

NOV/DEC 2012

BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

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KIDLAT TAHIMIK CONLON NANCARROW BARRY GIFFORD SAM POLLARD FRENCH CINEMA CLASSICS CHRIS MARKER

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

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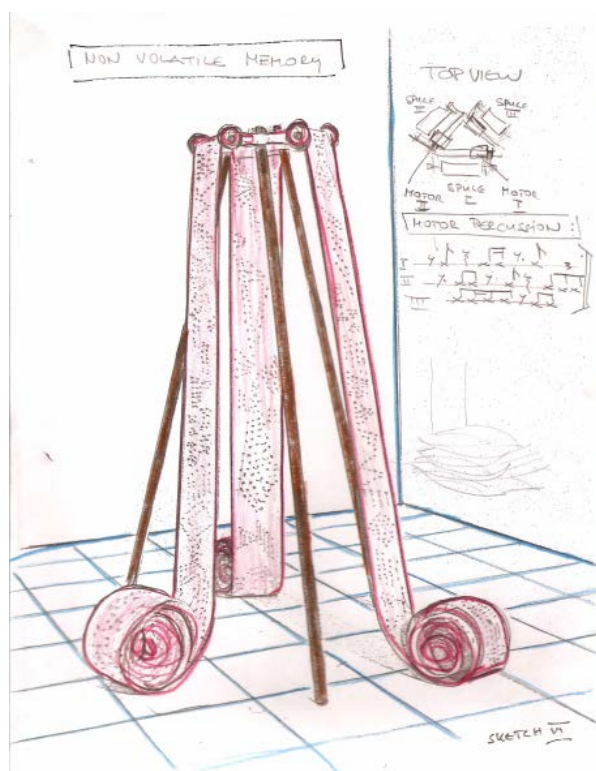
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Learn more about our L@TE programmers at bampfa.berkeley.edu/late.

MATRIX 244



EXHIBITIONS

NOVEMBER 2-DECEMBER 23

NEW EXHIBITION

PUBLIC PROGRAMS

FRIDAY / 11.2.12 / 5:30

In Conversation: Trimpin
and Lucinda Barnes P. 12

MATRIX 244 introduces a new sculptural sound installation by the internationally acclaimed Seattle-based artist Trimpin, whose work is foremost about visualizing sound. A MacArthur Fellow (1997) recognized for his creative investigations of acoustic music in spatial contexts, Trimpin often uses salvaged and reconfigured instruments and technological equipment to extend the traditional boundaries of instruments and the sounds they produce.

Trimpin's *Nancarrow Percussion Orchestra* celebrates the one-hundredth birthday of the avant-garde composer Conlon Nancarrow (1912–97), who approached musical instruments as machines and mechanized contraptions. Nancarrow is best known for rhythmically complex and intensely layered studies for player and prepared piano, compositions that challenge the very limits of human performance. His radical player-piano scores, which he composed from the late 1940s, existed only as unique, individually punched player piano rolls until Trimpin convinced Nancarrow to allow him to convert the vulnerable rolls into electronic information. As a young sound artist and composer, Trimpin had invented his own computerized memory system for music; soon after they met in 1987, he converted Nancarrow's piano rolls into MIDI files, creating an enduring format for these otherwise fugitive pieces.

For this new work, commissioned by Other Minds in collaboration with BAM/PFA, Trimpin has drawn on his deep understanding of and admiration for Nancarrow's music and creative approach. Trimpin's interactive installation comprises three reconstructed salvaged pianos as well as percussive instruments originally designed and built by Nancarrow. Trimpin's acoustic sculpture performs in real time, as the movement of visitors in the gallery triggers the rollout of player-piano paper scored with Trimpin's arrangements of the compositions of Nancarrow and others, and thus the playing of the pianos.

Please also join us for **Don't Shoot the Player Piano: The Music of Conlon Nancarrow**, two evenings of rarely seen films, some biographical, others visual tributes to Nancarrow's music, including the West Coast premiere of James R. Greeson's *Conlon Nancarrow: Virtuoso of the Player Piano* (p. 15).

MATRIX 244 is organized by Lucinda Barnes, chief curator and director of programs and collections. *Nancarrow Percussion Orchestra* is commissioned by Other Minds in collaboration with BAM/PFA in conjunction with Nancarrow at 100: A Centennial Celebration. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAM/PFA Trustees.

Trimpin: *Sketch VI* and *Sketch IV*
for Trimpin: Nancarrow Percussion
Orchestra / MATRIX 244, 2012;
8½ x 11 in., ea.; courtesy of the artist.



POINTS OF DEPARTURE

THROUGH DECEMBER 2

NEW EXHIBITION

The early nineteenth century witnessed the birth of photography as well as the steam engine, the telegraph, and countless other life-altering innovations. **Points of Departure**, featuring European and American paintings, photographs, and works on paper from the BAM/PFA collection, surveys these rapidly moving currents of modernization and the various reactions to it through the lens of visual culture.

View of Providence, Rhode Island, painted in the mid-1820s by an unknown American artist, captures the coastal city on the brink of transition from a pioneer village to a bustling center of commerce. The First Unitarian Church (then called the First Congregational Church) dominates this compact panorama of the businesses along South Water Street. Photography, introduced in 1839, was also used to document urban progress, as in Charles Marville's views of old Paris, commissioned by the city in the late 1850s as demolition made way for extensive modernization.

In the second half of the nineteenth century a growing number of painters moved their primary "studio" activities outdoors and into nature, fleeing the rampant modernization of urban life. Theodore Rousseau, along with such artists as Millet and Corot, left Paris and settled in the rural village of Barbizon in order to focus on the light and form of the countryside, as in *Forest of Fontainebleau* (1855–56). Paul Gauguin abandoned Paris to join a community of artists in a remote village in Brittany, where he painted *Still Life with Quimper Pitcher* (1889).

Views of the American West both captured vanishing histories and proposed a new future. Army photographer Laton Huffman's *After the Buffalo Chase* (1879) offers as a haunting testimony. Albert Bierstadt, who began traveling to the Yosemite Valley and the Sierras in the early 1870s via the new Transcontinental Railroad, was internationally acclaimed for paintings such as *Yosemite Winter Scene* (1872) that envisioned the American West as a post-Civil War American Eden.

View of Providence, Rhode Island, United States, 1820–30; oil on wood panel; 28 × 29 in.; gift of W. B. Carnochan, 1992.22.



Barry McGee: Untitled, 2005 (detail); acrylic on glass bottles, wire; dimensions variable; Lindemann Collection, Miami Beach. Photo: Mariano Costa Peuser.

BARRY MCGEE

THROUGH DECEMBER 9
CONTINUING EXHIBITION

Barry McGee has long viewed the city itself as a living space for art and activism. Although he trained professionally at the San Francisco Art Institute, he began as an artist on the streets of San Francisco and his recent work brings the anarchic vitality of the inner-city street into the space of the gallery. Highlighting key moments in McGee's career, this retrospective includes rarely seen early etchings and letterpress printing tray installations, his trademark portraits of down-and-out urban characters exquisitely painted on liquor bottles and murals, wall clusters of framed works on paper, constellations of vibrant op-art painted panels, animatronic taggers, and an entire street-corner bodega.

PUBLIC PROGRAMS

SATURDAY / 11.3.12 / 1:30

American Sign Language Guided Tour P. 12

SATURDAY / 11.3.12 / 8:15

Film: *Style Wars* (Tony Silver, 1984) P. 14

FRIDAY / 11.16.12 / 7:30

L@TE: Peggy Honeywell and Bill Daniel P. 10

SUNDAY / 11.18.12 / 2:00-5:00

Make Your Own Zine with V. Vale P. 12

SELECTED THURSDAYS AND SUNDAYS

Guided Tours P. 12

IN THE MUSEUM STORE

Barry McGee, edited by Lawrence Rinder and Dena Beard with contributions by Alex Baker, Natasha Boas, Germano Celant, and Jeffrey Deitch. Hardcover, 436 pages, \$49.95.

Barry McGee is organized by Director Lawrence Rinder, with Assistant Curator Dena Beard. **Barry McGee** is made possible by lead support from The Andy Warhol Foundation for the Visual Arts and presenting sponsor Citizens of Humanity. Major support is provided by the National Endowment for the Arts, Ratio 3, Cheim and Read, the East Bay Fund for Artists at the East Bay Community Foundation, The Robert Lehman Foundation, Prism, Stuart Shave/Modern Art, and Cinelli. Additional support is provided by Rena Bransten, Gallery Paule Anglim, Jeffrey Fraenkel and Frish Brandt, Suzanne Geiss, Nion McEvoy, and the BAM/PFA Trustees. Special thanks to Citizens of Humanity for their additional support of BAM/PFA's grade-school art experience programs.

The Andy Warhol Foundation for the Visual Arts

CITIZENS of HUMANITY





HIMALAYAN PILGRIMAGE

LIBERATION THROUGH SIGHT

THROUGH NOVEMBER 25

Himalayan Pilgrimage: Liberation Through Sight explores the journey of Buddhism from India into Tibet, focusing on artworks created as vehicles to enlightenment. Works on view include an exceptionally rare set of seven paintings depicting the lineage of the Great Fifth Dalai Lama (c. 1815), as well as images of compassionate and wrathful deities of the Tibetan pantheon.

SACRED SPACE

DECEMBER 5–MAY 2013

The third and final rotation of **Himalayan Pilgrimage** explores the theme of **Sacred Space** with a pair of magnificent large mandala paintings, two-dimensional representations of a three-dimensional architectural space where a specific deity resides. Dating to the fourteenth and sixteenth centuries, these paintings represent, in vivid colors, a cosmology of the deity Hevajra. Several other paintings on view depict historic teachers of various Tibetan orders.

The works in this exhibition are on long-term loan from a single private collection.

Himalayan Pilgrimage is organized by Senior Curator for Asian Art Julia M. White.

Thangka of the Hevajra Mandala, Tibet, 14th century; mineral pigments and gold on cloth, 21 3/4 x 18 in.; on long-term loan from a private collection. Photo: © Christie's Images Limited (2012).

THE READING ROOM

THROUGH DECEMBER 9
CONTINUING EXHIBITION

Look, listen, share, and read in **The Reading Room**, a temporary project dedicated to poetry and experimental fiction. Spend time here reading the books on the shelves, listening to recordings of selected poets, and viewing a selection of artworks from the collection that connect with the theme of writing. Contribute to the changing character of **The Reading Room** by taking home a book from one of several noted East Bay small presses and leaving a book from your own collection in return. On selected Fridays, **The Reading Room** becomes the site of our literary series, RE@DS, programmed this fall by David Brazil and Jaime Cortez.

The Reading Room is supported by a generous grant from the Kadist Art Foundation, San Francisco. Special thanks to Ramsay Bell Breslin for organizing the book installation, to Ross Craig for creating the sound installation, and to Meyer Sound for contributing the speakers. Thanks also to Kelsey Street Press, Atelos Books, Tuumba Press, and Small Press Distribution for their donations.

Theresa Hak Kyung Cha: *Untitled (Hand Hearing)*, 1976; stenciled ink on burlap, sewn with thread; 14½ × 14 in.; gift of the Theresa Hak Kyung Cha Memorial Foundation. 1992.4.170. Photo: Benjamin Blackwell.

PUBLIC PROGRAMS	
FRIDAY / 11.2.12 / 5:30	FRIDAY / 11.16.12 / 5:30
RE@DS: Franck André Jamme P. 12	RE@DS: Lorenzo Herrera Lozano P. 12
FRIDAY / 11.9.12 / 5:30	FRIDAY / 12.7.12 / 5:30
RE@DS: Tisa Bryant P. 12	RE@DS: Sam Sax P. 12



ART FOR HUMAN RIGHTS

THROUGH NOVEMBER 11
CONTINUING EXHIBITION

As part of the new BAM/PFA program Art for Human Rights, we feature works from internationally acclaimed artist Fernando Botero's provocative *Abu Ghraib* series (2004–06). Several of the works on view have just returned to Berkeley after being shown in hugely attended exhibitions at the Museum of Memory and Human Rights in Santiago, Chile and Mexico City's Museum of Fine Arts. Also on view are a 2009 sculpture by the politically provocative Chinese artist Ai Weiwei, and newly acquired photographs by Ruth-Marion Baruch and Pirkle Jones that focus on aspects of the Black Panther movement. UC Berkeley classes are being invited to discuss these works and the larger issues they raise as part of Art for Human Rights.

Fernando Botero: *Abu Ghraib 6*, 2004; pencil on paper; 11¾ × 15¾ in.; gift of the artist. Photo: Sibila Savage.



PUBLIC PROGRAM	
SUNDAY / 11.11.12 / 4:30	
Film: <i>Ai Weiwei: Never Sorry</i> (Alison Klayman, 2012) P. 21	
THURSDAY / 11.15.12 / 4:00	
In Conversation: Eric Stover and Michael Mascuch P. 12	



DEVOTION

THROUGH NOVEMBER 4

CONTINUING EXHIBITION

PUBLIC PROGRAM

SUNDAY / 11.4.12 / 3:00

Musical Performance by
the UC Chamber Chorus:
Liturgies East and West
P. 12

Devotion brings together works from the collection to explore the Christian tradition of devotional images from the fourteenth to eighteenth centuries in relation to contemporary religious writings. Beginning in the late Middle Ages, devotional practice was profoundly altered by a new relationship between image and viewer, a result of the increasing naturalism of artwork in conjunction with the advent of prayer manuals written in the vernacular. The exhibition includes work by Rubens, Rembrandt, Dürer, Patinir, and others, as well as samples of fifteenth-century devotional texts on loan from the Bancroft Library.

Devotion is organized by Assistant Curator Stephanie Cannizzo. Special thanks to Curatorial Intern Jessina Leonard and The Bancroft Library, University of California, Berkeley.

Unknown (possibly Beccafumi): *Madonna and Child*, 16th century; oil on wood; 28% × 22% in.; bequest of Andrew C. Lawson, 1943.3. Photo: Sibila Savage.



AT THE EDGE: RECENT ACQUISITIONS

THROUGH DECEMBER 23

CONTINUING EXHIBITION

At the Edge features works that have entered the BAM/PFA collection over the past two years that convey a sense of reaching—and sometimes crossing—limits of perception and experience. Among the artists included are Louise Bourgeois, William Eggleston, David Huffman, Clare Rojas, Jack Smith, Anna von Mertens, and David Wilson.

At the Edge is organized by Director Lawrence Rinder.

Glen E. Friedman: *Tony Alva at the Original Dog Bowl*, 1977; color photograph; 30 × 40 in.; purchase made possible through a gift of The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors.

L@TE: FRIDAY NIGHTS

1/2/3

FRIDAY / 11.2.12

SHOTGUN WEDDING QUINTET

PROGRAMMED BY KALX

7:30

Doors 5:00 / In Conversation: Trimpin and Lucinda Barnes 5:30 / RE@DS: Franck André Jamme 5:30 / DJ 6:30

The Shotgun Wedding Quintet has worked to create an illicit blend of hip-hop and jazz that is rooted in tradition, but looks ever forward. Each member of the band is a multi-instrumentalist, shifting from instrument to instrument, building continuous layers of music and rhythm. As a result, this four-piece ensemble creates the sound of a larger group that is equal parts big band and boom-bap, paying homage to the art of improvisation. This performance concludes KALX's fiftieth-anniversary concert series.

We suggest taking public transportation to this event. Parking will be in short supply due to a Cal football game at Memorial Stadium.

FRIDAY / 11.9.12

CYPRESS STRING QUARTET

PROGRAMMED BY SARAH CAHILL

7:30

Doors 5:00 / RE@DS: Tisa Bryant 5:30

Hailed for its "artistry of uncommon insight and cohesion" in *Gramophone Magazine*, and for its "beautifully proportioned and powerful" sound by the *Washington Post*, the San Francisco-based Cypress String Quartet (violinists Cecily Ward and Tom Stone, violist Ethan Filner, and cellist Jennifer Kloetzel) performs a special contemporary program featuring recent works by Elena Ruehr, George Tsontakis, and Kevin Puts.

1. Shotgun Wedding Quintet, 11.2.12. Photo: Gudmundur Vigfusson
2. Visitors enjoying a L@TE performance
3. Peggy Honeywell (a.k.a. Clare Rojas), 11.16.12
4. Cypress String Quartet, 11.9.12
5. Quartet San Francisco, 12.7.12. Photo: Nancy Rothstein
6. Ikue Mori, 12.2.12. Photo: Heung-Heung Chin

FRIDAY / 11.16.12

PEGGY HONEYWELL AND BILL DANIEL

PROGRAMMED BY STEVE SEID

7:30

Doors 5:00 / RE@DS: Lorenzo Herrera y Lozano 5:30

An insider who knows outsider art, Clare Rojas graces us with an acoustic set strummed by her retro-country alter-ego Peggy Honeywell, who charmingly belts out ballads and sometimes adds oodles of yodels. The anti-impresario of dirt-lot cinema, filmmaker Bill Daniel, tracks alt culture from the ground up. Hobos and hot rods, skate punks and squats—it's all part of a provisional urban utopia. Shorts by Brian Bress and Clare Rojas with Andrew Jeffrey Wright will put the "you" back in unique. In conjunction with **Barry McGee**.

FRIDAY / 12.7.12

QUARTET SAN FRANCISCO PLAYS THE MUSIC OF RAYMOND SCOTT

PROGRAMMED BY SARAH CAHILL

7:30

Doors 5:00 / RE@DS: Sam Sax 5:30

Founded by Berkeley native Jeremy Cohen in 2001, Quartet San Francisco performs an eclectic program featuring the high-energy, zany compositions of Raymond Scott, used later as cartoon music but originally written for concert performance. Cohen and fellow violinist Matthew Szemela, violist Keith Lawrence, and cellist Kelley Maulbetsch have created a signature crossover style that has earned them invitations to tour China, Korea, Japan, and Turkey.

Admission to L@TE is \$7; free for BAM/PFA members and UC Berkeley students, faculty, and staff. Tickets are available exclusively to members, students, faculty, and staff until one week before each event, at which time tickets go on sale to the general public. Advance tickets available on our website or at the BAM/PFA admissions desk.

L@TE and E@RLY are made possible by the Thomas J. Long Foundation and the continued support of the BAM/PFA Trustees. Special thanks to promotional partner Amoeba Music.





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E@RLY

SUNDAYS @ BAM/PFA



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SUNDAY / 12.2.12

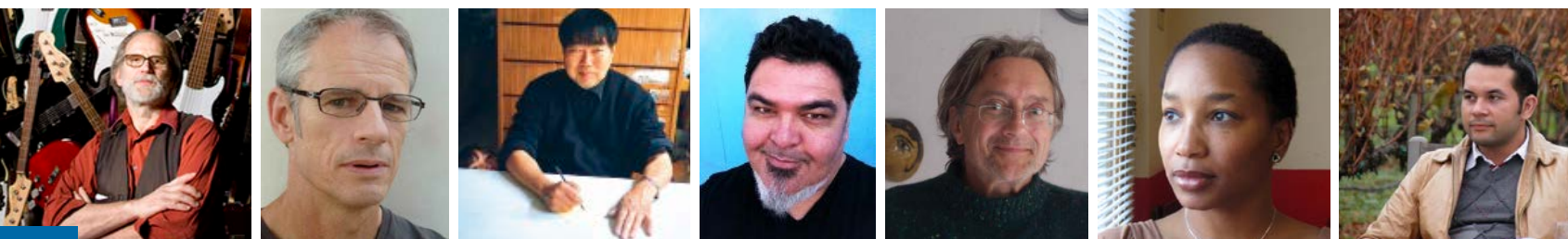
IKUE MORI WITH KEN UENO

12:00

Doors 11:00

Former DNA drummer Ikue Mori brings her collection of doctored drum machines, laptop loops, and slippery samplers to improvise an anarchic sonic swirl in our atrium gallery, joined by UC Berkeley composer and renowned throat-singer Ken Ueno. Video works featuring music by Mori precede the performance. Presented in collaboration with UC Berkeley's Center for Japanese Studies.

Babette @ BAM/PFA open for dinner on L@TE Fridays
Find out more at bampfa.berkeley.edu/visit/cafe



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IN PERSON / GALLERIES

TRIMPIN: NANCARROW
PERCUSSION ORCHESTRA
MATRIX 244

FRIDAY / 11.2.12 / 5:30

IN CONVERSATION: TRIMPIN AND
LUCINDA BARNES

On the opening evening of BAM/PFA's presentation of **Trimpin: Nancarrow Percussion Orchestra / MATRIX 244**, Chief Curator and Director of Programs and Collections Lucinda Barnes talks with Trimpin about his new installation and Conlon Nancarrow's legacy.

Free admission. We suggest taking public transportation to this event. Parking will be in short supply due to a Cal football game at Memorial Stadium.

ART FOR HUMAN RIGHTS

THURSDAY / 11.15.12 / 4:00

IN CONVERSATION: ERIC STOVER
AND MICHAEL MASCUCH

What roles do abstraction and representation play in political art? How does art document history and provide evidence? Is it ethical to circulate images of violence and suffering? Join Eric Stover and Michael Mascuch as they explore these issues and others arising from the work on view in **Art for Human Rights**, featuring artists Fernando Botero, Ai Weiwei, Ruth-Marion Baruch, and Pirkle Jones. Mascuch, a professor in the Department of Rhetoric at UC Berkeley, is currently working on a book entitled *A Devastation of Vision: Photography and the Cambodian Genocide*, and Stover is the director of the Human Rights Center at the UC Berkeley School of Law.

Free admission

DEVOTION

SUNDAY / 11.4.12 / 3:00

LITURGIES EAST AND WEST

Musical Performance by the UC Chamber Chorus

As a musical complement to the exhibition **Devotion**, the acclaimed University Chamber Chorus, directed by Marika Kuzma, performs a concert of liturgical music from the Eastern and Western Christian traditions—chants, hypnotic litanies, and elaborate polyphonic works—including Ralph Vaughan Williams's *Mass in G* (1921) and excerpts from the Roman Hurko's *Divine Liturgy of St. John Chrysostom III* (2011).

Included with admission

BARRY MCGEE

SATURDAY / 11.3.12 / 1:30

AMERICAN SIGN LANGUAGE
GUIDED TOUR

Join ASL interpreter Patricia Lessard and graduate student guide Laura Richard for a tour of **Barry McGee**.

Included with admission

SUNDAY / 11.18.12 / 2:00–5:00

MAKE YOUR OWN ZINE WITH V. VALE

Collage/randomness/chance! Drop into this workshop and make your own zine with V. Vale, the legendary independent San Francisco publisher of counterculture magazines and books. Materials will be provided for this DIY experience.

Included with admission

SELECTED THURSDAYS AT 12:15

& SUNDAYS AT 2:00

GUIDED TOURS

See calendar for the schedule

Meet in the Bancroft Lobby for guided tours of **Barry McGee** led by UC Berkeley graduate students from diverse cultural and academic backgrounds.

No reservations required.

Included with admission



1. Trimpin, 11.2.12
2. Michael Mascuch, 11.15.12
3. V. Vale, 11.18.12
4. Jaime Cortez
5. Franck André Jamme, 11.2.12
6. Tisa Bryant, 11.9.12
7. Lorenzo Herrera y Lozano, 11.16.12

RE@DS

Bay Area writer and visual artist Jaime Cortez, our guest RE@DS programmer for November and December, selected writers for our series who "believe that the right words, the right story, have a corrective, clarifying mojo in them. The mojo might be mighty or not-so-mighty, but they are irresistibly compelled to deploy it. They will use their language with all the invention, ferocity, and honesty they can conjure."

FRIDAY / 11.2.12 / 5:30

FRANCK ANDRÉ JAMME

Franck André Jamme is one of France's leading contemporary poets, the author of more than a dozen books, and a specialist in Indian Tantric and tribal art. His latest book, *Tantra Song*, combines rare abstract paintings from Rajasthan with prose poetry and contemplative essays. Followed by L@TE: Shotgun Wedding Quintet.

FRIDAY / 11.9.12 / 5:30

TISA BRYANT

Tisa Bryant is the author of *Unexplained Presence* and cofounder of *The Encyclopedia Project*. Bryant has worked in both traditional and experimental writing forms and she is currently on the faculty of the California Institute of the Arts. Followed by L@TE: Cypress String Quartet.

FRIDAY / 11.16.12 / 5:30

LORENZO HERRERA Y LOZANO

Author and editor Lorenzo Herrera y Lozano wrote *Santo de la Pata Alzada: Poems from the Queer/Xicano/Positive Pen*, and he coauthored *Tragic Bitches*. His poems have been widely anthologized in journals such as *Yellow Medicine Review* and *Zyzzyva*. Followed by L@TE: Peggy Honeywell and Bill Daniel.

FRIDAY / 12.7.12 / 5:30

SAM SAX

Writer and spoken-word performer Sam Sax is Oakland's first two-time queer grand-slam champ and the first-ever Bay Area Unified Grand Slam Champion. He has toured internationally in all manner of venues and he currently curates The New Sh!t Show, a poetry reading series in San Francisco. Followed by L@TE: Quartet San Francisco Plays the Music of Raymond Scott.

RE@DS is ticketed as part of L@TE. See p. 10 for details.



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IN PERSON/PFA THEATER

BEHIND THE SCENES: THE ART AND CRAFT OF CINEMA WITH EDITOR SAM POLLARD

THURSDAY / 11.1.12 / 7:00

Editor **Sam Pollard** takes us behind-the-scenes of film editing, followed by a screening of Spike Lee's *Mo' Better Blues*. **P. 14**

SATURDAY / 11.3.12 / 8:15

Editor **Sam Pollard** introduces Tony Silver's *Style Wars*. **P. 14**

DON'T SHOOT THE PLAYER PIANO: THE MUSIC OF CONLON NANCARROW

FRIDAY / 11.2.12 / 7:00

Filmmaker **James R. Greeson** presents his film *Conlon Nancarrow: Virtuoso of the Player Piano*, with special guests **Yoko Sugiura-Nancarrow**, **Mako Nancarrow**, artist **Trimpin**, and composer **Charles Amirkhanian**. **P. 15**

SUNDAY / 11.4.12 / 4:00

Music for 1,000 Fingers: Conlon Nancarrow with special guests **Yoko Sugiura Nancarrow**, **Mako Nancarrow**, artist **Trimpin**, and composer **Charles Amirkhanian**. **P. 15**

ALTERNATIVE VISIONS

WEDNESDAY / 11.7.12 / 7:00

British filmmaker **John Smith** presents a selection of his short films, introduced by curator and filmmaker **Craig Baldwin**. **P. 16**

WEDNESDAY / 11.14.12 / 7:00

Canadian filmmaker **John Greyson** presents his feature *Fig Trees*, introduced by UC Berkeley doctoral candidate **Damon Young**. **P. 16**

WEDNESDAY / 11.28.12 / 7:00

Swedish filmmaker **Gunvor Nelson** presents three films from her early career in San Francisco, introduced by artist and filmmaker **Lynn Marie Kirby**. **P. 16**

AI WEIWEI: NEVER SORRY

SUNDAY / 11.11.12 / 4:30

Ai Weiwei: Never Sorry introduced by critic **Jeff Kelley**. **P. 21**

AFTERIMAGE: THE FILMS OF KIDLAT TAHIMIK, INDIGENIUS

TUESDAY / 11.13.12 / 7:00

Filmmaker **Kidlat Tahimik** in conversation with film scholar **Christopher Pavsek** following a screening of *Perfumed Nightmare*. **P. 18**

THURSDAY / 11.15.12 / 7:00

Filmmaker **Kidlat Tahimik** talks with film scholar **Christopher Pavsek** following a screening of *Why is Yellow the Middle of the Rainbow?* **P. 19**

SATURDAY / 11.17.12 / 8:40

Turumba with filmmaker **Kidlat Tahimik**. **P. 19**

SUNDAY / 11.18.12 / 2:30

Filmmaker **Kidlat Tahimik** presents his video diaries in *Home and Abroad with Kidlat Tahimik*. **P. 19**

SUNDAY / 11.18.12 / 5:00

Memories of Overdevelopment and Japanese Summers of a Filipino Fundoshi with filmmaker **Kidlat Tahimik**. **P. 19**

AT JETTY'S END: A TRIBUTE TO CHRIS MARKER, 1921-2012

FRIDAY / 11.30.12 / 7:00

Filmmaker **Emiko Omori** presents a special sneak preview of her tribute, *To Chris Marker, An Unsent Letter*. **P. 17**

WILD AT HEART: WRITER BARRY GIFFORD

THURSDAY / 11.29.12 / 7:00

Writer **Barry Gifford** takes us behind-the-scenes of screenwriting, followed by the West Coast premiere of Lucian Georgescu's *The Phantom Father*. **P. 20**

SATURDAY / 12.1.12 / 6:30

Screenwriter **Barry Gifford** introduces two episodes from David Lynch's 1990s HBO series, *Hotel Room*. **P. 20**

SATURDAY / 12.1.12 / 8:45

Barry Gifford introduces David Lynch's *Wild at Heart*, based on Gifford's novel. With a short reading by novelist **Jim Nisbet**. **P. 20**

SATURDAY / 12.8.12 / 6:00

Screenwriter **Barry Gifford** introduces David Lynch's *Lost Highway*. **P. 21**

SATURDAY / 12.8.12 / 9:10

Screenwriter **Barry Gifford** introduces Álex de la Iglesia's *Perdita Durango*. **P. 21**

READINGS ON CINEMA

SUNDAY / 12.2.12 / 5:20

Film historian **David Thomson** introduces Peter Weir's *The Truman Show*, followed by a signing of his newest book, *The Big Screen: The Story of the Movies—and What They Have Done to Us*. **P. 21**

1. Barry Gifford, 11.29.12, 12.1.12, 12.8.12
2. Sam Pollard, 11.1.12, 11.3.12. Photo: LaMont Hamilton
3. Kidlat Tahimik, 11.13.12, 11.15.12, 11.17.12, 11.18.12. Photo: Boy Yniguez
4. *The Truman Show*, 12.2.12
5. *To Chris Marker, An Unsent Letter*, 11.30.12

BEHIND THE SCENES: THE ART AND CRAFT OF CINEMA WITH EDITOR SAM POLLARD

Sam Pollard is best known for his collaborations with Spike Lee—he edited and/or produced *Mo' Better Blues*, *Jungle Fever*, *Girl 6*, *Clockers*, *Bamboozled*, *4 Little Girls*, *When the Levees Broke*, and *If God is Willing and Da Creek Don't Rise*. An early mentor, documentary filmmaker St. Clair Bourne, helped him see that “the work that I’m supposed to do is . . . to make sure I echo and support the stories of African-American people.” And for the last forty years, he has been editing, producing, and directing key films about the African American experience. Pollard’s own directorial efforts include *Slavery by Another Name* and episodes of Henry Hampton’s *Eyes on the Prize II* and *I’ll Make Me A World* (on which he was also coexecutive producer). He has taught at New York University since 1994.

Pollard takes us behind-the-scenes of his editing experience in a lecture with video clips on Thursday, November 1, followed by a screening of Spike Lee’s *Mo’ Better Blues*. On Saturday, November 3, he discusses his work on Tony Silver’s documentary *Style Wars*, an early exploration of graffiti and hip-hop culture, which has been called “a training manual in how to edit and make a great documentary” (Ross Kauffman).

Kathy Geritz, Film Curator

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



GET MORE

For information on Sam Pollard’s Behind the Scenes workshop at the San Francisco Film Society on November 2, please go to sffs.org.



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THURSDAY / 11.1.12

7:00

BEHIND THE SCENES: SAM POLLARD ON FILM EDITING

Pollard’s editing experience began in documentary, and he is particularly drawn to its challenges. For his first collaboration with Spike Lee, *Mo’ Better Blues*, he drew on his documentary experience as well as his love of jazz rhythms. In tonight’s **Behind the Scenes** lecture, Pollard discusses his four decades editing, using clips from both narrative and documentary films. Concludes with a Q&A with the audience, followed by a screening of *Mo’ Better Blues* at approximately 8:30.

FOLLOWED BY:

MO’ BETTER BLUES

SPIKE LEE (U.S., 1990)

Starring Denzel Washington as jazz trumpeter and composer Bleek Gilliam, *Mo’ Better Blues* traces the self-absorbed Gilliam’s hot-and-cool relationships with his band, lovers, and friends. Spike Lee plays Giant, his manager, who provides comic relief, but whose gambling debts eventually set off a slide down the scale toward tragedy. A “foxy, original, and moving film” (Gary Giddins, *Village Voice*).

Written by Lee. Photographed by Ernest Dickerson. Edited by Sam Pollard. With Denzel Washington, Wesley Snipes, Joie Lee, Cynda Williams. (127 mins, Color, 35mm, From Universal Pictures)

SATURDAY / 11.3.12

8:15

STYLE WARS

TONY SILVER (U.S., 1984)

INTRODUCTION Sam Pollard

One of the first films to document the emerging hip-hop culture, *Style Wars* journeys into the New York subway system’s vast gallery of graffiti art to present a unique portrait of the artist as an angry young man, rebellious, street-smart and strangely eloquent. We meet the writers, as they are called—Skeme, Seen, Iz, Kase, Cap, Crazy Legs, Frosty Freeze, et al—who risk jail to “get their names up,” as well as peripheral figures from cops to former Mayor Koch who try to analyze the work they can’t comprehend. A lively parallel is drawn between break-dancers, rappers, and train-yard artists.

Produced by Henry Chalfant. Photographed by Burleigh Wartes. Edited by Victor Kanefsky and Sam Pollard. (69 mins, Color, DigiBeta from 16mm, From Public Art Films)

DON'T SHOOT THE PLAYER PIANO: THE MUSIC OF CONLON NANCARROW

Many composers are deemed mavericks, but few truly are when measured against the lifelong contrariness of Conlon Nancarrow (1912–97). Because of his leftist leanings, Nancarrow abandoned the U.S., moving to Mexico City in 1940, where he led a hermetic life while composing a large body of work that remained unknown for almost four decades. During his earlier Stateside career, Nancarrow composed a more predictable, modernist brand of music, influenced by Arnold Schoenberg and others, but the technical demands of his complex compositions made satisfactory performances a rarity. Taking a suggestion from Henry Cowell's book *New Musical Resources*, he turned to the player piano because of its ability to reproduce patterns and cadences far beyond human facility. An outpouring of player-piano pieces rife with challenging tempos, fugal virtuosity, and breakneck speed sat quietly in Nancarrow's studio until Columbia Records issued a limited recording in 1969. A decade later, 1750 Arch Records, under the supervision of Charles Amirkhanian, released four eye-opening LPs and Nancarrow slowly emerged from obscurity.

This fall we celebrate Conlon Nancarrow's centenary with two evenings of rarely seen films, some biographical, others visual tributes to Nancarrow's music, including the West Coast premiere of James R. Greeson's *Conlon Nancarrow: Virtuoso of the Player Piano*; Uli Aumüller's *Music for 1,000 Fingers*, which features the only recorded visit to Nancarrow's Mexico City studio; and short experimental works by Alban Wesly and Tal Rosner. We also commemorate Nancarrow this fall with **Trimpin: Nancarrow Percussion Orchestra / MATRIX 244**, a sculptural sound installation by the Seattle-based artist (p. 3).

Steve Seid, Video Curator

Don't Shoot the Player Piano: The Music of Conlon Nancarrow is co-curated by Video Curator Steve Seid and filmmaker Peter Esmonde and presented in conjunction with Cal Performances and Other Minds. Thanks to Charles Amirkhanian of Other Minds and to all the filmmakers for making their Nancarrow works available.

GET MORE

For additional performances and events taking place as part of Nancarrow at 100: A Centennial Celebration, visit otherminds.org and calperformance.org.



1/2

1. *Nancarrow Player-Piano Study No. 7*, 11.4.12
2. *Conlon Nancarrow: Virtuoso of the Player Piano*, 11.2.12

FRIDAY / 11.2.12

CONLON NANCARROW: VIRTUOSO OF THE PLAYER PIANO

JAMES R. GREESON (U.S., 2012) WEST COAST PREMIERE!

7:00

IN PERSON James Greeson, Yoko Sugiura-Nancarrow, Mako Nancarrow, Trimpin, Charles Amirkhanian
An Arkansas native, Conlon Nancarrow fled the U.S. in the early 1940s ahead of a wave of anti-Communist persecutions. But it wasn't only his politics that were radical; his music was as well. Living in semi-obscurity in Mexico City for more than a half-century, Nancarrow was a composer of demanding, polyrhythmic canons for player piano. James Greeson's smoothly composed portrait provides contrapuntal insights about an irascible composer who invented a virtuosic, heavily cadenced music that outdistanced the skills of flesh-and-blood musicians. Champion of the self-playing piano, the only instrument robust enough to undertake his music, Conlon Nancarrow could roll with the punches.

(56 mins, Color, Blu-Ray, From the artist)

PRECEDED BY **STUDIES ON NANCARROW, #2** (Alban Wesly, Netherlands, 2008). The Dutch reed quintet Calefax creates visual puzzles that express the cadences of Nancarrow's compositions. (3:07 mins, Color, Digital files, From the artist)

FOLLOWED BY **STUDIES ON NANCARROW, #18** (Alban Wesly, Netherlands, 2008). (3:16 mins, Color, Digital files, From the artist)

Total running time: c. 62 mins

We suggest taking public transportation to this event. Parking will be in short supply due to a Cal football game at Memorial Stadium.

SUNDAY / 11.4.12

MUSIC FOR 1,000 FINGERS: CONLON NANCARROW

ULI AUMÜLLER, HANNE KAISIK (GERMANY, 1993)

4:00

IN PERSON Yoko Sugiura-Nancarrow, Mako Nancarrow, Trimpin, Charles Amirkhanian
For almost sixty years, Conlon Nancarrow worked diligently in a secluded studio in Mexico City. Amidst his antique player pianos, massive library, and growing collection of piano rolls, this brilliant expat composer never faltered in his ongoing experiment with a music of such complexity it thwarted the skill level of most musicians. By the late 1970s when Nancarrow's remarkable music began to find acclaim, a small number of critics, composers, and patrons did regularly visit his studio, but none recorded the maestro in situ until Uli Aumüller. This crisp portrait shows us Conlon Nancarrow in his well-worn space of vigorous creativity.

(45 mins, Color, Digital File, From Inpetto Filmproduktion)

PRECEDED BY **STUDIES ON NANCARROW, #3C** (Alban Wesly, Netherlands, 2008). A fragmented image resolves into wholeness as Calefax ebulliently performs #3C. (2:55 mins, Color, Digital Files, From the artist)

FOLLOWED BY **NANCARROW PLAYER-PIANO STUDY NO. 7** (Tal Rosner, Sophie Clements, U.K., 2007) Beginning with the notational image of a piano roll, this graphical landscape sensuously embraces Nancarrow's ever-evolving tempos and timbres. (7 mins, Color, PAL DVD, From the artists)

Total running time: c. 55 mins



Our fall series, presented in conjunction with the UC Berkeley course Avant-Garde Film taught by Jeffrey Skoller, continues with rare local presentations by filmmakers from around the world. With humor, passion, and intelligence they explore the possibilities of cinema—its material properties and its capacity to express radical content. Each program is introduced by an artist, critic, or curator from the community.

Kathy Geritz, Film Curator

Alternative Visions is made possible in part by the William Randolph Hearst Foundation and the continued support of the BAM/PFA Trustees. John Smith's visit is presented with support from Filmforum, Los Angeles and John Greyson's is cosponsored by the UC Berkeley Department of Film and Media's 2013 Berkeley Film and Media Seminar.



1/2/3

ALTERNATIVE VISIONS

WEDNESDAY / 11.7.12

THE FILMS OF JOHN SMITH

JOHN SMITH (U.K., 1976–2011)

IN PERSON John Smith
INTRODUCTION Craig Baldwin

Craig Baldwin, currently on the faculty of UC Davis's Program in Technocultural Studies, is a filmmaker, curator, and publisher.

Smith's films are enthralling in a cerebral way, much like good conceptual art. DAN GODDARD

British filmmaker John Smith's meticulously composed witty cinema delights in image/sound relationships and often employs puns and puzzles. Fascinated by narrative, Smith also ventures into documentary: a filmmaker directs the actions on a busy street, a flower blooms in slow motion, and a tower follows a man around London. But Smith's explorations are subversive. They invite us to examine our expectations and assumptions, and rethink what we are seeing and hearing, all while playing with film language. San Francisco Cinematheque presents a second program of Smith's films on Friday, November 9, sfcinematheque.org.

OM John Smith, U.K., 1986, 4 mins, Color, 16mm, From Canyon Cinema

THE GIRL CHEWING GUM John Smith, U.K., 1976, 12 mins, B&W, 16mm, From Canyon Cinema

THE BLACK TOWER John Smith, U.K., 1985–87, 23 mins, Color, 16mm, From Canyon Cinema

BLIGHT John Smith, U.K., 1996, 14 mins, Color, Digital Video, From the artist

THE KISS John Smith, with Ian Bourn, U.K., 1999, Color, 5 mins, Digital Video, From the artist

WORST CASE SCENARIO John Smith, U.K., 2001–03, B&W/Color, 18 mins, Digital Video, From the artist

UNUSUAL RED CARDIGAN John Smith, U.K., 2011, Color, 13 mins, Digital Video, From the artist

Total running time: 89 mins

WEDNESDAY / 11.14.12

FIG TREES

JOHN GREYSON (CANADA, 2009)

IN PERSON John Greyson
INTRODUCTION Damon Young

Damon Young, a doctoral candidate in Film and Media Studies at UC Berkeley, is coeditor of Queer Bonds, a special double issue of GLQ.

A postmodern pastiche of palindromes, queer history, music history, and Catholic theology. SEATTLE INTERNATIONAL FILM FESTIVAL

Canadian videomaker and activist John Greyson's latest feature is a genre-bending, jaw-dropping "doc-op" centered on two early AIDS activists. Narrated by an albino squirrel, and riffing on *Four Saints in Three Acts*, Gertrude Stein's 1934 queer avant-garde classic, the wildly imaginative *Fig Trees* yanks the fig leaves off government and pharmaceutical companies to expose their failure to provide affordable access to AIDS treatment. John Greyson will also lecture as part of the Berkeley Film and Media Seminar on Thursday, November 15; go to fm.berkeley.edu for more information.

Composed by David Wall. (104 mins, B&W/Color, DigiBeta, From VTape)

WEDNESDAY / 11.28.12

EARLY FILMS OF GUNVOR NELSON

GUNVOR NELSON (SWEDEN/U.S., 1966–84)

IN PERSON Gunvor Nelson
INTRODUCTION Lynn Marie Kirby

Lynn Marie Kirby, who teaches at California College of the Arts, creates film/video hybrids, drawings, and installations.

Gunvor Nelson, who taught at San Francisco Art Institute for two decades, returns from Sweden for a rare visit to the Bay Area. Focusing on the first two decades of her filmmaking, tonight's program includes the early underground classic made with Dorothy Wiley, *Schmeerguntz*, and *Take Off*, both witty critiques of mainstream representations of women. In the beautiful and tender *Red Shift*, Nelson intricately observes the interactions of three generations of women in her own family, intercut with letters from Calamity Jane to her daughter. San Francisco Cinematheque presents a second program of Nelson's films on Friday, November 30, sfcinematheque.org.

TAKE OFF Gunvor Nelson, U.S., 1972, 10 mins, B&W, 16mm, From Canyon Cinema

SCHMEERGUNTZ Gunvor Nelson, Dorothy Wiley, U.S., 1966, 15 mins, B&W, 16mm, PFA Collection

RED SHIFT Gunvor Nelson, U.S. 1984, 50 mins, B&W, 16mm, PFA Collection

Total running time: 75 mins

1. *The Black Tower*, 11.7.12
2. *Schmeerguntz*, 11.28.12
3. *Fig Trees*, 11.14.12



AT JETTY'S END: A TRIBUTE TO CHRIS MARKER

1921-2012

1/2



From Chris Marker's jetty you can see both the past and the future. And through the particular genius of this great French filmmaker the past of cinema has been forever altered, and the future as well. An artist of supreme curiosity, Marker set about deciphering the world for us, rendering his observations first through film and later through any moving-image medium that caught his eye. His prodigious body of work—filled with remarkable cultural references, political barbs, and timely classicism—would have stood the test of time on the strength of its two ur-entries alone, *La jetée* (1963) and *Sans soleil* (1980), one a purely expressed speculation about desire, fate, and time travel, the other a transgeographic essay on memory, culture, and, of all things, *Vertigo*. Working with filmmakers of the Left Bank film movement, such as Alain Resnais and Agnès Varda, Marker made his first film, *Olympia 52*, in the eponymous year. But it was not until after several collaborations with Resnais that his own inimitable style emerged with *Sundays in Peking* (1956), a poetic invocation of Beijing that interrogates cultural insularity. This film essay was followed by an influential outpouring of other prismatic and philosophical works such as *Le joli mai*, *The Koumiko Mystery*, *A Grin Without a Cat*, *The Owl's Legacy*, *The Last Bolshevik*, and others. Over three evenings, we pay homage to an artist who, though famed for *Sunless*, will remain a brilliant star in the firmament of cinema.

Steve Seid, Video Curator

FRIDAY / 11.2.12

SANS SOLEIL

CHRIS MARKER (FRANCE, 1982)

(*Sunless*). *Sans soleil* is a film that stirs the imagination on many levels—visually, intellectually, emotionally. Marker uses modern-day Japan, with its electronic games, its age-old obsessions, and its atomic-bomb memories, as a game board for a complex system of references. The system connects such diverse subjects as the poverty of African natives, the open spaces of Iceland, and the San Francisco of Alfred Hitchcock. Marker explores memory as an alternative reality: his Japan is one of small movements and captured moments, of rituals and inadvertent theatrics, a disassembled whole which the filmmaker reassembles. Eventually a metamorphosis is achieved: what was memory becomes fiction.

Written and photographed by Marker. (100 mins, English narration, Color, 35mm, PFA Collection, permission New Yorker Films)

We suggest taking public transportation to this event. Parking will be in short supply due to a Cal football game at Memorial Stadium.

FRIDAY / 11.16.12

A GRIN WITHOUT A CAT

CHRIS MARKER (FRANCE, 1977/2001)

(*Le fond de l'air est rouge. Part One: Fragile Hands; Part Two: Severed Hands*). In 1968, revolution was in the air in Paris, Peking, Prague, and Peoria. But was it on the ground? That is the fundamental question energizing this remarkable essay by the inimitable, satiric, and fully fomented Chris Marker. Marker synthesizes what is ultimately a postcolonial struggle, or “third world war,” igniting throughout the globe. With barbs that sting both left and right and a penchant for the poetic, Marker's sweeping ciné-tract is about not the proper path but the transformation achieved along the way. STEVE SEID

Written by Marker. (180 mins plus intermission, In French, Spanish, and other languages with English voice-over and subtitles, Color, 35mm, From Icarus Films)

FRIDAY / 11.30.12

TO CHRIS MARKER, AN UNSENT LETTER

EMIKO OMORI (U.S., 2012) SPECIAL SNEAK PREVIEW!

IN PERSON Emiko Omori

Chris Marker was legendary for his resistance to tributes, to summings up, to slatherings of praise. He was notably reclusive, though surrounded by a coterie of fellow dabblers and all things small and furry. Thus it is supremely appropriate that Emiko Omori's fond homage to Marker should be a letter “unsent.” Collating the recollections of familiars and fans, such as Tom Luddy, David Thomson, Peter Scarlet, and Marina Goldovskaya, Omori has fashioned a global romp through Marker's intentionally murky past. Perhaps Omori's greatest tribute to Marker is in honoring his beautifully manicured mystery, the ambiguous outlines of his life and art. STEVE SEID

Written and photographed by Omori. With Marina Goldovskaya, David Thomson, Tom Luddy, Guillaume. (78 mins, Color, Digital, From the filmmaker)

MARKER MIX

CHRIS MARKER (FRANCE/POLAND/U.S., 1959-88)

This program is guaranteed to be catnip for Marker maniacs—a sampler that spans thirty years and many modes of moviemaking. The earliest entry is the rarely seen *Les astronautes*, a collaboration with stop-motion master Walerian Borowczyk that anticipates the farcical collage of *Monty Python*. The timeless *La jetée* has a postapocalyptic time-traveler caught in the agonizing stillness of still images. *Junkopia* is Marker's artful rendering of the Emeryville mudflats. *The Owl's Legacy*, a six-hour philosophical essay about the unsettled legacy of Greek culture (seen here in one half-hour episode), draws heavily upon scholars and artists from Berkeley—Marker's magnum (opus) bubbles over.

LES ASTRONAUTES France/Poland, 1959, 12 mins, Color, 35mm, PFA Collection
LA JETÉE France, 1963, 29 mins, In French with English titles, B&W, 35mm, PFA Collection, permission New Yorker Films

JUNKOPIA U.S., 1981, 6 mins, Color, 35mm, PFA Collection, permission Tom Luddy

THE OWL'S LEGACY France, 1988, excerpt (one chapter of 13), 26 mins, Color, ¾" PAL video, PFA Collection

Total running time: 73 mins

1. *Sans soleil*, 11.2.12

2. *La jetée*, 11.30.12

AFTERIMAGE: THE FILMS OF KIDLAT TAHIMIK INDIGENIUS

An idol of iconoclasts worldwide, a pioneer of the postcolonial essay film, and the grandfather of the Philippine New Wave, Kidlat Tahimik has made a career of—as he puts it—“straying on track.” Born Eric de Guia and educated at the Wharton School of Business, he renounced both career and name to become Kidlat Tahimik (roughly translated as “Quiet Lighting”) and embrace a filmmaking aesthetic unabashedly personal and defiantly political, filled with both warmth and fire.

Tahimik’s deceptively ramshackle debut film, *Perfumed Nightmare* (1977), is an easygoing interrogation of neocolonial identity, Philippine culture, and global economies that has become a key text of both Third World Cinema and the personal essay film; its pairing of politics and pleasure has continued throughout Tahimik’s oeuvre. Never shying away from a proud, postcolonial identity, yet grounded in personal observation and humor, Tahimik’s works take special joy in highlighting the indigenous cultures and history of the Philippines.

“My best friend always mispronounced the word “indigenous,” Tahimik noted. “He’ll say ‘indigenius.’ I would always call it cosmic mispronunciation. . . . The genius of the indigenous culture is still within us. We just have to recognize it, and let it flow out.” Committed to documenting and celebrating the “indigenius,” yet always iconoclastic enough to stray just a bit “on track,” Kidlat Tahimik is one of cinema’s true originals.

Jason Sanders, Film Notes Writer

Series coordinated by Film Curator Kathy Geritz. **Afterimage: Filmmakers and Critics in Conversation** is made possible by generous funding from the Hollywood Foreign Press Association* and the continued support of the BAM/PFA Trustees. Thanks to Jed Rapfogel, Anthology Film Archives, Aily Nash, and Juan Daniel Molero for organizing this retrospective and rare visit by Tahimik to the U.S.



1/2/3/4



THURSDAY / 11.8.12

WHO INVENTED THE YOYO? WHO INVENTED THE MOON BUGGY?

7:00

KIDLAT TAHIMIK (PHILIPPINES, 1979)

(*Sinong Lumikha ng Yoyo? Sinong Lumikha ng Moon Buggy?*). In this beguiling treatise on humanity’s endless capacity for creativity, even the American space program can’t get to the moon without a little Philippine assistance, whether through the yo-yo or the moon buggy (both with Philippine roots). Stuck starry-eyed on Earth (in the German lands of “Yodelburg”), our hero Kidlat dreams of space with a bemused assortment of little kids. Connecting Third World and First World, the moon with the playground, and the yo-yo with the rocket ship, this “third-world space spectacle” joyously reaches for the stars. **JASON SANDERS**

Written, photographed by Tahimik. With Tahimik, Kolat Gottlieb de Guia, Gisela Wolfbauer, Homer Abiad. (93 mins, Color, 16mm, From the artist)

TUESDAY / 11.13.12

PERFUMED NIGHTMARE

7:00

KIDLAT TAHIMIK (PHILIPPINES, 1977)

IN CONVERSATION

Kidlat Tahimik and
Christopher Pavsek

Christopher Pavsek is the author of the forthcoming The Utopia of Film: Cinema and Its Futures in Godard, Kluge, and Tahimik.

Makes one forget months of dreary movie-going, for it reminds one that invention, insolence, enchantment, even innocence, are still available to film. **SUSAN SONTAG**

(*Mababangong Bangungot*). A Cape Canaveral-obsessed Filipino who dreams in red, white, and blue slowly awakens from his “cocoon of Americanized dreams” in Kidlat Tahimik’s affectionately ramshackle debut work, which came out of nowhere in 1977 to be heralded as a masterpiece of Third World Cinema, and is now also recognized as one of the finest personal-essay films ever made. Tackling postcolonial identity, immigration, and globalization with easygoing charm and a fittingly “waste-nothing” aesthetic, *Perfumed Nightmare* defined a new standard in world cinema, proudly resistant, proudly indigenous. “I am Kidlat Tahimik,” declares its narrator. “I choose my vehicle, and I cross all bridges.” **JASON SANDERS**

Written by Tahimik. Photographed by Hartmut Lerch, Tahimik. With Tahimik, Delores Santamaria, Mang Fely. (93 mins, In Tagalog and German with English subtitles, Color, 16mm, From Flower Films)



1. Kidlat Tahimik, c. 2012
Photo: Boy Yniguez
2. *Turumba*, 11.17.12
3. *Why is Yellow the Middle of the Rainbow?*
11.15.12
4. Kidlat Tahimik, 1980s

THURSDAY / 11.15.12

WHY IS YELLOW THE MIDDLE OF THE RAINBOW?

KIDLAT TAHIMIK (PHILIPPINES, 1980–94)

IN CONVERSATION Kidlat Tahimik and
Christopher Pavsek

(*Bakit Dilaw Ang Kulay ng Bahaghari*, a.k.a. *I Am Furious Yellow*). Kidlat Tahimik's virtually unknown masterpiece chronicles Tahimik and his young son's lives as they traverse the tumultuous 1980s and early 1990s in the Philippines. They live through the rise of the People Power movement and the deposing of Ferdinand Marcos, the devastating eruption of Mount Pinatubo, and the great Baguio City earthquake. All along, Tahimik asks how one might build a new and better future out of the disasters, both human-made and natural, that he and his son witness. There are, indeed, few, if any, films like this in the world

7:00

Written by Tahimik. Photographed by Tahimik, Boy Yniguez. (174 mins, In English and Tagalog, Color, Blu-Ray from 16mm, From the artist, permission Cinematrix)

SATURDAY / 11.17.12

TURUMBA

KIDLAT TAHIMIK (PHILIPPINES, 1983)

IN PERSON Kidlat Tahimik

A Philippine village goes international in Tahimik's warm-hearted yet ultimately devastating parable on the global economy, possibly more essential now than when it was released in 1983. Young Kadu and his family earn money carving and selling handcrafted wooden trinkets, but when a "buying agent for German department stores" arrives, it's farewell painstaking craftsmanship and hello assembly lines, international shipping, and phrases like "rationalize production!" Too busy enjoying the fruits of the global commemorative-trinket industry, Kadu's father even loses interest in the upcoming Turumba festival, a religious ceremony dating back generations. A typhoon disguised as a summer night's wind, *Turumba*'s warmth hides a powerful wrath.

8:40

Written by Tahimik. Photographed by Boy Yniguez. With Herman Abiad, Katrin Luise. (95 mins, In Tagalog with English subtitles, Color, 16mm, From Flower Films)

SUNDAY / 11.18.12

HOME AND ABROAD WITH KIDLAT TAHIMIK

KIDLAT TAHIMIK (PHILIPPINES, 1990–2006)

IN PERSON Kidlat Tahimik

Few filmmakers have perfected the personal essay film as well as Tahimik, as this collection of shorter works makes brilliantly clear. Whether befriending rice farmers in Japan and Tibetan porters in the Himalayas, penning video letters to his three sons, or embarking on a "film-grimage" to the oil-spill-ruined island of Guimares, Tahimik proves himself not only a witty essayist, but a wise traveler and consummate host. Showcasing the rice harvests of the Philippines or the painstaking trimming of a temple's straw roof, Tahimik finds the most wondrous beauty in the most earthly tasks; here, creativity is embodied not only in art, but in craft.

2:30

SOME MORE RICE Philippines, 2005, 20 mins, Color, Digital Video, From the artist
ROOFS OF THE WORLD! UNITE! (*Bubong!*) Philippines, 2006, 20 mins, Color, Digital Video, From the artist

OUR FILM-GRIMAGE TO GUIMARAS (*Dalawang Atang at Isang Pasalubong*) Philippines, 2005, 10 mins, Color, Digital Video, From the artist

ORBIT 50: LETTERS TO MY THREE SONS Philippines, 1990–92, 17 mins, Color, Digital Video, From the artist

CELEBRATING THE YEAR 2021, TODAY Philippines, 1995, 20 mins, Color, Digital Video, From the artist

Total running time: 87 mins

MEMORIES OF OVERDEVELOPMENT AND JAPANESE SUMMERS OF A FILIPINO FUNDOSHI

KIDLAT TAHIMIK (PHILIPPINES, 1980–2011)

IN PERSON Kidlat Tahimik

For the past thirty-some years, Tahimik has worked on a masterpiece that may never be finished: *Memories of Overdevelopment*, loosely inspired by the true adventures of the explorer Ferdinand Magellan's Filipino navigator/slave, Enrique, yet just as much a testament to the director's (and Philippine culture's) own ingenuity, resourcefulness, and meanderings. *Japanese Summers of a Filipino Fundoshi* also refers to Enrique, who while traveling never abandoned his traditional garb, the *bahag*; with similar pride, Tahimik dons the *bahag* to dance with his Japanese hosts, and pays tribute to those who draw "strength not from brawn or body, but from the strength of their culture."

5:00

JAPANESE SUMMERS OF A FILIPINO FUNDOSHI (*Bahag Ko, Mahal Ko*) Philippines, 1996, 41 mins, Color, 16mm, From the artist, permission Aichi Art Center

MEMORIES OF OVERDEVELOPMENT (*Ang Balikbayan*) Philippines, 1980–2011, 33 mins, Color, DigiBeta, From Jeonju International Film Festival

Total running time: 74 mins

WILD AT HEART: WRITER BARRY GIFFORD

1/2

Developing a distinctive voice in American fiction ain't no easy thing; there's a bit of competition out there. But Barry Gifford—poet, essayist, screenwriter, and novelist—has cultivated a voice that captures American weird, modulated by the quirks of regional cultural, the concussive body blows of pulp, and a sensual prose that is both beautiful and damned. His nervy, cringingly comic novels—*Wild at Heart* and others—have been adapted for the screen, in the case of *Perdita Durango* by himself, and he has written original scripts, including *Lost Highway* (with David Lynch), and *City of Ghosts* (with Matt Dillon). A Bay Area resident, Gifford's fascination for film extends beyond fiction to idiosyncratic essays gathered in books like *The Devil Thumbs a Ride & Other Unforgettable Films*. This tribute finds Gifford both onscreen and off, reading from his fiction and poetry and in a conversation about the complex transformation of prose to pictures. The **Behind the Scenes** presentation on Thursday, November 29 includes the West Coast premiere of Lucian Georgescu's Romanian rhapsody, *The Phantom Father*. The tribute also offers rare episodes of David Lynch's TV series *Hotel Room*, aired soon after *Twin Peaks*. Join us for three evenings with a writer who is truly "wild at heart."

Steve Seid, Video Curator

Behind the Scenes is a collaboration between BAM/PFA and the San Francisco Film Society. Major support is provided by the National Endowment for the Arts. The program is also made possible in part by the continued contributions of the BAM/PFA Trustees. Special thanks to director Lucian Georgescu, Mindy Ramaker at Asymmetrical Films, and Amy Glazer.



THURSDAY / 11.29.12

BEHIND THE SCENES: BARRY GIFFORD ON SCREENWRITING

7:00

Language is a pliable resource. It can appear suggestively on the page or be impetuously animated as a moving-image impression. Barry Gifford has ventured through these variants as a novelist whose words have been adapted, by himself and others, and originated for that motivating medium, cinema. Gifford will talk about the writer's journey through the thicket of film production, from David Lynch's inspired appropriation of *Wild at Heart* and the travails of *Perdita Durango*, to the richly humored *The Phantom Father*. Gifford concludes with a Q&A with the audience, followed by a complete screening of *The Phantom Father* beginning at about 8:30.

FOLLOWED BY:

THE PHANTOM FATHER

LUCIAN GEORGESCU (ROMANIA, 2011)
WEST COAST PREMIERE!

INTRODUCTION Barry Gifford

College professor Robert Traum (Marcel Iures) journeys to Romania to research the obscure lives of his late father and uncle, one a respected novelist, the other a gangster back in the States. Traveling through the Carpathian Mountains, he meets Tanya (Mihaela Sirbu), a government archivist, who accompanies him as he encounters a new Romania that threatens to efface the old. A family friend and aging film projectionist (Valer Dellakeza) surfaces as a surviving relic of the past, as his movie palace is about to be replaced by a shopping mall. *The Phantom Father* is a gentler Gifford with a Transylvanian twist.

Written by Georgescu, based on the short story "Almost Oriental" by Barry Gifford. Photographed by Liviu Marghidan. With Marcel Iures, Mihaela Sirbu, Valer Dellakeza, Mihai Constantin. (90 mins, In Romanian and English with English subtitles, Color, Digital, From the filmmaker and Generic Audiovisual)

SATURDAY / 12.1.12

HOTEL ROOM: TRICKS AND BLACK-OUT

DAVID LYNCH (U.S., 1993)

6:30

INTRODUCTION Barry Gifford

Two episodes from this unusual David Lynch series, made for HBO soon after *Twin Peaks* went off the air, reveal Gifford's wit emerging necessarily from darkness. Set in 1969, "Tricks" is the story of two men, Mo (Harry Dean Stanton) and Lou (Freddie Jones), and a hooker (Glenne Headly) who is passed from one to the other as Mo and Lou's identities overlap and switch. In "Blackout," a 1930s Tulsa couple, Danny and Diane (Crispin Glover and Alicia Witt), are in the stranglehold of a personal tragedy. Unable to live with the death of her son, Diane seeks refuge in low-level deliria.

Written by Barry Gifford. Photographed by Peter Deming. With Crispin Glover, Harry Dean Stanton, Alicia Witt, Glenne Headly. (60 mins, Color, Video, From Asymmetrical Productions)

FOLLOWED BY **BALL LIGHTNING** (Amy Glazer, 2003). Two women converge at a gas station only to discover a common relationship: a life-changing coincidence in the age of fossil fuels. (26 mins, Color, Mini-DV, From the artist)

Total running time: 86 mins

WILD AT HEART

DAVID LYNCH (U.S., 1990)

8:45

INTRODUCTION Barry Gifford

READING Jim Nisbet

Jim Nisbet is a Bay Area based novelist, best known for Lethal Injection and Deadly Companion.

Just out of prison for manslaughter, Sailor (Nicholas Cage) breaks parole to take Lula (Laura Dern), his inseparable lover, to California, pursued by Lula's mother, Marietta (Diane Ladd), and a private eye (Harry Dean Stanton). In Big Tuna, Texas, a scruffy town inhabited by lowlifes, they encounter the thoroughly demented Bobby Peru (Willem Dafoe), who confirms Lula's observation that "this whole world's wild at heart and weird on top." David Lynch's fantastical free-for-all helped put Sailor and Lula on the American misfit map when it won the Palme d'Or at the Cannes Film Festival.



Written by Lynch, based on the novel by Barry Gifford. Photographed by Frederick Elmes. With Nicolas Cage, Laura Dern, Willem Dafoe, Diane Ladd. (127 mins, Color, 35mm, From Park Circus)

SATURDAY / 12.8.12

LOST HIGHWAY

DAVID LYNCH (U.S., 1997)

6:00

INTRODUCTION Barry Gifford

A saxophonist, Fred (Bill Pullman) is found guilty of murdering his wife (Patricia Arquette). Once in prison, he morphs into someone else, Pete Dayton (Balthazar Getty), who is released because he is no longer the condemned man. An incomparable car mechanic, Pete meets an Arquette look-alike, girlfriend of local porn producer Mr. Eddy (Robert Loggia). Together they seek out a cabin in the desert that had dwelled in Fred's nightmares. Over the course of the story, the two male characters begin to converge. Bridging the two "realities" is The Mystery Man played by Robert Blake in Kabuki-like white face.

Written by Lynch, Barry Gifford. Photographed by Peter Deming. With Bill Pullman, Patricia Arquette, Balthazar Getty, Robert Blake. (134 mins, Color, 35mm, From Focus Features)

PERDITA DURANGO

ÁLEX DE LA IGLESIA (SPAIN/MEXICO/U.S., 1997)
UNCUT EUROPEAN VERSION!

9:10

INTRODUCTION Barry Gifford

Javier Bardem with a mullet—that's just the beginning of a randy ride through this adaptation of Gifford's notorious *59° and Raining*, a singed saga of tainted love between carnivorous Ms. Durango (Rosie Perez) and Romeo Dolorosa (Bardem), Santeria priest and all-round psychopath. This unbridled couple kidnaps two corn-bred Midwesterners, abusing them while heading to Vegas with a cargo of stolen fetuses for an illegal cosmetics firm. Spanish cult director Álex de la Iglesia (*The Day of the Beast*) thought he would break into the American market with this epic of excess, but it was Bardem who broke out instead.

Written by de la Iglesia, Barry Gifford, Jose Guerricaechevarria, David Trueba, based on the novel *59° and Raining* by Gifford. Photographed by Flavio Martínez Laviano. With Rosie Perez, Javier Bardem, James Gandolfini, Don Stroud. (126 mins, In English with some subtitled Spanish, Color, 35mm)



ART FOR HUMAN RIGHTS: AI WEIWEI

SUNDAY / 11.11.12

AI WEIWEI: NEVER SORRY

ALISON KLAYMAN (U.S./CHINA, 2012)

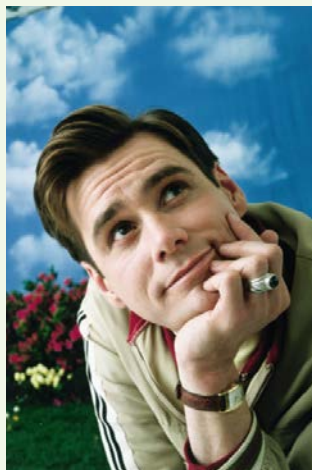
4:30

INTRODUCTION Jeff Kelley

Art critic Jeff Kelley is currently editing a collection of Ai Weiwei's writings for UC Press.

In conjunction with our Art for Human Rights program (p. 7), we present *Ai Weiwei: Never Sorry*, the first feature-length film about the internationally renowned Chinese artist and activist. Director Alison Klayman, an American journalist who was based in Beijing between 2008 and 2010, gained unprecedented access to the artist, documenting his working method, political activism, personal life, and rise to stardom. The film examines Ai's increasingly public clashes with the government and his use of social networking to communicate his positions. Klayman says, "I have always believed that the story of the dissident artist Ai Weiwei is not about how censorship stifles creativity, but rather how one artist is able to work around such obstacles."

Photographed by Alison Klayman. With Ai Weiwei, Ai Dan, Ai Lao, Lee Ambrozio. (91 mins, In English and Mandarin with English subtitles, Color, 35mm, From IFC Films)



READINGS ON CINEMA

SUNDAY / 12.2.12

THE TRUMAN SHOW

PETER WEIR (U.S., 1998) STUDENT PICK!

5:20

PRESENTATION AND BOOK SIGNING David Thomson

We gaze at screens, but do screens gaze back? This is what esteemed Bay Area-based film historian David Thomson explores in his newest book, *The Big Screen: The Story of the Movies—and What They Have Done to Us*: that cinema is not a passive presence relegated to the screen, but a dynamic force that leaps off the screen to enter our lives. What better film to illustrate this concept than Peter Weir's existential comedy in which Truman Burbank (Jim Carrey), a seemingly content claims adjuster, discovers that everything he took for real is actually the stuff of a top-rated TV show. How will this sudden change of perception effect the show's ratings? Perhaps David Thomson will tell us when he stands beside our big screen.

Written by Andrew Niccol. Photographed by Peter Biziou. With Jim Carrey, Laura Linney, Ed Harris, Noah Emmerich. (103 mins, Color, 35mm, From Paramount Pictures)



DAY WITH(OUT) ART

WEDNESDAY / 12.5.12

UNITED IN ANGER: THE HISTORY OF ACT UP

JIM HUBBARD (U.S., 2012)

7:00

As scrappy and passionate as the actions it documents. NY TIMES

The AIDS Coalition to Unleash Power was founded in New York City within days of Larry's Kramer's 1987 warning that the gay community was dying. Jim Hubbard's exhilarating and empowering film captures ACT UP in the act of invention. Loud and brash, inclusive and innovative, ACT UP used street protests and creative acts of civil disobedience to grab headlines and target pharmaceutical companies, the FDA, and the Catholic Church. Contemporary interviews, intercut with archival footage, reveal the lasting power of this grassroots movement that redefined activism and AIDS politics—and saved lives.

(93 mins, Color, Blu-ray, From Visual AIDS)

GRAND ILLUSIONS FRENCH CINEMA CLASSICS 1928-1960

A common canard of film history is that the French New Wave of the late 1950s swept aside the French cinema that had come before it, replacing a staid “tradition of quality” with a new, breathless energy. But even for Truffaut, Godard, and their *Cahiers du cinéma* brethren, the history of film in France, from the passionate poetry of Jean Vigo to the magisterial ironies of Max Ophüls, was an essential source of inspiration. This major series, presented in conjunction with New York’s Film Forum, surveys that history from the end of the silent era to the beginning of the sixties. Spanning four months and dozens of films—including both beloved classics and rarities, many in imported 35mm prints—**Grand Illusions** builds on our long tradition of exploring this most influential and enduring of national cinemas.

The series brings together an extraordinary constellation of directors and actors, each worthy of a series of their own. In November and December the program spotlights, among others, the humanist genius of Jean Renoir and the Provençal warmth of Marcel Pagnol; the variously surreal sensibilities of Vigo, Jean Cocteau, and Georges Franju; and the postwar cynicism of Yves Allégret. The directors’ visions are brought to life in performances by Jean Gabin, Michèle Morgan, Gérard Philipe, Raimu, and many other icons of the French—and international—screen. See these films again or for the first time and revel in the diversity and vitality of the “old wave” of French cinema. As Truffaut once wrote of Renoir’s work, these are “films that still breathe.”

Juliet Clark

Series curated by Senior Film Curator Susan Oxtoby and shown in conjunction with a similar series entitled *The French Old Wave*, curated by Bruce Goldstein for Film Forum, New York. Thanks to the following individuals and institutions for their assistance with this retrospective: Delphine Selles-Alvarez, Sonia Droulhiolle, Muriel Guidoni-Deregnacourt, French Cultural Services New York; Anne-Catherine Louvet, L’Institut Français; Denis Bisson and Nora Orallo, French Consulate San Francisco; Nicolas Pagnol, Compagnie Méditerranéenne de Films; Eric Le Roy and Mahboubi Fereidoun, CNC; Fleur Buckley and George Watson, BFI; Sarah Finklea and Brian Belovarac, Janus Films; Mark McElhatten, Sikelia Productions; Daniel Bish, George Eastman House; Eric Di Bernardo, Rialto Pictures; and Gary Palmucci, Kino Lorber. Archival prints are presented with support from the Packard Humanities Institute.



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SATURDAY / 11.3.12

L'ÉTRANGE MONSIEUR VICTOR

JEAN GRÉMILLON (FRANCE, 1938) IMPORTED 35MM PRINT!

6:00

(*The Strange Mr. Victor*). This rarely screened Grémillon gem is a mordant and morally ambiguous tale of bourgeois hypocrisy, crime, and comeuppance. The inimitable Raimu stars as Victor, a respectable shopkeeper by day and fence by night, who, threatened with blackmail, impulsively kills one of his criminal cronies. A local cobbler (Pierre Blanchar) is sent up for the murder, but Victor, ensconced in his comfortable apartment, becomes a different sort of prisoner. Grémillon makes the most of the colorful dockside atmosphere of Toulon, an achievement that seems all the more impressive considering that much of the film was shot in the UFA studio in Berlin. **JASON SANDERS**

Written by Albert Valentin, Charles Spaak. Photographed by Walter Kriene. With Raimu, Pierre Blanchar, Madeleine Renaud, Viviane Romance. (97 mins, In French with English subtitles, B&W, 35mm, From Institut Français)

SUNDAY / 11.4.12

LA BÊTE HUMAINE

JEAN RENOIR (FRANCE, 1938) IMPORTED 35MM PRINT!

2:00

(*The Human Beast*). Renoir’s adaptation of Zola’s famous novel, as André Bazin noted, avoided the novel’s strained “cinematic vision” while rendering its background of social conflict in the documentary-inspired visuals. Jean Gabin portrays the working-class hero/victim Lantier, a devoted railroad engineer haunted by the threat of madness inherited from his alcoholic forebears. The stationmaster’s wife (Simone Simon), herself both femme fatale and victim (of her sex and her class), lures him into her desperate life. Lantier’s melancholy is nowhere better defined than in the split second when he looks into a mirror to see the eyes, not so much of a murderer, perhaps, as of a suicide. **JUDY BLOCH**

Written by Renoir, based on the novel by Emile Zola. Photographed by Curt Courant, Claude Renoir. With Jean Gabin, Simone Simon, Fernand Ledoux, Julien Carette. (105 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)



FRIDAY / 11.9.12

CHILDREN OF PARADISE

MARCEL CARNÉ (FRANCE, 1945)

7:00

(*Les enfants du paradis*). Set in the 1840s, when pantomime and melodrama were at their height on Paris's famed theater street Boulevard du Crime, this is a delicate yet elaborate portrait of the actors and thieves who made the boulevard their home. The story unfolds around an actress (Arletty) and her rival lovers, including a mime played by Jean-Louis Barrault. Themes of evil and loss, as well as of enduring, secretive fidelity, are woven into this costumed revival of a Paris that was nothing if not French, so that the very making of such a film might be seen as a flamboyantly heroic provocation under the German Occupation.

Written by Jacques Prévert. Photographed by Roger Hubert. With Arletty, Jean-Louis Barrault, Pierre Brasseur, Maria Casarès. (182 mins plus intermission, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

SATURDAY / 11.10.12

GRAND ILLUSION

JEAN RENOIR (FRANCE, 1937) NEW 35MM PRINT!

6:30

(*Le grande illusion*). In Renoir's masterful study of friendship amid the false and barbarous constructs of state, a group of WWI prisoners and their captors find common ground. Renoir's subtle observation is that, even were the senseless divisions of nations to dissolve, those of class might indeed persist. On the bright side, this means there is always a place for actors like Eric von Stroheim, brilliantly cast in the role of the Prussian nobleman hiding emotion, even delicacy, behind a uniform; and Jean Gabin, whose proletarian hero takes all the risks and is rewarded with the love of a woman, his comrades, and the film audience. JUDY BLOCH

Written by Renoir, Charles Spaak. Photographed by Christian Matras, Claude Renoir. With Jean Gabin, Pierre Fresnay, Erich von Stroheim, Marcel Dalio. (117 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

THE STORY OF A CHEAT

SACHA GUITRY (FRANCE, 1936) IMPORTED 35MM PRINT!

8:45

(*Le roman d'un tricheur*). Sacha Guitry's masterpiece is aptly titled, for he uses every trick not in the book to tell a convoluted story simply, elegantly, hilariously. The protagonist, as a boy, was sent to his room for stealing, missing the dinner of mushrooms that wiped out his whole family and digesting the lesson that crime indeed pays. His adult career as adventurer and cardsharp takes us from Montmartre to Monaco

with Guitry a Peter Sellers-like master of appearances and disguises, accumulating a false wife and a real lover and then, by twist of narrative, "that night, I became my wife's lover" It's not the story, however, but the telling. JUDY BLOCH

Written by Guitry. Photographed by Marcel Lucien. With Guitry, Serge Grave, Marguerite Moreno, Jacqueline Delubac. (83 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

SUNDAY / 11.11.12

TONI

JEAN RENOIR (FRANCE, 1934) IMPORTED 35MM PRINT!

2:00

Renoir shot *Toni* in Provence as a production of Marcel Pagnol's studio, using real backgrounds and mostly nonprofessional actors. The story concerns an immigrant Spanish farmworker, Toni, and his relations with two women, one who loves him, one whom he loves. Made in 1934 on the eve of the Spanish Civil War, *Toni* captures the spirit of fraternity and fatalism with which Renoir viewed the working classes of the thirties. François Truffaut noted, "Renoir likes to point out that *Toni*...is the first neorealist film. In fact, what is striking about *Toni* is its dreamlike quality, the fantasy-like atmosphere surrounding a rather ordinary drama."

Written by Renoir, Carl Einstein. Photographed by Claude Renoir. With Charles Blavette, Celia Montalvan, Jenny Héliu, Edouard Delmont. (90 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

FOLLOWED BY

A DAY IN THE COUNTRY

JEAN RENOIR (FRANCE, 1936/46) IMPORTED 35MM PRINT!

(*Une partie de campagne*). Based on a short story by Guy de Maupassant and set in the mid-nineteenth century, its images alive with light and shadow, *A Day in the Country* evokes the Impressionist painters—in particular, the director's father, Auguste Renoir—in describing a Paris family's journey to the country and an impossible, short-lived love among the riverside reeds. Truly one of the great coming-of-age films, it moves almost imperceptibly from gaiety to despair, from nostalgia to abject longing. Editing was interrupted by no fewer than five major films and a world war, and the finished film premiered in 1946. JUDY BLOCH

Written by Renoir, based on a story by Guy de Maupassant. Photographed by Claude Renoir. With Sylvia Bataille, Jane Marken, Gabriello, Georges Darnoux. (37 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

Total running time: 127 mins





6/7/8/9/10



SATURDAY / 11.17.12

THE RULES OF THE GAME

6:30

JEAN RENOIR (FRANCE, 1939)

(*La règle du jeu*). In Renoir's masterpiece of ruthless grace, made between the Munich accords and the outbreak of war, history plays as both tragedy and farce. The film uses the construct of a country-house gathering to frame a portrait of respectable civilization that is both seductive and monstrous. It is Renoir's special gift to combine entomological precision with genuine compassion for each of his many characters, including the Marquis de la Chesnaye (Marcel Dalio), collector of automatons; his wistful wife, Christine (Nora Grégor); and their bearish friend Octave (Renoir), whose remark sums up the film's philosophy in all its damning ambiguity: "Everyone has their reasons." JULIET CLARK

Written by Renoir, Karl Koch. Photographed by Jean Bachelet. With Marcel Dalio, Nora Grégor, Renoir, Gaston Modot. (110 mins, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

FRIDAY / 11.23.12

MARIUS

4:00

ALEXANDER KORDA (FRANCE, 1931)

Pagnol directed only one of his Fanny Trilogy, as the films *Marius*, *Fanny*, and *César* are affectionately known, but he is the true auteur of all three films about the inhabitants of the old port of Marseilles. *Marius* establishes the characters of César (Raimu), philosopher-at-large and proprietor of a quayside bar; his son Marius (Pierre Fresnay), whose dreams of a life at sea blind him and finally bind him to the love of Fanny, a fishmonger (Orane Demazis); and Panisse (Charpin), a kindly widower who waits in the wings for Fanny's hand. Both Marius and Panisse's wishes are granted, but it's no fairy tale. JUDY BLOCH

Written by Marcel Pagnol from his play. Photographed by Ted Pahle. With Raimu, Orane Demazis, Pierre Fresnay, Charpin. (122 mins, In French with English subtitles, B&W, 35mm, From Kino International, permission Compagnie Méditerranéenne de Films)

FANNY

7:00

MARC ALLÉGRET (FRANCE, 1932)

The Fanny Trilogy is ostensibly concerned with the passions of the youngsters, Marius and Fanny, but it is the older generation who dominate. They are the spinners of fantasy, theirs the impossible logic and fast-talking energy that are life itself in this quayside community. Orson Welles once called Raimu the greatest actor of the cinema, and it is

Raimu's presence that pulls the threads of this twenty-year saga into a beautiful whole. The second film in the trilogy may be *Fanny's* tragedy, but it is César's story, as he asserts his strange wisdom and his mad love to create something marvelous—a family—out of characters who are all "at sea." JUDY BLOCH

Written by Marcel Pagnol. Photographed by Nicolas Toporkoff, Roger Hubert. With Raimu, Orane Demazis, Pierre Fresnay, Charpin. (122 mins, In French with English subtitles, B&W, 35mm, From Kino International, permission Compagnie Méditerranéenne de Films)

SATURDAY / 11.24.12

CÉSAR

5:00

MARCEL PAGNOL (FRANCE, 1936)

The third part of the Fanny Trilogy opens, some twenty years after *Fanny*, with the confessions of Panisse on his deathbed. True to form, these occasion something other than tears—digressions so lengthy and so funny Panisse forgets to die. The son he has raised with Fanny (with a little help from "godfather" César) is now old enough to track down his real father. And so the story of Fanny and Marius begins again. Love is revolution in every sense of the word. JUDY BLOCH

Written by Pagnol. Photographed by Willy. With Raimu, Orane Demazis, Pierre Fresnay, Charpin. (116 mins, In French with English subtitles, B&W, 35mm, From Kino International, permission Compagnie Méditerranéenne de Films)

BEAUTY AND THE BEAST

7:20

JEAN COCTEAU (FRANCE, 1946)

(*La belle et la bête*). Jean Cocteau's classic remains one of the cinema's most enchanting and sensuous excursions into the realm of poetic fantasy. It is the story of Belle (Josette Day), who, in order to save her father, agrees to live with the hideous Beast (Jean Marais). Slowly, she grows to feel some emotion for him, and her love transforms him. With its superb cinematography by Henri Alékan, splendid makeup creations, and fantastic sets, *Beauty and the Beast* is a feast for the fairy-tale faithful. But Cocteau reverses the happy ending by making the Beast's transformation a cause for regret.

Written by Cocteau, from a story by Jeanne-Marie Leprince de Beaumont. Photographed by Henri Alékan. With Jean Marais, Josette Day, Marcel André, Mila Parély. (93 mins, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)



11/12/13



SUNDAY / 11.25.12

DOUCE

CLAUDE AUTANT-LARA (FRANCE, 1943) IMPORTED 35MM PRINT!

3:00

(*Love Story*). *Douce* sensitively portrays the passion of a rich young girl (Odette Joyeux) for the manager of her family estate. Her dreamy romanticism is overpowered by a jealous governess (Madeleine Robinson) and a willful, aristocratic grandmother (Marguerite Moréno). Bertrand Tavernier wrote, "*Douce's* strength and richness, its virulent social criticism—interspersed with moments of tenderness—and its romantic creativity were, and still are, amazing. The intelligent narrative—both sharp and lively, denouncing stupidity as well as injustice, and trusting the audience—is supplemented by the sheer grace and innocence of the story."

Written by Autant-Lara, based on a novel by Michel Davet. Photographed by Philippe Agostini. With Odette Joyeux, Marguerite Moréno, Jean Debucourt, Madeleine Robinson. (90 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

SUCH A PRETTY LITTLE BEACH

YVES ALLÉGRET (FRANCE, 1949) IMPORTED 35MM PRINT!

4:50

(*Une si jolie petite plage*). Set within the confines of an off-season inn and a nearby beach, *Such a Pretty Little Beach* is a masterwork in the best film noir tradition: it grips by the sheer cohesion of its construction. Gérard Philipe evokes a remarkable tension between suspicion and sympathy as a melancholy young man who becomes a curiosity to the inn's residents and regular guests. The Yves Allégret noirs recall the mood of poetic fatalism of the late thirties, but Allégret avoids all arty flourishes and eccentricities in pitilessly revealing the dark side of human behavior. Many critics consider this rarely shown film to be his best. JUDY BLOCH

Written by Jacques Sigurd. Photographed by Henri Alékan. With Gérard Philipe, Madeleine Robinson, Jean Servais, Jane Marken. (97 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Pathé)

TUESDAY / 11.27.12

ORPHEUS

JEAN COCTEAU (FRANCE, 1949) STUDENT PICK!

7:00

(*Orphée*). Of Cocteau, Melville said, "I loved that man. He was intelligence, charm, talent itself—one of the real elite." Cocteau's interpretation of the Orpheus myth is dreamlike—at once personal and distanced, classic and terminally mod. Maria Casarès as the Princess of Death travels in a Rolls Royce, receives her instructions in code via radio, and is escorted in her journeys between this world and the next by

an entourage of living-dead leather-clad motorcyclists. Orphée (Jean Marais) is a Left Bank poet who becomes fascinated by these radio messages and determines to discover their secret for himself. Cocteau and cinematographer Nicolas Hayer create an imaginary town out of Paris locations; the mirrors which lure the poet also draw the viewer into his fascination with the real world, the world of the imagination, and the surface tension between them.

Written by Cocteau. Photographed by Nicolas Hayer. With Jean Marais, Maria Casarès, François Perier, Marie Dea. (91 mins, In French with English subtitles, B&W, 35mm, From Janus Films, Criterion Collection)

SUNDAY / 12.2.12

L'ATALANTE

JEAN VIGO (FRANCE, 1934) IMPORTED 35MM PRINT!

2:30

Jean Vigo's only full-length feature is a poetic masterpiece on the theme of passionate love, employing the fantastic set pieces and bizarre juxtapositions that were so dear to the director. In telling of a young barge captain and his peasant bride in their first days together, and of their separation when she sneaks off to Paris, *L'Atalante* surprises realism with surrealism, much as Jean is surprised by his wife's desire. Shot against a backdrop of the Parisian canals, the film anticipates the methods of neorealism by almost fifteen years, particularly in the acting. Michel Simon as the grisly, tattooed Père Jules, and Dita Parlo as the bride Juliette, are unforgettable. JUDY BLOCH

Written by Vigo, Albert Riera, from a story by Jean Guiné. Photographed by Boris Kaufman, Louis Berger. With Michel Simon, Dita Parlo, Jean Dasté. (100 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

PRECEDED BY

ZERO FOR CONDUCT

JEAN VIGO (FRANCE, 1933)

(*Zéro de conduite*). Vigo was often called the cinema's Rimbaud, not only for his youth, but also for his passionate sincerity, rich imagery, and directness of language. *Zero for Conduct* is based on very personal childhood experiences; it is cruel, playful and exuberant, and filled with unexpected gags and observations. Set in a boarding school, the loose but emotionally charged story creates a model of rebellion, portraying not only the petty, dictatorial regime of a school, but the dynamics, fervor and delirium of revolt as well. It is poetry, wild in hatred and tender in remembrance.

Written by Vigo. Photographed by Boris Kaufman. With Jean Dasté, Louis Lefebvre, Robert Le Flon, Delphin. (41 mins, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

Total running time: 141 mins

6. *Douce*, 11.25.12
7. *Beauty and the Beast*, 11.24.12
8. *The Story of a Cheat*, 11.10.12
9. *L'Atalante*, 12.2.12
10. *Zero for Conduct*, 12.2.12
11. *Marius*, 11.23.12
12. *Fanny*, 11.23.12
13. *César*, 11.24.12

14/15

THURSDAY / 12.6.12

CRIME AND PUNISHMENT**7:00**

PIERRE CHENAL (FRANCE, 1935) IMPORTED 35MM PRINT!

(*Crime et châtement*). With its dark focus on a dispirited individual, Pierre Chenal's version of *Crime and Punishment* has its place in the poetic fatalism of the thirties French cinema, but it also reveals the strong influence of German Expressionism. The grim yellow walls that defined Raskolnikov's world—and his alienation—in the novel are translated into black-and-white by the use of distorted sets and radical camera angles; a lingering camera emphasizes the intensity of Pierre Blanchar's rendition of the impoverished student. Graham Greene described Harry Baur's performance as Inspector Porfiry as "the finest in the cinema this year, with his tortoise movements, his streak of cruelty, his terrible good humor."

Written by Marcel Aymé, based on the novel by Fyodor Dostoevsky. Photographed by Joseph-Louis Mundviller. With Harry Baur, Pierre Blanchar, Madeleine Ozeray, Lucienne Le Marchand. (103 mins, In French with English subtitles, B&W, 35mm, From BFI/NFTVA)

FRIDAY / 12.7.12

PORT OF SHADOWS**7:00**

MARCEL CARNÉ (FRANCE, 1938) IMPORTED 35MM PRINT!

(*Quai des brumes*). The first of the collaborations between director Marcel Carné and writer Jacques Prévert, *Port of Shadows* is a melancholy poem of life and death in the lower depths of Le Havre. Jean Gabin projects stubborn dignity and deep weariness as Jean, an army deserter who arrives one foggy night at an otherworldly waterfront dive. There he encounters underworld characters including a beautiful, troubled young woman (Michèle Morgan), who, like Jean, dreams of some kind of escape—from the past, from the shadowy streets, and from her sinister guardian (Michel Simon). Eugen Shufftan's atmospheric cinematography matches the lyrical pessimism of Prévert's dialogue. JULIET CLARK

Written by Jacques Prévert, based on the novel by Pierre Mac Orlan. Photographed by Eugen Shufftan. With Jean Gabin, Michèle Morgan, Michel Simon, Pierre Brasseur. (91 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Rialto Pictures)

EYES WITHOUT A FACE**8:50**

GEORGES FRANJU (FRANCE, 1960)

(*Les yeux sans visage*). "What pleases is what is terrible, gentle, and poetic" (Georges Franju). A brilliant plastic surgeon, by his reckless driving, causes the disfigurement of his beautiful daughter, Christiane. Determined to outwit cruel fate with a crueler science, the doctor (Pierre Brasseur) lures unsuspecting young women to his country home/laboratory where he attempts to graft their facial features onto Christiane's ruined visage. The Grand Guignol premise of *Eyes Without a Face* is ironically enhanced by Franju's near-documentary inter in his subject. But in its shimmering, fantasy-inspired visuals, this is a film in the tradition of French poetic realism—crossed with German Expressionism.

JULY BLOCH

Written by Jean Redon, Franju, from based on a novel by Redon. Photographed by Eugen Schuftan. With Pierre Brasseur, Alida Valli, Juliette Mayniel, Edith Scob. (88 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

PRECEDED BY BLOOD OF THE BEASTS (*Le sang des bêtes*) (Georges Franju, France, 1949). In filming the work of an abattoir and the Paris suburb in which it is located, Georges Franju reveals the almost ritual nature of the slaughtering process; reality, Franju's films assert, is its own brutal poetry. (20 mins, In French with English subtitles, B&W, 35mm, From Institut Français)

Total running time: 108 mins



16



14. *Port of Shadows*, 12.7.12.
Courtesy Rialto Pictures.

15. *Eyes Without a Face*,
12.7.12
Courtesy Film Forum.

16. *Carnival in Flanders*,
12.9.12

SUNDAY / 12.9.12

LES ORGUEILLEUX**3:00**

YVES ALLÉGRET (FRANCE/MEXICO, 1953)

Les orgueilleux translates as "the proud ones," an ironic setup for a film that practically revels in life's humiliations, from the trivial to the metaphysical. Stranded in a Mexican seaside town, tourist Michèle Morgan endures a series of trials, beginning with her husband's grisly death from meningitis, that gradually bring her closer to alcoholic expat Gérard Philipe. There are echoes of Buñuel in Allégret's vivid yet tongue-in-cheek rendering of squalor; some of the film's images are startling even now. Morgan gives one of her most memorable performances as a person passing through existential absurdity toward a sort of redemption. JULIET CLARK

Written by Allégret, Jean Aurenche, Jean Clouzot, based on a story by Jean-Paul Sartre. Photographed by Alex Phillips. With Michèle Morgan, Gérard Philipe, Carlos López Moctezuma, Michèle Cordoue. (103 mins, In French with English subtitles, B&W, 35mm, From George Eastman House with thanks to Sikelia Productions, permission Pathé)

CARNIVAL IN FLANDERS**5:00**

JACQUES FEYDER (FRANCE, 1935)

IMPORTED 35MM PRINT!

(*La kermesse héroïque*). "One of the rare, perfect works of the screen, this comedy masterpiece suggests a fusion of Breughel and Boccaccio. It is a morning in 1616; a Spanish regiment comes to a town in occupied Flanders. The cowardly burghers collapse, and their charming ladies meet the challenge: with the dawn the Spaniards depart, poorer in worldly goods, richer in experience" (Pauline Kael). An international success on its release, *Carnival in Flanders* later suffered in critical estimation, in part because of its uncomfortably cheery treatment of collaboration with the enemy; François Truffaut dismissed it as "pleasant and perfect"—precisely the qualities that make it worth revisiting today.

Written by Charles Spaak, Feyder, based on a novel by Spaak. Photographed by Harry Stradling. With Françoise Rosay, André Alerme, Louis Jouvet, Jean Murat. (90 mins, In French with English subtitles, B&W, 35mm, From BFI Distribution, permission Janus Films/Criterion Collection)

MEMBERS @ BAM/PFA BARRY MCGEE OPENING

We loved seeing so many members and friends at the opening reception for **Barry McGee** on August 23.

Check out the party pictures on our Flickr page, flickr.com/bampfa.

HAPPY HOLIDAYS FROM BAM/PFA

On behalf of everyone at BAM/PFA, we want to wish you and your family a wonderful holiday season. We are so grateful for your commitment, engagement, and enthusiasm over the past twelve months. The year ahead will be an exciting one, and we look forward to seeing you often in the galleries and at the theater.

Warm wishes,
Your BAM/PFA
Membership team

MEMBER EVENTS

SATURDAY / 11.3.12 / 2:00

M.F.A. OPEN STUDIOS

Tour the studios of the second-year UC Berkeley M.F.A. students in art practice, located at the Richmond Field Station, UC Berkeley's off-site research and experimentation hub. Meet the artists and preview their work before their spring graduation exhibition at BAM/PFA. The afternoon concludes with a wine reception with the artists.

Open to Sponsor, Patron, Donor, Explorers' and Collectors' Circle members

SAVE THE DATE

Preview and celebrate **Silence**, a breathtaking exhibition featuring works from the Menil Collection that consider the absence of sound as both subject and medium in contemporary art and film.

TUESDAY / 1.29.13 / 5:00

SILENCE VIP OPENING CELEBRATION

Enjoy an open wine bar and hors d'oeuvres
Open to Patron, Donor, Explorers' and Collectors' Circle members

TUESDAY / 1.29.13 / 6:00

SILENCE MEMBER OPENING CELEBRATION

Open to all members

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NOVEMBER

1/THR

12:15 Guided Tour BARRY MCGEE P. 12

7:00 *Behind the Scenes: Sam Pollard on Film Editing*, followed by *Mo' Better Blues* POLLARD P. 14

Free First Thursday
Galleries free all day

2/FRI

5:30 Franck André Jamme RE@DS P. 12

5:30 In Conversation: Trimpin and Lucinda Barnes
TRIMPIN/MATRIX 244 P. 12

7:00 *Conlon Nancarrow: Virtuoso of the Player Piano*
James Greeson and other special guests in person
MUSIC OF CONLON NANCARROW P. 15

7:30 Shotgun Wedding Quintet
L@TE P. 10

9:20 *Sans soleil*
TRIBUTE TO CHRIS MARKER P. 17

Trimpin / MATRIX 244 opens P. 3

Galleries open until 9:00

We suggest taking public transportation to these events. Parking will be in short supply due to a Cal football game at Memorial Stadium.

3/SAT

1:30 Sign Language Tour
BARRY MCGEE P. 12

2:00 M.F.A. Open Studios
MEMBER EVENT P. 27

6:00 *L'étrange Monsieur Victor*
GRAND ILLUSIONS P. 22

8:15 *Style Wars*
Introduced by Sam Pollard
POLLARD P. 14

4/SUN

2:00 Guided Tour BARRY MCGEE P. 12

2:00 *La bête humaine*
GRAND ILLUSIONS P. 22

3:00 Liturgies East and West
by the UC Chamber Chorus
DEVOTION P. 12

4:00 *Music for 1,000 Fingers: Conlon Nancarrow*
Special guests in person
MUSIC OF CONLON NANCARROW P. 15

Devotion closes P. 8

7/WED

7:00 *The Films of John Smith*
John Smith in person.
Introduced by Craig Baldwin
ALTERNATIVE VISIONS P. 16

8/THR

12:15 Guided Tour BARRY MCGEE P. 12

7:00 *Who Invented the Yoyo? Who Invented the Moon Buggy?*
KIDLAT TAHIMIK P. 18

9/FRI

5:30 Tisa Bryant RE@DS P. 12

7:00 *Children of Paradise*
GRAND ILLUSIONS P. 23

7:30 Cypress String Quartet
L@TE P. 10

Galleries open until 9:00

10/SAT

6:30 *Grand Illusion*
GRAND ILLUSIONS P. 23

8:45 *The Story of a Cheat*
GRAND ILLUSIONS P. 23



11/SUN

2:00 *Toni*, followed by
A Day in the Country
GRAND ILLUSIONS P. 23

2:00 Guided Tour BARRY MCGEE P. 12

4:30 *Ai Weiwei: Never Sorry*
Introduced by Jeff Kelley
ART FOR HUMAN RIGHTS P. 21

Art for Human Rights closes P. 17

13/TUE

7:00 *Perfumed Nightmare*
Kidlat Tahimik in conversation
with Christopher Pavsek
KIDLAT TAHIMIK P. 18

14/WED

7:00 *Fig Trees*
John Greyson in person.
Introduced by Damon Young
ALTERNATIVE VISIONS P. 16

15/THR

12:15 Guided Tour BARRY MCGEE P. 12

4:00 In Conversation: Eric Stover
and Michael Mascuch
ART FOR HUMAN RIGHTS P. 12

7:00 *Why is Yellow the Middle of the Rainbow?*
Kidlat Tahimik in conversation
with Christopher Pavsek
KIDLAT TAHIMIK P. 19

16/FRI

5:30 Lorenzo Herrera y Lozano
RE@DS P. 12

7:00 *A Grin Without a Cat*
TRIBUTE TO CHRIS MARKER P. 17

7:30 Peggy Honeywell and Bill Daniel
L@TE P. 10

Galleries open until 9:00

17/SAT

6:30 *The Rules of the Game*
GRAND ILLUSIONS P. 24

8:40 *Turumba*
Kidlat Tahimik in person
KIDLAT TAHIMIK P. 19

18/SUN

2:00 Make Your Own Zine with V.
Vale
BARRY MCGEE P. 12

2:30 *Home and Abroad with Kidlat Tahimik*
Kidlat Tahimik in person
KIDLAT TAHIMIK P. 19

5:00 *Memories of Overdevelopment and Japanese Summers of a Filipino Fundoshi*
Kidlat Tahimik in person
KIDLAT TAHIMIK P. 19

22/THR

Galleries closed for the
Thanksgiving holiday

23/FRI

4:00 *Marius* GRAND ILLUSIONS P. 24

7:00 *Fanny* GRAND ILLUSIONS P. 24

24/SAT

5:00 *César* GRAND ILLUSIONS P. 24

7:20 *Beauty and the Beast*
GRAND ILLUSIONS P. 24

25/SUN

2:00 Guided Tour BARRY MCGEE P. 12

3:00 *Douce* GRAND ILLUSIONS P. 25

4:50 *Such a Pretty Little Beach* GRAND ILLUSIONS P. 25

Himalayan Pilgrimage: Liberation
Through Sight closes P. 6



27/TUE

7:00 *Orpheus* GRAND ILLUSIONS P. 25

28/WED

7:00 *Early Films of Gunvor Nelson*
Gunvor Nelson in person.
Introduced by Lynne Marie Kirby
ALTERNATIVE VISIONS P. 16

29/THR

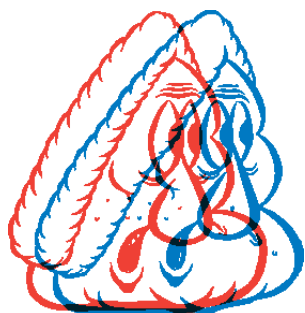
12:15 Guided Tour BARRY MCGEE P. 12

7:00 *Behind the Scenes: Barry Gifford*
on Screenwriting, followed by
The Phantom Father
WILD AT HEART P. 20

30/FRI

7:00 *To Chris Marker, An Unsented Letter*
Emiko Omori in person
TRIBUTE TO CHRIS MARKER P. 17

8:50 *Marker Mix*
TRIBUTE TO CHRIS MARKER P. 17



5

DECEMBER

1/SAT

6:30 *Hotel Room: Tricks and Black-Out*
Introduced by Barry Gifford
WILD AT HEART P. 20

8:45 *Wild at Heart*
Introduced by Barry Gifford
Reading by Jim Nisbet
WILD AT HEART P. 20

2/SUN

12:00 Ikue Mori with Ken Ueno
E@RLY P. 11

2:00 Guided Tour BARRY MCGEE P. 12

2:30 *L'Atalante*, with
Zero for Conduct
GRAND ILLUSIONS P. 25

5:20 *The Truman Show*
Presentation and book signing
by David Thomson
READINGS ON CINEMA P. 21

Points of Departure closes P. 4

5/WED

7:00 *United in Anger:*
The History of ACT UP
ALTERNATIVE VISIONS P. 21

Himalayan Pilgrimage:
Sacred Space opens P. 6

6/THR

12:15 Guided Tour BARRY MCGEE P. 12

7:00 *Crime and Punishment*
GRAND ILLUSIONS P. 26

Free First Thursday
Galleries free all day

7/FRI

5:30 Sam Sax RE@DS P. 12

7:00 *Port of Shadows*
GRAND ILLUSIONS P. 26

7:30 Quartet San Francisco Plays
the Music of Raymond Scott
L@TE P. 10

8:50 *Eyes Without a Face*
GRAND ILLUSIONS P. 26

Galleries open until 9:00

8/SAT

6:00 *Lost Highway*
Introduced by Barry Gifford
WILD AT HEART P. 21

9:10 *Perdita Durango*
Introduced by Barry Gifford
WILD AT HEART P. 21

9/SUN

2:00 Guided Tour BARRY MCGEE P. 12

3:00 *Les orgueilleux*
GRAND ILLUSIONS P. 26

5:00 *Carnival in Flanders*
GRAND ILLUSIONS P. 26

Barry McGee closes P. 5

The Reading Room closes P. 7

10/MON

PFA Theater closed until January 10.
Happy Holidays!

23/SUN

Trimpin / MATRIX 244 closes P. 3

At the Edge closes P. 9

24/MON

Galleries closed until January 2.
Happy Holidays!



6

1. *A Grin Without a Cat*, 11.16.12.
2. School of Joachim Patinir: *Flight into Egypt*, early sixteenth century; oil on wood panel; 10 1/4 x 14 1/4 in.; gift F.L.A. Pioche.
3. *Perdita Durango*, 12.8.12
4. David Huffman: *Hunter Gatherer*, 2007; mixed media on paper; 50 3/4 x 107 1/2; promised gift of Dominique Lévy.
5. Barry McGee: *Untitled*, 2012; ink on paper; 2 1/2 x 2 1/2 in.; courtesy of the artist.
6. *Children of Paradise*, 11.9.12



BAM/PFA EXHIBITIONS & FILM SERIES

BARRY MCGEE

Through December 9

POINTS OF DEPARTURE

Through December 2

TRIMPIN: NANCARROW PERCUSSION

ORCHESTRA / MATRIX 244

Through December 23

DEVOTION

Through November 4

ART FOR HUMAN RIGHTS

Through November 11

HIMALAYAN PILGRIMAGE:

LIBERATION THROUGH SIGHT

Through November 25

HIMALAYAN PILGRIMAGE:

SACRED SPACE

December 5–May 2013

THE READING ROOM

Through December 9

AT THE EDGE: RECENT ACQUISITIONS

Through December 23

ALTERNATIVE VISIONS

Through November 28

GRAND ILLUSIONS: FRENCH CINEMA

CLASSICS, 1928–1960

Through December 9

THE ART AND CRAFT OF CINEMA WITH

EDITOR SAM POLLARD

November 1–3

THE MUSIC OF CONLON NANCARROW

November 2–4

A TRIBUTE TO CHRIS MARKER (1921–2012)

November 2–30

THE FILMS OF KIDLAT TAHIMIK, INDIGENIUS

November 8–18

ART FOR HUMAN RIGHTS: AI WEIWEI

November 11

WILD AT HEART: WRITER BARRY GIFFORD

November 29–December 8

READINGS ON CINEMA

December 2

DAY WITH(OUT) ART

December 5

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

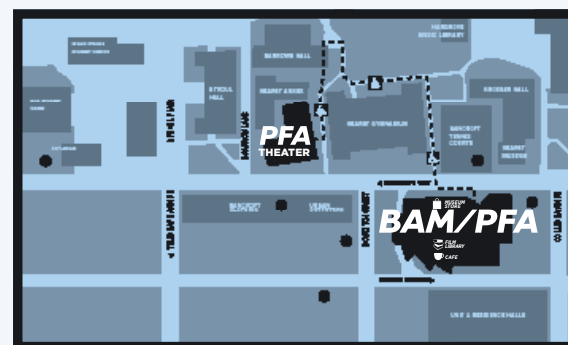
PFA TICKET & PROGRAM INFORMATION (510) 642-1412

L@TE: FRIDAY NIGHTS @ BAM/PFA

Admission is \$7 after 5 p.m. Free for members, UC Berkeley students, faculty, and staff.

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

BABETTE



Now open for dinner on selected Fridays.

Join us before L@TE or a film!

Check website for dates. bampfa.berkeley.edu/visit/cafe