



BERKELEY ART MUSEUM • PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

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

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

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

3/THR

1:00 Guided Tour **BERKELEY EYE** P. 4

4-7 Drop-in Art Making **ART LAB**

7:00 *Kanehsatake: 270 Years of Resistance*
Alanis Obomsawin, Joanne Barker,
Corrina Gould in conversation
COMMITTED CINEMA P. 9

Free First Thursday: Galleries Free All Day

4/FRI

12:15 Gallery Talk with Artist Stephanie
Syjuco **MIND OVER MATTER** P. 4

4:00 *Pather Panchali* **TRILOGIES** P. 10

4-9 Drop-in Art Making **ART LAB**

6:00 Vocabable Void: Lyn Hejinian and
David Meltzer **READINGS** P. 4

7:00 *Trick or Treaty*
Alanis Obomsawin,
Joanne Barker, and Hulleah J.
Tsinhnahjinnie in conversation
COMMITTED CINEMA P. 9

5/SAT

11-9 Drop-in Art Making **ART LAB**

5:30 *The Golden Coach*
ANNA MAGNANI P. 18

8:00 *Do the Right Thing*
THREE LIVES P. 12

6/SUN

11-7 Drop-in Art Making **ART LAB**

1:30 *Pather Panchali* **TRILOGIES** P. 10

2:00 Guided Tour **BERKELEY EYE** P. 4

4:00 *... And the Wild Women*
ANNA MAGNANI P. 18

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* **TRILOGIES** 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
ROUNDTABLE 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**

1:30 *Aparajito*
Introduced by Robert Beavers
TRILOGIES P. 10

2:00 Guided Tour **BERKELEY EYE** P. 4

4:30 *Mamma Roma* ANNA MAGNANI P. 18

Buddhist Art from the Roof of the World & Fernando Botero: Art for Human Rights
close P. 8

14/MON

7:00 Full: Stay P. 4

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**

7:00 *I Am Somebody:*
Three Documentaries by Madeline Anderson
Madeline Anderson and
Orlando Bagwell in conversation
AFTERIMAGE P. 17

18/FRI

4:00 *The World of Apu* **TRILOGIES** P. 10

4-9 Drop-in Art Making **ART LAB**

6:00 Taiwo Kujichagulia-Seitu:
Sounds Like Freedom in the Air
WORKSHOP P. 4

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* **TRILOGIES** 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 Lives 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



7:00 *Gadjo Dilo*
Introduced by David and Janet
Peoples CINEMA MON AMOUR P. 16

Pat O'Neill / MATRIX 262 closes P. 8

30/WED

12:15 Guided Tour BERKELEY EYE P. 4

7:00 *The Flower Thief*
Introduced by Justin Desmangles
CINEMA MON AMOUR P. 16

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*
POWELL & PRESSBURGER P. 21

8:30 *Ixcantul* P. 23

3/SAT

11-9 Drop-in Art Making ART LAB

3:30 *I Know Where I'm Going*
POWELL & 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 *Ixcantul* P. 23

4:00 *The Golden Coach*
ANNA MAGNANI P. 19

6:30 *49th Parallel*
POWELL & PRESSBURGER P. 21

7/WED

12:15 Guided Tour BERKELEY EYE P. 4

7:00 *A Canterbury Tale*
POWELL & 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 *Ixcantul* P. 23

4-9 Drop-in Art Making ART LAB

6:00 Two-Faced Land: Tongo
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
ROUNDTABLE READING P. 5

3:30 *A Matter of Life and Death*
POWELL & 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* POWELL & PRESSBURGER P. 21

7:00 *Three Colors: White*
TRILOGIES P. 11

Berkeley Eye closes P. 8

Push and Pull: Hans Hofmann closes P. 8

13/TUE

7:00 Full: Adapt P. 4

7:00 *Ixcantul* P. 23

14/WED

7:00 *Three Colors: Red* TRILOGIES P. 11

Michael Armitage / MATRIX 263 opens P. 7

15/THR

4-7 Drop-in Art Making ART LAB

7:00 *Gone to Earth*
POWELL & 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*
POWELL & 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*
POWELL & 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*
POWELL & 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*
POWELL & PRESSBURGER P. 22

3:45 *Marius* TRILOGIES P. 11

7:00 *Pather Panchali* TRILOGIES P. 10

29/THR

1:00 *The Tales of Hoffmann*
POWELL & PRESSBURGER P. 22

3:45 *Fanny* TRILOGIES P. 11

4-7 Drop-in Art Making ART LAB

7:00 *Aparajito* TRILOGIES P. 10

30/FRI

1:00 *Oh . . . Rosalinda!!*
POWELL & 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

1 James Lee Byars: *Dress for 500*, 1968
mind over matter

2 Byb Chanel Bibene, 12.13.16

3 *The Passionate Thief*, 11.12.16, 11.25.16

4 Giovanni Battista Tiepolo: *Flying Female
Figure*, 1739 BERKELEY EYE

5 Ana Mendieta: still from *Anima, Silueta
de Cohetes (Firework Piece)*, 1976.
© The Estate of Ana Mendieta Collection, LLC.
Courtesy Galerie Lelong, New York.

6 *The Tales of Hoffmann*, 12.23.16, 12.29.16

7 *The Suppliant*, 11.12.16, 11.14.17



1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10

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* (Omniadawn 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, cotaught 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.

ROUNDTABLE READING

Ages 8 and up

Admission free for kids plus one accompanying adult. No advance sign-up needed; just drop in!

Young readers are invited to read aloud the opening chapter(s) of a good book in BAMPFA’s convivial Reading Room and take home a copy to continue reading.

The Turtle of Oman by Naomi Shihab Nye

SATURDAY / 11.12.16 / 3:00

Reading led by Jennifer Gordon, librarian at Malcolm X Elementary School in Berkeley.

Enjoy reading aloud from this magical story about change and the special bond between a boy and his grandfather.

The Stories Julian Tells by Ann Cameron

SATURDAY / 12.10.16 / 3:00

Reading led by K. C. Bull, art teacher at Malcolm X and Thousand Oaks Elementary Schools in Berkeley.

A quick fibber and a wishful thinker, Julian can make people believe just about anything. Read aloud Julian’s ever-inventive tales and then take the book home to further enjoy the expressive illustrations in this imaginative book.

All public programs included with admission

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.

Spirit Boats

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 Chorney’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.

- 1 David Meltzer, 11.4.16 Photo: Ariel Gonzalez
- 2 Lyn Hejinian, 11.4.16
- 3 Stephanie Syjuco, 11.4.16
- 4 Amy Balkin, 11.10.16
- 5 David Wei, 11.14.16
- 6 Taiwo Kujichagulia-Seitu, 11.18.16
- 7 Chris Sollars, 11.20.16
- 8 Laurie Reid, 12.9.16
- 9 Tongo Eisen-Martin, 12.9.16
- 10 Leila Farjami, 12.9.16



FAMILY DAY

A Free Day of Performance, Art & Film

SUNDAY / 11.20.16 / 11:00-4:00

11:00-3:00	Art Making & Family Tours
1:00	Storytelling Performance: Diane Ferlatte with Erik Pearson
3:45	Family Matinee: <i>The Way Things Go</i>

Enjoy a day of experiences as diverse as the artworks in **Berkeley Eye: Perspectives on the Collection!**

- 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

NOVEMBER 9–FEBRUARY 12

NEW EXHIBITION

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 Naomie Kremer, Galerie Lelong, Rotasa Foundation, and Chara Schreyer and Gordon Freund.



Michael Armitage / MATRIX 263

DECEMBER 14–APRIL 2

NEW EXHIBITION

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: *Diamond Platinumz*, 2016; oil on Lubugo bark cloth; 66¹/₄ × 118¹/₂ in.; courtesy of the artist and White Cube, London.

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.

PUBLIC PROGRAM

SATURDAY / 12.10.16 / 1:00

Lecture by Michael Armitage **P. 4**



ANDY WARHOL: STILL LIVES AND PORTRAITS

NOVEMBER 23–MARCH 12

NEW EXHIBITION



BUDDHIST ART FROM THE ROOF OF THE WORLD

THROUGH NOVEMBER 13

REOPENS DECEMBER 7



FERNANDO BOTERO: ART FOR HUMAN RIGHTS

NOVEMBER 2–13

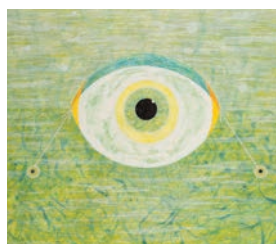
NEW EXHIBITION



PAT O'NEILL

MATRIX 262

THROUGH NOVEMBER 27



BERKELEY EYE: PERSPECTIVES ON THE COLLECTION

THROUGH DECEMBER 11



MIND OVER MATTER: CONCEPTUAL ART FROM THE COLLECTION

THROUGH DECEMBER 23



ART WALL: TERRI FRIEDMAN

THROUGH FEBRUARY 12



PUSH AND PULL: HANS HOFMANN

THROUGH DECEMBER 11

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 Koshland, Dr. Phillip and Lynda Levin, Penelope and Noel Nellis, Joan Lyke Roebuck, Sharon Simpson, and Roselyne Chroman Swig.

ABOVE LEFT, FROM TOP

Andy Warhol: *Mick Jagger*, 1975; screenprint on Arches Aquarelle paper; 43 3/4 × 28 7/8 in.; BAMPFA, gift of The Andy Warhol Foundation for the Visual Arts. Photo: Sibila Savage.
© 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York
Fernando Botero: *Abu Ghraib 8*, 2004; sanguine on paper; 15 1/4 × 11 3/4 in.; BAMPFA, gift of the artist.
Ant Farm: *Media Burn*, July 4, 1975; performance, Cow Palace, San Francisco; BAMPFA collection. Photo: © John F. Turner.
Hans Hofmann: *Combinable Wall I and II* (detail), 1961; oil on canvas; 84 1/4 × 112 1/2 in.; BAMPFA, gift of the artist.

ABOVE RIGHT, FROM TOP

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.



Committed Cinema Alanis Obomsawin

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

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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 Amiguet. (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

- 1 *Trick or Treaty*, 11.4.16
- 2 *Kanehsatake: 270 Years of Resistance*, 11.3.16

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

SATYAJIT RAY'S APU TRILOGY

1 / 2 / 3



- 1 *Pather 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

PATHER 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

Written by Ray, based on the novel by Bibhutibhushana Bandyopadhyaya. Photographed by Subrata Mitra. With Kanu Banerjee, Karuna Banerjee, Subir Banerjee, Uma Das Gupta. (115 mins, In Bengali with English subtitles, B&W, DCP, From Janus Films/Criterion Collection)

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

Written by Ray, based on the novel by Bibhutibhushana Bandyopadhyaya. Photographed by Subrata Mitra. With Kanu Banerjee, Karuna Banerjee, Pinaki Sen Gupta, Smaran Ghosal. (106 mins, In Bengali with English subtitles, B&W, DCP, From Janus Films/Criterion Collection)

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).

Written by Ray, based on the novel *Aparajito* by Bibhutibhushana Bandyopadhyaya. Photographed by Subrata Mitra. With Soumitra Chatterjee, Sharmila Tagore, Swapan Mukherjee, Alope Chakravarty. (103 mins, In Bengali with English subtitles, B&W, DCP, From Janus Films/Criterion Collection)

KRZYSZTOF KIEŚLOWSKI'S THREE COLORS



4 / 5 / 6

THREE COLORS: BLUE

KRZYSZTOF KIEŚLOWSKI (FRANCE, 1993)

FRIDAY / 12.9.16 / 7:00

SATURDAY / 12.17.16 / 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. Sławomir Idziak'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 Sławomir Idziak. With Juliette Binoche, Benoît Régent, Hélène Vincent, Florence Pernel. (100 mins, In French with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

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

Written by Kieślowski, Krzysztof Piesiewicz. Photographed by Edward Klosinski. With Zbigniew Zamachowski, Julie Delpy, Jerzy Stuhr, Janusz Gajos. (92 mins, In French and Polish with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

THREE COLORS: RED

KRZYSZTOF KIEŚLOWSKI (SWITZERLAND/FRANCE/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)

MARCEL PAGNOL'S FANNY TRILOGY



7 / 8 / 9

MARIUS

ALEXANDER KORDA (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 Pahle. With Raimu, Orane Demazis, Pierre Fresnay, Charpin. (122 mins, In French with English subtitles, B&W, 35mm, BAMPFA collection, permission Compagnie Méditerranéenne de Films)

FANNY

MARC ALLÉGRETT (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)

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 other than tears—digressions so lengthy and so funny 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)



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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.

SATURDAY / 11.5.16

DO THE RIGHT THING

SPIKE LEE (US, 1989)

8:00

"*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 Scorsese-land." 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)

7:00

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)

3



THURSDAY / 12.1.16

FRUITVALE STATION

RYAN COOGLER (US, 2013)

7:00

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, Melonie Diaz, Octavia Spencer, Kevin Durand. (85 mins, Color, DCP, From Swank)

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



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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 FRIED'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 crass 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.

DECEMBER 3RD, 1998-12:03-1:17 A.M. Anthony Disenza, US, 1999, 7:12 mins, Color, Digital, From Video Data Bank

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 Dara Birnbaum, 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

PERFECT LEADER Max Almy, US, 1983, 4:15 mins, Color, Digital transfer from 3/4" videotape, BAMPFA collection

Total running time: 55 mins

CINEMA MON AMOUR

Robert Beavers

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

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.

1 / 2 / 3 / 4 / 5

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

7:00

THURSDAY / 11.10.16

IN FOCUS: THE POETICS OF CINEMA

2:10

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





FRIDAY / 11.11.16

ROBERT BEAVERS SELECTS:

VAMPHYR

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

7:00

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

8:00

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).

1:30

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

7:00

- 1 *From the Notebook of...*, 11.9.16
- 2 *Am Meer*, 11.9.16
- 3 *The Hedge Theater*, 11.12.16
- 4 *The Ground*, 11.12.16
- 6 *Ruskin*, 11.10.16
- 7 *Pitcher of Colored Light*, 11.14.16



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).



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SUNDAY / 11.27.16

JANET AND DAVID PEOPLES SELECT:

GADJO DILO

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)

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)

- 1 *Gadjo Dilo*, 11.27.16
- 2 *The Flower Thief*, 11.30.16
- 3 *The President's Analyst*, 12.8.16

Afterimage Madeline Anderson

Filmmakers and Critics in Conversation

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 1*. 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 hospital workers' strike 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, Roia Ferrazares, Walter Forsberg, Jacob Perlin, Jeremy Rossen, and Elena Rossi-Snook for their help with this program

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THURSDAY / 11.17.16

I AM SOMEBODY: THREE DOCUMENTARIES BY MADELINE ANDERSON

7:00

IN CONVERSATION Madeline Anderson and Orlando Bagwell

A cinematic snapshot of the civil rights movement across the United States in 1960, from Montgomery, Alabama, to Brooklyn, *Integration Report 1* includes speeches from many leaders of the movement. *A Tribute to Malcolm X* combines archival footage of the civil rights leader with an interview with his widow, Betty Shabazz. *I Am Somebody* documents the 1969 strike of black hospital workers in , South Carolina, over the course of which more than a thousand strikers, students, and civil rights activists were jailed. All but twelve of the 400 strikers were women, and Anderson tells the story from a distinctly feminist point of view.

INTEGRATION REPORT 1 US, 1960, Photographed by Alfonso Burney, Richard Leacock, Albert Maysles, et al., 20 mins, B&W, 16mm, From Smithsonian, permission Icarus Films

A TRIBUTE TO MALCOLM X US, 1967, 14 mins, B&W/Color, 16mm, Courtesy of the Reserve Film and Video Collection of The New York Public Library for the Performing Arts, permission WNET

I AM SOMEBODY US, 1970, Photographed by Don Hunstein, Roland Mitchell, 30 mins, Color, 16mm, Courtesy of the Reserve Film and Video Collection of The New York Public Library for the Performing Arts, preserved with funding from the Carnegie Corporation of New York, permission Icarus Films

FRIDAY / 11.18.16

THE COOL WORLD

7:00

SHIRLEY CLARKE (US, 1963) RESTORED 35MM PRINT

IN CONVERSATION Madeline Anderson and Orlando Bagwell

Fiction shot in the style of cinema verité, *The Cool World* depicts one Harlem youth's quest to own a gun in order to gain the respect of his peers. Madeline Anderson, who was the film's assistant director and editor, has said, "It was an honest film. It wasn't a romantic idea of who the young people were. . . . That's how they were. Some of the young actors in the film were from gangs or were friends of gang members. I think Shirley tried to do a good job of telling the truth about what was going on at the time."

Written by Clarke, Carl Lee, based on the novel by Warren Miller and the play by Miller, Robert Rossen. Photographed by Baird Bryant. With Hampton Clanton, Yolanda Rodriguez, Carl Lee, John Marriott. (104 mins, B&W, 35mm, From Zipporah Films)



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.

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SUNDAY / 11.6.16

... AND THE WILD WOMEN

4:00

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 Mari. Photographed by Leonida Barboni. With Anna Magnani, Giulietta Masina, Cristina Gajoni, Anita Durante. (106 mins, In Italian with English subtitles, B&W, 35mm, From Istituto Luce Cinecittà, permission RTI)

SATURDAY / 11.12.16

THE PASSIONATE THIEF

5:30

MARIO MONICELLI (ITALY, 1960)

REPEATS FRIDAY / 11.25.16

(*Risate di gioia*, a.k.a. *Laugh for Joy*). For *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 Leonida Barboni. With Anna Magnani, Totò, Ben Gazzara, Fred Clark. (106 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures)

SUNDAY / 11.13.16

MAMMA ROMA

4:30

PIER PAOLO PASOLINI (ITALY, 1962)

REPEATS SATURDAY / 12.3.16

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 Garofolo, Franco Citti, Silvana Corsini. (110 mins, In Italian with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

SATURDAY / 11.19.16

THE FUGITIVE KIND

5:30

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 un.masks in verse, while she reveals herself in bruised bluntness. JUDY BLOCH

Written by Tennessee Williams, Meade Roberts, based on the play *Orpheus Descending* by Williams. Photographed by Boris Kaufman. With Marlon Brando, Anna Magnani, Joanne Woodward, Maureen Stapleton. (121 mins, B&W, 35mm, From Park Circus)

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

SATURDAY / 11.5.16

THE GOLDEN COACH

5:30

JEAN RENOIR (FRANCE/ITALY/UK, 1952)

REPEATS SUNDAY / 12.4.16

(*Le carrosse d'or*). Like the gilded conveyance of its title, *The Golden Coach* is a magnificent vehicle for Anna Magnani. Shot in jewel-toned color and paced to the graceful rhythms of Vivaldi, the film revolves around Magnani's Camilla, the star of a commedia dell'arte troupe playing colonial Peru in the eighteenth century. The vivacious Camilla is courted by three suitors: an actor, a bullfighter, and a viceroy. But her passion lives on the stage, where "you become another person, your true self." In Renoir's dazzling construction, the screen becomes a proscenium, a frame for the splendid artifice of the theater and for Magnani herself. JULIET CLARK

Written by Renoir, Jack Kirkland, Renzo Avanzo, Giulio Macchi, based on the play *Le carrosse du Saint-Sacrement* by Prosper Mérimée. Photographed by Claude Renoir. With Anna Magnani, Duncan Lamont, Paul Campbell, Riccardo Rioli. (103 mins, In English, Color, 35mm, From Janus Films/Criterion Collection)



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, Duilio Cruciani, Mario Carotenuto. (116 mins, In Italian with English subtitles, Color, 35mm, From Istituto Luce Cinecittà, 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, Lili Valenty. (114 mins, B&W, 16mm, From Academy Film Archive, permission Paramount)

SATURDAY / 12.3.16

MAMMA ROMA

PIER PAOLO PASOLINI (ITALY, 1962)

SEE SUNDAY / 11.13.16

SUNDAY / 12.4.16

THE GOLDEN COACH

JEAN RENOIR (FRANCE/ITALY/UK, 1952)

SEE SATURDAY / 11.5.16

- 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

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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 (*A Matter of Life and Death*, *Black Narcissus*, *The Red Shoes*), have influenced filmmakers such as Martin Scorsese, Francis Ford Coppola, and the late Derek Jarman. Indeed, these directors were instrumental in the rediscovery of Powell and Pressburger's films, which suffered from a long period of neglect. Various film archives and foundations have been involved in the restoration of the films to their original length (several had been cut for the US market at the time of release). Powell and Pressburger's films, often filled with fantasy and wonder, today hold their rightful place in film history, and we are pleased to showcase them at BAMPFA this holiday season.

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.



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SATURDAY / 11.19.16

BLACK NARCISSUS

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

REPEATS SATURDAY / 12.17.16

Jack Cardiff's skillful camera work (which won him an Oscar) allows Powell and Pressburger to reach delirious heights of psychosexual melodrama. When young Sister Clodagh (Deborah Kerr) opens a school and hospital deep in the northern Indian wilderness, she and her fellow nuns find an environment unfriendly to self-restraint. As their liaison to the local villagers states: "There's something in the atmosphere that makes everything seem exaggerated." Though shot almost entirely on a London set, the film feels bathed in soft, natural mountain light. Thus, a sudden shock of color—vibrant murals, blood and lipstick in deep crimson—is all the more jolting. JONATHAN L. KNAPP

Written by Powell, Pressburger, based on a novel by Rumer Godden. Photographed by Jack Cardiff. With David Farrar, Flora Robson, Deborah Kerr, Sabu. (100 mins, Color, 35mm, From BFI National Archive, permission Park Circus)

SUNDAY / 11.20.16

I KNOW WHERE I'M GOING!

MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1947)

REPEATS SATURDAY / 12.3.16

Powell and Pressburger's most romantic, lyrical film sets a love affair and an emotional awakening against the vast beauty of Scotland's Hebrides islands. A young British woman en route to marry her wealthy boss becomes stranded by a storm, and finds herself falling under the spell of the landscape and an attentive young Scotsman. Shot on location, filled with mysticism and sensuality, the film stands as "one of the finest of all screen romances" (Elliot Stein, *Village Voice*). "I reached the point of thinking there were no more masterpieces to discover, until I saw *I Know Where I'm Going*" (Martin Scorsese). JASON SANDERS

Written by Powell, Pressburger. Photographed by Erwin Hillier. With Wendy Hiller, Roger Livesey, Pamela Brown, Finlay Currie. (90 mins, B&W, 35mm, From Park Circus)

FRIDAY / 11.25.16

A MATTER OF LIFE AND DEATH

MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1946)
ARCHIVAL PRINT

REPEATS SATURDAY / 12.10.16

(a.k.a. *Stairway to Heaven*). The first of Powell and Pressburger's three Jack Cardiff-shot masterpieces, this is postwar propaganda at its finest: a tribute to love between individuals and reconciliation between nations. An effortlessly charming David Niven plays Peter Carter, an English fighter pilot who falls in love with June (Kim Hunter), the American radio dispatcher he speaks to just before leaping from his plane without a parachute. When Peter miraculously survives, he tries to make up for lost time with his Yankee love—but it appears that heaven can't wait. What follows is part love story and part medical drama, all mixed up with a wonderfully bizarre trial scene. JONATHAN L. KNAPP

Written by Powell, Pressburger. Photographed by Jack Cardiff. With David Niven, Kim Hunter, Robert Coote, Roger Livesey. (104 mins, Color/B&W, 35mm, Preserved by the Academy Film Archive, permission Sony Pictures)

SATURDAY / 11.26.16

THE RED SHOES

MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1948)
DIGITAL RESTORATION

REPEATS WEDNESDAY / 12.28.16

"Truly one of the most beautiful Technicolor films ever made" (Martin Scorsese). Jack Cardiff's wonderfully fluid and lustrous photography perfectly captures the fairy-tale origins of Powell and Pressburger's masterpiece of color and motion, which has as its exquisite centerpiece a nearly twenty-minute ballet sequence. The film follows the trajectory of young English ballerina Victoria Page (Moira Shearer), whose tremendous talent and ambition find their match in producer Boris Lermontov and composer Julian Craster, with whom she collaborates on a production of Hans Christian Andersen's *The Red Shoes*. Soon, a blossoming romance threatens the relationship among the three—and tragedy grows inevitable. JONATHAN L. KNAPP



- 1 *The Tales of Hoffmann*, 12.23.16, 12.29.16
- 2 *Black Narcissus*, 11.19.16, 12.17.16
- 3 *I Know Where I'm Going!*, 11.20.16, 12.3.16
- 4 *A Matter of Life and Death*, 11.25.16, 12.10.16

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

MICHAEL POWELL, EMERIC PRESSBURGER (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. (82 mins, B&W, 35mm, From BFI Distribution, permission Park Circus)

FRIDAY / 12.2.16

CONTRABAND

MICHAEL POWELL, EMERIC PRESSBURGER (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)

SATURDAY / 12.3.16

I KNOW WHERE I'M GOING!

MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1947)

SEE SUNDAY / 11.20.16

SUNDAY / 12.4.16

49TH PARALLEL

MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1941)
IMPORTED PRINT

(a.k.a. *The Invaders*). A band of stranded Nazi sailors make their way across Canada in Powell and Pressburger's wartime propaganda feature, which earned Pressburger an Academy Award for Best Screenplay and is now considered "one of the most stirring and entertaining of films made about World War II" (Cinematheque Ontario). A star-studded cast, including Laurence Olivier and Leslie Howard, and some fine location shooting in the Canadian wilds helped give P & P one of their biggest commercial hits. Intended to awaken American audiences to the German threat, it also demonstrated the duo's ability to create nuanced, humanist art out of propaganda. JASON SANDERS

Written by Pressburger, Rodney Ackland. Photographed by Frederick A. Young. With Anton Walbrook, Eric Portman, Leslie Howard, Laurence Olivier. (106 mins, B&W, 35mm, From BFI National Archive)

WEDNESDAY / 12.7.16

A CANTERBURY TALE

MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1944)
IMPORTED PRINT

Powell and Pressburger's glorious wartime idyll follows an unlikely trio of the heartbroken—an American GI, a British soldier, and a determined young "land girl"—as they almost accidentally retrace the ancient pilgrim's route to Canterbury Cathedral, meeting locals the war left behind and solving a strange glue-related crime along the way. Shot amidst the recently blitzed, still threatened ruins of Canterbury and the timeless green Kent countryside (Powell's birthplace), *A Canterbury Tale* documents the physical and emotional scars of war, yet points towards transcendence through embracing the eternal, whether in history, nature, or art (even cinema). JASON SANDERS

Written by Powell, Pressburger. Photographed by Erwin Hillier. With Eric Portman, Sheila Sim, Dennis Price, John Sweet. (124 mins, B&W, 35mm, From BFI National Archive, permission Park Circus)

SATURDAY / 12.10.16

A MATTER OF LIFE AND DEATH

MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1946)
ARCHIVAL PRINT

SEE FRIDAY / 11.25.16

SUNDAY / 12.11.16

THE LIFE AND DEATH OF COLONEL BLIMP

MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1943)

A dubiously boastful British officer recounts his life and career from the Boer War through World War II in Powell and Pressburger's mocking send-up of the English military upper crust, based on an old newspaper cartoon series. Termed both "the greatest English film ever made" (*The New Yorker*) and "disgraceful" (Winston Churchill), *Blimp* traces the history of modern English warfare through the unreliable recollections of a career officer and lifetime bumbler, from his hot-headed youth to his more mature years, when he's just full of hot air. Entirely stagebound, shot on increasingly elaborate sets, this imperial(ist) fantasy was The Archers' first Technicolor work. JASON SANDERS

Written by Powell, Pressburger. Photographed by Georges Périnal. With Roger Livesey, Deborah Kerr, Anton Walbrook, Roland Culver. (163 mins, Color, DCP, From Park Circus)

THURSDAY / 12.15.16

GONE TO EARTH

MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1950)
RESTORED PRINT

(a.k.a. *Wild at Heart*). Few films showcase Technicolor's splendor like this gorgeously engorged adaptation of a Victorian-era bodice-ripper involving a beautiful half-gypsy wildling and the men who lust for her. "The world's a big spring trap, with us in it," sighs Hazel (Jennifer Jones) as she spins between a kindly, smitten parson and a leering squire with a twitchy whip hand. "She wanted neither; her passion, no less intense, was for freedom." Saturated with foreboding,



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pantheistic imagery, and a Technicolor palette as vivid as its roiling 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

3:30

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

SEE SATURDAY / 11.19.16

SUNDAY / 12.18.16

THE SMALL BACK ROOM

4:30

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 Durnat). 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)

5 *Gone to Earth*, 12.15.166 *49th Parallel*, 12.4.167 *The Spy in Black*, 11.27.168 *The Life and Death of Colonel Blimp*, 12.11.169 *The Small Back Room*, 12.18.1610 *Contraband*, 12.2.16

FRIDAY / 12.23.16

THE TALES OF HOFFMANN

7:00

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

1:00

MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1948) DIGITAL RESTORATION

SEE SATURDAY / 11.26.16

THURSDAY / 12.29.16

THE TALES OF HOFFMANN

1:00

MICHAEL POWELL, EMERIC PRESSBURGER (UK, 1951) DIGITAL RESTORATION

SEE FRIDAY / 12.23.16

FRIDAY / 12.30.16

OH . . . ROSALINDA!!

1:00

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)



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Limited Engagements



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. *Ixcánul* follows the experiences of seventeen-year-old María (María 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 María Mercedes Coroy, María Telón, Manuel Antún, Justo Lorenzo. (91 mins, In Kaqchikel and Spanish with English subtitles, Color, DCP, From Kino Lorber)



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)

LA NOTTE

MICHELANGELO ANTONIONI (ITALY/FRANCE, 1961)

EAST BAY PREMIERE: NEW 4K DIGITAL RESTORATION

FRIDAY / 11.25.16 / 5:15

SATURDAY / 11.26.16 / 8:15

SATURDAY / 12.3.16 / 5:30

SATURDAY / 12.10.16 / 8:00

THURSDAY / 12.22.16 / 7:00

(*The Night*). *La notte* takes place over one night in Milan. Marcello Mastroianni, a novelist, and Jeanne Moreau, his wife, while visiting a dying friend, realize that there is little left between them. The rest of the night is spent in escape and disillusionment, played out against Michelangelo Antonioni's rigorous sense of place and architecture. The centerpiece of the film is Moreau's walk through a Milan that is lacking in charm but filled with beauty and meaning for her, with only camera and composition to tell us so. "Beauty," as their dying friend has said, "is depressing in certain circumstances." JUDY BLOCH

Written by Antonioni, Ennio Flajano, Antonio Guerra. Photographed by Gianni Di Venanzo. With Marcello Mastroianni, Jeanne Moreau, Monica Vitti, Bernhard Wicki. (122 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures)



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 Noordbrabantens 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 Meerman, 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:
THE FILMS OF ANA MENDIETA**
November 9–February 12

ANDY WARHOL: STILL LIVES AND PORTRAITS
November 23–March 12

FERNANDO BOTERO: ART FOR HUMAN RIGHTS
November 2–13

MICHAEL ARMITAGE / MATRIX 263
December 14–April 2

PAT O'NEILL / MATRIX 262
Through November 27

**MIND OVER MATTER: CONCEPTUAL ART
FROM THE COLLECTION**
Through December 23

BUDDHIST ART FROM THE ROOF OF THE WORLD
Through November 13

**BERKELEY EYE: PERSPECTIVES
ON THE COLLECTION**
Through December 11

PUSH AND PULL: HANS HOFMANN
Through December 11

ART WALL: TERRI FRIEDMAN
Through February 12

COVER
The Red Shoes, 11.26.16, 12.28.16
POWELL AND PRESSBURGER

BARBRO OSHER THEATER

ANNA MAGNANI: ETERNAL SOUL OF ITALIAN CINEMA
Through December 4

ALTERNATIVE 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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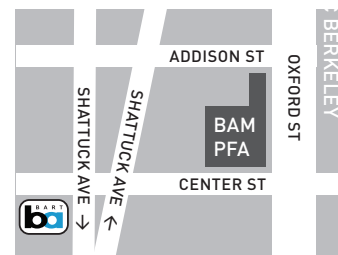
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