. We are indebted to the British Film Institute, the Academy Film Archive, and Park Circus for their help with this retrospective. The series title is taken from a 2002 publication by British film scholar Ian Christie.

Susan Oxtoby, Senior Film Curator

BAMPFA thanks Thelma Schoonmaker and Mark McElhatten for their assistance with print research. We are indebted to the British Film Institute, the Academy Film Archive, and Park Circus for their help with this retrospective. The series title is taken from a 2002 publication by British film scholar Ian Christie.
SATURDAY / 12.3.16
I KNOW WHERE I’M GOING!
MIGUEL POWELL, EMERIC PRESSBURNER (UK, 1947)
3:30

SUNDAY / 12.4.16
49TH PARALLEL
MIGUEL POWELL, EMERIC PRESSBURNER (UK, 1941)
6:30

WEDNESDAY / 12.7.16
A CANTERBURY TALE
MIGUEL POWELL, EMERIC PRESSBURNER (UK, 1944)
7:00

THURSDAY / 12.15.16
GONE TO EARTH
MIGUEL POWELL, EMERIC PRESSBURNER (UK, 1950)
7:00

FRIDAY / 12.2.16
CONTRABAND
MIGUEL POWELL, EMERIC PRESSBURNER (UK, 1940)
6:10

SUNDAY / 11.27.16
THE SPY IN BLACK
MIGUEL POWELL, EMERIC PRESSBURNER (UK, 1939)
2:30

SUNDAY / 12.20.16
A MATTER OF LIFE AND DEATH
MIGUEL POWELL, EMERIC PRESSBURNER (UK, 1946)
3:30

SUNDAY / 12.11.16
THE LIFE AND DEATH OF COLONEL BLIMP
MIGUEL POWELL, EMERIC PRESSBURNER (UK, 1943)
1:00

Written by Powell, Pressburger, based on the story by Hans Christian Andersen. Photographed by Jack Cardiff, Christopher Challis. With Moira Shearer, Anton Walbrook, Leonide Massine, Marius Goring. (133 mins, Color, DCP, From Park Circus)

SUNDAY / 11.27.16
THE SPY IN BLACK
MIGUEL POWELL, EMERIC PRESSBURNER (UK, 1939)
IMPORTED PRINT

“I had no idea secret agent was such a comfortable profession,” remarks one operative to the other in Michael Powell’s highly charged (in every way) thriller set during World War I but, importantly, made in 1939. Conrad Veidt is riveting as a German submarine captain lodged in the remote Scottish Orkney Islands, from where he will attempt to sink the British fleet. Valerie Hobson is his captive, and he hers, in a quaint little house in a quaint little village. Powell and Pressburger’s first film as a creative duo, The Spy in Black is “literate, exciting, extremely well-crafted. . . . A Hitchcockian blending of humor and thrills.” (William K. Everson).

Written by Pressburger, adapted by Roland Pertwee, from a novel by J. Storer Clouston. Photographed by Bernard Browne. With Conrad Veidt, Valerie Hobson, Sebastian Shaw, Marius Goring. (92 mins, B&W, 35mm, From BFI Distribution, permission Park Circus)

FRIDAY / 12.2.16
CONTRABAND
MIGUEL POWELL, EMERIC PRESSBURNER (UK, 1940)
IMPORTED PRINT

“Contraband was one of the biggest British hits of the early days of the war, consolidating the success of the Powell-Pressburger teaming in their immediately prior The Spy in Black. It was a topical thriller, Hitchcockian in its mixture of suspense and comedy, yet somehow bizarre and perverse in its humor in ways that were uniquely P. and P. . . . Not a war film, yet dependent on war conditions for its plot, it utilized [Conrad] Veidt and [Valerie] Hobson as a kind of sandpaper-and-silk equivalent of Powell and Loy, and used many of the rapidly forming Powell and Pressburger stock company.” (William K. Everson)

Written by Powell, Pressburger, based on a screenplay by Brock Williams, from a story by Pressburger. Photographed by F. A. Young. With Conrad Veidt, Valerie Hobson, Hay Petrie, Esmond Knight. (92 mins, B&W, 35mm, From BFI Distribution)
pantheistic imagery, and a Technicolor palette as vivid as its rolling sexual psychoses, Gone to Earth “recalls that other fairy story of innocence and menace, Night of the Hunter” (Time Out). JASON SANDERS

Written by Powell, Pressburger, based on the novel by Mary Webb. Photographed by Christopher Challis. With Jennifer Jones, David Farrar, Cyril Cusack, Esmond Knight. (111 mins, Color, 35mm, From Buena Vista)

SATURDAY / 12.17.16

BLACK NARCISSUS
MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1947) IMPORTED PRINT

SEE SATURDAY / 11.19.16

SUNDAY / 12.18.16

THE SMALL BACK ROOM
MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1948) IMPORTED PRINT

(a.k.a. Hour of Glory). Powell and Pressburger followed up the success of The Red Shoes with a work in an entirely different vein, the cynical, claustrophobic black-and-white noir The Small Back Room. Frequently drunk and always embittered, a handicapped World War II bomb-disposal expert (David Farrar) has only his coworker and lover (Kathleen Byron) to keep the terrors and his careerist supervisors away, until a sinister new Nazi booby-trap bomb arrives to truly test his limits. All low-angle, deep-focus photography, chiaroscuro lighting, and moody romanticism, The Small Back Room “achieves an oppressiveness as massive as [Fritz] Lang’s” (Raymond Durgnat). JASON SANDERS

Written by Powell, Pressburger, Nigel Balchin, based on the novel by Balchin. Photographed by Christopher Challis. With David Farrar, Kathleen Byron, Jack Hawkins, Leslie Banks. (108 mins, B&W, 35mm, From BFI Distribution)

FRIDAY / 12.23.16

THE TALES OF HOFFMANN
MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1951) DIGITAL RESTORATION

REPEATS THURSDAY / 12.29.16

Three years after The Red Shoes, Powell and Pressburger delivered another visually splendid tour de force of music and movement. Lush color, outrageous effects, Offenbach’s magnificent score, and impressive dancing highlight the three connected tales of a poet’s amorous adventures. The first concerns Olympia, a puppet passed off as a real woman to Hoffmann, who sees her torn to pieces before his eyes; the second, a Venetian courtesan, Giulietta, who captures Hoffmann’s mirror image and his soul; and the third, the tragedy of a singer kept from singing, lest she suffer the fate of her mother, who died of consumption.

Written by Powell, Pressburger, adapted by Dennis Arundell from the opera by Jacques Offenbach, libretto by Jules Barbier. Photographed by Christopher Challis. With Moira Shearer, Ludmilla Tcherina, Ann Ayars, Pamela Brown. (133 mins, Color, DCP, From Rialto Pictures)

WEDNESDAY / 12.28.16

THE RED SHOES
MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1948) DIGITAL RESTORATION

SEE SATURDAY / 11.26.16

THURSDAY / 12.29.16

THE TALES OF HOFFMANN
MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1951) DIGITAL RESTORATION

SEE FRIDAY / 12.23.16

FRIDAY / 12.30.16

OH . . . ROSALINDA!!
MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1955) IMPORTED PRINT

Powell and Pressburger followed The Red Shoes and The Tales of Hoffmann with this lesser-known but equally colorful musical, an adaptation of Johann Strauss’s Die Fledermaus that is “as light and tart as Viennese pastry” (David Thomson). William K. Everson called the film “bursting with vitality. Updated only slightly from the original Strauss, it is now set in post–World War II Vienna. Michael Redgrave, doing his own singing and dancing, clearly is having the time of his life, and Anton Walbrook manages both to be tongue-in-cheek and to deliver his few straight speeches with his customary mixture of unique timing and seductive diction.”

Written by Powell, Pressburger, based on the opera Die Fledermaus by Johann Strauss. Photographed by Christopher Challis. With Michael Redgrave, Ludmilla Tcherina, Anton Walbrook, Mel Ferrer. (101 mins, Color, Scope, 35mm, From BFI Distribution, permission Studiocanal)
ELEVATOR TO THE GALLOWS
LOUIS MALLE (FRANCE, 1958)  DIGITAL RESTORATION
SATURDAY / 12.10.16 / 6:00
FRIDAY / 12.16.16 / 8:30
WEDNESDAY / 12.21.16 / 7:00

(Ascenseur pour l'échafaud). Louis Malle's first feature is an elegant, Hitchcockian thriller. Maurice Ronet and Jeanne Moreau star as an ex-paratrooper and his lover whose plot to murder her husband goes awry: Ronet becomes trapped in an elevator, his escape car is stolen by two teenagers on a spree that itself ends in murder, and Moreau is left to search Paris for news of her missing man. Adroitly bringing in the wider issues of the Indochina war, industry, and runaway machinery, Malle creates a milieu for his frantic, frustrated lovers (who never once share screen space) while an improvised score by Miles Davis becomes an abstraction of their punctuated existence.

Written by Malle, Roger Nimier, based on the novel by Noël Calef. Photographed by Henri Decaë. With Jeanne Moreau, Maurice Ronet, Yori Bertin, Georges Poujouly. (91 mins, In French and German with English subtitles, B&W, 35mm, From Rialto Pictures)

IXCANUL
JAYRO BUSTAMANTE (GUATEMALA/FRANCE, 2015)
FRIDAY / 12.2.16 / 8:30
SUNDAY / 12.4.16 / 2:00
FRIDAY / 12.9.16 / 4:00
TUESDAY / 12.13.16 / 7:00
WINNER, SILVER BEAR, BERLIN FILM FESTIVAL 2015

"Downright Herzogian . . . in its surfeit of physical detail, observed ritual, and looming clash of civilizations." SCOTT FOUNDAS, VARIETY

Guatemalan filmmaker Jayro Bustamante has been widely praised for this debut feature, scripted in collaboration with a cast of mostly nonprofessional actors. Ixcanul follows the experiences of seventeen-year-old Maria (Maria Mercedes Coroy) and her family, who are Kaqchikel-speaking Mayans working on a coffee plantation at the base of an active volcano. Bustamante mixes a near-documentary style with dreamlike expression inspired by fables. Ultimately, the tensions that arise in the drama speak to the larger plight of indigenous people in contemporary Guatemala; the film offers “a portrait of a largely unseen community refreshingly free of exoticism” (Giovanni Marchini Camia, Filmmaker Magazine).

Written by Bustamante. Photographed by Luis Armando Arteaga. With Maria Mercedes Coroy, Maria Telón, Manuel Antún, Justo Lorenzo. (91 mins, In Kaqchikel and Spanish with English subtitles, Color, DCP, From Kino Lorber)

HIERONYMUS BOSCH: TOUCHED BY THE DEVIL
PIETER VAN HUYSTEE (THE NETHERLANDS, 2016)
FRIDAY / 12.16.16 / 6:30
SUNDAY / 12.18.16 / 2:30
WEDNESDAY / 12.21.16 / 4:00
THURSDAY / 12.22.16 / 4:00

“Bosch’s images are surreal, crazy, violent, sinister, astounding. . . . [The film] offers a true immersion in his artistry.” OWEN GLEIBERMAN, VARIETY

In 2016, the Noordbrabants Museum in the Dutch city of Den Bosch held a special exhibition devoted to the work of Hieronymus Bosch, who died 500 years ago after spending his entire life in that city. This documentary follows a team of art historians as they crisscross the globe in preparation for the exhibition, trying to unravel the secrets of Bosch’s fantastical and disturbing art. The film is “no mere appreciation piece, nor an advertisement for the sanctity or edifying calm of the museum space. Instead, it . . . places curatorial efforts into fascinating light” (Clayton Dillard, Slant).

Written by Hans Dortmans, Pieter van Huystee. Photographed by Giovanni Andreotta, David de Jongh, Hans Feis, Gregor Meermann, Rogier Timmermans, Erik van Empel. (89 mins, In English, Dutch, Spanish, and Italian with English subtitles, Color, DCP, From Kino Lorber)
On View

GALLERIES

COVERED IN TIME AND HISTORY:
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November 23–March 12

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Through November 13

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ON THE COLLECTION
Through December 11

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BARBRO OSHER THEATER

ANNA Magnani: Eternal Soul of Italian Cinema
Through December 4

ABORTIVE VISIONS
November 2, 16

COMMITTED CINEMA: ALANIS OBOMSAWIN
November 3–6

TRILOGIES OF WORLD CINEMA
November 4–December 30

THREE LIVES: CLASSICS OF CONTEMPORARY AFRICAN AMERICAN CINEMA
November 5–December 1

CINEMA MON AMOUR: ROBERT BEAVERS
November 9–14

AFTERIMAGE: MADELINE ANDERSON
November 17, 18

ARROWS OF DESIRE: THE FILMS OF POWELL & PRESSBURGER
November 19–December 30

LA NOTTE
November 25, 26, December 3, 10, 22

CINEMA MON AMOUR
November 27–December 8

IXCANUL
December 2, 4, 9, 13

ELEVATOR TO THE GALLOWS
December 10, 16, 21

HIERONYMUS BOSCH: TOUCHED BY THE DEVIL
December 16, 18, 21, 22

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