



BERKELEY ART MUSEUM-PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

HELEN MIRRA & SEAN THACKREY ZEN CALLIGRAPHY DENNIS FELDMAN THE SAN QUENTIN PROJECT STRANGE JULIO BRACHO ORSON WELLES
ROCK 'N' ROLL CINE MANIFEST FRITZ LANG JEAN-PIERRE LÉAUD WOMEN CINEMATOGRAPHERS MASAKI KOBAYASHI ABBAS Kiarostami



1 / 2 / 3 / 4 / 5 / 6



JUN

1/SAT

3:00 Kimberley Reyes, Roberto F. Santiago, Oscar Bermeo
READING P. 6

4:30 *War and Peace*, Part I P. 15

8:00 *War and Peace*, Part II P. 15

2/SUN

2:00 Guided Tour: Hans Hofmann P. 7

2:30 *War and Peace*, Part I P. 15

5:00 Madalyn Merkey
PERFORMANCE P. 5

6:30 *War and Peace*, Part II P. 15

5/WED

12:15 Guided Tour: Hans Hofmann P. 7

7:00 *War and Peace*, Part III P. 15

6/THU

1:15 Exhibition Highlights Tour P. 7

4-7 Five Tables of Blackness and Belonging P. 7

7:00 *War and Peace*, Part IV P. 15

Free First Thursday: Galleries Free All Day

7/FRI

7:00 *Those Were the Days, Señor Don Simon!* BRACHO P. 16

8/SAT

11:30, 1:00 Shapes Are Facts:
Frederick Hammersley
GALLERY + STUDIO P. 4

3:00 *Dragons in a Bag*
ROUNDTABLE READING P. 4

5:30 *War and Peace*, Part III P. 15

7:30 *War and Peace*, Part IV P. 15

9/SUN

2:00 Guided Tour: Hans Hofmann P. 7

7:00 *The Eyes of Orson Welles*
WELLES P. 27

12/WED

12:15 Guided Tour: Hans Hofmann P. 7

7:00 *Citizen Kane* WELLES P. 27

13/THU

6:30 *La religieuse* P. 26

7:00 *Stop Making Sense*
Free outdoor screening!
ROCK 'N' ROLL P. 20

14/FRI

12:00 Aaron Marcus ARTIST'S TALK P. 7

7:00 *Story of a Great Love*
BRACHO P. 16

15/SAT

4:00 Davia Spain BLACK LIFE P. 6

6:00 *Transit* P. 26

8:15 *King Creole* ROCK 'N' ROLL P. 18

16/SUN

2:00 Guided Tour: Hans Hofmann P. 7

4:30 *The Eyes of Orson Welles*
WELLES P. 27

7:00 *Stop Making Sense*
ROCK 'N' ROLL P. 18

17/MON

7:00 Full: Larry Arrington P. 5

19/WED

12:00 *Welcome to the Neighborhood*
with Mildred Howard
SCREENING/DISCUSSION P. 7

12:15 Guided Tour: Hans Hofmann P. 7

7:00 *The Lady from Shanghai*
WELLES P. 27

20/THU

7:00 *The Prairie Trilogy*
Rob Nilsson in person
CINE MANIFEST P. 21

21/FRI

6:30 *The Big Heat* LANG P. 13

8:30 *Transit* P. 26

22/SAT

3:00 *Song of the Sea* MATINEES P. 17

4:00 Embodied Human Landscapes
PERFORMANCE P. 5

5:30 Rock 'n' Film: Cinema's
Dance with Popular Music
Illustrated lecture by David E.
James ROCK 'N' ROLL P. 18

8:00 *Another Dawn* BRACHO P. 16

23/SUN

2:00 Guided Tour: Hans Hofmann P. 7

2:00 *Christ Stopped at Eboli* P. 26

5:00 Idris Ackamoor and the
Pyramids PERFORMANCE P. 5

7:00 *Northern Lights*
Rob Nilsson in person
CINE MANIFEST P. 21

26/WED

12:15 Guided Tour: Hans Hofmann P. 7

7:00 *Human Desire* LANG P. 13

27/THU

7:00 *Over-Under, Sideways-Down*
Eugene Corr & Stephen Lighthill
in person
CINE MANIFEST P. 21

28/FRI

6:30 Three by Kenneth Anger
ROCK 'N' ROLL P. 18

8:15 *The Eyes of Orson Welles* WELLES P. 27

29/SAT

6:00 *Dont Look Back*
ROCK 'N' ROLL P. 19

8:15 *Twilight* BRACHO P. 16

30/SUN

2:00 Painting as a Healing
Tool WORKSHOP P. 6

2:00 Guided Tour: Hans Hofmann P. 7

4:30 *Cine Manifest*
Judy Irola & Cine Manifest
members in person
CINE MANIFEST P. 21

7:00 *Fury* LANG P. 13

JUL

3/WED

12:15 Guided Tour: Hans Hofmann P. 7

7:00 *You and Me* LANG P. 13

Exhibition opens: **No Horizon:**
Helen Mirra and Sean Thackrey P. 8

4/THU

4-7 Five Tables of Collaboration P. 7

7:00 *The 400 Blows* LÉAUD P. 24

Free First Thursday: Galleries Free All Day

5/FRI

6:30 *Christ Stopped at Eboli* P. 26

6/SAT

6:00 *Chimes at Midnight* WELLES P. 27

8:15 *Masculine Feminine* LÉAUD P. 24

7/SUN

2:00 Guided Tour: Hans Hofmann P. 7

5:00 *You Only Live Once* LANG P. 14

7:00 *Stolen Kisses* LÉAUD P. 24

10/WED

12:15 Guided Tour: Hans Hofmann P. 7

7:00 *Macbeth* WELLES P. 27

11/THU

6:30 *La religieuse* P. 26

7:00 *A Hard Day's Night & Charlie Is My Darling*
Free outdoor screening!
ROCK 'N' ROLL P. 20

12/FRI

6:30 *The Strange Case of Angelica*
WOMEN CINEMATOGRAPHERS P. 22

8:30 *The Woman in the Window*
LANG P. 14

- | | |
|---|---|
| 1 <i>Rabbit's Moon</i> , 6.28.19 | 4 <i>Ziggy Stardust and the Spiders from Mars</i> , 8.16.19 |
| 2 <i>The Milk of Sorrow</i> , 7.28.19 | |
| 3 <i>Secret Beyond the Door</i> , 7.26.19 | 5 <i>The 400 Blows</i> , 7.4.19, 7.14.19 |

- 6 Five Tables, 7.4.19: Yoko Ono: Untitled (Everson Catalogue Box, detail), 1971; BAMPFA, museum purchase: bequest of Thérèse Bonney, Class of 1916, by exchange.



13/SAT

- 11:30, 1:00 Finding Form and Space in Black Abstraction
GALLERY + STUDIO P. 4
- 3:00 *Bo at Ballard Creek*
ROUNDTABLE READING P. 4
- 6:00 *Privilege* ROCK 'N' ROLL P. 19
- 8:15 *Rosenda* BRACHO P. 17

14/SUN

- 2:00 Guided Tour: Hans Hofmann P. 7
- 4:30 *The 400 Blows* LÉAUD P. 24
- 7:00 *The Intruder*
WOMEN CINEMATOPHAGERS P. 22

17/WED

- 12:15 Guided Tour: Hans Hofmann P. 7
- 7:00 Full: Post:Ballet & The Living Earth Show P. 5
- 7:00 *Bed and Board* LÉAUD P. 24
- Exhibition opens: **Meditation in Motion: Zen Calligraphy** P. 9

18/THU

- 12:00 William Goodman & Sandra Phillips on **Unlimited**
CONVERSATION P. 7
- 7:00 *The Shadow of the Tyrant*
BRACHO P. 17

19/FRI

- 6:30 *Scarlet Street* LANG P. 14
- 8:45 *Gimme Shelter* ROCK 'N' ROLL P. 19

20/SAT

- 2:00 Ra Malika Imhotep
BLACK LIFE P. 6
- 6:00 *The Human Condition*,
Part I KOBAYASHI P. 28

21/SUN

- 3:00 Judith Belzer on Hans Hofmann GALLERY TALK P. 7
- 5:30 *The Human Condition*,
Part II KOBAYASHI P. 28

24/WED

- 7:00 *The Human Condition*,
Part III KOBAYASHI P. 28

25/THU

- 7:00 *Eastern Boys*
WOMEN CINEMATOPHAGERS P. 22

26/FRI

- 6:30 *Secret Beyond the Door*
LANG P. 14
- 8:30 *Transit* P. 26

27/SAT

- 11:00 35mm Needlework
WORKSHOP P. 6
- 3:30 *The Black Stallion* MATINEES P. 17
- 6:00 *Love on the Run* LÉAUD P. 25
- 8:00 *The Harder They Come*
ROCK 'N' ROLL P. 19

28/SUN

- 3:00 East Asian Calligraphy
WORKSHOP P. 6
- 4:30 *The Milk of Sorrow*
WOMEN CINEMATOPHAGERS P. 22
- 7:00 *Rancho Notorious* LANG P. 14

31/WED

- 7:00 *Harakiri* KOBAYASHI P. 29
- Exhibition opens: **Dennis Feldman: Photographs** P. 11

AUG

1/THU

- 1:15 Exhibition Highlights Tour P. 7
- 4-7 Five Tables of Earth, Rock, Sand,
and Dirt P. 7
- 7:00 *Gang of Four*
WOMEN CINEMATOPHAGERS P. 23

Free First Thursday: Galleries Free All Day

2/FRI

- 6:30 *The Traveler* KIAROSTAMI P. 30
- 8:30 *Weekend* LÉAUD P. 25

3/SAT

- 6:00 *Clash by Night* LANG P. 14
- 8:15 *Wattstax* ROCK 'N' ROLL P. 19

4/SUN

- 2:00 Visual Poem WORKSHOP P. 6
- 5:00 *Today*
WOMEN CINEMATOPHAGERS P. 23
- 7:00 *The Wind Will Carry Us*
KIAROSTAMI P. 30

7/WED

- 7:00 *The Inheritance* KOBAYASHI P. 29

8/THU

- 6:30 *Christ Stopped at Eboli* P. 26
- 7:00 *Monterey Pop & Jimi Plays Berkeley*
Free outdoor screening!
ROCK 'N' ROLL P. 20

9/FRI

- 6:30 *Beyond a Reasonable Doubt*
LANG P. 15
- 8:15 *Tokyo Sonata*
WOMEN CINEMATOPHAGERS P. 23

10/SAT

- 6:00 *Where Is the Friend's Home?*
KIAROSTAMI P. 30
- 8:00 *Samurai Rebellion* KOBAYASHI P. 29

11/SUN

- 4:00 *La religieuse* P. 26
- 7:00 *While the City Sleeps* LANG P. 15

14/WED

- 7:00 *Cameraperson*
Emiko Omori in person
with short *Trashed*
WOMEN CINEMATOPHAGERS P. 23

15/THU

- 7:00 Full: Amy X Neuburg P. 5
- 7:00 *Kwaidan* KOBAYASHI P. 29

16/FRI

- 6:30 *3 Faces* P. 31
- 8:30 *Ziggy Stardust and the Spiders from Mars* ROCK 'N' ROLL P. 19

17/SAT

- 6:00 And Life Goes On . . .
KIAROSTAMI P. 30
- 8:00 Day for Night LÉAUD P. 25

18/SUN

- 4:30 Marcia Bassett & Samara Lubelski with Ecstatic Music Band PERFORMANCE P. 5
- 4:30 *I Will Buy You* KOBAYASHI P. 29
- 7:00 *Close-Up* KIAROSTAMI P. 31

21/WED

- 7:00 *La vie de Bohème* LÉAUD P. 25
- Exhibitions open: **The San Quentin Project & Strange** PP. 10, 11

22/THU

- 7:00 *The Wonders*
WOMEN CINEMATOPHAGERS P. 23

23/FRI

- 12:00 Lyn Hejinian & Frances Richard
READING P. 6
- 7:00 *The Mother and the Whore*
LÉAUD P. 25

24/SAT

- 4:00 Levi Maxwell BLACK LIFE P. 6
- 6:00 *Through the Olive Trees*
KIAROSTAMI P. 31
- 8:15 *The Last Waltz* ROCK 'N' ROLL P. 20

25/SUN

- 4:30 *3 Faces* P. 31
- 7:00 *Irma Vep* LÉAUD P. 25

28/WED

- 7:00 *La Chinoise* LÉAUD P. 26

29/THU

- 7:00 *The Decline of Western Civilization* ROCK 'N' ROLL P. 20

30/FRI

- 5:30 *Transit* P. 26
- 7:45 *The Death of Louis XIV* LÉAUD P. 26

31/SAT

- 3:30 *The White Balloon* MATINEES P. 17
- 6:00 *25 Watts*
WOMEN CINEMATOPHAGERS P. 23
- 8:00 *Dave Chappelle's Block Party*
ROCK 'N' ROLL P. 20



Gallery + Studio, 7.13.19:
Julie Mehretu: *Local Calm*, 2005;
BAMPFA, gift of Tecoa and
Tom Bruce.

FOR FAMILIES

SECOND SATURDAYS

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

Gallery + Studio

For ages 6–12 with accompanying adult(s)

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

Shapes Are Facts: Looking and Making with Frederick Hammersley

[SATURDAY / 6.8.19 / 11:30 OR 1:00](#)

Enjoy looking at the work of Frederick Hammersley, especially his puzzling and peculiar shapes! (Where do they come from?) Make a composition from your own intriguing cut-paper shapes and give it a special frame using our wide-ranging collection of collage materials. Workshop led by Kim Bennett.

Finding Form and Space in Black Abstraction

[SATURDAY / 7.13.19 / 11:30 OR 1:00](#)

Explore the range of mark-making employed by artists in **About Things Loved: Blackness and Belonging** and find fresh perceptions of space in their abstract works. Then, using acrylic paint and other materials, create a layered canvas of your own with artist Frantz Jean-Baptiste.

Roundtable Reading

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

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

Dragons in a Bag by Zetta Elliott

[SATURDAY / 6.8.19 / 3:00](#)

Reading led by Jackie Overlid, librarian, Cragmont Elementary School, Berkeley

There are two rules when it comes to baby dragons: don't let them out of the bag, and don't feed them anything sweet. Before he knows it, Jaxon and his friends have broken both rules! Will Jax get the pint-sized dragons delivered safe and sound to the magical world where they belong? Or will they be lost in Brooklyn forever? Kick off your summer with this delightful story of adventure, mystery, magic, and mayhem in an everyday urban setting.

Bo at Ballard Creek by Kirkpatrick Hill

[SATURDAY / 7.13.19 / 3:00](#)

Reading led by Mardawn Wendt, librarian, Berkeley Arts Magnet Elementary School, Berkeley

It's the 1920s, and Bo is headed for an Alaska orphanage when she wins the hearts of two tough gold miners who set out to raise her, enthusiastically helped by all the kind people of the nearby Inuit village. Bo learns Eskimo along with English, helps in the cookshack, learns to polka, and rides along with Annie and her dog team. There's always some kind of excitement!

Gallery + Studio and Roundtable Reading will be taking a break in August. See you again in September!





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

Art Lab

Drop in and make art!

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

JOIN THE

Art Lab Mailing Club!



Did you know that the BAMPFA Art Lab periodically sends mail art and prints to members of our mailing list? It's easy to join: mail us anything—a postcard, a love letter, some art, a found object—and we'll start mailing things to you! Drop us a line: BAMPFA Art Lab, 2120 Oxford St., Berkeley, CA 94720.

- 1 Larry Arrington, 6.17.19
- 2 The Living Earth Show, 7.17.19
- 3 Amy X Neuburg, 8.15.19
Photo: Rob Thomas
- 4 Madalyn Merkey, 6.2.19
- 5 Embodied Human Landscapes, 6.22.19
Photo: William Short
- 6 Idris Ackamoor ♀ and the Pyramids, 6.23.19
- 7 Marcia Bassett and Samara Lubelski, 8.18.19
Photo: Peter Gannushkin

FULL

Explore the galleries and discover exciting performances in our dramatic space on the night of each full moon. This summer, Amara Tabor-Smith wraps up her dance series and Sarah Cahill returns to program exciting musical performances.

Full: Larry Arrington

MONDAY / 6.17.19 / 7:00

Programmed by Amara Tabor-Smith

Larry Arrington is a dance artist working in hybrids of idea and practice. Her work in dance (time/space/body/whole) resides in the space between representation and experience, riding the line between authenticity and the artificial.

Full: Post:Ballet and The Living Earth Show

WEDNESDAY / 7.17.19 / 7:00

Programmed by Sarah Cahill

Two of the Bay Area's most innovative and provocative ensembles come together for an action-packed evening with music by Samuel Adams, Amadeus Regucera, and others, featuring excerpts from dance works in progress.

Full: Amy X Neuburg

THURSDAY / 8.15.19 / 7:00

Programmed by Sarah Cahill

Bay Area icon Amy X Neuburg performs a singular blend of virtuosic vocals and live electronics, often with digital looping, in what she has dubbed "avant-cabaret." She presents original songs, using her four-octave vocal range and wicked sense of humor to create social commentary that is both powerful and highly entertaining.

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

PERFORMANCES

Madalyn Merkey

SUNDAY / 6.2.19 / 5:00

Programmed by Alix Blevins

Oakland-based computer music composer and performer Madalyn Merkey presents a new solo composition that operates in interaction with the ambient sounds of the BAMPFA space to generate sonic responses.

Embodied Human Landscapes

SATURDAY / 6.22.19 / 4:00

Suchi Branfman presents two dance works from a series exploring embodied human landscapes that surround the prison industrial complex, the result of her choreographic residency at California Rehabilitation Center, a medium-security state men's prison in Norco, California. *Angee's Journey* is performed by Branfman, Ernst Fenelon Jr., Cynthia Irobunda, Amy Doen, and Anna Paz, and *Janie* is in collaboration with visual artist Lukaza Branfman-Verissimo.

Idris Ackamoor ♀ and the Pyramids

SUNDAY / 6.23.19 / 5:00

Programmed by Alix Blevins

Dynamic members of the Bay Area jazz scene since the 1970s, Idris Ackamoor ♀ and the Pyramids perform an evening of their signature intergalactic jazz funk, afrobeat grooves, and hypnotic licks. The lineup features Ackamoor, Sandy Poindexter, Lionel Tanner, Bobby Cobb, Abdul Waheed, and a special guest.

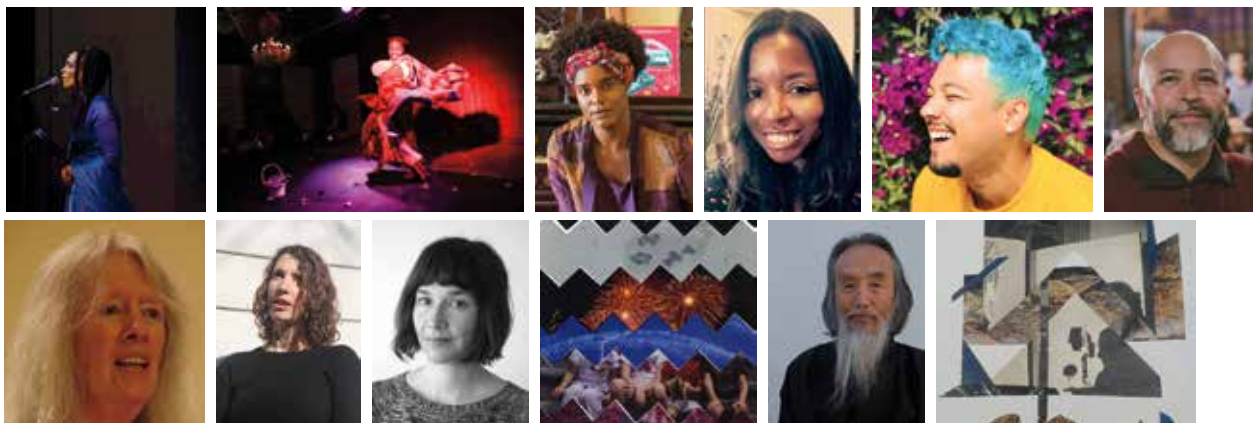
Marcia Bassett and Samara Lubelski with Ecstatic Music Band

SUNDAY / 8.18.19 / 4:30

Programmed by Alix Blevins

In their improvisational music, guitarist Marcia Bassett and violinist Samara Lubelski create personal interplay with the surrounding environment to expand upon abstraction, chromatic noise, and long-form drone. The evening opens with a new piece by Ecstatic Music Band, a rotating collective of more than ten members who produce dense and dynamic fields of harmonic interference and reinforcement.

Unless otherwise noted,
all events are included
with admission.



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

BLACK LIFE

Programmed by Ryanaustin Dennis and Chika Okoye

Davia Spain

SATURDAY / 6.15.19 / 4:00

Davia Spain presents a new original work centered around her forthcoming debut album. Having devoted the last seven years predominantly to dance and theater, Spain is returning to her roots in music, developing an immersive performance experience steeped in Afrofuturist traditions. Through music, movement, and spoken word, she reimagines the past, makes predictions of the future, and pulls possible outcomes into the present.

Ra Malika Imhotep

SATURDAY / 7.20.19 / 2:00

Ra Malika Imhotep presents The Cotton Patch—Memory Writing, a performative lecture and writing workshop drawing on Toni Morrison's essay "The Site of Memory." Participants are invited to reflect on the contours of their own memory and swim through a collective memory bank in search of the poetry that is already ours.

Levi Maxwell

SATURDAY / 8.24.19 / 4:00

Levi Maxwell, a Bay Area-born food justice and youth advocate, explores the impact of African material culture and agrarian knowledge on colonial economies throughout the transatlantic world, and discusses the effect of clothing from local populations along the West and Central African coast on Western cultural identity.

WORKSHOPS

Painting as a Healing Tool

SUNDAY / 6.30.19 / 2:00

All the arts have a healing capacity. In this workshop, artist and community mental health clinician Dana Dart-McLean shares histories of painting as a healing tool before leading experiential exercises derived from Expressive Art Therapy, designed to increase mindfulness and a sense of flow and to encourage new relationships to painting as a process rather than an outcome.

35mm Needlework

SATURDAY / 7.27.19 / 11:00

Programmed by Alix Blevins

Join filmmakers Linda Scobie and Courtney Fellion to create manipulated textural images with found 35mm slides, using techniques such as sewing, toning, and scratching. Slides will be projected and digitized at the end of the workshop.

East Asian Calligraphy

SUNDAY / 7.28.19 / 3:00

Master calligrapher and painter Kazuaki Tanahashi offers a demonstration and hands-on workshop in conjunction with **Meditation in Motion: Zen Calligraphy from the Stuart Katz Collection** (p. 9). Tanahashi will discuss the formation of ideographic symbols, the development of brush writing in China, and the methods and aesthetics of calligraphy, then teach basic brush calligraphy techniques. No previous experience needed; all materials will be provided. The hands-on portion of the program is limited to fifty participants; register in advance at bampfa.org/register-calligraphy. Copresented by UC Berkeley's Center for Japanese Studies.

Visual Poem

SUNDAY / 8.4.19 / 2:00

What is poetry's relationship with the visual world? In this workshop, we explore the intersections of language, image, and identity in creating a visual translation of a poem recited by a special guest poet. Each participant will create a collage guided by a stanza of the poem; these collages will be assembled into a larger mosaic, weaving together the visual narratives that emerge.

READINGS

Kimberley Reyes, Roberto F. Santiago, and Oscar Bermeo

SATURDAY / 6.1.19 / 3:00

Programmed by Raina J. Léon

San Francisco-based Kimberly Reyes is a poet and essayist whose work has appeared in the *Atlantic*, *Village Voice*, *Feminist Wire*, and many other places. Roberto F. Santiago's collection *Angel Park* appeared on the *Los Angeles Times*' 2016 list of essential new books by Latino poets and was a finalist for a Lambda Literary Award. Oscar Bermeo—born in Ecuador, raised in the Bronx, now living in Oakland—is the author of *Anywhere Avenue*, *Palimpsest*, *Heaven Below*, and *To the Break of Dawn*.

Lyn Hejinian and Frances Richard

FRIDAY / 8.23.19 / 12:00

Poets Lyn Hejinian and Frances Richard respond to the work of Helen Mirra and Sean Thackrey (p. 8) with poetry that attempts to grapple in language with wordlessness. Hejinian teaches in the English department at UC Berkeley and is the author of more than twenty-five volumes of poetry and critical prose, most recently *Positions of the Sun* and *Tribunal*. Richard teaches at the California College of the Arts in San Francisco; her poetry collections include *Anarch*, *The Phonemes*, and *See Through*.

- 1 Davia Spain, 6.15.19
- 2 Ra Malika Imhotep, 7.20.19
- 3 Levi Maxwell, 8.24.19
- 4 Kimberley Reyes, 6.1.19
- 5 Roberto F. Santiago, 6.1.19
- 6 Oscar Bermeo, 6.1.19
- 7 Lyn Hejinian, 8.23.19
Photo: Alan Bernheimer
- 8 Frances Richard, 8.23.19
- 9 Dana Dart-McLean, 6.30.19
- 10 35mm Needlework Workshop, 7.27.19
- 11 Kazuaki Tanahashi, 7.28.19
Photo: Mitsue Nagase
- 12 Visual Poem Workshop, 8.4.19



13 / 14 / 15 /
16 / 17 / 18

GALLERY TALKS, LECTURES & DISCUSSIONS

Artist's Talk: Aaron Marcus

FRIDAY / 6.14.19 / 12:00

Noted graphic designer, artist, and author Aaron Marcus, whose work is on view in BAMPFA's Reading Room, will discuss his experimental visible language design and the ways in which he has engaged with signs, symbols, and typographic compositions for over sixty-five years.

Screening and Discussion:

Welcome to the Neighborhood

Mildred Howard, Leigh Raiford, and Lawrence Rinder in Conversation

WEDNESDAY / 6.19.19 / 12:00

We celebrate Juneteenth with a screening and discussion featuring artist Mildred Howard, whose work is on view in **About Things Loved: Blackness and Belonging**. Following a presentation of Pam Uzzell's *Welcome to the Neighborhood*, a new thirty-minute documentary exploring Howard's Bay Area roots and the impact of gentrification, the artist joins in conversation with Leigh Raiford, UC Berkeley associate professor of African American studies, and Lawrence Rinder, BAMPFA director and chief curator. Program cosponsored by UC Berkeley's Black Staff and Faculty Organization and the Haas Institute for a Fair and Inclusive Society.

Conversation: William Goodman and Sandra Phillips on Unlimited

THURSDAY / 7.18.19 / 12:00

Collector William Goodman and curator Sandra Phillips, organizer of **Unlimited: Recent Gifts from the William Goodman and Victoria Belco Photography Collection**, will illuminate the works on view and discuss the experience of collecting and curating photography from their personal perspectives.

Gallery Talk: Judith Belzer on Hans Hofmann

SUNDAY / 7.21.19 / 3:00

Judith Belzer offers an artist's perspective on Hans Hofmann's use of nature as essential source material for his abstract imagery. Belzer's own work explores human engagement with the natural world, often looking to man-made landscapes to consider this dynamic and sometimes uncomfortable relationship.



19

GUIDED TOURS

Explore Hans Hofmann's dynamic and influential work with guided tours on selected Wednesdays and Sundays. On Free First Thursdays in June and August, tours will feature highlights of exhibitions on view throughout the museum. See calendar (pp. 2-3) for schedule.

FIVE TABLES

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

... of Blackness and Belonging

THURSDAY / 6.6.19 / 4:00-7:00

... of Collaboration

THURSDAY / 7.4.19 / 4:00-7:00

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

THURSDAY / 8.1.19 / 4:00-7:00

- 13 Aaron Marcus, 6.14.19
Photo: AM+A
- 14 Mildred Howard, 6.19.19
- 15 Leigh Raiford, 6.19.19
- 16 William Goodman, 7.18.19
- 17 Sandra Phillips, 7.18.19
- 18 Judith Belzer, 7.21.19 Photo: Michael Pollan
- 19 Five Tables, 6.6.19: Laylah Ali: Untitled, from 2001: *Two O O One* (Exit Art benefit print portfolio, 2001; BAMPFA, gift of Charles and Naomie Kremer.



NO HORIZON HELEN MIRRA AND SEAN THACKREY

JULY 3–AUGUST 25

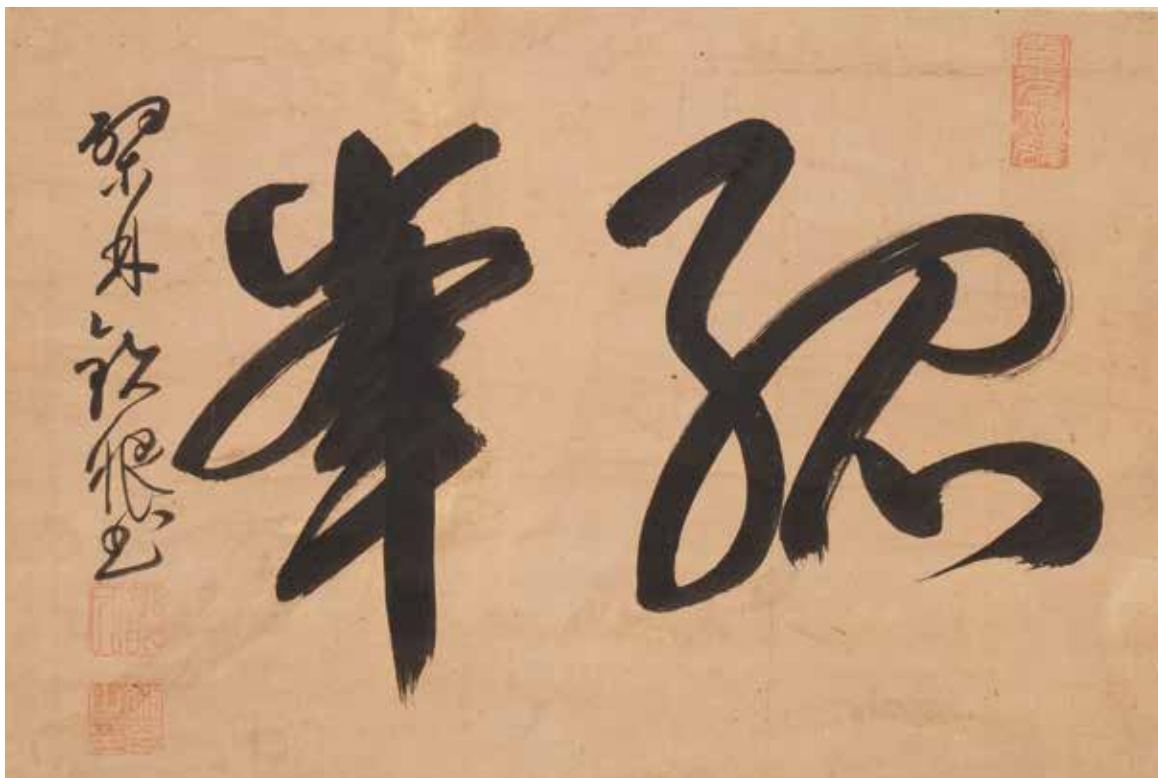
NEW EXHIBITION

This exhibition brings together two artists whose work embraces the simple act of seeing as an inspiration to deep reflection and understanding. Helen Mirra and Sean Thackrey both have had longstanding engagements with Zen, and their approaches to art reflect the discipline of simplicity and the recognition of the sublime as bare experience. Mirra's recent art practice is shown in woven wall pieces that capture the nuances of her somatic experience (breathing, standing, sensing) and the conditions of the geography she encounters and moves through (air, ground, sky). Each small-scale weaving presents a rich and restrained irregular grid of drifting color, shape, and texture. Thackrey's photographs, which are mounted on specially dyed wood panels, are images of walls in Venice, Italy. His close-up compositions reveal the infinitely varied and remarkably expressive details of these weathered slabs of stone. In Thackrey's photographs we encounter the simultaneous expression of the particular and the universal. Both artists live in West Marin County, just north of San Francisco.

No Horizon: Helen Mirra and Sean Thackrey is organized by BAMPFA Director and Chief Curator Lawrence Rinder with Curatorial Assistant Lucia Momoh. The exhibition is made possible with lead support from Carla and David Crane.

Helen Mirra: *August*, 2018; linen and silk; 32¼ × 19 in.; Galerie Nordenhake, Stockholm.

Sean Thackrey: *Cannareggio V.3*, 2014; archival pigment on rag paper; 54 × 23 in.; collection of the artist.



MEDITATION IN MOTION

ZEN CALLIGRAPHY

FROM THE STUART KATZ COLLECTION

JULY 17–OCTOBER 20

NEW EXHIBITION

Meditation in Motion: Zen Calligraphy from the Stuart Katz Collection is the first exhibition at BAMPFA to present the unique art form of Japanese Zen-inspired calligraphy. It features several important works by Chinese Ōbaku monks who immigrated to Japan, as well as a selection of writings by Japanese monks who followed and expanded on their examples. The exhibition is drawn from the private collection of Stuart Katz, who has made a promised gift to BAMPFA of these and many more paintings.

With the fall of the Ming dynasty in the mid-seventeenth century, monks from China's Fujian province who followed the Chan form of Buddhism left for Japan, where there was a well-established Zen Buddhist community. Their home in China was centered in Wanfusi on Huangbo Mountain; thus they were designated Ōbaku—the Japanese translation of Huangbo. These monks practiced a form of meditation and “finding one's true nature” that resembled that of the Zen schools of the well-established Rinzai Zen sect, but differed enough in elemental ways that they proceeded to establish a new branch of Zen Buddhism. Although Japan at the time was largely closed to the outside world, the Ōbaku monks were welcomed by the ruling Shogunate for their teachings and practice.

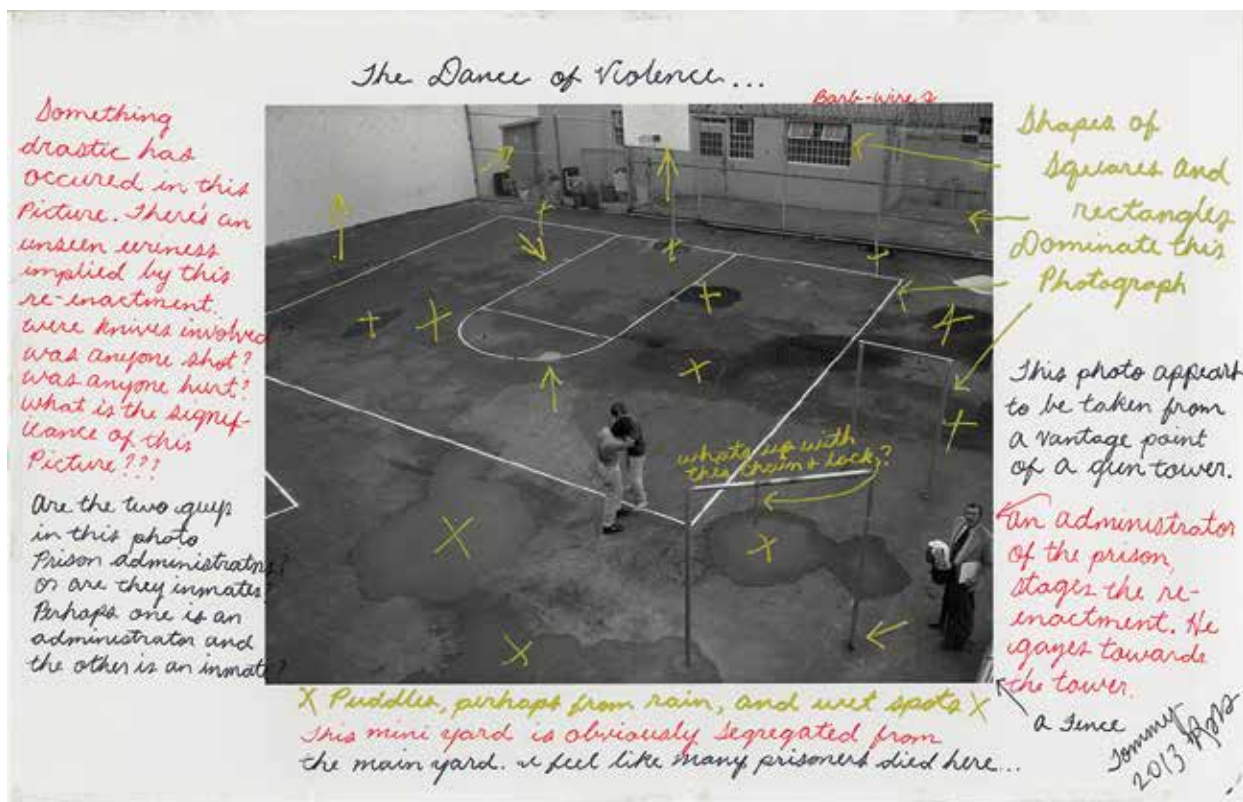
Their traditions varied in interesting and influential ways: they drank steeped tea rather than the traditional Japanese whisked tea; they maintained their practice of chanting sutras in their native Fujianese language; they wore their hair short rather than shaving their heads. Thus, they were regarded as followers of a distinct form of Japanese Zen practice until the late nineteenth-century Meiji Restoration. One of their great contributions to Japanese culture came through the art of calligraphy, in which one's inner self can be expressed and revealed through disciplined practice of the art. They brushed koans (short, paradoxical sayings) intended to be comprehended not through analysis but by sudden intuition, and wrote or copied brief texts from important teachings. Their work appeared as scrolls that would hang in temples and homes, evoking a sentiment that resounded with Japanese sensibilities.

Meditation in Motion is organized by Senior Curator for Asian Art Julia M. White with the assistance of Assistant Curator Stephanie Cannizzo. It is presented at BAMPFA through the generosity of the collector Stuart Katz and the Asian Art Endowment Fund.

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

THE SAN QUENTIN PROJECT

NIGEL POOR AND THE MEN OF SAN QUENTIN STATE PRISON



AUGUST 21–NOVEMBER 17

NEW EXHIBITION

The San Quentin Project: Nigel Poor and the Men of San Quentin State Prison follows the evolution of artist Nigel Poor's (b. 1963) social art practice and her collaboration with the men incarcerated at San Quentin State Prison in Marin County. The exhibition features visual documents made during this collaboration as well as photographs from the prison's own archive.

In 2011, Poor began volunteering as a professor for the Prison University Project, a nonprofit organization that provides higher education at San Quentin State Prison, a minimum-maximum facility that currently houses more than four thousand men. *The San Quentin Project* evolved from Poor's experience teaching visual literacy and the history of photography at the prison. In those courses, she asked her students to complete "mapping exercises," an activity where the men would react to photographs made by notable artists, formally analyze the images, and creatively explore their meaning. Poor eventually incorporated pictures from the prison's historical archive into her classes, offering her incarcerated students a chance to respond to, refute, and translate

these photographs. Their distinctive interpretations offer viewers an opportunity to understand more about each individual and how he sees the greater world through the photograph. *The San Quentin Project* provides a unique opportunity for audiences to consider the role of art and the power of narrative; to discover how images of incarcerated populations have been codified, and to promote critical skills in reading the cultural signs and power structures inherent in visual images.

The exhibition includes nearly thirty mapping exercises that the men of San Quentin made in collaboration with Poor. It also presents photographs from an uncataloged archive of thousands of four-by-five-inch negatives made inside the prison from the 1930s to the 1980s, which Poor was introduced to in 2012. Finally, it features a listening station with select episodes of *Ear Hustle*, a podcast that evolved out of her courses, which features stories of life inside prison, shared and produced by those living it.

The San Quentin Project: Nigel Poor and the Men of San Quentin State Prison is organized by the Milwaukee Art Museum. The exhibition is curated by Lisa J. Sutcliffe, Herzfeld Curator of Photography and Media Arts at the Milwaukee Art Museum. The BAMPFA presentation is organized by Curatorial Assistant Matthew Coleman and made possible with generous support from the Present Progressive Fund.

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



DENNIS FELDMAN

PHOTOGRAPHS

JULY 31–OCTOBER 13

NEW EXHIBITION

From the seedy streets of 1970s Los Angeles to empty living rooms and quiet apartment balconies across the United States, Dennis Feldman (b. 1946) has created photographs of unusual poignancy. His most acclaimed pictures—comprising the series *Hollywood Boulevard*, 1969–72 and *American Images*, published in 1977—reveal tensions between freedom and loneliness, fame and isolation, which have come to define the underside of the American dream. This exhibition presents a selection of photographs from Feldman's celebrated series, offering a candid view of the cultural landscape following in the footsteps of Walker Evans and Robert Frank, taken during the social revolutions of the 1960s. Also included are recent expressionistic works that stem from Feldman's long career as a filmmaker. The first exhibition of the artist's work in the Bay Area, **Dennis Feldman: Photographs** recognizes his achievements as an affecting social documentarian and explorer of what he calls "a world contained in a frame."

Dennis Feldman: Photographs is curated by Elaine Y. Yau, Andrew W. Mellon Postdoctoral Curatorial Fellow.

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



STRANGE

AUGUST 21, 2019–JANUARY 5, 2020

NEW EXHIBITION

Featuring works from many cultures and time periods that resonate with the spirit of Surrealism, this exhibition explores the improbable, uncanny, mysterious, and miraculous as sources of artistic inspiration.

Strange is organized by BAMPFA Director and Chief Curator Lawrence Rinder with Assistant Curator Stephanie Cannizzo and Carmel and Howard Friesen Engagement Associate and Academic Liaison Lynne Kimura.

René Magritte: *Duo*, 1928; ink on paper; 19¼ × 23¼ in.; BAMPFA, museum purchase.



ART WALL CARLOS AMORALES

THROUGH OCTOBER 13

EXHIBITIONS



LOOKING: THE ART OF FREDERICK HAMMERSLEY

THROUGH JUNE 23



ABOUT THINGS LOVED BLACKNESS AND BELONGING

THROUGH JULY 21



HANS HOFMANN THE NATURE OF ABSTRACTION

THROUGH JULY 21



UNLIMITED RECENT GIFTS FROM THE WILLIAM GOODMAN & VICTORIA BELCO PHOTOGRAPHY COLLECTION

THROUGH SEPTEMBER 1



PERMANENT ACCUSATION ART FOR HUMAN RIGHTS

THROUGH JUNE 30

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

Looking: The Art of Frederick Hammersley is made possible with generous support from the Frederick Hammersley Foundation.

Cal Conversations / About Things Loved: Blackness and Belonging was developed, in part, with a grant in support of art history graduate education and curatorial training from The Andrew W. Mellon Foundation.

Hans Hofmann: The Nature of Abstraction is made possible with lead support from the Renate, Hans & Maria Hofmann Trust. Major support is provided by Bob and Dana Emery and Elissa Edelstein Warner. Additional support is provided by Charles and Naomie Kremer, the Terra Foundation for American Art, the Nancy and Joachim Bechtle Foundation, and an anonymous donor.

Unlimited: Recent Gifts from the William Goodman and Victoria Belco Photography Collection is made possible with generous support from the BAMPFA Trustees and from William Goodman and Victoria Belco, in memory of Teresa Goodman.

CLOCKWISE FROM TOP

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

Romare Bearden: *Continuities*, 1969; collage on board; 50 × 43 in.; BAMPFA, gift of the Childe Hassam Fund of the American Academy of Arts and Letters, © 2019 Romare Bearden Foundation/Licensed by VAGA at Artists Rights Society (ARS).

John Gutmann: *The Artist Lives Dangerously, San Francisco*, 1938; gelatin silver print; 14 × 11 in.; © 1998 Center for Creative Photography, Arizona Board of Regents.

Fernando Botero: *Abu Ghraib 79*, 2005; watercolor on paper; 11 ¼ × 16 ½ in.; BAMPFA, gift of the artist.

Hans Hofmann: *Indian Summer*, 1959; oil on canvas; 60 ½ × 72 ¼ in.; BAMPFA, gift of the artist. Photo: Jonathan Bloom © The Regents of the University of California.

Frederick Hammersley: *New member*, 1989; oil on rag paper on linen; 14 ½ × 11 ¼ × 1 ½ in.; BAMPFA, gift of the Frederick Hammersley Foundation.



FRITZ LANG'S AMERICA

Leaving Nazi Germany for Hollywood in 1935, Fritz Lang left behind the epic superproductions of his Weimar-era career (featured at BAMPFA last winter) but brought the angst and shadows of German Expressionism with him to California, where, along with other European emigres, he helped to hone what was later dubbed film noir. This series consists of films both made and set in the United States; here, Lang replaced the cosmopolitan crime syndicates, science fiction, and mytho-historical subject matter of his German films with stories of thwarted aspiration and frustrated desire played out in suffocating small towns and alienating urban environments that reflected the psycho-sociopolitical landscape of contemporary America. His first American film, *Fury*, was an aptly titled expression of anger at homegrown vigilante injustice, and for the next twenty years he explored the psychological fallout of systemic inequality, corruption, and crime. Lang's flawed protagonists are all but helpless in the face of social forces that have created them, and despite whatever resistance they muster, they are ultimately compelled to meet their fates. But still they try to defy the limitations that society dictates: from Sylvia Sidney's determined ex-con in *You and Me* to Edward G. Robinson's bank teller and aspiring painter in *Scarlet Street* to Gloria Grahame's gangland survivor in *The Big Heat*, Lang's American films are full of unforgettable characters whose interior struggles are as palpable as the material ones they face in life.

Kate MacKay, Associate Film Curator

Thanks to Chris Chouinard, Park Circus; Kristie Nakamura, Warner Bros. Classics; David Jennings, Sony Pictures Entertainment; Daniel Bish, George Eastman Museum; Katie Trainor, Museum of Modern Art; Mark Balsam, Shout Factory; Lynanne Schweighofer, Library of Congress; Jason Jackowski, NBC Universal; Mark McElhatten, Sikelia Productions; Dana Hillyer, Swank Motion Pictures; and Mark Johnson, Harvard Film Archive.



1 / 2 / 3

FRIDAY / 6.21.19

THE BIG HEAT

6:30

FRITZ LANG (US, 1953) DIGITAL RESTORATION

In the German Langs—in *Dr. Mabuse*, *Spies*, *M*—one can't tell the cops from the robbers, and Lang was no less cynical in his Hollywood noirs. In *The Big Heat*, Glenn Ford gives a fine performance of inward obsession as a police detective who engages in a crusade against organized crime and police corruption. But the moral and magnetic center of the film is Gloria Grahame, who intelligently develops the two sides of the "bad girl." Few films of the fifties or any period are more ruthless and uncompromising in their observation of violence in American society.

Written by Sidney Boehm, based on the novel by William P. McGivern. Photographed by Charles Lang. With Glenn Ford, Gloria Grahame, Lee Marvin, Jocelyn Brando. (90 mins, B&W, DCP, From Sony Pictures Entertainment)

WEDNESDAY / 6.26.19

HUMAN DESIRE

7:00

FRITZ LANG (US, 1954)

Lang's remake of Renoir's *La bête humaine* reunites his stars from *The Big Heat*. Glenn Ford is just back from the Korean War, ignoring the advances of his landlord's daughter and heading straight for Gloria Grahame's seductively puckered mouth. Problem is, Grahame has a husband. Lang replaces Renoir's humanism with a sense of determinism and perverse doom, continually arranging the characters between shots of onrushing trains, tracks, and tunnels. But then, Renoir never had Gloria Grahame. This Langian ubervixen slithers out lines like "All women are alike; they just have different faces so that men can tell them apart" to become one of the most perfect of noir archetypes. JASON SANDERS

Written by Alfred Hayes, based on the novel *La bête humaine* by Émile Zola. Photographed by Burnett Guffey. With Glenn Ford, Gloria Grahame, Broderick Crawford, Edgar Buchanan. (90 mins, B&W, 35mm, From Sony Pictures Entertainment)

1 *The Big Heat*, 6.21.19

2 *You and Me*, 7.3.19

3 *Fury*, 6.30.19



FILMS

SUNDAY / 6.30.19

FURY

7:00

FRITZ LANG (US, 1936) ARCHIVAL PRINT

Lang's first Hollywood film after fleeing Germany is a vivid social melodrama with many visual elements of Expressionism-turned-noir. Spencer Tracy, a stranger in a small town, is falsely charged with kidnapping and becomes the object of a mob who burn down the jailhouse and, they think, him with it. From his position as a "dead" man he follows the trial of twenty citizens for his murder, and as he does so, wronged innocence becomes embittered righteousness—in a word, fury. The opening scenes of Tracy and fiancée Sylvia Sidney are etched in ominous fog, and it never gets any better for them. Like Lang, they become aliens in their own country. JUDY BLOCH

Written by Bartlett Cormack, Lang, based on a story by Norman Krasna. Photographed by Joseph Ruttenberg. With Spencer Tracy, Sylvia Sidney, Walter Abel, Walter Brennan. (94 mins, B&W, 35mm, From George Eastman Museum, permission Warner Bros. Classics)

WEDNESDAY / 7.3.19

YOU AND ME

7:00

FRITZ LANG (US, 1938)

Lang said he intended this comedy-melodrama of love, crime, and the retail trade to be "a picture that teaches something in an entertaining way, with songs." That only begins to explain the film's peculiar union of Brechtian socioeconomic critique, Expressionist stylistics, and Hollywood genre conventions—with songs composed by Kurt Weill. The plot centers on tough guy George Raft and his bride Sylvia Sidney, both clerks in a department store, and both ex-cons struggling to make good. Their struggle culminates with Sidney delivering mathematical proof that Crime Does Not Pay to an audience of thugs—a convergence of fantasy and literalism that's typical of this strangely charming film. JULIET CLARK

Written by Virginia Van Upp, based on a story by Norman Krasna. Photographed by Charles Lang, Jr. With Sylvia Sidney, George Raft, Robert Cummings, Harry Carey. (90 mins, B&W, 35mm, From NBC Universal)



4 / 5 / 6 / 7

SUNDAY / 7.7.19

YOU ONLY LIVE ONCE

5:00

FRITZ LANG (US, 1937) [ARCHIVAL PRINT](#)

When three-time loser Eddie Taylor (Henry Fonda) is about to be released from prison, his lawyer assures the warden that Eddie will make good. Eddie adds skeptically, “I will—if they let me.” Like many of Lang’s films, *You Only Live Once* depicts a struggle between individual will and socially determined destiny; atypically for the director, it’s also a tender and sincere romance, with edgy, fragile Fonda and sad-eyed Sylvia Sidney as prototypical lovers on the run. Harrowing scenes rendered in a starkly expressive visual style ultimately give way to pastoral lyricism, suggesting a possibility of spiritual if not social redemption. JULIET CLARK

Written by Graham Baker, based on a story by Gene Towne. Photographed by Leon Shamroy. With Henry Fonda, Sylvia Sidney, Barton MacLane, Jean Dixon. (85 mins, B&W, 35mm, From Harvard Film Archive, permission Shout Factory)

FRIDAY / 7.12.19

THE WOMAN IN THE WINDOW

8:30

FRITZ LANG (US, 1944)

In Lang’s crisply directed thriller, a mild flirtation draws a college professor into a hopelessly tangled web of blackmail and murder. The story mirrors the harsh geometry and stringent fatalism of Lang’s visual style—as Tom Kemper wrote, “everything that stimulates our dark attraction to the noir genre: the claustrophobic urban studio sets, the wide-awake camerawork, the restless shadows, the nocturnal temptress, and the lapsed hero. Edward G. Robinson is Lang’s Everyman, a psychology professor whose obsession with the problem of murder and motive turns real when he is forced to commit one himself.”

Written by Nunnally Johnson, based on the novel *Once Off Guard* by J. H. Wallis. Photographed by Milton Krasner. With Edward G. Robinson, Joan Bennett, Raymond Massey, Dan Duryea. (99 mins, B&W, 35mm, From Park Circus)

4 *You Only Live Once*, 7.7.19

5 *The Woman in the Window*, 7.12.19

6 *Human Desire*, 6.26.19

FRIDAY / 7.19.19

SCARLET STREET

6:30

FRITZ LANG (US, 1945) [ARCHIVAL PRINT](#)

For middle-aged cashier Chris Cross (Edward G. Robinson) being loved means “being looked at” in a certain way. When he rescues young and bewitching Kitty (Joan Bennett) from the assault of an alleged stranger (Dan Duryea), Chris believes he has found the look that will bring love into his desolate life. But this man of habit is a visionary artist at heart, and does not see that Kitty’s eyes cast the shadow of a trap. Inspired by Renoir’s *La chienne* and featuring the extraordinary cast of *The Woman in the Window*, *Scarlet Street* stands as one of Lang’s most visually intense and enigmatic films. DOMIETTA TORLASCO

Written by Dudley Nichols, based on the novel *La chienne* by Georges de la Fouchardière. Photographed by Milton Krasner. With Edward G. Robinson, Joan Bennett, Dan Duryea, Margaret Lindsay. (103 mins, B&W, 35mm, From Library of Congress)

FRIDAY / 7.26.19

SECRET BEYOND THE DOOR

6:30

FRITZ LANG (U.S. 1948) [ARCHIVAL PRINT](#)

Like many popular Hollywood women’s melodramas, *Secret Beyond the Door* begins with a plot twist: a young woman (Joan Bennett) marries a man she barely knows and soon feels he is threatening her life or trying to drive her insane. Lang acknowledged that Hitchcock’s *Rebecca* was an inspiration. The story—in which Bennett’s husband Michael Redgrave believes that rooms have the power to cause violence, even murder—affords Lang the opportunity to indulge in the kind of Expressionist shadowscapes he had been famous for in Germany in the 1920s, as well as his longstanding interest in architecture and its metaphoric connotations. JAN-CHRISTOPHER HORAK

Written by Silvia Richards, based on the novel by Rufus King. Photographed by Stanley Cortez. With Joan Bennett, Michael Redgrave, Anne Revere, Barbara O’Neil. (99 mins, B&W, 35mm, From UCLA Film and Television Archive, permission Swank. Preservation funded by The Film Foundation and the Franco American Cultural Fund, a partnership of the Directors Guild of America; Société des Auteurs, Compositeurs et Éditeurs de Musique; the Motion Picture Association of America; and the Writers Guild of America—West.)

SUNDAY / 7.28.19

RANCHO NOTORIOUS

7:00

FRITZ LANG (US, 1952)

This brilliantly curdled western-psychodrama is a Langian parable of paranoia and futility played out against painted Technicolor skies. Arthur Kennedy plays Vern, a man with only one goal in life: to hunt down the bandit who raped and killed his fiancée. The quest leads him to a remote ranch known as a haven for wanted men, and to its proprietor, Altar Keane (Marlene Dietrich). Vern’s investigative obsession turns everyone he meets into either suspect or informant; his relationship with Altar is an excruciating dance of desire and mistrust. The climax of Vern’s desperate campaign brings no closure, only a feeling of exhausted disillusionment. JULIET CLARK

Written by Daniel Taradash, based on the story “Gunsight Whitman” by Sylvia Richards. Photographed by Hal Mohr. With Marlene Dietrich, Arthur Kennedy, Mel Ferrer, Gloria Henry. (89 mins, Color, 35mm, From Warner Bros. Classics)

SATURDAY / 8.3.19

CLASH BY NIGHT

6:00

FRITZ LANG (US, 1952)

Defeated by the city, Barbara Stanwyck returns to her small fishing town and attempts to suppress her sophistication by marrying a goodhearted fisherman. But she is drawn into the adulterous net of Robert Ryan, like her, an anguished misfit. The film has some of the most caustic dialogue of any of the fifties noirs. Visually, Lang and cinematographer Nicholas Musuraca counterpose claustrophobic interiors and documentary-style location shooting in Monterey. Marilyn Monroe, in one of her first important dramatic roles, takes lessons from sister-in-law Stanwyck on how to be free and then come home “when you run out of places.” JUDY BLOCH

Written by Alfred Hayes, based on the play by Clifford Odets. Photographed by Nicholas Musuraca. With Barbara Stanwyck, Paul Douglas, Robert Ryan, Marilyn Monroe. (100 mins, B&W, 35mm, From Warner Bros. Classics)



FRIDAY / 8.9.19

BEYOND A REASONABLE DOUBT

FRITZ LANG (US, 1956) ARCHIVAL PRINT

6:30

The time is ripe for Lang's last, low-budget noir, on the subject of capital punishment and a D.A. "trying to reach the governor's chair on the bodies of executed men." A crusading newspaper publisher hatches a plot to prove that, on purely circumstantial evidence, an innocent man might be executed. Ace reporter Dana Andrews willingly lets himself be set up as the prime suspect in the murder of a stripper. Andrews eventually finds himself facing the Chair, smirking—until the proof of his game fails to emerge and free him. Lang is less concerned with capital punishment than with showing that we are neither guilty nor innocent beyond a reasonable doubt. JUDY BLOCH

Written by Douglas Morrow. Photographed by William Snyder. With Dana Andrews, Joan Fontaine, Sidney Blackmer, Philip Bourneuf. (80 mins, B&W, 35mm, From George Eastman Museum, permission Warner Bros. Classics)

SUNDAY / 8.11.19

WHILE THE CITY SLEEPS

FRITZ LANG (US, 1956) ARCHIVAL PRINT

7:00

A lurid murder propels us into the film Lang regarded as a personal favorite. Here the Langian shadows and vectors are convergent plotlines, as the staff of a big-city newspaper (George Sanders and Ida Lupino among them) compete to nab the so-called "lipstick killer." Sympathy, of course, is for the devil, rather than for the craven careerists who commit any sin for a story, then hide out in their underground bar. ("I wonder what the nice people are doing tonight?" muses the good guy, Dana Andrews.) In his penultimate American film, Lang came full circle, back to *M*. Fate is not an impersonal destiny at all. JUDY BLOCH

Written by Casey Robinson, based on the novel *The Bloody Spur* by Charles Einstein. Photographed by Ernest Laszlo. With Dana Andrews, George Sanders, Sally Forrest, Ida Lupino. (100 mins, B&W, 35mm, From George Eastman Museum, permission Warner Bros. Classics)

LIMITED ENGAGEMENT



WAR AND PEACE

SERGEI BONDARCHUK (USSR, 1966) DIGITAL RESTORATION

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

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

PART I: **ANDREI BOLKONSKY**
(146 MINS)

SATURDAY / 6.1.19 / 4:30

SUNDAY / 6.2.19 / 2:30

PART II: **NATASHA ROSTOVA**
(97 MINS)

SATURDAY / 6.1.19 / 8:00

SUNDAY / 6.2.19 / 6:30

PART III: **THE YEAR 1812**
(81 MINS)

WEDNESDAY / 6.5.19 / 7:00

SATURDAY / 6.8.19 / 5:30

PART IV: **PIERRE BEZUKHOV**
(96 MINS)

THURSDAY / 6.6.19 / 7:00

SATURDAY / 6.8.19 / 7:30

JULIO BRACHO

AND MEXICAN CINEMA'S GOLDEN AGE

Director of two of the most talked-about titles in BAMPFA's 2016 Mexican noir series, *Twilight* and *Another Dawn*, Julio Bracho (1909–1978) was one of the most commercially successful—and stylistically innovative—craftsmen of Mexican cinema's mid-century golden age. Spanning styles and genres from raucous music-hall comedy to tough urban noir, sweeping historical tearjerker to daring political thriller, this eye-opening six-film tribute offers up a tantalizing sampling of Bracho's range and artistry in new digital restorations. Just as important, it shines a spotlight on the many talents and achievements of the Mexican film industry of the 1940s, from luminous stars such as Arturo de Córdova, Jorge Negrete, and Gloria Marín to cinematographers like Gabriel Figueroa and Alex Phillips.

Born in Durango, Bracho moved with his family to Mexico City as a child. He first gained notoriety as a cofounder of Teatro Orientación, Mexico's first experimental theater company, and earned his start in filmmaking through a chance encounter with Fred Zinnemann and Paul Strand, who offered him work on their shot-in-Mexico classic *The Wave*. His 1941 debut, the musical comedy *Those Were the Days, Señor Don Simon!*, broke box-office records across the country, and led to a career that boasted more than fifty films, encompassing noirs such as *Twilight* and *Another Dawn* and romantic epics like *Story of a Great Love*. In 1960 he finished his most personal and controversial work, *The Shadow of the Tyrant*, a critique of Mexico's ruling party that was banned for nearly thirty years.

Jason Sanders, Film Notes Writer

This series was inspired by a retrospective held at the 2016 Morelia International Film Festival and by a 2017 tribute at the Museum of Modern Art, New York. It is coordinated at BAMPFA by Kathy Geritz. Special thanks to Diana Bracho; Chloë Roddick, Morelia International Film Festival; José Manuel García, Filmoteca de la UNAM; Dora Moreno Brizuela and Olivares Belderrain Ricardo Abdi, Cineteca Nacional; Duani Castelló Serrano, Fundación Televisa; La Sección de Técnicos y Manuales de la Producción Cinematográfica de la República Mexicana; and Dave Kehr, MoMA.



1 / 2 / 3 / 4



FRIDAY / 6.7.19

THOSE WERE THE DAYS, SEÑOR DON SIMON!

7:00

JULIO BRACHO (MEXICO, 1941)

(*¡Ay, qué tiempos, señor don Simón!*). A not very grief-stricken young widow flutters her hand fan between a dashing young soldier and an elderly politician in Bracho's lively debut, a brash musical comedy romance set in Mexico's belle époque. "I wasn't aware I had a heart," sighs Captain Miguel (Arturo de Córdova) through his stiff upper lip as the lovely widow (Puerto Rican sensation Mapy Cortés) jilts him for the scheming Don Simon, who heads the "moral improvement society" but who's more preoccupied with leering at showgirls. Filled with dance-hall sing-alongs, sexual innuendos, and comic interludes, *Those Were the Days* is Bracho—and the Mexican studio system—at their effervescent best. JASON SANDERS

Written by Bracho, Naftali Beltrán. Photographed by Gabriel Figueroa. With Joaquín Pardavé, Arturo de Córdova, Mapy Cortés, Anita Blanch. (102 mins, In Spanish with English subtitles, B&W, DCP, From Cineteca Nacional, permission Fundación Televisa)

FRIDAY / 6.14.19

STORY OF A GREAT LOVE

7:00

JULIO BRACHO (MEXICO, 1942)

(*Historia de un gran amor*). Bracho's decades-spanning tale of two star-crossed lovers turns doomed romance into the highest of operatic entertainments, and showcases the charisma of legendary singer/actor Jorge Negrete, a.k.a. "El Charro Cantor." A young boy watches his father's life and fortune destroyed by an unscrupulous moneylender; he's aided first by a kindly priest, and then by the moneylender's daughter. But what good are loves—or grudges—if they aren't held for decades, or expressed through song? Gabriel Figueroa ensures the visual gloss for this musical *Gone with the Wind* of class conflicts, Catholic mores, and suffocating patriarchy, all writ across years of unfulfilled, increasingly deranged passions. JASON SANDERS

Written by Bracho, based on a novel by Pedro Antonio de Alarcón. Photographed by Gabriel Figueroa. With Jorge Negrete, Domingo Soler, Gloria Marín, Julio Villareal. (155 mins, In Spanish with English subtitles, B&W, DCP, From Cineteca Nacional, permission Fundación Televisa)

SATURDAY / 6.22.19

ANOTHER DAWN

8:00

JULIO BRACHO (MEXICO, 1943)

(*Distinto amanecer*). Labor activists, cabaret singers, and corrupt politicians stalk the back streets of Mexico City in Bracho's stylized film noir, which adds a unique revolutionary spin to that genre's rain-soaked, tenebrous aesthetics. "An antifascist noir comparable to and in some ways superior to *Casablanca*" (J. Hoberman, *New York Review of Books*), the film stars the great Pedro Armendáriz as a union organizer on the run from government goons; a chance meeting with a former flame (Andrea Palma) leads to further danger. Cinematographer Gabriel Figueroa transforms Mexico City into a noir realm of shadows and low-key lighting, flickering with danger, love, and revolution. JASON SANDERS

Written by Bracho, Xavier Villaurrutia. Photographed by Gabriel Figueroa. With Andrea Palma, Pedro Armendáriz, Alberto Galán, Narciso Busquets. (108 mins, In Spanish with English subtitles, B&W, DCP, From Cineteca Nacional, permission Fundación Televisa)

SATURDAY / 6.29.19

TWILIGHT

8:15

JULIO BRACHO (MEXICO, 1945)

(*Crepúsculo*). One of Mexican cinema's great *flores del mal*, *Twilight* renders a world of darkness and shadows, where rational thought rails against irrational desire—and fails. Arturo de Córdova stars as a successful, forward-looking professional whose views on Mexico's progress are obscured by a destructive passion for his best friend's wife, the alluring Gloria Marín. "Don't stay in the light, come into the shadow," she whispers. Astoundingly shot by cinematographer Alex Phillips, who frames Marín with enough eroticized close-ups to recall Dietrich and von Sternberg, this nocturnal noir finds poetry in despair, and in desire, only "the abyss." JASON SANDERS

Written by Bracho. Photographed by Alex Phillips. With Arturo de Córdova, Gloria Marín, Manuel Arvide, Lilia Michel. (108 mins, In Spanish with English electronic titling, B&W, DCP, From Filmoteca de la UNAM, permission Fundación Televisa)

- 1 *Another Dawn*, 6.22.19
- 2 *The Shadow of the Tyrant*, 7.18.19
- 3 *Twilight*, 6.29.19
- 4 *Those Were the Days, Señor Don Simon!*, 6.7.19

MOVIE MATINEES FOR ALL AGES

SATURDAY / 6.22.19

SONG OF THE SEA

3:00

TOMM MOORE (IRELAND/LUXEMBOURG/BELGIUM/
FRANCE/DENMARK, 2014)

RECOMMENDED FOR AGES 7 & UP

The Irish director behind *The Secret of Kells* returns with this gorgeous hand-drawn animated feature inspired by Irish legends, Celtic folk art, and modernist painters like Klee and Kandinsky. "One of the most blissfully beautiful animated films ever made" (Carlos Aguilar, *Toronto Review*), the film tells of the young children Saoirse and Ben, whose mother disappeared into the sea the night that Saoirse was born; as they journey from their lighthouse home to "the mainland," their family's secrets emerge, as do goddesses, fairies, and the selkie, a mystical Irish seal/human hybrid. A beautiful score by Irish band Kila adds further charm to this Miyazaki-like, Oscar-nominated fable. JASON SANDERS

Written by Will Collins, Moore. (93 mins, Color, DCP, From GKIDS)

SATURDAY / 7.27.19

THE BLACK STALLION

3:30

CARROLL BALLARD (US, 1979) DIGITAL RESTORATION

RECOMMENDED FOR AGES 7 & UP

When this film was released, adults who grew up with the Walter Farley novel were as thrilled by the filmmaking as kids were mesmerized by a young boy's bravery in rescuing a majestic wild stallion from a harrowing storm at sea, and by the tenderness with which they tame each other's fears. "All [the] scenes of the boy and horse on the island are to be treasured," Roger Ebert wrote, and Pauline Kael said it "may be the greatest children's movie ever made." Director Carroll Ballard and cinematographer Caleb Deschanel will have you eating out of their hands. JUDY BLOCH

Written by Melissa Mathison, Jeanne Rosenberg, William D. Wittliff, based on the novel by Walter Farley. Photographed by Caleb Deschanel. With Kelly Reno, Mickey Rooney, Clarence Muse, Hoyt Axton. (118 mins, Color, DCP, From Park Circus)

SATURDAY / 8.31.19

THE WHITE BALLOON

3:30

JAFAR PANAH (IRAN, 1995) IMPORTED PRINT

RECOMMENDED FOR AGES 7 & UP

A seven-year-old girl navigates the busy streets of Tehran while trying to buy a goldfish in the utterly charming 1995 debut of Jafar Panahi, the acclaimed director whose recent feature *3 Faces* also screens at BAMPFA this season (see p. 31). Cowritten by Abbas Kiarostami (Panahi's mentor and the subject of a current retrospective, p. 30), the film captures a city landscape through a child's ever-curious eyes, lingering on all the marvels and misadventures encountered along the way. "A reminder that the simplest forms of filmmaking can be the most satisfying" (Kenneth Turan, *L.A. Times*), this deceptively spontaneous gem (whose title riffs on Albert Lamorisse's *The Red Balloon*) earned Cannes' *Caméra d'Or*. JASON SANDERS

Written by Abbas Kiarostami, Panahi, Parviz Shahbazi. Photographed by Farzad Jadat. With Aida Mohammadkhani, Mohsen Kafil, Fereshteh Sadre Orafaii, Anna Borkowska. (85 mins, In Farsi with English subtitles, Color, 35mm, From TIFF Film Reference Library, permission Janus Films)

SATURDAY / 7.13.19

ROSENDA

8:15

JULIO BRACHO (MEXICO, 1948)

Recreating a provincial Michoacán village on a huge studio set, Bracho fused populist romance and melodrama with formal experimentation in this tale of an unusual love triangle in the midst of revolution. Abandoned by her roughhewn fiancé, a peasant woman (Rita Macedo) finds comfort with a local store owner (Fernando Soler), but soon her former lover returns, now as the head of a bandit army. In star power alone *Rosenda* equals any Hollywood romance—Soler and Macedo were two of Mexican cinema's biggest idols—yet it is Bracho's embrace of the power of melodrama, in all its artifice and flourishes, that sets the film apart. JASON SANDERS

Written by Bracho, Salvador Elizondo, based on a novel by José Rubén Romero. Photographed by Jack Draper. With Rita Macedo, Fernando Soler, Rodolfo Acosta, Nicolás Rodríguez. (98 mins, In Spanish with English subtitles, B&W, DCP, From Cineteca Nacional, permission Fundación Televisa)

THURSDAY / 7.18.19

THE SHADOW OF THE TYRANT

7:00

JULIO BRACHO (MEXICO, 1960)

BAMPFA STUDENT COMMITTEE PICK

(*La sombra del caudillo*). Bracho's 1960 passion project, based on the famous 1929 novel by revolutionary author Martín Luis Guzmán, daringly tackles the corruption of the Mexican elite and the country's political process; its depiction of treachery and sleaze (all based on the behavior of real-life politicians) outraged the army, and left it banned for over thirty years. Tackling the murderous scramble for power between strongmen and their suck-ups after the Mexican Revolution, *The Shadow of the Tyrant* still has time for rousing populist set pieces (showgirls who sing "Respect the popular vote! Don't be a rat!"), noirish intrigues, and some wonderful location shooting amidst Mexico City's cultural landmarks. JASON SANDERS

Written by Bracho, Jesús Cárdenas, based on the novel by Martín Luis Guzmán. Photographed by Agustín Jiménez. With Tito Junco, Thomas Perrin, Carlos López Moxteuma, Bárbara Gil. (129 mins, In Spanish with English electronic titling, B&W, DCP, From Cineteca Nacional, permission STYM)



Song of the Sea, 6.22.19

The Black Stallion, 7.27.19

The White Balloon, 8.31.19



IT'S ONLY ROCK 'N' ROLL

Rock 'n' roll is the soundtrack to summer at BAMPFA as we celebrate the roots and resonance of rock in cinema both in the Barbro Osher Theater and with three free events on our outdoor screen (see p. 20). This series includes some of the best concert films of all time, including *Monterey Pop*, *Wattstax*, *Stop Making Sense*, *The Last Waltz*, and *Dave Chappelle's Block Party*; influential fiction films *King Creole* (Elvis Presley's favorite of his films) and *The Harder They Come* (the film starring Jimmy Cliff that brought reggae to an international audience); groundbreaking documentaries *Dont Look Back* and *The Decline of Western Civilization*, and more. The sinister aspect of rock culture is revealed in the documentary *Gimme Shelter*, as the Dionysian mayhem of the Rolling Stones' free concert at Altamont devolves into violence and murder, and in Peter Watkins's dystopian *Privilege*, which depicts fictional pop star Steven Shorter as a pawn to the profit motive and reactionary politics.

This program is inspired by David E. James's book *Rock 'n' Film: Cinema's Dance with Popular Music* and the related series at New York's Anthology Film Archives last year. As Anthology's program notes put it, "For two decades after the mid-1950s, biracial popular music played a fundamental role in progressive social movements on both sides of the Atlantic. . . . James's book explores the music's contradictory potentials, balancing rock's capacity for utopian popular cultural empowerment with its usefulness within the capitalist media industries." James joins us on June 22 to present an illustrated lecture on the intersection of rock and film.

Kate MacKay, Associate Film Curator

Film Series Sponsor: Robert Riccardi
Special thanks to Anthology Film Archives, John Klacsman and Jed Rapfogel, and David E. James. David E. James's lecture is supported in part by a grant from the National Endowment for the Arts. The free outdoor screenings are copresented by the Downtown Berkeley Association.



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SATURDAY / 6.15.19

KING CREOLE

MICHAEL CURTIZ (US, 1958)

In *Rock 'n' Film*, David E. James describes how Elvis movies transformed classic backstage musicals into rock 'n' roll musicals by mobilizing his particular combination of "a masculine outlaw aggressiveness and a feminine romantic vulnerability." Taking place in the streets and nightclubs of New Orleans, *King Creole* is the only Elvis film that "attempted to articulate his complex relation to African American culture," James notes. A rebel with a cause, Elvis as Danny Fisher provides a prototype for characters like Ivanhoe Martin in *The Harder They Come* and the Kid in *Purple Rain*, all lovers and fighters who resist a corrupt or complacent adult world and struggle to assert themselves through the power of their music.

Written by Herbert Baker, Michael V. Gazzo, based on the novel *A Stone for Danny Fisher* by Harold Robbins. Photographed by Russell Harlan. With Elvis Presley, Carolyn Jones, Walter Matthau. (116 mins, B&W, DCP, From Paramount Pictures)

SUNDAY / 6.16.19

STOP MAKING SENSE

JONATHAN DEMME (US, 1984)

ALSO PRESENTED IN A FREE OUTDOOR SCREENING THURSDAY / 6.13.19

Under the leadership of David Byrne, Talking Heads evolved from a prototypically cerebral New York art-rock band to a musically adventurous ensemble incorporating influences from funk, salsa, and world beat. *Stop Making Sense* captures the infectious energy of their live show while eschewing the MTV clichés of quick cuts, gratuitous crowd shots, and exploding smudge pots. From the opening chords of Byrne's solo version of "Psycho Killer" to the final echoes of the rave-up rendition of "Take Me to the River," *Stop Making Sense* is rivaled only by *The Last Waltz* as the best rock concert film ever made. PETER MOORE

Conceived for the stage by David Byrne. Photographed by Jordan Cronenweth. (88 mins, Color, DCP, From Palm Pictures)

- 1 *The Decline of Western Civilization*, 8.29.19
- 2 *Dont Look Back*, 6.29.19
- 3 *Privilege*, 7.13.19
- 4 *The Harder They Come*, 7.27.19
- 5 *Wattstax*, 8.3.19 Courtesy Columbia Pictures

SATURDAY / 6.22.19

ROCK 'N' FILM: CINEMA'S DANCE WITH POPULAR MUSIC

ILLUSTRATED LECTURE David E. James

David E. James teaches in the School of Cinematic Arts at the University of Southern California. His teaching and research interests focus on avant-garde cinema, East Asian cinema, film and music, and working-class culture.

In his book *Rock 'n' Film: Cinema's Dance with Popular Music*, David E. James explores how rock's capacity for cultural empowerment and its usefulness as a driver of commerce and profit were reproduced in various kinds of cinema: independent documentaries and concert films including *Monterey Pop* and *Gimme Shelter*, narrative films such as *King Creole* and *Privilege*, and the experimental cinema of artists like Kenneth Anger. In his lecture James will explore the rich legacy of cinema's dance with popular music and what these films share with classic film musicals.

Program time: c. 100 mins

FRIDAY / 6.28.19

THREE BY KENNETH ANGER

Kenneth Anger was keenly attuned to the mythopoeic resonance of popular songs. The three films on this program illustrate his uncanny ability, as David E. James writes, to visualize "the ambiguities of rock 'n' roll's social meaning with a sophistication and depth wholly beyond the reach of the feature narratives of the time." The classic underground film of the sixties, *Scorpio Rising* is a masterpiece of montage set to music by Ricky Nelson, Bobby Vinton, the Crystals, and others. The commedia dell'arte love poem *Rabbit's Moon* has a doo-wop soundtrack that "supplies a counterpoint of richly harmonized aural pleasure" (David E. James). Filmed at a Hollywood costume party, *Inauguration of the Pleasure Dome* is a ritualistic bacchanal cut to ELO's *Eldorado*.

RABBIT'S MOON US, 1950–71, 17 mins, Color, 35mm, From UCLA Film and Television Archive, permission Anger Management

INAUGURATION OF THE PLEASURE DOME US, 1953–78, 38 mins, Color, 16mm, BAMPFA collection, permission Anger Management

SCORPIO RISING US, 1963–64, 29 mins, Color, 16mm, BAMPFA collection, permission Anger Management

Total running time: 84 mins



SATURDAY / 6.29.19

DONT LOOK BACK

6:00

RICHARD LEACOCK, D. A. PENNEBAKER (US, 1967)

BAMPFA STUDENT COMMITTEE PICK

"If Bob Dylan isn't exactly an 'event' of the sixties, surely he is a felt presence for the decade. Marrying the social impulse of Woody Guthrie to the rhythms of rock-and-roll is only part of his achievement. To look once more at him now, through the direct-cinema prism of *Dont Look Back*, is to see him navigate the difficult terrain between art and commerce, between Woodstock nation and Ticketron, and navigate it he does, with brilliance and not a little arrogance" (Peter Gessner). "Overturning the conventions of the rock 'n' roll film, *Dont Look Back* established documentary as the primary form of the countercultural US musical film" (David E. James).

Photographed by Pennebaker, Howard Alk, Jonas Alk. (96 mins, B&W, DCP, From Janus Films)

SATURDAY / 7.13.19

PRIVILEGE

6:00

PETER WATKINS (UK, 1967)

Concurrent with the Summer of Love and the utopian promise of the Monterey Pop Festival, Peter Watkins released his radically dystopian *Privilege*. Set in "Britain in the near future," the film depicts the collusion of state and corporate forces to exploit the cathartic power of popular music. In this brave new world, fandom becomes a tool first to distract teens from political engagement and ultimately to encourage conformity and obedience. Presented in the form of a documentary, the film charts the decline of pop star Steve Shorter (former Manfred Mann vocalist Paul Jones) as he becomes more and more isolated by his fame. KATE MACKAY

Written by Norman Bogner. Photographed by Peter Suschizky. With Paul Jones, Jean Shrimpton, Mark London, Jeremy Child. (105 mins, Color, 35mm, From NBC Universal)

FRIDAY / 7.19.19

GIMME SHELTER

8:45

ALBERT AND DAVID MAYSLES, CHARLOTTE ZWERIN (US, 1970)

Deftly combining footage from more than twenty camera operators, *Gimme Shelter* scrutinizes the ill-fated free concert hosted by the Rolling Stones at the Altamont Speedway in 1969. The film shuttles in time and space between the offices where lawyer Melvin Belli negotiates the use of the speedway; the band's performances; and the editing studio where the Stones review the tour footage leading up to the murder of a young concertgoer. The inspired structure affords the viewer an intimate point of view, watching the band watching themselves and the mayhem they unwittingly unleashed.

Photographed by Albert Maysles, Gary Weis. (91 mins, Color, DCP, From Janus Films)

SATURDAY / 7.27.19

THE HARDER THEY COME

8:00

PERRY HENZELL (JAMAICA, 1973)

Buoyed by an infectious soundtrack featuring the music of the Maytals, the Slickers, Desmond Dekker, and Jimmy Cliff—who stars as Ivanhoe (Ivan) Martin, an aspiring musician who moves from the country to the city after the death of his grandmother—*The Harder They Come* introduced reggae to an international audience. Ivan, compelled to become an outlaw after a local music producer refuses to play his record, achieves such notoriety while on the run from the police that eventually the producer can't resist airing his music. Shot on location around Kingston, this neo-noir is vibrant and alive with local color. KATE MACKAY

Written by Henzell, Trevor D. Rhone. Photographed by Peter Jessop, David McDonald, Franklyn St. Juste. With Jimmy Cliff, Janet Bartley, Carl Bradshaw, Ras Daniel Heartman. (120 mins, Color, 35mm, From Shout Factory)

SATURDAY / 8.3.19

WATTSTAX

8:15

MEL STUART (US, 1973)

"Grittier and funkier than Motown and with stronger gospel and fewer pop elements, the Stax sound became immensely popular in the second half of the 1960s. The label's director, Al Bell, a black entrepreneur strongly committed to both civil rights and economic advancement, planned a concert to commemorate the seventh anniversary of the 1965 insurrection in Watts. Held at the Los Angeles Memorial Coliseum in August 1972, with tickets priced at only \$1, the seven-hour concert featuring celebrated Stax artists [including Isaac Hayes, the Staple Singers, and others] attracted more than 100,000 people, and became known as the 'Black Woodstock.'" DAVID E. JAMES

Photographed by John A. Alonzo. With Richard Pryor. (103 mins, Color, 35mm, From Sony Pictures Entertainment)

FRIDAY / 8.16.19

ZIGGY STARDUST AND THE SPIDERS FROM MARS

8:30

D. A. PENNEBAKER (UK, 1973)

"His self-dramatization as Ziggy allowed [David Bowie] to assume and perform a role that previously he had disdained: a rock 'n' roll star. After touring the UK, the US, and Japan, the Spiders returned to London for a final performance. Fortuitously hired to record part of the show for use on a new form of video disc, D. A. Pennebaker found in it an ironic counterpoint to *Monterey Pop*, where Otis Redding's announcement of the 'love generation' became the pivot of the first great counterculture rock film. Conversely, here a generation of alienated teenagers imaginatively transform themselves into a conspiracy of aliens, a company of the ecstatic damned." DAVID E. JAMES

Photographed by Pennebaker, Nick Doob, Randy Franken. (90 mins, Color, 35mm, From UCLA Film and Television Archive, permission Pennebaker Hegedus Films)



6

SATURDAY / 8.24.19

THE LAST WALTZ

MARTIN SCORSESE (US, 1978)

8:15

From their beginnings in 1959 backing up Ronnie Hawkins, through the years with Bob Dylan, to a career on their own, The Band created an original style of rock music that drew from folk, country, gospel, and rhythm and blues. When they decided to hang it up after seventeen years on the road, they chose Martin Scorsese to film their farewell concert at Winterland Ballroom. The film intercuts the glorious music from one of the all-time great lineups with interviews with band members as they talk with feeling about their lives and music. *The Last Waltz* is an elegiac masterpiece that captures a special moment in musical history. PETER MOORE

Photographed by Michael Chapman, Laszlo Kovacs, Vilmos Zsigmond, et al. (115 mins, Color, DCP, From Park Circus)

THURSDAY / 8.29.19

THE DECLINE OF WESTERN CIVILIZATION

PENELOPE SPHEERIS (US, 1981)

7:00

BAMPFA STUDENT COMMITTEE PICK

Penelope Spheeris's writhing and raucous portrait of the L.A. punk scene circa 1979/80 is about the surface tension, the appearance of decline. But onstage, the music is propulsive, and despite its tear-it-down tenacity it's about liberation through pure velocity. At 300 bpm, even the skinheads pogoing in the pit can leave this earth and its grim politic behind. X's ode to orgasmic excess, "Johnny Hit and Run Paulene"; Black Flag's inverted cry of injustice, "White Minority"; Fear's cure for our carbon footprint, "Let's Have a War": in these grimy songs and more, the exuberance always trumps the decline. STEVE SEID

Photographed by Steve Conant. (100 mins, Color, 35mm, From Academy Film Archive, permission Avatar Films)

SATURDAY / 8.31.19

DAVE CHAPPELLE'S BLOCK PARTY

MICHEL GONDRY (US, 2005)

8:00

Featuring a stellar lineup of R&B and hip-hop artists including Kanye West, Mos Def, Talib Kweli, Common, the Fugees, Dead Prez, Erykah Badu, and Jill Scott, *Dave Chappelle's Block Party* is an exuberant ode to the legendary *Wattstax*. Gondry's film follows Chappelle to his hometown of Dayton, Ohio, where he surprises a random assortment of residents with transportation, accommodation, and tickets to a daylong concert in Brooklyn. Chappelle's warmth and enthusiasm on the street, backstage, and in the spotlight maintains the energy of the film between musical acts. KATE MACKAY

Written by Dave Chappelle. Photographed by Ellen Kuras. (103 mins, Color, 35mm, From NBC Universal)



7

8

9



6 *Dave Chappelle's Block Party*, 8.31.19

7 *Stop Making Sense*, 6.13.19, 6.16.19

8 *A Hard Day's Night*, 7.11.19

9 *Monterey Pop*, 8.8.19

THURSDAY / 6.13.19

STOP MAKING SENSE

JONATHAN DEMME (US, 1984)

7:00

BAMPFA STUDENT COMMITTEE PICK

ALSO SCREENS IN THE BARBRO OSHER THEATER SUNDAY / 6.16.19

THURSDAY / 7.11.19

A HARD DAY'S NIGHT

RICHARD LESTER (UK, 1964)

7:00

"Though the motive behind *A Hard Day's Night* was simply to generate new records, it turned out to be an extraordinarily original amalgamation of virtually all previous forms of rock 'n' roll film. The combination of the Beatles' music, Lester's use of techniques associated with cinéma vérité and the French New Wave in a hybrid documentary/fictional form, and the photographer and editor's audiovisual compositions made it enormously influential. The successful synergy between film and soundtrack album marked a major advance in the integration of the cinematic and musical components of the culture industries." DAVID E. JAMES

Written by Alun Owen. Photographed by Gilbert Taylor. With John Lennon, Paul McCartney, George Harrison, Ringo Starr. (85 mins, B&W, Digital, From Janus Films)

FOLLOWED BY

CHARLIE IS MY DARLING: IRELAND 1965

PETER WHITEHEAD, MICHAEL GOCHANOUR (UK, 1966/2012)

The first of several projects the Rolling Stones undertook with director Peter Whitehead, *Charlie Is My Darling* "follows the band on a short Irish tour. . . . Whitehead creates mosaics of casually spontaneous observations of unguarded [offstage] moments. But the film's desultory progress among fans and musicians is galvanized in their performances, where the boys and a couple of girls invade the stage before the security manages to rescue the musicians" (David E. James). In 2012 additional footage from the Stones' Irish tour was discovered, which director Mick Gochanour and producer Robin Klein used to create this expanded, sync sound version.

Photographed by Whitehead. (64 mins, B&W, Digital, From ABKCO)

Total running time: 149 mins

THURSDAY / 8.8.19

MONTEREY POP

D. A. PENNEBAKER (US, 1968)

7:00

"The first great pop festival, the first great festival film" (Greil Marcus). With legendary performances by Otis Redding, the Mamas and the Papas, the Who, Jimi Hendrix, Scott McKenzie, Hugh Masekela, Canned Heat, Jefferson Airplane, the Animals, Ravi Shankar, and Janis Joplin, *Monterey Pop* celebrates the inclusive power of popular music and epitomizes the optimism of the Summer of Love.

Photographed by Pennebaker, Richard Leacock, Albert Maysles. (79 mins, Color, Digital, From Janus Films)

FOLLOWED BY

JIMI PLAYS BERKELEY

JOAN CHURCHILL, PETER PILAFIAN, ERIC SAARINEN, BAIRD BRYANT (US, 1971)

Edited and released shortly after Hendrix's untimely death, *Jimi Plays Berkeley* was filmed at two concerts held at the Berkeley Community Theater in May 1970. Interviews with fans and footage of anti-Vietnam War protesters and their pool-hall detractors are interspersed with great performances of Hendrix classics "Voodoo Child (Slight Return)," "Purple Haze," "Machine Gun," and others, with bassist Billy Cox and drummer Mitch Mitchell.

Photographed by Churchill, Saarinen, Peter Smokler. (55 mins, Color, Digital)

Total running time: 134 mins



CINE MANIFEST

A RADICAL 1970S FILM COLLECTIVE

This series offers a glimpse into an intriguing, largely forgotten bit of local history. Cine Manifest, a Bay Area-based political film collective, made a few key films in the 1970s that addressed reality in all its messiness, particularly the daily challenges of those on the bottom rungs of the socioeconomic ladder. Collective members Eugene Corr, Peter Gessner, John Hanson, Judy Irola, Stephen Lighthill, Rob Nilsson, and Steve Wax engaged in what they've called "a social experiment" to make films that "might actually say something." Their collaborative approach included discussions organized around memos outlining their political and aesthetic aspirations—"People inspire people. Facts don't"—with the goal of integrating a critical process into their creative one. Corr observed in *Cine Manifest*, the 2006 documentary detailing the group's history, "I think we were all a little lost . . . looking for roots to connect us to something deeper and more historic. It's interesting that we made *Over-Under*, [*Sideways-Down*], a film about a factory worker, and that we made *Northern Lights*, a film about farmers." As Wax further noted, it was unusual at the time to make politically inflected films that focused on individual lives instead of directly tackling broader issues. This impulse is apparent in the recently restored *The Prairie Trilogy*, a series of short documentaries featuring Henry Martinson, a political organizer in North Dakota, who is also heard in *Northern Lights*. Emerging from a particular moment in time, these films are just as vital to our own messy times.

Kathy Geritz, Film Curator

Thanks to Eugene Corr, John Hanson, Judy Irola, Rob Nilsson, Stephen Lighthill, Steve Wax, Nels Bangerter, Jacob Perlin and George Schmalz, Metrograph; Andrew Adair, Cinema Conservancy; and Jed Rapfogel, Anthology Film Archives.

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THURSDAY / 6.20.19

THE PRAIRIE TRILOGY

JOHN HANSON, ROB NILSSON (US, 1978-80)

IN PERSON Rob Nilsson

John Hanson and Rob Nilsson uncover a forgotten progressive history with this rousing trilogy of shorts on the life of North Dakota poet and socialist organizer Henry Martinson, that "sunniest of radicals" (*Village Voice*) who fought against economic exploitation from the 1900s to his death in 1981. Originally made between 1977 and 1980 as three separate films (*Prairie Fire*, *Rebel Earth*, and *Survivor*), this feature-length compilation shows that the "red" in our heartland's "red states" once meant something else entirely—and could again. "A hoot, a thrill, rich with local color and indelible plains photography" (Alan Scherstuhl, *Village Voice*). JASON SANDERS

(120 mins, Color/B&W, DCP, From Metrograph)

SUNDAY / 6.23.19

NORTHERN LIGHTS

JOHN HANSON, ROB NILSSON (US, 1978)

IN PERSON Rob Nilsson

Northern Lights is Cine Manifest's goal of creating politically charged features made manifest, a stunning, gritty recreation of Midwestern agrarian life circa 1915, a sort of prequel to *The Grapes of Wrath*. Both Midwesterners themselves, directors Hanson and Nilsson root out the origins of the Nonpartisan League, a short-lived grassroots political movement that organized against corporate takeovers. North Dakotan farmers seed a cast of restrained professionals who rustically depict the wintry harshness of living with the land. STEVE SEID

Written by Hanson, Nilsson. Photographed by Judy Irola. With Robert Behling, Susan Lynch, Joe Spano, Marianne Astrom-De Fina. (93 mins, B&W, 35mm, From Cinema Conservancy)

1 *The Prairie Trilogy*, 6.20.19

2 *Over-Under, Sideways-Down*, 6.27.19

THURSDAY / 6.27.19

OVER-UNDER, SIDEWAYS-DOWN

EUGENE CORR, STEVE WAX, PETER GESSNER (US, 1977)

IN PERSON Eugene Corr and Stephen Lighthill

Over-Under, Sideways-Down explores the politics of everyday life in America through a working-class couple, Roy and Jan Stannis, who live with their two children in a cramped tract home. An assembly line worker in a steel plant, Roy entertains the fantasy of moving from the local semi-pro baseball team, for which he plays third base, to the big leagues. "It's just a matter of being in the right place at the right time," he figures. However, when Roy loses both his job (by coming to the defense of a black coworker) and his one chance to impress an interested baseball scout, his life begins to unravel. "A deeply sensitive, perceptive film, and an important precursor to a whole host of independent American films to come" (Anthology Film Archives).

Written by Corr, Gessner. Photographed by Stephen Lighthill. With Robert Vihara, Sharon Goldman, Vera Conrat, Jordan Weiner. (90 mins, Color, 16mm, From Cine Manifest)

SUNDAY / 6.30.19

CINE MANIFEST

JUDY IROLA (US, 2006)

IN PERSON Judy Irola and other Cine Manifest members

"Inspired by the group's reunion, more than thirty years following its dissolution, Irola decided to create this documentary tracing the formation, development, and eventual splintering of Cine Manifest. Featuring frank, often hilarious interviews with all the group's members, who reminisce about their days working together, *Cine Manifest* is a fascinating account of the hopes, ideals, and sometimes messy realities of life in a leftist 1970s film collective. Without condescending to the period, Irola and her interviewees share their memories of and attitudes towards their experiences, from the vantage point of thirty years on." ANTHOLOGY FILM ARCHIVES

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

7:00

4:30

VIEW FINDERS WOMEN CINEMATOGRAPHERS

This two-part series, continuing in the fall, showcases films shot by female cinematographers around the world. It offers the opportunity to focus our gaze on their artistic visions, and perhaps to ponder whether there is a “female gaze.” For cinematographer Kirsten Johnson, “a woman who has the agency a camera brings is still a sight to behold. . . . Sometimes I am gazing, sometimes I am moving, sometimes I am swooning with discovery, always I am searching. This is my ever-evolving female gaze.” Yet when she titled her autobiographical essay film, she replaced the ubiquitous “cameraman” not with “camerawoman,” but with *Cameraperson*. Likewise, Natasha Braier observes that cinematography is “a way of participating in society, choosing responsibly the kind of stories I want to tell and from where I position my point of view to tell them. . . . I believe in the individual gaze. Each person is a unique collection of life experiences.” And for Agnès Godard, “Cinematography is such a beautiful word, so simple, so clear, so full. The sound of it evokes right away what it is about: a language, a common language of cinema spoken and shared by human beings, both men and women. I would rather concentrate on seeking how to fulfill this magical word. I would rather consider the wide range of cinematography’s variations and nuances as the richness of a human being’s sensitivity, subjectivity, not necessarily split into two worlds: man and woman. Why should it be two different languages? Cinema is one world.” Come and contemplate the views.

Kathy Geritz, Film Curator

This series was inspired by and draws on Film Society of Lincoln Center’s *Female Gaze*, curated by Florence Almozini, Madeline Whittle, and Tyler Wilson; quotations from Johnson, Braier, and Godard above are from their brochure. With thanks to Amélie Garin-Davet, Cultural Services of the French Embassy; Institut Français; and French Institute Alliance Française.



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FRIDAY / 7.12.19

THE STRANGE CASE OF ANGELICA 6:30

MANOEL DE OLIVEIRA (PORTUGAL/SPAIN/France/BRAZIL, 2010)

CINEMATOGRAPHY BY SABINE LANCELIN

A photographer falls in love with a young woman whose postmortem portrait he has been summoned to take in this film “hovering somewhere between ghost story and fairy tale, . . . a beguiling meditation on the ontological and illusionist powers of cinema. . . . [It] recovers and unsettles the photographic roots of cinematic art in the figure of the photographer, the man with the still-but-somehow-moving camera, whose instrument, we learn, is wonderfully imprecise and uncontrollable—since by ‘capturing’ the real it also unleashes the imagination” (Haden Guest, *Film Comment*). Sabine Lancelin’s “magnificent images, which blend Gothic with the everyday, [recall] Gordon Willis at his peak” (Robert Koehler, *Variety*).

Written by Oliveira. With Ricardo Trêpa, Pilar López de Ayala. (95 mins, In Portuguese with English subtitles, Color, 35mm, From The Cinema Guild)

SUNDAY / 7.14.19

THE INTRUDER 7:00

CLAIRE DENIS (FRANCE/SOUTH KOREA, 2004) IMPORTED PRINT

CINEMATOGRAPHY BY AGNÈS GODARD

(*L’intrus*). “Inspired by philosopher Jean-Luc Nancy’s short autobiographical reflection on his heart transplant . . . this is a film about longing on the deepest level imaginable. . . . As Denis follows Louis [Michel Subor] from the French Alps to Geneva to Pusan to Polynesia in search of the child who has grown up without him, she maintains an extremely delicate if not precarious balance between presence and absence: the sheer presence of the physical world . . . the feeling that for Louis, wholeness will always be a continent away” (Kent Jones, SFIFF 2005). For cinematographer Agnès Godard, “*The Intruder* is really a succession of scenes without any marked boundaries between reality and fantasy.”

Written by Denis, Jean-Pol Fargeau. With Michel Subor, Grégoire Colin, Katia Golubeva, Bambou. (130 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Film Desk)

THURSDAY / 7.25.19

EASTERN BOYS 7:00

ROBIN CAMPILLO (FRANCE, 2013)

CINEMATOGRAPHY BY JEANNE LAPOIRIE

“Jeanne Lapoirie’s surveillance-style camerawork masterfully follows the men who loiter around the Gare du Nord train station in Paris as they scrape by, forming gangs for support and protection, fearful of being caught and deported. When middle-aged, bourgeois Daniel approaches boyishly handsome Ukrainian ‘Marek,’ he learns the young man is willing to do anything for some cash. What Daniel intends only as sex-for-hire begets a home invasion and then an unexpectedly profound relationship. This absorbing, continually surprising film is centered around relationships that defy easy categorization, in which motivations and desires are poorly understood even by those to whom they belong.” FILM SOCIETY OF LINCOLN CENTER

Written by Campillo. With Olivier Rabourdin, Kirill Emelyanov. (128 mins, In French, Russian, Ukrainian, and English with English subtitles, Color, DCP, From First Run Features)

SUNDAY / 7.28.19

THE MILK OF SORROW 4:30

CLAUDIA LLOSA (SPAIN/PERU, 2009)

CINEMATOGRAPHY BY NATASHA BRAIER

(*La tete asustada*). “Fausta, the only daughter of an aged indigenous Peruvian mother, is said to have been nursed on ‘the milk of sorrow.’ This accursed designation is bestowed on the children of victims of the former terrorist regime. Fausta has learned of her mother’s past and her own presupposed fate through invented song, which is both an art form and oral history tradition. Upon her mother’s death, she must venture beyond the safety of her uncle’s home and choose whether or not to [use] her gift of song. . . . Llosa and Braier capture the striking beauty of Lima’s outskirts . . . with dignity and grace.” FILM SOCIETY OF LINCOLN CENTER

Written by Llosa. With Magaly Solier, Susi Sánchez, Efraín Solís. (100 mins, In Spanish and Quechua with English subtitles, Color, Digital, From Olive Films)

PRECEDED BY SARAH WINCHESTER, *GHOST OPERA* (Bertrand Bonello, France, 2016). An opera production relates the story of the heir to the Winchester rifle fortune. (Photographed by Irina Lubtchansky, 24 mins, Color, Digital file, From Grasshopper Film)

Total running time: 124 mins



- 1 *The Strange Case of Angelica*, 7.12.19
- 2 *Gang of Four*, 8.1.19
- 3 *Tokyo Sonata*, 8.9.19
- 4 *The Wonders*, 8.22.19
- 5 *Cameraperson*, 8.14.19

THURSDAY / 8.1.19

GANG OF FOUR

JACQUES RIVETTE (FRANCE/SWITZERLAND, 1989)

CINEMATOGRAPHY BY CAROLINE CHAMPETIER

(*La bande des quatre*). “Four women, a shadowy conspiracy, and a whole lot of acting exercises: we’re firmly in Rivette territory in one of the director’s most spellbinding explorations of the sometimes terrifyingly thin line between everyday life and the strangeness beneath it. A quartet of aspiring actresses live together while studying with a demanding coach (Bulle Ogier). As they rehearse Pierre Marivaux’s *La double inconstance*, offstage drama creeps into their lives in the form of a menacing mystery man (Benoît Régent) with a sinister story to tell. Champetier’s moody lensing—muted reds, golds, and browns—creates the feeling of an all-enveloping universe operating according to its own paranoid logic.” FILM SOCIETY OF LINCOLN CENTER

Written by Rivette, Pascal Bonitzer, Christine Laurent. With Bulle Ogier, Benoît Régent, Laurence Côte, Fejria Deliba. (156 mins, In French with English subtitles, Color, DCP, From Cohen Media)

SUNDAY / 8.4.19

TODAY

ALAIN GOMIS (SENEGAL, 2012)

CINEMATOGRAPHY BY CRYSTEL FOURNIER

(*Aujourd’hui/Tey*). Awakening alone, Satché (American slam poet Saul Williams) leaves his room to discover most of his family, friends, and neighborhood elders gathered outside, all echoing a strange message: You have been chosen to die, and today is your last day on earth. Stunned and uncertain, he spends his time walking the streets, saying his goodbyes. Gomis paces each scene like an inescapable dream, fueled by existential nightmares part Sartre or Ionesco, yet also strangely comforting. “Versatile [director of photography] Fournier . . . keeps things light and intuitive” (Boyd van Hoeij, *Variety*). JASON SANDERS

Written by Gomis, Djolof Mbengue. With Saul Williams, Djolof Mbengue, Aïssa Maïga, Anisia Uzeyman. (89 mins, In French, Wolof, and Mandinka with English subtitles, Color, DCP, From BelleMoon Productions)

7:00

FRIDAY / 8.9.19

TOKYO SONATA

KIYOSHI KUROSAWA (JAPAN/THE NETHERLANDS/HONG KONG, 2008) IMPORTED PRINT

CINEMATOGRAPHY BY AKIKO ASHIZAWA

“Downsized from his company, Ryuhei Sasaki still leaves home each day pretending to go to work. Ryuhei’s wife attempts to keep the family from unraveling, but a series of events accelerates their transit to an inevitable, destructive destination. Though the darkly comic and deeply unsettling tone recalls Kurosawa’s previous works, the sharply observed crevices in the seemingly ordinary family are in a sense more chilling than any of his dread-inspiring ghosts” (Taro Goto, SFIAFF 2009). “Ashizawa’s elegant long shots toy with the meticulous framings of Ozu as Kurosawa guides the film through a series of increasingly audacious tonal shifts” (Film Society of Lincoln Center).

Written by Max Mannix, Kurosawa, Sachiko Tanaka. With Teruyuki Kagawa, Kyoko Koizumi, Inowaki Kai, Koji Yakusho. (119 mins, In Japanese with English subtitles, Color, 35mm, From Fortissimo Films)

8:15

WEDNESDAY / 8.14.19

CAMERAPERSON

KIRSTEN JOHNSON (US, 2016)

CINEMATOGRAPHY BY KIRSTEN JOHNSON

BAMPFA STUDENT COMMITTEE PICK

IN PERSON Emiko Omori

Emiko Omori will discuss her work-in-progress short Trashed and her many years as a cinematographer.

Kirsten Johnson has been the principal cinematographer on more than forty documentaries. For her, “The joys of being a documentary cameraperson are endless . . . and yet, the dilemmas I face while holding my camera are formidable.” In *Cameraperson*, she assembles a selection of her footage—whose subjects include a Nigerian midwife, an Afghan boy, and Jacques Derrida, as well as her twin children and her mother—to craft both a self-portrait and an insightful examination of her field. “The questions of what you need permission to film, what is watchable, and what should be remembered permeate the movie” (Tad Friend, *The New Yorker*).

(102 mins, Color, DCP, From Janus Films)

7:00

PRECEDED BY **TRASHED: THE LOST WORLD OF MAY’S STUDIOS** (Emiko Omori, US, 2019). The story of hundreds of photographs of San Francisco’s Chinatown, taken by Leo and Isabelle May Chan Lee from the 1920s through the 1960s, that were trashed, then recovered by some astute collectors. (Work-in-progress, 27 mins, Color, Digital, From the artist). Plus clips.

Total running time: c. 145 mins

THURSDAY / 8.22.19

THE WONDERS

ALICE ROHRWACHER (ITALY/SWITZERLAND/GERMANY, 2014)

CINEMATOGRAPHY BY HÉLÈNE LOUVART

“Rohrwacher’s vivid story of teenage yearning and confusion revolves around a beekeeping family in rural central Italy: German-speaking father, Italian mother, four girls. Two unexpected arrivals prove disruptive, especially for the pensive oldest daughter. The father takes in a troubled teenage boy as part of a welfare program, and a television crew shows up to enlist local farmers in a kitschy celebration of Etruscan culinary traditions (a slyly self-mocking Monica Bellucci plays the bewigged host). Louvart’s lensing combines a documentary attention to daily ritual with an evocative atmosphere of mystery to conjure a richly concrete world that is subject to the magical thinking of adolescence.” FILM SOCIETY OF LINCOLN CENTER

Written by Rohrwacher. With Maria Alexandra Lungu, Sam Louwyck, Alba Rohrwacher, Sabine Timoteo. (110 mins, In Italian, French, and German with English subtitles, Color, DCP, From Oscilloscope Laboratories)

7:00

SATURDAY / 8.31.19

25 WATTS

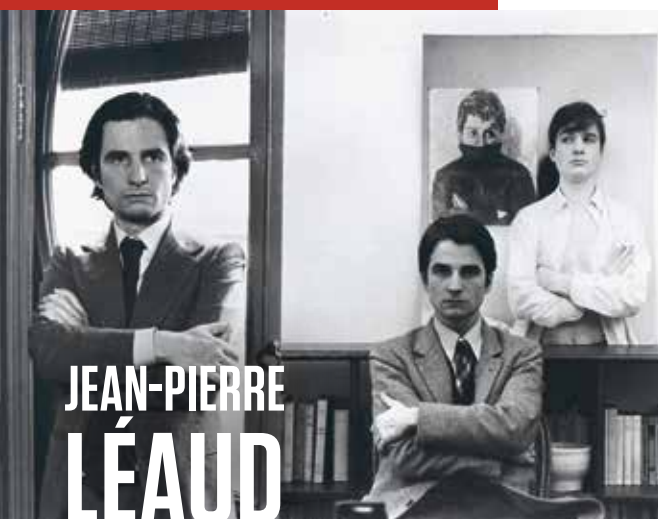
JUAN PABLO REBELLA, PABLO STOLL (URUGUAY, 2001)

CINEMATOGRAPHY BY BÁRBARA ALVAREZ

“It’s another aimless day down Montevideo way for a trio of teenage buddies. Given to genial putdowns and arguing over things like who started a catchphrase, *los tres amigos* find a kind of reassuring comfort in routine, repetition, and ritual. Wine, cigarettes, and rock ‘n’ roll provide them with distractions, if not quite pleasure. Shot in naturalistic black-and-white and infused with a loopy charm, this debut feature recalls the spirit of the Czech New Wave” (Michael Fox, SFIFF 2002). “This slow-burning slacker comedy . . . clearly owes a debt to Linklater, Kevin Smith and, especially, early Jarmusch. . . . [G]et a load of that vinyl rpm POV shot” (*Time Out*).

Written by Rebella, Stoll. With Daniel Hendler, Jorge Temponi, Alfonso Tort. (94 mins, In Spanish with English subtitles, B&W, 35mm, From Cinema Tropical)

6:00



AT 75

"Jean-Pierre is at once an actor and his aura."

OLIVIER ASSAYAS

If the French New Wave had a face, it might be the beaky, piercing-eyed visage of Jean-Pierre Léaud. In 1959, at age fifteen, Léaud first appeared as Antoine Doinel in François Truffaut's *The 400 Blows*; over the next two decades, he would play alter ego not only to Truffaut, but to a whole generation that grew up (or failed to) in parallel with him. For Jean-Luc Godard, he was one of the "children of Marx and Coca-Cola" in films like *Masculine Feminine* and *La Chinoise*. Later, Léaud stalked through the wreckage of the late-sixties dream in Jean Eustache's anti-epic *The Mother and the Whore*, a film and a performance that obliterate sentimentality. The effect of all these collaborations is cumulative: when Léaud turns up in films by Aki Kaurismäki or Olivier Assayas, and when he embodies an expiring monarch in Albert Serra's *The Death of Louis XIV*, his history appears with him.

"Léaud is an anti-documentary actor," Truffaut said. "He has only to say 'good morning' and we find ourselves tipping over into fiction." Or, in Godardian terms, a Léaud film is Léaud, twenty-four frames per second. Not one to disappear into a role, Léaud brings a defining set of gestures to each performance; Manny Farber wrote, "Léaud's acting trademark is a passionate decision that peaks his frenzied exasperation, physical compulsiveness." Declaiming his lines with solemn clarity or demented enthusiasm, Léaud can be compelling or brilliantly comic, sometimes strange, always iconic.

Juliet Clark

Series organized by Senior Film Curator Susan Oxtoby. BAMPFA wishes to thank the following individuals and institutions for their assistance with this series: Juliette Donadieu, French Consulate San Francisco; Brian Belovarac, Janus Films; Eric Di Bernardo, Rialto Pictures; and Michelle Lovegrove Thomson, TIFF Film Reference Library.

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THURSDAY / 7.4.19

THE 400 BLOWS

FRANÇOIS TRUFFAUT (FRANCE, 1959) IMPORTED PRINT

BAMPFA STUDENT COMMITTEE PICK

REPEATS SUNDAY / 7.14.19

(*Les 400 coups*). If François Truffaut had never made another film, *The 400 Blows* would have earned him—and Jean-Pierre Léaud, in his first appearance as Truffaut's alter ego Antoine Doinel—an enduring place in film history. Its semiautobiographical story of a lad who is unwanted by his parents, bored by school, and attracted to petty crime is told with an energetic blend of anarchy and rigor, the kind of unsentimental lyricism that was to become Truffaut's trademark. Truffaut's real-life ordeal went far beyond that of Antoine, who escapes incarceration to a moment of truth by the sea. Truffaut escaped into art. JUDY BLOCH

Written by Truffaut, Marcel Moussy. Photographed by Henri Decaë. With Jean-Pierre Léaud, Claire Maurier, Albert Rémy, Guy Decomble. (99 mins, In French with English subtitles, B&W, 'Scope, 35mm, From TIFF Film Reference Library, permission Janus Films)

SATURDAY / 7.6.19

MASCULINE FEMININE

JEAN-LUC GODARD (FRANCE, 1966)

(*Masculin féminin*). A film about "the children of Marx and Coca-Cola" by the child of Brecht and Hollywood. Paul (Léaud), fresh out of the army, sets about trying to find *la tendresse* among the young set in Paris. He falls in love with Madeleine (Chantal Goya), an aspiring yé-yé singer, but she is as indifferent to Paul's Hollywood-style romancing as she is oblivious to his political passions. From the first full-frame close-up of Paul, reading aloud, we are reminded that JPL is the perfect mouthpiece for JLG: his subsuming self-pity is humorous and he knows it, even while he speaks the truth. JUDY BLOCH

Written by Godard, loosely based on two stories by Guy de Maupassant. Photographed by Willy Kurant. With Jean-Pierre Léaud, Chantal Goya, Catherine-Isabelle Duport, Michel Debord. (110 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

- 1 *Love on the Run*, 7.27.19
- 2 *Weekend*, 8.2.19
- 3 *Masculine Feminine*, 7.6.19

SUNDAY / 7.7.19

STOLEN KISSES

FRANÇOIS TRUFFAUT (FRANCE, 1968)

(*Baisers volés*). In what Truffaut called "a film that hopes to resemble a song," Antoine Doinel (Léaud) darts around the City of Light looking for love and livelihood. Dishonorably discharged from the army, Doinel briskly mows through a succession of odd jobs and discovers he's terrible at them all, but quite good at walking aimlessly around the city and falling in love, either with the kind-hearted violinist Christine (Claude Jade) or with the barely married Fabienne (Delphine Seyrig). *Stolen Kisses* was filmed during the political protests of 1968, but as Truffaut noted, Léaud/Doinel is no revolutionary: "He doesn't revolt against society; he just doesn't fit into it." JASON SANDERS

Written by Truffaut, Marie-France Pisier, Jean Aurel. Photographed by Denys Clerval. With Jean-Pierre Léaud, Claude Jade, Delphine Seyrig, Michel Lonsdale. (91 mins, Color)

PRECEDED BY **ANTOINE AND COLETTE** (François Truffaut, France, 1962).

Originally part of an omnibus work called *Love at Twenty*, Truffaut and Léaud's first look-in at a (nearly) adult Antoine Doinel finds our luckless hero living on his own in Paris, with a job as a record clerk and a passion for music and girls. (20 mins, B&W)

(Total running time: 111 mins, In French with English subtitles, 35mm, From Janus Films)

SUNDAY / 7.14.19

THE 400 BLOWS

FRANÇOIS TRUFFAUT (FRANCE, 1959) IMPORTED PRINT

SEE THURSDAY / 7.4.19

WEDNESDAY / 7.17.19

BED AND BOARD

FRANÇOIS TRUFFAUT (FRANCE, 1970)

(*Domicile conjugal*). The fourth installment of the Antoine Doinel saga discovers our hero married and still living in that gorgeous Paris of Truffaut's creation. Our hero may have gained petit-bourgeois status; like everything he's embraced, though, he's quite terrible at it—he's got the conviction and the heart, but not the attention span, as his marriage and an affair with a Japanese woman attest. Truffaut invests the film with an anachronistic cheerfulness more attuned to Lubitsch and Tati than to "reality." Léaud is his perfect partner, a Buster Keaton of the mind, wearing his emotions on his sleeve, and constantly tripping over them. JASON SANDERS

Written by Truffaut, Marie-France Pisier, Jean Aurel. Photographed by Nestor Almendros. With Jean-Pierre Léaud, Claude Jade, Hiroko, Barbara Laage. (97 mins, In French with English subtitles, Color, 35mm, From Janus Films)



SATURDAY / 7.27.19

LOVE ON THE RUN

6:00

FRANÇOIS TRUFFAUT (FRANCE, 1979)

(*L'amour en fuite*). A decade after *Bed and Board*, Truffaut and Léaud returned for this final look at Antoine Doinel, now in his thirties and a published author, but still unsettled and on the run. Flashing back to scenes from the previous films, the bittersweet *Love on the Run* moves from Doinel's adolescence to his current state, a kind of arrested adolescence, where the desire to be loved still marks every movement. "There is a lot of childhood left in all men," Truffaut wrote, "but in him, it's even more so." Léaud invests his typically frantic actions with a certain anguish, as if "thirty-something" were slowly being written upon his face. JASON SANDERS

Written by Truffaut, Marie-France Pisier, Jean Aurel. Photographed by Nestor Almendros. With Jean-Pierre Léaud, Pisier, Claude Jade, Dani. (95 mins, In French with English subtitles, Color, 35mm, From Janus Films)

FRIDAY / 8.2.19

WEEKEND

8:30

JEAN-LUC GODARD (FRANCE, 1967)

Weekend is an explosion of images and ideas screeching toward a car wreck of a plot, along the way shattering all illusions of fiction or comfortable "art." Here we see *une femme mariée*—Mireille Darc—romping through car-nage and forest in her Paris fashions, throwing a tantrum over the loss of her Hermès handbag in a bloody auto wreck, confronting the Maoists of *La Chinoise*, who themselves have evolved beyond summer-vacation theorizing. Just after the fiery crash, enter Jean-Pierre Léaud, dressed as St. Just and calmly reading the latter's revolutionary prose, one of many such well-placed anomalies. JUDY BLOCH

Written by Godard. Photographed by Raoul Coutard. With Mireille Darc, Jean Yanne, Jean-Pierre Léaud, Yves Alfonso. (105 mins, In French with English subtitles, Color, 35mm, From Janus Films)

4 *The Mother and the Whore*, 8.23.19

5 *The Death of Louis XIV*, 8.30.19

SATURDAY / 8.17.19

DAY FOR NIGHT

8:00

FRANÇOIS TRUFFAUT (FRANCE, 1973) IMPORTED PRINT

(*La nuit américaine*). Truffaut gives us a behind-the-scenes romantic comedy in which the love interest is moviemaking. Every love affair must have its complications, and so the production-within-the-production is plagued by accidents, erotic misadventures, and wayward performers, including an alcoholically forgetful diva, an imported ingénue not quite over her nervous breakdown, and an uncooperative kitten—plus, of course, Léaud. When his girlfriend runs off with the stuntman, he's terribly upset, but then, as a colleague points out, "he's *always* terribly upset." This is one actor who can actually deliver lines like the plaintive "Are women magic?" with a straight face. JULIET CLARK

Written by Truffaut, Jean-Louis Richard, Suzanne Schiffman. Photographed by Pierre-William Glenn. With Jacqueline Bisset, Jean-Pierre Aumont, Jean-Pierre Léaud, Truffaut. (115 mins, In French with English subtitles, Color, 35mm, From BFI Distribution, permission Warner Bros.)

WEDNESDAY / 8.21.19

LA VIE DE BOHÈME

7:00

AKI KAURISMÄKI (FINLAND/FRANCE, 1992)

Forget Puccini: Aki Kaurismäki declared that his aim in this film was to rescue Henri Murger's novel *Scènes de la vie de Bohème* from the opera and its bourgeois proprieties. In a black-and-white Paris of timeless shabbiness, three impoverished artistes (Matti Pellonpää, André Wilms, and Kari Väänänen) struggle against landlords, immigration officials, and a constant shortage of cash to sustain themselves, their loves, and, above all, their (pretty awful) art. Kaurismäki knows how to work the fine line between romantic male dignity and self-mockery, as does Léaud, who puts in brief but significant appearances as a tuxedoed *deus ex machina*. JULIET CLARK

Written by Kaurismäki, based on the novel *Scènes de la vie de Bohème* by Henri Murger. Photographed by Timo Salminen. With Matti Pellonpää, Evelyn Didi, André Wilms, Kari Väänänen. (100 mins, In French with English subtitles, B&W, 35mm, From Janus Films)

FRIDAY / 8.23.19

THE MOTHER AND THE WHORE

7:00

JEAN EUSTACHE (FRANCE, 1973) BAMPFA COLLECTION

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

(*La maman et la putain*). The idea that there is one Woman, and she is mother, saint, and whore, is a subtext in much of cinema. In Jean Eustache's masterpiece, it is text. Set in Paris, this is the mammoth account of three castaways from the sixties and the sexual revolution. Léaud is at the center of the maelstrom for nearly the entire three and a half hours as a narcissistic, perpetually unattached café denizen who waffles between two women (Bernadette Lafont and Françoise Lebrun). This is a film about language, and about sex as a language. The talk is raw, the film frequently funny, always sad, sometimes enchanting, thoroughly disenchanted. JUDY BLOCH

Written by Eustache. Photographed by Pierre Lhomme, Jacques Rénaud, Michel Cinet. With Bernadette Lafont, Françoise Lebrun, Jean-Pierre Léaud. (210 mins, In French with English subtitles, B&W, 35mm, BAMPFA Collection, permission Boris Eustache)

SUNDAY / 8.25.19

IRMA VEP

7:00

OLIVIER ASSAYAS (FRANCE, 1996)

Olivier Assayas inserts his passion for visual, chaotic Hong Kong action movies into the verbose, yet equally chaotic, landscape of the French art film in this "remake" of the silent French serial *Les vampires*. Pop-culture icon Maggie Cheung, as both "Irma Vep" and "Maggie Cheung," tiptoes through the wreckage, her latex-catsuited presence triggering as much anarchy, confusion, and sexual disruption as did her silent equivalent. Where the original serial featured Irma Vep wreaking havoc on Paris's alienated ruling elite, Assayas has Irma/Maggie preying on that most alienated of elites, a French film crew, complete with overwrought directors (Léaud in classic irascible mode), high-strung artists, and bickering hangers-on. JASON SANDERS

Written by Assayas. Photographed by Eric Gautier. With Maggie Cheung, Jean-Pierre Léaud, Nathalie Richard, Antoine Basler. (99 mins, In French with English subtitles, Color, 35mm, From Janus Films)



6

WEDNESDAY / 8.28.19

LA CHINOISE

JEAN-LUC GODARD (FRANCE, 1967)

In an apartment painted brilliant shades of red and blue, five young people—including Véronique (Anne Wiazemsky), a philosophy student, and the actor Guillaume (an ardent Léaud)—attempt to live according to the precepts of Chairman Mao, their shortwave tuned to Radio Peking. In an assemblage of skits that bridges Pop and agitprop, Godard portrays the progress of these “petit Maoists” from playing at revolution to making it. As J. Hoberman wrote, “Anyone wishing to ponder the origins and fate of the European New Left, as well as the development of political terrorism, should . . . catch *La Chinoise*.”

Written by Godard. Photographed by Raoul Coutard. With Anne Wiazemsky, Jean-Pierre Léaud, Juliet Berto, Michel Semeniako. (99 mins, In French with English subtitles, Color, DCP, From Kino Lorber)

FRIDAY / 8.30.19

THE DEATH OF LOUIS XIV

ALBERT SERRA (FRANCE/PORTUGAL/SPAIN, 2016)

(*La mort de Louis XIV*). “In Albert Serra’s masterful *The Death of Louis XIV*, we are a guest in the bedchamber of King Louis (Jean-Pierre Léaud). . . . Serra draws from literary references for historical accuracy; the room is candlelit and the scenes hover between the somber reality of death and the humor that lies in the details. With groans, exhales, and simple flicks of the wrist, Léaud subtly commands the room from his bed” (Amanda Salazar, SFFILM Festival). For Justin Chang of the *Los Angeles Times*, Léaud’s performance as the ravaged monarch is “a magnificent stare into the abyss.”

Written by Serra, Thierry Lounas. Photographed by Jonathan Ricquebourg. With Jean-Pierre Léaud, Patrick D’Assunção, Marc Susini, Bernard Belin. (115 mins, In French with English subtitles, Color, DCP, From The Cinema Guild)

6 *La Chinoise*, 8.28.19

LIMITED ENGAGEMENTS



LA RÉLIGIEUSE

JACQUES RIVETTE (FRANCE, 1965) DIGITAL RESTORATION

THURSDAY / 6.13.19 / 6:30

THURSDAY / 7.11.19 / 6:30

SUNDAY / 8.11.19 / 4:00

A work of “brilliant filmmaking and impassioned restraint . . . as sumptuous in its color photography as it is austere in its mise-en-scène.”

J. HOBERMAN, *NEW YORK TIMES*

(*The Nun*). Banned for two years in France for its supposedly excessive attack on the Church, Rivette’s adaptation of Denis Diderot’s famous novel of eighteenth-century convent life became a cause célèbre. Anna Karina plays a young woman, Suzanne, whose parents force her to enter a convent. The institution proves prisonlike and, on a deeper level of individual repression, is revealed as an arena for sexual hysteria and slavery. In her drive for freedom from authoritarian abuse in its myriad forms, Suzanne moves inexorably towards tragedy. Rivette’s style, rigorous and simple, perfectly expresses this movement and the claustrophobic world from which there is no escape.

Written by Rivette, Jean Gruault, based on the novel by Denis Diderot. Photographed by Alain Levent. With Anna Karina, Liselotte Pulver, Micheline Presle, Christine Lenier. (140 mins, In French with English subtitles, Color, DCP, From Rialto Pictures)



TRANSIT

CHRISTIAN PETZOLD (GERMANY, 2018)

SATURDAY / 6.15.19 / 6:00

FRIDAY / 6.21.19 / 8:30

FRIDAY / 7.26.19 / 8:30

FRIDAY / 8.30.19 / 5:30

“Like a remake of *Casablanca* as written by Kafka.”

DAVID EHRLICH, *INDIEWIRE*

As a fascist occupation descends on France, refugees—including a German camp survivor who assumes a dead writer’s identity (Franz Rogowski) and the writer’s unwitting wife (Paula Beer)—gather in the sunlit purgatory of Marseille, seeking passage out of an increasingly dangerous Europe. It’s a classic scenario for a World War II thriller, but Christian Petzold’s *Transit* is no period piece: although the story comes from a 1944 novel, the clothes, cars, and architecture, plus the prominence of North Africans among the dispossessed, all place the action in France today. More than an it-could-happen-here allegory, the film is a visually lucid, deeply unsettling evocation of displacement—political, psychological, even existential. JULIET CLARK

Written by Petzold, based on the novel *Transit Visa* by Anna Seghers. Photographed by Hans Fromm. With Franz Rogowski, Paula Beer, Godehard Giese, Lilien Batman. (101 mins, In German and French with English subtitles, Color, DCP, From Music Box Films)



CHRIST STOPPED AT EBOLI

FRANCESCO ROSI (ITALY, 1979) BAY AREA PREMIERE OF FULL-LENGTH DIGITAL RESTORATION

SUNDAY / 6.23.19 / 2:00

FRIDAY / 7.5.19 / 6:30

THURSDAY / 8.8.19 / 6:30

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

“Best viewed as a meditation, not a conventional drama.

. . . An absorbing and sometimes stunningly beautiful movie with an impressive sense of historical detail and social insight.” DAVID STERRITT, *CHRISTIAN SCIENCE MONITOR*

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

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



LOOKING AGAIN AT ORSON WELLES

Orson Welles (1915–1985), one of the twentieth century’s most revolutionary artists, is remembered for both his mercurial brilliance and his defiantly antiauthoritarian worldview. His career as an artist spanned the roles of writer, director, and actor in theater, radio, film, and television. But it is Welles’s lesser-known creative output as a painter that informs Mark Cousins’s new documentary, *The Eyes of Orson Welles*, a provocative reexamination of Welles’s life, work, and visual imagination. An homage to an influential artist, the film addresses Welles’s intellectual spirit, asking how he would have met the challenges of our contemporary era. We take the opportunity to present this new essay film alongside several of Welles’s landmark films.

Susan Oxtoby, Senior Film Curator

WEDNESDAY / 6.12.19

CITIZEN KANE

ORSON WELLES (US, 1941)

7:00

“Inventing modern cinema is a tough act to follow,” Orson Welles remarked later in his career. Indeed, Rosebud may be the cinema’s most beloved red herring, for the mystery of newspaper magnate Charles Foster Kane is solved early on—it *is* lonely at the top—but *Citizen Kane*’s gothic, labyrinthine modernism remains its great mystery. Welles didn’t invent chiaroscuro lighting, deep-focus cinematography, overlapping dialogue, and lightning flashbacks, but he used them in a Brechtian way to alienate us from the monster he created, capturing the hollowness of an American dream played out in full. JUDY BLOCH

Written by Herman J. Mankiewicz, Welles. Photographed by Gregg Toland. With Welles, Joseph Cotten, Dorothy Comingore, Everett Sloane. (119 mins, B&W, 35mm, From Warner Bros.)



1 / 2

WEDNESDAY / 6.19.19

THE LADY FROM SHANGHAI

ORSON WELLES (US, 1948) DIGITAL RESTORATION

7:00

Welles turned a mediocre novel into a brilliant film by overturning all the expectations of the crime thriller. Although the film remains an absorbing intrigue—the story of a murder plan that unfolds as a yacht makes its luxurious way along the Pacific—every scene is a showcase for Welles’s cinematic inventiveness. Welles pulled off a coup by casting himself as a totally sympathetic character, an Irish sailor who becomes a pawn in the game of the greedy rich. Then he took the Hollywood heroine, in the form of Rita Hayworth, and systematically destroyed the aura of glamour surrounding her, portraying instead an ugly web of avarice. JUDY BLOCH

Written by Welles, based on the novel *Before I Die* by Sherwood King. Photographed by Charles Lawton, Jr. With Rita Hayworth, Welles, Everett Sloane, Glenn Anders. (87 mins, B&W, DCP, From Sony Pictures Entertainment)

SATURDAY / 7.6.19

CHIMES AT MIDNIGHT

ORSON WELLES (FRANCE/SPAIN/SWITZERLAND, 1966) DIGITAL RESTORATION

6:00

(*Campanadas a medianoche*, a.k.a. *Falstaff*). Drawn primarily from *Henry IV*, Parts I and II, Welles’s interpretation of the life and death of “this great hill of flesh,” Sir John Falstaff, is both acutely personal and faithful to the language and spirit of Shakespeare. In a comic and stirring elegy that echoes the senile Shallow’s refrain, “Jesu, the days that we have seen,” Welles plays the canny fool Falstaff as a living emblem of a dying world. His Merrie England of jostling vulgarity is visually contrasted with the settings of stark majesty from which *Henry IV* (John Gielgud) uneasily reigns. JULIET CLARK

Written by Welles, based on plays by William Shakespeare. Photographed by Edmond Richard. With Welles, Keith Baxter, John Gielgud, Jeanne Moreau. (113 mins, B&W, DCP, Janus Films)

WEDNESDAY / 7.10.19

MACBETH

ORSON WELLES (US, 1948) RESTORED 35MM PRINT

7:00

Welles’s ambition in *Macbeth* was to restore Shakespeare’s tragedy to its roots in Scottish legend; his achievement is an experimental fusion of the Bard and the B picture. The film establishes authenticity not in its settings but in its tone and mood, creating a world infused with witchcraft and portent. This restored print reincorporates an extraordinary long take that was cut from the original US release, along with the original Scottish-accented soundtrack. The actors’ mock-Celtic burr was originally deemed too alien for American ears, but it is “so right,” as Welles said, “for all that gooseflesh and grue.”

Written by Welles, based on the play by William Shakespeare. Photographed by John L. Russell. With Welles, Jeanette Nolan, Dan O’Herlihy, Edgar Barrier. (119 mins, B&W, 35mm, From UCLA Film and Television Archive, permission Paramount)

- 1 *Citizen Kane*, 6.12.19
- 2 *The Lady from Shanghai*, 6.19.19

FILMS

LIMITED ENGAGEMENT



THE EYES OF ORSON WELLES

MARK COUSINS (UK, 2018) EAST BAY PREMIERE

SUNDAY / 6.9.19 / 7:00

SUNDAY / 6.16.19 / 4:30

FRIDAY / 6.28.19 / 8:15

Best known for his television documentary *The Story of Film: An Odyssey*, filmmaker Mark Cousins here adopts the form of a film essay, a letter from himself to Orson Welles. In this idiosyncratic and highly personal work, he muses on Welles’s life, career, and visual imagination. Cousins gained rare access to hundreds of sketches, drawings, and paintings made by Welles, and he uses these images to inform his observations about the legendary director. “Movie lovers under the impression that Welles owed his visual sense of cinema entirely to his work with the *Citizen Kane* cinematographer, Gregg Toland, will find ample correction to that here” (Glenn Kenny, *New York Times*).

Written, Photographed by Cousins. (115 mins, Color/B&W, DCP, From Janus Films)



AGAINST AUTHORITY: THE CINEMA OF MASAKI KOBAYASHI

"All of my pictures . . . are concerned with resisting entrenched power. . . . I suppose I've always challenged authority. This has been true of my own life, including my life in the military."

MASAKI KOBAYASHI

The Japanese director Masaki Kobayashi (1916–1996) is best known for his antiwar masterpiece *The Human Condition*, an engrossing three-part epic about Japan's brutal exploitation of Manchuria during the Second World War that became a worldwide sensation upon its release in 1959–61. Kobayashi had begun his rise to prominence as a young filmmaker decades before: after studying philosophy and art history at Waseda University, he landed work right out of school as an assistant director at Shochiku Studios in 1941. His trajectory was interrupted by the escalation of the war, but following his service in the armed forces between 1942 and 1945, Kobayashi returned to filmmaking and was mentored by Keisuke Kinoshita. By the early fifties, he began to direct his own films, and with *I Will Buy You* (1956), a critique of the cutthroat business behind professional baseball in Japan, Kobayashi gained recognition for his sensitive portrayal of social issues. About a decade later, his approach shifted from realism to an interest in exploring the stylized beauty of traditional Japanese aesthetics in several of his most acclaimed works, *Harakiri*, *Kwaidan*, and *Samurai Rebellion*, all featuring scores by the famed composer Toru Takemitsu. This series, which focuses on the middle part of Kobayashi's career, offers a rare chance to see 35mm prints (including two from BAMPFA's stellar collection of Japanese films) of works that established his place in film history.

Susan Oxtoby, Senior Film Curator

1 / 2 / 3 / 4

THE HUMAN CONDITION

MASAKI KOBAYASHI (JAPAN, 1959–61)

PART I: NO GREATER LOVE

(1959, 208 MINS)

SATURDAY / 7.20.19 / 6:00

PART II: THE ROAD TO ETERNITY

(1959, 183 MINS)

SUNDAY / 7.21.19 / 5:30

PART III: A SOLDIER'S PRAYER

(1961, 196 MINS)

WEDNESDAY / 7.24.19 / 7:00

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

"Amazingly powerful in its emotional sweep and the depth of its historical insight. . . . Kobayashi's monumental film can clarify and enrich your understanding of what it is to be alive."

A. O. SCOTT, *NEW YORK TIMES*

(*Ningen no joken*). It is rare when an episode of national history can be interpreted without the burden of illusions, both obsolete and nostalgic. This is one of the great strengths of *The Human Condition*, a nine-hour epic about Japan's occupation of China during the Second World War. The trilogy begins with an attack on inhuman practices in the Japanese army and ends with a bitter denunciation of Stalinism by the would-be-socialist hero, Kaji (the great Tatsuya Nakadai), a Japanese soldier who has confronted the reality of war and found it unyielding. In grand Dostoyevskian flourishes, Kobayashi suggests the impossibility of an individual altering the ethical standards of a social system. Standing in for the director, Kaji says, "Minor facts ignored by history can be fatal to the individual." It is Kobayashi's recognition of "minor facts" that joins the poetic to the journalistic in a scathing epic about the cruelties of war.

Written by Kobayashi, Zenzo Matsuyama, based on the novel by Jumpei Gomikawa. Photographed by Yoshio Miyajima. With Tatsuya Nakadai, Michiyo Aratama, Ineko Arima, So Yamamura. (Total running time: 587 mins, Each part presented with 10-minute intermission, In Japanese with English subtitles, B&W, 'Scope, 35mm, From Janus Films)



The Human Condition I: No Greater Love, 7.20.19

The Human Condition II: The Road to Eternity, 7.21.19

The Human Condition III: A Soldier's Prayer, 7.24.19



- 1 *Kwaidan*, 8.15.19
- 2 *The Inheritance*, 8.7.19
- 3 *Samurai Rebellion*, 8.10.19
- 4 *I Will Buy You*, 8.18.19
- 5 *Harakiri*, 7.31.19

WEDNESDAY / 7.31.19

HARAKIRI

MASAKI KOBAYASHI (JAPAN, 1962)

7:00

(*Seppuku*). Kobayashi harnesses the breathtaking beauty of black-and-white, widescreen cinematography to create an abstract epic. Starring Tatsuya Nakadai, the film depicts one man's desperate attempt to crack the blind, absolute authority that characterizes the feudal age and, Kobayashi suggests, our own. In an Edo-period mansion, the camera inches down hallways and finds rooms within rooms to explicate a complex flashback narration. In the bloody climax, the black-robed figures who were caught and dissected by a stationary camera throughout the film come into their own as an inexorable prophecy, like Toru Takemitsu's haunting music and the words that emerge almost rhythmically from the dialogue: *harakiri* . . . (*seppuku*) . . . JUDY BLOCH

Written by Shinobu Hashimoto, based on the novel by Yasuhiko Takiguchi. Photographed by Yoshio Miyajima. With Tatsuya Nakadai, Rentaro Mikuni, Shima Iwashita, Akira Ishihama. (135 mins, In Japanese with English subtitles, Color, 'Scope, 35mm, From Janus Films)

WEDNESDAY / 8.7.19

THE INHERITANCE

MASAKI KOBAYASHI (JAPAN, 1962) BAMPFA COLLECTION

7:00

(*Karami-ai*). "For his follow-up to *The Human Condition*, Kobayashi turned to an intimate, character-driven story. As superficially different as the family-scandal melodrama *The Inheritance* may be from that nine-and-a-half-hour epic, it shares its moral sensibility. Shot mostly in interiors, the film charts the quiet chaos that erupts after a dying businessman (So Yamamura) announces that the lion's share of his fortune is to be divided among his illegitimate children, with only a small portion going to his much younger spouse (Misako Watanabe). . . . This is Kobayashi's first drama set in an exclusively bourgeois milieu, and its visual condemnation of materialism is especially pronounced." MICHAEL KORESKY

Written by Koichi Inagaki, based on a novel by Norio Nanjo. Photographed by Ko Kawamata. With So Yamamura, Misako Watanabe, Minoru Chiaki, Keiko Kishi. (107 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, BAMPFA collection, permission Janus Films)

SATURDAY / 8.10.19

SAMURAI REBELLION

MASAKI KOBAYASHI (JAPAN, 1967)

8:00

(*Joiuchi*). "Rebellion" is the fitting original title of this relentless social portrait of those who demand subservience, and those who have had enough. A magisterial Toshiro Mifune slow-burns his way through the role of dutiful samurai Sasahara, whose attempts to be a "good servant" are about to end. "You retreat, and retreat," says his friend Asano (Tatsuya Nakadai), "until finally you attack." Rare for the genre, the film's plot is set in motion by a woman, one whose willful stand against injustice inspires the men to act. Effective or not, it is the act of rebellion, Kobayashi implies, that matters. JASON SANDERS

Written by Shinobu Hashimoto, based on a story by Yasuhiko Takiguchi. Photographed by Kazuo Yamada. With Toshiro Mifune, Yoko Tsukasa, Go Kato, Tatsuya Nakadai. (121 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, From Janus Films)

THURSDAY / 8.15.19

KWAIDAN

MASAKI KOBAYASHI (JAPAN, 1967)

INTERNATIONAL VERSION

7:00

Breathtakingly photographed on hand-painted sets, *Kwaidan* is at once a Japanese woodcut writ large, and an abstract wash of luminescent colors that seem to come from another world. An electronic soundtrack by avant-garde composer Toru Takemitsu plays hauntingly with natural sounds—crickets, rain, the cracking of wood, the loud silence of snow. Yet the stories—four of Lafcadio Hearn's ghostly tales—strangely contradict this plastic splendor in their simple, aching humanity. All are tales of mortals caught by forces beyond their comprehension when the supernatural world intervenes in their lives. JUDY BLOCH

Written by Yoko Mizuki, based on tales by Lafcadio Hearn. Photographed by Yoshio Miyajima. With Keiko Kishi, Tatsuya Nakadai, Katsuo Nakamura, Rentaro Mikuni. (161 mins, In Japanese with English subtitles, Color, 'Scope, 35mm, From Janus Films)

SUNDAY / 8.18.19

I WILL BUY YOU

MASAKI KOBAYASHI (JAPAN, 1956) BAMPFA COLLECTION

4:30

(*Anata kaimasu*). "Baseball had been Japan's favorite sport for decades by the time [*I Will Buy You*] was released. Kobayashi fully intended to shock viewers with his takedown of the beloved institution. . . . The film is told from the perspective of and narrated by Kishimoto (Keiji Sada), a ruthless scout hot to sign the up-and-coming college player Kurita (Minoru Oki) to the major-league Toyo Flowers. . . . There's little sports-film catharsis in *I Will Buy You*—and relatively little baseball. Most of the interactions are pitched like boardroom negotiations, shot by Kobayashi with clinical detachment and often in ominous shadow." MICHAEL KORESKY

Written by Zenzo Matsuyama, based on a novel by Minoru Ono. Photographed by Yuharu Atsuta. With Keiji Sada, Keiko Kishi, Minoru Oki, Yunosuke Ito. (111 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)





1 / 2 / 3 / 4 / 5

ABBAS Kiarostami Life as Art

Abbas Kiarostami (1940–2016) was the most influential Iranian filmmaker to emerge following that country's 1979 political revolution. As a humanist filmmaker his reach was global, and his work was championed by fellow directors Akira Kurosawa, Walter Salles, Ermanno Olmi, and Victor Erice, among others. Kurosawa said, "Words cannot describe my feelings about his films . . . When Satyajit Ray passed on I was very depressed. But after seeing Kiarostami's films I thank God for giving us just the right person to take his place."

At university, Kiarostami majored in painting and graphic design, and during the early part of his career he illustrated children's books, designed credit sequences for films, and made television commercials. By 1970, he began directing his own films, developing a style shaped by a minimalist aesthetic and improvisational techniques as well as a distinctive blend of fiction and documentary. Anchored in the art of simplicity, Kiarostami's cinema has a charming spontaneity, what Walter Salles called an "immediacy and truth . . . as if nothing is truly staged." Yet the role of the filmmaker is often a palpable presence in the films, occasionally observing the action via wide-angle shots that show cause and effect in a single, exquisite long take. Probing the meaning of existence, isolation, solidarity, and death, Kiarostami offers a poetic portrayal of life as it is.

This near-comprehensive retrospective runs through December, and will be complemented by **In Focus: Abbas Kiarostami**, a lecture-screening series this fall. Visit bampfa.org for complete details.

Susan Oxtoby, Senior Film Curator

Thanks to Ahmad Kiarostami and the Kiarostami Foundation; Janus Films; MK2; Cohen Media Group; IFC Films; and the Center for Middle Eastern Studies at UC Berkeley for their help in support of this retrospective.

FRIDAY / 8.2.19

THE TRAVELER

6:30

ABBAS KIAROSTAMI (IRAN, 1974) DIGITAL RESTORATION

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

Written by Kiarostami. Photographed by Firuz Malekzadeh. With Hasan Darabi. (71 mins, In Farsi with English subtitles)

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

Total running time: 81 mins, B&W, DCP, From Janus Films

SUNDAY / 8.4.19

THE WIND WILL CARRY US

7:00

ABBAS KIAROSTAMI (IRAN, 1999) DIGITAL RESTORATION

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

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

SATURDAY / 8.10.19

WHERE IS THE FRIEND'S HOME?

6:00

ABBAS KIAROSTAMI (IRAN, 1987) DIGITAL RESTORATION

BAMPFA STUDENT COMMITTEE PICK

(*Khaneh-je doost kojast?*). *Where Is the Friend's Home?*

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

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

SATURDAY / 8.17.19

AND LIFE GOES ON . . .

6:00

ABBAS KIAROSTAMI (IRAN, 1992) DIGITAL RESTORATION

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

JONATHAN ROSENBAUM

(*Zendegi va digar hich*, a.k.a. *Life and Nothing More*).

In the aftermath of the 1990 earthquake in northern Iran that killed some fifty thousand people, Kiarostami returned to the setting of *Where Is the Friend's Home?* seeking to find out the fate of his nonprofessional child stars. In the devastated landscape, expecting to find death, Kiarostami found life, and proceeded to transform it into cinema. Kiarostami blocked out every apparently unplanned shot, scripted the seemingly improvised dialogue; where reality had imposed its devastating logic, he imposed his own creativity. Kiarostami took his cues from his actors' commitment to their fate: reconstructing their lives. JUDY BLOCH

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



SUNDAY / 8.18.19

CLOSE-UP

ABBAS KIAROSTAMI (IRAN, 1990)

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

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

SATURDAY / 8.24.19

THROUGH THE OLIVE TREES

ABBAS KIAROSTAMI (IRAN, 1994) DIGITAL RESTORATION

"Combines a panoramic visual beauty with an acute sense of human tininess in the face of eruptive natural forces."

STEPHEN HOLDEN, *NEW YORK TIMES*

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

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

SATURDAY / 8.31.19

THE WHITE BALLOON

JAFAR PANAH (IRAN, 1995) IMPORTED PRINT

Written by Abbas Kiarostami. For program note, see **Movie Matinees for All Ages** (p. 17).

7:00

- 1 *The Wind Will Carry Us*, 8.4.19
- 2 *Through the Olive Trees*, 8.24.19
- 3 *And Life Goes On . . .*, 8.17.19
- 4 *Close-Up*, 8.18.19
- 5 *The Traveler*, 8.2.19

LIMITED ENGAGEMENT



3 FACES

JAFAR PANAH (IRAN, 2018) EAST BAY PREMIERE

FRIDAY / 8.16.19 / 6:30

SUNDAY / 8.25.19 / 4:30

"A gently provocative meditation on the role of creative souls in modern-day Iran."

DAVE CALHOUN, *TIME OUT*

Iranian director Jafar Panahi's fourth feature since he was officially banned from filmmaking in his home country, this captivating road movie feels very much like an homage to Abbas Kiarostami. Panahi and his female traveling companion, Behnaz Jafari, play themselves on a journey to a tiny village near the Turkish border, where they are in search of a young woman and her family. "A sly fictional commentary on life in Iran, hope, the country's cinema legacy, and the continuity of history, disguised with folksy infusions of humor as a shaggy dog story" (Barbara Scharres, RogerEbert.com). Panahi's first feature, *The White Balloon*, screens on August 31 as part of **Movie Matinees for All Ages** (p. 17).

Written by Panahi. Photographed by Amin Jafari. With Behnaz Jafari, Panahi, Marziyeh Rezaei, Maedeh Erteghaei. (100 mins, In Farsi and Azeri with English subtitles, Color, DCP, From Kino Lorber)

3:30



On View

GALLERIES

- DIVINE WOMEN, DIVINE WISDOM**
June 26–January 12
- NO HORIZON: HELEN MIRRA AND SEAN THACKREY**
July 3–August 25
- MEDITATION IN MOTION: ZEN CALLIGRAPHY FROM THE STUART KATZ COLLECTION**
July 17–October 20
- DENNIS FELDMAN: PHOTOGRAPHS**
July 31–October 13
- THE SAN QUENTIN PROJECT: NIGEL POOR AND THE MEN OF SAN QUENTIN STATE PRISON**
August 21–November 17
- STRANGE**
August 21–January 5
- THE 49TH ANNUAL UNIVERSITY OF CALIFORNIA, BERKELEY MASTER OF FINE ARTS GRADUATE EXHIBITION**
Through June 16
- LOOKING: THE ART OF FREDERICK HAMMERSLEY**
Through June 23
- PERMANENT ACCUSATION: ART FOR HUMAN RIGHTS**
Through June 30
- CAL CONVERSATIONS**
ABOUT THINGS LOVED: BLACKNESS AND BELONGING
Through July 21
- HANS HOFMANN: THE NATURE OF ABSTRACTION**
Through July 21
- UNLIMITED: RECENT GIFTS FROM THE WILLIAM GOODMAN AND VICTORIA BELCO PHOTOGRAPHY COLLECTION**
Through September 1
- ART WALL: CARLOS AMORALES**
Through October 13

BARBRO OSHER THEATER

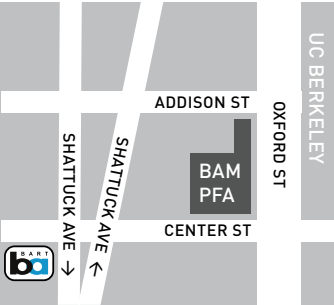
- JULIO BRACHO AND MEXICAN CINEMA'S GOLDEN AGE**
June 7–July 18
- LOOKING AGAIN AT ORSON WELLES**
June 9–July 10
- IT'S ONLY ROCK 'N' ROLL**
June 13–August 31
- CINE MANIFEST: A RADICAL 1970S FILM COLLECTIVE**
June 20–30
- FRITZ LANG'S AMERICA**
June 21–August 11
- MOVIE MATINEES FOR ALL AGES**
June 22, July 27, August 31
- JEAN-PIERRE LÉAUD AT 75**
July 4–August 30
- VIEW FINDERS: WOMEN CINEMATOGRAPHERS**
Part 1: July 12–August 31
- AGAINST AUTHORITY: THE CINEMA OF MASAKI KOBAYASHI**
July 20–August 18
- ABBAS Kiarostami: LIFE AS ART**
August 2–December 21
- LIMITED ENGAGEMENTS & SPECIAL SCREENINGS**
- War and Peace* June 1, 2, 5, 6, 8
- The Eyes of Orson Welles* June 9, 16, 28
- La religieuse* June 13, July 11, August 11
- Transit* June 15, 21, July 26, August 30
- Christ Stopped at Eboli* June 23, July 5, August 8
- 3 Faces* August 16, 25

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