

SEP / OCT 2011

BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

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Listen to artist Desirée Holman in conversation with curatorial assistant Dena Beard, bampfa.berkeley.edu/podcasts.

Listen to the June 23 **Create** roundtable discussion, bampfa.berkeley.edu/podcasts.

Learn more about **L@TE** artists and programmers at bampfa.berkeley.edu/late.

Find expanded film program notes, selected film trailers, and video reviews on our website, bampfa.berkeley.edu.

Cover Dziga Vertov: Imitation of the "Leap from the Grotto" (PE 5), c. 1935; from the Vertov Collection, Austrian Film Museum, Vienna.

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

02. Terry Riley, 09.09.11. Photo: Sara Sackner.



FROM THE DIRECTOR

We have a new look! With the help of Noon design in San Francisco, we have redesigned our bimonthly magazine to engage you more effectively in our exciting and diverse programming. Many of the features of the new *BAM/PFA Program Guide* were initiated by feedback from you, our readers. Full-color images give you a better sense of what you will encounter in the theater and the galleries. The smaller, more manageable format includes a larger calendar that joins together all of our programming in one place: art, film, and public programs; L@TE performances; and member events. New "In Person" sections enable you to find out at-a-glance which artists, filmmakers, and experts are coming to BAM/PFA. And throughout the *BAM/PFA Program Guide*, we indicate when you can find additional information online: expanded film notes, film trailers, podcasts of artist's talks, and other multimedia content that will enhance your BAM/PFA experience.

The ways in which we communicate with our audiences and members have changed dramatically in recent years. Our new *BAM/PFA Program Guide* is designed to work in conjunction with our website and our e-publications: the monthly Art & Film Update, the

weekly Film Update, L@TE announcements, exhibition announcements, member event reminders, and a subscription to our iCal feed. You can sign up for or manage your subscriptions to these e-publications at bampfa.berkeley.edu/signup. You can also get more if you find us on Facebook (facebook.com/bampfa), follow us on Twitter (twitter.com/bampfa), or read our blog, blook.bampfa.berkeley.edu.

A new section of our website, bampfa.berkeley.edu/programguide, includes a pdf of this publication for you to download. This is also where you can find a list of *BAM/PFA Program Guide* distribution points, so you can find out where to pick up a copy in your Bay Area neighborhood. Of course, they will always be available in our galleries and the PFA Theater. As always, though, the best way to ensure that you receive the *BAM/PFA Program Guide* every other month is to become a BAM/PFA member (bampfa.berkeley.edu/join).

We hope you agree that the new *BAM/PFA Program Guide* communicates our excellence, edge, and energy.

Lawrence Rinder, Director

SHORT LIST

EXHIBITIONS

Preview the exhibition *1991: The Oakland-Berkeley Fire Aftermath*, Photographs by Richard Misrach at our community evening and add your recollections to the elegy ledger. October 12. Page 5.

MATRIX Live! MATRIX moves to L@TE for the opening of Silke Otto-Knapp's exhibition of watercolor paintings inspired by dance and performance. Videos, live dance performances, and a Q & A with the artist. September 30. Page 4.

FILM

Join us for a screening of the much-anticipated restoration of Barbara Loden's independent masterpiece, the 1970 semi-autobiographical *Wanda*. September 3. Page 15.

Get your tickets now for Kurt Cobain's favorite film, Jonathan Kaplan's *Over the Edge* (1979), with screenwriter Charlie Haas in person. Part of our extensive series *The Outsiders: New Hollywood Cinema in the Seventies*. October 2. Page 14.

PUBLIC PROGRAMS

Get inspired by Schwitters! Pick up a pair of scissors and **make collages** with local artists William Theophilus Brown and Veronica de Jesus. September 18 and October 9. Page 10.

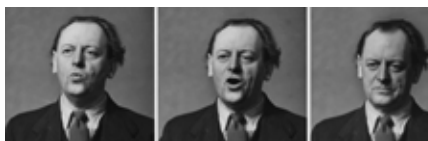
L@TE

Don't miss a transcendent evening of reverberations in Gallery B, as living legend Terry Riley returns to L@TE with a rare solo concert on piano and synthesizer. September 9. Page 4.



L@TE FRIDAY NIGHTS @ BAM/PFA

01



02 / 03 / 04



05 / 06

FRIDAY / 09.02.11

CHRIS KUBICK & SETH HORVITZ

PROGRAMMED BY KAMAU PATTON

7:30

Doors 5:00, DJ 6:30

Guest programmer Kamau Patton's **L@TE** programs explore the artistic legacy of Kurt Schwitters. Tonight's program features artists working in digital and electronic media whose work investigates notions of space and collage. Experience Berkeley-based artist Chris Kubick's *Many Many More Than One*, a swirling multichannel audio-video environment that explores and twists film and T.V. sound effects to simulate the murmurs of crowds. Then listen as the cavernous space of Gallery B fills with a complex audio composition by artist and musician Seth Horvitz that uses as source material a recording of Kurt Schwitters reciting his epic sound-poem *Ursonate*.

FRIDAY / 09.09.11

TERRY RILEY

PROGRAMMED BY SARAH CAHILL

7:30

Doors 5:00, DJ 6:30

Living legend and UC Berkeley alumnus Terry Riley returns to BAM/PFA in a rare solo concert on piano and synthesizer. Best known as the godfather of minimalist music, Riley's performances encompass North Indian classical music, American jazz, and a particular strain of musical experimentalism that is uniquely Californian. Feel free to bring pillows or blankets so you can stretch out on the gallery floor or on BAMscape and enjoy the reverberations.

FRIDAY / 09.16.11

THE FORBIDDEN ZONE

PROGRAMMED BY HARRELL FLETCHER

7:30

Doors 5:00

Celebrate the **Create** exhibition with films and video projections, a moderated discussion with the artists, a dance party DJ'd by some of the centers' artists, and other special surprises. The night will include a screening of *The Forbidden Zone*, guest programmer Harrell Fletcher's collaborative project with Chris Johanson, the late Creativity Explored artist David Jarvey, Elizabeth Meyer, and Alexis Van Hurkman that explores Jarvey's interest in an early *Star Trek* episode.

FRIDAY / 09.30.11

MATRIX LIVE

PROGRAMMED BY DENA BEARD

5:30

Films and Q & A 5:30, Dance performances 7:30

MATRIX moves out of Gallery 1 with a **L@TE** program that brings the paintings of Silke Otto-Knapp to life. The evening commences with stage videos from the Pacific Film Archive collection, including a rare 1969 performance by Yvonne Rainer, followed by a Q & A with Otto-Knapp. Linda K. Johnson will perform two variations of Rainer's *Trio A*, emphasizing the stage dynamics and gestural discipline of this seminal dance. Choreographer Flora Wiegmann concludes the night with a site-specific dance that reinterprets still-frame photography.

FRIDAY / 10.07.11

RANDOM ROTATIONS

PROGRAMMED BY KAMAU PATTON

7:30

Doors 5:00, DJ 6:30

Four artists whose practices expand the boundaries of the stage converge to create a collage of overlapping performance and sensation that implicates the viewer as participant. Amid Parker Ito's newsprint and video installation, Lana Voronina performs a one-woman show with video collage, electronic music, and psychosomatic movement. Suzy Poling's installation of sculpture and light devices will respond to her live performance on flute and synthesizers. Brad Troemel's *Blind Mist*, an interactive, Internet-enabled, revolving display of images will be projected throughout the night. Go to blindmist.com and enter your image to be included in the random rotation.

FRIDAY / 10.14.11

ROBIN COX ENSEMBLE

PROGRAMMED BY SARAH CAHILL

7:30

Doors 5:00, DJ 6:30

The Los Angeles-based Robin Cox Ensemble, dubbed "local heroes" by *L.A. Weekly's* Alan Rich, brings its unique "postclassical" combination of acoustic instruments and electronics to **L@TE**, performing a selection of compositions by Bay Area composers. This is a chance to see a young and energetic sextet on their rise to international acclaim.

FRIDAY / 10.28.11

THE BLOB: A SHAPELESS SPECTACLE

PROGRAMMED BY STEVE SEID

7:30

Doors 5:00, Projection performance 6:30

Beware! The Blob! That amorphous 1970s moccumonster movie is coming, slowly undulating its way into Gallery B. This will be a B2B viewing experience—Blob to Bamscape. Let's stick to the sticky one: *Beware*, a.k.a. *The Son of the Blob*. The Blob blobulates around town, absorbing all creatures, big and small: Godfrey Cambridge, Bud Cort, even the totally edible director/star Larry Hagman. To keep things as formless as possible, we'll extrude an ill-defined selection of gooey, gooshy treats to eat. Beside our blob, BAMscape, will be another, a giant air sac with sounds and images emitting from its moving membrane. Join us for a totally blobular bash.

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.

01. Terry Riley, 09.09.11. Photo: Sara Sackner.
02. Chris Kubick & Seth Horvitz, 09.02.11
03. The Forbidden Zone, 09.16.11
04. Robin Cox Ensemble, 10.14.11
05. MATRIX Live, 09.30.11. Courtesy of the Banff Centre, Alberta. Photo: Laura Vanags.
06. The Blob: A Shapeless Spectacle, 10.28.11

1991: THE OAKLAND-BERKELEY FIRE AFTERMATH, PHOTOGRAPHS BY RICHARD MISRACH



OCTOBER 12, 2011–FEBRUARY 5, 2012

NEW 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.

Out of respect for the victims of the fire—twenty-five people were killed and 150 injured—Misrach chose not to exhibit the images. Now, to commemorate the twentieth anniversary of the Oakland-Berkeley fire, the artist has donated fourteen newly printed large-scale photographs to BAM/PFA and to the Oakland Museum of California, giving seven prints to each institution. The monumental

scale of these photographs—twelve measure five by six feet and two are eight by ten feet—invites the viewer to enter into Misrach's quiet elegies. Each museum is simultaneously presenting the fourteen large-format prints alongside other images from the series, the first time the **Oakland-Berkeley Fire Aftermath** photographs will be exhibited to the public.

These photographs have shifted in their meaning over the past twenty years, from journalistic reportage to historical record. Visitors to the museum can participate in this recording of history by contributing their own recollections and reflections to a handmade book in the galleries, an "elegy ledger." Misrach notes, "This book will remain as part of the exhibition material chronicling the changing perspective of the fire's impact as the event itself continues to recede into the past. Eventually, only photographs and commentary like these will serve as our collective memory."

Lucinda Barnes, Chief Curator and Director of Programs and Collections

PUBLIC PROGRAMS

TUESDAY / 10.11.11 / 5:30

COMMUNITY EVENING /
EXHIBITION OPENING P.10

WEDNESDAY / 10.12.11 / NOON

RICHARD MISRACH: GALLERY TALK P.10

SUNDAY / 10.30.11 / 3:00

LOUISE MOZINGO AND RICHARD WALKER
IN CONVERSATION P.10

The Oakland Museum of California's presentation of **1991: Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach** is on view from October 15, 2011 through February 12, 2012. BAM/PFA members may view their presentation at no charge with proof of membership.

1991: Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach is made possible by the generous support of The Robert Mapplethorpe Foundation and BAM/PFA members.

Richard Misrach: *Untitled (OF 104-91)*, 1991; archival pigment print; 60 × 72 in.; gift of the artist. © Richard Misrach 1991.

RICHARD MISRACH

PHOTOGRAPHS FROM THE COLLECTION



OCTOBER 12, 2011–FEBRUARY 5, 2012

NEW EXHIBITION

Sublimity and decay share the spotlight in the photographs of Richard Misrach on view in the Theater Gallery this autumn. Selected pictures drawn from BAM/PFA's collection include the artist's early forays into color photography as well as his large-scale chromogenic prints, a format that Misrach helped to popularize.

Shown in its entirety for the first time in BAM/PFA history, Misrach's *Graecism* portfolio (1979–82) is a set of twelve vintage dye transfer prints of Greek and Roman ruins. Lit by strobes at night and shot using a long exposure technique, the resulting imagery takes on the quality of a modern Hollywood sound stage.

Presented with *Graecism* are samplings from Misrach's acclaimed series *Golden Gate*, *Desert Cantos*, and *Bravo 20 Bombing Range*, all part of Misrach's ongoing visual narrative examining the complex relationship between mankind and nature. For example, *Dead Fish* (1986), from *Bravo 20 Bombing Range*, documents a place once considered the "source of creation" by Nevada's Paiute Indians that was used by the United States Navy to test high-explosive bombs. For his *Golden Gate* series (1997–2000), Misrach secured his camera to the front porch of his home in the Berkeley Hills and captured more than seven hundred images of the Golden Gate Bridge at different times of day over a period of about three years. Although sharing the same exact vantage point, each photograph is unique in its colors, hues, and atmospheric conditions, revealing that what is fixed is actually ever changing.

This exhibition coincides with **1991: Oakland–Berkeley Fire Aftermath, Photographs by Richard Misrach** (see page 5) and also celebrates Misrach's longtime association with BAM/PFA. A UC Berkeley alumnus, Misrach was featured in our MATRIX Program in 1989, and in 2002 we presented **Richard Misrach: Berkeley Work** that comprised two series, *Telegraph 3 A.M.* and *Golden Gate*.

Stephanie Cannizzo, Assistant Curator

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

SILKE OTTO-KNAPP

MATRIX 239



PUBLIC PROGRAM

FRIDAY / 09.30.11 / 5:30

L@TE: MATRIX LIVE / EXHIBITION
OPENING P. 4

MEMBER EVENT

TUESDAY / 09.27.11 / 6:30

EXPLORERS' CIRCLE: MATRIX CHAT
WITH SILKE OTTO-KNAPP P. 32

Silke Otto-Knapp: *Stage*, 2009; watercolor and gouache on canvas; 55 × 67 in.; courtesy of the artist and Gavin Brown's enterprise, New York.

SEPTEMBER 30, 2011–JANUARY 15, 2012

NEW 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 Ad Reinhardt and Merce Cunningham, Otto-Knapp draws from the vocabulary of abstraction to renew our engagement in the *act* of seeing.

Otto-Knapp's recent work conflates the mediums of painting and performance by creating a third site: a theatrical/pictorial stage. Her application of silver pigment serves to echo the shiny seduction of Pop materiality and to veil, or curtain, the represented image. Appropriating famous photographs from contemporary choreography, she stages them within, and behind, this ethereal pigment. This makes for a surprisingly kinesthetic spectacle: figures float tenuously between visibility and invisibility, refusing to be 'fixed' onto the canvas, and we, as spectators, perform our own extemporal choreography out of the friction of standing before and within staged space.

This work has inspired a L@TE event with rare videos and live dance performances that will celebrate the opening of the exhibition.

Dena Beard, Curatorial Assistant

Exhibition conceived by Phyllis Wattis MATRIX Curator Elizabeth Thomas. 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.



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

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.

PUBLIC PROGRAMS

FRIDAY / 09.02.11 / 7:30

L@TE: CHRIS KUBICK & SETH HORVITZ
P. 4

SUNDAY / 09.18.11 / 2:00

MAKE ART WITH WILLIAM
THEOPHILUS BROWN P. 10

FRIDAY / 10.07.11 / 7:30

L@TE: RANDOM ROTATIONS P. 4

SUNDAY / 10.09.11 / 2:00

MAKE ART WITH VERONICA DE JESUS
P. 10

SELECTED THURSDAYS & SUNDAYS

GUIDED TOURS P. 10

IN THE MUSEUM STORE

KURT SCHWITTERS: COLOR AND COLLAGE EDITED BY ISABEL SCHULZ, WITH CONTRIBUTIONS BY LEAH DICKERMAN AND GWENDOLEN WEBSTER. \$40, PAPERBACK; \$50 HARDCOVER.



Evelyn Reyes: *Carrots*, 2010; oil pastel on paper; 12 × 18 in.; courtesy of the artist and Creativity Explored, San Francisco.

CREATE

THROUGH SEPTEMBER 25
CONTINUING EXHIBITION

Create is a major survey exhibition that brings together work made at three pioneering centers for artists with developmental disabilities: Creative Growth Art Center in Oakland, San Francisco's Creativity Explored, and NIAD Art Center in Richmond. Like other small communities that have become dynamic centers of art making, such as Gee's Bend, Alabama, these studios have fostered an atmosphere in which artists once seen as outsiders have made important contributions to the field of contemporary art. **Create** showcases twenty artists whose work, representing a variety of media and styles, demonstrates both the excellence and the variety of work made at the three centers.

Create is curated by BAM/PFA Director Lawrence Rinder, with Matthew Higgs, director of White Columns, New York and was made possible in part by Dr. James B. Pick and Dr. Rosalyn M. Laudati, the LEF Foundation, and the continued support of the BAM/PFA Trustees.

A national tour of **Create** is being organized by Independent Curators International (ICI).

PUBLIC PROGRAMS

THURSDAYS & SUNDAYS

GUIDED TOURS P. 10

FRIDAY / 09.16.11 / 7:30

L@TE: THE FORBIDDEN ZONE P. 4

IN THE MUSEUM STORE

CREATE BY LAWRENCE RINDER, WITH MATTHEW HIGGS, AND TEXTS BY KEVIN KILLIAN. \$27.50, PAPERBACK.



Desirée Holman: video still from *Heterotopias*, 2011; three-channel HD video; 13 min.; courtesy of the artist and Silverman Gallery, San Francisco.

DESIRÉE HOLMAN: HETEROTOPIAS MATRIX 238

THROUGH SEPTEMBER 18
CONTINUING EXHIBITION

Heterotopias continues Desirée Holman's exploration of our tendency to engage in fictional narratives. For **Heterotopias**, Holman asked nine performers to each create a surrogate identity, which she then realized, first with props and costumes, and then with fully rendered 3-D virtual models. The resulting three-channel video, which moves between live-action costumed roleplaying and digitally animated avatars, features characters dancing and battling in settings derived from the image stream of the Web. Transcending the real and the virtual, **Heterotopias** explores the performance of the self in everyday life.

PUBLIC PROGRAM

WEDNESDAY / 09.07.11 / 6:00

DESIRÉE HOLMAN IN CONVERSATION WITH
SHERRY TURKLE P. 10

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.



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

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.



Giovanni Battista Tiepolo: *Flying Female Figure*, c. 1744; pen, ink, and wash on paper; 10 ¹/₁₆ × 7 ¹/₁₆ in.; museum purchase.

ROME, NAPLES, VENICE: MASTERWORKS FROM THE BAM/PFA COLLECTION

THROUGH OCTOBER 15
CONTINUING EXHIBITION

In celebration of the one hundred and fiftieth anniversary of the Italian Republic, we present **Rome, Naples, Venice: Italian Masterworks from the BAM/PFA Collection**. This exhibition brings together striking works by Mannerist and Baroque artists, including Caravaggio, Giovanni Benedetto Castiglione, Giambattista Tiepolo, and Il Cavaliere D'Arpino, that reflect a vibrant range of artistic innovation from three of Italy's great cities.

MEMBER EVENT

TUESDAY / 09.20.11 / 6:30

EXPLORERS' CIRCLE: ITALIAN ART & WINE
WORKSHOP P. 32

IN PERSON / BAM GALLERIES

SELECTED THURSDAYS & SUNDAYS

GUIDED TOURS OF CREATE AND KURT SCHWITTERS: COLOR AND COLLAGE

SEE CALENDAR FOR SCHEDULE

Tour guides are UC Berkeley graduate students Kari Marboe and Kari Orvik (Department of Art Practice), Scott Wallin (Department of Theater, Dance, and Performance Studies), and Sherry Ehya, Laura Richard, and Justin Underhill (History of Art).



01

WEDNESDAY / 09.07.11 / 6:00

DESIRÉE HOLMAN IN CONVERSATION WITH SHERRY TURKLE

In a real-time face-to-face conversation, Desirée Holman and Sherry Turkle, founder and director of the MIT Initiative on Technology and the Self and an expert on sociable robotics, will consider the meanings and possibilities of virtual existence. Holman's MATRIX exhibition will be open for viewing before the program, with no admission charge after 5 p.m.

Admission free!

SUNDAY / 09.18.11 / 2:00

MAKE ART WITH WILLIAM THEOPHILUS BROWN

2:00 Informal tour of Kurt Schwitters: Color and Collage

2:30–5:00 Drop-in collage making

COLLAGE MATERIALS PROVIDED, BUT FEEL FREE TO BRING YOUR OWN

The recent work of William Theophilus Brown, a leading figure in the Bay Area Figurative movement, originates as abstract painting, which he then cuts and pastes into new compositions—part acrylic paint, part collage—that display the monumentality and gestural quality of the New York School.

SUNDAY / 10.09.11 / 2:00

MAKE ART WITH VERONICA DE JESUS

2:00 Informal tour of Kurt Schwitters: Color and Collage

2:30–5:00 Drop-in collage making

COLLAGE MATERIALS PROVIDED, BUT FEEL FREE TO BRING YOUR OWN

Oakland-based artist Veronica de Jesus, who received her M.F.A. from UC Berkeley, works with a variety of materials—including discarded pieces of consumer culture like cardboard boxes and grocery bags—and methods, including collage. Her distinctive “hanging collages” are central to her practice and constitute a catalog for her past and future studio work.



02

TUESDAY / 10.11.11 / 5:30

COMMUNITY EVENING

Members and guests from around the community are invited to preview 1991: The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach.

Admission free!

WEDNESDAY / 10.12.11 / NOON

RICHARD MISRACH: GALLERY TALK

Photographer Richard Misrach will discuss the work on view in 1991: The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach.

SUNDAY / 10.16.11 / 2:00

BAATCHEET AROUND THE BAY

Baatcheet—Hindi for chitchat—features a series of short, fast-paced multimedia presentations by a range of speakers, including art historian Iftkar Dadi and Pakistani artist Naiza Khan, intended to incite dynamic public conversations about the art and culture of South Asia. Selections from BAM/PFA's noted collection of South Asian art will be on temporary display during the event. Reception to follow at 5 p.m. Organized by UC Berkeley's Center for South Asia Studies (southasia.berkeley.edu).

SUNDAY / 10.23.11 / 3:00

THE ART OF THE MASQUE: DRAMATIC MUSIC BY HENRY PURCELL

British composer Henry Purcell (1659–1695) combined elements of the courtly masque with the words of popular dramatists, creating something resembling modern-day opera. Featuring excerpts from *Dioclesian* and *King Arthur*, this performance by the UC Chamber Chorus is accompanied by some of the Bay Area's most celebrated period instrumentalists. Directed by UC Chamber Chorus Guest Director Matthew Oltman.

SUNDAY / 10.30.11 / 3:00

LOUISE MOZINGO AND RICHARD WALKER IN CONVERSATION

In the first of several public conversations inspired by the exhibition 1991: The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach, UC Berkeley professors Louise Mozingo (Landscape Architecture and Environmental Planning) and Richard Walker (Geography) consider the social-historical, economic, ecological, and environmental contexts of the 1991 Oakland-Berkeley fire.

- 01. Create installation view.
Photo: Sibila Savage.
- 02. Richard Misrach: *Untitled (OF 68-91)*, 1991; archival pigment print; 11 × 13 3/4 in.; promised gift of the artist. © Richard Misrach.
- 03. Trimpin: *The Sound of Invention*, 09.08.11
- 04. Eve's Leaves, 10.09.11
- 05. T,O,U,C,H,I,N,G, 10.05.11
- 02. Chakra, 10.19.11. (c) Jordan Belson, courtesy Center for Visual Music.

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

IN PERSON / PFA THEATER

SATURDAY / 09.03.11 / 6:00

The Reach of Resonance with filmmaker **Steve Elkins** and musician **Bob Ostertag** **P. 18**

WEDNESDAY / 09.07.11 / 7:30

Martha Colburn's *Collage Animation* with filmmaker **Martha Colburn** **P. 22**

THURSDAY / 09.08.11 / 7:00

Trimpin: The Sound of Invention and *5 Variations on a Long String* with filmmaker **Peter Esmonde** and musician **Ellen Fullman** **P. 18**



03

SATURDAY / 09.10.11 / 8:35

Cry Danger with film noir historian **Eddie Muller** **P. 15**

SATURDAY / 09.17.11 / 6:30

Hope with **Deniz Göktürk**, UC Berkeley professor in German and Film and Media **P. 20**

SUNDAY / 09.18.11 / 4:00

This Is Your Life: Holocaust Survivors with **Julie Kohner**, daughter of Hanna Bloch Kohner, whose appearance on *This Is Your Life* is featured in this program **P. 15**

WEDNESDAY / 09.21.11 / 7:30

A Sixth Part of the World with live piano accompaniment by **Judith Rosenberg** **P. 24**

FRIDAY / 09.23.11 / 7:00

Enthusiasm: Symphony of the Donbass with **Adelheid Heftberger**, curator of the Vertov Collection, Austrian Film Museum, Vienna **P. 24**

SATURDAY / 10.01.11 / 6:00

The Herd with **Deniz Göktürk**, UC Berkeley professor in German and Film and Media **P. 21**



04

SUNDAY / 10.02.11 / 6:00

Over the Edge with screenwriter **Charlie Haas** and film programmer/multimedia artist **Peter Conheim** **P. 14**

WEDNESDAY / 10.05.11 / 7:30

Paul Sharits: Early Work with experimental-film scholar and CCA film history professor **Federico Windhausen** **P. 23**

SUNDAY / 10.09.11 / 4:00

Eve's Leaves with live piano accompaniment by **Judith Rosenberg** **P. 16**

TUESDAY / 10.11.11 / 7:00

Kino-Week Nos. 31-35 with **Anne Nesbet**, UC Berkeley professor of Slavic Languages and Literatures and Film and Media, and live piano accompaniment by **Judith Rosenberg** **P. 25**



05

WEDNESDAY / 10.12.11 / 7:30

Paul Sharits: Midcareer Work with guest curator **Jennifer Pranolo**, UC Berkeley doctoral student in Rhetoric and Film and Media **P. 23**

WEDNESDAY / 10.13.11 / 7:30

Paul Sharits: Late Work with guest curator **Jennifer Pranolo**, UC Berkeley doctoral student in Rhetoric and Film and Media **P. 23**



06

SATURDAY / 10.15.11 / 6:30

Amateur Night: Home Movies from American Archives with filmmaker and amateur-film specialist **Dwight Swanson** and film archivist **Pamela Jean Vadakan** **P. 17**

TUESDAY / 10.18.11 / 7:00

Kino-Pravda nos. 9-11, 13 with **Anne Nesbet**, UC Berkeley professor of Slavic Languages and Literatures and Film and Media, and live piano accompaniment by **Judith Rosenberg** **P. 25**

WEDNESDAY / 10.19.11 / 7:30

Jordan Belson: Films Sacred and Profane with guest curator **Cindy Keefer**, director of Center for Visual Music **P. 22**

TUESDAY / 10.25.11 / 7:00

Kino-Pravda Nos. 14-17 with live piano accompaniment by **Judith Rosenberg** **P. 25**

THE OUTSIDERS: NEW HOLLYWOOD CINEMA IN THE SEVENTIES

The New Hollywood of the late 1960s and 1970s brought a wave of startling films to American theaters. It was a period of political and cultural upheaval, and cinema kept pace. Whether graduates of film school (including the “movie brats” Francis Coppola, George Lucas, Brian DePalma, and Martin Scorsese) or of the legendary producer/director Roger Corman’s hands-on “school” of low-budget filmmaking (such as Paul Bartel, Peter Bogdanovich, Monte Hellman, and Dennis Hopper), or of both, this younger generation of filmmakers passionately explored edgy subject matter with a cutting-edge style. And while Andrew Sarris accurately described the results as a cinema of “alienation, anomie, anarchy, and absurdism,” it also exemplified a new kind of realism. Sex, drugs, and rock-and-roll ruled, but so did the banality of everyday life. Outsiders themselves, the New Hollywood makers championed rebels and underdogs in open-ended, atmospheric narratives that cast light on the dark side of the American dream. New actors, including Karen Black, Robert DeNiro, and Warren Oates, came to the forefront, embodying misfits and marginal characters.

Our series presents a cross-section of this new wave, focusing on filmmakers who made their first film in this period, often with their own production company. A majority of the filmmakers represented are little known: they made just one, two, or a few films before opportunities closed down for boundary-pushing filmmaking. The series ranges from films by two of the few female filmmakers of the New Hollywood era, Barbara Loden and Elaine May, to the radical reflections of Robert Kramer and Haile Gerima and the biting visions of Hal Ashby and Larry Cohen. It also includes early films by well-known directors Martin Scorsese, Peter Bogdanovich, and Terrence Malick. They changed the way movies were made.

Kathy Geritz, Film Curator

With thanks to Thom Andersen, Isa Cucinotta, Andrea Glawogger, Jonathan L. Knapp, Edith Kramer, Jason Sanders, and Steve Seid for sharing their ideas and expertise, and the Austrian Film Museum’s 2004 New Hollywood series, curated by Alexander Horwath, and accompanying book, *The Last Great American Picture Show: New Hollywood Cinema in the 1970s*, for providing inspiration.

- 01. Mean Streets, 10.08.11
- 02. Badlands, 10.08.11
- 03. Mikey and Nicky, 09.16.11
- 04. Dusty and Sweets McGee, 09.15.11

GET MORE

Find expanded program notes, selected film trailers, and video reviews on our website, bampfa.berkeley.edu.



01/02

FRIDAY / 09.02.11

THE HEARTBREAK KID

ELAINE MAY (U.S., 1972) ARCHIVAL PRINT!

7:00

Elaine May achieves a delicate balance in her second film as director: *The Heartbreak Kid* is a bitter satire that plays like a whimsical romantic comedy. May’s daughter Jeannie Berlin shines as Lila, who marries Lenny Cantrow (Charles Grodin) at the film’s outset. The Jewish newlyweds drive from New York to Miami Beach for their honeymoon, where Lila’s complete self-consciousness—and Lenny’s repeated run-ins with WASP princess Kelly (Cybill Shepherd)—cause Lenny and his marriage to unravel. Grodin brings a delightfully awkward energy to this film, which J. Hoberman called “one of the darkest, funniest visions of Jewish assimilation to emerge from Hollywood.” JONATHAN L. KNAPP

Written by Neil Simon, from a story by Bruce Jay Friedman. Photographed by Owen Roizman. With Charles Grodin, Cybill Shepherd, Jeannie Berlin, Eddie Albert. (106 mins, Color, 35mm, Courtesy of the Academy Film Archive)

THE LANDLORD

HAL ASHBY (U.S., 1970)

9:10

“A film that, thirty-four years later, still feels daring, both stylistically and politically.” DARREN HUGHES, *SENSES OF CINEMA*

Beau Bridges is a casually clueless rich boy who becomes a Brooklyn tenement landlord in Hal Ashby’s audacious satire on race and class, “one of the funniest social comedies of the period” (*Village Voice*). Its daring aesthetic announced a new era in American cinema, with mood and a feel for place taking precedent over typical Hollywood narrative. A biting script by Bill Gunn (*Ganja and Hess*) reads like “a Marx Brothers movie charged up on LSD and left-wing politics” (*Salon*), while cinematography by Gordon Willis (*The Godfather*; *Annie Hall*) captures pregentrified Park Slope (or “that dreadful slum”) in a golden light. JASON SANDERS

Written by Bill Gunn, based on the novel by Kristen Hunter. Photographed by Gordon Willis. With Beau Bridges, Pearl Bailey, Lee Grant, Marki Bey. (112 mins, Color, 35mm, From MGM)

SATURDAY / 09.03.11

WANDA

BARBARA LODEN (U.S., 1970) NEW PRESERVATION PRINT!

8:50

SEE UCLA FESTIVAL OF PRESERVATION, P. 15.



03



04

FRIDAY / 09.09.11

CISCO PIKE

BILL L. NORTON (U.S., 1971)

"An evocative, rather comprehensive portrait of America on the edge of chaos." STEPHEN FARBER, NEW YORK TIMES

A holy quintuplet of 1970s cultural icons—Kris Kristofferson, Karen Black, Gene Hackman, Harry Dean Stanton, and the Warhol star Viva—anchor this atmospheric tale of a former rock star trying to move some stolen hash through an extremely stoned Los Angeles. Filmed as the hippie ideals of the sixties were fading to spaced-out seventies hedonism, *Cisco Pike* disregards its ostensible bad cop/good pusher plot to instead focus on the rhythms and shifting moods of the time: music clubs, Hollywood bars, Hare Krishnas, casual hook-ups, yoga poses, and more. Here, it's all about the drugs, the scene, and—with Kristofferson supplying several memorable songs—the sound. JASON SANDERS

Written by Norton, Robert Towne (uncredited).
Photographed by Vilis Lapenieks. With Kris Kristofferson, Karen Black, Gene Hackman, Harry Dean Stanton. (95 mins, Color, 35mm, From Sony Pictures Releasing)

PAYDAY

DARYL DUKE (U.S., 1972) PFA COLLECTION PRINT!

Rip Torn, in the role of a lifetime, plays mean-ass Maury Dann in a freefall through dingy motels, dreary liaisons, and the bottom end of a bourbon, neat. Maury is a country singer with a few minor hits, the melodies long since faded. He and his pickup band are on a tour of C&W dives in Alabama, playing for twelve-steppers doing the two-step. *Payday* captures this swing through the South with the gusto of a bar brawl—all broken bottles, bruises, and stumbling regrets. And Torn gets every note right in the discordant riff that is Maury's grimy descent. STEVE SEID

Written by Don Carpenter. Photographed by Richard C. Glouner. With Rip Torn, Ahna Capri, Elayne Heilveil, Michael C. Gwynne. (102 mins, Color, 35mm, PFA Collection, Thanks to the Saul Zaentz Company)

WEDNESDAY / 09.14.11

ICE

ROBERT KRAMER (U.S., 1970)

Robert Kramer is "the most important American director you've never heard of." THE NEW YORKER

The legendary radical filmmaker Robert Kramer, a committed anti-Vietnam War activist who founded Newsreel Collective, turned to sci-fi thriller in the potent *Ice*, a combination of political documentary, Orwellian dystopia, and radical-left guerrilla theory. It stands as "the most original and significant American narrative film of the late sixties/early seventies" (Jonas Mekas). Sometime in the future, underground radical groups ready for total revolution, while the U.S. invades Mexico and paranoia becomes the norm. Science fiction flavored by Mao and Che, shot on grainy 16mm, the revelatory *Ice* is unlike anything made before or since. JASON SANDERS

Photographed by Robert Machover. With Kramer, Tom Griffen. (135 mins, B&W, 16mm, From Film-Makers' Cooperative, permission Icarus Films)

THURSDAY / 09.15.11

DUSTY AND SWEETS MCGEE

FLOYD MUTRUX (U.S., 1971)

"As an elegy to wasted youth, Dusty and Sweets McGee is irresistible." THOM ANDERSEN

A legendary "lost film" of the 1970s, *Dusty and Sweets McGee* was released in 1971 but quickly withdrawn by a studio fearful of its too-lyrical take on drugs. In a sun-stained L.A., several "everyday dope fiends"—nearly all nonprofessional actors who were, in reality, professional dope fiends—go about their daily chores: scoring, hustling, tying up, and slipping down. An eye-opening, surprisingly easy-natured mixture of cinema verité, Hollywood locales, seventies pop radio, and heroin, *Dusty and Sweets McGee* was about thirty ahead of its time in its blend of observational atmosphere and documentary/fiction. JASON SANDERS

Written by Mutrux. Photographed by Wm. A. Fraker. With Billy Gray, Tip Fredell, Kit Ryder, Beverly Eckert. (92 mins, Color, 35mm, From Warner Bros., with thanks to Floyd Mutrux)

FRIDAY / 09.16.11

MIKEY AND NICKY

ELAINE MAY (U.S., 1976)

Mikey (Peter Falk, who died in June) and Nicky (John Cassavetes) are petty gangsters who grew up and grew middle-aged together in Philadelphia. Now Mikey has a patina of respectability in the 'burbs, while Nicky maintains the ruthless egotism of a charmed child. When Nicky's karma comes home to roost and he finds there is a hit out on him, disheveled and ulcerous he calls on Mikey to say it isn't so. "Just because they wanna kill you doesn't mean you're gonna die," is the best Mikey can do, and for good reason. The tension between tenderness and betrayal builds excruciatingly as Nicky leads Mikey, and Mikey leads Nicky, through a long last night.

Written by May. Photographed by Victor J. Kemper. With John Cassavetes, Peter Falk, Ned Beatty, Rose Arrick. (1976, 108 mins, Color, 35mm, From Westchester Films)

FRIDAY / 09.30.11

HICKEY & BOGGS

ROBERT CULP (U.S., 1972)

Several years after the end of *Spy*, costars Robert Culp and Bill Cosby reunited for this downbeat curio involving two private eyes trying to survive in a lovingly seedy Los Angeles. "There's nothing left in this profession; it's not *about* anything," complains private eye Hickey (Culp) while shaking off another night of heavy drinking. His partner Boggs (Cosby) still has the emotional cool and muscle control that Hickey long since drank away, but that might not go far when their search for a missing woman leads to a violent criminal underworld. *Hickey & Boggs* is a surprisingly atmospheric effort by director Culp. JASON SANDERS

Written by Walter Hill. Photographed by Wilmer C. Butler. With Culp, Bill Cosby, Rosalind Cash, Sheila Sullivan. (111 mins, Color, 35mm, From MGM)

SWEET SWEETBACK'S
BAADASSSSS SONG

MELVIN VAN PEEBLES (U.S., 1971) ARCHIVAL PRINT!

The film credited with inventing blaxploitation immediately announces its radical intentions: “Dedicated to all the Brothers and Sisters who had enough of the Man.” After defending a young black man from police brutality, the titular protagonist (played by the director) evades white cops by hiding out with a string of prostitutes, bikers, and black religious leaders. Using jump cuts, superimpositions, and other experimental techniques, Van Peebles gleefully embraces anarchy in theme and style, seemingly working toward a new kind of cinema. Black Panther Minister of Defense Huey P. Newton called the film “the first truly revolutionary Black film made.” JONATHAN L. KNAPP

Written by Van Peebles. Photographed by Robert Maxwell. With Van Peebles, Simon Chuckster, Hubert Scales, John Dullaghan. (97 mins, Color, 35mm, Permission Melvin Van Peebles. Preserved by the Museum of Modern Art with support from the Film Foundation and the Hollywood Foreign Press Association.)

SUNDAY / 10.02.11

OVER THE EDGE

JONATHAN KAPLAN (U.S., 1979)

INTRODUCTION Peter Conheim
IN PERSON Screenwriter Charlie Haas

Burn, suburbia, burn: with a little help from Matt Dillon, Cheap Trick, and some quaaludes, this definitive teenage wasteland film takes a torch to the seventies planned-community ideal. Bored, stoned, and restless, the teens of featureless New Granada are ignored and/or despised by their parents and hunted by the cops; when tragedy occurs, it's time to tear it all up. Cast with a mix of nonprofessionals and no-names (including a then-unknown Matt Dillon), the film was pulled from circulation due to fears of gang violence and youth uprising. The notorious inspiration for Nirvana's *Smells Like Teen Spirit*, the anarchic *Over the Edge* is, above all, “a denial” of seventies conformity. JASON SANDERS

Written by Charlie Haas, Tim Hunter. Photographed by Andrew Davis. With Matt Dillon, Michael Kramer, Andy Romano, Harry Northup. (94 mins, Color, 16mm, Permission Warner Bros.)

FRIDAY / 10.07.11

LOOSE ENDS

DAVID BURTON MORRIS, VICTORIA WOZNIAK (U.S., 1975)

“Distinctly anti-romantic, it invites comparison with the English essays on working-class life made in the sixties.” ROBIN WOOD

Two restless friends set off for Denver—or try to—in this humanist paean to working-class dreams and frustrations, made on a shoestring in Minneapolis by a husband/wife team. Spending their days drinking beer and shooting pool, best friends Billy and Eddie dream of something bigger than their mundane lives and family commitments; whether they find it, of course, is another matter. “A remarkably good, level-headed movie about friendship and marriage and the limitations of each” (Vincent Canby), *Loose Ends* is an inspiring example of American regional cinema. JASON SANDERS

Written by Morris, Wozniak. Photographed by Gregory M. Cummins. With Chris Mulkey, John Jenkins, Linda Jenkins. (100 mins, B&W, 16mm, From the artists)

KILLER OF SHEEP

CHARLES BURNETT (U.S., 1977)

“A great—the greatest—cinematic tone poem of American urban life” DAVID EDELSTEIN, NEW YORK

Charles Burnett's *Killer of Sheep* evokes the everyday trials, fragile pleasures, and tenacious humor of blue-collar African Americans in 1970s Watts. Burnett made the film on a minuscule budget with a mostly nonprofessional cast, combining keen on-the-street observation with a carefully crafted script. The episodic plot centers on the character of Stan, a slaughterhouse worker mired in exhaustion, disconnected from his wife, his children, and himself. Stan and his neighbors struggle just to get by, let alone get ahead.

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

SATURDAY / 10.08.11

BADLANDS

TERRENCE MALICK (U.S., 1973) ARCHIVAL PRINT!

Like its lovers-on-the-run predecessors *Gun Crazy* (1950) and *Bonnie and Clyde* (1967), Terrence Malick's masterful debut explores violence, but devotes equal attention to nature's languorous rhythms. Through the poetic narration of teenager Holly (Sissy Spacek), the film follows Kit (Martin Sheen), a James Dean type who goes on a haphazard killing spree across the Western plains. For a criminal, Kit has a curious preoccupation with mainstream cultural norms: “Listen to your parents and teachers . . . try to get along with the majority of opinion . . . so far a good sign, hadn't got caught. Excuse the grammar.” JONATHAN L. KNAPP

Written by Malick. Photographed by Tak Fujimoto, Stevan Lerner, Brian Probyn. With Martin Sheen, Sissy Spacek, Warren Oates, Ramon Bieri. (94 mins, Color, 35mm, Courtesy of the Academy Film Archive, permission Warner Bros.)

MEAN STREETS

MARTIN SCORSESE (U.S., 1973) STUDENT PICK!

This was Scorsese's first great movie. Harvey Keitel and Robert DeNiro are boyhood pals now grown to young manhood. Keitel is the nephew of the local mafia chief in their Little Italy, New York neighborhood. DeNiro is the nutty Johnny Boy, an irresponsible, immature but loveable—to Keitel—guy. . . . There are a multitude of brilliant scenes and situations here: a welcome-home party for a neighborhood buddy just back from Vietnam that turns nasty; a fratricide in the guys' bar hangout . . . and a bloody shootout finale. . . . *Mean Streets* is an American masterpiece and as noir as they come.

BARRY GIFFORD

Written by Scorsese, Mardit Martin. Photographed by Kent Wakeford. With Robert DeNiro, Harvey Keitel, Amy Robinson, Cesare Danova. (110 mins, Color, 35mm, From Warner Bros.)

THURSDAY / 10.20.11

BUSH MAMA

HAILE GERIMA (U.S., 1975)

“Bush Mama is fiery, furious, overflowing with rhetoric and slightly out of breath.” NEW YORK TIMES

Bush Mama focuses on Dorothy, a black woman living on welfare in Watts, trying to raise her daughter while her man is in jail for a crime he didn't commit. Through Dorothy's eyes we experience the turmoil of life in the ghetto—a world of police violence, welfare offices, unemployment lines, decaying tenements, and social workers. Responses to this oppressive reality range from escapist fantasies and expressions of black self-hate to a growing political awareness. Though scripted and professionally acted, *Bush Mama* has all the immediacy and urgency of a documentary, capturing the rich, distinctive style of ghetto language, its despair as well as its humor.

Written by Gerima. Photographed by Roderick Young, Charles Burnett. With Barbara Jones, Johnny Weathers, Susan Williams, Cora Lee Day. (96 mins, B&W, 16mm, From Mypheduh Films)

SATURDAY / 10.22.11

THE LAST PICTURE SHOW

PETER BOGDANOVICH (U.S., 1971) NEW 35MM PRINT!

Peter Bogdanovich's breakthrough is a gorgeous black-and-white picture that melds classical Hollywood style with decidedly post-Production Code themes. The director proves especially attuned to actors: from the staggering beauty of Cybill Shepherd to the exquisite emotional subtlety of veterans Cloris Leachman and Ben Johnson, who both earned Academy Awards for their roles. When not shooting pool or watching movies, folks in a desolate Texas town fill the void by listening to Hank Williams, Lefty Frizell, and Hank Snow, and by engaging in sexual escapades that leave a trail of broken hearts that find good company in all those honky-tonk tearjerkers. JONATHAN L. KNAPP

Written by Larry McMurtry and Bogdanovich, based on McMurtry's novel. Photographed by Robert Surtees. With Timothy Bottoms, Jeff Bridges, Cybill Shepherd, Ben Johnson. (127 mins, B&W, 35mm, From Sony Pictures Releasing)

THURSDAY / 10.27.11

THE PRIVATE FILES OF
J. EDGAR HOOVER

LARRY COHEN (U.S., 1978)

Completed in 1978 but never theatrically released, *The Private Files of J. Edgar Hoover* casts Broderick Crawford as the jowly Hoover in what might be the first-ever history lesson as horror film. Panned by *Variety* as “cheap, lurid sensationalism,” Cohen's FBI flogger is that and more, a scandalous but politically astute exposé made without the de rigueur endorsement of the Bureau. Playing a disgruntled agent, Rip Torn narrates this tabloid-like testament to Hoover's rise from ungainly gangbuster to anti-Communist bulldog, pushing aside politicians and presidents alike in his wiggly witchhunts. Director Cohen reifies rumor by pulling back the sheets on Hoover's strange sexual proclivities. STEVE SEID

Written by Cohen. Photographed by Paul Glickman. With Broderick Crawford, Jose Ferrer, Michael Parks, Ronee Blakley. (112 mins, Color, 35mm, Permission Larry Cohen)



UCLA FESTIVAL OF PRESERVATION

One of our great pleasures is sharing what our colleagues at other film archives are doing to preserve cinema's heritage, allowing us to experience cinema as it was meant to be seen—and heard. The biennial **Festival of Preservation** from the UCLA Film and Television Archive showcases their masterful restoration and preservation achievements with a broad sampling of the works they have rescued over the past few years. A Cecil B. DeMille epic, vintage episodes of *This Is Your Life*, a Paul Strand-photographed docudrama, early Douglas Sirk in blazing black-and-white, silent star Leatrice Joy in a cross-dressing role, Zero Mostel in *Waiting for Godot*, and the premiere of a resurrected gem, Barbara Loden's *Wanda*, are among the pristine prizes from the **Festival of Preservation**. Preserved, now projected!

Steve Seid, Video Curator

All films from UCLA Film and Television Archive. Special thanks to Shannon Kelley and Todd Wiener, UCLA Film and Television Archive; Barbara Scharres, Gene Siskel Film Center; John Couch, Ralph and Barbara Edwards Family Foundation; and to all the generous funders who made the preservation possible. Julie Kohner's appearance at the September 18 program is made possible by the generosity of the Ralph and Barbara Edwards Family Foundation.

Program notes adapted from those by Jeffrey Bickel, Dan Einstein, Steven K. Hill, Jan-Christopher Horak, Shannon Kelley, Ross Lipman, Mark Quigley, Pauline Stakelon, Todd Wiener.

01. This Is Your Life, 09.18.11

02. Wanda, 09.03.11

03. The Crusades, 09.01.11

GET MORE

Find expanded program notes, selected trailers, and preservation details on our website, bampfa.berkeley.edu.



01/02

THURSDAY / 09.01.11

THE CRUSADES

CECIL B. DEMILLE (U.S., 1935)

"Two hours of tempestuous extravaganza." *NY TIMES*, 1935

With amazing set pieces and memorable flourishes, *The Crusades* is crafted with brio by a master at the height of his powers. DeMille's epic pits the Islamic warrior Saladin against England's Richard "the Lion-heart" (Henry Wilcoxon) as religious factions clash for control of Jerusalem. Richard sees the crusade as an opportunity to escape a marriage to the dour princess of France (DeMille's daughter, Katherine), but ultimately finds it necessary to take a bride (Loretta Young as Berengaria). The romance that follows becomes the film's tender heart as Richard storms the cities of Acre and Jerusalem in quest of holy victory.

Written by Harold Lamb, Dudley Nichols, Waldemar Young. Photographed by Victor Milner. With Henry Wilcoxon, Loretta Young, Ian Keith, C. Aubrey Smith. (125 mins, B&W, 35mm, Permission Universal Pictures. Preservation funded by the Cecil B. DeMille Foundation and the Packard Humanities Institute.)

SATURDAY / 09.03.11

WANDA

BARBARA LODEN (U.S., 1970)

Barbara Loden's neorealist gem centers on her brilliant performance as a rural Pennsylvanian housewife on a flight to nowhere, traveling through an American landscape of decrepit factories, two-lane wastelands, and ratty motels. With its location shooting, existing-light cinematography, long takes, and extensive use of nonactors, *Wanda* functions at one level as pure documentary. Loden's creative partner in the production, cinematographer/editor Nick Proferes, emerged from the then-vital tradition of cinema verité and those origins fused with Loden's expert direction to create one of the most authentic visions of middle America ever committed to screen. Cited by critic Jonathan Rosenbaum as one of the hundred greatest American films.



03

Written by Loden. Photographed by Nicholas T. Proferes. With Michael Higgins, Loden, Frank Jourdano, Valerie Manches. (102 mins, Color, 35mm, Permission Televentures. Preservation funded by the Film Foundation and Gucci.)

SATURDAY / 09.10.11

CRY DANGER

ROBERT PARRISH (U.S., 1951)

INTRODUCTION Eddie Muller

Eddie Muller is a writer, filmmaker, noted noir historian, and president of the Film Noir Foundation.

In his directorial debut, former editor Robert Parrish skillfully transforms screenwriter Bill Bowers's acerbic and droll *Cry Danger* into a noir gem, "a crackerjack crime film—short, smart, sassy, and full of surprises" (Eddie Muller). The tersely pitch-perfect Dick Powell portrays ex-convict Rocky Mulloy who returns to Los Angeles to find the gang that framed him for a crime he did not commit. Aided by a hard-drinking, crippled ex-marine (brilliantly realized by Richard Erdman in a standout performance), Mulloy sets up home-base at a Bunker Hill trailer camp, home to his ex-girlfriend Nancy (Rhonda Fleming), and proceeds to play cat-and-mouse with his archenemy, played by the tough guy's tough guy William Conrad.

Written by William Bowers, from a story by Jerome Cady. Photographed by Joseph F. Biroc. With Dick Powell, Rhonda Fleming, Richard Erdman, William Conrad. (79 mins, B&W, 35mm, Permission Warner Bros. Preservation funded by the Film Noir Foundation.)

SUNDAY / 09.18.11

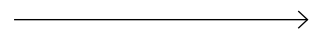
THIS IS YOUR LIFE: HOLOCAUST SURVIVORS

AXEL GRUENBERG, RICHARD GOTTLIEB (U.S., 1953, 1955, 1961)

INTRODUCTION Julie Kohner

Julie Kohner is the daughter of Hanna Bloch Kohner.

From 1952 to 1961, NBC's *This Is Your Life*, hosted by the effervescent Ralph Edwards, surprised on-air guests by taking them on a journey through their lives, reuniting both famous and ordinary people with long-lost friends





01



02



03

and relatives. Tonight's program presents three episodes that featured Holocaust survivors: Hanna Bloch Kohner, the first survivor to share her story on national television; actress Ilse Stanley, who, before her forced exit from Germany, effected the release of over four hundred people from Nazi concentration camps; and Sara Veffler, who spent eighteen months hiding in a twelve-by-twelve-foot Amsterdam attic with her husband and six children.

"HANNA BLOCH KOHNER" May 27, 1953. Directed, written by Gruenberg, 30 mins, B&W, DigiBeta, Permission Ralph Edwards Productions.

"ILSE STANLEY" November 2, 1955. Directed, written by Gruenberg, 30 mins, B&W, DigiBeta, Permission Ralph Edwards Productions.

"SARA VEFFLER" March 19, 1961. Directed by Gottlieb. Written by Gruenberg, 30 mins, B&W, DigiBeta, Permission Ralph Edwards Productions.

Preservation funded by Righteous Persons Foundation and the Ronald T. Sheldo Preservation Fund. Total running time: 90 mins

THURSDAY / 09.22.11

ON THE VITAPHONE: 1928-1930

(U.S., 1928-1930)

Vitaphone films gained tremendous popularity, particularly the shorts produced from 1926 to 1931 by Warner Bros. featuring the top talent of the day. This early audio technology, a method of syncing recorded sound to film via sixteen-inch shellac discs, developed during a time when there were vast improvements in electronic amplification, which allowed the audio to be heard clearly throughout the theater. Film critics were astounded that vocal and musical reproductions could sound so "natural" or so "real." This selection of Vitaphone shorts is a lively mix of song-and-dance and vaudevillian skits that were the rage on stage and screen.

HOLLYWOOD BOUND WITH GLADYS BROCKWELL, NEELY EDWARDS, JAMES BRADBURY Vitaphone #2235, 1928, 9 mins, B&W, 35mm, Permission Warner Bros.

CARLENA DIAMOND "HARPIST SUPREME" Vitaphone #864, 1929, 6 mins, B&W, 35mm, Permission Warner Bros.

BORN AND LAWRENCE "THE COUNTRY GENTLEMEN" Vitaphone # 2885, 1928, 7 mins, B&W, 35mm, Permission Warner Bros.

NIAGARA FALLS WITH BRYANT WASHBURN, HELEN JEROME EDDY Vitaphone #3778, 1930, 11 mins, B&W, 35mm, Permission Warner Bros.

HARRY FOX AND HIS SIX AMERICAN BEAUTIES Vitaphone # 828, 1929, 12 mins, B&W, 35mm, Permission Warner Bros.

FRANK WHITMAN "THAT SURPRISING FIDDLER" Vitaphone #703, 1929, 7 mins, B&W, 35mm, Permission Warner Bros.

WHAT A LIFE WITH VIRGINIA SALE, SID SILVERS, WILLIAM IRVING Vitaphone #3849, 1930, 11 mins, B&W, 35mm, Permission Warner Bros.

THE WILD WESTERNER WITH VAL HARRIS, ANN HOWE Vitaphone #2759, 1928, 8 mins, B&W, 35mm, Permission Warner Bros.

I THANK YOU WITH EDDIE WHITE Vitaphone #2689, 1928, 9 mins, B&W, 35mm, Permission Warner Bros.

SHARPS AND FLATS WITH JIMMY CONLIN, MYRTLE GLASS Vitaphone #2577, 1928, 9 mins, B&W, 35mm, Permission Warner Bros.

Total running time: c. 90 mins

SUNDAY / 10.02.11

NATIVE LAND

LEO HURWITZ, PAUL STRAND (U.S., 1942)

Politically committed art photographer and filmmaker Paul Strand independently produced this docudrama, part of his ongoing exploration of man and nature but more radical than anything he had done previously. Constructed out of documentary and newsreel sequences as well as fictional footage using professional actors to reenact events, the film opened in 1942 and quickly disappeared, its message of class struggle no longer in tune with the national unity politics of World War II. *Native Land's* striking black-and-white cinematography is supported by fluid editing that marks the filmmakers as students of Eisenstein and Pudovkin.

Written by Hurwitz, Strand, David Wolff (Ben Maddow). Photographed by Strand. With Paul Robeson, Fred Johnson, Mary George, John Rennie. (80 mins, B&W, 35mm. Preservation funded by the Packard Humanities Institute.)

PRECEDED BY: **NEWS OF THE DAY** (April 3, 1941) This brief *actualité* reports on a union defying the governor of Wisconsin and war in Libya. (9 mins, B&W, 35mm. Preservation funded by the National Endowment for the Humanities.)

Total running time: 89 mins

SUNDAY / 10.09.11

EVE'S LEAVES

PAUL SLOANE (U.S., 1926)

LIVE MUSIC Judith Rosenberg on Piano

Based on the play by Harry Chapman Ford, Sloane's *Eve's Leaves* is the story of a sea captain who forces his daughter Eve (Leatrice Joy) to masquerade as a boy in a misguided attempt to protect her from the evils of the world. Eve responds by provoking widespread mischief aboard her father's tramp steamer. While the plot is framed by melodrama, it is comedy that forms the heart of this movie. William Boyd, who would later achieve fame as cowboy hero Hopalong Cassidy, is commendable as the object of Eve's desire, but it is Leatrice Joy's ebullient performance that steals the show.

Written by Elmer Harris and Jack Jevne. Photographed by Arthur Miller. With Leatrice Joy, William Boyd, Robert Edeson, Walter Long. (75 mins, Silent, B&W, 35mm. Preservation funded by the Packard Humanities Institute.)

01. Native Land, 10.02.11

02. On the Vitaphone, 09.22.11

03. Film, 10.30.11

04. Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean, 10.22.11



04

SATURDAY / 10.15.11

SLEEP, MY LOVE

DOUGLAS SIRK (U.S., 1948)

8:45

Although his reputation as an auteur wouldn't materialize until much later in his career, Douglas Sirk's early Hollywood films contained some interesting efforts. Sirk's *Sleep, My Love*, while not the box-office success of *Rebecca* or *Suspicion*, is still a surprisingly effective terrorized-wife drama. With a story by Leo Rosten and atmospheric, noir-like cinematography by Joseph Valentine, the plot centers on a socialite, played by the lovely Claudette Colbert, who is being driven mad by her faithless husband (a subdued Don Ameche playing against type). In spite of some of the formulaic melodramatic focus of the story, Colbert is enchantingly convincing as the heroine.

Written by St. Clair McKelway, Leo Rosten, from the novel by Rosten. Photographed by Joseph Valentine. With Claudette Colbert, Robert Cummings, Don Ameche, Rita Johnson. (96 mins, B&W, 35mm. Preservation funded by the Packard Humanities Institute.)

SATURDAY / 10.22.11

COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN

ROBERT ALTMAN (U.S., 1982)

6:30

Set in 1975, *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* stars Sandy Dennis, Cher, and Karen Black as members of "The Disciples of James Dean" fan club at their twentieth reunion. They meet at the local hangout in a small Texas town, near where *Giant* had been shot in 1955. The soda-fountain waitress seems the same, but the fan club members have gotten older, some successful, others beaten down. Each relates (often in flashbacks) their dreams, aspirations, and failures of the past decades. Given the focus on female fans, it's not surprising that the film tackles themes of feminism, gender relations, and sexuality.

Written by Ed Graczyk, based on his play. Photographed by Pierre Mignot. With Sandy Dennis, Cher, Karen Black, Kathy Bates. (109 mins, Color, 35mm, Permission Paramount Pictures. Preservation funded by the Hollywood Foreign Press.)

SUNDAY / 10.30.11

WAITING FOR GODOT

ALAN SCHNEIDER (U.S., 1961)

6:00

The independently produced *Play of the Week*, which premiered in 1959 on New York's WNTA-TV, presented an eclectic mix of plays that, according to series producer Lewis Freedman, "no one else would touch." For Beckett's absurdist masterpiece *Waiting for Godot*, producer David Susskind chose actor Zero Mostel, who had suffered years of unemployment for refusing to testify before the House Committee on Un-American Activities. Mostel and costar Burgess Meredith are keen existential partners in this wry drama of deferred desire and stymied reward.

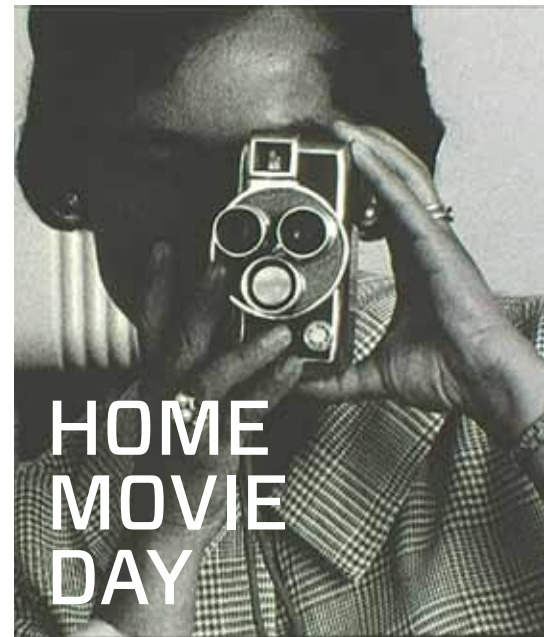
Written by Samuel Beckett. Photographed by Mel London. With Zero Mostel, Burgess Meredith, Kurt Kasznar, Alvin Epstein. (102 mins, B&W, BetaSP, Permission Estate of Ely Landau)

PRECEDED BY: **FILM** (Alan Schneider, U.S., 1965). Beckett's *Film* is in essence a chase film—arguably the craziest committed to celluloid. It's a chase between camera and pursued image that finds dread embedded in the very apparatus. The link to cinema's essence is evident in the casting, as the chased object is none other than an aged Buster Keaton, who was befuddled at Beckett's imperative that he keep his face hidden from the camera's gaze.

Written by Samuel Beckett. Photographed by Boris Kaufman. With Buster Keaton, Nell Harrison, James Karen, Susan Reed. (22 mins, B&W, 35mm, Permission Evergreen Review. Preservation funded through the Avant-Garde Masters program funded by the Film Foundation and administered by the National Film Preservation Foundation.)

Total running time: 124 mins

Waiting for Godot is copresented with Cal Performances. A promotional price for non-BAM/PFA members of \$7.50 will be offered to Cal Performances patrons with a ticket for The Gate Theatre of Dublin's performance of Samuel Beckett's *Endgame* or *Watt*.



HOME MOVIE DAY

SATURDAY / 10.15.11

AMATEUR NIGHT: HOME MOVIES FROM AMERICAN ARCHIVES

DWIGHT SWANSON (U.S., 2010)

6:30

IN PERSON

Dwight Swanson and
Pamela Jean Vadakan

Dwight Swanson, of the Center for Home Movies, is a specialist in amateur film. Film archivist Pamela Jean Vadakan coordinates the California Audiovisual Preservation Project.

To commemorate **Home Movie Day**, a celebration of amateur filmmaking held at many venues worldwide, we present a compilation of sixteen amateur films. Framing diverse communities, the home movie camera captures moments ranging from surprises to spectacles. You'll see a dance of pure joy at a Pittsburgh house party, a newspaperman witness an atomic bomb test in Nevada, a doll magically come to life Christmas morning in Chicago, as well as appearances by Alfred Hitchcock and Richard Nixon. Featuring original narration, archival audio, commentaries from family members, and newly recorded music, *Amateur Night* provides a fascinating history of small gauge filmmaking. PAMELA JEAN VADAKAN

(84 mins, B&W/Color, Blown up to 35mm from original formats, From Center for Home Movies). Produced by the Center for Home Movies with support from the National Film Preservation Foundation, the Louis B. Mayer Foundation, the Haghefilm Foundation and Cineric, Inc.

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For more information on Home Movie Day, go to homemovieday.com.

SATURDAY / 09.03.11

THE REACH OF RESONANCE

6:00

STEVE ELKINS (U.S., 2010)

IN PERSON Steve Elkins and Bob Ostertag

In its purest form, music is not about sonic distraction or instrumental mastery, but about an eloquent relationship to the world. Director Elkins takes this as his guide for the selection of four notable artists who pursue unusual musical investigations: koto player Miya Masaoka, who performs music for insects and plants; Bob Ostertag, who builds musical environments that express the tension between man and machine; violin virtuoso Jon Rose who plies the barbed-wire fences strung across Australia's outback; and John Luther Adams, who seeks an "ecology of music." "Music is not what I do," Adams admits, "but how I understand the world." STEVE SEID

Photographed by Elkins. With Kronos Quartet, Pierre Hébert, Fred Frith, Joan Jeanrenaud. (116 mins, Color, DigiBeta, From the artist)

THURSDAY / 09.08.11

TRIMPIN: THE SOUND OF INVENTION

7:00

PETER ESMONDE (U.S., 2009)

IN PERSON Peter Esmonde and Ellen Fullman

"[A] lifelike ride through Trimpin's wonderful Dr. Seuss world of sound sculptures." KYLE GANN

Trimpin, part madcap inventor, part eccentric composer, will have nothing to do with the restrictions of conventional music: the formal array of instruments, the proscribed techniques of play, the sounds falling into neat categories. The Seattle-based artist has made it his bedeviled business to explode the bounds of instrumentation and, consequently, the sonorities applied. Peter Esmonde's lively film takes us into this creative genius's workspace, itself a metaphor for the tangled and fanciful mind of the maker, where Trimpin turns recycled, repurposed, and reinvented materials into elaborate sculptural assemblies. Trimpin's outrageous musical ventures are always more sound than they seem. STEVE SEID

Photographed by Peter Esmonde. With Kronos Quartet, Charles Amirkhanian, Cork Marcheschi, Kyle Gann. (79 mins, Color, HD, From the artist)

PRECEDED BY: **5 VARIATIONS ON A LONG STRING** (Peter Esmonde, U.S., 2010). A mesmeric look at Ellen Fullman performing on her unique long string instrument, played longitudinally so that it emits otherworldly microtones. (20 mins, Color, HD, From the artist)

Total running time: 99 mins

SATURDAY / 09.10.11

NE CHANGE RIEN

6:30

PEDRO COSTA (PORTUGAL/FRANCE, 2009)

"It's torture that I'm going through," sings Jeanne Balibar, a French chanteuse of the damaged and bruised. Extraordinary Portuguese director Pedro Costa has Balibar emerging from darkness just as her sad ballads find their origin in a dark-drenched sorrow. Joining

her is Rodolphe Burger, an exquisite musician whose guitar exudes a nebula of sounds. Minimal in his riffing, Burger envelops Balibar's voice with a constellation of atmospheric tones, allowing her to circle back to her hard-won weariness. This is no concert film, but a meditation akin to Godard's *Sympathy for the Devil*. Only in Costa's dusky portrait, the devil may care. STEVE SEID

Photographed by Costa. With Jeanne Balibar, Rodolphe Burger, Herve Loos, Arnaud Dieterlen. (103 mins, In French and English with English subtitles, B&W, 35mm, From Northwest Film Forum)

FRIDAY / 09.16.11

WE DON'T CARE ABOUT MUSIC ANYWAY

7:00

CÉDRIC DUPIRE, GASPARD KUENTZ (FRANCE, 2009)

"The Koyaanisqatsi of French documentaries about Japanese noise music." MARYLAND FILM FESTIVAL

This provocative portrait of Tokyo's new music scene features eight musicians in a seductive montage of clatter and racket. Perhaps most mesmerizing is Yamakawa Fuyuki, a noise guitarist who uses a stethoscope to amplify his chest, his drone guitar punctuated by his own heartbeat. Sakamoto Hiromichi prepares his challenged cello for industrial abuse, while Shimazaki Tomoko strips her guitar bare on a beach strewn with uncivil detritus. All this sound is caught inside a haranguing image track, beautiful in its apocalyptic decay. But *We Don't Care About Music Anyway* isn't about anarchic music, it's about music that emanates from the very pores of the city. STEVE SEID

Music direction by Noa Garcia. With Otomo Yoshihide, Numb & Saidrum, L?K?O, Takehisa Ken. (80 mins, In Japanese with English subtitles, Color, DigiBeta, From Studio Shaiprod)

SUNDAY / 09.18.11

INTANGIBLE ASSET NUMBER 82

6:30

EMMA FRANZ (AUSTRALIA, 2009)

"It opened my eyes to another facet of the cross-pollination taking place in the melting pot art form known as jazz."

AIDAN LEVY, *VILLAGE VOICE*

Virtuosic jazz drummer Simon Barker reached a point where he wanted to be freed from the percussive predictability of Western tempos. Then he heard a rare recording of Korean shaman Kim Seok-Chul, a master drummer whose official designation was "Intangible Asset Number 82." Paired with his voice, Seok-Chul's drumming is a complex extension of shamanic ritual that strives toward ecstatic visitation. Director Franz's equally rhythmic film follows Barker to South Korea as he tries to locate the elusive master drummer. Barker's quest to expand his rhythmic dexterity leads him to an unexpected revelation: music is not technique but an expression of a culture's spirit. STEVE SEID

Written, photographed by Franz. With Carl Dewhurst, Jeong Sung-Dok, Park Byong-Chon, Phil Slater. (90 mins, in English and Korean with English subtitles, Color, DigiBeta, From Kino Lorber)

SOUNDING OFF: PORTRAITS OF UNUSUAL MUSIC

According to *Webster's*, music "is the art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity." Or not. As you'll see from these melodious inquiries into contemporary musical practice, music can be more about a relationship to the world than the ordering of tones or sounds. As expressed in these five films, there even seems to be a tendency to disrupt those very things in opposition to musical traditions that forgo the surrounding culture. Whether it's Trimpin's quest to devise new sound-producing instruments, or koto player Miya Masaoka forging a sonic kinship with insect life, whether it's violin virtuoso Jon Rose playing barbed-wire fences strung across Australia's outback, or shaman Kim Seok-Chul's ecstatic ritual drumming, the many musicians in **Sounding Off** pursue unusual musical manifestations that are as much responses to political circumstance or the natural landscape as to the unity of composition. And though these musicians might relish noisy intervention or unexpected discord, in their hands it's still a sound enterprise.

Steve Seid, Video Curator

Special thanks to Steve Elkins, Peter Esmonde, and Dean Rowan for their advice.

01. The Reach of Resonance, 09.03.11

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A THEATER NEAR YOU

01



02

Join us for new selections in our ongoing series featuring rare prints of classic and contemporary films. We bring you a new 35mm print struck from the original printing elements of Robert Bresson's brilliant *Diary of a Country Priest* (1950); a stunning new 35mm restoration of Alberto Cavalcanti's World War II drama *Went the Day Well?* (1942); and two wonderful films from the mid-1980s, the masterful *Summer* (a.k.a. *Le rayon vert*, 1986) and the charming *Four Adventures of Reinette and Mirabelle* (1987), made back-to-back by the late Eric Rohmer.

Susan Oxtoby, Senior Film Curator

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FRIDAY / 09.23.11

DIARY OF A COUNTRY PRIEST

ROBERT BRESSON (FRANCE, 1950) NEW 35MM PRINT!

REPEATED ON SUNDAY / 09.25.11

(*Le journal d'un curé de campagne*). Georges Bernanos's novel concerns a young country priest who, in his simplicity and purity, suffers the scorn of his parishioners. Bresson faithfully adapted the novel to the screen, using Bernanos's original dialogue and diary entries. The essence of Bresson's film *écriture*, the narrative is punctuated by images of the priest's journal accompanied by a voice-over reading. Episode by episode, in his loneliness and then in illness, like stages of the cross, the priest progresses through pain to grace. Claude Laydu fasted in order to achieve the authenticity of his role, which is one of exterior passivity and interior strength.

Written by Bresson, from the novel by Georges Bernanos. Photographed by Léonce-Henry Burel. With Claude Laydu, Nicole Maurey, Jean Riveyre, André Guibert. (114 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

SUNDAY / 09.25.11

DIARY OF A COUNTRY PRIEST

ROBERT BRESSON (FRANCE, 1950) NEW 35MM PRINT!

PLEASE SEE FRIDAY / 09.23.11

THURSDAY / 10.06.11

WENT THE DAY WELL?

ALBERTO CAVALCANTI (U.K., 1942)
NEW 35MM RESTORATION!

"A prescient masterpiece! A conspiracy thriller, a black-comic nightmare, and a surrealist masterpiece!" THE GUARDIAN

Made at the height of the World War II invasion scare in England, *Went the Day Well?* concerns the infiltration of an unsuspecting British village by sixty German paratroopers. "Cavalcanti was Britain's only real noir specialist. . . . This wartime propaganda film, written by Graham Greene, is rather like a Hitchcock script suddenly turned over to Buñuel to direct, full of beauty, black humor, and sudden savagery. An important film, still insufficiently known and appreciated" (William K. Everson). Don't miss this new restoration by StudioCanal and the BFI, which recently received rave reviews upon its rerelease in New York.

Written by John Dighton et al., from a story by Graham Greene. Photographed by Wilkie Cooper. With Leslie Banks, Elizabeth Allan, Frank Lawton, Mervyn Jones. (92 mins, B&W, 35mm, From Rialto Pictures)

SATURDAY / 10.29.11

SUMMER

ERIC ROHMER (FRANCE, 1986) NEW 35MM PRINT!

REPEATED ON SUNDAY / 10.30.11

Best Film, Venice Film Festival, 1986

(*Le rayon vert*). The astounding performance of Marie Rivière as a lonely woman searching for company—yet unwilling to compromise—grounds this airy, ephemeral Rohmer tale. It's summertime in France and the proud, outspoken Delphine needs a travel partner, but finds instead loneliness. Her travels through France and awkward attempts to meet people frame the story, but *Summer* is more a feeling than a narrative. Scenes

pass without dialogue, as Rohmer surrounds the story and Delphine with the sounds of isolation: the wind, the ocean, footsteps on pavement, murmurs of other people's conversations, overheard just enough to keep hope alive. JASON SANDERS

Written by Rohmer. Photographed by Sophie Maintigneux. With Marie Rivière, Lisa Heredia, Vincent Gauthier. (98 mins, In French with English subtitles, Color, 35mm, From The Film Desk)

FOUR ADVENTURES OF REINETTE AND MIRABELLE

ERIC ROHMER (FRANCE, 1987) NEW 35MM PRINT!

(*Quatre aventures de Reinette et Mirabelle*). Four episodes in the relationship between a naive but talented painter from the provinces and a worldly Parisian student. . . . Working a sophisticated variation on the country mouse/city mouse theme, *Four Adventures* is a departure from Rohmer's Comedies and Proverbs of the period, and is in many ways his most offbeat film since *Perceval*. Uncontrived events are enhanced with a Chaplinesque sense of comedy and a strong undercurrent of narrative experimentation that accompany Rohmer's customary delight in paradox and richness of characterization.

NEW YORKER FILMS

Written by Rohmer. Photographed by Sophie Maintigneux. With Joëlle Miquel, Jessica Forde. (95 mins, In French with English subtitles, Color, 35mm, From The Film Desk)

SUNDAY / 10.30.11

SUMMER

ERIC ROHMER (FRANCE, 1986) NEW 35MM PRINT!

PLEASE SEE SATURDAY / 10.29.11

01. Summer, 10.29.11, 10.30.11

02. Diary of a Country Priest, 09.23.11, 09.25.11

ANATOLIAN OUTLAW: YILMAZ GÜNEY

Described by the critic J. Hoberman as “something like Clint Eastwood, James Dean, and Che Guevara combined,” the Turkish actor/filmmaker Yilmaz Güney lived a life more dramatic than any fictional role. The son of rural Kurdish shepherders, he worked as a cotton picker, assistant butcher, and film projectionist before being awakened by the power of politics and cinema. His imprisonment for writing and distributing communist literature led to a chance acting role, one which later (after yet another jail term) improbably blossomed into a full-fledged career as a rugged, atypical leading man (earning him popular success and the nickname “the Ugly King”).

Güney became a director in the midsixties, creating a cinema that took key elements of Turkish and Kurdish outlaw folklore and merged them into a hypnotic blend of Italian and Hollywood Westerns, Third World cinema, and social realism. In 1974, however, he was arrested for the murder of a right-wing judge, and sentenced to eighteen years (his fourth imprisonment since 1961). Miraculously, he still managed to smuggle out screenplays and precise directing instructions for three new films.

In 1981 Güney escaped from jail, and eventually went to France, where *Yo!* (codirected by Serif Gören) was declared a masterpiece at the 1982 Cannes Film Festival, transforming Güney into an international celebrity and symbol of resistance. Turkey immediately made Güney *persona non grata*, however. In 1984, at the height of his powers, free at last but exiled from his homeland, Güney died of stomach cancer; he was only forty-seven. “A tragic note to an incandescent life,” wrote Kendal Nezan in *Cinemaya*, “one completely devoted to a refusal of the fatalistic, the oppressive, and the unjust.”

Jason Sanders, Film Notes Writer

Coordinated at BAM/PFA by Kathy Geritz. Special thanks to Republic of Turkey Ministry of Culture and Tourism; Turkish Culture and Tourism Counselor's Office, Washington DC; Hüseyin Karabey, the Güney Foundation; Erju Ackman, *Turkish Cinema Newsletter*; and Deniz Göktürk, UC Berkeley, for their invaluable assistance in making this series possible. The series features new 35mm prints, provided by Republic of Turkey, Ministry of Culture and Tourism, General Directorate of Copyright and Cinema, Telif Hakları ve Sinema Genel Müdürlüğü.



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01/02

SATURDAY / 09.17.11

HOPE

YILMAZ GÜNEY, SERİF GÖREN (TURKEY, 1975) NEW 35MM PRINT!

INTRODUCTION Deniz Göktürk

Deniz Göktürk, coeditor of Orienting Istanbul: Cultural Capital of Europe?, is associate professor in German and Film and Media at UC Berkeley.

“A magnificent achievement...defines for the first time Güney’s universe with startling clarity.” DEREK ELLEY

(*Umut*). With its sharply defined, wordless opening—a city at dawn, and the working class that rises to greet it—*Hope* immediately announced a new direction for Güney, away from his gritty action films and toward a socially committed, neorealist critique of Turkish society and power. Our wistful hero, a cart-driver with a large family and a sense of hope, soon loses the cart and then the hope; what’s left is sheer idiocy, as he embarks on a search for buried treasure that yields only dirt. Compared to *The Bicycle Thief* upon its release, *Hope* catapulted Güney—and Turkish cinema—to the world stage. JASON SANDERS

Written by Güney, Gören. Photographed by Kaya Ererez. With Güney, Gülsen Alniacik, Tuncel Kurtiz, Osman Alyanak. (100 mins, In Turkish with English subtitles, B&W, 35mm)

BRIDE OF THE EARTH

YILMAZ GÜNEY (TURKEY, 1968) NEW 35MM PRINT!

“Contains surprising moments of quiet lyricism that suggest Güney was becoming familiar with the cinema of Satyajit Ray and Roberto Rossellini.” BILGE EBIRI, SENSES OF CINEMA

(*Seyyit Han*). The first film that Güney acknowledged as a fully realized effort, *Bride of the Earth* stars the director himself as a man separated from his bride-to-be by the superstitions and feudal conditions of rural life. The film’s attention to poverty as a barrier to happiness and personal aspiration looks forward to Güney’s more overtly political work while demonstrating his eye for striking images, particularly in his dramatic use of landscape, as well as more baroque, almost Bosch-like touches—a woman trapped in a wicker cage, a man in quicksand up to his neck. HARVARD FILM ARCHIVE

Written by Güney. Photographed by Gani Turanlı. With Güney, Nebahat Çehre, Hayati Hamzaoglu, Danyal Topatan. (78 mins, In Turkish with English subtitles, B&W, 35mm)

01. Yo!, 09.24.11

02. Hope, 09.17.11

03. Bride of the Earth, 09.17.11

04. Elegy, 10.01.11



03



04

SATURDAY / 09.24.11

YOLYILMAZ GÜNEY, SERIF GÖREN (TURKEY, 1982)
NEW 35MM PRINT!*Palme d'Or, Cannes, 1982*

Güney's first film to reach a wide audience in the U.S., *Yol* follows the fates of five Kurdish prisoners who are set free by their military captors for a week's leave; rather than liberation, their return home only offers a different kind of entrapment, especially for the women in their lives. Written while Güney was imprisoned (and directed by a longtime colleague under Güney's supervision), *Yol* is a film about the pecking order of oppression: political, religious, and sexual. At the 1982 Cannes Festival, Güney dramatically emerged from hiding to win the festival's Grand Prize; Turkey responded by stripping him of citizenship. JASON SANDERS

Written by Güney. Photographed by Erdogan Engin. With Tarik Akan, Serif Sezer, Halil Ergün. (111 mins, In Turkish with English subtitles, Color, 35mm)

THE FRIEND

YILMAZ GÜNEY (TURKEY, 1974) NEW 35MM PRINT!

(*Arkadas*). Güney turns his gaze away from the struggling rural poor and toward the alienated urban rich in this scathing Antonioniesque indictment of the class boundaries and glass ceilings of contemporary Turkey. Two old friends meet by chance at a seaside resort; one has become a wealthy, obese architect given to debauchery and sunburned shirtlessness; the other (played by Güney) has remained lean, angry, and committed. Placing his characters within the decadent, overly decorated realm of a seventies-era Turkey, Güney underlines the choices that all must make: whether to consume or refuse, to take comfort in riches, poetry, or revolution. JASON SANDERS

Written by Güney. Photographed by Cetin Tunca. With Kerim Afsar, Güney, Melike Demirag. (100 mins, In Turkish with English subtitles, Color, 35mm)

THURSDAY / 09.29.11

THE HUNGRY WOLVES

YILMAZ GÜNEY (TURKEY, 1969) NEW 35MM PRINT!

(*Aç kurtlar*). A mountain bandit runs from his many hunters in this violent snowbound "ethnographic Western," which grafts the aesthetics of a 1960s Sergio Leone action film onto a rugged, documentary-like social realism. Filmed in Eastern Anatolia in a wintry landscape similar to Ghobadi's *A Time for Drunken Horses*, *The Hungry Wolves* stars Güney at his most Clint Eastwood/Lee Marvin-esque as the bearded, ruthless brigand who's making (and killing) enemies as quickly as the snow falls. Güney places an almost ethnographic examination of rural Turkish culture amidst the gun battles, filling the screen with images taut with an austere, raw poetry. JASON SANDERS

Written by Güney. Photographed by Ali Ugur. With Güney, Sevgi Can, Hayati Hamazaoglu, Enver Güney. (70 mins, In Turkish with English subtitles, B&W, 35mm)

SATURDAY / 10.01.11

THE HERD

ZEKI ÖKTEN (TURKEY, 1978) NEW 35MM PRINT!

INTRODUCTION Deniz Göktürk

(*Süru*). *The Herd* has a simple premise that it utilizes to devastating effect: the economic survival of a Kurdish family depends on its herd of sheep. The constant threats to the livestock and the family serve both as ethnographic documentary and existential (and political) parable. Explaining to an interviewer about his use of metaphor and allegory to express himself politically in his films, Güney declared that the subject of *The Herd* was the history of the Kurds. At the same time, he noted, the film was made in Turkish; any public use of the Kurdish language was illegal at the time. HARVARD FILM ARCHIVE

Written by Güney. Photographed by Izzet Akay. With Melike Demirag, Tarik Akan, Tuncel Kurtiz, Levent Inanir. (129 mins, In Turkish with English subtitles, Color, 35mm)

ELEGY

YILMAZ GÜNEY (TURKEY, 1971) NEW 35MM PRINT!

(*Agit*). A group of smugglers keeps one step ahead of the police in Güney's tough Turkish Western, part *Wild Bunch*, part "hymn to . . . the freedom from oppression" (Fernando Herrero). Colorful naive sketches open the film, establishing a folklorish tone for what is to come: a timeless tale of violence and revenge set in an almost mythical, Peckinpah-like village of endless poverty and brutality. (As in *The Hungry Wolves*, the setting turns out to be contemporary Turkey). Güney's elemental combination of Hollywood Western and Third World cinema creates a hypnotic effect, told with Shakespearean emotional grandeur and direct, primitive realism. JASON SANDERS

Written by Güney. Photographed by Gani Turanlı. With Güney, Hayati Hamazaoglu, Bilal Inci, Atilla Olgaç. (80 mins, In Turkish with English subtitles, Color, 35mm)

SUNDAY / 10.09.11

THE POORYILMAZ GÜNEY, ATIF YILMAZ (TURKEY, 1974)
NEW 35MM PRINT!

(*Zavallilar*). Like so many of Güney's subsequent films, *The Poor* is about prisoners. The film opens on a winter night as three convicts are released. A complex structure of flashbacks describes how they came to be imprisoned, while at the same time following the men through the night as they find themselves faced with reentering a society in which they are outcasts. Filming was interrupted in midproduction when Güney was himself briefly imprisoned for having sheltered some anarchist students. Rather than delay the film's completion, Güney asked his mentor Atif Yilmaz to finish it. The result is a fascinating mix of hard-bitten realism and florid melodrama. HARVARD FILM ARCHIVE

Written by Güney, Atif Yilmaz. Photographed by Gani Turanlı, Kenan Ormalar. With Güney, Yildirim Önal, Güven Sengil. (72 mins, In Turkish with English subtitles, Color, 35mm)



ALTERNATIVE VISIONS

01

Our annual avant-garde showcase **Alternative Visions** is presented in conjunction with the UC Berkeley course Avant-Garde Film, taught by Jeffrey Skoller. The fall 2011 lineup includes the edgy collage animations of Martha Colburn, as well as classic films by the great Ukrainian director Alexander Dovzhenko and Russian director Dziga Vertov. Two nights are part of our ongoing exploration of alternative Bay Area cinema, **Radical Light**, one featuring rarely screened films from the “cosmic cinema” of Jordan Belson and the other the lyrical work of Chick Strand. A series curated by Film Studies graduate student Jennifer Pranolo, devoted to the films of Paul Sharits (see page 23), is also part of our avant-garde cinema offerings.

Kathy Geritz, Film Curator

WEDNESDAY / 09.07.11

MARTHA COLBURN'S COLLAGE ANIMATION

MARTHA COLBURN (U.S., 1995–2011) STUDENT PICK!

IN PERSON Martha Colburn

Martha Colburn's labor-intensive, low-tech collages draw on a vast array of popular and underground culture. With daunting obsessiveness, she cuts out images, paints footage by hand, and mixes in her own flat puppets and drawings with a dash of punk rock poetry by friends. While the fast pace and edginess of her work is immediately apparent, there are also many moments of beauty and pure pleasure. Colburn combines politics and play with inventiveness and perversity. “Bordering on the outrageous, (with) crackling frame energy, Martha Colburn films are naked testimonials of our times, and of her generation” (Jonas Mekas). KATHY GERITZ

7:30

ANTI-FRACKING 2011, 1:30 mins, Color, Digital video, From the artist.

CATS AMORE 2002, 2:30 mins, Color, 16mm, From the artist.

BIG BUG ATTACK 2002, 3:30 mins, Color, 16mm, From the artist.

LIFT OFF 1998, 2 mins, Color, 16mm, From the artist.

ASTHMA 1995, 2:30 mins, Color, 16mm, From the artist.

EVIL OF DRACULA 1997, 2:30 mins, Color, 16mm, From the artist.

THERE'S A PERVERT IN OUR POOL! 1998, 3 mins, Color, 16mm, From the artist.

I CAN'T KEEP UP 1997, 3:30 mins, Color, 16mm, From the artist.

XXX AMSTERDAM 2004, 3:30 mins, Color, Digital video, From the artist.

CELEBRATE BROOKLYN 2005, 1 min, Color, Digital video, From the artist.

DON'T KILL THE WEATHERMAN! 2007, 5 mins, Color, Digital video, From the artist.

MYTH LABS 2008, 7:30 mins, Color, Digital video, From the artist.

COSMETIC EMERGENCY 2005, 8 mins, Color, 35mm, From the artist.

TRIUMPH OF THE WILD 2008, 10 mins, Color, 35mm, From the artist.

ELECTRIC LITERATURE 2009, 2:30 mins, Color, Digital video, From the artist.

JOIN THE FREEDOM FORCE 2009, 4 mins, Color, Digital video, From the artist.

DOLLS VS. DICTATORS 2010, 11 mins, Color, Digital video, From the artist.

Total running time: c. 75 mins

WEDNESDAY / 09.14.11

ICE

ROBERT KRAMER (U.S., 1970)

SEE THE OUTSIDERS: NEW HOLLYWOOD IN THE SEVENTIES, P. 13.

WEDNESDAY / 09.21.11

A SIXTH PART OF THE WORLD

DZIGA VERTOV (U.S.S.R., 1926) ARCHIVAL PRINT!

SEE KINO-EYE: THE REVOLUTIONARY CINEMA OF DZIGA VERTOV, P. 24.

WEDNESDAY / 09.28.11

ZVENIGORA

ALEXANDER DOVZHENKO (U.S.S.R, 1928)
PFA COLLECTION PRINT!

LIVE MUSIC Judith Rosenberg on Piano

The first important film by the great Ukrainian director Alexander Dovzhenko, whose best-known work is the classic *Earth* (1930), *Zvenigora* is essentially an anthology of Ukrainian folk myths, centering on a grandfather figure who stands for the spirit of the Ukraine. The old man believes that there is a treasure hidden in the mountains



02

of Zvenigora. At the end the real treasure turns out to be not gold or silver—it is the people, their intelligence and ambition, their harnessing of the land's mineral wealth. The film is free flowing, impressionistic, and extremely symbolic (even for Dovzhenko), an incredibly rich and wonderful experience. TOM LUDDY, YVETTE BIRO

(73 mins, Silent, Russian Intertitles with live English translation, B&W, 35mm, PFA Collection)

WEDNESDAY / 10.19.11

JORDAN BELSON: FILMS SACRED AND PROFANE

JORDAN BELSON (U.S., 1959–2005) RADICAL LIGHT

INTRODUCTION Guest curator Cindy Keefer

Curator and archivist Cindy Keefer is the director of Center for Visual Music (CVM).

Jordan Belson trained as a painter before turning his attention to filmmaking after discovering the abstract films of Oskar Fischinger, Norman McLaren, and Hans Richter at the seminal Art in Cinema series. Since 1947, Belson has explored consciousness, transcendence, and the nature of light itself in a visionary body of work that has been called “cosmic cinema”—brimming with vibrant color, mandalas, liquid forms, and mesmerizing rhythms. This program features rarely screened films, including *Séance* (1959), new preservation prints of *Momentum* (1968) and *Chakra* (1972), and *Epilogue* (2005).

CARAVAN 1952, 4 mins, Color, 16mm, From CVM.

SÉANCE 1959, 3 mins, Color, 16mm, From CVM.

ALLURES Sound by Belson, Henry Jacobs, 1961, 8 mins, Color, 16mm, From CVM.

MOMENTUM 1968, 6 mins, Color, 16mm, From CVM.

CHAKRA Sound by Belson, 1972, 6 mins, Color, 16mm, From CVM.

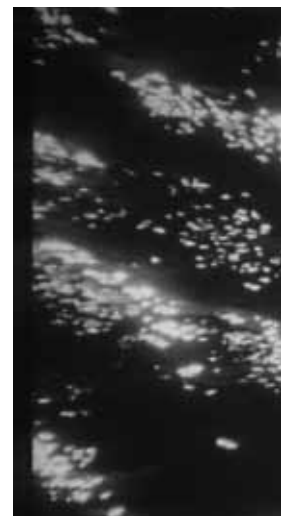
LIGHT Sound by Belson, 1973, 6 mins, Color, 16mm, From CVM.

CYCLES With Stephen Beck, 1974, 10 mins, Color, 16mm, From CVM.

MUSIC OF THE SPHERES 1977/abridged version 2002, 7 mins, Color, 16mm transferred to DigiBeta, From CVM.

EPILOGUE 2005, 12 mins, Color, DigiBeta, From CVM. Commissioned for the Visual Music exhibition by The Hirshhorn Museum, with the support of the NASA Art Program and CVM.

Presented in Association with Center for Visual Music. Total running time: c. 70 mins



03



PAUL SHARITS: AN OPEN CINEMA

WEDNESDAY / 10.26.11

FILMS OF CHICK STRAND

7:30

CHICK STRAND (U.S., 1964–1986) RADICAL LIGHT
NEW PFA PRESERVATION PRINTS!

Together with Bruce Baillie and Ernest Callenbach, Chick Strand was instrumental in launching the Bay Area's Canyon Cinema screening series, featuring new and old experimental films, cartoons, movie serials, and other programs designed both to be fun and to build an audience for avant-garde cinema. As a direct result, Strand began making films—her first, *Eric and the Monsters*, while still in the Bay Area, and the rest after relocating to Los Angeles. Strand, who died in 2009, worked intuitively, bringing an intimate, sensuous sensibility to her lyrical portraits of people and places. Her innovative oeuvre includes found-footage, ethnographic, and collage films. Tonight's program includes Strand's final completed film, *Woman with Flowers*, which was never released. The postproduction was completed by the Academy Film Archive in 2011. KATHY GERITZ

ERIC AND THE MONSTERS 1964, 6 mins, B&W, 16mm, PFA Collection.

ANGEL BLUE SWEET WINGS 1966, 3 mins, Color, 16mm, PFA Collection.

MOSORI MONIKA 1970, 20 mins, Color, 16mm, PFA Collection.

KRISTALLNACHT 1979, 7 mins, B&W, 16mm, PFA Collection.

FEVER DREAM 1979, 7 mins, B&W, 16mm, PFA Collection.

CARTOON LE MOUSSE 1979, 15 mins, B&W, 16mm, PFA Collection.

ARTIFICIAL PARADISE 1986, 12:30 mins, Color, 16mm, PFA Collection.

SEÑORA CON FLORES / WOMAN WITH FLOWERS 1995, 15 mins, Color, 16mm, Courtesy the Academy Film Archive, with thanks to Mark Toscano.

Total running time: c. 85 mins

"The question 'What is cinema?' is rather open."
PAUL SHARITS

A pioneer of the flicker film, Paul Sharits (1943–93) trained in painting and graphic design before turning to film. This background is apparent throughout his work, which juxtaposes intense pulses of color with repeated words or sound tones, and often takes the form of multiprojector pieces or installations. A long-time teacher at SUNY Buffalo, Sharits sought to bring about "entirely new definitions of the film viewing and making enterprise." His ultimate goal was to retrain viewers' senses, which he saw as caught up in the overloading stimuli of the "electric age."

Tracing the legacy of this pedagogical aim, this retrospective series, featuring many new preservation prints, surveys Sharits's career as he continuously evolves what it means to "open up" the cinematic medium. He envisioned his films—with their equal parts abrasion and elegance—as a type of perceptual retuning or shock treatment that could reawaken viewers' dulled capacities for feeling and cognition. In a vivid endorsement, Stan Brakhage characterized Sharits's cinema as a "healing fever cycle" that could be felt flooding through the viewer's veins.

A piece from Paul Sharits's *Frozen Film Frames* (c. 1969), which consists of serial arrangements of colored filmstrips encased in suspended plastic, will be on display at BAM/PFA during this series.

Jennifer Pranolo, Guest Curator

Jennifer Pranolo is a doctoral student in Rhetoric and Film and Media at UC Berkeley. **Paul Sharits: An Open Cinema** is a project of the UC Berkeley graduate course in film curating taught by BAM/PFA curators Kathy Geritz and Steve Seid. With thanks to Andrew Lampert and Matthew Cowan, Anthology Film Archives; Dominic Angerame, Canyon Cinema; M.M. Serra, Film-makers' Co-op.

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01. Chakra, 10.19.11.
(c) Jordan Belson, courtesy
Center for Visual Music.

02. Myth Labs, 09.07.11

03. Kristallnacht, 10.26.11

04. T.O.U.C.H.I.N.G., 10.05.11

WEDNESDAY / 10.05.11

PAUL SHARITS: EARLY WORK

7:30

PAUL SHARITS (U.S., 1966–1971)

INTRODUCTION Film scholar and CCA professor Federico Windhausen.

The interaction and conflict between text and image, seeing and hearing is foremost in Sharits's early films, which make provocative reference to sexuality, violence, and self-destruction amidst striking formal experimentation with dueling visual and audio tracks. Sound and image blur and layer into indistinguishable flows of color and sense. JENNIFER PRANOLO

WORD MOVIE/FLUX FILM 1966, 4 mins, Color, 16mm, From Canyon Cinema.

RAZORBLADES 1965–68, 25 mins, Color, 16mm two-screen projection, From Anthology Film Archives.
T.O.U.C.H.I.N.G. 1968, 12 mins, Color, 16mm, From Anthology Film Archives.

INFERENTIAL CURRENT 1971, 8 mins, Color, 16mm, From Anthology Film Archives.

Total running time: c. 50 mins

WEDNESDAY / 10.12.11

PAUL SHARITS: MIDCAREER WORK

7:30

PAUL SHARITS (U.S., 1973–76)

INTRODUCTION Guest curator Jennifer Pranolo

Following his philosophy of Cinematics, Sharits began making films that were meant to push perceptual limits, "so that one cannot tell whether or not what one is experiencing is in the work or in oneself." The labor behind this bodily synesthesia is illustrated in *Analytical Studies III*, which shows Sharits and his students at work, and in the gloriously "pulsating dialectic" of the two-screen *Shutter Interface*. JENNIFER PRANOLO

ANALYTICAL STUDIES III: COLOR FRAME PASSAGES 1973–74, 22 mins, Color, 16mm, From Canyon Cinema.

SHUTTER INTERFACE 1975, 24 mins, Color, 16mm two-screen projection, From Film-makers' Co-op.

TAILS 1976, 3 mins, Silent, Color, 16mm, From Canyon Cinema.

Total running time: c. 50 mins

THURSDAY / 10.13.11

PAUL SHARITS: LATE WORK

7:30

PAUL SHARITS (U.S., 1975–82)

INTRODUCTION Guest curator Jennifer Pranolo

Towards the end of his career, Sharits turned to visceral icons of pathology and decay. The disintegration of the body and the decomposition of the filmic material became corollary metaphors in disturbing—and at times extraordinarily beautiful—assaults on the viewer's consciousness. JENNIFER PRANOLO

EPILEPTIC SEIZURE COMPARISON 1976, 17 mins, Color, 16mm two-screen projection, From Anthology Film Archives, Canyon Cinema.

APPARENT MOTION 1975, 30 mins, Color, 16mm, From Film-makers' Co-op.

3RD DEGREE 1982, 24 mins, Color, 16mm, From Film-makers' Co-op.

Total running time: 71 mins

KINO-EYE: THE REVOLUTIONARY CINEMA OF DZIGA VERTOV

Born Denis Arkadievtch Kaufman, but best known by his pseudonym, Russian filmmaker and film theorist Dziga Vertov (1896–1954) 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 stretches over three months, aligning with a course on Dziga Vertov taught by UC Berkeley professor Anne Nesbet, who will introduce several public screenings. We are also pleased to welcome Adelheid Heftberger, curator of the Vertov Collection at the Austrian Film Museum, who will offer two guest introductions. The retrospective continues through December, so please consult the website for complete listings.

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, Department of Film, 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.

Get More

Find expanded program notes on our website, bampfa.berkeley.edu.

This series continues until December 4.

Visit our website for the complete schedule.



01/02



03

WEDNESDAY / 09.21.11

A SIXTH PART OF THE WORLD 7:30 (A KINO-EYE RACE AROUND THE USSR. EXPORT AND IMPORT BY THE STATE TRADING ORGANIZATION OF THE U.S.S.R.)

DZIGA VERTOV (U.S.S.R., 1926) 35MM ARCHIVAL PRINT!

LIVE MUSIC Judith Rosenberg on Piano

Imperial Russians used the slogan "A Sixth Part of the World" to evoke their vast empire. The bombastic phrase was then adopted after World War I by a "newer," "more efficient," and "happier" Soviet empire, and it came in handy when Gostorg, a hugely profitable state trading trust, commissioned Vertov to make a promotional film about their nationwide operations and worldwide circulation of export goods such as furs, cotton, and grain. Vertov spent untold sums dispatching film crews to the farthest reaches of the Soviet territory. He created not an advertisement for Gostorg, but instead a Walt Whitmanesque ode to the vastness and diversity of his country.

Written by Vertov. Photographed by Mikhail Kaufman et al. (74 mins, 18 fps, Silent with Russian intertitles and live English translation, B&W, 35mm, From the Austrian Film Museum)

PRECEDED BY: **KINO-PRAVDA NO. 19** (Dziga Vertov, U.S.S.R., 1924). No 19 contrasts cold and hot, winter and summer, Russia's arctic regions and Russia's southern sea. (18 mins, 18 fps, Silent with Russian intertitles and live English translation, B&W, 35mm, From the Austrian Film Museum)

Total running time: 92 mins

FRIDAY / 09.23.11

ENTHUSIASM: SYMPHONY OF THE DONBASS 7:00

DZIGA VERTOV (U.S.S.R., 1930) 35MM ARCHIVAL PRINT!

INTRODUCTION Adelheid Heftberger

Adelheid Heftberger is curator of the Vertov Collection at the Austrian Film Museum, Vienna.

(*Entuziazm*). Vertov's first sound film, a masterpiece of Russian avant-garde cinema, is a paean to coal and steel workers and the supremacy of Soviet industrial production. Vertov's rousing "symphony" of man and machine, made in celebration of the Five Year Plan of the late 1920s, has inspired countless filmmakers throughout the century, from Charlie Chaplin and Joris Ivens to Richard Serra, Harun Farocki, Wang Bing, and Lucy Raven—filmmakers who have sought to recapture the film's dynamic rhythms even as they critique or parody its heroic idealism. The print we will screen was restored by filmmaker/archivist Peter Kubelka at the Austrian Film Museum in the 1970s.

Written by Vertov. Photographed by Zeitlin. (67 mins, 18 fps, Silent with English translation, B&W, 35mm, From the Austrian Film Museum)

SUNDAY / 09.25.11

KINO-PRAVDA, NOS. 1-8 2:00

DZIGA VERTOV (U.S.S.R., 1922) 35MM ARCHIVAL PRINT!

LIVE MUSIC Judith Rosenberg on Piano

INTRODUCTION Adelheid Heftberger

The twenty-three issues of *Kino-Pravda* that Vertov made between 1922 and 1925 are among his most radical cinematic experiments. All but one issue survive (though some in fragments), and this retrospective offers a rare chance to follow the entire three-year cycle of newsreels. The reward for doing so, as Yuri Tsivian writes, is to witness "a time-lapse movie showing the growth of Soviet avant-garde cinema (born in 1922, not in 1924 as we are normally told)." In the first eight *Kino-Pravda*, Vertov begins to play with then-novel film techniques, including dialectical editing (thesis-antithesis-synthesis), to transform "facts" into political statements.

Written by Vertov. (78 mins, 18 fps, Silent with Russian intertitles and live English translation, B&W, 35mm, From the Austrian Film Museum)

01. Man with a Movie Camera, 12.01.11. Photo: The Vertov Collection, Austrian Film Museum, Vienna.
02. Enthusiasm: Symphony of the Donbass, 09.23.11. Photo: The Vertov Collection, Austrian Film Museum, Vienna.
03. A Sixth Part of the World, 09.21.11. Photo: The Vertov Collection, Austrian Film Museum, Vienna.
04. The Eleventh Year, 10.11.11. Photo: The Vertov Collection, Austrian Film Museum, Vienna.
05. Kino-Pravda. Photo: The Vertov Collection, Austrian Film Museum, Vienna.



04



05

TUESDAY / 09.27.11

KINO-WEEK NOS. 1, 3, 4, 5, 21-25**7:00**

DZIGA VERTOV (U.S.S.R., 1918) 35MM ARCHIVAL PRINT!

LIVE MUSIC Judith Rosenberg on Piano
INTRODUCTION Anne Nesbet*Anne Nesbet is associate professor of Slavic Languages and Literatures and Film and Media at UC Berkeley.*

(*Kinonedelja*) The forty-three issues of *Kino-Week* that were made between May 1918 and June 1919 (some of them directed and supervised by Vertov) are a priceless record of daily life during the civil war between the White and Red Armies, and at the brutal conclusion of the Great War between Russia and its former allies—violent upheaval that brought about famine, peasant mutinies, and the Soviet government's "Red Terror" policy. Included in this program from 1918 are images of Lenin and Trotsky reviewing the Red Army parade in Red Square and the wildly triumphant "Anniversary Chariot" circling the streets of Moscow in commemoration of the centenary of Karl Marx's birth.

(72 mins, 16 fps, Silent with Russian and Norwegian intertitles presented with live English translation, B&W, 35mm, From the Austrian Film Museum)

PRECEDED BY: VERTOV FILMED IN PERSON (Edited by Elizaveta Svilova, U.S.S.R., 1922-30). A compilation of outtakes and excerpts from films in which Vertov appears. *Kino-Pravda* issues 8 and 17 are among the sources. (1 min, 20 fps, Silent, B&W, 35mm, From the Austrian Film Museum)

VERTOV INTERVIEWS (U.S.S.R., post-1935). A compilation of documentary shots featuring Vertov, possibly edited by Elizaveta Svilova, including an interview that was probably conducted at the 1935 Moscow Film Festival. (1 min, 20 fps, Silent, B&W, 35mm, From the Austrian Film Museum)

Total running time: 74 mins

TUESDAY / 10.11.11

KINO-WEEK NOS. 31-35**7:00**

DZIGA VERTOV (U.S.S.R., 1919) 35MM ARCHIVAL PRINT!

LIVE MUSIC Judith Rosenberg on Piano
INTRODUCTION Anne Nesbet

(*Kinonedelja* Nos. 31-35). In this program, dedicated to *Kino-Week* issues from 1919, we see workers forced by the Russian government to clear the streets and sidewalks of Moscow after a heavy snowfall, the funerals of field commanders, and a demonstration in Kiev protesting the murder of Karl Liebknecht and Rosa Luxemburg in Germany.

(45 mins, 16 fps, Silent with Russian and Norwegian intertitles presented with live English translation, B&W, 35mm, From the Austrian Film Museum)

FOLLOWED BY: THE ELEVENTH YEAR (Odinnadsatyi, Dziga Vertov, U.S.S.R., 1928) Vertov, cinematographer Mikhail Kaufman, and editor Elizaveta Svilova worked in perfect harmony to create this visually and rhythmically spectacular film. Made to commemorate the tenth anniversary of the revolution—but only completed in "the eleventh year"—the film charts the excavation of a future riverbed for the construction of a giant hydroelectric power station. (Written by Vertov. Photographed by Mikhail Kaufman. 52 mins, 20 fps, Silent with Russian intertitles and live English translation, B&W, 35mm, From the Austrian Film Museum)

Total running time: 97 mins

TUESDAY / 10.18.11

KINO-PRAVDA NOS. 9-11, 13 (YESTERDAY, TODAY, TOMORROW: A FILM POEM DEDICATED TO THE OCTOBER CELEBRATIONS)**7:00**

DZIGA VERTOV (U.S.S.R., 1922) 35MM ARCHIVAL PRINT!

LIVE MUSIC Judith Rosenberg on Piano
INTRODUCTION Anne Nesbet

In breathless images we see the opening of the racing season in Moscow; the All-Russia Olympiad, which offered Vertov a chance to experiment with what he called "a precise study of movement"; and the lightning-fast deployment of a mobile film projection unit in a Moscow square. *Kino-Pravda* No. 13 is famous for Aleksandr Rodchenko's Constructivist intertitles, a masterpiece of graphic design, and the images themselves are also

astonishing: the funerals of revolutionary heroes from 1917 to 1922, some excerpted from *Kino-Week*, that Vertov strung together to create what Yuri Tsivian calls "some kind of simultaneous, over-arching funeral in which the whole country is participating."

(86 mins, 18 fps, Silent with Russian intertitles and live English translation, B&W, 35mm, From the Austrian Film Museum)

TUESDAY / 10.25.11

KINO-PRAVDA NOS. 14-17**7:00**

DZIGA VERTOV (U.S.S.R., 1922-23) 35MM ARCHIVAL PRINT!

LIVE MUSIC Judith Rosenberg on Piano

This program features some of Vertov and Aleksandr Rodchenko's most ingenious experiments in graphic design, such as *Kino-Pravda* No. 14. For No. 15, Vertov enlisted cameraman Boris Frantsisson, and Ivan Beliaikov and Mikhail Kaufman, to invent tricks of process photography, including a firework of newspapers bursting like "agit-shells," and the Proletarian "hammer of knowledge" smashing out Religion. No. 16, the *Spring Kino Pravda*, is "A Lyrical View Newsreel" featuring rare glimpses of Sergei Eisenstein's first film, *Dnevnik Glumova* (*Glumov's Diary*). No. 17 showcases Elizaveta Svilova's virtuoso rapid-fire editing and cinematographer Mikhail Kaufman's Constructivist aesthetic in depicting a harmonious gathering of workers and peasants.

Photographed by Vasilii Bystrov, Mikhail Kaufman. (79 mins, 18 fps, Silent with Russian intertitles and live English translation, B&W, 35mm, From the Austrian Film Museum)

PRECEDED BY: SOVIET TOYS (Dziga Vertov, U.S.S.R., 1924.) One of Vertov's first animated films, drawn by Ivan Beliaikov and Aleksandr Ivanov, *Soviet Toys* celebrates the *smychka* alliance of workers and peasants through the humorous depiction of a piggish bourgeoisie who grotesquely drinks, eats, and vomits. (13 mins, 24 fps, Silent with Russian intertitles and live English translation, B&W, 35mm, PFA Collection)

Total running time: 92 mins



FILMS

RAINER WERNER FASSBINDER: TWO GREAT EPICS

Back by popular demand after its recent premiere at the San Francisco International Film Festival, we present another opportunity to see the dazzling new 35mm restored print of the sci-fi spectacle *World on a Wire* (1973), paired with Fassbinder's other great television epic, the masterful *Berlin Alexanderplatz* (1979–80), which we have gone to extraordinary lengths to import as a 35mm restored print from Germany.

Fassbinder (1945–1982) seemingly overnight went from *enfant terrible* to being the driving force behind the New German Cinema, and one of the most influential artists of the postwar European scene, with a prodigious output as director, actor, author, and playwright. With a stock team of collaborators from the *antiteater* troupe, Fassbinder created a mirror for postwar German society in the individual souls of his characters. This reprise of his work, with a series of his feature films soon to follow, will introduce a new generation of viewers to the deeply felt humanity his films daringly explore.

Series curated by Senior Film Curator Susan Oxtoby.

GET MORE

Find expanded program notes on our website, bampfa.berkeley.edu.



01/02

FRIDAY / 10.14.11

WORLD ON A WIRE

RAINER WERNER FASSBINDER (GERMANY, 1973) NEW 35MM RESTORED PRINT!

(*Welt am draht*). Largely unseen since its 1973 broadcast on German television, the restoration of Rainer Werner Fassbinder's cyberpunk precursor is a revelation. The film's treatment of virtual worlds brings to mind *The Matrix* or *Tron*, but with its own astounding visual style. Director of photography Michael Ballhaus, who also supervised the restoration, mounts a riot of reflected, refracted, and severely fragmented images in the service of a prescient story concerned with the illusory nature of reality and the subjectivity of perception. Scientist Fred Stiller replaces a colleague who was in charge of an enormous computer simulation until he committed suicide. Stiller's paranoia grows as he tries to uncover the reason behind his coworker's death. Subverting the material with characteristic elements of camp, pastiche, and Sirkian melodrama, Fassbinder lends the film his distinctive sensibility, and it is all the richer for it. *World on a Wire* is a beguilingly eccentric fusion of styles, as well as a breathtaking visual achievement.

JESSE DUBUS, SFIFF

Written by Fassbinder, Fritz Müller-Scherz. Photographed by Michael Ballhaus. With Klaus Löwitch, Ulli Lommel, Barbara Valentin, Günter Lamprecht. (204 mins plus intermission, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

SPECIAL PRICING

\$13.50, general; \$9.50, BAM/PFA members, UC Berkeley students; \$10.50, UC Berkeley faculty/staff, non-UC Berkeley students, seniors, and disabled persons.

01. Fassbinder directing Hanna Schygulla in *Berlin Alexanderplatz*
02. *World on a Wire*, 10.14.11
03. *Berlin Alexanderplatz*

7:00

BERLIN ALEXANDERPLATZ

RAINER WERNER FASSBINDER (GERMANY, 1979–80) NEW 35MM RESTORED PRINT!

Restored in 2006, *Berlin Alexanderplatz* is the summa of Rainer Werner Fassbinder's art, and the culmination of his lifelong relationship to Alfred Döblin's monumental novel of 1920s Berlin—a book the filmmaker said was “embedded in my mind, my flesh, my body as a whole, and my soul.” Fassbinder pours knowing tenderness into the characterization of Franz Biberkopf (Günter Lamprecht), an unemployed lumpen worker who earns his living as a thief and pimp following a stint in jail for murdering his mistress. Franz is a jovial if explosive figure in the Alexanderplatz district of Berlin, a man with optimistic dreams, a determination to “go straight,” and an absurd faith in love. The film chronicles the destruction of this faith, amid the poverty, hypocrisy, and violence of Berlin in the years just before Nazism took full hold.

At fifteen and a half hours, *Berlin Alexanderplatz* comes closer than most film experiences to the engagement that a good novel offers. The beauty, richness, and cohesion of Fassbinder's style can here be fully appreciated as it links one chapter to the next.

Written by Fassbinder, based on the novel by Alfred Döblin. Photographed by Xavier Schwarzenberger. With Günter Lamprecht, Barbara Sukowa, Gottfried John, Barbara Valentin, Hanna Schygulla. (In German with English subtitles, Color, 35mm, From Bavaria Film International)

SPECIAL PRICING

BERLIN ALEXANDERPLATZ is divided into thirteen parts and an epilogue. It will be screened in its entirety over four days. Special admission prices apply for each screening: \$13.50, general; \$9.50, BAM/PFA members, UC Berkeley students; \$10.50, UC Berkeley faculty/staff, non-UC Berkeley students, seniors, and disabled persons.

BERLIN ALEXANDERPLATZ PASSPORT

PURCHASE TICKETS TO ALL FOUR SCREENINGS BY OCTOBER 16 AND RECEIVE A \$6 DISCOUNT! Passport cost is \$48, general; \$32, BAM/PFA members, UC Berkeley students; \$36, other reduced categories.



03

SUNDAY / 10.16.11

BERLIN ALEXANDERPLATZ, PARTS I-III

2:00

I: The Punishment Begins (*Die Strafe beginnt*). II: How Is One to Live If One Doesn't Want to Die? (*Wie soll man leben, wenn man nicht sterben will?*). III: A Hammer Blow on the Head Can Injure the Soul (*Ein Hammer auf den Kopf kann die Seele verletzen*)

Total running time: 199 mins plus intermission

FRIDAY / 10.21.11

BERLIN ALEXANDERPLATZ, PARTS IV-VII

7:00

IV: A Handful of People in the Depths of Silence (*Eine Handvoll Menschen in der Tiefe der Stille*). V: A Grim Reaper with Powers from Almighty God (*Ein Schnitter mit der Gewalt vom lieben Gott*). VI: Love Has Its Price (*Ein Liebe, das kostet immer viel*). VII: Remember: An Oath Can Be Amputated (*Merke: einen Schwur kann man amputieren*)

Total running time: 240 mins plus intermission

SUNDAY / 10.23.11

BERLIN ALEXANDERPLATZ, PARTS VIII-XI

2:00

VIII: The Sun Warms the Skin, but Burns It Sometimes, Too (*Die Sonne wärmt die Haut, die sie manchmal verbrennt*). IX: About the Eternities Between the Many and the Few (*Von den Ewigkeiten zwischen den Vielen und den Wenigen*). X: Loneliness Tears Cracks of Madness Even in Walls (*Einsamkeit reißt auch in Mauern Risse des Irrsinns*). XI: Knowledge Is Power, and the Early Bird Catches the Worm (*Wissen ist Macht, und Morgenstund hat Gold im Mund*)

Total running time: 240 mins plus intermission

FRIDAY / 10.28.11

BERLIN ALEXANDERPLATZ, PARTS XII, XIII, EPILOGUE

7:00

XII: The Serpent in the Soul of the Serpent (*Die Schlange in der Seele der Schlange*). XIII: The Outside and the Inside, and the Secret of the Fear of Fear (*Das Aussere und das Innere, und das Geheimnis der Angst vor dem Geheimnis*). Epilogue: My Dream of Franz Biberkopf's Dream (*Mein Traum vom Traum des Franz Biberkopf*)

Total running time: 240 mins plus intermission

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& 2621 Durant Ave.

PFA THEATER

2575 Bancroft Way

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Wed-Sun 11-5

Extended hours on selected Fridays, see calendar

GALLERY ADMISSION

Free BAM/PFA members, UC Berkeley students/faculty/staff, 12 & under

\$10 General admission

\$7 Non-UC Berkeley students, 65+, disabled persons, ages 13-17

Free admission the first Thursday of every month.

Reservations required for group visits. sgvisits@berkeley.edu

PFA THEATER ADMISSION*

\$5.50 BAM/PFA members, UC Berkeley students

\$9.50 General admission

\$6.50 UC Berkeley faculty/staff, non-UC Berkeley students, 65+, disabled persons, 17 & under

ADDITIONAL FEATURE \$4.00

*Unless indicated otherwise

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ONLINE bampfa.berkeley.edu

BY PHONE (510) 642-5249

IN PERSON

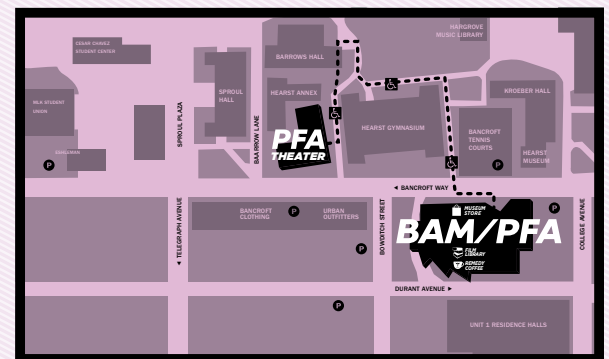
Tickets available daily 11 a.m.-5 p.m. at BAM/PFA admissions desk, 2626 Bancroft Way, and one hour before showtime at the PFA Theater box office, 2575 Bancroft Way

PFA 24-HR RECORDED INFORMATION (510) 642-1124

PFA TICKET AND PROGRAM INFORMATION (510) 642-1412

L@TE: FRIDAY NIGHTS @ BAM/PFA

After 5 p.m., general admission is \$7. L@TE admission free with a ticket stub from same-day PFA screening or gallery visit.



UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE, PROGRAM GUIDE

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SEP 2011

12:15 Schwitters guided tour p. 10
7:00 FILM The Crusades UCLA
Preservation p. 15

Free First Thursday

01/THR

7:00 FILM The Heartbreak Kid
Seventies p. 12
7:30 L@TE Chris Kubick & Seth Horvitz
p. 4
9:10 FILM The Landlord Seventies p. 12

Galleries open until 9:00

02/FRI

6:00 FILM The Reach of Resonance
+ Steve Elkins and Bob Ostertag
in person Sounding Off p. 18
8:50 FILM Wanda UCLA Preservation p. 15

03/SAT

12:15 Create guided tour p. 10
7:00 FILM Trimpin: The Sound of
Invention with short
+ Peter Esmonde and Ellen
Fullman in person Sounding Off
p. 18

7:00 FILM Cisco Pike Seventies p. 13
7:30 L@TE Terry Riley p. 4
8:55 FILM Payday Seventies p. 13

Galleries open until 9:00

08/THR

09/FRI

6:30 FILM Ne change rien
Sounding Off p. 18
8:35 FILM Cry Danger
+ Introduction by Eddie Muller
UCLA Preservation p. 15

2:00 Schwitters guided tour p. 10

10/SAT

11/SUN

7:00 FILM We Don't Care About Music
Anyway Sounding Off p. 18
7:30 L@TE The Forbidden Zone p. 4
8:45 FILM Mikey and Nicky Seventies p. 13

Galleries open until 9:00

16/FRI

6:30 FILM Hope
+ Introduction by Deniz Göktürk
Güney p. 20
8:45 FILM Bride of the Earth Güney p. 20

2:00 Make Art with William Theophilus
Brown Schwitters p. 10
4:00 FILM This Is Your Life: Holocaust
Survivors
+ Introduction by Julie Kohner
UCLA Preservation p. 15
6:30 FILM Intangible Asset Number 82
Sounding Off p. 18

Desirée Holman/MATRIX closes

18/SUN

6:30 FILM Yol Güney p. 21
8:40 FILM The Friend Güney p. 21

2:00 Create guided tour p. 10
2:00 FILM Kino-Pravda, Nos. 1-8
+ Introduction by Adelheid
Heftberger and Judith Rosenberg
on piano Vertov p. 24
4:15 FILM Diary of a Country Priest
Theater Near You p. 19

Create closes

24/SAT

25/SUN



JUDITH SCOTT p. 8



INTANGIBLE ASSET NUMBER 82 p. 18

6:30 Explorers' Circle MATRIX Chat
Member event p. 32
7:00 FILM Kino-Week, Nos. 1, 3, 4, 5,
21-25 with shorts
+ Introduction by Anne Nesbet
and Judith Rosenberg on piano
Vertov p. 25

27/TUE



THE LAST PICTURE SHOW, p.14



SWEET SWEETBACK'S BAADASSSSS SONG p.14

- 6:00 Desirée Holman and Sherry Turkle
in conversation Holman/MATRIX
p.10
- 7:30 FILM Martha Colburn's Collage
Animation
+ Martha Colburn in person
Alt Visions p.22

07/WED



ENTHUSIASM: SYMPHONY OF THE DONBASS p.25

- 7:30 FILM Ice Seventies p.13

- 12:15 Create guided tour p.10

- 7:00 FILM Dusty and Sweets McGee
Seventies p.13

14/WED

15/THR

- 6:30 Explorer's Circle Italian Art and
Wine Workshop Member Event p.32

- 7:30 FILM A Sixth Part of the World
with short
+ Judith Rosenberg on piano
Vertov p.24

- 12:15 Schwitters guided tour p.10

- 7:00 FILM On the Vitaphone: 1928-1930
UCLA Preservation p.16

- 7:00 FILM Enthusiasm: Symphony
of the Donbass
+ Introduction by Adelheid
Heftberger Vertov p.24

- 8:30 FILM Diary of a Country Priest
Theater Near You p.19

20/TUE

21/WED

22/THR

23/FRI

- 7:30 FILM Zvenigora
+ Judith Rosenberg on piano
Alt Visions p.22

- 12:15 Schwitters guided tour p.10
- 7:00 FILM The Hungry Wolves
Güney p.21

- 5:30 L@TE MATRIX Live/Exhibition
Opening p.4

- 7:00 FILM Hickey & Boggs Seventies p.13

- 9:10 FILM Sweet Sweetback's
Baadasssss Song Seventies p.14

Silke Otto-Knapp / MATRIX opens
Galleries open until 9:00

28/WED

29/THR

30/FRI



MATRIX LIVE p.4

OCT 2011

6:00 FILM *The Herd*
+ Introduction by Deniz Göktürk
Güney p. 21

8:45 FILM *Elegy* Güney p. 21

01/SAT

2:00 Schwitters guided tour p. 10

4:00 FILM *Native Land*
UCLA Preservation p. 16

6:00 FILM *Over the Edge*
+ Charlie Haas in person
Seventies p. 14

02/SUN



6:30 FILM *Badlands* Seventies p. 14

8:25 FILM *Mean Streets* Seventies p. 14

08/SAT

2:00 Make Art with Veronica de Jesus
Schwitters p. 10

4:00 FILM *Eve's Leaves*
+ Judith Rosenberg on piano
UCLA Preservation p. 16

5:35 FILM *The Poor* Güney p. 21

09/SUN



11/TUE

1:00 Tour: Introduction to BAM/PFA
Cal Homecoming

2:00 Schwitters guided tour p. 10

2:00 Baatchet Around the Bay p. 10

2:00 FILM *Berlin Alexanderplatz, I-III*
Fassbinder p. 26

16/SUN



7:00 FILM *Kino-Pravda, Nos. 9-11, 13*
+ Introduction by Anne Nesbet
and Judith Rosenberg on piano
Vertov p. 25

18/TUE

7:30 FILM *Jordan Belson: Films
Sacred and Profane*
+ Introduction by Cindy Keefer
Alt Visions p. 22

19/WED



7:00 FILM *Kino-Pravda, Nos. 14-17*
with short
+ Judith Rosenberg on piano
Vertov p. 25

25/TUE

7:30 FILM *Films of Chick Strand*
Alt Visions p. 23

26/WED

12:15 Schwitters guided tour p. 10

7:00 FILM *The Private Files of
J. Edgar Hoover* Seventies p. 14

27/THR



7:30 FILM Paul Sharits: Early Work
+ Introduction by Federico
Windhausen Sharits p.23

05/WED

12:15 Schwitters guided tour p.10

7:00 FILM Went the Day Well?
Theater Near You p.19

06/THR

7:00 FILM Loose Ends Seventies p.14

7:30 L@TE Random Rotations p.4

9:00 FILM Killer of Sheep Seventies p.14

Galleries open until 9:00

07/FRI

12:00 Richard Misrach: Gallery Talk
Misrach p.10

7:30 FILM Paul Sharits: Midcareer Work
+ Introduction by Jennifer
Pranolo Sharits p.23

1991: The Oakland-Berkeley Fire
Aftermath, Photographs by Richard
Misrach opens

Richard Misrach: Photographs from the
Collection opens

12/WED

12:15 Schwitters guided tour p.10

7:30 FILM Paul Sharits: Late Work
+ Introduction by Jennifer
Pranolo Sharits p.23

13/THR

11:00 Tour: Introduction to BAM/PFA
Cal Homecoming

3:00 Tour: Introduction to BAM/PFA
Cal Homecoming

7:00 FILM World on a Wire
Fassbinder p.26

7:30 L@TE Robin Cox Ensemble p.4

Galleries open until 9:00

14/FRI

2:00 Tour: Introduction to BAM/PFA
Cal Homecoming

6:30 FILM Amateur Night: Home
Movies from American Archives
+ Dwight Swanson and Pamela
Jean Vadakan in person
Home Movie Day p.17

8:45 FILM Sleep, My Love
UCLA Preservation p.17

Rome, Naples, Venice closes

15/SAT

12:15 Schwitters guided tour p.10

7:00 FILM Bush Mama Seventies p.14

20/THR

7:00 FILM Berlin Alexanderplatz, IV-VII
Fassbinder p.26

21/FRI

6:30 FILM Come Back to the Five and
Dime, Jimmy Dean, Jimmy Dean
UCLA Preservation p.17

8:40 FILM The Last Picture Show
Seventies p.14

22/SAT

2:00 Schwitters guided tour p.10

2:00 FILM Berlin Alexanderplatz, VIII-XI
Fassbinder p.26

3:00 The Art of the Masque: Dramatic
Music by Henry Purcell p.10

23/SUN

7:00 FILM Berlin Alexanderplatz, XII-XIII,
Epilogue Fassbinder p.27

7:30 L@TE The Blob: A Shapeless
Spectacle p.4

Galleries open until 9:00

28/FRI

6:30 FILM Summer Theater Near You p.19

8:30 FILM Four Adventures of Reinette
and Mirabelle Theater Near You p.19

29/SAT

2:00 Schwitters guided tour p.10

3:00 Louise Mozingo and Richard
Walker in Conversation
Misrach p.10

4:00 FILM Summer Theater Near You p.19

6:00 FILM Waiting for Godot with short
UCLA Preservation p.17

30/SUN





Giovanni Battista Tiepolo:
Flying Female Figure, c. 1744

EVENTS

TUESDAY / 09.20.11 / 6:30

EXPLORERS' CIRCLE: ITALIAN ART & WINE WORKSHOP

Join Chief Curator Lucinda Barnes for a discussion about **Rome, Naples, Venice: Italian Masterworks from the BAM PFA Collection**, followed by an enlightening Italian wine tasting. Open to Explorers' Circle and above.

TUESDAY / 09.27.11 / 6:30

EXPLORERS' CIRCLE: MATRIX CHAT WITH SILKE OTTO-KNAPP

Enjoy an evening of great conversation, food, and drink with MATRIX artist Silke Otto-Knapp, fellow BAM/PFA members, and our curatorial team at a private home. Open to Explorers' Circle and above.

* NOT AN EXPLORERS' CIRCLE MEMBER? CALL US AT (510) 642-5186 TO UPGRADE FOR THESE SPECIAL EVENTS. WE'LL ADD TWELVE MONTHS TO YOUR CURRENT MEMBERSHIP, AND YOU WILL IMMEDIATELY ENJOY THE ADDITIONAL PERKS OF THE HIGHER LEVEL

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Questions or comments? We'd love to hear from you!

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