

NOV/DEC 2011

# BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

RICHARD MISRACH KURT SCHWITTERS SILKE OTTO-KNAPP HIMALAYAN PILGRIMAGE SUN WORKS JEANNE MOREAU  
SOUTHERN (DIS)COMFORT NICOLÁS PEREDA DZIGA VERTOV ABBAS Kiarostami PHIL TIPPETT ALTERNATIVE VISIONS

# BAM/PFA EXHIBITIONS & FILM SERIES

SUN WORKS [P. 5](#)

1991: THE OAKLAND-BERKELEY FIRE AFTERMATH  
PHOTOGRAPHS BY RICHARD MISRACH [P. 7](#)

RICHARD MISRACH: PHOTOGRAPHS FROM THE COLLECTION [P. 7](#)

KURT SCHWITTERS: COLOR AND COLLAGE [P. 8](#)

HIMALAYAN PILGRIMAGE: JOURNEY TO THE LAND OF SNOWS [P. 9](#)

SILKE OTTO-KNAPP: A LIGHT IN THE MOON / MATRIX 239 [P. 9](#)

THOM FAULDERS: BAMScape

JEANNE MOREAU: ENDURING ALLURE [P. 12](#)

SPECIAL SCREENING:  
MICHELANGELO ANTONIONI'S *RED DESERT* [P. 15](#)

ROMANI CULTURE [P. 15](#)

KINO-EYE: THE REVOLUTIONARY CINEMA OF DZIGA VERTOV [P. 16](#)

ABBAS KIAROSTAMI: THE FRAGILITY OF LIFE [P. 18](#)

SOUTHERN (DIS)COMFORT: THE AMERICAN SOUTH IN CINEMA [P. 20](#)

BEHIND THE SCENES: THE ART AND CRAFT OF CINEMA  
PHIL TIPPETT, SPECIAL EFFECTS MASTER [P. 23](#)

AFTERIMAGE: THE FILMS OF NICOLÁS PEREDA [P. 24](#)

ALTERNATIVE VISIONS [P. 26](#)

## GET MORE

Watch a time-lapse video of the reconstruction of Kurt Schwitters's *Merzbau* at [bampfa.berkeley.edu/podcasts](http://bampfa.berkeley.edu/podcasts).

Watch an excerpt of the **Kurt Schwitters: Color and Collage** Curators' Gallery Talk, with Isabel Schulz and Josef Helfenstein, at [bampfa.berkeley.edu/podcasts](http://bampfa.berkeley.edu/podcasts).

Learn more about **L@TE** artists and programmers at [bampfa.berkeley.edu/late](http://bampfa.berkeley.edu/late).

Find expanded film program notes and selected film trailers at [bampfa.berkeley.edu/filmseries](http://bampfa.berkeley.edu/filmseries).



01

Cover  
Richard Misrach: *Untitled (OF 104-91: Swimming Pool)*, 1991; archival pigment print; 62 Q 77 in.; gift of the artist. © Richard Misrach 1991.

01. Kurt Schwitters: *Mz 11 Starkbild. (Mz 11 Strong Picture.)*, 1919; collage of cut and torn printed, metallic, and tissue papers on paperboard; 11 Q 7 1/2 in.; The Menil Collection, Houston. Photo: Janet Woodard, Houston.
02. Abbas Kiarostami: *And Life Goes On . . .* , 11.12.11, 11.13.11, p. 19.



## THANK YOU TO OUR MEMBERS!

In this year-end issue of the *BAM/PFA Program Guide*, we would like to take a moment to recognize our members for their dedication, engagement, and enthusiasm over the past twelve months.

Thanks to the support of members, BAM/PFA is able to advocate for artistic innovation by showcasing important film series and exhibitions, including the member-sponsored **1991: The Oakland-Berkeley Fire Aftermath**, **Photographs by Richard Misrach** (p. 7). Each year, we depend on the generosity of our members to help build and strengthen our extensive collection, while preserving the artworks and films in our care so they remain available for future generations. Members, on behalf of all us at BAM/PFA, thank you!

Not a member? Join us to experience BAM/PFA to the fullest. Become a member by calling (510) 642-5186 or visiting [bampfa.berkeley.edu/join](http://bampfa.berkeley.edu/join).

## SHORT LIST

### EXHIBITIONS

Don't miss **Kurt Schwitters: Color and Collage**, which closes on November 27. Learn more about Schwitters's *Merzbau* at a lecture by art historian **Megan Luke** on November 18. Page 8.

### FILM

**Nicolás Pereda**, a rising star of Mexican cinema, joins us in December for screenings of six of his acclaimed films. Hear him in conversation with critic **Robert Koehler** on December 4. Page 24.

### PUBLIC PROGRAMS

Share your memories of the 1991 Oakland-Berkeley hills firestorm at **Tell Your Stories: Open Mic in the Galleries**. November 13. Page 10.

### L@TE

**Ellen Fullman** returns to L@TE with a site-specific composition, *Tracings*. November 18. Page 4.



# L@TE FRIDAY NIGHTS @BAM/PFA

01



02



03



04

FRIDAY / 11.04.11

## SOUND ART

PROGRAMMED BY KAMAU PATTON

Doors 5:00, DJ 6:30

Local artists Paul Demarinis and Laetitia Sonami team up to bring Kurt Schwitters's *Ursonate* to life with an electric orchestra of pickle jars—shock buzzes in liquid produce rhythms and syllables—accompanied by a modern version of early abstract light machines. Then art collective Oth performs a site-specific work incorporating music, video, and dance; as dancers organize and disorganize themselves throughout the space, they project live video onto a sculptural screen.

FRIDAY / 11.18.11

## ELLEN FULLMAN: TRACINGS

PROGRAMMED BY SARAH CAHILL

Doors 5:00, DJ 6:30

Thirty years ago, Ellen Fullman began developing her lifework, the Long String Instrument. Dozens of metallic strings, some seventy feet long, will stretch in parallel across our gallery space, and rosin-coated fingers will brush across the strings, producing a chorus of organ-like overtones that has been likened to the experience of standing inside an enormous grand piano. In her return to the L@TE program, Fullman brings a new work called *Tracings*, a chamber ensemble piece composed for two sites: BAM/PFA and Battle Hall in Austin. The composition incorporates sounds and harmonies based on the meticulously measured architectural features and resonant frequencies of each building.

FRIDAY / 12.02.11

## OTHERWORLD (MACHINE)

PROGRAMMED BY KAMAU PATTON

Doors 5:00, DJ 6:30

**otherworld (machine)** brings together multiple sites of production and multiplicities of bodies to create layered image collages, inspired by Kurt Schwitters's *Merzbau*. Real-time video files captured at two different sites within the building are layered and edited simultaneously, incorporating video effects. The performers are both live and prerecorded, the seen objects are both virtually produced and real. The project is a collaboration among Lisa Wymore (UC Berkeley), Sheldon Smith (Mills College), John Crawford (UC Irvine), and Ryan Ross Smith (Mills College).

FRIDAY / 12.09.11

## BOOPERS AND BLOOPERS: THE ARTISTRY OF INAPPROPRIATE APPROPRIATION NEGATIVWOBBLAND & BRYAN BOYCE

PROGRAMMED BY STEVE SEID

Doors 5:00, DJ 6:30

Odds are at either end in this extravaganza of repurposed bent sonorities and bilious images. Composed of members from the notorious collage group Negativland and solo sonorist Wobbly, NegativWobblyland abandons cut-and-paste for the volatile magic of Boopers, analog feedback instruments created entirely from salvaged radio and amplifier parts. Bryan Boyce reclaims and recycles choice image chunks from the collective screens (or is that screams) of the media apparatus, destroying media in order to save it. Join us for the sights and sounds of positive reuse.

01. Ellen Fullman, 11.18.11.  
Photo: Martin Meyer.

02. NegativWobblyland & Bryan Boyce, 12.09.11

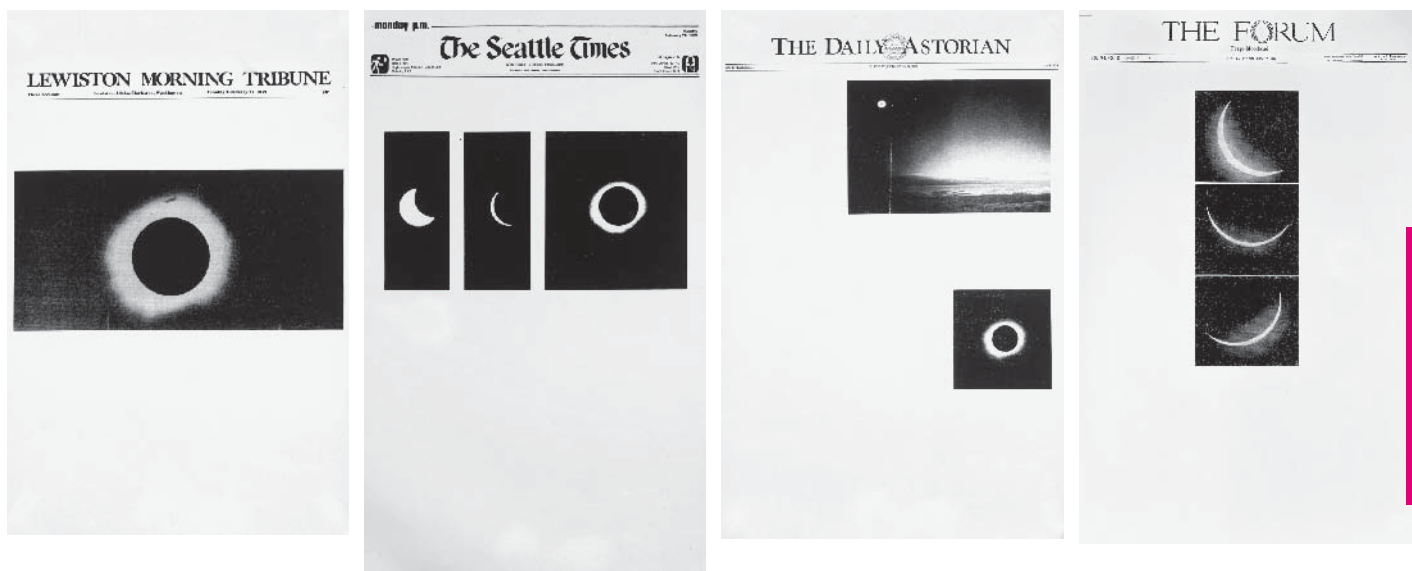
03. otherworld (machine), 12.02.11

04. Sound Art, 11.04.11

L@TE is made possible in part by the continued support of the BAM/PFA trustees.

Admission is \$7; free for BAM/PFA members and Cal students.

Galleries open until 9 p.m.



# SUN WORKS

NOVEMBER 9, 2011–MAY 6, 2012

## NEW EXHIBITION

Sarah Charlesworth: *Arc of Total Eclipse, February 26, 1979, 1979/2010* (detail); twenty-nine Fuji Crystal archive prints; dimensions variable; gift of Seymour and Alyce Lazar, new printing made possible by a bequest of Phoebe Apperson Hearst.

The sun stars in artworks by Sarah Charlesworth and Chris McCaw drawn from the BAM/PFA collection. Playing the role of a silent collaborator, the sun's power to illuminate, yet also to scar, makes itself known in the works on view, one a signature work by a major Conceptual artist (recently restored in collaboration with the artist), the other a new acquisition by an extraordinary emerging artist.

For *Arc of Total Eclipse, February 26, 1979*, Sarah Charlesworth photographed the front pages of a series of local newspapers to document the course of a solar eclipse on a single day as it passed from the Pacific Northwest, across Canada, and toward Greenland. With the exception of the newspaper mastheads, she removed all accompanying text to isolate images of the eclipse from each of the periodicals. The resulting prints convey a haunting sense of the power of this celestial event to "eclipse" the everyday chatter of the mass media. *Arc of Total Eclipse* is part of Charlesworth's larger *Modern History* series, in which the artist explores the dynamics of photographic representation of current events in world newspapers.

Employing a radically different process, Chris McCaw's evocative *Sunburned GSP #488* (*Sunset/sunrise, Galbraith Lake, Alaska*) (2011) also tracks the path of the sun across the sky. Using handmade view-cameras of his own invention, McCaw creates unique gelatin silver paper negatives that incorporate burn marks made by the rays of the sun with ethereal photographic images. The artist explains, "The subject of the photograph (the sun) has transcended the idea that a photograph is a simple representation of reality, and has physically come through the lens and put its hand onto the final piece."





01

01. Richard Misrach: *Untitled (OF 104-91: Swimming Pool)*, 1991; archival pigment print; 62 Q 77 in.; gift of the artist. © Richard Misrach 1991.

02. Richard Misrach: *Untitled (OF 1-91: Gwin Tank, Temescal Canyon)*, 1991; archival pigment print; 62 Q 77 in.; gift of the artist. © Richard Misrach 1991.

03. Richard Misrach: *Parthenon Interior (overview)*, 1979–82, from the portfolio *Graecism: Photographs of Ancient Greek and Roman Ruins*; dye transfer print; 16 Q 20 in.; General Acquisitions Fund purchase.



02

# 1991: THE OAKLAND-BERKELEY FIRE AFTERMATH

## PHOTOGRAPHS BY RICHARD MISRACH

### PUBLIC PROGRAMS

SUNDAY / 11.13.11 / 3:00–5:00

TELL YOUR STORIES: OPEN MIC  
IN THE GALLERIES P. 10

SUNDAY / 12.04.11 / 3:00

PAUL GROTH AND JOHN KING  
IN CONVERSATION P. 10

THROUGH FEBRUARY 5, 2012

### CONTINUING EXHIBITION

In October 1991, immediately following the catastrophic firestorm that struck the Oakland and Berkeley hills and destroyed nearly three thousand houses and 1,520 acres, renowned Bay Area photographer Richard Misrach ventured into the fire zone armed with his eight-by-ten-inch view camera. Working alone amidst the ruins, he roamed devastated neighborhoods, recording stark vistas and intimate details of destroyed homes. The resulting images, distinguished by Misrach's masterful framing of his subjects, capture the horror and haunting beauty of the fire's aftermath. The compositions, dramatic without being sensational, reveal a world transformed.

The Oakland Museum of California's presentation of **1991: The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach** is on view through February 12, 2012. BAM/PFA members may view their presentation at no charge with proof of membership.

**1991: The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach** is made possible by the generous support of The Robert Mapplethorpe Foundation and BAM/PFA members. Thank you to our media sponsor, *Berkeleyside*, Berkeley's independently owned local news site, for its support of the November 13 program, Tell Your Stories: Open Mic in the Galleries.

**Berkeleyside**



## RICHARD MISRACH: PHOTOGRAPHS FROM THE COLLECTION

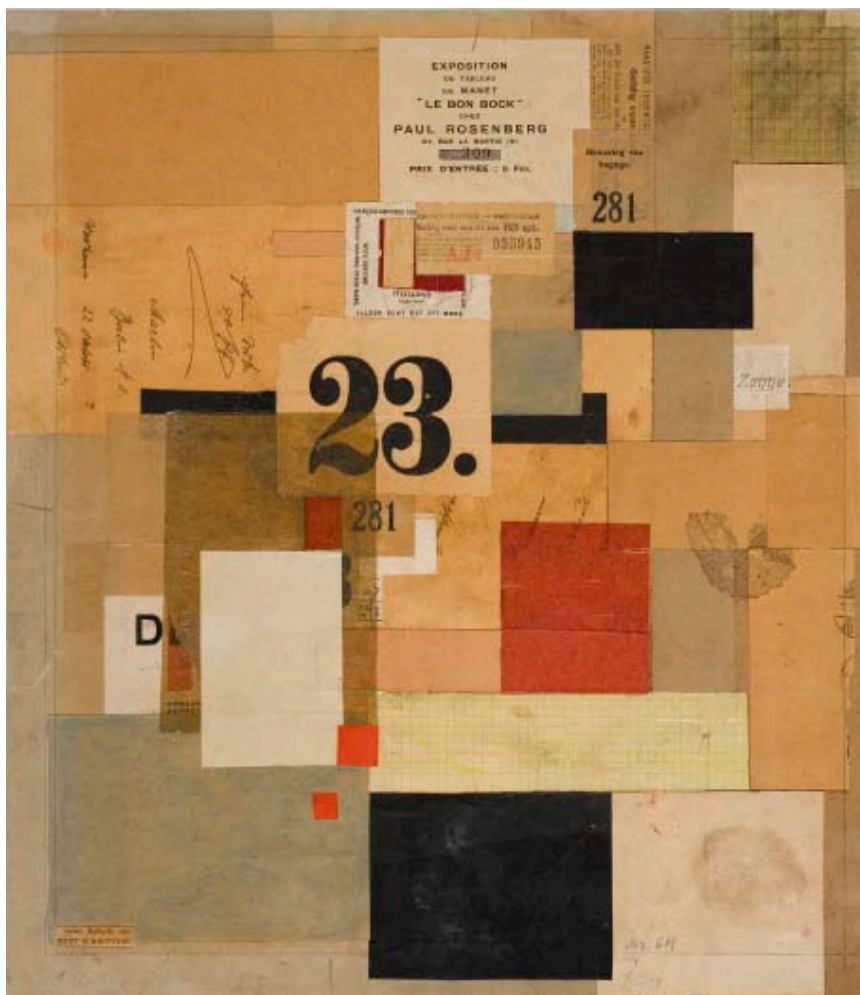
THROUGH FEBRUARY 5, 2012

### CONTINUING EXHIBITION

Sublimity and decay share the spotlight in the photographs of Richard Misrach drawn from the BAM/PFA collection. Including the artist's early forays into color photography as well as his large-scale chromogenic prints, **Richard Misrach: Photographs from the Collection** presents works from several of Misrach's acclaimed series: *Graecism*, *Golden Gate*, *Desert Cantos*, and *Bravo 20 Bombing Range*. The exhibition coincides with **1991: The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach**.



Kurt Schwitters: *Mz 601*, 1923; paint and paper on cardboard; 17 Q 15 in.; Sprengel Museum Hannover, loan from Kurt and Ernst Schwitters Stiftung. Photo: Michael Herling/Aline Gwose.



#### PUBLIC PROGRAMS

FRIDAY / 11.04.11 / 7:30

L@TE: SOUND ART P. 4

THURSDAY / 11.10.11 / NOON

#### GALLERY TALK

MONA CARON AND LUCINDA BARNES: "KURT SCHWITTERS'S *MERZBAU* INSIDE AND OUT" P. 10

FRIDAY / 11.18.11 / 6:00

#### LECTURE

MEGAN LUKE: "THE WANDERING *MERZBAU*: COLLAGE, PHOTOGRAPHY, AND EXILE" P. 10  
Followed by a conversation with Nicholas de Monchaux

FRIDAY / 12.02.11 / 7:30

L@TE: OTHERWORLD (MACHINE) P. 4

SELECTED THURSDAYS & SUNDAYS

GUIDED TOURS P. 10

## KURT SCHWITTERS: COLOR AND COLLAGE

THROUGH NOVEMBER 27

CONTINUING EXHIBITION

The first major museum presentation of Schwitters's work to appear in the United States in more than twenty-five years, **Kurt Schwitters: Color and Collage** examines one of the most daring and innovative figures of the international avant-garde. Including assemblages, collages, sculpture, and a reconstruction of his room-size sculptural installation *Merzbau*, the exhibition places particular emphasis on the significance of color and light in the artist's work and explores the relationship between his collage and painting.

**Kurt Schwitters: Color and Collage**, organized by the Menil Collection, Houston, is curated by guest curator Isabel Schulz, executive director of the Kurt and Ernst Schwitters Foundation and curator of the Kurt Schwitters Archive at the Sprengel Museum Hannover, with Josef Helfenstein, director of the Menil Collection. This exhibition is generously supported by gifts from Laura and John Arnold; Houston Endowment Inc.; The Brown Foundation, Inc.; Catherine Morgan; Mrs. Nancy Brown Negley; Karen and Harry Pinson; Louisa Stude Sarofim; Leslie and Shannon Sasser; the Taub Foundation in memory of Ben Taub, Henry J.N. Taub, and Carol J. Taub; Lionstone Group; Allison Sarofim; Marion Barthelme and Jeff Fort; Sissy and Denny Kempner; Northern Trust; Ann and Mathew Wolf; Nina and Michael Zilkha; the City of Houston; and by proceeds from the inaugural evening of MEN OF MENIL. Exhibition underwriter Continental Airlines is the Preferred Airline of the Menil Collection. The Berkeley presentation is made possible in part by the Simon Karlinsky Fund and by the continued support of the BAM/PFA trustees.



# HIMALAYAN PILGRIMAGE: JOURNEY TO THE LAND OF SNOWS

THROUGH 2013

CONTINUING EXHIBITION

Reaching across several centuries and over the highest mountains in the world, Buddhism spread from India through the narrow corridors of Central Asia into Tibet, where it has remained the primary ethical and moral compass of the Tibetan people. Explore this journey in **Himalayan Pilgrimage: Journey to the Land of Snows** through exceptionally beautiful sculpture and painting dating from the ninth to the eighteenth centuries. The central image, a five-foot-tall seated Buddha, provides the axis and symbolic core of the exhibition. From this, the exhibition goes on to explore the cosmic realms of Vajrayana, the Diamond Vehicle of Tibetan Tantric Buddhism.



Unidentified artist, Tibet: *Shakyamuni Buddha*, 14th century; gilt bronze; 56 in. high; on long-term loan from a private collection.



Silke Otto-Knapp: *Stage*, 2009; watercolor and gouache on canvas; 55 Q 67 in.; courtesy of The Rachofsky Collection, Dallas.

## SILKE OTTO-KNAPP: A LIGHT IN THE MOON MATRIX 239

THROUGH JANUARY 15, 2012

CONTINUING EXHIBITION

The paintings of Silke Otto-Knapp require movement. With layered washes of similarly hued watercolors, the canvases of this London-based German artist seem at first monochromatic, but slight changes in light or a viewer's position reveal clusters of dancers, a single body pressed up against the edges of the picture plane, or a moonlit landscape. Moving in front of the paintings, we see their potential motion—iconic performances by George Balanchine, Yvonne Rainer, Bronislava Nijinska lie latent within, or a landscape appears: a painted backdrop, awaiting stage directions. Reinterpreting the modernist logic of both Ad Reinhardt and Merce Cunningham, Otto-Knapp draws from the vocabulary of abstraction to renew our engagement in the *act* of seeing.

The MATRIX Program at the UC Berkeley Art Museum and Pacific Film Archive is made possible by a generous endowment gift from Phyllis C. Wattis; The Andy Warhol Foundation for the Visual Arts; and the continued support of the BAM/PFA Trustees.

## IN PERSON / GALLERIES

SELECTED THURSDAYS & SUNDAYS

### GUIDED TOURS OF KURT SCHWITTERS: COLOR AND COLLAGE

SEE CALENDAR FOR SCHEDULE

Tour guides are UC Berkeley art history graduate students Sherry Ehya, Laura Richard, and Justin Underhill.

THURSDAY / 11.10.11 / NOON

#### GALLERY TALK

#### MONA CARON AND LUCINDA BARNES: “KURT SCHWITTERS’S *MERZBAU* INSIDE AND OUT”

BAM/PFA Chief Curator and Director of Programs and Collections Lucinda Barnes discusses Kurt Schwitters’s *Merzbau* in the context of his artistic practice; then artist Mona Caron, whose father, Peter Bissegger, created the *Merzbau* reconstruction, offers insights into Schwitters’s artistic process and personality.

SATURDAY / 11.12.11 / 1:30

#### SIGN LANGUAGE-INTERPRETED TOUR

Expert sign-language interpreter Patricia Lessard joins Laura Richard, Ph.D. candidate in art history, for an informative exploration of **Kurt Schwitters: Color and Collage**.



01

02



01. Peter Bissegger: Reconstruction of Kurt Schwitters’s *Merzbau*, 1981–83 (original ca. 1930–37, destroyed 1943); 154 3/4 Q 228 3/8 Q 181 in.; Sprengel Museum Hannover. Photo: Michael Herling/Aline Gwose, Sprengel Museum Hannover. © Peter Bissegger.

02. Richard Misrach: *Untitled* (OF 116-91: 24 Star View Drive), 1991; archival pigment print; 62 Q 77 in.; gift of the artist. © Richard Misrach 1991.

All gallery programs included with museum admission, unless otherwise noted.

SUNDAY / 11.13.11 / 3:00

#### TELL YOUR STORIES: OPEN MIC IN THE GALLERIES

Midway through our conversation series for the exhibition **1991: The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach**, we turn the microphone over to you. Share your memories amidst Misrach’s compelling photographs, taken twenty years ago during the week following the firestorm and unveiled for the first time in this exhibition. The galleries will be open with no admission charge beginning at 2 p.m.

Admission free!

Thank you to our media sponsor, *Berkeleyside*, Berkeley’s independently owned local news site, for their support of this event.

FRIDAY / 11.18.11 / 6:00

#### LECTURE

#### MEGAN LUKE: “THE WANDERING *MERZBAU*: COLLAGE, PHOTOGRAPHY, AND EXILE”

Followed by a conversation with Nicholas de Monchaux

In this lecture, art historian Megan Luke, an authority on Schwitters’s *Merzbau*, explores the artist’s changing understanding of the relationship between this seminal architectural installation and his collages. The *Merzbau* prompted Schwitters to focus on sculpture and to elaborate his ideas about spatial composition. Followed by a conversation with architect Nicholas de Monchaux.

SUNDAY / 12.04.11 / 3:00

#### PAUL GROTH AND JOHN KING IN CONVERSATION

Continuing our series of public conversations inspired by the exhibition **1991: The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach**, UC Berkeley professor of geography and architecture Paul Groth and *San Francisco Chronicle* urban design writer John King take up a range of ideas about the possibilities and limits of urban architecture, including the ultimate urban dilemma—natural disaster in a metropolitan environment.

#### GET MORE

Find out more about these public programs on our website, [bampfa.berkeley.edu/education](http://bampfa.berkeley.edu/education).

# IN PERSON / PFA THEATER



01

## BEHIND THE SCENES: PHIL TIPPETT, SPECIAL EFFECTS MASTER

THURSDAY / 11.17.11

Illustrated talk by Academy Award-winning master of special effects **Phil Tippett**, followed by a screening of *Starship Troopers*. P. 23

FRIDAY / 11.18.11

**Phil Tippett** introduces *The Seventh Voyage of Sinbad*. P. 23

## ALTERNATIVE VISIONS

WEDNESDAY / 11.02.11

*The Unstable Object* with filmmaker **Daniel Eisenberg** in person, introduced by UC Berkeley film professor **Jeffrey Skoller**. P. 26

WEDNESDAY / 11.30.11

*Flotsam and Jetsam: The Spray of History, Films by Lewis Klahr* with collage filmmaker **Lewis Klahr** in person. P. 27



02

01. *The Seventh Voyage of Sinbad*, 11.18.11

02. *The Unstable Object*, 11.02.11

03. *The Man with a Movie Camera*, 11.08.11

04. *Perpetuum Mobile*, 12.02.11

05. *The Shutka Book of Records*, 11.10.11

## KINO-EYE: THE REVOLUTIONARY CINEMA OF DZIGA VERTOV

TUESDAY / 11.01.11

*Kino-Pravda* Nos. 18, 20–22 with live piano accompaniment by **Judith Rosenberg**. P. 16

SUNDAY / 11.06.11

Lecture by Vertov expert **Yuri Tsivian**, University of Chicago professor of humanities, followed by a screening of *Kino Eye* and *Kino-Pravda* No. 23. Live piano accompaniment by **Judith Rosenberg**. P. 16

TUESDAY / 11.08.11

*Man with a Movie Camera* with live piano accompaniment by **Judith Rosenberg**. P. 17

TUESDAY / 11.15.11

*Stride, Soviet!* and *In Spring* with live piano accompaniment by **Judith Rosenberg**. P. 17

THURSDAY / 12.01.11

Esfir Shub's *The Fall of the Romanov Dynasty* with live piano accompaniment by **Judith Rosenberg**. P. 18



03

## ROMANI CULTURE

THURSDAY / 11.10.11

Filmmaker and University of Pennsylvania doctoral candidate **Sandra Ristovska** introduces Aleksandar Manic's *The Shutka Book of Records*. P. 15



04

## AFTERIMAGE: THE FILMS OF NICOLÁS PEREDA

FRIDAY / 12.02.11–SUNDAY / 12.04.11

Filmmaker **Nicolás Pereda** joins us in person for the screening of six of his films over the course of three days. P. 24–25

FRIDAY / 12.02.11

Critic **Robert Koehler** introduces Nicolás Pereda's *Together*, with **Nicolás Pereda** in person. P. 24

SUNDAY / 12.04.11

As part of our ongoing series **Afterimage: Filmmakers and Critics in Conversation**, critic **Robert Koehler** joins filmmaker **Nicolás Pereda** in conversation following the screening of *Where Are Their Stories?* P. 25



05



# JEANNE MOREAU: ENDURING ALLURE

"I write my own rules day by day," Jeanne Moreau once said, and few actresses of her generation can claim to have rewritten the rules of film stardom with as much conviction. After her provocative performance in Louis Malle's *The Lovers* (1958), Moreau (b. 1928) was touted as the next Brigitte Bardot, but she was always something more than an object of desire. Whether cool and cunning or frank and free-spirited, each of her characters projects a worldly intelligence; behind her heavily shadowed eyes are depths of private knowledge. As she has said, "Beyond the beauty, the sex, the titillation, the surface, there is a human being. And that has to emerge."

An accomplished stage performer who had appeared in a few B movies, Moreau was nearly thirty when Malle persuaded her to star in his first feature, *Elevator to the Gallows* (1958). "It was," she later said, "the decisive moment for the rest of my life." By the time she played the captivating Catherine in François Truffaut's *Jules and Jim* (1961), she was at the crest of the New Wave. Moreau's talent drew the attention of many major directors: Michelangelo Antonioni, Luis Buñuel, Jacques Demy, Orson Welles. All of these artists are indebted to a woman whom Welles, with his usual combination of hyperbole and insight, called "the greatest actress in the world."

Juliet Clark

Series curated by Susan Oxtoby. We wish to thank the following individuals and institutions for their assistance with this retrospective: Institut Français, Paris; Delphine Selles, French Cultural Service, New York; Denis Bisson, French Cultural Service, San Francisco; Rosaria Folcarelli, Cinecittà Luce S.p.A.; Patrizia Gambarotto, Istituto Italiano di Cultura, San Francisco; Brian Belovarac, Janus Films; Eric Di Bernardo, Rialto Pictures; Jacob Perlin, The Film Desk; and Kent Youngblood, MGM.

GET MORE

Find expanded film notes and selected trailers on our website, [bampfa.berkeley.edu](http://bampfa.berkeley.edu).



01/02

THURSDAY / 11.03.11

## BAY OF ANGELS

JACQUES DEMY (FRANCE, 1962) IMPORTED 35MM PRINT!

7:00

(*La baie des anges*). Compulsive gambler Jeanne Moreau aims her manic schemes and Bette Davis eyes at a naive young bank clerk in this nicotine-stained ode to the gamblers and losers of the French Riviera. "I thought this lifestyle only existed in American movies," the youth marvels, but the joy of *Bay of Angels* is that it only exists in this movie, set to the music of Michel Legrand, all elegance and effortless cool. Towering above it all in white boas and heavy makeup is Moreau, capable of making even borderline-psychotic addiction look enthralling in "a bravura demonstration of star power on the rampage" (*New York Times*). JASON SANDERS

Written by Demy. Photographed by Jean Rabier. With Jeanne Moreau, Claude Mann, Paul Guers, Henri Nassiet. (85 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

FRIDAY / 11.04.11

## ELEVATOR TO THE GALLOWES

LOUIS MALLE (FRANCE, 1958)

7:00

(*Ascenseur pour l'échafaud*). Louis Malle's feature debut stars Maurice Ronet and Jeanne Moreau as an ex-paratrooper and his lover who plot to murder her industrialist husband. Adroitly bringing in the wider issues of the Indochina war, industry, and runaway machinery, Malle creates a milieu for his frantic, frustrated lovers (who never once share screen space), while an improvised score by Miles Davis becomes an abstraction of their punctuated existence. Moreau had been known more as a stage actress to this point; her performance here, a startling mix of girlish charm, steel, and dangerous sensuality, vaulted her to cinematic stardom.

Written by Malle, Roger Nimier, based on the novel by Noël Calef. Photographed by Henri Decaë. With Jeanne Moreau, Maurice Ronet, Yori Bertin, Georges Poujouly. (88 mins, In French and German with English subtitles, B&W, 35mm, From Rialto Pictures)

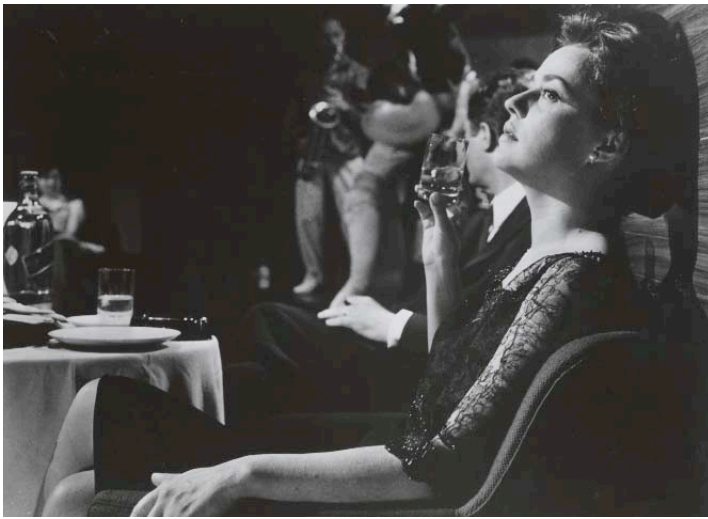
## THE LOVERS

LOUIS MALLE (FRANCE, 1958) PFA COLLECTION PRINT!

8:50

[Moreau], to put it into a nutshell, is superb. . . . [She] seems to be living, rather than playing, a role. NEW YORK TIMES

(*Les amants*). *The Lovers* was the first truly successful film of the Nouvelle Vague. The beautifully nuanced story involves Jeanne (Jeanne Moreau), an aimless provincial wife, hitched to an insensitive publisher who spends



03

his time putting his paper, not her, to bed. When Jeanne encounters the freethinking Bernard, however, she seizes a new future of desire and freedom. Malle called *The Lovers* “a very moral picture. It shows a woman finding love in a desert of loneliness. It is a wonderful thing when it happens.” The film’s frank love scenes earned heat from censors worldwide, and turned Moreau into an international sex symbol.

Written by Malle, based on the novel *Point de lendemain* by Dominique-Vivant. Photographed by Henri Decaë. With Jeanne Moreau, Alain Cuny, Jose-Luis de Villalonga, Jean-Marc Bory. (88 mins, In French with English subtitles, B&W, 35mm, PFA Collection, permission Janus Films/Criterion Collection)

SATURDAY / 11.12.11

## JULES AND JIM

FRANÇOIS TRUFFAUT (FRANCE, 1961)

*An essential piece of cinema history.* SLANT

(*Jules et Jim*). Boasting cinema’s best-known ménage à trois, Jules and Jim has lost none of its ability to surprise and delight. Two young friends meet a capricious young woman (Jeanne Moreau) in Paris, launching a love affair that spans twenty years. Outshining both Jules and Jim, of course, is Moreau as Catherine, the men’s muse and object of desire. “This is Moreau’s first great performance, all the greater because of the art with which she presents Catherine’s discontent,” noted Roger Ebert. “There is joy in the filmmaking that still feels fresh today and felt audacious at the time.”

Written by Truffaut, Jean Gruault, from the novel by Henri-Pierre Roché. Photographed by Raoul Coutard. With Jeanne Moreau, Oskar Werner, Henri Serre, Vanna Urbino. (104 mins, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

SUNDAY / 11.13.11

## TOUCHEZ PAS AU GRISBI

JACQUES BECKER (FRANCE/ITALY, 1953)

(a.k.a. *Grisbi* / *Honour Among Thieves*). Jacques Becker’s hard-boiled film noir is considered the finest French crime movie ever made, according to a recent critics’ poll conducted by *Positif*. Jean Gabin is the Montmartre gangster Max le Menteur; with his partner Riton (René Dary) he has copped a treasure (or *grisbi*)—fifty million francs worth of gold bars. Riton tells his lover (Jeanne Moreau), she tells hers, and the web of betrayal spins out. “Becker set the tone of French *policiers* for a generation to come. [Melville, Dassin’s *Rififi*, even Godard’s *Breathless*] all draw on [Grisbi’s] mood of ironic, existential fatalism” (Philip Kemp, *Film Comment*).



04

Written by Becker, Maurice Griffe, Albert Simonin, based on the novel by Simonin. Photographed by Pierre Montazel. With Jean Gabin, Jeanne Moreau, René Dary, Gaby Basset. (93 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

SATURDAY / 11.26.11

## LA NOTTE

MICHELANGELO ANTONIONI (ITALY/FRANCE, 1961) IMPORTED 35MM PRINT!

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

Written by Antonioni, Ennio Flajano, Antonio Guerra. Photographed by Gianni Di Venanzo. With Marcello Mastroianni, Jeanne Moreau, Monica Vitti, Bernhard Wicki. (117 mins, In Italian with English subtitles, B&W, 35mm, From Cinecittà Luce S.p.A., permission Pretty Pictures)

SUNDAY / 11.27.11

## DIARY OF A CHAMBERMAID

LUIS BUÑUEL (FRANCE/ITALY, 1964)

(*Le journal d’une femme de chambre*). A beautiful chambermaid (Jeanne Moreau) finds herself the newest fetish for a family of perfectly ordinary pervers in Luis Buñuel’s wicked adaptation of a famous novel, here set in an upper-class France where fascism was on the rise. Busy dusting and cleaning, the lovely Célestine can’t help but notice her new employer’s quirks: one shoots butterflies, another stalks little girls (and Jews and foreigners), while Old Père merely caresses the soles (or souls) of shoes. Célestine cunningly and ambiguously plays each passion against the other—very much like the French themselves, and with similar results.

Written by Buñuel, Jean-Claude Carrière, from the novel by Octave Mirbeau. Photographed by Roger Fellous. With Jeanne Moreau, Michel Piccoli, Georges Géret, Françoise Lugagne. (95 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

01. *Bay of Angels*, 11.27.11

02. *Jules and Jim*, 11.12.11

03. *La notte*, 11.26.11

04. *Elevator to the Gallows*, 11.04.11



01



02

WEDNESDAY / 12.07.11

**THE TRIAL**

ORSON WELLES (FRANCE/ITALY/W. GERMANY/YUGOSLAVIA, 1962)

In Franz Kafka's *The Trial*, protagonist Josef K is trapped by language; Orson Welles makes him a prisoner of mise-en-scène, in what Welles called "the finest film I have ever made." Arrested for an undisclosed crime, K (Anthony Perkins) embarks on a search for justice, or at least an explanation, that leads him through a shifting maze of uncanny offices inhabited by bureaucrats, inexplicable women, and condemned people waiting for fate to call their number. Balancing the baroque expressionism of Welles's visual style are a script and performances—including the squirming, petulant Perkins, a world-weary Moreau, and Welles himself—that emphasize the affinity between nightmare and comedy. **JULIET CLARK**

Written by Welles, based on the novel by Franz Kafka. Photographed by Edmond Richard. With Anthony Perkins, Jeanne Moreau, Romy Schneider, Welles. (118 mins, B&W, 35mm, From David Pierce)

THURSDAY / 12.08.11

**THE FIRE WITHIN**

LOUIS MALLE (FRANCE, 1964)

*A small gem, polished to perfection by an unassuming professional.* **TIME OUT**

(*Le feu follet*). "Life moves too slowly in me," muses the protagonist of this early Malle work, but the same certainly cannot be said of this film, its fatalistic theme offset by the fire in Malle's direction. Released from a Versailles sanitarium, past-his-prime playboy Alain returns to Paris to search for ex-friends and lovers, hoping to find someone to give him a reason to live, with only old friend Jeanne (Moreau) willing to help. Part Proustian musing on lost love, part Fitzgeraldian treatise on the malaise of the moneyed, *The Fire Within* paints an acidic portrait of Parisian society. **JASON SANDERS**

Written by Malle, based on a novel by Drieu La Rochelle. Photographed by Ghislain Cloquet. With Maurice Ronet, Jeanne Moreau, Alexandra Stewart, Lena Skerla. (107 mins, In French with English subtitles, B&W, 35mm, From Janus/Criterion Collection)

SATURDAY / 12.10.11

**MADemoisELLE**

TONY RICHARDSON (U.K./FRANCE, 1966)

Jean Genet's unsettling ménages—of sexual repression, power, and criminality; of vulgarity and saintliness—are evident in this drama for which he wrote the

script. In a small French village the powers that be are the mayor, the chief of police, and a schoolmarm and professional virgin called simply Mademoiselle (played by Jeanne Moreau). Enter a burly Italian guest worker and his teenage son, and Mademoiselle's power base is shaken: passion begins to consume her. Moreau takes the occasion to pull out all the stops in a portrayal that echoes Greek tragedy, but perversely carries ritual to a rather more biblical climax.

Written by Jean Genet. Photographed by David Watkin. With Jeanne Moreau, Ettore Manni, Keith Skinner, Umberto Orsini. (103 mins, In French and Italian with English subtitles, B&W, 'Scope, 35mm, From MGM)

**THE BRIDE WORE BLACK**

FRANÇOIS TRUFFAUT (FRANCE, 1968)

(*La mariée était en noir*). In this Truffaut thriller, Jeanne Moreau is the bride whose pleasure is cut down by a nuptial-day assassination. Like a reverse/perverse Snow White, she sets about avenging herself on the five men responsible for her groom's death, entering into their lives to fascinate, terrify, and ultimately dwarf them. "The movie is technically a suspense and horror film—a tribute to Alfred Hitchcock. . . . But Truffaut is such a poetic filmmaker that the film turns around and becomes, not at all Hitchcockian, but a gentle comedy and one of the few plausible and strange love stories in a long time" (Renata Adler, *New York Times*).

Written by Truffaut, Jean-Louis Richard, based on the novel by William Irish [Cornell Woolrich]. With Jeanne Moreau, Claude Rich, Jean-Claude Brialy, Michel Bouquet. (107 mins, In French with English subtitles, Color, 35mm, From The Film Desk)

SUNDAY / 12.11.11

**CHIMES AT MIDNIGHT**

ORSON WELLES (FRANCE/SPAIN/SWITZERLAND, 1966)

(*Campanadas a medianoche*, a.k.a. *Falstaff*). Drawn primarily from *Henry IV*, Orson Welles's comic and stirring interpretation of the life and death of Sir John Falstaff is both acutely personal and faithful to the language and spirit of Shakespeare. Welles plays the canny fool Falstaff as a living emblem of a dying world. His merrie Englande of jostling vulgarity, shared with the fierce and lusty bawd Doll Tearsheet (Moreau), is visually contrasted against the settings of stark majesty from which Henry IV (John Gielgud) uneasily reigns. Prince Hal (Keith Baxter) must choose between these two worlds and their masters in one of Welles's most moving explorations of loyalty and betrayal. **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, 35mm)

01. *The Bride Wore Black*, 12.10.1102. *Mademoiselle*, 12.10.11



SPECIAL SCREENING

# MICHELANGELO ANTONIONI'S *RED DESERT*



01

SATURDAY / 11.05.11

## RED DESERT

8:00

MICHELANGELO ANTONIONI (ITALY/FRANCE, 1964)  
NEW 35MM PRINT!

*(Deserto rosso). Red Desert* was shot in the industrialized North of Italy, where Monica Vitti, as the wife of an electronics engineer, suffers what would be called a nervous breakdown at any other time, in any other place. In 1964, *Red Desert* is post-postwar promise. In his first color film, here is Antonioni, the painter on screen, the abstract expressionist. But the film's very beauty is hewn from an environmental apocalypse that is at once metaphor and reality: factories, pipes, yellow smoke trailing to the sky; figures lost in a poisoned fog, staring into a poisoned bog. *Red Desert* asks the question the earlier films were not ready to ask: "What is Man's nature when there is no more Nature?" JUDY BLOCH

Written by Antonioni, Tonino Guerra. Photographed by Carlo Di Palma. With Monica Vitti, Richard Harris, Carlo Chionetti, Xenia Valderi. (113 mins, In Italian with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

# ROMANI CULTURE



02

THURSDAY / 11.10.11

## THE SHUTKA BOOK OF RECORDS

7:30

ALEKSANDAR MANIC (CZECH REPUBLIC, 2005)

INTRODUCTION Sandra Ristovska

*Sandra Ristovska is a filmmaker and a doctoral student at the Annenberg School for Communication at the University of Pennsylvania.*

Mystics cavort with goofballs in this wily documentary about the Shutka neighborhood of Skopje, Macedonia, the largest Romani ("Gypsy") quarter in Europe. Everyone here is the proud champion of something—residents boast of their fighting geese, music collections, and vampire hunting fetes—but melancholy loiters amidst the dervishes and wheeler-dealers. This deceptively lighthearted film delves into the idiosyncrasies of daily life in a large Romani ghetto and brings to light the persecution of Europe's largest transnational minority. Various called madcap and mocking by critics, this alluring film exposes the isolation skulking behind every wide smile and strut. ELI ROSENBLATT

Photographed by Dominik Miskovský. (78 mins, Color, In Macedonian, Romanian, Serbian, with English subtitles, 35mm, From Cabiria Films)

Presented in conjunction with UC Berkeley's Inaugural Conference in Romani Studies organized by the Institute for Slavic, East European, and Eurasian Studies and the European Union Center for Excellence through an initiative of the Jewish Studies Program. With thanks to Eli Rosenblatt, conference organizer.

01. *Red Desert*, 11.05.11

02. *The Shutka Book of Records*, 11.10.11

### GET MORE

For more information about the Romani Studies conference, go to [berkeleyromanistudies.tumblr.com](http://berkeleyromanistudies.tumblr.com).

Find expanded program notes on our website, [bampfa.berkeley.edu](http://bampfa.berkeley.edu).

# KINO-EYE: THE REVOLUTIONARY CINEMA OF DZIGA VERTOV

Russian filmmaker and film theorist Dziga Vertov (1896–1954), born Denis Abelevich Kaufman, holds a major place in the history of cinema. His films, which were intended as bold aesthetic experiments in documenting contemporary life, have influenced generations of avant-garde and documentary filmmakers and are as revelatory today as when they first premiered. Vertov rejected traditional dramatic styles of filmmaking, embracing new forms of production instead. At the core of his cinema is an impulse to link aesthetic form to revolutionary transformation, which we see in his newsreels and features alike.

This is the largest series of Vertov's films ever mounted by the Pacific Film Archive. The retrospective, which stretches over three months, aligns with a course on Dziga Vertov taught by UC Berkeley professor Anne Nesbet. This second installment features Vertov's masterpiece, *The Man with a Movie Camera*; a film directed by Vertov collaborator Mikhail Kaufman, *In Spring*; and *The Fall of the Romanov Dynasty*, by fellow Soviet avant-garde filmmaker Esfir Shub, a work that has been highly influential for filmmakers working in the found-footage tradition.

We are honored to welcome University of Chicago Professor Yuri Tsivian, author of *Lines of Resistance: Dziga Vertov and the Twenties*, as our guest lecturer on Sunday, November 6. And we wish to thank Judith Rosenberg for her preparation of the musical accompaniment for the silent films throughout the Vertov retrospective.

Susan Oxtoby, Senior Film Curator

This series is modeled on the recent retrospective curated by Professor Yuri Tsivian of the University of Chicago, and Joshua Siegel, associate curator in the Department of Film at the Museum of Modern Art, New York. The majority of 35mm prints presented at the PFA Theater have been generously loaned by the Austrian Film Museum, Vienna. Film notes are by Joshua Siegel, adapted from texts by Yuri Tsivian from the Twenty-Third Pordenone Silent Film Festival catalog. We are indebted to the staff of MoMA and the Austrian Film Museum for their collegial assistance and also wish to acknowledge the generous support of UC Berkeley's Department of Film and Media and the Institute of Slavic, East European, and Eurasian Studies. Archival and restored prints and musical accompaniment for silent film presented with support from the Packard Humanities Institute.

## GET MORE

Find expanded program notes on our website, [bampfa.berkeley.edu](http://bampfa.berkeley.edu).



01/02

TUESDAY / 11.01.11

## KINO-PRAVDA NOS. 18, 20-22

DZIGA VERTOV (U.S.S.R., 1924-25)

7:00

LIVE MUSIC Judith Rosenberg on Piano

*Kino-Pravda No. 18* is a key example of Vertov's delirious attempt to defy constraints of space-time travel, to be everywhere at once, through "impossible," visionary linkages of different geographic locations, moving West to East, from Paris to Moscow, with dramatic tracking shots and cameras positioned underneath descending airplanes, amid racing cars, and on trams. *No. 20* is most remarkable for its stunningly edited railway journey sequence. *No. 21* commemorates the first anniversary of Lenin's death, and is famously illustrated by Vertov and Rodchenko's animated titling and astonishing funeral sequence. *No. 22* was made to demonstrate that "Lenin is Alive in the Heart of the Peasant."

Written by Vertov. Photographed by Mikhail Kaufman et al. (81 mins, 18 fps, Silent with Russian intertitles and live English translation, B&W, 35mm, From the Austrian Film Museum)

PRECEDED BY: **THE HEART OF THE WORLD** (Guy Maddin, Canada, 2000). This furiously edited, breathless parody of silent Russian cinema is a tribute to the very heart of the world: KINO! (6 mins, B&W/Color, 35mm, From Zeitgeist Films)  
Total running time: 87 mins

SUNDAY / 11.06.11

## KINO EYE

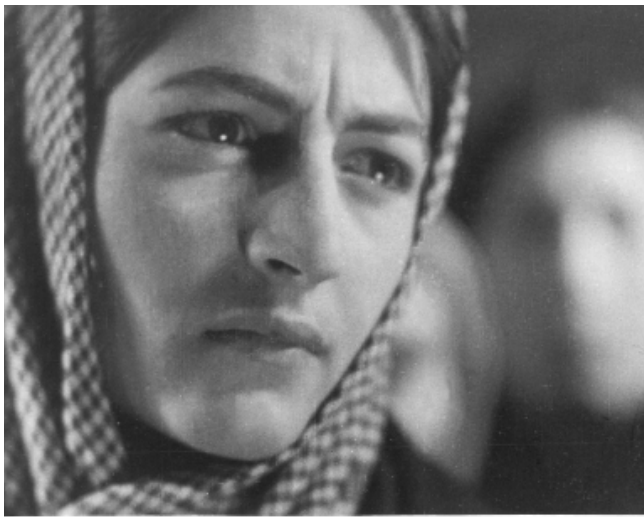
(DZIGA VERTOV (U.S.S.R., 1924)

2:00

LIVE MUSIC Judith Rosenberg on Piano  
LECTURE Yuri Tsivian

*Yuri Tsivian is William Colvin Professor in the Humanities at the University of Chicago and author of Lines of Resistance: Dziga Vertov and the Twenties. He will give a forty-minute lecture on Vertov's silent films, followed by a screening of Kino-Eye and Kino-Pravda No. 23.*

(a.k.a. *Kino-Glaz/Life Off-Guard*). *Kino-Eye*, apart from being a fascinating newsreel of life in the young Soviet state, is also a brilliant demonstration of Vertov's radical film theories: his rejection of narrative structure as "the vodka of the masses," his sense of ordinary life as the stuff of cinematic art. For him, the camera is an extension of the human eye—recording "separate frames of truth, thematically organized so that the whole is also truth." In order to decompose events into their constituent parts, Vertov and his cameraman, his brother Mikhail Kaufman, employed every shooting method then known, from ultra-high speed to microcinematography and multiple exposure.



02



03



04

Written by Vertov. Photographed by Mikhail Kaufman. (78 mins, 20 fps, Silent with Russian intertitles and live English translation, B&W, 35mm, From the Austrian Film Museum)

FOLLOWED BY: **KINO-PRAVDA NO. 23 (RADIO PRAVDA)** (Dziga Vertov, U.S.S.R., 1925). Though only a third of this final issue of *Kino-Pravda* seems to survive, we are nonetheless treated to Aleksandr Bushkin's time-lapse animation and his brilliant sequence in which, as Yuri Tsivian describes, "a cross-section of a photographically correct *izba* (Russian peasant's log hut) is penetrated by schematically charted radio waves." (23 mins, 18 fps, Silent with Russian intertitles and live English translation, B&W, 35mm, From the Austrian Film Museum)

Total running time: 141 mins, including lecture

TUESDAY / 11.08.11

## THE MAN WITH A MOVIE CAMERA

7:00

DZIGA VERTOV (U.S.S.R., 1929) **PFA COLLECTION PRINT!**

(*Chelovek s kinoapparatom*). Witty, sassy, with an infectious joie de vivre, *The Man with a Movie Camera* demonstrates Vertov's "kino-eye" theory endowing the camera with the flexibility of the human eye—and the associative powers of a poet's brain. An ecstatic portrait of a city and its inhabitants (really three cities, Moscow, Kiev, and Odessa, merged), it is a compendium of extravagant camera and editing techniques, forever commenting on itself and our own watching.

Written by Vertov. Photographed by Mikhail Kaufman. (67 mins, Silent, B&W, 35mm, PFA Collection)

TUESDAY / 11.15.11

## STRIDE, SOVIET! (THE MOSCOW SOVIET IN THE PRESENT, PAST, AND FUTURE)

7:00

DZIGA VERTOV (U.S.S.R., 1926)

**LIVE MUSIC** Judith Rosenberg on Piano

(*Shagai, Sovet!*). Vertov was commissioned to make a campaign film on behalf of the sitting Mossovet (Moscow Municipal Soviet); never one to follow orders, he failed to include any images of Mossovet officials at work. Instead we can see Vertov's 1922 manifesto "WE" put into practice: "For his inability to control his movements," Vertov wrote, "WE temporarily exclude man as a subject for film. Our path leads through a poetry of machines, from the bungling citizen to the perfect electric man." Automobiles, engines, factory tools are literally brought to life and operate in perfect synchronicity toward the advancement of the New Russia.

Written by Vertov. Photographed by Ivan Beliakov. (65 mins, 20 fps, Silent with Russian intertitles and live English translation, B&W, 35mm, From the Austrian Film Museum)

FOLLOWED BY: **IN SPRING** (Mikhail Kaufman, U.S.S.R., 1929). (*Vesnoi*). Kaufman's breathtakingly beautiful portrait of man and nature—shot in Ukraine during the springtime floods of 1929—was a metaphor for Russia's rebirth after revolution. The film was made shortly after Kaufman photographed his brother Vertov's *Man with a Movie Camera*, a time when artistic differences and political pressures were widening the rift between the two brothers. Esfir Shub wrote that Kaufman had captured "exceptionally beautiful nature, urban and industrial surroundings, the Kolkhozs and Sovkhozs, snow and rain, frost and wind: Unsurpassed, however, is the way in which he filmed the people."

Photographed by Mikhail Kaufman. (67 mins, 20 fps, Silent with Dutch and Danish intertitles and live English translation, B&W, 35mm, Preserved by the Eye Film Institute Netherlands)

Total running time: 132 mins

SUNDAY / 11.20.11

## THREE SONGS OF LENIN

2:00

DZIGA VERTOV (U.S.S.R., 1935/38)

*One of the greatest and most beautiful films I have ever seen.* H.G. Wells

(*Tri pesni o Lenine*). The film is structured in three parts (not unlike Vertov's 1921 *Kino-Pravda No. 21* (November 1)) and glorifies Lenin's life and legacy through folkloric songs, tales, and mythologies. "In this film," Aleksandr Deriabin writes, "Lenin is Vertov's Future Adam, and the spiral montage is his genome, discovered by Vertov before it was by geneticists. Vertov tried to do what the 'Internationale' promised in words, and what Bolsheviks failed to do in practice: build the New World on the debris of the Old. . . . Those in power made sure Vertov would never get another chance to make a messianic movie like this."

Written by Vertov. Photographed by Dmitrii Surensky, Mark Magidson, Bentsion Monastyrsky. (67 mins, In Russian with English electronic titling, B&W, 35mm, From the Austrian Film Museum)

FOLLOWED BY: **LULLABY** (Dziga Vertov, U.S.S.R, 1937). (*Kolybel'naja*). In 1937, Vertov was commissioned to make a feature-length documentary on the State's protection of mothers and children, and on the vast network of maternity homes, nurseries, and kindergartens that had been promised in Stalin's constitution of 1936. Inspired by the recurrent image of a maternal Lillian Gish in D.W. Griffith's *Intolerance* (1916), Vertov made *Lullaby*, with its approximately six hundred shots of women of all ages, nationalities, and classes—Spanish, Ukrainian, Russian, Uzbek, and so on—all symbolizing Woman and Motherhood. And the man these women are shown to love and worship? None other than Joseph Stalin, their father, leader, and protector.

Written by Vertov. Photographed by Mikhail Kaufman (58 mins, In Russian with electronic titling, B&W, 35mm, From the Austrian Film Museum)

Total running time: 125 mins

01. *The Man with a Movie Camera*, 11.08.11

02. *Three Songs of Lenin*, 11.20.11

03. *Kino-Eye*, 11.06.11

04. *In Spring*, 11.15.11. Collection EYE Film Institut Nederlands.

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05. Dziga Vertov, c. 1935

Photos 01, 02, 03, 05: The Vertov Collection, Austrian Film Museum, Vienna.







05

TUESDAY / 11.29.11

**THREE HEROINES**

DZIGA VERTOV (U.S.S.R., 1938)

**7:00**

(*Tri Geroini*). Vertov the filmmaker had two passions: women and planes. These two passions came together in *Three Heroines* (1938), which follows the legendary female pilots Raskova, Osipenko, and Grisodubova in their failed but magnificent attempt to make the first nonstop trans-Siberian flight. Using documentary reenactments, Vertov depicts the flight, the crash, the rescue, and the women's heroic return to Moscow, where crowds shower them with flowers, and leaders with speeches. The film's unspoken irony: a good crash and a successful rescue make a better story than a mission accomplished.

Written by Vertov. Photographed by S. Semenov. (54 mins, In Russian with English electronic titling, B&W, 35mm, From the Austrian Film Museum)

FOLLOWED BY: **FOR YOU, FRONT!** (Dziga Vertov, Elizaveta Svilova, U.S.S.R., 1943). (a.k.a. *For the Front!* / *Tebe, Front!*). From the start, Vertov made himself known as an irreconcilable enemy of "acted films," which he regarded as a violation of truth. At the peak of World War II, however, such lofty artistic principles proved impractical. Vertov's poetic and patriotic *For You, Front!* is a fiction film with a script and two actors. In a letter to her fiancé, a soldier on the front, Saule asks if there is anything he needs from "our beloved Kazakhstan." Yes there is, he replies: lead, which can be used to make bullets to kill the enemies of "our beloved country."

Written by Vertov. Photographed by B. Pumpysky. (45 mins, In Russian with English electronic titling, B&W, 35mm, From the Austrian Film Museum)

Total running time: 99 mins

THURSDAY / 12.01.11

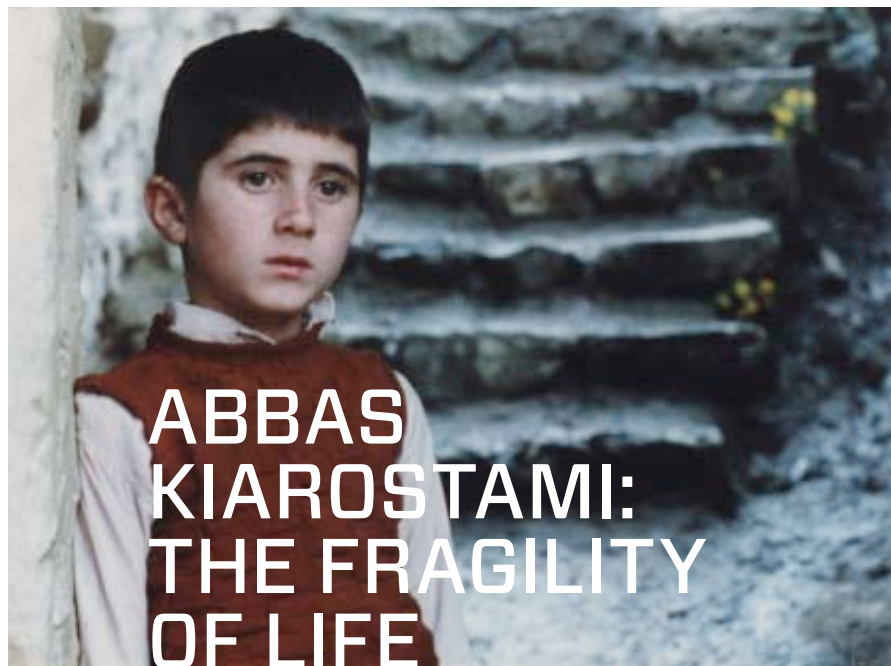
**THE FALL OF THE ROMANOV DYNASTY**

ESFIR SHUB (U.S.S.R., 1927)

**7:00****LIVE MUSIC** Judith Rosenberg on Piano

A devastating chronicle of Tsarist Russia from the eve of World War I until its brutal demise in the revolutions of 1917, *The Fall of the Romanov Dynasty* comprises hundreds of films that Esfir Shub unearthed and rescued from damp cellars and other neglected corners of the Soviet Union, including newsreels and home movies taken by the Tsar's own cameramen. Using the film splice as a cudgel, Shub contrasts the Imperial Family in opulent ballrooms, regal processions, and garden tea parties with the backbreaking toil of the masses, a bitter satire that makes the Revolution seem both historically inevitable and triumphant.

(101 mins, Silent with Russian intertitles and live English translation, B&W, 35mm, From the Austrian Film Museum)



Acknowledged as one of the greatest filmmakers in contemporary cinema, the Iranian director Abbas Kiarostami first entered the international film scene with his "earthquake trilogy," set in the small Iranian town of Koker. The films' self-reflective blend of documentary and fiction, their use of nonactors, and the sheer poetry and beauty that emerged from their deceptively simple aesthetic changed not only Kiarostami's career, but arguably altered the entire shape of world cinema.

The first title, *Where Is the Friend's Home?*, revolves around a young child's search for a friend. After filming was completed, a devastating earthquake hit the region; Kiarostami returned to Koker to seek out his child actors, and to film *And Life Goes On...* and *Through the Olive Trees*, films "in which filmmaking itself becomes part of the humanistic inquiry" (*New York Times*).

While critics and programmers have titled these three works the "Koker Trilogy," Kiarostami himself believes that it is the latter two, combined with his later film *Taste of Cherry*, that comprise a trilogy, one investigating the beauty, and fragility, of life.

Jason Sanders, Film Notes Writer

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Series programmed by Susan Oxtoby. PFA wishes to thank the following individuals and institutions for their assistance: Nasrine Médard de Chardon, Dreamlab, Paris; Scott Foundas, Film Society of Lincoln Center; and Tom Vick, Freer and Sackler Galleries, Smithsonian Institution.

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01/02



03

SATURDAY / 11.05.11

**WHERE IS THE FRIEND'S HOME?**

ABBAS KIAROSTAMI (IRAN, 1987) NEW 35MM PRINT!

6:00

REPEATED ON SUNDAY / 11.06.11

(*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 with identical-seeming houses. 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. (87 mins, In Farsi with English subtitles, Color, 35mm, From Dreamlab)

SUNDAY / 11.06.11

**WHERE IS THE FRIEND'S HOME?**

ABBAS KIAROSTAMI (IRAN, 1987) NEW 35MM PRINT!

5:00

PLEASE SEE SATURDAY / 11.05.11

SATURDAY / 11.12.11

**AND LIFE GOES ON . . .**

ABBAS KIAROSTAMI (IRAN, 1992) NEW 35MM PRINT!

6:00

REPEATED ON SUNDAY / 11.13.11

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. (91 mins, In Farsi with English subtitles, Color, 35mm, From Dreamlab)

SUNDAY / 11.13.11

**AND LIFE GOES ON . . .**

ABBAS KIAROSTAMI (IRAN, 1992) NEW 35MM PRINT!

3:00

PLEASE SEE SATURDAY / 11.12.11

SATURDAY / 11.19.11

**THROUGH THE OLIVE TREES**

ABBAS KIAROSTAMI (IRAN, 1994)

6:00

*Through the Olive Trees* combines a panoramic visual beauty with an acute sense of human tininess in the face of eruptive natural forces. NEW YORK TIMES

(*Zir-e darakhtan-e zeyton*). *Through the Olive Trees* is the third film set in Koker and Poshteh, which unravels the fictions of the other two and necessarily sets up some of its own. This one is about a film crew from Tehran shooting in an earthquake-ravaged village using the local inhabitants as actors. But life goes on, bringing the show to a stop. Hossein, the actor chosen to portray a young bridegroom, is smitten with his on-screen bride; he has asked her to be his wife but she ignores him. Much of the film's humor and wry pathos is at Hossein's expense . . . or is it? JUDY BLOCH

Written by Kiarostami. Photographed by Hossein Djafarian, Farhad Saba. With Hossein Rezai, Tahereh Ladanian, Mohamad Ali Keshavarz, Zarifeh Shiva. (108 mins, In Farsi with English subtitles, Color, 35mm, From Miramax/Swank Motion Pictures)

SUNDAY / 11.20.11

**TASTE OF CHERRY**

ABBAS KIAROSTAMI (IRAN, 1997)

4:30

(*Ta'am-e gilas*). A man with a hangdog face circles the scrubby outskirts of Tehran, looking for someone to do a job. We're left in extended suspense as to the nature of his proposition; when at last we learn what the driver, Mr. Badii, wants—to die—his motivation is never explained, his anguish never explored. Instead the film gives us afternoon light and lengthening shadows, the calling of crows, and a series of conversations between Mr. Badii and his passengers. *Taste of Cherry* is both formally studied and freighted with emotion in its contemplation of the gaps and connections between driver and passenger, viewer and viewed. JULIET CLARK

Written by Kiarostami. Photographed by Homayon Payvar. With Homayoun Ershadi, Abdolhossein Bagheri, Afshin Khorshidbaktair, Safar Ali Moradi. (99 mins, In Farsi with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

01. *Where Is the Friend's Home?*, 11.05.11, 11.06.11  
02. *Through the Olive Trees*, 11.19.11  
03. *Taste of Cherry*, 11.20.11

# SOUTHERN (DIS)COMFORT: THE AMERICAN SOUTH IN CINEMA

The South has never shaken its past. It sits like mist on the land, seeping into the drawl of the everyday. Secession, the cotton gin, a God-fearin' people, slavery, pecans and poke salad, moonshine, hounds and possums, a big Rebel yell—there's enough cultural ammo here to fight the Civil War all over again. Those munitions will never run dry as long as Southern artists (and a few carpetbaggers) plow the fertile fields of Dixie mythology, milling it into a genre all its own, the Southern Gothic. This genre wallows in the grotesque, prefers the randy to the restrained, knows Jim Crow isn't the national bird, considers blood for an old debt paid, plunders the plantation, and imagines it all residing inside a delirious melodrama like one big corn mash-up. Primed by the literary likes of William Faulkner, Tennessee Williams, Flannery O'Connor, Erskine Caldwell, and Horton Foote, then agilely adapted by directors Fritz Lang, Sidney Lumet, Otto Preminger, Elia Kazan, John Huston, and others, these ten films beckon back to a Civil War drama of seduction and surrender (*The Beguiled*), then charge forward to a gritty tale of race agitation in the sixties (*The Intruder*), covering every bayou and bygone way in between. **Southern (Dis)comfort** is a lingering gaze at regional renditions of our Deep South side.

Series curated by Peter Conheim and Steve Seid.

Special thanks to Todd Weiner and Steven Hill, UCLA Film and Television Archive; May Haduong, The Academy Film Archive; Anne Morra and Mary Keene, MoMA Film Preservation Center; Mark Johnson and David Pendleton, Harvard Film Archive; Fleur Buckley, British Film Institute; Mike Keegan and Elliot Lavine, Roxie Theater; Brian Block; Joe Dante; Jon Davison; Brian Belovarac; Kyle Westphal; and Guy Maddin.

## GET MORE

We are excited to announce that the Roxie Theater in San Francisco is joining in **Southern (Dis)Comfort**, adding five double-bills of their own. Go to [roxie.com](http://roxie.com) for the schedule.

Find expanded program notes and selected trailers on our website, [bampfa.berkeley.edu](http://bampfa.berkeley.edu).



01/02

FRIDAY / 11.11.11

## HOUSE BY THE RIVER

FRITZ LANG (U.S., 1950) **ARCHIVAL PRINT!**

7:00

*The film is seldom screened, and any chance to see it should not be missed.*  
DAVID CAIRNS, SENSES OF CINEMA

The Southern Gothic fiction tradition fittingly informs this tale of a writer, played to smarmy perfection by Louis Hayward, whose move on the hired help ends in her unfortunate demise, and a grisly cover-up attempt. Within the confines of a cavernous Republic Pictures soundstage, Lang, like Orson Welles before him with *Macbeth*, takes full advantage of its artificiality in creating a claustrophobic setting in which the act—an accidental murder, in this case—informs the art, and vice versa. Gorgeous cinematography by Edward Cronjager in a deep-black mode cements the film as key in the film noir canon. **PETER CONHEIM**

Written by Mel Dinelli, based on a novel by A. P. Herbert. Photographed by Edward Cronjager. With Louis Hayward, Lee Bowman, Jane Wyatt. (88 mins, B&W, 35mm, From British Film Institute)

## THE FUGITIVE KIND

SIDNEY LUMET (U.S., 1960)

8:50

*An exceptional unsung collaboration for all involved* **SLANT**

Shot by Boris Kaufman with the compositional claustrophobia of the best noirs, Sidney Lumet's overgrown adaptation places four consummate actors in a backwoods bastion of stifling meanness. "Snakeskin" Xavier (Marlon Brando), a guitar player fleeing his tawdry life in New Orleans, arrives in a beaten-down Mississippi hamlet and arouses a long-repressed sense of desire in several of the town's women: bewildered amateur artist Vee (Maureen Stapleton), wilted Southern belle Carol (Joanne Woodward), and Lady (Anna Magnani), a worn-out shopkeep whose husband lies festering in his deathbed. Inflaming dormant desires in the woman around him, Snakeskin's sultry comportment is enough to set the town on fire. **STEVE SEID**

Written by Tennessee Williams, Meade Roberts, based on the plays *Orpheus Descending* and *Battle of Angels* by Williams. Photographed by Boris Kaufman. With Marlon Brando, Anna Magnani, Joanne Woodward, Maureen Stapleton. (119 mins, B&W, 35mm, From MGM)





03



04



05

FRIDAY / 11.18.11

## THE STORY OF TEMPLE DRAKE

9:10

STEPHEN ROBERTS (U.S., 1933) PRESERVATION PRINT!

Miriam Hopkins plays tempestuous tease Temple Drake, daughter of a small-town judge. After a car accident lands her in the middle of a seedy backwoods speakeasy, Temple regrets her wild ways when confronted by a den of lascivious louts who would have their way with her. Temple's knight in rusted armor arrives in the form of Trigger (Jack La Rue), a ruthless thug with a romantic streak. A decidedly uneasy melodrama with an aftertaste of noir, *The Story of Temple Drake* accumulates much of its intrigue from the moody cinematography of Karl Struss who balances Depression-era realism with expressionist sleaziness. **STEVE SEID**

Written by Oliver H. P. Garrett, from William Faulkner's novel *Sanctuary*. Photographed by Karl Struss. With Miriam Hopkins, Jack La Rue, William Gargan. (71 mins, B&W, 35mm, From MoMA, permission Criterion Pictures, Preserved by the Museum of Modern Art with support from the Celeste Bartos Film Preservation Fund and Turner Classic Movies.)

SATURDAY / 11.19.11

## SUDDENLY, LAST SUMMER

8:15

JOSEPH L. MANKIEWICZ (U.S., 1960)

Surrounded by her lush, overgrown garden, Mrs. Venable, played with lovable lunacy by Katherine Hepburn, imparts the film's central lesson: that life is lorded over by a cruel god. Elizabeth Taylor plays Catherine, a possible witness to the death of Venable's son, which involves some terrifying secret the family is trying to conceal. From Venable's wish to lobotomize Catherine in order to silence her, to Catherine's own family accepting a tidy sum for their acquiescence, *Suddenly, Last Summer*'s dose of amorality is no sugary julep—it's a whiskey sour, based on Tennessee Williams's *Garden District* plays. **STEVE SEID**

Written by Tennessee Williams and Gore Vidal, based on the play by Williams. Photographed by Jack Hildyard. With Elizabeth Taylor, Montgomery Clift, Katherine Hepburn, Albert Dekker. (112 mins, B&W, 35mm, From Sony Pictures)

SATURDAY / 11.26.11

## THE BEGUILLED

6:00

DONALD SIEGEL (U.S., 1971)

The inspiration for our series came from this indescribable gem from the director and star of *Dirty Harry*, coadapted by blacklisted screenwriter Albert Maltz. Clint Eastwood plays a wounded Union soldier nursed back to health at a remote all-girls school in Louisiana, setting in motion a chain of events both quite within, and yet quite out of, his grasp. Geraldine Page and doomed-in-real-life Elizabeth Hartman turn in terrific supporting performances. Part plantation melodrama, part gothic horror, and part salacious romp, *The Beguiled* plays like a Technicolor nocturnal emission, somehow green-lighted by a Universal Studios expecting to market a squinty-eyed Eastwood Western. **PETER CONHEIM**

Written by John B. Sherry [Albert Maltz] and Grimes Grice [Irene Kamp], based on the novel by Thomas Cullinan. Photographed by Bruce Surtees. With Clint Eastwood, Geraldine Page, Elizabeth Hartman, Jo Ann Harris. (109 mins, Color, 35mm, From Universal Pictures)

SUNDAY / 11.27.11

## HURRY SUNDOWN

3:00

OTTO PREMINGER (U.S., 1967) ARCHIVAL PRINT!

It's not quite as off-the-wall as his later *Skidoo*, but Preminger's overripe rural Georgia drama comes close, in no small part due to its eyebrow-raising casting. Michael Caine barely keeps cockney in check as a sax-playing draft-dodger married to wealthy landowner Jane Fonda. Faye Dunaway checks in as a grotesque belle battling her husband's honorable intentions, and Burgess Meredith gives a jaw-dropping performance as the bigoted local judge overseeing it all. An overly earnest 1960s-era take on race relations and a gorgeously mounted trash melodrama combine, uneasily, for maximum effect in unrestrained later-Preminger style. **PETER CONHEIM**

Written by Horton Foote and Thomas C. Ryan, based on the novel by K. B. Gilden. Photographed by Loyal Griggs and Milton Krasner. With Jane Fonda, Michael Caine, Burgess Meredith, Diahann Carroll. (146 mins, Color, 35mm, 'Scope, From Academy Film Archive, permission Paramount Pictures)

01. *The Story of Temple Drake*, 11.18.11

02. *The Intruder*, 12.09.11

03. *The Beguiled*, 11.26.11

04. *Suddenly, Last Summer*, 11.19.11

05. *The Fugitive Kind*, 11.11.11



01



02

SATURDAY / 12.03.11

## BABY DOLL

ELIA KAZAN (U.S., 1956) [PRESERVATION PRINT!](#)

*A droll and engrossing carnal comedy. . . . Kazan does some of his finest work here.*  
PAULINE KAEI

A dilapidated antebellum manor is the fitting site for Tennessee Williams's menagerie à trois, deemed "salacious" by the Catholic National Legion of Decency. The featured threesome are Archie Lee Meighan (Karl Malden), a bigoted, cotton gin operator; his wife, Baby Doll (Carroll Baker), a vacuous nineteen-year-old vamp; and Silva Vacarro (Eli Wallach), a Sicilian émigré and Archie's archrival. When the rivalry between gin operators becomes heated, smooth-talking Silva tries to move in on Archie's cotton candy. Shot in Benoit, Mississippi, director Kazan focuses his Northern eyes on the Deep South and clearly sees the rampant xenophobia, the disenfranchised laborers, the "colored only" water fountains. **STEVE SEID**

Written by Tennessee Williams, from his one-act play *27 Wagons Full of Cotton*. Photographed by Boris Kaufman. With Karl Malden, Carroll Baker, Eli Wallach, Mildred Dunnock. (114 mins, B&W, 35mm, From UCLA Film and Television Archive, permission Warner Bros.)

FRIDAY / 12.09.11

## GOD'S LITTLE ACRE

ANTHONY MANN (U.S., 1958) [RESTORED PRINT!](#)

Mann and blacklisted writer Ben Maddow (here fronted by Philip Yordan) apply an extremely broad stroke in their adaptation of Erskine Caldwell's novel of a white-trash family and its patriarch's fruitless quest for gold. Robert Ryan chews the dry scenery in giant mouthfuls as TyTy, a hapless widower barely reining in his two daughters (played to buoyant perfection by Tina Louise and Fay Spain) while simmering in the background is a potential workers' reclamation of the shuttered local mill, led by his hard-headed son-in-law (Aldo Ray). Butchered over the decades by regional censors, we present a fully restored print from the UCLA Film and Television Archive. **PETER CONHEIM**

Written by Philip Yordan [front for Ben Maddow], based on the novel by Erskine Caldwell. Photographed by Ernest Haller. With Robert Ryan, Aldo Ray, Tina Louise, Buddy Hackett. (110 mins, B&W, 35mm, From UCLA Film and Television Archive, permission Hollywood Classics. Preservation funded by the Packard Humanities Institute)

9:00

## THE INTRUDER

ROGER CORMAN (U.S., 1962) [ARCHIVAL PRINT!](#)

Wedge between *Premature Burial* and *Tales of Terror*, Corman's *The Intruder* is a gothic horror story of a different order. This harrowing film offers an unflinching look at race relations just as desegregation is spreading through the South. In his radiant white suit, Adam Cramer (William Shatner) projects the big-hearted nature of a preacher, though he has come to Caxton, Missouri to spread not goodwill but unrest. Shatner's deceptively genial demagogue—who prods the KKK to torch a church in "niggertown" and viciously assault the editor of the local newspaper—doesn't thrive on racist ideology, but on the pleasure to be had from manipulating the mob. **STEVE SEID**

Written by Charles Beaumont, based on his novel. Photographed by Taylor Byars and Haskell Wexler. With William Shatner, Frank Maxwell, Beverly Lunsford, Robert Emhardt. (80 mins, B&W, 35mm, From Academy Film Archive, permission Criterion Pictures)

9:10

01. *God's Little Acre*, 12.09.11

02. *Baby Doll*, 12.03.11

SUNDAY / 12.11.11

## WISE BLOOD

JOHN HUSTON (U.S., 1979) [ARCHIVAL PRINT!](#)

*One of John Huston's most original, most stunning movies.* NEW YORK TIMES

This faithful adaptation of Flannery O'Connor's 1952 novel occupies that faithless milieu where evangelical hucksters peddle "prophets" to those just achin' for salvation. Raised in rural Georgia by his brimstone-belching grandfather (John Huston), Hazel Motes (Brad Dourif) wants to free himself from the scorching heat of his past. He sets out into the streets to preach a gospel of his own invention, the "Church of Truth Without Christ," "a church where the blind don't see and the lame don't walk." John Huston's hellaciously humored *Wise Blood* spreads its own gospel: only a blind man can finally see the face of God. **STEVE SEID**

Written by Benedict Fitzgerald, based on the novel by Flannery O'Connor. Photographed by Gerald Fisher. With Brad Dourif, Ned Beatty, Harry Dean Stanton, Daniel Shor. (108 mins, Color, 35mm, From Harvard Film Archive, permission Janus Films/Criterion Collection)

5:15

# BEHIND THE SCENES: THE ART AND CRAFT OF CINEMA PHIL TIPPETT SPECIAL EFFECTS MASTER



Within the realm of visual film effects, stop-motion animation is one of the most revered, with a lineage as old as cinema itself. Georges Méliès, Willis O'Brien, Ray Harryhausen—these masters of special effects didn't simply make miniatures move, they melded them into a film's action with seamless union. Phil Tippett, founder of Berkeley's renowned Tippett Studios, is a contemporary master of effects animation whose creature development and effects integration have undeniably advanced the craft. Fresh out of the commercial sector, where he worked on campaigns such as the Pillsbury Doughboy and the Jolly Green Giant, Tippett found himself in the middle of the *Star Wars* epic, creating a stop-motion chess scene for the maiden film and the Imperial Walkers for *The Empire Strikes Back*. As head of the Industrial Light and Magic creature shop, he worked on *Return of the Jedi*, designing the much-adored Jabba the Hutt. Soon after, Tippett teamed up with director Paul Verhoeven to engineer the live-action props in *Robocop*, including the ED-209 drone. In 1991, Steven Spielberg approached Tippett to oversee the dinosaur animation for *Jurassic Park*. Upon hearing that this would be computer-generated imagery, Tippett uttered, "I think I'm extinct," and took the job, for which he eventually won an Academy Award. Finally running his own effects house, Tippett's next great advance came as another challenge from Paul Verhoeven: to create the bug battles for *Starship Troopers*. This placed Phil Tippett (and his studio) firmly in the realm of digital filmmaking, where he has thrived ever since.

Steve Seid , Video Curator

**Behind the Scenes** is a collaboration between BAM/PFA and the San Francisco Film Society. Major support for **Behind the Scenes** has been provided by the National Endowment for the Arts. Additional support has been provided by the San Francisco Foundation and the BAM/PFA Trustees.



## GET MORE

Find expanded program notes on our website, [bampfa.berkeley.edu](http://bampfa.berkeley.edu).



01/02

THURSDAY / 11.17.11

## PHIL TIPPETT: ILLUSTRATED TALK

STUDENT PICK!

7:00

01. Phil Tippett

02. *Starship Troopers*, 11.17.11

*Phil Tippett talks about the history of stop-motion animation, touching on his great debt to predecessors such as Ray Harryhausen. He continues with his own extraordinary career, which has gone from the jovial Doughboy to the bristling werewolves of the Twilight Saga. He concludes with an introduction to his creative participation in Starship Troopers, which will screen immediately after the talk, at 8:15.*

Followed by:

## STARSHIP TROOPERS

(PAUL VERHOEVEN, U.S., 1997)

Based on the late 1950s sci-fi novel by Robert A. Heinlein, *Starship Troopers* is a sly antifascist satire about a mindless mobilization for intergalactic war. Drone-like citizens are sent off-planet to defeat an invading army of arachnoids. Phil Tippett's Studio designed several categories of CGI bug—the Warriors, the Tankers, the Plasmas, the Big Brain bug, and others—that possess a startling accuracy in their simulation of mass and movement, and then amazingly crafted the lifelike integration of insects and actors. In the more spectacular battle scenes, literally hundreds of creepy-crawlies swarm the rocky terrain like lethal pests at a planetary picnic. **STEVE SEID**

Written by Ed Neumeier, based on the novel by Robert A. Heinlein. Photographed by Jost Vacano. Principal effects by Phil Tippett, Scott E. Anderson, Scott Squires, Jim Rygiel. With Caspar Van Dien, Dina Meyer, Michael Ironside, Denise Richards. (129 mins, Color, 35mm, From Sony Pictures)

FRIDAY / 11.18.11

## PHIL TIPPETT SELECTS: THE SEVENTH VOYAGE OF SINBAD

NATHAN JURAN (U.S., 1958)

7:00

INTRODUCTION Phil Tippett

For this fantastical tale from a *1,001 Nights*, Ray Harryhausen perfected the integration of three-dimensional animated figures and live actors. Many of his signature creations appear in this original *Sinbad* adventure: the cloven-hoofed cyclops; the fire-breathing dragon; and the unforgettable multiarmed, serpent-tailed dancer. The bold buccaneer from Baghdad (Kerwin Mathews) lands upon the shores of a mysterious island accompanied by his fiancée, Princess Parisa (Kathryn Grant, née Crosby), the malevolent magician Sokurah (Torin Thatcher), and his cranky crew. Sinbad must then contend with an array of angry creatures, all the while protecting the pert Parisa who, under Sokurah's evil spell, has been shrunk to a height of five inches. **STEVE SEID**

Written by Kenneth Kolb. Photographed by Wilkie Cooper. Principal effects by Ray Harryhausen. With Kerwin Mathews, Kathryn Grant, Richard Eyer, Torin Thatcher. (88 mins, Color, 35mm, From Sony Pictures)



# AFTERIMAGE: THE FILMS OF NICOLÁS PEREDA

One of the major new voices in contemporary Latin American (and world) cinema, the young Mexican Canadian filmmaker Nicolás Pereda has emerged in the past year from seemingly out of nowhere to be feted with career retrospectives, festival screenings, and glowing critical praise. Rarely does a body of work epitomize the key elements of contemporary cinema—long, quiet takes; the blend of documentary and fiction; the use of nonactors; etc.—while also forging something strikingly original, inspired as much by Pereda’s fascination with silence, movement, and place as it is by current aesthetics.

Although compared to Pedro Costa and Lisandro Alonso for his attention to setting and atmosphere, and to Tsai Ming-liang and Aki Kaurismäki for a deadpan humor, Pereda seems most interested in using cinema to evoke a physical sense of place—in this case, modern Mexico. “My concern is to understand and ultimately to evoke the experience of the everyday, and to convey through film—albeit a visual medium—a physical and intangible sense of feelings, place, and culture,” he writes. Uncluttered with needless dramatics or plot pyrotechnics, focused on the patterns of everyday life, his films indeed focus not on how a story is told, but how it is lived.

We are delighted that film critic Robert Koehler will be in conversation with Pereda following our screening of Pereda’s first film, *Where Are Their Stories?* on Sunday, December 4. Koehler will also introduce *Together* on Friday, December 2. He writes extensively on cinema, including for *Variety*, *Cinema Scope*, *Cineaste*, *Film Journey*, *MUBI*, and the *LA Weekly*.

Jason Sanders, Film Notes Writer

Series curated by Kathy Geritz. **Afterimage: The Films of Nicolás Pereda** is part of our ongoing series **Afterimage: Filmmakers and Critics in Conversation**, which is made possible by generous funding from the Hollywood Foreign Press Association® and the continued support of the BAM/PFA Trustees. With thanks to Sandro Fiorin and Alex Garcia at FiGa Films.

## GET MORE

Find expanded program notes and selected trailers on our website, [bampfa.berkeley.edu](http://bampfa.berkeley.edu).



01/02

FRIDAY / 12.02.11

## TOGETHER

NICOLÁS PEREDA (MEXICO/CANADA, 2009)

**IN PERSON** Nicolás Pereda  
**INTRODUCTION** Robert Koehler

(*Juntos*). Few films capture the awkwardness of a young adulthood spent with no funds, no fun, and no love better than Pereda’s *Together*, which follows three housemates dealing with an apartment from hell. Gabino and Luisa share a flat with their friend Francisco, their youth going to waste in an eternal battle with a faulty plumbing line. Here, three’s company, but two’s a crowd: alone, Gabino and Luisa have little to say. A Tsai Ming-liang-like deadpan comedy where silence, not conversation, speaks volumes, *Together* says more about the end of romance than any slacker rom-com, and in about a tenth of the words.

Written by Pereda. Photographed by Alejandro Coronado. With Gabino Rodríguez, Luisa Pardo, Francisco Barreiro. (73 mins, In Spanish with English subtitles, Color, DigiBeta, From FiGa Films)

## PERPETUUM MOBILE

NICOLÁS PEREDA (MEXICO/CANADA, 2010)

**IN PERSON** Nicolás Pereda

Pereda’s down-market city-symphony follows two hapless Mexico City moving-van “entrepreneurs” through a succession of run-ins with clients, friends, and family, all of whom are in perpetual motion—usually just spinning in circles, rarely heading upwards. While ignoring his mother’s constant pleas to get moving, young Gabino staggers through other people’s collapsing living situations and packs the remnants into his van; his final cargo, however, may hit closer to home. *Perpetuum Mobile* is a bemused odyssey among some luckless Mexico City denizens and their soon-to-be-lost belongings, scored with honking horns, slamming doors, and the awkward silence of goodbyes.

Written by Pereda. Photographed by Alejandro Coronado. With Teresa Sánchez, Gabino Rodríguez, Francisco Barreiro. (86 mins, In Spanish with English subtitles, Color, 35mm, From Ondamax Films)

7:00

8:45



03



04

SATURDAY / 12.03.11

## SUMMER OF GOLIATH

NICOLÁS PEREDA (MEXICO/CANADA/NETHERLANDS, 2010)

**IN PERSON** Nicolás Pereda

(*Verano de goliath*). One can hardly swing a fistful of popcorn without hitting a “docu-fiction hybrid” these days, but Pereda moves that conceit far forward with this ever-surprising work. Here all forms of fiction, documentary, fantasy, and reality are in question; what seems real may be acted, and vice versa. In a rural Huilotepec poised between dream and death, two soldiers wander the woods, a spurned wife seeks her husband, and children gossip of murder. Grounded in the rich beauty of the Mexican countryside and the complexities of power, injustice, and violence, *Goliath* is both “a microcosm of the Mexican social order” (*Filmmaker Magazine*) and a case study in contemporary cinema.

Written by Pereda. Photographed by Alejandro Coronado. With Teresa Sánchez, Gabino Rodríguez, Juana Rodríguez, Harold Torres. (76 mins, In Spanish with English subtitles, Color, 35mm, From FiGa Films)

PRECEDED BY **INTERVIEW WITH THE EARTH** (Nicolás Pereda, Mexico, 2009). (*Entrevista con la tierra*). Starting with interviews with two young boys after their friend’s recent death, *Interview* moves into a nuanced study of feeling and place, and ultimately beyond such categories as documentary or fiction. (18 mins, In Spanish with English subtitles, Color, DigiBeta, From FiGa Films)

Total running time: 94 mins

6:30

SUNDAY / 12.04.11

## ALL THINGS WERE NOW OVERTAKEN BY SILENCE

NICOLÁS PEREDA (MEXICO/CANADA, 2010)

**IN PERSON** Nicolás Pereda

(*Todo en fin, el silencio lo ocupaba*). “What does silence mean in film?” asks Pereda of this experimental video piece, both his most formally atypical work and yet a perfectly logical extension of the concepts explored in his “narrative” features. *All Things* follows a staging of Sor Juana Inés de la Cruz’s poem “First I Dream” by the actress/artist/political activist Jesusa Rodríguez; Pereda notes, “[de la Cruz] writes about silence in terms of the intellect, as it being a necessity for knowledge.” At the heart of the film is Pereda’s desire to understand how silence, space, and stasis unite to form meaning and truth.

Written by Pereda. Photographed by Gerardo Barroso, Lisa Tillinger, Alejandro Coronado. With Jesusa Rodríguez. (62 mins, In Spanish with English subtitles, Color, DigiBeta, From FiGa Films)

3:00

## WHERE ARE THEIR STORIES?

NICOLÁS PEREDA (MEXICO/CANADA, 2007)

**IN CONVERSATION** Nicolás Pereda and Robert Koehler

(*¿Dónde están sus historias?*). Pereda’s remarkable feature debut introduced not only his cast of regulars—including Teresa Sánchez and Gabino Rodríguez as the eternally luckless mother-son duo—but also his vision of cinema, where the relationships among character, place, and time are elemental. Stuck in a farmhouse with his chronically prone grandmother, young Gabino is spurred to action when his visiting uncles take a shine to the family farm. He heads to the city to find his mother—and possibly a lawyer. The divides between city and country, wealthy and poor, mother and son, are part of Pereda’s concerns, but above all *Stories* is a testament to capturing a sense of place, and a mood of life.

Written by Pereda. Photographed by Alejandro Coronado. With Teresa Sánchez, Gabino Rodríguez, Clarisa Malheiros, Juana Rodríguez. (73 mins, In Spanish with English subtitles, Color, 35mm, From FiGa Films)

5:00

01. *Where Are Their Stories?*, 12.04.11

02. *All Things Were Now Overtaken by Silence* 12.04.11

03. *Summer of Goliath*, 12.03.11

04. *Together*, 12.02.11



FILMS

# ALTERNATIVE VISIONS

Our annual series of experimental films, presented in conjunction with the UC Berkeley course on avant-garde film taught by Jeffrey Skoller, continues in November with four programs. To celebrate the publication of Skoller's book, *POSTWAR: The Films of Daniel Eisenberg*, we present the West Coast premiere of a new film by cinema essayist Daniel Eisenberg, who will be in person to discuss it. Collage filmmaker Lewis Klahr joins us for a presentation of his short films; we screen a classic James Benning film; and we feature an evening of recent experimental films, fresh from the Wavelengths program at the Toronto International Film Festival.

Kathy Geritz, Film Curator

The November 2 program is copresented with San Francisco Cinematheque; thanks to UC Berkeley's Department of Film and Media for its support in bringing Daniel Eisenberg to the Bay Area. *Flotsam and Jetsam: The Spray of History, Films by Lewis Klahr* (November 3) is copresented with San Francisco Cinematheque. All works in *Space is the Place* (November 16) are drawn from this year's Wavelengths program at the Toronto International Film Festival—our gratitude to its curator, Andréa Picard. Series presented with support from the Theresa Hak Kyung Cha Endowment.

## GET MORE

On Thursday, November 3, Daniel Eisenberg will present his 1997 film *Persistence* at the San Francisco Cinematheque, [sfcinema.org](http://sfcinema.org).

Lewis Klahr will appear at San Francisco Cinematheque on Friday, December 2 with his newest series, *Prolix Satori*, [sfcinema.org](http://sfcinema.org).

Find expanded program notes on our website, [bampfa.berkeley.edu](http://bampfa.berkeley.edu).



02

WEDNESDAY / 11.02.11

## THE UNSTABLE OBJECT

DANIEL EISENBERG (U.S./GERMANY/TURKEY, 2011) **WEST COAST PREMIERE!**

**INTRODUCTION** Jeffrey Skoller  
**IN PERSON** Daniel Eisenberg

What do a luxury automobile, a wall clock, and the cymbal have in common? Daniel Eisenberg's latest film is an elegant and visually sensual essay on contemporary models of production. Eisenberg travels to a state-of-the-art Volkswagen factory in Dresden, Germany, where individualized cars are hand built by high-tech specialists; to Chicago, where blind workers produce wall clocks for federal government offices; and to a deafening factory in Istanbul, where today's most sought-after cymbals are cast and hammered by hand, exactly as they were four hundred years ago. *The Unstable Object* quietly probes the relationships our global economy creates among individuals around the world. **KELLY SHINDLER**

After the screening, Jeffrey Skoller and Daniel Eisenberg will sign copies of *Postwar: The Films of Daniel Eisenberg*, a collection of essays edited by Skoller.

(69 mins, Color, Blu-ray, From the artist)

WEDNESDAY / 11.09.11

## EL VALLEY CENTRO

JAMES BENNING (U.S., 1999)

All of James Benning's films share an affinity with landscape photography; the long duration of his individual shots invite contemplation and draw our attention to the social implications of place. In *El Valley Centro*, images of plowing and harvesting expose a region deeply connected to agribusiness. Strangely unpopulated, the area appears to be a company town. It is not just the crop duster and oil rigs, but the huge fields that dwarf tractors and the total absence of unaltered landscape that signal corporate values are at work. Water is regulated, the land is furrowed, and fires burn under control. Human sound is faintly heard, but perhaps only remembered. **KATHY GERITZ**

(90 mins, Color, 16mm, From the artist)

01. *A Thousand Julys*,  
11.30.11.

02. *El Valley Centro*, 11.09.11

03. *99 Clerkenwell Road*,  
11.16.11





03

WEDNESDAY / 11.16.11

## SPACE IS THE PLACE

7:30

Tonight we present a selection of recent films and videos that deal with place, in some cases through straightforward observation, and in others, through abstraction or mediated representations. At the center of the program, T. Marie's *Optra Field VII-IX* is the exception. This mesmerizing triptych was created by manipulating pixels on a grid. Chris Kennedy's *349 (for Sol LeWitt)* is a digitally animated version of LeWitt's geometric *Wall Drawing #349*, while Mark Lewis's *Black Mirror in the National Gallery* engages with early Dutch paintings. Ben Rivers's *Sack Barrow* pays homage to an electroplating factory; Kevin Jerome Everson's *Chevelle* records two cars being crushed. Sophie Michael's lovely abstract *99 Clerkenwell Road* was shot in an empty shop, while Blake Williams's *Coorow-Latham Road* records a journey down an Australian rural road. Eriko Sonoda animates her room in *Space is the Place*. John Price's widescreen *Sea Series #10* meditates on the recent Japanese disaster.

**349 (FOR SOL LEWITT)** Chris Kennedy, Canada, 2011, 1 min, Silent, Color, Digital Video, CFMDC

**SACK BARROW** Ben Rivers, U.K., 2011, 21 mins, Color, 16mm, From LUX

**99 CLERKENWELL ROAD** Sophie Michael, U.K., 2010, 8 mins, Silent, Color, 16mm, From the artist

**COOROW-LATHAM ROAD** Blake Williams, Canada, 2011, 20 mins, Silent, Digital Video, From the artist

**OPTRA FIELD VII-IX** T. Marie, U.S., 12 mins, Silent, B&W, Digital Video, From the artist

**SPACE IS THE PLACE** Eriko Sonoda, Japan, 2011, 6 mins, Silent, Color, Digital Video, From the artist

**CHEVELLE** Kevin Jerome Everson, Canada/U.S., 2011, 8 mins, Color, Digital Video, From the artist

**BLACK MIRROR IN THE NATIONAL GALLERY** Mark Lewis, Canada/U.K., 7 mins, Silent, Color, 35mm, From the artist

**SEA SERIES #10** John Price Canada, 2011, 10 mins, Silent, Color, 35mm, From the artist

Total running time: 93 mins

WEDNESDAY / 11.30.11

## FLOTSAM AND JETSAM: THE SPRAY OF HISTORY FILMS BY LEWIS KLAHR

LEWIS KLAHR (U.S., 1998-2011)

IN PERSON Lewis Klahr

One of the most important collage filmmakers of the American avant-garde, Klahr uses cut-outs from a range of mass culture print and sound sources, as well as more singular artifacts such as found photographs, objects, and images that he shot himself. He has made over sixty films, ranging from shorts of a few minutes, to long-form series and feature-length works. Taken as a whole, Klahr's body of work can be seen as a kind of private archive of transitional moments in twentieth-century American culture. This program focuses on how his films conjure the most ephemeral and enigmatic aspects of the past. JEFFREY SKOLLER

**A THOUSAND JULYS** 2010, 6:30 mins, Color, DigiBeta, From the artist

**APRIL SNOW** 2010, 10 mins, Color, DigiBeta, From the artist

**WELL THEN THERE NOW** 2011, 19:30 mins, Color, DigiBeta, From the artist

**TWO HOURS TO ZERO** 2004, 8:30 mins, Color, 16mm, From the artist

**MARIETTA'S LIED** 1998, 5 mins, Color, 16mm, From the artist

**THE APERTURE OF GHOSTINGS (ELSA KIRK, CATHERINE STREET, CREASED ROBE SMILE)** 2001, 13:30 mins, Color, 16mm, From the artist

**DAYLIGHT MOON** 2002, 13 mins, Color, 16mm, From the artist

Total running time: 76 mins.

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# NOV 2011

7:00 *Kino-Pravda Nos. 18, 20–22*  
Judith Rosenberg on piano  
VERTOV P. 16

01/TUE

7:30 *The Unstable Object*  
Introduced by Jeffrey Skoller  
with Daniel Eisenberg in person  
ALTERNATIVE VISIONS P. 26

02/WED

12:15 Guided Tour  
SCHWITTERS P. 8  
7:00 *Bay of Angels*  
MOREAU P. 12

Free First Thursday

03/THR

7:00 *The Man with a Movie Camera*  
Judith Rosenberg on piano  
VERTOV P. 17

08/TUE

7:30 *El Valley Centro*  
ALTERNATIVE VISIONS P. 26

Exhibition Opens  
SUN WORKS P. 5

09/WED

12:00 Gallery Talk: Mona Caron and  
Lucinda Barnes  
SCHWITTERS P. 10  
7:30 *The Shutka Book of Records*  
Introduced by Sandra Ristovksa  
ROMANI P. 15

10/THR

7:00 *House by the River*  
SOUTHERN (DIS)COMFORT P. 20  
8:50 *The Fugitive Kind*  
SOUTHERN (DIS)COMFORT P. 20

11/FRI

7:30 *Space is the Place:  
Recent Avant-Garde Shorts*  
ALTERNATIVE VISIONS P. 27

16/WED

12:15 Guided Tour  
SCHWITTERS P. 8  
7:00 Phil Tippett: Illustrated Talk,  
followed by *Starship Troopers*  
BEHIND THE SCENES P. 23

17/THR

6:00 Lecture: Megan Luke  
SCHWITTERS P. 10  
7:00 Phil Tippett Selects: *The  
Seventh Voyage of Sinbad*  
Introduced by Phil Tippett  
BEHIND THE SCENES P. 23  
7:30 Ellen Fullman: Tracings  
L@TE P. 4  
9:10 *The Story of Temple Drake*  
SOUTHERN (DIS)COMFORT P. 21  
Galleries open until 9:00

18/FRI

6:00 *Through the Olive Trees*  
KIAROSTAMI P. 19  
8:15 *Suddenly, Last Summer*  
SOUTHERN (DIS)COMFORT P. 21

19/SAT

Galleries closed for  
Thanksgiving holiday

24/THR

Galleries are open!

25/FRI

6:00 *The Beguiled*  
SOUTHERN (DIS)COMFORT P. 21  
8:10 *La notte* MOREAU P. 13

26/SAT

2:00 Guided Tour SCHWITTERS P. 8  
3:00 *Hurry Sundown* SOUTHERN  
(DIS)COMFORT P. 21  
6:00 *Diary of a Chambermaid*  
MOREAU P. 13

27/SUN

Exhibition closes SCHWITTERS P. 99

7:00 *Elevator to the Gallows*  
MOREAU P.12  
7:30 Sound Art L@TE P.4  
8:50 *The Lovers* MOREAU P.12

Galleries open until 9:00

04/FRI

6:00 *Where Is the Friend's Home?*  
KIAROSTAMI P.19  
8:00 *Red Desert*  
ANTONIONI P.15

05/SAT

2:00 Guided Tour SCHWITTERS P.8  
2:00 *Kino-Eye and Kino-Pravda No. 23*  
Introduced by Yuri Tsivian  
Judith Rosenberg on piano  
VERTOV P.16  
5:00 *Where Is the Friend's Home?*  
KIAROSTAMI P.19

06/SUN



1:30 Sign-Language Interpreted  
Tour SCHWITTERS P.10  
6:00 *And Life Goes On . . .*  
KIAROSTAMI P.19  
8:00 *Jules and Jim*  
MOREAU P.13

12/SAT

2:00 Guided Tour  
SCHWITTERS P.8  
3:00 Tell Your Stories: Open Mic  
in the Galleries  
MISRACH P.10  
3:00 *And Life Goes On . . .*  
KIAROSTAMI P.19  
4:50 *Touchez pas au grisbi*  
MOREAU P.13

13/SUN



7:00 *Stride, Soviet! and In Spring*  
Judith Rosenberg on piano  
VERTOV P.17

15/TUE

2:00 Guided Tour SCHWITTERS P.8  
2:00 *Three Songs of Lenin and  
Lullaby* VERTOV P.17  
4:30 *Taste of Cherry*  
KIAROSTAMI P.19

20/SUN



Galleries are open!

23/WED



7:00 *Three Heroines with  
For You, Front!*  
VERTOV P.18

29/TUE

7:30 *Flotsam and Jetsam: The Spray  
of History, Films by Lewis Klahr*  
Lewis Klahr in person  
ALTERNATIVE VISIONS P.27

30/WED





# DEC 2011

7:00 *The Fall of the Romanov Dynasty*  
Judith Rosenberg on piano  
VERTOV P. 18

Free First Thursday

01/THR

7:00 *Together*  
Introduced by Robert Koehler  
with Nicolás Pereda in person  
PEREDA P. 24

7:30 *otherworld (machine)*  
L@TE P. 4

8:45 *Perpetuum Mobile*  
Nicolás Pereda in person  
PEREDA P. 24

Galleries open until 9:00

02/FRI

6:30 *The Summer of Goliath*  
Nicolás Pereda in person  
PEREDA P. 25

9:00 *Baby Doll*  
SOUTHERN (DIS)COMFORT P. 22

03/SAT

7:00 *The Fire Within* MOREAU P. 14

7:00 *God's Little Acre*  
SOUTHERN (DIS)COMFORT P. 22

7:30 *NegativWobblyland & Bryan Boyce*  
L@TE P. 4

9:10 *The Intruder*  
SOUTHERN (DIS)COMFORT P. 22

Galleries open until 9:00

08/THR

6:30 *Mademoiselle* MOREAU P. 14

8:35 *The Bride Wore Black*  
MOREAU P. 14

10/SAT

3:00 *Chimes at Midnight*  
MOREAU P. 14

5:15 *Wise Blood*  
SOUTHERN (DIS)COMFORT P. 22

PFA Theater closed  
December 12–January 11

11/SUN

GALLERIES ARE OPEN!

16/FRI

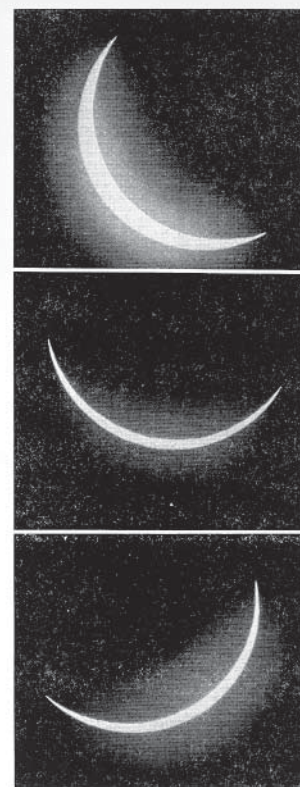
17/SAT

BAM/PFA Galleries closed  
December 19–January 3

18/SUN



MADemoiselle P. 14



SUN WORKS P. 5

3:00 Paul Groth and John King  
in Conversation  
MISRACH P. 10

3:00 *All Things Were Now  
Overtaken by Silence*  
Nicolás Pereda in person  
PEREDA P. 25

5:00 *Where Are Their Stories?*  
Nicolás Pereda and Robert  
Koehler in conversation  
PEREDA P. 25

04/SUN



ALL THINGS WERE NOW OVERTAKEN BY SILENCE P. 25

7:00 *The Trial* MOREAU P. 14

07/WED



HIMALAYAN PILGRIMAGE P. 9



L@TE: OTHERWORLD (MACHINE) P. 4

GALLERIES ARE OPEN!

14/WED

15/THR



BABY DOLL P. 22



THE TRIAL P. 14

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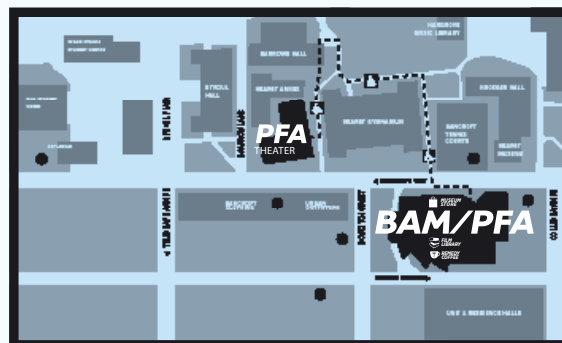
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