

JAN/FEB 2012

BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

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HENRI-GEORGES CLOUZOT DOCUMENTARY VOICES AFRICAN FILM FESTIVAL GREGORY MARKOPOULOS MARK ISHAM

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GET MORE

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Subscribe to the BAM/PFA events calendar in iCal, bampfa.berkeley.edu/calendar.

Learn more about our L@TE programmers at bampfa.berkeley.edu/late.



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Cover

The Big Sleep, 3.13.12. See Hawks series, p. 18.

1. Richard Misrach: *3-14-00 6:14 PM*, from the series *Golden Gate*, 2000; chromogenic print; 40 × 50 in.; gift of the artist, courtesy Fraenkel Gallery.

L@TE:

FRIDAY NIGHTS @ BAM/PFA

E@RLY

SUNDAYS @ BAM/PFA

L@TE / E@RLY

1

FRIDAY / 1.27.12

THE MOON (PART ONE)

PROGRAMMED BY LAND AND SEA

Doors 5:00, RE@DS: Jackqueline Frost 5:30, DJ 6:30

At this evening inspired by the moon, listen to Tana Sprague (Lissom) as she plays moments from her upcoming album, *Nine Chains to the Moon*, as well as the sound track to her short film about the moon. Experience Shock as they expand on their high-energy cosmic dance sets to fully engage the space and acoustics of BAM/PFA. Overload your mind with an environment of sounds and visuals by Los Angeles-based High Places. Go home with a free tote bag designed by Dustin Wengreen in commemoration of Land and Sea's first collaboration with BAM/PFA. DJ set by curator/musician Aaron Harbor.

FRIDAY / 2.10.12

A TRIBUTE TO JULIUS EASTMAN

PROGRAMMED BY SARAH CAHILL

Doors 5:00, RE@DS: Tom Comitta 5:30, DJ 6:30

Julius Eastman (1940–90) was one of the first composers to convincingly combine rock and house influences with minimalist processes. Active in New York throughout the 1970s and 1980s, he endured addiction and homelessness and died alone, likely of AIDS-related conditions. His pioneering work paved the way for generations of experimental composers and pop artists. Coprogrammed by composer/musicologist Luciano Chessa, this performance will be the first major Bay Area presentation of his compositions, including *Gay Guerilla*, an expansive and emotional work for four pianos.

FRIDAY / 2.24.12

THE MOON (PART TWO)

PROGRAMMED BY LAND AND SEA

Doors 5:00, RE@DS: Monica Peck 5:30, DJ 6:30

Artist/curator Rich Jacobs starts off this second installment of The Moon with a DJ set inspired by that celestial orb. Then hear a new composition by experimental turntablist Julia Mazawa, who handcrafts audio interpretations of Klein Bottles and Möbius strips using vinyl's hisses, pops, and musical snippets. Poet and Guggenheim Fellow Matthew Zapruder reads a series of moon poems and Believer (Danny Grody of Tarantel and Trevor Montgomery of The Drift) soothes us with lush, atmospheric, and blissful sounds. Remember the evening with a free copy of Land and Sea's publication of Matthew Zapruder's moon poems.

2

SUNDAY / 2.5.12

THE SUN (PART ONE)

PROGRAMMED BY LAND AND SEA

Join Land and Sea in celebrating the sun! New York City-based chef and owner of Nasturtium, Scott Winegard, leads a food-based workshop inspired by, and responding to, the sun and the moon. We will all walk away thinking about fruits and vegetables in ways we haven't before. Once nourished, listen to Jennifer Curtis, who studied at both Mills and Juilliard, play solar compositions on her violin. Finally, Date Palms (Gregg Kowalsky and Marielle Jakobsons) eases us gently into the afternoon.

Join us after E@RLY for a screening at the PFA Theater of *Kinshasa Symphony* (Claus Wischmann, Martin Baer), a triumphant documentary about the power of music in the Democratic Republic of Congo (see p. 17).

1. The Moon (Part One), 1.27.12

2. The Sun (Part One), 2.5.12

L@TE and E@RLY are made possible in part by the continued support of the BAM/PFA trustees.

Admission is \$7; free for BAM/PFA members and Cal students, faculty, and staff; free with same-day PFA Theater ticket.

L@TE : Galleries open until 9 p.m.

THE READING ROOM

EXHIBITIONS



1

JANUARY 15–JUNE 17

NEW EXHIBITION

The Reading Room is a temporary project dedicated to poetry and experimental fiction offering visitors the chance to take home a free book drawn from the overstock collections of several noted East Bay small presses, including Kelsey Street Press, Atelos Books, and Tuumba Press. Books and catalogs from Small Press Distribution will also be available. In turn, visitors are asked to replace that book with one from their own library. We look forward to seeing how the character of the works on the shelves evolves over the course of the project!

Stop by **The Reading Room** during gallery hours to enjoy a comfortable reading area, listen to recordings of selected poets published by these presses, and view silk-screen prints and original works on paper created by George Schneeman in collaboration with poets Ron Padgett, Bill Berkson, and Lewis MacAdams.

As part of selected Friday night **L@TE** programs throughout winter and spring, **The Reading Room** will be the site of literary readings (**RE@DS**) co-curated by poet/author David Brazil and Suzanne Stein, poet, publisher, and community producer at the San Francisco Museum of Modern Art.

Guided and inspired by arts writer and poet Ramsay Bell Breslin and poet and UC Berkeley Professor of English Lyn Hejinian, BAM/PFA's new literary project invites visitors to look, listen, share, and read in **The Reading Room**.

GET MORE

Learn more about the guest programmers and featured poets on our website, bampfa.berkeley.edu.

Find the March/April **RE@DS** schedule on our website, bampfa.berkeley.edu.

1. George Schneeman and Bill Berkson:
On the Offspring, 1969 or 1970; mixed
media on illustration board; 12 × 12 in.
2. Jackqueline Frost

RE@DS

PROGRAMMED BY
SUZANNE STEIN AND
DAVID BRAZIL



2

THROUGH APRIL

The vibrancy of the contemporary Bay Area writing community emerges from a long tradition of artistic and literary interdisciplinary attention, and this reading series highlights that generational continuity. We loved learning that the opening celebration of the Berkeley Art Museum in 1970 included performances by Robert Duncan, William Wiley, and Anna Halprin, and it's in that spirit we've organized our program. For this series, we invited eight younger writers to present their own work in the context of another writer or artist who has been a source of inspiration and excitement for them (go to bampfa.berkeley.edu for the March/April schedule). Expect these events, which are part of **The Reading Room** project, to be two parts performance and one part conversation.

FRIDAY / 1.27.12

JACKQUELINE FROST P. 10

5:30

FRIDAY / 2.10.12

TOM COMITTA P. 10

5:30

FRIDAY / 2.24.12

MONICA PECK P. 10

5:30

ANDY WARHOL: POLAROIDS

MATRIX 240



1



2



3

JANUARY 27–MAY 20

NEW EXHIBITION

I've never met a person I couldn't call a beauty.—Andy Warhol

From 1970 to 1987 Andy Warhol took scores of Polaroid and black-and-white photographs, the vast majority of which were never seen by the public. These images often served as the basis for his commissioned portraits, silk-screen paintings, drawings, and prints. In 2007, to commemorate its twentieth anniversary, the Andy Warhol Foundation for the Visual Arts launched the Andy Warhol Photographic Legacy Program. Designed to give a broad public greater access to Warhol's photographs, the program donated over 28,500 of Warhol's original Polaroids and gelatin silver prints to more than 180 college and university museums and galleries across the country. Each institution received a curated selection of over one hundred Polaroids and fifty black-and-white prints.

This January BAM/PFA is proud to present selected Polaroids drawn from this extraordinary gift of the Warhol Foundation to the museum. The group reveals that superstars were not the only figures that Warhol photographed with his Polaroid Big Shot, the distinct plastic camera he used for the majority of his sittings. Over half of those who sat for him were little known or remain unidentified.

The number of images he took at each session varied as greatly as the figures he photographed. Repetition, a recurring motif in Warhol's paintings, plays both a conceptual and practical role in his photography. By making several Polaroids, he had more material from which to work. By shooting at length, more about the sitter was exposed. Seen all together, the Polaroids destabilize the iconic status that a Warhol image assumes when displayed singly. On its own, a Polaroid image is fully identified with the artwork that ultimately grew out of it; the face depicted becomes a kind of signifier for larger cultural concepts of beauty, power, and worth.

Text adapted from "Andy Warhol's Photographic Legacy," in *The Andy Warhol Photographic Legacy Program*, Vol. III of *The Andy Warhol Foundation for the Visual Arts Twenty-Year Report, 1987–2007* (New York: The Andy Warhol Foundation for the Visual Arts, Inc., 2007), 4–5.

Andy Warhol: Polaroids is organized by Curatorial Intern Fabian Leyva-Barragan and Assistant Curator Stephanie Cannizzo. Special thanks to The Andy Warhol Foundation for the Visual Arts for making this exhibition possible. 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 and the continued support of the BAM/PFA Trustees.

1. Andy Warhol: *Pia Zadora*, 1983; Polacolor ER; 4 ¼ × 3 ⅝ in.; gift of The Andy Warhol Foundation for the Visual Arts.
2. Andy Warhol: *Dog*, 1976; Polacolor Type 108; 4 ¼ × 3 ⅝ in.; gift of The Andy Warhol Foundation for the Visual Arts.
3. Andy Warhol: *Billy Squier*, 1982; Polacolor 2; 4 ¼ × 3 ⅝ in.; gift of The Andy Warhol Foundation for the Visual Arts.

TABLES OF CONTENT: RAY JOHNSON AND ROBERT WARNER BOB BOX ARCHIVE

MATRIX 241

EXHIBITIONS



1.



2.

JANUARY 27–MAY 20

NEW EXHIBITION

In 1988, New York-based collagist Robert Warner began a correspondence with the enigmatic artist Ray Johnson. Until Johnson's death in 1995, Ray and Bob continued their exchange, mostly by mail and telephone, and only occasionally in person. Over the course of their relationship Warner received hundred of pieces of mail art from Johnson, ranging from collages to a hand-delivered piece of driftwood. At one of their rare in-person meetings, Johnson gave Warner thirteen cardboard boxes tied with twine, labeled "Bob Box 1," "Bob Box 2," and so on.

Tables of Content displays all thirteen boxes and their contents. Warner has selected and arranged the letters, drawings, photocopies, and found objects like t-shirts, tennis balls, and random beach trash—the material of Johnson's art—on an assembly of thirteen tables and surrounding gallery walls. Johnson annotated many of these things with personal codes, puns, and dark, irreverent jokes. Johnson's work—collages, correspondence art, and performance events—remains mysterious and a bit hard to pin down. But his influences are obvious and surface repeatedly, among them Andy Warhol, Joseph Cornell, Robert Rauschenberg, and Elvis Presley. His collage approach was diaristic, a stream-of-consciousness flow through the matter and memory of everyday life, shifting from one topic to another, across all variety of things. Johnson once remarked, "My work is like driving a car. I'm always shifting gears." **Tables of Content** will particularly resonate with Berkeley audiences who viewed the recent exhibition **Kurt Schwitters: Color and Collage**.

PUBLIC PROGRAM

FRIDAY / 1.27.12 / NOON

ARTIST'S TALK

ROBERT WARNER P. 10

1. Ray Johnson and Robert Warner: Untitled valise from *Bob Box Archive*, 1988–95; mixed media; dimensions variable. Photo: Tod Lippy, from *Esopus* 16 (Spring 2011).
2. Ray Johnson: Untitled correspondence from *Bob Box Archive*, 1988–95; mixed media. From *Esopus* 16 (Spring 2011).

Tables of Content is organized by Lucinda Barnes, chief curator and director of programs and collections, in collaboration with Robert Warner. 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 and the continued support of the BAM/PFA Trustees.

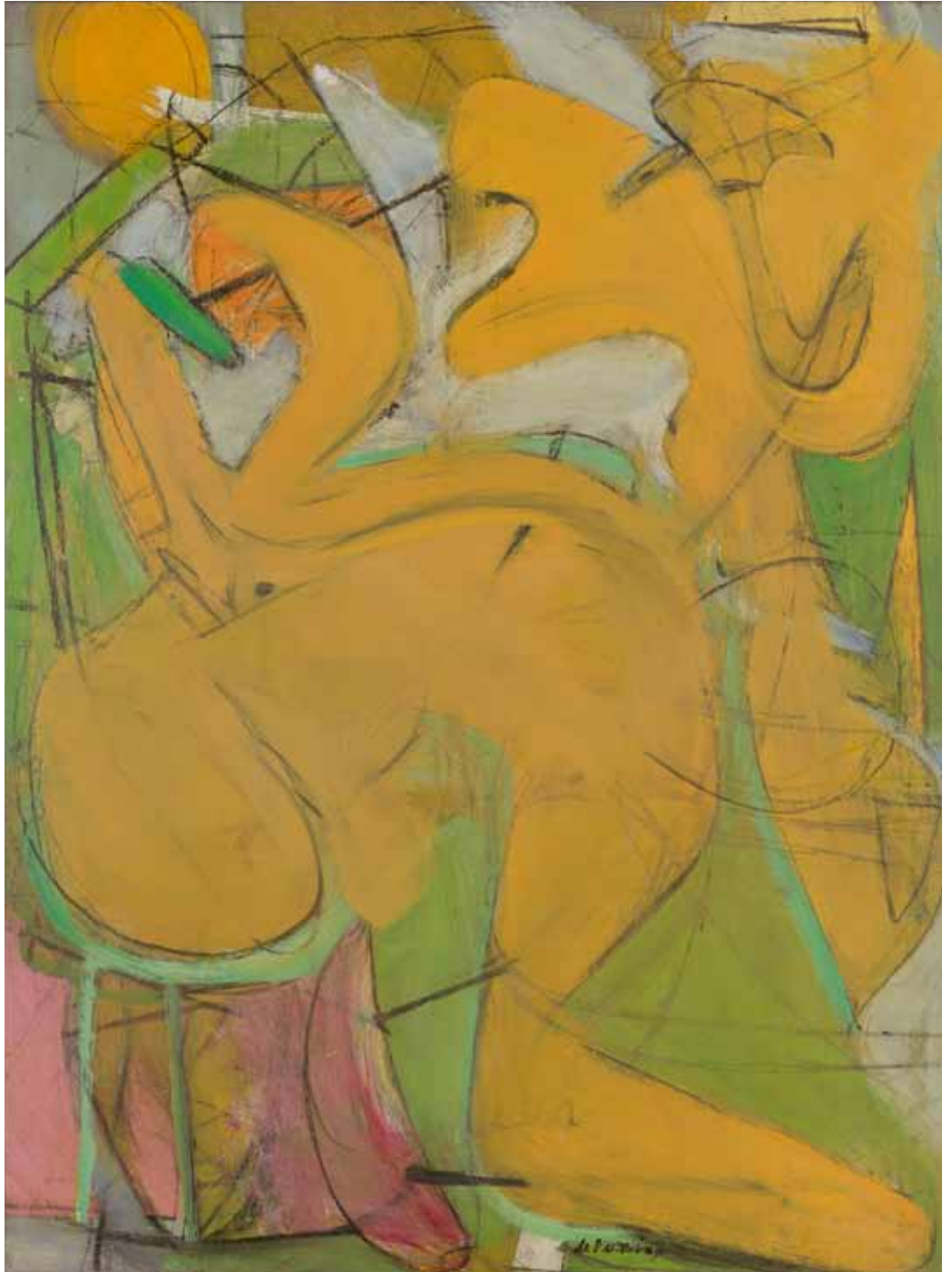
ABSTRACT EXPRESSIONISMS:

PAINTINGS AND DRAWINGS FROM THE COLLECTION

JANUARY 18–JUNE 10

NEW EXHIBITION

Come spend some time with the work of seminal Abstract Expressionists this winter and spring at BAM/PFA. Forceful paintings by Mark Rothko, Willem de Kooning, Hans Hofmann, William Baziotes, Asger Jorn, Philip Guston, and others hang in light-filled Gallery A, while Gallery C displays rarely seen works on paper by artists including Sam Francis, Mark Tobey, Antonio Saura, and Norman Bluhm.



Willem de Kooning: *The Marshes*, 1945; charcoal and oil on composition board; 32 × 23 7/8 in.; gift of Julian J. Aberbach and Jerry Ganz.

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

THROUGH JANUARY 15

CONTINUING EXHIBITION

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

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

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



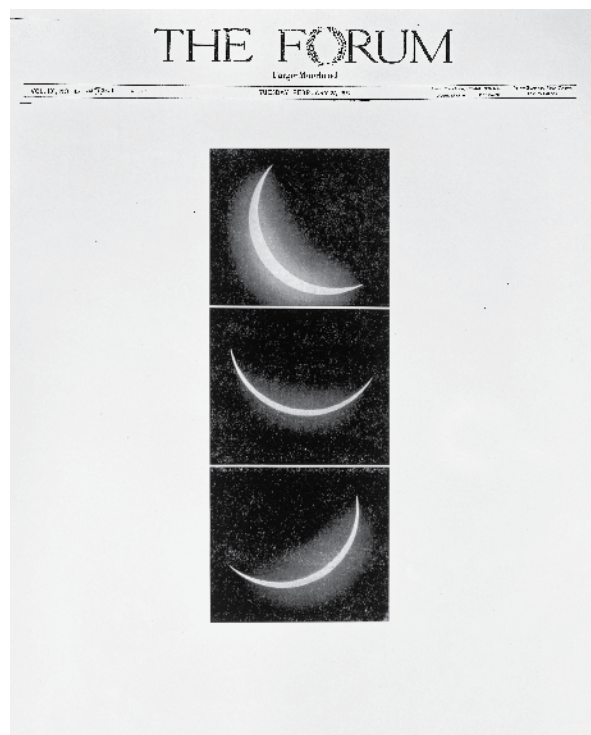
HIMALAYAN PILGRIMAGE: JOURNEY TO THE LAND OF SNOWS

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.

Life of the Buddha Shakyamuni; Central Tibet, 12th–14th century; opaque pigments and gold on cotton; 30 3/4 × 23 in.; on long-term loan from a private collection.



SUN WORKS

THROUGH MAY 6

CONTINUING EXHIBITION

The sun's power to illuminate, yet also to scar, makes itself known in the works of Sarah Charlesworth and Chris McCaw on view in **Sun Works**. Part of a larger series that explores how current events are represented photographically in the media, Charlesworth's *Arc of Total Eclipse* (1979) tracks a solar eclipse across the front pages of multiple newspapers. Like Charlesworth, McCaw is also interested in questioning the role of the photograph as a simple representation of reality. For *Sunburned GSP #488* (2011), he used a handmade view-camera to capture the path of the sun on a paper negative, creating an ambiguous, ethereal image.

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

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

THROUGH FEBRUARY 5

CONTINUING EXHIBITION

Visitors to the exhibition are invited to write recollections of the fire and reflections on Misrach's photographs in the handmade elegy ledger in Gallery 5. Here is a sampling of comments made soon after the exhibition opened:

Very powerful images. Seeing them brings back the smell of smoke that lingered in the air after the fire.

I remember the neighborhood with great love and such a strong sense of place.

The beauty of destruction.

These photos do what only photos can do. So powerful.

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

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

ALSO ON VIEW: **Richard Misrach: Photographs from the Collection**

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



GET MORE

Watch a videocast of Richard Misrach's October 12 gallery talk at bampfa.berkeley.edu/podcasts. Share your photographs of the 1991 fire and its aftermath on flickr, <http://flic.kr/g/gwXeS>.



STATE OF MIND: NEW CALIFORNIA ART CIRCA 1970

FEBRUARY 29–JUNE 17

NEW EXHIBITION

Have you ever heard the sound of ice melting? **State of Mind: New California Art circa 1970**, part of Pacific Standard Time, offers an in-depth exploration of Conceptual art made by both Northern and Southern California artists during a pivotal period in contemporary art. The more than 150 works of art on display—many rarely seen or newly discovered—are organized by themes, such as the street, the body, politics, private/public space, and language/wordplay, that elucidate this dynamic era in our history and foreshadow the concerns of young artists working today.

State of Mind: New California Art circa 1970 is supported by a grant from the Getty Foundation as part of the unprecedented collaborative initiative Pacific Standard Time: Art in L.A. 1945–1980. Additional support for **State of Mind** has been provided by the National Endowment for the Arts. Support from Ms. Robin Wright and Mr. Ian Reeves has made possible the presentation of the pressured air work of Michael Asher. The catalog is supported in part by the Getty Foundation and by Furthermore: a program of the J.M. Kaplan Fund. **State of Mind** is co-organized by BAM/PFA and the Orange County Museum of Art (OCMA) and co-curated by Constance M. Lewallen, adjunct curator at BAM/PFA, and Karen Moss, adjunct curator at OCMA.

Significant funding for the OCMA presentation of **State of Mind** is provided by Dr. Rosalyn M. Laudati and Dr. James Pick. The presentation of **State of Mind** at BAM/PFA is made possible in part by the continued support of the BAM/PFA Trustees.

MEMBER EVENTS

SUNDAY / 2.5.12 / 11:00

CATCH UP WITH CONCEPTUAL
ART P. 32

TUESDAY / 2.28.12 / 5:30

OPENING CELEBRATION P. 32
Open to Patron, Donor, Explorers' and Collectors' Circle members

TUESDAY / 2.28.12 / 6:30

OPENING CELEBRATION P. 32
Open to all members

PUBLIC PROGRAM

WEDNESDAY / 2.29.12 / NOON

CURATOR'S TOUR P. 10
Constance M. Lewallen

IN THE MUSEUM STORE

State of Mind: New California Art circa 1970, edited by Constance M. Lewallen and Karen Moss.

IN PERSON / GALLERIES

FRIDAY / 1.27.12 / NOON

ARTIST'S TALK: ROBERT WARNER

In conjunction with **Bob Box Archive / MATRIX 241**, collage artist **Robert Warner** illuminates the intriguing contents of the "Bob Boxes," gifts to him from artist Ray Johnson.

WEDNESDAY / 2.29.12 / NOON

CURATOR'S TOUR

Join Adjunct Curator **Constance M. Lewallen** for an insightful introduction to **State of Mind: New California Art circa 1970**, which highlights the originality and inventiveness of artists working in both Southern and Northern California in the late 1960s and early 1970s and investigates their vital contributions to Conceptual art and experimental practices.



2/3/4

FRIDAY / 1.27.12 / 5:30

RE@DS: JACKQUELINE FROST

Jackqueline Frost is the author of *When We Say Brutal* (Berkeley Neo-Baroque) and *The Soft Appeal* (Nous-Zot Press). She co-curates the Condensery Reading Series in Oakland. P. 4

FRIDAY / 2.10.12 / 5:30

RE@DS: TOM COMITTA

Tom Comitta is a writer, publisher, programmer, and co-conductor of the interventionist sound poetry troupe SF Guerrilla Opera. P. 4

FRIDAY / 2.24.12 / 5:30

RE@DS: MONICA PECK

Poet **Monica Peck** lives in San Francisco, teaches at San Jose State, and does not have a preferred gender pronoun. P. 4

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

1. Robert Kinmont: *8 Natural Handstands* (detail), 1969/2009; black-and-white photograph; 8 1/2 x 8 1/2 in.; courtesy of Alexander and Bonin, New York. Photo: Bill Orcutt.
2. Jackqueline Frost
3. Tom Comitta
4. Monica Peck



GET MORE

Subscribe to the BAM/PFA events calendar in iCal, bampfa.berkeley.edu/calendar.

IN PERSON / PFA THEATER



AFRICAN FILM FESTIVAL 2012

THURSDAY / 1.26.12 / 7:00

Medicine for Melancholy with director **Barry Jenkins** in person. P. 16



BEHIND THE SCENES: THE ART AND CRAFT OF CINEMA / COMPOSER MARK ISHAM

SATURDAY / 2.4.12 / 7:30

Acclaimed composer **Mark Isham** joins us for an illustrated talk on film scoring followed by a screening of his first collaboration with director Robert Redford, *A River Runs Through It*. P. 15



SCREENAGERS: 14TH ANNUAL BAY AREA HIGH SCHOOL FILM & VIDEO FESTIVAL

SATURDAY / 2.11.12 / 3:00

Student filmmakers in person. Meet this new generation of filmmakers at a Q&A and reception following the screening. P. 17

DOCUMENTARY VOICES

WEDNESDAY / 2.8.12 / 7:00

The Green Wave introduced by UC Berkeley Professor **Jeffrey Skoller**. P. 23

WEDNESDAY / 2.22.12 / 7:00

Making it (Un)real: Animated Documentary Shorts introduced by UC Berkeley Professor **Jeffrey Skoller**, with filmmaker **Jacqueline Goss** in person. P. 24



4

5



DIZZY HEIGHTS : SILENT CINEMA AND LIFE IN THE AIR

THURSDAY / 2.23.12 / 7:00

A Trip to Mars introduced by UC Berkeley Professor **Mark Sandberg**, with live piano accompaniment by **Bruce Loeb**. P. 26

FRIDAY / 2.24.12 / 7:00

High Treason with live musical accompaniment by **Peter Chapman**. P. 26

SATURDAY / 2.25.12 / 6:00

The Mystery of the Eiffel Tower introduced by guest curator **Patrick Ellis**, with live musical accompaniment by **Ken Ueno**, **Matt Ingalls**, and **Hadley MacCarroll**. P. 27

SUNDAY / 2.26.12 / 2:00

Fantasies of Flight: Animation and Comedy Shorts introduced by guest curator **Patrick Ellis**, with live piano accompaniment by **Frederick Hodges**. P. 27



PUBLIC PROGRAMS

6

HOWARD HAWKS: THE MEASURE OF MAN

TUESDAY / 1.17.12 / 7:00

Fig Leaves introduced by film scholar **Marilyn Fabe**, with live piano accompaniment by **Judith Rosenberg**. P. 18

FRIDAY / 1.20.12 / 7:00

Fazil with live piano accompaniment by **Judith Rosenberg**. P. 19

TUESDAY / 1.24.12 / 7:00

A Girl in Every Port introduced by film scholar **Marilyn Fabe**, with live piano accompaniment by **Judith Rosenberg**. P. 19

FRIDAY / 1.27.12 / 7:00

Paid to Love with live piano accompaniment by **Judith Rosenberg**. P. 19

1. *Medicine for Melancholy*, 1.26.12

2. Mark Isham, 2.4.12

3. *Screenagers*, 2.11.12

4. *Stranger Comes to Town*, 2.22.12

5. *A Trip to Mars*, 2.23.12

6. *A Girl in Every Port*, 1.24.12

HENRI-GEORGES CLOUZOT: THE CINEMA OF DISENCHANTMENT

Tempered by the pessimism of war-torn France, director Henri-Georges Clouzot's brand of hard-edged realism made for gripping genre films, often mysteries and thrillers, that contained within them a near-misanthropic vision of man. Yet his best-remembered works, the dread-inducing *The Wages of Fear* (1953) and *Diabolique* (1955), have a paradoxical sympathy for their characters, a sympathy based upon the recognition that when left to our own devices, we will helplessly choose the baser path.

Clouzot's virtuosic way with suspense, often tinged with sardonic humor, earned him the title "French Hitchcock," yet many of his finest criminal concoctions find greater affinity with French-coined film noir and its scenic foreboding, distracted cynicism, and dim view of human desire. Not even love gets a cautious embrace from this dry-eyed existentialist who seemed to think that *la petite mort* naturally leads to its grand conclusion and released a string of pearls, dangling *amour fou* before us with *Manon* (1949), *La vérité* (1960), and *Woman in Chains* (1968).

From his self-assured first feature, *The Murderer Lives at Number 21* (1942), with its houseful of quirky suspects, through the ravenous *Le corbeau* (1943) and its contagion of accusation, to *The Spies* (1958), in which Cold War conflicts play out in a psychiatric ward, Clouzot has given us beautifully detailed and dispatched dramas that inspect the inky depths of society while lavishing us with the ironic pleasures of dread and disquiet. Don't miss this chance to look in the darker corners of Clouzot's career.

Steve Seid, Video Curator

This series would not be possible without the support of the Institut Français, Paris and the Cultural Services of the French Embassy. We wish to thank in particular Delphine Selles-Alvarez of the Cultural Services for her diligent attention, as well as Denis Bisson, Cultural Attaché, French Consulate, San Francisco. Special thanks to: Haden Guest and David Pendleton, Harvard Film Archive; Josh Siegel, Film Department, The Museum of Modern Art; and James Quandt, TIFF Cinematheque. Finally, we wish to acknowledge critic David Thomson whose Clouzot-related quote "the cinema of total disenchantment" was the inspiration for the series title.

INSTITUT
FRANÇAIS



GET MORE

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

Want the latest news about our screenings and special guests? Subscribe to our weekly film update at bampfa.berkeley.edu/signup.



1/2

THURSDAY / 1.12.12

THE MURDERER LIVES AT NUMBER 21

HENRI-GEORGES CLOUZOT (FRANCE, 1942)

7:00

(*L'assassin habite au 21*). After a quartet of corpses is found, the debonair detective Wens (played by the always polished Pierre Fresnay) is assigned the case that is paralyzing Paris. Thus begins Clouzot's remarkably self-assured directorial debut. The trail of bodies leads Wens to a seedy boardinghouse at No. 21 Avenue Junot that is teeming with hearty misfits, including a puppet maker, a blind boxer, and a bird-whistling butler. As droll as this mystery may be, it shouldn't be overlooked that *The Murderer Lives at Number 21* was made during the Nazi Occupation, a time when your nearest neighbor could be your closest enemy. **STEVE SEID**

Written by Clouzot, Stanislas-André Steeman, based on the novel by Steeman. Photographed by Armand Thirard. With Pierre Fresnay, Suzy Delair, Jean Tissier. (84 mins, In French with English titles, B&W, 35mm, From Institut Français, permission From Janus Films/Criterion Collection)

SATURDAY / 1.14.12

QUAI DES ORFÈVRES

HENRI-GEORGES CLOUZOT (FRANCE, 1947)

6:30

Few crime movies are as spectacular as this. —ARMOND WHITE, NEW YORK PRESS

(*Jenny Lamour*). After a four-year hiatus, Clouzot returned to the cinema with this ornately atmospheric tale of a murky murder and the revelations that follow. Set in the smoky halls of Paris's midforties cabaret scene, this naughty noir follows the voluptuous Jenny Martineau (Suzy Delair), a chanteuse whose star is beginning to soar. We are taken through the rain-drenched streets of Paris as the indefatigable Inspector Antoine (Louis Jouvet), unassuming in his manner, hunts down the murderer of the lecherous Brignon (Charles Dullin). The wry inspector is a stand-in for director Clouzot, whose own dim view sheds light on our darkest corners. **STEVE SEID**

Written by Clouzot, Jean Ferry, based on the novel *Legitime defense* by Stanislas-André Steeman. Photographed by Armand Thirard. With Louis Jouvet, Suzy Delair, Simone Renant, Bernard Blier. (110 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Rialto Pictures)



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1. *Diabolique*, 1.27.12
2. *The Wages of Fear*, 1.21.12
3. *Le corbeau*, 1.14.12
4. *Quai des Orfèvres*, 1.14.12
- >>
5. *La vérité*, 2.2.12

SATURDAY / 1.14.12

LE CORBEAU

HENRI-GEORGES CLOUZOT (FRANCE, 1943)

(*The Raven*). Made while France was controlled by the Vichy regime, Clouzot's second film is a brilliantly nuanced thriller about an "epidemic" of guilt and suspicion. In "a village, here or elsewhere," a rash of poison-pen letters surfaces, accusing the residents of philandering. Distrust mounts, accusations abound, and the accumulating letters spread their "domestic contagion" among high and low. The film was denounced by the Vichy government and the Resistance alike for its supposed affront to the national character. Ironically, the Gestapo also condemned this charmingly caustic portrait of accusations gone wild, for giving snitching a bad name. **STEVE SEID**

Written by Louis Chavance. Photographed by Nicolas Hayer. With Pierre Fresnay, Ginette Leclerc, Pierre Larquey, Micheline Francey. (93 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Rialto Pictures)

WEDNESDAY / 1.18.12

MANON

HENRI-GEORGES CLOUZOT (FRANCE, 1949)

Overlooked for decades though it won the Golden Lion at the Venice Film Festival, *Manon* is memorable for its scornful vision of postwar France as a moral quagmire. Manon (Cécile Aubrey), a prostitute about to be lynched for sleeping with the enemy, is rescued by Robert (Michel Auclair), a young Resistance fighter. The two flee to Paris where the lure of luxury drives Manon and her naïve lover into an illicit underworld. Clouzot leaves no quarter unsullied as he tracks the downward destiny of his lovers, one an instinctual coquette, the other an unwavering dreamer. Steeped in postwar pessimism, *Manon* warns that paradise is not to be found on this earth. **STEVE SEID**

Written by Clouzot, Jean Ferry, based on the novel *Manon Lescaut* by L'Abbé Prevost. Photographed by Armand Thirard. With Cécile Aubrey, Michel Auclair, Serge Reggiani. (90 mins, In French with English subtitles, B&W, 35mm, From UNC Moving Image Archives)

FRIDAY / 1.20.12

MIQUETTE AND HER MOTHER

HENRI-GEORGES CLOUZOT (FRANCE, 1949)

(*Miquette et sa mère*). Clouzot knew well the milieu of the theater, having set *Quai des Orfèvres* in a similar setting, but here he has set aside his signature cynicism for a wistfully light comedy. Based on the turn-of-the-century play, *Miquette and Her Mother* stars the delightful Danièle Delorme as Miquette, a sheltered young woman with ambitions to become an actress. Against the wishes of her mother (Mireille Perrey), she is swept away by a loose-moraled marquis (Saturnin Fabre) and, once abandoned, finds herself working for a sou-less theater troupe. Clouzot delights in the artifice of this bubbly "boulevard comedy." **STEVE SEID**

Written by Clouzot, Jean Ferry based on the play by Gaston Armand de Caillavet, Robert de Flers. Photographed by Armand Thirard. With Louis Jouvet, Danièle Delorme, Bourvil, Saturnin Fabre. (93 mins, In French with English subtitles, B&W, 16mm, From Institut Français, permission Pathé)

SATURDAY / 1.21.12

THE WAGES OF FEAR

HENRI-GEORGES CLOUZOT (FRANCE, 1953)

(*Le salaire de la peur*). Desperate men relying on their paltry wits in a cruel and forsaken place—a bit like John Huston's great *The Treasure of the Sierra Madre* made five years earlier. But Clouzot's existential thriller accelerates along a perilous mountain road, rather than circling, culture-like, above the greed of men. The inveterate drifter Mario, played by Yves Montand, teams up with Jo (Charles Vanel), a barrel-bodied tough guy, and together they take on the treacherous job of hauling nitroglycerin for an oil company across three hundred miles of gut-churning terrain. Every rutted road, every rickety bridge becomes a harrowing trial for these damned haulers in this explosive parable about who's really in the driver's seat. **STEVE SEID**

Written by Clouzot, Jérôme Geronimi, based on the novel by Georges Arnaud. Photographed by Armand Thirard. With Yves Montand, Charles Vanel, Véra Clouzot. (1953, 147 mins, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

FRIDAY / 1.27.12

DIABOLIQUE

HENRI-GEORGES CLOUZOT (FRANCE, 1955)

Two's company, three's a shroud in this utterly suspenseful story. Callous headmaster Michel (Paul Meurisse) reigns over a boys' boarding school with sadistic pleasure. His terrorized wife Christina (Véra Clouzot) and his icy mistress (Simone Signoret) join forces to dispatch the unprincipled principal. The deed is done and the scoundrel disposed of in the school's murky pool, but soon it is apparent that the watery depths bear no body. There is water, water everywhere in this shocking suspenser, from the tepid tub and turbid pool, to the pall of dampness that envelops all. *Diabolique* takes you to the lower depths. You'll be gasping when you resurface. **STEVE SEID**

Written by Clouzot, Jérôme Geronimi, based on a novel by Pierre Boileau, Thomas Narcejac. With Simone Signoret, Véra Clouzot, Paul Meurisse, Charles Vanel. (107 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

SUNDAY / 1.29.12

THE SPIES

HENRI-GEORGES CLOUZOT (FRANCE, 1958)

(*Les espions*). There's a shock in every corridor in this espionage thriller about a dilapidated psychiatric clinic whose head shrink Malic (Gérard Séty) consents to hide a spy (Curt Jürgens). Soon bedlam is loosed as all manner of agents infiltrate the grounds, including a Lithuanian klepto (Peter Ustinov), and a Shakespeare-spouting operative played by Sam Jaffe. Identities shift, loyalties lapse, and Dr. Malic finds himself at the center of a Cold War conspiracy in which atomic secrets may be at stake. *The Spies* swings, bipolar-like, between absurdist comedy and brute Cold War menace as though the howl and the horror were conjoined expressions of the time. **STEVE SEID**

Written by Clouzot, Jérôme Geronimi, from the novel *Midnight Patient* by Egon Hostowsky. Photographed by Christian Matras. With Gérard Séty, Curt Jürgens, Véra Clouzot, Peter Ustinov. (137 mins, In French with English subtitles, B&W, 35mm, From Tamasa Films)



THURSDAY / 2.2.12

LA VÉRITÉ

HENRI-GEORGES CLOUZOT (FRANCE, 1960)

(*The Truth*). In this inquiring look at youth culture of early sixties Paris, twenty-six-year-old Brigitte Bardot plays Dominique, a sexually liberated Left Banker who seeks aimless amusements to delay the gloom of contemporary life. *La vérité* begins in a courtroom where an alternately defiant and remorseful Dominique is on trial for the murder of her lover Gilbert (Sami Frey). Clouzot also alternates between the merits of the sensational case argued eloquently by Clouzot regulars, Charles Vanel and Paul Meurisse, and sharply nuanced flashbacks that flesh out Dominique and her bohemian rhapsody. Bardot throws more than just her body into the role, perhaps because as protofeminist Dominique, she was finally talking about her generation. **STEVE SEID**

Written by Clouzot, Jérôme Geronimi, Simone Drieu, Michèle Perrein, Christiane Rochefort, Véra Clouzot. Photographed by Armand Thirard. With Brigitte Bardot, Sami Frey, Marie-José Nat, Charles Vanel. (130 mins, In French with English subtitles, B&W, 35mm, From Sony Pictures)

FRIDAY / 2.3.12

WOMAN IN CHAINS

HENRI-GEORGES CLOUZOT (FRANCE, 1968)

(*La prisonnière*). Clouzot's final foray into features takes us into another tortured love triangle to explore voyeurism and, by extension, the very gaze that so draws us to cinema. Josée (Elisabeth Wiener) meets her artist-lover's gallerist, the chic but kinky Stanislas Hessler (Laurent Terzieff), whose hobby is photographing female nudes in S and M postures. Naturally, Josée succumbs to the temptation to pose, but finds she needs bonding not bondage. Enter the obsessive kinetic artist Gilbert (Bernard Fresson), and

the triangulated trap is sprung. Like *Peeping Tom* released the same year, *Woman in Chains* uses the camera's gaze as a substitute for our own voyeuristic impulse. **STEVE SEID**

Written by Clouzot, Monique Lange, Marcel Moussy. Photographed by Andreas Winding. With Laurent Terzieff, Elisabeth Wiener, Bernard Fresson, Dany Carrel. (105 mins, In French with English subtitles, Color, 35mm, From Tamasa Films)

SATURDAY / 2.4.12

THE MYSTERY OF PICASSO

HENRI-GEORGES CLOUZOT (FRANCE, 1956)

ALSO PLAYING ON WEDNESDAY / 2.1.12 P.15

One of the most exciting and joyful movies ever made!—PAULINE KÄEL

(*Le mystère Picasso*). "To know what's going through a painter's mind, one just needs to look at his hands," says Clouzot in voice-over. Ironically, hands are not what we see in Clouzot's intriguing glimpse of Picasso; instead, we gaze upon a multitude of disembodied brushstrokes. In a style devised for the film, Clouzot sets up a camera behind a translucent surface, so that the maestro's every painterly gesture is recorded. Paintings emerge from the seemingly effortless frenzy of flourishes, some successful, some merely a mimicry of Picasso performing himself. Winner of the Palme d'Or at Cannes, this colorful glimpse of the seventy-five-year-old Picasso captures the fecund nature of his creative process. **STEVE SEID**

Written by Clouzot. Photographed by Claude Renoir. With Pablo Picasso. (78 mins, In French with English subtitles, Color/B&W, 35mm, 'Scope in part, From Institut Français, permission Milestone Film and Video)



FILM 50: HISTORY OF CINEMA

FILM AND THE OTHER ARTS

A UC BERKELEY COURSE OPEN TO THE PUBLIC
AS SPACE PERMITS

WEDNESDAYS AT 3:10 / LECTURES BY MARILYN FABE

*Marilyn Fabe is senior lecturer in film and media
at UC Berkeley*

In one way or another, each film we'll study in **Film 50** this semester makes prominent use of another art form: theater, literature, painting, dance, music, architecture, photography. In film studies, we often ask, "To what extent is cinema a synthesis of all the other arts, and to what extent is it a separate art form, with its own unique and specific expressive possibilities?" "How are the art forms that preceded film transformed or modified once they are incorporated into the film medium?" We'll consider these questions as we look at movies in which another art form plays a starring role.

Special admission prices apply:

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1. *Swing Time*, 2.15.12
2. Mark Isham, 2.4.12
3. *A River Runs Through It*, 2.4.12

WEDNESDAY / 1.18.12

COURSE INTRODUCTION: THE LANGUAGE OF CINEMA

WEDNESDAY / 1.25.12

BACK TO THE BEGINNING: FROM THE CINEMA OF ATTRACTIONS TO NARRATIVE ILLUSIONISM

Judith Rosenberg on Piano

WEDNESDAY / 2.1.12

THE MYSTERY OF PICASSO

HENRI-GEORGES CLOUZOT (FRANCE, 1956)

WEDNESDAY / 2.8.12

ROPE

ALFRED HITCHCOCK (U.S., 1948)
WITH **THE PLAYHOUSE** (BUSTER KEATON, EDDIE CLINE, U.S., 1921)

Judith Rosenberg on Piano

WEDNESDAY / 2.15.12

SWING TIME

GEORGE STEVENS (U.S., 1936)

WEDNESDAY / 2.22.12

THE RED SHOES

MICHAEL POWELL, EMERIC PRESSBURGER (U.K., 1948)

WEDNESDAY / 2.29.12

PATHER PANCHALI

SATYAJIT RAY (INDIA, 1955)

WITH **MESHES OF THE AFTERNOON** (MAYA DEREN, U.S., 1943)

WEDNESDAY / 3.7.12

THRONE OF BLOOD

AKIRA KUROSAWA (JAPAN, 1957)

WEDNESDAY / 3.14.12

VERTIGO

ALFRED HITCHCOCK (U.S., 1958)

WEDNESDAY / 3.21.12

TO KILL A MOCKINGBIRD

ROBERT MULLIGAN (U.S., 1962)

WEDNESDAY / 4.4.12

RED DESERT

MICHELANGELO ANTONIONI (ITALY/FRANCE, 1964)

WEDNESDAY / 4.11.12

PLAYTIME

JACQUES TATI (FRANCE, 1967)

WEDNESDAY / 4.18.12

ADAPTATION

SPIKE JONZE (U.S., 2002)

WEDNESDAY / 4.25.12

DRACULA: PAGES FROM A VIRGIN'S DIARY

GUY MADDIN (CANADA, 2002)

BEHIND THE SCENES: THE ART AND CRAFT OF CINEMA



COMPOSER MARK ISHAM

2/3

An extraordinarily prolific composer, Mark Isham has written scores for over one hundred feature films. After getting his musician's chops down in San Francisco's eclectic jazz and rock scene, particularly with the legendary prog-rock Group 87, Isham scored his first film, Carroll Ballard's *Never Cry Wolf*, in 1983. Many films followed that displayed Isham's diversity as a composer, ranging from the rustic orchestral arrangements in *A River Runs Through It* (1992), through the synth-driven ethereal waves in *Crash* (2004), to the cool, noir jazz of *The Black Dahlia* (2006). For his efforts as a film composer and a performing artist, Isham has garnered Grammys, an Oscar nomination, an Emmy, and ASCAP's Henry Mancini Award for Lifetime Achievement.

Composer Isham belongs to a century-old tradition: as early as 1899, films were circulated with original music scores. This "special music" was often the sign of a film's stature: an important film deserved outstanding and intentional music. With the advent of the sound motion picture, music scores grew from compositions that merely recalled popular styles to highly original tracks serving the aims of the accompanying story. Yet it would be wrong to think that a musical score endures on originality alone. The relationship between the director's intentions—regarding the pace and temperament of a film—and the score's intrinsic mood and tempo is one of infinite subtlety and arrangement.

Join composer Mark Isham for some sound advice.

Steve Seid, Video Curator

SATURDAY / 2.4.12

MARK ISHAM ON FILM SCORING

7:30

A performing artist as well as composer, Mark Isham talks about his three decades of musical scoring for cinema, addressing how a composer brings emotional texture and added drama to a film's final reception and how a score is shaped to fall within the form of a finished film. Isham concludes his talk with an introduction to his creative participation in *A River Runs Through It*, which screens immediately after the talk at 8:45.

Followed by:

A RIVER RUNS THROUGH IT

ROBERT REDFORD (U.S., 1992)

Set in rural Montana, *A River Runs Through It* recounts the uneasy reunion of two brothers, the studious Norman (Craig Sheffer) and the impetuous Paul (Brad Pitt). As the brothers struggle to define themselves under the harsh gaze of their stern minister father (Tom Skerritt), they find connection in their shared rapturous affection for fly-fishing—it is in the silken flow of the river that they commune with a kind of prelapsarian grace. The brilliant lensing of the great French cinematographer Philippe Rousselot finds its counterpoint in Isham's airy but rustic melodies that bob to the surface with blissful lightness. **STEVE SEID**

Written by Richard Friedenberg, based on the novel by Norman Maclean. Photographed by Philippe Rousselot. Music by Mark Isham. With Craig Sheffer, Brad Pitt, Tom Skerritt, Brenda Blethyn. (123 mins, Color, 35mm, From Sony Pictures)

Behind the Scenes is a collaboration between BAM/PFA and the San Francisco Film Society. Major support has been provided by the National Endowment for the Arts. **Behind the Scenes** is made possible in part by the continued support of the BAM/PFA Trustees.



AFRICAN FILM FESTIVAL 2012

This year's edition of our annual African Film Festival spotlights pool attendants in Chad, Beethoven lovers and gangsters in Kinshasa, Tuareg immigrants in Italy, a Spanish filmmaker in Morocco, and even two African American hipsters in San Francisco as it spans the globe to feature new voices from Africa and the African diaspora. *A Screaming Man*, from Chadian director Mahamat-Saleh Haroun (*Daratt*), acclaimed as one of Africa's top contemporary filmmakers, anchors the festival, which also features a strong line-up of works from and about the Democratic Republic of Congo. Viewers can sample a documentary about a classical orchestra in Kinshasa (*Kinshasa Symphony*), then dive head-first into the city's gangster life in the Tony Scott-like action film *Viva Riva!*, before embarking on a rich experimental documentary series—part animation, part archival footage—on the entire history of the country (*Kongo*). Starting the series off is Barry Jenkins's festival hit *Medicine for Melancholy*, a contemporary work about two young African Americans in San Francisco whose visit to the Museum of the African Diaspora reminds us of the importance of seeking out images and narratives from all over the world, whether from Chad, the Congo, Italy, or San Francisco.

Jason Sanders, Film Notes Writer

The African Film Festival National Traveling Series is organized by the African Film Festival, Inc. This touring series has been made possible by the generous support of the National Endowments for the Arts, The Andy Warhol Foundation for the Visual Arts, New York State Council on the Arts, Lambert Foundation, and The Bradley Family Foundation. Special thanks to Mahen Bonetti, director, and Toccarra Thomas, program coordinator, for their assistance and support. The festival at BAM/PFA is coordinated by Kathy Geritz, and is copresented by the Department of African American Studies and the Center for African Studies at UC Berkeley. Prints provided by the African Film Festival National Traveling Series, unless indicated otherwise.

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Watch selected film trailers on our website, bampfa.berkeley.edu.



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THURSDAY / 1.26.12

MEDICINE FOR MELANCHOLY 7:00

BARRY JENKINS (U.S., 2007)

IN PERSON Director Barry Jenkins

Barry Jenkins's debut feature is some kind of wonderful. This is the rare film that is as thoughtful as it is sensual.—MICHAEL FOX

Leave it to a Florida-by-way-of-L.A. transplant to make arguably the definitive film about contemporary San Francisco, and about being young, hip, and African American in a city that seems to only have room for the first two. Barry Jenkins's debut film chronicles the "day after" a one-night stand as two hipsters (Tracey Heggins and *The Daily Show*'s Wyatt Cenac) struggle to find more in common than their race. A trip to the Museum of the African Diaspora, in a city emptying itself of blackness, serves as a final counterpoint to their banter on personal and political identity. *Medicine*'s airy black-and-white photography draws from the French New Wave's romanticism, making it a delightful, diversified twenty-first-century remix of Rohmer and Truffaut. **JASON SANDERS**

Written by Jenkins. Photographed by James Laxton. With Wyatt Cenac, Tracey Heggins. (90 mins, B&W, DigiBeta, From IFC)

PRECEDED BY: MY JOSEPHINE (Barry Jenkins, U.S., 2003). Jenkins's first film is an impressionistic portrait of an Arab woman and man who work in a Tallahassee, Florida Laundromat. (8 mins, Color, Blu-ray, From the artist)

SUNDAY / 1.29.12

A SCREAMING MAN 4:30

MAHAMAT-SALEH HAROUN (FRANCE/BELGIUM/CHAD, 2010)

It's a modest film, if only in scale and apparent budget, about some of the greatest questions in life.—MANOHLA DARGIS, NEW YORK TIMES

(*Un homme qui crie*). The Chadian director Mahamat-Saleh Haroun (*Daratt*; *Abouna*) is fast becoming African cinema's premier filmmaker; *A Screaming Man* solidifies his standing. The graying yet still regal

Adam, his days as a swimming champion behind him, works as a pool attendant at a resort hotel, along with his adult son. When new owners lay Adam off, however, and civil war begins to brew, he makes a fateful decision to fight for his job, and possibly lose his son. Haroun's rich cinephilia is in full bloom here, from the hotel-employee-gone-downhill narrative of *The Last Laugh* to the slow-burning, Ozu-like photography.

Written by Haroun. Photographed by Laurent Brunet. With Youssef Djaoro, Diouc Koma, Emil Abossolo M'Bo, Marius Yelolo. (91 mins, In French and Arabic with English subtitles, Color, Beta SP)

WEDNESDAY / 2.1.12

ONE WAY, A TUAREG JOURNEY 7:00

FABIO CARAMASCHI (ITALY/NIGER, 2010)

A young Tuareg child interviews his own family as well as other residents of his Italian town in this clever documentary about family upheaval, immigration, and hope. Armed with a video camera and a spirit of adventure, young Sidi asks various bemused adults pointed questions about immigration and Italy, but it is the discussions with his father, who came first to the country alone, and with his younger brother, who just arrived from a nomadic life in Niger, that are the most revelatory. Through one family's very particular—yet recognizably universal—experiences, *One Way* uncovers the ordinary lives and extraordinary journeys of twenty-first-century immigrant communities in Europe today.

Written, photographed by Caramaschi. (52 mins, In Italian and Tamasheq with English subtitles, Color, Beta SP)

PRECEDED BY: LEZARE (FORTODAY) (Zelalem Woldemariam Ezare, Ethiopia, 2010). A revealing and touching story about a homeless boy in a small village in southern Ethiopia. (14 mins, In Amharic with English subtitles, Color, Beta SP)

Total running time: 66 mins



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4

SUNDAY / 2.5.12

KINSHASA SYMPHONY

CLAUS WISCHMANN, MARTIN BAER (DEMOCRATIC REPUBLIC OF CONGO/GERMANY, 2010)

Beautifully photographed and sonically stellar . . . a fully charged ode to the power of music.—VARIETY

In a dusty, bustling Kinshasa street, one man fiddles with speaker wires, another tunes a violin, and a group of mostly self-taught amateur musicians begins to play Beethoven. Following the members of the Orchestra Kinshasa—individually and as a group—as they prepare for an open-air classical concert celebrating the country’s independence, the film details the creativity the musicians bring to balancing work, family, and rehearsals; dealing with ill-timed power outages; and repairing— and even making—their instruments. *Kinshasa Symphony* heralds the voices and spirits of those responsible for keeping alive a literal *Ode to Joy* in one of the most war-torn, chaotic areas of Africa, the Democratic Republic of Congo.

(95 mins, In French and Lingala with English subtitles, Color, Beta SP)

SUNDAY / 2.12.12

VIVA RIVA!

DJO TUNDA WA MUNGA (FRANCE/BELGIUM/CONGO, 2010)

African filmmaking gets a jolt of Hollywood-style panache in this adrenaline-fueled Congolese action film, which energizes its vivid Kinshasa locales and social critiques with a raucous style. Brazen local hustler Riva aims high by taking on an Angolan gang (and seducing a rival crime lord’s gal); soon he’s living large, but he may not be living for long. A film of constant surprises, whether cinematic (tributes to film noirs and 1970s gangster films) or cultural (fascinating glimpses of Angolan/Congolese relations and Kinshasa gasoline shortages; a pounding African hip-hop soundtrack), *Viva Riva!* is indeed “a blast from start to finish” (*Variety*). JASON SANDERS

Written by Munga. Photographed by Antoine Roch. With Patsha Bay Mukuna, Manie Malone, Hoji Fortuna, Alex Herbo. (96 mins, In Lingala, Portuguese, and French with English subtitles, Color, 35mm, From Music Box Films)

1. *One Way, A Tuareg Journey*, 2.1.12
2. *A Screaming Man*, 1.29.12
3. *Viva Rival*, 2.12.12
4. *Kinshasa Symphony*, 2.5.12

WEDNESDAY / 2.15.12

KONGO: 50 YEARS OF INDEPENDENCE OF CONGO

SAMUEL TILMAN, DANIEL CATTIER, JEAN-FRANÇOIS BASTIN AND ISABELLE CHRISTIAENS (BELGIUM, 2010)

Forget Ken Burns or the History Channel: this three-episode series on the strife-ridden history of the Congo is unlike any documentary series you’ve seen before. Vivid sepia-toned animation and first-person narrative voice-overs blend with rarely seen, often startling archival footage to reveal a country whose struggles embody all of African history. From early colonial interference to Belgium’s bloody “red-rubber” industrial exploitation of the early twentieth century, from the rise of African nationalism and the assassination of independence leader Patrice Lumumba to the reign of the corrupt Mobutu dictatorship, the three episodes of *Kongo* bring to life the richness and passions of a country, and a continent.

(156 mins, In French and Lingala with English subtitles Color, Beta SP)

WEDNESDAY / 2.29.12

YOU ALL ARE CAPTAINS

OLIVER LAXE (SPAIN/MOROCCO, 2010)

One of the rare movies in which action is imbued with thought, and in which the very process of thought seems to come to life.—RICHARD BRODY, NEW YORKER

(*Todos vós sodes capitáns*). *You All Are Captains*, the tender and surprising new film by Oliver Laxe, blurs fiction and documentary as it chronicles a young Spanish director’s attempt to make a film with a group of Moroccan children. When the children revolt, the film shifts from the city to the country, and takes up the children’s vision of what movies should be. Described by *New Yorker* critic Richard Brody as “a wise reflection about children, foreignness, and the cinema itself. Imagine something of a blend of François Truffaut’s *Small Change* and *Day for Night*, but with the intimacy of Abbas Kiarostami’s films about children.”

(78 mins, In Arabic, French, Spanish, with English subtitles, B&W/Color, 35mm, From Northwest Film Forum)



SCREENAGERS

SATURDAY / 2.11.12

SCREENAGERS: 14TH ANNUAL BAY AREA HIGH SCHOOL FILM AND VIDEO FESTIVAL

(U.S., 2010–11)

IN PERSON Artists in person
SPECIAL PRICING: \$5.50

Ready to enjoy an afternoon of movies by a fresh group of up-and-coming artists?! Combining teen power with the creative juices of the overly imaginative minds of Bay Area youth, this fun-packed program will keep you thinking and on your feet. The festival features documentaries, narratives, and experimental films from high school students throughout the Bay Area. Entries are selected by Berkeley High School students; the program will be detailed in a handout available at the screening. After the show, join us for a question-and-answer period followed by a reception where you can meet this new generation of filmmakers. You never know who will be the next big thing . . .

TATAYANA BUTCHER, JESUS ESCOBAR

Total running time: c. 90 mins

Curated by Berkeley High students in the Communication Arts and Sciences (CAS) program as part of an internship offered by BAM/PFA. The student curators are Nichelle Proctor, Mark Bogle, Jesus Escobar, Keelan Williams, Tatayana Butcher, Joshua Mizrahi, Luisa Pio, Shatonya Amerson, and Samantha Serrano. Their high school student mentor is Zoe O’Rorke, their UC Berkeley student mentor is Mahaliyah Ayla O, and their teacher is Dharini Rasiah.

HOWARD HAWKS: THE MEASURE OF MAN

This series celebrates the work of one of the most-loved directors of classical Hollywood cinema. A consummate professional, Howard Hawks (1896–1977) directed more than forty films, completing his first features at the end of the silent era. Often working as both director and independent producer, Hawks maintained his autonomy within the studio system, allowing him control over his own destiny as an artist. Influenced by John Ford, Ernst Lubitsch, and Josef von Sternberg, Hawks directed films in every Hollywood genre: screwball comedies, dramas, gangster films, action adventures, Westerns, science fiction, musical comedies. But no matter the genre, he would make a quintessentially Hawksian film.

Favoring a simple, clear visual style, Hawks was an action director par excellence; few filmmakers have rivaled his speed. Making the transition from silent to sound cinema, he found that he could use rapid-fire dialogue to increase narrative velocity. Yet he relied heavily on actions, not words, to convey his characters' feelings. Hawks's personal credo that "man is the measure of all things" motivates his filmmaking. First and foremost, the Hawksian hero is measured by his (and, less frequently, her) work, and professionalism and camaraderie are paramount in Hawks's films.

Continuing through mid-April, this series surveys the full range of the director's career, including several rarely screened silents. It demonstrates that, like a composer writing a theme and variations, Hawks repeatedly treats the same themes, situations, and actions, transposed from one genre to the next, with a remarkable unity of style.

Susan Oxtoby, Senior Film Curator

Howard Hawks: The Measure of Man is timed to coincide with a UC Berkeley undergraduate course on Hawks taught by Marilyn Fabe of the Department of Film and Media. We wish to thank the following individuals and institutions for their assistance with this major retrospective: Regina Schlagnitweit, Austrian Film Museum; Rob Stone, Library of Congress; Anne Morra and Mary Keene, The Museum of Modern Art; Daniel Bish, George Eastman House; Todd Wiener and Steven Hill, UCLA Film and Television Archive; May Haduong, Academy Film Archive; Fleur Buckley, BFI/NFTVA; George Watson, BFI Distribution; Kristen MacDonald, Film Reference Library, TIFF Bell Lightbox; Grover Crisp, Sony Pictures; Paul Ginsburg, Universal; Caitlin Robertson, 20th Century Fox; Kent Youngblood, MGM; and Marilee Womack, Warner Bros. Archival and restored prints and musical accompaniment for silent films presented with support from the Packard Humanities Institute.

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Get the March/April Hawks schedule at bampfa.berkeley.edu.

Students and BAM/PFA members: Get a discounted passport to **Howard Hawks: The Measure of Man**! Find out more and purchase passports before January 27 at bampfa.berkeley.edu.



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FRIDAY / 1.13.12

THE CROWD ROARS

HOWARD HAWKS (U.S., 1932) **NEW PRINT!**

7:00

In the breathtakingly fast field of Howard Hawks movies, this car racing melodrama might hold the land speed record. James Cagney sets the pace as Joe Greer, a champion driver whose kid brother Eddie thinks Joe is the world's one right guy; "he ought to get around more," Joe's gal (Ann Dvorak) astutely observes. And get around Eddie does, first around a dirt track and eventually all the way to Indianapolis, while Joe finds himself headed downhill. There are the requisite romantic entanglements (including Eddie's with sweet-tart Joan Blondell), but the film's emotional engine is on the speedway, in action. **JULIET CLARK**

Written by Kubeck Glasmon, John Bright, Seton I. Miller, Niven Busch, from a story by Hawks. Photographed by Sid Hickox, John Stumar. With James Cagney, Joan Blondell, Ann Dvorak, Eric Linden. (70 mins, B&W, 35mm, Preserved by the Library of Congress, permission Warner Bros.)

TIGER SHARK

HOWARD HAWKS (U.S., 1932) **NEW PRINT!**

8:35

The wake of *Moby-Dick* ripples through Hawks's melodrama of deep-sea fishing, shot on location in Monterey. "There are elements of Ahab . . . in the character played by Edward G. Robinson, a Portuguese-born tuna boat captain who loses his left hand to a shark and his young wife to his handsome first mate. Zita Johann, as the wife, is an early embodiment of the typically free-spirited, tough-minded Hawks woman. . . . Hawks sustained a slower tempo and a more romantic mood than he did in later films . . . helped considerably by Tony Gaudio's beautifully modulated photography" (Charles Hopkins, UCLA Film and Television Archive).

Written by Wells Root, from the story "Tuna" by Houston Branch. Photographed by Tony Gaudio. With Edward G. Robinson, Richard Arlen, Zita Johann, J. Carrol Naish. (80 mins, B&W, 35mm, Preserved by the Library of Congress, permission Warner Bros.)

TUESDAY / 1.17.12

FIG LEAVES

HOWARD HAWKS (U.S., 1926)

7:00

LIVE MUSIC Judith Rosenberg on Piano
INTRODUCTION Marilyn Fabe

Marilyn Fabe is senior lecturer in film and media at UC Berkeley.

Fashion is the original sin in Hawks's second feature film, his earliest that still survives. "I've nothing to wear," laments Eve (Olive Borden) to an exasperated Adam (George O'Brien) in a *Flintstones*-like Eden. Flash forward a few thousand years: the styles have changed but the



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1. *The Dawn Patrol*, 2.17.12
2. *Paid to Love*, 1.27.12
3. *Bringing Up Baby*, 2.14.12
4. *Scarface*, 1.31.12

complaint remains the same, and Eve trades her leopard bikini for the Erté-esque kimonos of a Fifth Avenue couturier. “[An] effervescent blend of sly sex comedy and riotous slapstick. . . . Though the film is silent, Hawks’s epigrammatic rapidity is already in evidence” (Richard Brody, *New Yorker*). JULIET CLARK

Written by Hope Loring, Louis D. Lighton, from a story by Hawks. Photographed by Joseph August. With George O’Brien, Olive Borden, Andre de Beranger, Phyllis Haver. (c. 70 mins, 24 fps, Silent, B&W, 35mm, From The Museum of Modern Art, permission 20th Century Fox)

FRIDAY / 1.20.12

FAZIL

HOWARD HAWKS (U.S., 1928)

LIVE MUSIC Judith Rosenberg on Piano

This rare Hawks silent travels between Paris, Venice, and “Araby—untouched by the ages” as it follows the ill-fated romance between Arabian prince Fazil (Charles Farrell) and Fabienne (Greta Nissen), a freedom-loving Parisienne. “Love is possession,” Fazil tells Fabienne; she declares herself willing to become his property, without knowing quite how far her surrender will go. Hawks’s attitude toward this exercise in studio exotica was skeptical—“Christ Almighty, can you imagine Charlie Farrell as an Arabian sheik?” he exclaimed—and the film offers the diversions of comedy, action, and haremsploitation before settling into tragedy. JULIET CLARK

Written by Seton I. Miller, Philip Klein, from the play *L’insoumise* by Pierre Frondaie. Photographed by William O’Connell. With Charles Farrell, Greta Nissen, John Boles, Mae Busch. (75 mins, 24 fps, Silent, B&W, 35mm, From The Museum of Modern Art, permission 20th Century Fox)

TUESDAY / 1.24.12

A GIRL IN EVERY PORT

HOWARD HAWKS (U.S., 1928)

LIVE MUSIC Judith Rosenberg on Piano

INTRODUCTION Marilyn Fabe

Marilyn Fabe is senior lecturer in film and media at UC Berkeley.

A Girl in Every Port represents an early incarnation

of a seminal Hawks theme, a “love story” between two men. Victor McLaglen and Robert Armstrong are two sailors who tend to have the same girl in every port until they resolve the rivalry by becoming fast friends; then they don’t really need the “skirts” any more. Their developing union is conveyed in a brilliantly conceived style that relies largely on gestures. Louise Brooks supplies some of the best moves in the role of a circus high diver who almost (but not quite) manages to break up the two stars. JUDY BLOCH

Written by Seton I. Miller, Reginald Morris, James Kevin McGuinness, from a story by Hawks. Photographed by L. W. O’Connell, Rudolph Berquist. With Victor McLaglen, Robert Armstrong, Louise Brooks, Myrna Loy. (64 mins, Silent, B&W, 35mm, From the collection of George Eastman House, permission 20th Century Fox)

FRIDAY / 1.27.12

PAID TO LOVE

HOWARD HAWKS (U.S., 1927)

LIVE MUSIC Judith Rosenberg on Piano

Set in a mythical kingdom of the sort you’d see in a Lubitsch film and adorned with visual flourishes à la Murnau, this silent romantic comedy of mistaken identity doesn’t exactly fit the Hawksian mold, but it entertains on its own terms. Before an American banker will bail out the tiny nation of San Savona, the girl-shy crown prince (George O’Brien) must be made marriageable, so a Parisian Apache dancer (Virginia Valli) is hired to overcome his indifference. As the prince’s caddish cousin, William Powell temporarily impedes Valli’s progress—and shamelessly usurps the movie. JULIET CLARK

Written by William M. Conselman, Seton I. Miller, Benjamin Glazer, from a story by Harry Carr. Photographed by William O’Connell. With George O’Brien, Virginia Valli, J. Farrell McDonald, William Powell. (74 mins, 24 fps, Silent, B&W, 35mm, Preserved by The Museum of Modern Art with support from The Film Foundation and the Hollywood Foreign Press Association, permission 20th Century Fox)

TUESDAY / 1.31.12

SCARFACE

HOWARD HAWKS (U.S., 1932) VAULT PRINT!

It was the worst of times, it was the best of films: *Scarface* was to be the gangster film to end all gangsters, but instead it produced a genre, and perhaps a few mobsters, inspired by Hawks’s fun-lovin’ criminals riding the crest of a nation’s misery. Of course, they all meet their Maker, but killing them is like Buñuel’s “one less fly”—it only makes room for more. Hawks’s rat-a-tat-taut direction weaves visual tics (like the ubiquitous image of the X) and humor into the tragic trajectory of Tony Camonte (Paul Muni), the original Italian Stallion doomed by his charged love for his own sister (Ann Dvorak). JUDY BLOCH

Written by Ben Hecht, Seton I. Miller, W. R. Burnett, John Lee Mahin, Fred Pasley, from the novel by Armitage Trail. Photographed by Lee Garmes. With Paul Muni, Ann Dvorak, Karen Morley, George Raft. (93 mins, B&W, 35mm, From Universal)

TUESDAY / 2.7.12

TWENTIETH CENTURY

HOWARD HAWKS (U.S., 1934) VAULT PRINT!

Fueled by the wit of Ben Hecht and Charles MacArthur and the frenetic timing of Hawks, *Twentieth Century* is a battle of the sexes stripped of the romance: pure screwball, and one of the best. John Barrymore is seemingly unstoppable as a wild-haired Broadway mogul. Carole Lombard meets him farce for farce as his onetime protégée and lover, Hoboken Cinderella to his Svengali, bromo to his seltzer, now en route to normality. They meet again, on the Twentieth Century rail line, destined to renew their “little comedy.” This very American tale goes everywhere at once at an amazing clip, and winds up exactly where it began. Welcome to the Twentieth Century. JUDY BLOCH

Written by Ben Hecht, Charles MacArthur, from their play adapted from *Napoleon on Broadway* by Charles Bruce Mulholland. Photographed by Joseph August. With John Barrymore, Carole Lombard, Walter Connolly, Roscoe Karns. (91 mins, B&W, 35mm, From Sony Pictures)





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5. *Barbary Coast*, 2.24.126. *His Girl Friday*, 2.28.12

SUNDAY / 2.12.12

THE CRIMINAL CODE**4:30**

HOWARD HAWKS (U.S., 1931) RESTORED PRINT!

"Somebody's got to pay": such is the code of ethics for both convicts and their keepers in this stark prison picture. As the film's primary debt collector, a terse D.A. turned warden, Walter Huston embodies the ironic union of moralism and expediency. Like everyone else in the big house, including the revenge-obsessed con played by Boris Karloff, he's just doing his job. The cinematography by Ted Tetzlaff and James Wong Howe heightens the grim atmosphere, while Hawks both escalates the tension and comically deflates it: "It was the first time I discovered almost any tragedy can also be very amusing," he said. **JULIET CLARK**

Written by Seton I. Miller, Fred Niblo Jr., from the play by Martin Flavin. Photographed by Ted Tetzlaff, James Wong Howe. With Walter Huston, Phillips Holmes, Constance Cummings, Boris Karloff. (96 mins, B&W, 35mm, From Sony Pictures)

TUESDAY / 2.14.12

BRINGING UP BABY**7:00**

HOWARD HAWKS (U.S., 1938)

"What does it matter, it's only a game," says uncontrollable heiress Katharine Hepburn to perturbed paleontologist Cary Grant as she proceeds to wreck his car, his career, and his impending marriage in this swiftest and screwiest of screwball comedies. A wonderfully graceless Grant endures a series of humiliations and reversals as he is tossed into a tumult of rich eccentrics, lookalike leopards, and loons of the avian and human variety—all thanks to Hepburn, as dotty as a leopard and just as dangerous. "Everything's going to be all right," she repeats en route to a happy ending that is the biggest disaster of all. **JULIET CLARK**

Written by Dudley Nichols, Hagar Wilde, from a story by Wilde. Photographed by Russell Metty. With Cary Grant, Katharine Hepburn, Charlie Ruggles, Walter Catlett. (102 mins, B&W, 35mm, From 20th Century Fox)

FRIDAY / 2.17.12

THE DAWN PATROL**8:55**

HOWARD HAWKS (U.S., 1930) NEW PRINT!

The acknowledged master of aviation pictures, Hawks staged aerial combat scenes of such seeming authenticity that footage from this film has turned up in documentaries on the First World War. As in all his war films, Hawks demystifies the heroics of men in combat, stressing instead the moral conflicts inherent in positions of responsibility; for the British fliers played by Richard Barthelmess and Douglas Fairbanks Jr., professional duty must come before personal feelings. If the interior scenes, restricted by early sound technology, are somewhat static, the flight sequences—with the camera's noise camouflaged by that of the plane engines—really soar.

Written by Hawks, Dan Totheroh, Seton I. Miller, from the story "The Flight Commander" by John Monk Saunders. Photographed by Ernest Haller. With Richard Barthelmess, Douglas Fairbanks Jr., Neil Hamilton, William Janney. (95 mins, B&W, 35mm, Preserved by the Library of Congress, permission Warner Bros.)

TUESDAY / 2.21.12

ONLY ANGELS HAVE WINGS**7:00**

HOWARD HAWKS (U.S., 1939) RESTORED PRINT!

This improbable, irresistible adventure places Cary Grant, Richard Barthelmess, Jean Arthur, and Rita Hayworth among a small crew of Americans isolated in a south-of-the-border backwater, facing the perils of flying mail over the Andes and the even greater risks of caring about one another. As Robin Wood wrote, "*Only Angels Have Wings* is a completely achieved masterpiece . . . drawing together the main thematic threads of Hawks's work"—personal and professional allegiances, the meaning of responsibility, the very real presence of mortality. The film manages to be goofy, touching, and exhilarating at once, shadowed by death but glinting with vitality and verve. **JULIET CLARK**

Written by Jules Furthman, from a story by Hawks. Photographed by Joseph Walker, Elmer Dyer. With Cary Grant, Jean Arthur, Thomas Mitchell, Richard Barthelmess. (121 mins, B&W, 35mm, From Sony Pictures)

FRIDAY / 2.24.12

BARBARY COAST**8:45**

HOWARD HAWKS (U.S., 1935)

San Francisco, 1849: where there's gold, there will be goldiggers, and so we find Miriam Hopkins arriving without pick and shovel but with big plans. When her first stake doesn't pan out, she takes up with corrupt boss Edward G. Robinson, but then a chance meeting with poetical prospector Joel McCrea stirs something softer within her. The script by Ben Hecht and Charles MacArthur gives the stars plenty to chew on, but some of the best bits go to toothless swindler Walter Brennan, whose *Old Atrocities* suggests the film's central question: whether people are as bad as they seem, or as they think they are. **JULIET CLARK**

Written by Ben Hecht, Charles MacArthur, Edward Chodorov. Photographed by Ray June. With Miriam Hopkins, Edward G. Robinson, Joel McCrea, Walter Brennan. (91 mins, B&W, 35mm, From Samuel Goldwyn Trust)

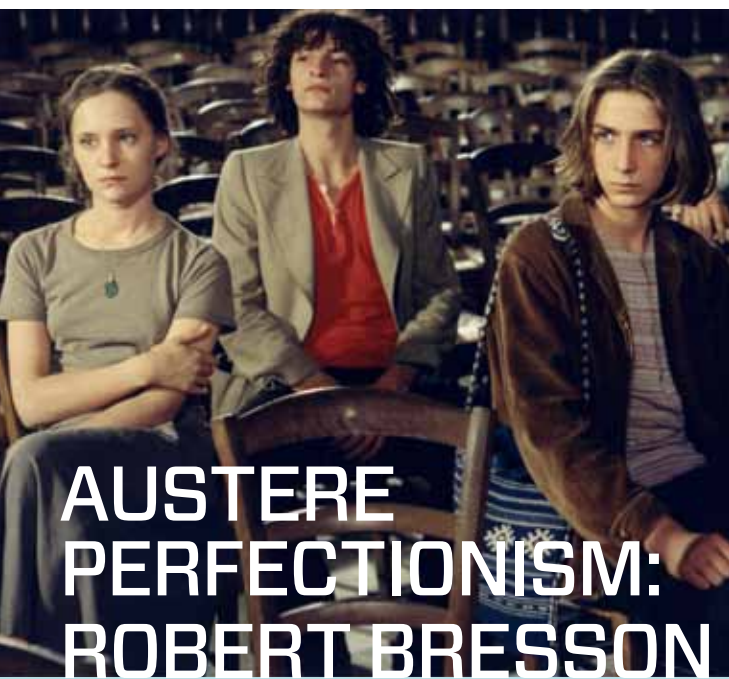
TUESDAY / 2.28.12

HIS GIRL FRIDAY**7:00**

HOWARD HAWKS (U.S., 1940) RESTORED PRINT!

To Ben Hecht and Charles MacArthur's cynical portrait of tabloid journalism in *The Front Page*, Hawks added doubly cynical romance, transforming crime reporter Hildy Johnson into a gal (Rosalind Russell) and thus drawing the Machiavellian machinations of newsroom editor Walter Burns (Cary Grant) into the sexual arena. Grant and Russell could talk faster than actors today can think; in the hands of Hawks, who had a sense of sound as movement, the lines come at breakneck speed, dialogue overlapping constantly. One experiences not a string of one-liners but a jazz-like sound quality: dense, rhythmic, layered, in motion. **JUDY BLOCH**

Written by Charles Lederer, from the play *The Front Page* by Ben Hecht, Charles MacArthur. Photographed by Joseph Walker. With Cary Grant, Rosalind Russell, Ralph Bellamy, Gene Lockhart. (92 mins, B&W, 35mm, From Sony Pictures)



AUSTERE PERFECTIONISM: ROBERT BRESSON

"It is with something clean and precise that you will force the attention of inattentive eyes and ears."—Robert Bresson, *Notes on Cinematography*

The works of Robert Bresson—thirteen exquisite gems in a career that spans five decades—are as rare as they are revered. So it is with great pleasure that we present this complete retrospective of his films organized by James Quandt of TIFF Cinematheque on the occasion of the forthcoming publication *Robert Bresson (Revised)*, edited by Quandt and distributed by Indiana University Press, an invaluable volume for anyone seeking to understand the beauty and perfectionism of Bresson's singular body of work.

With his first feature—made after he had been a prisoner of war—Robert Bresson (1901–99) was recognized as an original and authentic voice in cinema. Over the years, this authenticity would rework itself in film after rigorous film, gaining him more than a few imitators, but never a true heir. Even now, the power of Bresson's style—austere, yet deeply affecting; controlled, yet replete with compassion, almost unbearably so—remains one of cinema's pure mysteries.

The Catholic Bresson evinces an unsparing eye toward French society—in the countryside, in the city, in convent or prison—and unsparing compassion for its victims. But while other directors are concerned with sentiment, Bresson's concern is at once more real and more otherworldly: his subject is suffering and redemption. For his many admirers, his films attain the grace his characters seek.

Series coordinated at BAM/PFA by Susan Oxtoby. Thanks to the following individuals and institutions for their generous support of this retrospective: TIFF Cinematheque and James Quandt, Toronto, who undertook the organization of the North American touring series; Institut Français, Paris; Delphine Selles Alvarez at the French Cultural Services, New York; Denis Bisson and Nora Orallo, French Consulate San Francisco; La Cinémathèque Française, Paris; Mylène Bresson, Paris; Pierre Lhomme, Paris; Jake Perlin, The Film Desk, New York; Bruce Goldstein and Eric Di Bernardo, Rialto Pictures, New York; Sarah Finklea and Brian Belovarac, Janus Films, New York; and Alliance Française San Francisco.



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THURSDAY / 1.19.12

AU HASARD BALTHAZAR

ROBERT BRESSON (FRANCE, 1966)

7:00

Inspired in part by the donkey anecdote in Dostoyevsky's *The Idiot*, Bresson cast Balthazar the donkey as the central character. Passed from one owner to the next, Balthazar is both witness to and victim of their stories, their suffering, their violence. His life and death are as mysterious, if not as meaningless, as any of theirs. The other main figure in the film is a young farm girl who befriends Balthazar and suffers some of his fate in the grip of her passion for a leather-jacketed motorcyclist. The film is at once extremely sensual and a work of unearthly sensitivity. JUDY BLOCH

Written by Bresson. Photographed by Ghislain Cloquet. With Anne Wiazemsky, François Lafarge, Walter Green, Philippe Asselin. (95 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

SATURDAY / 1.21.12

MOUCHETTE

ROBERT BRESSON (FRANCE, 1967)

6:30

Mouchette is a visual study of a state of mind. Based on a book by Georges Bernanos (author also of *Diary of a Country Priest*) it has affinities with *Balthazar* in its depiction of the limits of quiet suffering and humiliation a living being can endure. In a French village painted in all its charmlessness, fourteen-year-old Mouchette has been denied a childhood by an alcoholic father and a dying mother. Despised and rejected, she observes the adult world from a position of extreme isolation. A final lesson in the callousness of adults informs Mouchette's first, and last, act of open rebellion, a pure, elegiac enactment of Bresson's redemptive pessimism. JUDY BLOCH

Written by Bresson, based on the novel *Nouvelle histoire de Mouchette* by Georges Bernanos. Photographed by Ghislain Cloquet. With Nadine Nortier, Jean-Claude Guilbert, Marie Cardinal, Paul Hébert. (80 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

SATURDAY / 1.28.12

PICKPOCKET

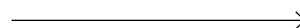
ROBERT BRESSON (FRANCE, 1959)

6:30

It is one of those consummate works of art which in one flash pales everything you have ever seen . . . an unmitigated masterpiece.

—PAUL SCHRADER

Bresson liked to use untrained actors whose natural impassivity he harnessed to his own ends. The epiphany is *Pickpocket*, which in a watershed year in French cinema, 1959, was merely the most contemporary film ever made. A young recluse, Michel, drawn inexorably to picking





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pockets, suffers not guilt, but a kind of performance anxiety based on his Nietzschean theories of the superior man. Shot in the streets, cafes, and subways of Paris, *Pickpocket* is a brilliant ballet of fingers, hands, glances, legs, watches, wallets, gazes from strangers indifferent or wary by turns. Everything is observable, isolated. **JUDY BLOCH**

Written by Bresson. Photographed by Léonce-Henry Burel. With Martin Lasalle, Marika Green, Pierre Leymarie, Jean Pelegri. (75 mins, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Pictures)

DIARY OF A COUNTRY PRIEST

8:10

ROBERT BRESSON (FRANCE, 1950)

(*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. Episode by episode, in his loneliness and then in illness, like stages of the cross, the priest progresses through pain to grace. Claude Laydu, a Swiss stage actor, fasted for periods in order to achieve the authenticity of his role, which is one of exterior passivity and interior strength. He effects Bresson's most intimate excursion into the soul. **JUDY BLOCH**

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)

FRIDAY / 2.3.12

THE DEVIL PROBABLY

7:00

ROBERT BRESSON (FRANCE, 1977) NEW 35MM PRINT!

(*Le diable probablement*). This has been called Bresson's most cynical film. It certainly offers his most fashionably cynical protagonist, Charles, a young Parisian whose suicidal despair is vaguely linked to, but not entirely explained by, all the ecological, political, and social disasters of the modern world circa 1977. This character makes an interestingly unsympathetic addition to Bresson's

gallery of self-sacrifices—his behavior toward his multiple lovers is far from saintly, and his aristocratic beauty can't mitigate an infuriating, passive arrogance. But Charles's life, which ends in the middle of an unexpressed thought, takes on in retrospect the odd, compromised dignity of a thwarted spiritual search. **JULIET CLARK**

Written by Bresson. Photographed by Pasqualino de Santis. With Antoine Monnier, Tina Irissari, Henri de Maublanc, Laetitia Carcano. (93 mins, In French with English subtitles, Color, 35mm, From The Film Desk and Olive Films)

SUNDAY / 2.5.12

LES ANGES DU PÉCHÉ

4:00

ROBERT BRESSON (FRANCE, 1943) NEW 35MM PRINT!

(*Angels of Sin*). Bresson's visual elegance and uncompromising narrative style are already in evidence in his first feature film, lending calm to its passionate religious ambiguities. The script, written by France's distinguished playwright and novelist Jean Giraudoux, follows a sophisticated young woman, Anne-Marie, into the closed world of a convent devoted to the rehabilitation of delinquent girls. The patiently evoked details of convent life present ritual, discipline, and sometimes ruthlessness as the norm. And if the camera's eye is rarely idle, Bresson said, "The knots which are tied and untied inside the characters give the film its movement, its real movement."

Written by Jean Giraudoux, R. P. Raymond, Leopold Bruckberger, Bresson. Photographed by Philippe Agostini. With Renée Faure, Jany Holt, Louise Sylvie. (96 mins, In French with English subtitles, B&W, 35mm, From Institut Français)

PRECEDED BY: **LES AFFAIRES PUBLIQUES** (Robert Bresson, France, 1934). Robert Bresson's legendary first film, long believed lost, proves to be cinema's most intriguingly unlikely directorial debut: "A burlesque comedy; a circus with a plot; a piece of filmic doggerel; a cartoon with live actors—and like a cartoon, activated exclusively by energy" (Gilbert Adair).

Written by Bresson. Photographed by Nicolas Toporkoff. With Dalio, Beby, Andrée Servilanges, Gilles Margaritis. (1934, 25 mins, In French with English subtitles, B&W, 35mm, From La Cinémathèque Française)

Total running time: 121 mins

FRIDAY / 2.10.12

THE TRIAL OF JOAN OF ARC

7:00

ROBERT BRESSON (FRANCE, 1962)

(*Le procès de Jeanne d'Arc*). Bresson's film follows Joan of Arc's prolonged interrogation through to her death. The dialogue consists entirely of the trial transcript, reduced to its essentials; the visuals are austere, consisting mainly of medium shots of Joan and her judges, intercut with extreme close-ups of objects, hands, feet. Out of this icy surface Bresson creates an experience full of the mystery and the drama of this woman's existence. Bresson: "She convinces us of a world at the farthest reach of our faculties. She enters this supernatural world but closes the door behind her."

Written by Bresson. Photographed by Léonce-Henry Burel. With Florence Carrez, Jean-Claude Fourneau, Roger Honorat, Marc Jacquier. (65 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

LES DAMES DU BOIS DE BOULOGNE

8:25

ROBERT BRESSON (FRANCE, 1945)

One of Robert Bresson's most incandescent works.
—SENSES OF CINEMA

(*The Ladies of the Bois de Boulogne*). Bresson's most accessible work (on the surface) updates an episode in an eighteenth-century novel by Diderot to a contemporary Paris setting. It concerns a beautiful woman, Hélène (Maria Casarès in her first starring role), who takes revenge on her ex-lover by luring him into marriage with a prostitute. It is in contemporizing the story, and in Jean Cocteau's dialogue, that Bresson takes his first steps in the abstraction necessary to create a drama of love's triumph. What some have called his "distanced" approach is, rather, a distillation of passions otherwise inexpressible. **JUDY BLOCH**

Written by Bresson, based on a part of Diderot's *Jacques le fataliste*. Dialogue written by Jean Cocteau. Photographed by Philippe Agostini. With Maria Casarès, Elena Labourdette, Lucienne Bogaert, Paul Bernard. (90 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)



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3. *Mouchette*, 1.21.12
4. *Lancelot of the Lake*, 2.11.12
5. *A Man Escaped*, 2.17.12
6. *Une femme douce*, 2.18.12
7. *Les dames du Bois de Boulogne*, 2.10.12 From Janus Films.
8. *The Trial of Joan of Arc*, 2.10.12

SATURDAY / 2.11.12

LANCELOT OF THE LAKE**8:30**

ROBERT BRESSON (FRANCE, 1974)

(*Lancelot du lac*). One of Bresson's most beautiful films updates the King Arthur legend, not by bringing it into modern times but by the timeless modernism of the artist's treatment. The focus is on the adulterous love of Lancelot and Guinevere. Long stretches of the film are without dialogue, and offscreen sound and dialogue—when a person is heard but not seen—is the aural counterpart of a visual scheme in which hands, knees, and legs are seemingly disembodied from their armored owners. The powerful effect of Bresson's elliptical soundtrack and images is that of a code of honor broken down. **JUDY BLOCH**

Written by Bresson. Photographed by Pasqualino de Santis. With Luc Simon, Laura Duke-Condominas, Humbert Balsan, Vladimir Antolek-Oresek. (85 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Gaumont)

FRIDAY / 2.17.12

A MAN ESCAPED**7:00**ROBERT BRESSON (FRANCE, 1956) **NEW 35MM PRINT!**

(*Un condamné à mort s'est échappé*). *A Man Escaped* is pure film existentialism. From a newspaper account by a Resistance leader who escaped from a Nazi prison in Lyon just hours before he was to be executed, Bresson created a film in which the drama is all internal. Minimizing the drama of prison life, paradoxically he maximizes its intensity, concentrating on his character Fontaine's solitude, and on prison relationships in which a tap on the wall, a whisper in the washroom, are bridges to another's soul. Set to Mozart's *Mass in C Minor*, this is a genuinely moving encounter with limits, and the need to transcend them. It is a true action film. **JUDY BLOCH**

Written by Bresson, after the account of André Devigny. Photographed by Léonce-Henry Burel. With François Leterrier, Charles LeClainche, Maurice Beerblock. (97 mins, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

SATURDAY / 2.18.12

UNE FEMME DOUCE**6:30**

ROBERT BRESSON (FRANCE, 1969)

(*A Gentle Creature*). The suicide of a young wife begins this simple, inscrutable story; afterward, her pawnbroker husband relates the history of their marriage. But his narration necessarily fails to explain the woman whose life we see in flashback, underlining the ultimate privacy of death. The actors deliver their impassioned Dostoyevskian lines with a wonderfully daft (calculated) affectlessness; at moments, the direction reaches a level of sublime absurdity reminiscent of late Buñuel. Yet the dogged peculiarity of Bresson's style and his insistent refusal of psychology seem paradoxically to bolster the story's emotional impact.

Written by Bresson, from the Dostoyevsky story, "A Gentle Creature." Photographed by Ghislain Cloquet. With Dominique Sanda, Guy Frangin. (88 mins, In French with English subtitles, Color, 35mm, From The Film Desk)

FOUR NIGHTS OF A DREAMER**8:20**ROBERT BRESSON (FRANCE, 1971) **NEW 35MM PRINT!**

(*Quatre nuits d'un rêveur*). A Parisian night on the Pont Neuf. A woman bereft attempts suicide. Fate intervenes as a young man, new to town, stops her. An ordinary love story begins. Yet through Bresson, this well-worn tale is rewoven from the Dostoyevsky original into a cinematic meditation on both romanticism and the ultimate subjectivity of love. Bresson's lean, austere style deeply etches their interlude: they are heard almost removed from context, and only what they see is seen. The director's trademark somber atmosphere is lightened by his use of color—and a pop/bossa nova beat. **SALLY SYBERG**

Written by Bresson, from the Dostoyevsky story "White Nights." Photographed by Pierre L'homme. With Isabel Weingarten, Guillaume des Forêts, Jean-Maurice Monnoyer. (94 mins, In French with English subtitles, Color, 35mm, From TIFF Cinematheque, permission Gian Vittorio Baldi)

SATURDAY / 2.25.12

L'ARGENT**8:35**

ROBERT BRESSON (FRANCE, 1983)

Bresson is probably the most stringent stylist that narrative cinema has yet produced, the French cinema's brilliant monomaniac. Taken from Tolstoy's "The False Note," *L'argent* is a serenely composed crime story that tells its ruthless tale without once raising its voice. An ordinary young man is caught up in a spiraling sequence of crimes that culminate in a double hatchet murder. His acts are inexplicable, but they are triggered by false testimony, abandonment, ordinary people on the take—and something totally mysterious in the soul of the protagonist. *L'argent* has the manner of an official report, the tone of a spiritual autopsy. **RUSSELL MERRITT**

Written by Bresson, based on the Tolstoy story "The False Note." Photographed by Pasqualino de Santis, Emmanuel Machuel. With Christian Patey, Sylvie Van Den Elsen, Michel Brigueat, Caroline Lang. (85 mins, In French with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)



8

Documentary Voices is presented in conjunction with the UC Berkeley course History of Documentary Film, taught by Jeffrey Skoller during the spring semester. The series begins with a screening of PFA's recent preservation of the legendary cinema vérité-style fiction film *David Holzman's Diary*. We also present three programs of animated documentaries: *The Green Wave*, which uses animation and a range of new technologies to document the 2009 Iranian "Green Revolution"; *Kongo*, which combines animation and historical footage to trace the history of Congo; and a program of documentary animation shorts. These latter works commemorate the publication of *Animation: An Interdisciplinary Journal*, guest edited by Jeffrey Skoller, who will introduce two of the programs. The special issue *Making it (Un)real: Contemporary Theories and Practices in Documentary Animation* features essays and reflections by a range of contemporary scholars and filmmakers on, in Skoller's words, "this hybrid form that mixes fact and fiction, analysis and speculation, and the high seriousness of documentary nonfiction with the playfulness of animation." This series continues in March and April with more programs that explore new directions in documentary film.

Kathy Geritz, Film Curator

GET MORE

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

Want the latest news about our screenings and special guests? Subscribe to our weekly film update at bampfa.berkeley.edu/signup.

WEDNESDAY / 1.25.12

DAVID HOLZMAN'S DIARY

7:00

JIM MCBRIDE (U.S., 1968) NEW PFA PRESERVATION PRINT!

A totally delightful satire on "the blubber about cinema vérité."
—NEW YORK TIMES

Taking as its starting point Godard's celebrated statement that cinema is truth, twenty-four times per second, *David Holzman's Diary* proceeds to disabuse both protagonist and viewer of any such notion. L. M. Kit Carson (who wrote the screenplay) is cast as David Holzman, a New York cinephile whose desire to record his life on film begins as an artistic quest but turns into obsession and, finally, personal disaster. As the film progresses, it becomes apparent that its subject, at first assumed to be Holzman, is the camera, and finally the process of filmmaking itself.

Written by McBride, L. M. Kit Carson. Photographed by Michael Wadleigh. With L. M. Kit Carson, Eileen Dietz, Louise Levine, Lorenzo Mans. (73 mins, B&W, 16mm, PFA Preservation Print)

WEDNESDAY / 2.8.12

THE GREEN WAVE

7:00

ALI SAMADI AHADI (GERMANY/IRAN, 2010)

INTRODUCTION Jeffrey Skoller

One of the most important documentaries at Sundance this year, and one of the best.—PASTE

Spring and summer of 2009 was a heady time for the youth of Iran. The candidacy of reformist Mir-Hossein Mousavi promised a blossoming of democracy. Then, when the people realized that the election outcome was manipulated to give President Ahmadinejad a landslide victory, their fury led to massive street demonstrations. These in turn provoked a brutal government crackdown. As the regime silenced conventional media outlets, new ones took their place and the Green Wave became a model for a new-media people's movement. This account is likewise a documentary for the twenty-first century, in which vivid animation, Twitter feeds, and blogs drive the moving narrative of a youth revolt against one of the most repressive regimes in the world. **FRAKO LÖDEN**

Written by Ahadi. Photographed by Peter Jeschke, Ahadi. With Pegah Ferydoni, Navid Akhavan, Payam Akhavan, Shirin Ebadi. (80 mins, Color, Blu-ray, From New Yorker Films)

WEDNESDAY / 2.15.12

KONGO: 50 YEARS OF INDEPENDENCE OF CONGO

7:00

SAMUEL TILMAN, DANIEL CATTIER, JEAN-FRANÇOIS BASTIN AND ISABELLE CHRISTIAENS (BELGIUM, 2010)

SEE AFRICAN FILM FESTIVAL 2012, P. 17.

WEDNESDAY / 2.22.12

MAKING IT (UN)REAL: ANIMATED DOCUMENTARY SHORTS

7:00

INTRODUCTION Jeffrey Skoller
IN PERSON Jacqueline Goss

Hybrid animated documentaries have become one of the most exciting and challenging areas of contemporary filmmaking. Traditionally, documentary and animation are placed at opposite poles of the cinematic spectrum: the aura of seriousness surrounding the social documentary, with its claims to truth and realism, and the frivolity of handmade cartoons, springing from the imagination, are seen as philosophical and political antinomies. This program features a series of short films, including two films by our guest, New York filmmaker Jacqueline Goss, which suggests the range of subjects and forms possible with this hybrid genre. **JEFFREY SKOLLER**

THE DAY SASHI RAN OUT OF HONEY Sonia Bridge, U.K., 2000, 5 mins, B&W, 16mm, From Moving Image Distribution

RYAN Chris Landreth, Canada, 2004, 14 mins, Color, DigiBeta, From National Film Board of Canada

CAPITALISM CHILD LABOR Ken Jacobs, 2006, 14 mins, Color, Digital video, From the artist

THE SIMPSON VERDICT Kota Ezawa, 2002, 3 mins, Color, Digital video, From the artist

SURVIVORS Sheila Sofian, 1997, 16 mins, Color, 35mm, From the artist

THERE THERE SQUARE Jacqueline Goss, 2002, 14 mins, Color, Silent, Digital video, From the artist

STRANGER COMES TO TOWN Jacqueline Goss, 2007, 29 mins, Color, Beta SP, From the artist

Total running time: 95 mins

1. *Stranger Comes to Town*, 2.22.12
2. *The Green Wave*, 2.8.12



SECONDS OF ETERNITY: THE FILMS OF GREGORY J. MARKOPOULOS

Rarely seen and nearly forgotten, Markopoulos's films were once compared to the works of Joyce, Proust, and Eisenstein. —Kristin M. Jones, *Artforum*

The films of Gregory J. Markopoulos, a leading figure of the American avant-garde and the world of art cinema, have been almost impossible to see during the past forty years. Markopoulos (1928–92) had very specific views on how his films should be exhibited; in 1967, when he moved from the United States to Europe, he made the decision to withdraw his films from distribution. From that point forward, Markopoulos concentrated his limited resources solely on the production of new work.

Along with Kenneth Anger, Stan Brakhage, Andy Warhol, and Jack Smith, Markopoulos was one of the most prominent figures of American independent cinema. Following in the tradition of directors like Jean Cocteau and Jean Vigo, Markopoulos was a poet filmmaker whose work falls into three main categories: mythic themes, film portraits, and films of place. Often taking his inspiration from classic literary works, Markopoulos forged new terrain as a filmmaker exploring abstract narratives. His poetic approach relied heavily on the expressive, even mannerist use of color, composition, rhythm, and fractured temporal structures. He achieved a harmonious and delicate balance of plot, character, and theme. Sensual and elegant, Markopoulos's films concern themselves with beauty and form, sometimes expressing homoerotic love in psychological and dramatic terms (*Lysis*; *Twice a Man*).

Please join us for this rare opportunity to view eleven of Markopoulos's films, made in the United States between 1940 and 1967.

Susan Oxtoby, Senior Film Curator

We are grateful to the following individuals and institutions for their assistance with this series: Robert Beavers, Temenos Foundation; Steve Polta, San Francisco Cinematheque; and Mark Webber, London. All prints provided by the Temenos Archive, unless otherwise noted.

THURSDAY / 2.9.12

MARKOPOULOS: THE EARLY FILMS

GREGORY J. MARKOPOULOS (U.S., 1940–49)

One of cinema's great colorists, early in his career Markopoulos achieved a palette worthy of Delacroix or Redon. —KRISTIN M. JONES, ARTFORUM

Psyche, the first film of Markopoulos's trilogy *Du Sang, de la volupté et de la mort*, demonstrates Markopoulos's great talent for color, composition, and graceful camera movements. Made under conditions of incredible austerity, the trilogy is radical in its use of narrative form and sound/image disparity. Markopoulos called *Lysis*, the second film of the trilogy, "a study in stream-of-consciousness poetry of a lost, wandering, homosexual soul" and felt that the film foreshadowed *The Illiac Passion*, which he made twenty years later. The program also includes *The Dead Ones*, the director's only black-and-white film, dedicated to Jean Cocteau.

A CHRISTMAS CAROL 1940, 5 mins, Silent, Color, 16mm

PSYCHE 1947–48. With Ann Wells, George Emmons. 25 mins, Color, 16mm, PFA Collection

LYSIS 1947–48. With Markopoulos. 30 mins, Color, 16mm, PFA Collection

CHARMIDES 1947–48, 15 mins, Color, 16mm, PFA Collection

CHRISTMAS USA 1949, 8 mins, Silent, Color, 16mm

THE DEAD ONES 1949. With Markopoulos, Elwood Decker. 28 mins, Silent, B&W, 35mm

Total running time: 111 mins

SATURDAY / 2.11.12

EROS AND MYTH

GREGORY J. MARKOPOULOS (U.S., 1950–63)

Markopoulos's ability to improvise with his surroundings and to develop techniques of rapid cutting and subjective treatments of narrative time remain among the greatest contributions he made to cinema. Reminiscent of Maya Deren's work, *Swain* is an early psychodrama trance film that uses single-frame clusters of images as a recapitulation device to restate poignant themes. The multilayered *Twice a Man*, inspired by the myth of Hippolytus and Phaedra, demonstrates Markopoulos's

masterful handling of sound design: he structured the soundtrack as a monologue of truncated syllables spoken by Phaedra juxtaposed with music, sound effects, and silence.

SWAIN 1950. With Markopoulos, Mary Zelles. 24 mins, Color, 16mm

FLOWERS OF ASPHALT 1951. With John Markopoulos, Maria Markopoulos. 7 mins, Silent, Color, 16mm

ELDORA 1953, 8 mins, Silent, Color, 16mm

TWICE A MAN 1963. With Paul Kilb, Olympia Dukakis. 48 mins, Color, 16mm

Total running time: 87 mins

THURSDAY / 2.16.12

THE ILLIAC PASSION

GREGORY J. MARKOPOULOS (U.S., 1966–67)

A loving and deftly orchestrated color study of an apartment, *Ming Green* is one of the filmmaker's most sensuous films about place. *The Illiac Passion*, a contemporary Odyssean journey, is the most elaborate of Markopoulos's completed films and has been compared to Kenneth Anger's *Inauguration of the Pleasure Dome*. The central character is inspired by Aeschylus's *Prometheus Bound*. The film is studded with art stars (Andy Warhol, Jack Smith, Taylor Mead) from the New York scene: don't miss "Andy Warhol's Poseidon pumping on an Exercycle above a sea of plastic [or] Taylor Mead's Demon leaping, grimacing, and streaming vermilion fringes" (Kristin M. Jones).

MING GREEN 1966, 7 mins, Color, 16mm

THE ILLIAC PASSION 1964–67. With Richard Beauvais, David Beauvais, Robert Alvarez. 92 mins, Color, 16mm

Total running time: 99 mins

1. *Psyche*, 2.9.12. © Temenos Verein 2003.

2. *Twice a Man*, 2.11.12 © Temenos Verein 2003.

DIZZY HEIGHTS: SILENT CINEMA & LIFE IN THE AIR

Copresented by the San Francisco Silent Film Festival

The cinema and aviation go arm in arm through life; they are born on the same day.—Fernand Léger

For many years, the vehicle in which most people first experienced flight was not the airplane, but the movie theater. The new flying machines were still prohibitively expensive and often dangerous, but the vertiginous thrills they provided could safely be simulated with a fisticuffs-on-the-wing film like *Dizzy Heights* and *Daring Hearts* (1915). That is, when the idea of mechanical flight did not seem simply far-fetched. If a ship could actually fly, it was thought, well then *anything* might fly: beds, houses, people. The great silent fantasists—Winsor McCay, Georges Méliès, Walt Disney—all explored these possibilities.

Others imagined how life might be lived in a world of commonplace flight. The London of *High Treason* (1929), a science-fictional “aerropolis” of conspirators and saboteurs, suggests that such speculation was not without attendant anxieties. This was, after all, the first generation to see these machines put to war. In *A Trip to Mars* (1918), made at the war’s end, we find a pacific message gleaned from the new technology of flight. Above all, the new way of seeing—the aerial view—is savored in these films. In *The Mystery of the Eiffel Tower* (1927), director Julien Duvivier steals glances at the world below from every available purchase, possessed by the view from above—a harbinger of our present life in the air.

Patrick Ellis, Guest Curator

Patrick Ellis is a doctoral student in the Department of Film and Media at UC Berkeley. *Dizzy Heights: Silent Cinema and Life in the Air* 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 Doug Cunningham, Laura Horak, Luke McKernan, Alexa Punnamkuzhyil, Mark Sandberg, and Stacey Wisnia. Presented with support from the Graduate Film Working Group and the Department of Film and Media, UC Berkeley. We are grateful for the assistance of Marianne Jerris, Danish Film Institute; Fleur Buckley, British Film Institute; Marleen Labijt, EYE Film Institute Netherlands; Daniel Bish, George Eastman House; Marie-Pierre Lessard, Cinémathèque Québécoise; Serge Bromberg and Maria Chiba, Lobster Films; Nicholas Varley and Mark Truesdale, Park Circus; and Mary Tallungan, Walt Disney Studios.

GET MORE

Learn more about the guest musicians for this series on our website, bampfa.berkeley.edu.



1/2

THURSDAY / 2.23.12

A TRIP TO MARS

HOLGER-MADSEN (DENMARK, 1918) ARCHIVAL RESTORATION!

LIVE MUSIC Bruce Loeb

INTRODUCTION Mark Sandberg

Mark Sandberg is professor of Scandinavian/film and media at UC Berkeley. Bruce Loeb plays for many silent films, including at the Niles Essanay Silent Film Museum, using a combination of period music and improvisation.

(*Himmelskibet*, a.k.a. *Sky Ship*). Part science fiction and part utopian fantasy, this silent film from Denmark combines the fascination for flight (in the form of the fantastic spaceship/dirigible *Excelsior*) with a WWI-era imagination of a world without war—in this case, perhaps ironically, the planet Mars. There the young adventurer Avanti Plenataros and his crew encounter an advanced civilization of chaste, pacifist, and vegetarian Martians in a film intended not only to provide a marked alternative vision for a war-exhausted world in 1918, but also an allegory of how the Danish film industry might recover its once-central standing in the international market. MARK SANDBERG

Written by Sophus Michaelis. Photographed by Frederik Fuglsang. With Gunnar Tolnæs, Zanny Petersen, Alf Blutecher. (90 mins, 18 fps, Silent with Danish intertitles and English translation, B&W, 35mm, From Danish Film Institute)

FRIDAY / 2.24.12

HIGH TREASON

MAURICE ELVEY (U.K., 1929) ARCHIVAL PRINT!

LIVE MUSIC Peter Chapman

Peter Chapman, who will perform a modern take on High Treason, scores film and television in Toronto.

Billed as a “vision of 1940,” *High Treason* is unmistakably a product of the 1920s. In its futuristic London, flappers reign and bootlegging persists—albeit alongside personal helicopters and teleconferencing. With Europe and the “Atlantic States” threatening war, the Channel Tunnel sabotaged, and arms dealers plotting chaos, the Peace League must stage a popular revolt in the air force—and in so doing repair the romance between a pacifist and a soldier. A modernist *Lysistrata*, an English *Metropolis*: *High Treason* is science fiction for the Jazz Age. (We are screening a silent print of a film originally released in both sound and silent versions.) PATRICK ELLIS

Written by L'Estrange Fawcett, from the play by Noel Pemberton Billing. Photographed by Percy Strong. With Benita Hume, Jameson Thomas, Humberston Wright, Basil Gill. (75 mins, 24 fps, Silent, B&W, 35mm, From British Film Institute, permission Park Circus)

7:00

1. *A Trip to Mars*, 2.23.12
2. *The Mystery of the Eiffel Tower*, 2.25.12. Collection EYE Film Institute Netherlands.
3. *The Conquest of the Pole*, 2.26.12
4. *High Treason*, 2.24.12

7:00



3



4

SATURDAY / 2.25.12

THE MYSTERY OF THE EIFFEL TOWER

JULIEN DUVIVIER (FRANCE, 1927) ARCHIVAL PRINT!

LIVE MUSIC Ken Ueno, Matt Ingals, Hadley MacCarroll

INTRODUCTION Guest Curator Patrick Ellis

UC Berkeley Professor Ken Ueno (vocals/electric guitar), along with Matt Ingalls (clarinets/laptop) and Hadley MacCarroll (piano) create viscerally modern accompaniment for silent films.

(*Le mystère de la tour Eiffel*). A palate cleanser for those who found Spielberg's *Tintin* wanting, Julien Duvivier's late-silent adventure masterpiece served as an inspiration for the original Tintin comics, and delivers much of the same charm, inventiveness, and visual delight. *Le mystère de la tour Eiffel* traces the escapades of carnival worker / millionaire heir Achilles Saturnin as he battles the international crime syndicate known as the Ku-Klux-Eiffel. Flying wildly from mountain peaks to the pinnacle of the Eiffel Tower, this is a film obsessed with the aerial view. We are pleased to be screening the EYE Film Institute Netherlands restored 35mm print, the only known copy of this rare film. **PATRICK ELLIS**

Written by Alfred Machard. Photographed by René Guychard, Armand Thirard. With Félicien Tramel, Régine Bouet, Gaston Jacquet. (129 mins, 18 fps, Silent with Dutch intertitles and live English translation, B&W, 35mm, From the EYE Film Institute Netherlands, permission Lobster Films and Christian Duvivier)

6:00

SUNDAY / 2.26.12

FANTASIES OF FLIGHT: ANIMATION AND COMEDY SHORTS

LIVE MUSIC Frederick Hodges
INTRODUCTION Guest Curator Patrick Ellis

Pianist Frederick Hodges is a celebrated silent film accompanist who performs regularly at the Niles Essanay Silent Film Museum.

The utter novelty of human flight during most of the silent period is hard for our post-jet-set age to fathom: this program aims to recapture an inkling of this lost sense of wonder. In the French comedy *Airplane Gaze*, a city is turned upside down by the appearance of an airplane in the skies above. Edwin S. Porter's classic *The Dream of a Rarebit Fiend*, like *Mother-in-Law Would Fly*, puts wings on an object that ought not fly—the bed. It is animation, though, that provided the most outlandish depiction of life in the air, as made plain by the peripatetic house of Winsor McCay's *The Flying House* and the repurposed word balloons of Walt Disney's *Alice's Balloon Race*. Our program ends with two classics: Méliès's speculative fantasy of an aerial race to the pole and the Mack Sennett-produced *avant-la-lettre* aviatrix comedy, *Dizzy Heights and Daring Hearts*. **PATRICK ELLIS**

AIRPLANE GAZE Director unknown, France, 1910, 5 mins, Silent, B&W, 35mm, From British Film Institute, permission Dr. Hansruedi Kleiber, Joye Collection

THE DREAM OF A RAREBIT FIEND Edwin S. Porter, 1906, 8 mins, 16 fps, Silent, B&W, 35mm, From George Eastman House

MOTHER-IN-LAW WOULD FLY (*Schwiegermutter muß fliegen*). Director unknown, Germany, 1909, 5 mins, Silent with German intertitles and live English translation, B&W, 35mm, From British Film Institute, permission Dr. Hansruedi Kleiber, Joye Collection

ALICE'S BALLOON RACE Walt Disney, 1926, 8 mins, Silent, B&W, 35mm, From Walt Disney Studios

DIZZY HEIGHTS AND DARING HEARTS Walter Wright, 1916, 25 mins, Silent, B&W, 16mm, From Lobster Films

THE DREAM OF A RAREBIT FIEND: THE FLYING HOUSE Winsor McCay, 1921, 16 mins, 16 fps, Silent, B&W, 16mm, From Cinémathèque Québécoise

THE CONQUEST OF THE POLE (*A la conquête du pôle*) Georges Méliès, France, 1912, 30 mins, Silent, Tinted, DigiBeta, From Lobster Films

Total running time: 97 mins

2:00

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JAN 2012

Galleries reopen

4/WED

Free First Thursday

5/THR

6/FRI

7:00 *The Murderer Lives at Number 21* CLOUZOT P. 12

12/THR

7:00 *The Crowd Roars* HAWKS P. 18
8:35 *Tiger Shark* HAWKS P. 18

13/FRI

6:30 *Quai des Orfèvres* CLOUZOT P. 12
8:45 *Le corbeau* CLOUZOT P. 13

14/SAT

7:00 *Au hasard Balthazar* BRESSON P. 21

19/THR

7:00 *Fazil*
Judith Rosenberg on piano HAWKS P. 19
9:00 *Miquette and Her Mother* CLOUZOT P. 13

20/FRI

6:30 *Mouchette* BRESSON P. 21
8:10 *The Wages of Fear* CLOUZOT P. 13

21/SAT

22/SUN

12:00 Artist's Talk: Robert Warner
TABLES OF CONTENT P. 6
5:30 Jacqueline Frost RE@DS P. 4
7:00 *Paid to Love*
Judith Rosenberg on piano HAWKS P. 19
7:30 *The Moon (Part One)* L@TE P. 4
8:40 *Diabolique* CLOUZOT P. 13

Andy Warhol: Polaroids / MATRIX 240
OPENS P. 5
Bob Box Archive / MATRIX 241 OPENS P. 6
Galleries open until 9:00

27/FRI

6:30 *Pickpocket* BRESSON P. 21
8:10 *Diary of a Country Priest* BRESSON P. 22

28/SAT

4:30 *A Screaming Man* AFRICAN FILM FESTIVAL P. 16
6:30 *The Spies* CLOUZOT P. 13

29/SUN



DIABOLIQUE P. 13

7/SAT

8/SUN



The Reading Room OPENS P. 4
Silke Otto-Knapp: A light in the moon
MATRIX 239 CLOSES P. 8

15/SUN



7:00 *Fig Leaves*
Introduced by Marilyn Fabe. Judith Rosenberg on piano HAWKS P. 18

17/TUE

3:10 *Course Introduction: The Language of Cinema*
Lecture by Marilyn Fabe
FILM 50 P. 15

7:00 *Manon* CLOUZOT P. 13

Abstract Expressionisms:
Paintings and Drawings from the
Collection OPENS P. 7

18/WED



7:00 *A Girl in Every Port*
Introduced by Marilyn Fabe. Judith Rosenberg on piano HAWKS P. 19

24/TUE

3:10 *Back to the Beginning: From the Cinema of Attractions to Narrative Illusionism*
Lecture by Marilyn Fabe
FILM 50 P. 15

7:00 *David Holzman's Diary*
DOCUMENTARY P. 24

25/WED

7:00 *Medicine For Melancholy*
Barry Jenkins in person
AFRICAN FILM FESTIVAL P. 16

26/THR

7:00 *Scarface* HAWKS P. 19

31/TUE



FEB 2012

3:10 *The Mystery of Picasso*
Lecture by Marilyn Fabe
FILM 50 P. 15

7:00 *One Way, A Tuareg Journey*
AFRICAN FILM FESTIVAL P. 16

1/WED

7:00 *La vérité* CLOUZOT P. 14

Free First Thursday

2/THR

7:00 *The Devil Probably*
BRESSION P. 22

8:50 *Woman in Chains* CLOUZOT P. 14

3/FRI

3:10 *Rope*
Lecture by Marilyn Fabe
FILM 50 P. 15

7:00 *The Green Wave*
Introduced by Jeffrey
Skoller DOCUMENTARY P. 24

8/WED

7:00 *The Early Films*
MARKOPOULOS P. 25

9/THR

5:30 Tom Comitta RE@DS P. 4

7:00 *The Trial of Joan of Arc*
BRESSION P. 22

7:30 A Tribute to Julius Eastman
L@TE P. 3

8:25 *Les dames du Bois de
Boulogne* BRESSION P. 22

Galleries open until 9:00

10/FRI

3:00 *Screenagers: 14th Annual Bay
Area High School Film and
Video Festival*
Filmmakers in person P. 17

6:30 *Eros and Myth*
MARKOPOULOS P. 25

8:30 *Lancelot of the Lake*
BRESSION P. 23

11/SAT

7:00 *The Illiac Passion*
MARKOPOULOS P. 25

16/THR

7:00 *A Man Escaped* BRESSION P. 23

8:55 *Dawn Patrol* HAWKS P. 20

17/FRI

6:30 *Une femme douce*
BRESSION P. 23

8:20 *Four Nights of a Dreamer*
BRESSION P. 23

18/SAT



ANDY WARHOL P. 5

5:30 Monica Peck RE@DS P. 4

7:00 *High Treason*
Live musical accompaniment
by Peter Chapman
DIZZY HEIGHTS P. 26

7:30 *The Moon (Part Two)* L@TE P. 3

8:45 *Barbary Coast* HAWKS P. 20

Galleries open until 9:00

24/FRI

6:00 *The Mystery of the Eiffel Tower*
Introduced by Patrick Ellis.
Live musical accompaniment
DIZZY HEIGHTS P. 27

8:35 *L'argent* BRESSION P. 23

25/SAT

2:00 *Fantasies of Flight: Animation
and Comedy Shorts*
Introduced by Patrick Ellis.
Frederick Hodges on piano.
DIZZY HEIGHTS P. 27

26/SUN



YOU ALL ARE CAPTAINS NOW P. 17

5:30 *The Mystery of Picasso* CLOUZOT P. 14
 7:30 Mark Isham on Film Scoring, followed by *A River Runs Through It* BEHIND THE SCENES P. 15

4/SAT

11:00 Catch Up with Conceptual Art MEMBER CLASS P. 32
 12:00 The Sun (Part One) E@RLY P. 3
 2:00 *Kinshasa Symphony* AFRICAN FILM FESTIVAL P. 17
 4:00 *Les anges du péché* BRESSON P. 22
 1991: The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach CLOSES P. 9
 Richard Misrach: Photographs from the Collection CLOSES

5/SUN



TWENTIETH CENTURY P. 19

7:00 *Twentieth Century* HAWKS P. 19

7/TUE

4:30 *The Criminal Code* HAWKS P. 20
 6:30 *Viva Riva!* AFRICAN FILM FESTIVAL P. 17

12/SUN



BOB BOX ARCHIVE P. 6

7:00 *Bringing Up Baby* HAWKS P. 20

14/TUE

3:10 *Swing Time* Lecture by Marilyn Fabe FILM 50 P. 15
 7:00 *Kongo: 50 Years of Independence of Congo* AFRICAN FILM FESTIVAL P. 17

15/WED



ONLY ANGELS HAVE WINGS P. 20

7:00 *Only Angels Have Wings* HAWKS P. 20

21/TUE

3:10 *The Red Shoes* Lecture by Marilyn Fabe FILM 50 P. 15
 7:00 *Making it (Un)real: Animated Documentary Shorts* Introduced by Jeffrey Skoller. Jacqueline Goss in person DOCUMENTARY P. 24

22/WED

7:00 *A Trip to Mars* Introduced by Mark Sandberg. Bruce Loeb on piano DIZZY HEIGHTS P. 26

23/THR

5:30 VIP Opening Celebration STATE OF MIND P. 32
 6:30 Members' Opening Celebration STATE OF MIND P. 32
 7:00 *His Girl Friday* HAWKS P. 20

28/TUE

12:00 Curator's Tour STATE OF MIND P. 10
 3:10 *Pather Panchali* Lecture by Marilyn Fabe FILM 50 P. 15
 7:00 *You All Are Captains* AFRICAN FILM FESTIVAL P. 17

State of Mind: New California Art circa 1970 OPENS P. 10

29/WED



STATE OF MIND P. 10





EVENTS

SUNDAY / 2.5.12 / 11:00–1:00

CATCH UP WITH CONCEPTUAL ART
A members-only class with Constance M. Lewallen

Join Constance M. Lewallen, **State of Mind: New California Art circa 1970** co-curator and BAM/PFA adjunct curator, for an enlightening look at this pivotal period in contemporary art.

\$20 per person; contact Kate Johnson at (510) 642-8963 to register.

TUESDAY / 2.28.12

OPENING CELEBRATION

Preview and celebrate **State of Mind: New California Art circa 1970**, with special performances by artists Lowell Darling and Adam II.

5:30–6:30 VIP reception with open wine bar and hors d'oeuvres
Open to Patron, Donor, Explorers' and Collectors' Circle members

6:30–8:00 Member reception
Open to all members

MEMBER DISCOUNTS

FANDOR JOINS THE EAST BAY DISCOUNT CLUB
Fandor is a new Bay Area–based subscription service for curated independent, international, documentary, short, and festival films. BAM/PFA members receive a 15% discount on the monthly subscription fee for up to twelve months.

Visit bampfa.berkeley.edu/ebdc for more information.

ONLINE MEMBER EVENTS CALENDAR

What does your weekend look like? How about a guided tour at BAM/PFA, shopping at Moe's Books, a concert at Freight & Salvage, dinner at Angeline's, and a show at the PFA Theater?

Our new online Member Events Calendar (beta) brings you the best of East Bay arts and culture in one place. As a BAM/PFA member, you enjoy discounts and special offers at many of these venues, including 10% off books at Moe's, two-for-one admission on select Freight & Salvage performances, and a free order of Angeline's amazing beignets!

For all the details, visit bampfa.berkeley.edu/join/memberevents.

SAVE THE DATE!

2012 BAM/PFA Gala

A Celebration in Support of Art, Film, and Education Honoring Cissie Swig
Tuesday, May 1, 2012

CONTACT US

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

Contact us at (510) 642-5186,
bampfamember@berkeley.edu

NOT A MEMBER?

Three easy ways to join:
Call us at (510) 642-5186
Visit bampfa.berkeley.edu/join
Stop by the BAM/PFA admissions desk or PFA Theater box office

VISITOR INFO

PLAN YOUR VISIT
bampfa.berkeley.edu
(510) 642-0808

For information on parking, transportation, and accessibility, go to bampfa.berkeley.edu/visit.

MUSEUM ENTRANCES
2626 Bancroft Way
& 2621 Durant Ave.

PFA THEATER
2575 Bancroft Way
GALLERY HOURS
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.

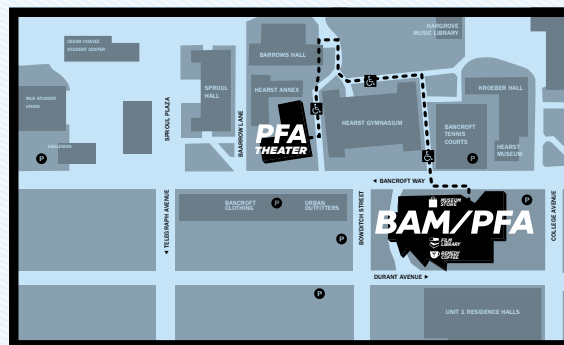
Reservations required for group visits.
sgvisits@berkeley.edu

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

PFA THEATER TICKET SALES
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 & 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.

PFA LIBRARY & FILM STUDY CENTER
Mon–Wed, 1–5; (510) 642-1437



MUSEUM STORE

Wed–Sun 11–5 (510) 642-1475 store.bampfa.berkeley.edu