

JAN/FEB 2013

# BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

SILENCE ANNA HALPRIN APICHA TPONG WEERASETHAKUL RUDOLF DE CRIGNIS PACIFIC GUITAR ENSEMBLE KYLE COOPER STAN LAI  
ALFRED HITCHCOCK ITALIAN WESTERNS WERNER SCHROETER AFRICAN FILM FESTIVAL JAPAN'S ART THEATER GUILD

# short list>

1/2/3



## contemplate

Experience **Silence**, a major exhibition that explores the absence of sound as subject and medium in modern and contemporary art and film, from **Magritte** to **Marclay**, **Bergman** to **Brakhage**. [P. 9](#)

## be a part of history

Don't miss the new—and final—staging of **Anna Halprin's** legendary 1965 dance *Parades and Changes*, featuring live music by electronic music pioneer **Morton Subotnick**. You have three opportunities to be involved in the collective problem solving that is at the heart of the dance: Friday, February 15; Saturday, February 16; and Sunday, February 17. [P. 5](#)

Cover Giorgio de Chirico: *Melancholia*, 1916, oil on canvas; 20 × 26 ½ in.; The Menil Collection, Houston. Photo: Hickey-Robertson, Houston.

1. Anna Halprin: *Parades and Changes* [P. 4](#)
2. *Rear Window*, 1.25.13 [P. 21](#)
3. Christian Marclay: *Pink Silence (The Electric Chair)*, 2006; silkscreen ink on synthetic polymer paint on canvas; 22 × 30 ¾ in.; collection Migs and Bing Wright, New York. Courtesy Paula Cooper Gallery, New York. [P. 7](#)
4. Rudolf de Crignis: swatch from *Painting #02-26*, 2002. [P. 4](#)

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

Volume XXXVII Number 1. Published five times a year by the University of California, Berkeley. Produced independently by the UC Berkeley Art Museum and Pacific Film Archive, which is solely responsible for its contents. BAM/PFA, 2625 Durant Avenue, Berkeley, CA 94720-2250, (510) 642-0808. Lawrence Rinder, Director. Nonprofit Organization: Periodical Postage Paid at Berkeley Post Office. USPS #003896. POSTMASTER: Send address change to: UC Berkeley Art Museum and Pacific Film Archive, Woo Hon Fai Hall, 2625 Durant Avenue #2250, Berkeley CA 94720-2250. Copyright © 2013 The Regents of the University of California. All rights reserved.

## get lost

In the radiant layers of hues and tones of **Rudolf de Crignis's** blue paintings. [P. 4](#)

## toast

Raise a glass of Pyramid Ale to Lady Port-Huntly (Isabella Rossellini) at the tenth anniversary screening of **Guy Maddin's** *The Saddest Music in the World*. [P. 27](#)

## meditate

Come clear your mind in the first of a three-part series of guided meditations in the galleries, with **Wes Nisker** of Spirit Rock Meditation Center. [P. 13](#)

## watch out!

Prepare for four months of suspense from **Alfred Hitchcock**. See your old favorites again—from *Vertigo* and *The Birds* to *North by Northwest* and *Rear Window*—and discover his earlier British films, including *Young and Innocent* and *The Lady Vanishes*. [P. 20](#)

## go global

See the world from the perspectives of filmmakers from Egypt, Kenya, the Republic of Congo, Sudan, Morocco, Haiti, and South Africa in our 2013 edition of the African Film Festival. [P. 18](#)



4

### GET MORE

Want the latest program updates and event reminders in your inbox? Sign up to receive our monthly e-newsletter, weekly film update, exhibition and program announcements, and/or L@TE event updates at [bampfa.berkeley.edu/signup](http://bampfa.berkeley.edu/signup).

Download a pdf version of this and previous issues of the *Program Guide* at [bampfa.berkeley.edu/programguide](http://bampfa.berkeley.edu/programguide).

Subscribe to the digital BAM/PFA Event Calendar at [bampfa.berkeley.edu](http://bampfa.berkeley.edu).

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



1  
2  
3

FRIDAY / 2.1.13

## PACIFIC GUITAR ENSEMBLE

PROGRAMMED BY SARAH CAHILL

Doors 5:00

This “eclectic group of pluckers”—eight virtuosos of classical guitar, including ensemble founders David Tanenbaum and Peppino D’Agostino—supplements nylon strings with steel, combines electric basses with seventeenth-century theorbos, and throws in an oud for good measure. Tonight they join forces to tackle a wide variety of music, including Steve Reich’s seminal *Electric Counterpoint*, as well as works by Sérgio Assad, Terry Riley, and Astor Piazzolla.

FRIDAY / 2.15.13

## ANNA HALPRIN: PARADES AND CHANGES

Visionary choreographer Anna Halprin performs a new version of her iconic work *Parades and Changes*, her final staging of the piece that formed the foundation for her subsequent career. Dancers from around the world are coming to Berkeley to participate in these three last performances, featuring live music by electronic music pioneer Morton Subotnick.

*Parades and Changes* will also be performed on Saturday, February 16 and Sunday, February 17 at 7:30 p.m.

This performance is part of *Anna Halprin / MATRIX 246*, which also presents scores and ephemera related to the history of *Parades and Changes* in Gallery 1 (p. 5).

FRIDAY / 2.22.13

## BARETROUPE

PROGRAMMED BY SEAN CARSON

Doors 5:00

Join us for an unquiet evening of music, theater, and video in this first of three L@TE events presented in conjunction with the exhibition *Silence*. UC Berkeley’s own BareTroupe performs a selection of scenes and songs that touch upon themes of quietude and isolation. Rio Vander Stahl leads a dynamic chamber ensemble in exploring the use of silence in the classical music tradition. And an experimental video work by Christopher Ariza abducts, obstructs, and obscures media newsfeeds.

Please come early for best seating. A limited number of chairs will be available.



1. Pacific Guitar Ensemble, 2.1.13. Photo: Aleza D’Agostino
2. BareTroupe, 2.22.13
3. Anna Halprin, 2.15.13. Photo: Kent Reno

L@TE is made possible by the Thomas J. Long Foundation and the continued support of the BAM/PFA Trustees. Special thanks to media sponsors *East Bay Express* and *San Francisco Bay Guardian*.

### GET MORE

Share your photos of L@TE! Submit your photos on flickr to our group L@TE: Friday Nights @ BAM/PFA to join our photostream. Visit [flickr.com/groups/bampfalate](http://flickr.com/groups/bampfalate).



# Rudolf de Crignis

## MATRIX 245

“I use the art of painting to represent color as the transparent appearance of light.”<sup>1</sup>

JANUARY 30–MAY 5

### NEW EXHIBITION

When Swiss-born artist Rudolf de Crignis (1948–2006) first visited Manhattan in the late 1970s, he was deeply affected by Minimalism, particularly the powerfully spare abstract paintings of Agnes Martin, Robert Ryman, Brice Marden, and Ad Reinhardt. He soon made New York his home and shifted from performance, video, and installation-based work to making abstract paintings and drawings about color, light, and space. Gradually, de Crignis came to focus on the color blue, primarily ultramarine blue, aiming to “bring the blue onto a level where it becomes totally neutral... [so that the paintings] are just catalysts to create the space and the light.”<sup>2</sup>

**MATRIX 245**, the artist’s first solo museum exhibition in the United States, brings together fourteen paintings and graphite-and-wash works on paper from 1991 to 2006. A constellation

of blues and grays, each work is a singular array of pigments, such as ultramarine, cobalt blue, royal blue, Scheveningen Warm Gray, and Persian red. De Crignis would begin with a smooth white gesso ground, then over weeks add as many as forty layers of semitransparent paint in glazes. He alternated layers in horizontal and vertical strokes, gradually creating surface depth. Often, he would move a painting from one wall to another during the course of a day in order to capture shifting light in the studio. The finished paintings coalesce as radiant veils of color interwoven with light reflecting back from the white gesso ground through the sequenced hues and tones.

De Crignis wrote about his paintings as works in progress, one decision leading to the next without a preordained plan. Above all, his goal was for his painting to be perceived as an experience. Through “this lively act of perception, the work becomes a picture-space.”<sup>3</sup>

<sup>1</sup> Press release for *Rudolf De Crignis Paintings* (New York: Peter Blum Gallery, 2003).

<sup>2</sup> Quoted in Michael Paoletta, *Rudolf de Crignis Newsletter* (October 2012).

<sup>3</sup> Harvard Art Museums website, [harvardartmuseums.org/art/172847](http://harvardartmuseums.org/art/172847).

**MATRIX 245** is organized by Chief Curator and Director of Programs and Collections Lucinda Barnes. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAM/PFA Trustees.

Rudolf de Crignis: *Painting #02-26*, 2002; oil on canvas; 30 × 30 in.; Courtesy Estate of Rudolf de Crignis. Photo: Christopher Burke Studio.



# Anna Halprin

## MATRIX 246

FEBRUARY 15–APRIL 21  
NEW EXHIBITION

“There was no chance in *Parades and Changes*,” recalls composer Morton Subotnick. “Everything was done by choice, but there was a freedom in choice.”

First performed in 1965, Anna Halprin’s *Parades and Changes* pioneered the use of everyday movements and domestic rituals in dance, marking the onset of postmodern choreography. The dance revolves around a set of mundane tasks—unrolling giant sheets of plastic, stomping, interacting with the audience, handling objects, tearing paper, dressing and undressing. **MATRIX 246** presents the final performances of *Parades and Changes* and displays scores, photographs, and other documentation of the history of the dance.

Anna Halprin: *Parades and Changes*, 1970; performance by San Francisco Dancer’s Workshop for the opening of the University of California, Berkeley Art Museum on November 6, 1970. Photo: Paul Fusco.

Before each staging of *Parades and Changes*, Halprin shuffles index cards that contain separate instructions for the dancers, crew, lighting and scenic designers, composers, and even the audience, and then posts the results. With so much left unrehearsed, each performance is an exercise in collaborative problem solving. Responses to the dance have varied from an outright ban on the work by the New York City Police Department in 1967 to adoring fan mail from a cattle farmer in Sweden.

*Parades and Changes* opened the current BAM/PFA facility more than forty years ago, and the new production—Halprin’s final staging of the piece—celebrates the architecture and history of our building as we prepare to move to our new downtown location in 2015.

### PUBLIC PROGRAMS

FRIDAY / 2.15.13 / 7:30

L@TE: Anna Halprin: *Parades and Changes* P.3

SATURDAY / 2.16.13 / 7:30

Anna Halprin: *Parades and Changes*

SUNDAY / 2.17.13 / 7:30

Anna Halprin: *Parades and Changes*

**MATRIX 246** is organized by Assistant Curator Dena Beard. The performances of *Parades and Changes* are made possible in part by The Creative Work Fund, a program of the Walter and Elise Haas Fund supported by generous grants from ArtPlace, The William and Flora Hewlett Foundation, and The James Irvine Foundation. Additional support is provided by The Phyllis C. Wattis Foundation, the Zellerbach Family Foundation, the Fleishacker Foundation, and Meyer Sound. The performances are a fiscally sponsored project of Dancers’ Group.

The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAM/PFA Trustees.

CREATIVEWORKFUND Zellerbach



# Apichatpong Weerasethakul

## MATRIX 247

FEBRUARY 15–APRIL 21

NEW EXHIBITION

As three ghostly voices share their stories, Apichatpong Weerasethakul's 2007 video installation *Morakot (Emerald)* lingers on dust, light, and memory in the empty rooms and hallways of a defunct Bangkok hotel. The Morakot Hotel was a haven for Cambodian refugees fleeing the Vietnamese invasion in the 1980s. By the late 1990s, however, the Thai economy had collapsed and the Morakot was forced to close its doors. Weerasethakul, a Thai artist best known for his feature-length independent movies, breathes life back into the abandoned hotel, using cinema as a vehicle for reincarnation and transformation. *Morakot* features the same fugitive memories that have given shape to over a decade of the director's films, but here they are given space to roam. A green light hanging in the center of the installation casts an ethereal glow over the gallery, but the moving images onscreen exist in a more

fantastical, absent world, a dreamscape for wandering in and out of time and consciousness.

Weerasethakul took inspiration for this installation from a 1906 Buddhist novel, *The Pilgrim Kamanita*, by Danish author Karl Gjellerup. The *Kamanita*'s protagonists, reborn as stars, tell one another tales over the course of centuries until they reach nirvana. Likewise, in *Morakot*, three actors (who frequently appear in Weerasethakul's films) recount dreams, reminisce about hometowns, articulate regrets, and recite love poems. Although we hear them talking and laughing, we almost never see the actors on the screen, an absence that endows the work with a haunting sense of loss.

**MATRIX 247** is organized by Assistant Curator Dena Beard. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAM/PFA Trustees.

Apichatpong Weerasethakul: still from *Morakot (Emerald)*, 2007; single-channel video projection; color, sound, 10:50 min., looped; museum purchase: bequest of Phoebe Apperson Hearst, by exchange.



# FACING TWO DIRECTIONS

## A JAPANESE PAINTER LOOKS TO CHINA

JANUARY 30–MARCH 24

### NEW EXHIBITION

A magnificent pair of screens painted in ink on an unusual background of silver and gold by Sakaki Hyakusen (1697–1752), the founding father of Nanga (Southern School) painting in Japan, presents a shimmering vision of a watery landscape. The screens display elements that are unusual at this early point in Nanga painting—precise brushwork, detailed treatment of foreground elements, and the incorporation of spatial effects to produce atmosphere—revealing Hyakusen's surprising mastery of Chinese painting technique.

James Cahill describes Hyakusen as an artist facing two directions: one toward the celebrated past of Ming and early Qing dynasty Chinese painting, and the other toward the future through his influence on succeeding generations of Nanga painters such as Yosa Buson (1716–83), whose screen *Landscape with Travelers* is also on view.

Hyakusen appears to be anomalous in his ability to distinctly interpret Chinese painting traditions with great subtlety and skill. Most Nanga artists learned their techniques and painterly style not from original Chinese artworks but from woodblock-printed manuals that were imported into a very insular Japan. The varied brushwork and the complex compositional techniques

evident in these screens suggest that Hyakusen had first-hand knowledge of genuine works of art from China, which he perhaps saw in the open port of Nagasaki.

The screens, a recent gift to BAM/PFA, are approximately 250 years old and yet they remain fresh and exhilarating. Still, they show their age, including grime and oxidation of the painted surface, as well as some damage to the mounting and backing. BAM/PFA is actively pursuing funding for the conservation of these important works of art to secure their preservation for future generations.

**Facing Two Directions** is organized by Senior Curator for Asian Art Julia M. White.

Sakaki Hyakusen: *Landscape*, 18th century; pair of six-fold screens (detail); ink on gold and silver; ea. 66¾ × 143¾ in.; gift of James Cahill.



## HIMALAYAN PILGRIMAGE: SACRED SPACE

THROUGH MAY 2013

CONTINUING EXHIBITION

A journey or pilgrimage to a sacred place lies at the heart of Tibetan Buddhist practice. The third and final rotation of **Himalayan Pilgrimage** explores the theme of sacred space with two large mandala paintings representing a cosmology of the deity Hevajra, displayed alongside images of the Buddha and of historic teachers of various Tibetan orders.

**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 ¼ × 18 in.; on long-term loan from a private collection. Photo: © Christie's Images Limited (2012).

### PUBLIC PROGRAM

SUNDAY / 2.10.13 / 11:00

Guided Meditation with Wes Nisker P. 13



## THE READING ROOM

ONGOING

CONTINUING EXHIBITION

Visit **The Reading Room**, a temporary project dedicated to poetry and experimental fiction. Leave a book from your own collection and take home a book from one of several noted East Bay small presses. Spend time here reading and viewing text-based and other writing-themed artwork.

**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.

Alice Hutchinson: *Self-Portrait*, 1966; collage: vintage gelatin silver and Letraset; 7 × 5 in.; gift of Alice Hutchinson. 1994.5.174.2.



# SILENCE

JANUARY 30–APRIL 28

NEW EXHIBITION

John Cage famously asserted that there is no such thing as silence or empty space or empty time: “There is always something to see, something to hear.”<sup>1</sup> Inspired by Cage’s groundbreaking 1952 musical composition *4’33”* and the one-hundredth anniversary of the composer’s birth, **Silence** considers the absence of sound as both subject and medium in modern and contemporary art and film. Stretching over a century of innovation and experimentation, **Silence** presents an extraordinary range of artistic practice, including works by Marcel Duchamp, Nam June Paik, Theresa Hak Kyung Cha, and Doris Salcedo. As the works in the galleries and theater attest, silence has been a means for the avant-garde both to reach into new aesthetic territory and to discover fresh ways of giving form to the intangible.

Iconic early twentieth-century Surrealist paintings by Giorgio de Chirico and René Magritte, marked by stillness, explore inaudible realms of the unconscious. Robert Rauschenberg’s *White Painting (Two Panel)* (1951), from the series that inspired Cage’s *4’33”*, embodies the essence of absence in its attempt to erase representation, symbolism, and any trace of the artist. Christian Marclay created a new series of works for the exhibition inspired by, and displayed with, silkscreen paintings from Andy Warhol’s *Electric Chair* series of the 1960s, focusing on the sign reading SILENCE in the background of many of the Warhol paintings. Marclay’s works, along with *One Year Performance* by Tehching Hsieh and Philip Gröning’s film *Into Great Silence*, address the theme of imposed silence. Tino Sehgal’s work in the exhibition, consisting of one dancer slowly writhing on the gallery floor, reminds us of the essential isolation of human existence.

In the film component of the exhibition, **Sounds of Silence**, presented in the PFA Theater, we see how filmmakers in the era of sound have employed literal or symbolic silence and variants of quiet for artistic, spiritual, or narrative purposes. Avant-garde filmmakers such as Maya Deren, Stan Brakhage, and Nathaniel Dorsky explore the aesthetic use of silence in the program *A Kind of Hush*, while in *Sourcing Sound* Stephen Vitiello, Rudy Lemcke, Robert Russett, Semiconductor, and other experimental filmmakers unite sound and image in unexpected and subversive ways. Silence as a cultural construct surfaces in several feature films: Bergman’s masterful *The Silence* describes the terrible quiet left behind by God’s absence, Pat Collins’s wind-swept *Silence* follows an audio recordist as he reconnects with the source of sound, and Philip Gröning’s reverential *Into Great Silence* closely portrays the muted days of an alpine monastery of silent monks. Philosophical, fundamental, or just faint, silence is beauty in the ear of the beholder.

Whether explored as a symbol, a memorial device, an oppressive force, or as something to be inhabited through performance, silence remains elusive, mysterious, and powerful.

<sup>1</sup> John Cage, *Silence: Lectures and Writings by John Cage* (Middletown, CT: Wesleyan University Press, 1973), 8.

**Silence** is co-organized by BAM/PFA and the Menil Collection, Houston. The exhibition is co-curated by Toby Kamps, curator of modern and contemporary art, the Menil Collection, and BAM/PFA Video Curator Steve Seid. The curator in charge of the Berkeley presentation in the galleries is Lucinda Barnes, chief curator and director of programs and collections. Special thanks to all of the filmmakers, particularly Nathaniel Dorsky, Steve Roden, Barry Spinello, and Stephen Vitiello; Joseph Newland at the Menil Collection; and the Academy Film Archive.

**Silence** is made possible in part by a major grant from The Andy Warhol Foundation for the Visual Arts. Additional support is provided by Rena Bransten, Nancy and Joachim Bechtle, Chris Desser and Kirk Marckwald, Celeste and Anthony Meier, Abigail Melamed, an anonymous donor, and the continued support of the BAM/PFA Trustees.



# THE SOUNDS OF SILENCE

## IN THE PFA THEATER

FRIDAY / 2.1.13

### SILENCE

7:00

PAT COLLINS (IRELAND, 2012) WEST COAST PREMIERE!

INTRODUCTION Bernie Krause

*Bernie Krause is a pioneer in the recording of natural soundscapes.*

It's been fifteen years since Eoghan has visited his native Donegal, a county in Northern Ireland bordering the Atlantic. Now a sound recordist, the enigmatic Eoghan (played by writer Eoghan Mac Giolla Bhríde) returns to the landscape of his childhood in search of a pristine sonic setting. And so begins an aural journey into the psychogeography of place as Eoghan immerses himself first in the lush, wind-driven lands, then in memory-laden Gaelic culture. Cork-based director Pat Collins has concocted a brooding stew of stunning tableaux, Mac Giolla Bhríde's self-contained presence, and documentary-like encounters with the people of the rugged North. **STEVE SEID**

Written by Collins, Eoghan Mac Giolla Bhríde, Sharon Whooley. Photographed by Richard Kendrick. With Eoghan Mac Giolla Bhríde, Hilary O'Shaughnessy, Andrew Bennett, Jens K. Müller. (84 mins, Color, HD, From Harvest Films)

SUNDAY / 2.3.13

### A KIND OF HUSH: EXPERIMENTAL WORKS

5:00

IN PERSON Barry Spinello

Experimental filmmakers engage silence in a variety of ways: Maya Deren's unnerving nightmare, *Meshes of the Afternoon*, thrives on an anxiety-inducing lack, whereas Stan Brakhage's *The Riddle of the Lumen* finds its crux in the subtle alignment of illuminated compositions that makes sound extraneous. Nathaniel Dorsky banishes the distraction of sonority for the bliss of image in *Threnody*, while Nam June Paik's *Zen for Film* accretes visual noise in the buildup of unintentional image. Finally, Steve Roden transposes a musical score into a synesthetic rendering in his silently syncopated *four words for four hands* while Barry Spinello's percussive *Soundtrack* lets the image speak for itself. **STEVE SEID**

**MESHES OF THE AFTERNOON** Maya Deren, Alexander Hammid, U.S., 1943, 14 mins, Silent, B&W, 16mm, From Film Studies Collection, UC Berkeley

**LOSSLESS #2** Rebecca Baron, Douglas Goodwin, U.S., 2008, 3 mins, Sound, B&W, Mini-DV, From Video Data Bank

**THE RIDDLE OF THE LUMEN** Stan Brakhage, U.S., 1972, 17 mins, Silent, Color, 16mm, From Canyon Cinema

**ZEN FOR FILM** Nam June Paik, U.S., 1962-64, 8 mins, Silent, Color, 16mm, Permission Nam June Paik Estate

**THRENODY** Nathaniel Dorsky, U.S., 2004, 25 mins, Silent, Color, 18fps, 16mm, PFA Collection  
**FOUR WORDS FOR FOUR HANDS (APPLES.MOUNTAINS.OVER.FROZEN.)** Steve Roden, U.S., 2006, 7:30 mins, Silent, Color, Blu-ray, From Susanne Vielmetter Los Angeles Projects

**SOUNDTRACK** Barry Spinello, U.S., 1969, 10 mins, Sound, B&W, 16mm, From the artist

Total running time: c. 85 mins

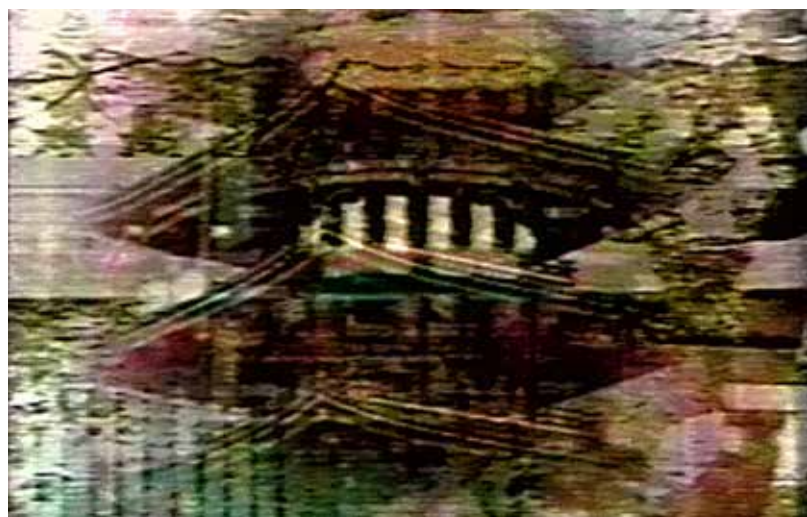
<< P. 9

1. Bruce Nauman:  
*Violins Violence Silence*,  
 1981-82; neon tubing with  
 clear glass tubing suspen-  
 sion frame; 60 x 66½ in.;  
 © Bruce Nauman / Artists  
 Rights Society (ARS), New  
 York. ARTIST ROOMS. Tate  
 and National Galleries of  
 Scotland. Lent by Anthony  
 d'Offay.

2. *Into Great Silence*, 2.17.13



3/4



FRIDAY / 2.15.13

**THE SILENCE**

INGMAR BERGMAN (SWEDEN, 1963)

**9:00****INTRODUCTION** Linda Haverty Rugg

*An associate professor in the Scandinavian Department at UC Berkeley, Linda Haverty Rugg has written extensively on Ingmar Bergman.*

(*Tystnaden*). Two sisters, Anna (Gunnel Lindblom) and Ester (Ingrid Thulin), are traveling through an unspecified land on the verge of war. Tanks rumble by as if in preparation for some apocalyptic occasion. Due to Ester's declining health, the sisters and Anna's young son seek refuge in a disused hotel, and it is in this baroque but decrepit setting that illness, desire, and attachment play out in an almost incestuous pact. Controversial in its time for its sexual candidness, the third part of Bergman's "God trilogy" seems enveloped by a muffled fatigue. God has left the building and all that remains is a spiritual hush. **STEVE SEID**

Written by Bergman. Photographed by Sven Nykvist. With Ingrid Thulin, Gunnel Lindblom, Jörgen Lindström, Håkan Jahnberg. (96 mins, In Swedish with English subtitles, B&W, 35mm, PFA Collection, permission Janus/Criterion Collection)

SUNDAY / 2.17.13

**INTO GREAT SILENCE**

PHILIP GRÖNING (GERMANY, 2005)

**2:00****INTRODUCTION** Susanna Elm

*A professor in UC Berkeley's Department of History, Susanna Elm is a medieval specialist whose most recent book is Virgins of God: The Making of Asceticism in Late Antiquity.*

(*Die große Stille*). At the Grande Chartreuse monastery in the French Alps, the reclusive monks of the Carthusian Order live out their days in silence. The daily rituals—the prayers and meals, the walks and labors—establish a quiet and reverential rhythm. German director Philip Gröning spent months among the monks, sharing and observing their silence, attuning himself (and us) to the stillness of their devotion. Gröning's unblinking concentration creates an austere yet sublime portrait of the isolated order. Silence as an expression of worship becomes clear as the seasons pass and this contemplative film captures the lucid light in enlightenment. **STEVE SEID**

Written, photographed by Gröning. (164 mins, In French with English subtitles, Color, 35mm, From Zeitgeist Films)

THURSDAY / 2.28.13

**SOURCING SOUND:  
EXPERIMENTAL WORKS****7:00****IN PERSON** Rudy Lemcke and Darrin Martin

Experimental media typically seek to undermine the logic between a sound and its source, thus defeating the reigning role of naturalism. This program pursues a different path where sound and image are unified by the very medium that transports them. In Robert Russett's *Primary Stimulus*, the image and optical track are conjoined with precise graphical patterns to create a staccato union. For *Light Reading(s): Visual Mix*, Stephen Vitiello used a photocell to register manipulated light. The "reading" was then processed as the inscription of light and its sonic stand-in. Rudy Lemcke's *Lightning Field* bursts into crackling equivalents of visual strikes and vehement sounds. All sound and image in solidarity. **STEVE SEID**

**SELF-PORTRAIT** Warner Jepson, U.S., 1975, 6:45 mins (excerpted from 45 mins), Color, BetaSP, PFA Collection

**PRIMARY STIMULUS** Robert Russett, U.S., 1977, 13 mins, B&W, 16mm, From Academy Film Archive

**FLASH ART (CIRCLES AND RECTANGLES)** Scott Wolniak, U.S., 2010, 5:13 mins, Color, Mini-DV, From Video Data Bank

**LIGHTNING FIELD** Rudy Lemcke, U.S., 2003, 2:30 mins, B&W, DVD, From the artist

**RADIO ISLAND** Van McElwee, U.S., 1997, 11:40 mins, Color, Mini-DV, From the artist

**LIGHT READING(S): VISUAL MIX** Stephen Vitiello, U.S., 2003, 10 mins, Color, Blu-ray, From the artist

**MONOGRAPH IN STEREO** Darrin Martin, U.S., 2004–05, 17:20 mins, Color, Mini-DV, From the artist

**WATERLILIES** Rudy Lemcke, U.S., 2003, 4:04 mins, B&W, DVD, From the artist

**BRILLIANT NOISE** Semiconductor, U.K./U.S., 2006, 5:47 mins, B&W, Mini-DV, From Video Data Bank

Total running time: c. 77 mins

3. *Threnody*, 2.3.134. *Radio Island*, 2.28.135. *Zen for Film*, 2.3.13

6. Jacob Kirkegaard:  
still from *AION*, 2006;  
DVD projection; 50 min.;  
courtesy of the artist.





## PUBLIC PROGRAMS

WEDNESDAY / 1.30.13 / 12:00

### IN CONVERSATION: TOBY KAMPS & DACHER KELTNER

UC Berkeley psychology professor Dacher Keltner joins **Silence** co-curator Toby Kamps for a lively improvisational conversation in the galleries.

Included with admission

THURSDAYS / JANUARY 31–MARCH 7 / 1:15–3:15

### DIMENSIONS OF SILENCE IN THE HUMAN EXPERIENCE

Copresented with the Osher Lifelong Learning Institute at UC Berkeley

How does one read silence? What might silence look like? This six-session course explores the role of silence in film, music, art, psychology, spirituality, neuroscience, and politics with six guests: **Silence** co-curator Steve Seid; Lucinda Barnes, curator in charge of the Berkeley presentation; neurobiologist David Presti; linguist George Lakoff; composer/musician Paul Drescher; and writer Susan Griffin.

\$125 per person. Open to all BAM/PFA and OLLI members. To register, go to [bampfa.berkeley.edu/silencecourse](http://bampfa.berkeley.edu/silencecourse).

THURSDAYS AT 12:15 & SUNDAYS AT 2:00

### GUIDED TOURS

Meet in the Bancroft Lobby for guide tours of **Silence** led by UC Berkeley graduate students from the departments of English, History of Art, and Music. No reservations required.

Included with admission

SUNDAY / 2.10.13 / 11:00

### GUIDED MEDITATION WITH WES NISKER

In conjunction with **Silence** and **Himalayan Pilgrimage**

Meditate in the galleries with Berkeley Buddhist-about-town Wes “Scoop” Nisker, who leads the first of three hour-long guided meditations offered in partnership with Spirit Rock Meditation Center in Marin County. These sessions are appropriate for both experienced and beginning practitioners. Please bring a pillow or mat to make yourself comfortable on the gallery floor.

Included with admission

# THE HILLS RUN RED: ITALIAN WESTERNS, LEONE,

## AND BEYOND



1/2/3

It was high noon when Sergio Leone rode into town ready to draw down on that most leather-clad genre, the Western. His nerve was unflinching as *A Fistful of Dollars* (1964) declared that the Old West was newly won. Leone followed with a string of sage sagas like *The Good, The Bad and The Ugly* and *Duck, You Sucker*, replete with ruthless desperadoes and rustic musings, ringed by the rugged landscapes of Italy and Spain. “Spaghetti” Westerns also featured American actors anxious to go from overlooked to Most Wanted: Warren Oates, Lee Van Cleef, Burt Reynolds, James Coburn, Jack Palance. Soon, other quick-draw directors came to town, among them Damiano Damiani, Gianfranco Parolini, and Sergio Corbucci, competent cowpokes themselves. Particularly fearsome was Corbucci, whose *The Great Silence* remains legendary but elusive. Here, we lasso *Navajo Joe* with a baby-faced Burt Reynolds, and *The Mercenary*, a tight-lipped Franco Nero vehicle with loopy-locked Jack Palance along for the ride. Damiani’s mildly Marxist *A Bullet for the General* wrangles the brooding Gian-Maria Volontè as El Chucho and unleashed the Zapata variant, a revolution-bound Western that follows the path of most resistance. Parolini’s *Sabata* takes the art of shifting alliances to new depths, all under the saurian gaze of Lee Van Cleef, and Monte Hellman takes back the helm with *China 9, Liberty 37* as Warren Oates finds himself railroaded by western expansion. Quentin Tarantino’s upcoming *Django Unchained* brings Spaghetti back to the table. **The Hills Run Red** honors the original recipe.

Steve Seid, Video Curator

Thanks to Alex Cox, Bruce Goldstein at New York’s Film Forum, and Monte Hellman for their generosity and advice.

1. *A Bullet for the General*, 1.17.13
2. *Duck, You Sucker*, 1.10.13
3. *Navajo Joe*, 1.25.13

THURSDAY / 1.10.13

### DUCK, YOU SUCKER

SERGIO LEONE (ITALY/SPAIN, 1971)

SCORE BY ENNIO MORRICONE!

(*Giù la testa*). Many of Leone’s neo-Westerns take place in an unspecified borderland where unruly winds blow in from the south. For *Duck, You Sucker*, he moves his troops to the source of those winds, torrid Mexico, just in time for the undoing of Porfirio Diaz’s dictatorship. Sputtering in Spanglish, Rod Steiger plays Juan, a bandito bent on burglarizing *el banco*. Then he meets Sean Mallory (James Coburn), a disillusioned revolutionary with explosive skills that include nitroglycerin. “You make the holes with the holy water,” Juan suggests. *Duck, You Sucker* is Leone’s strangest concoction—a mix of high camp, booming ordnance, and radical zeal. **STEVE SEID**

Written by Leone, Sergio Donati, Luciano Vincenzoni, from a story by Leone, Donati. Photographed by Giuseppe Ruzzolini. With James Coburn, Rod Steiger Romolo Valli, Jean-Michel Antoine. (158 mins, Color, ‘Scope, 35mm, From Park Circus),

SATURDAY / 1.12.13

### THE MERCENARY

SERGIO CORBUCCI (ITALY/SPAIN, 1968)

SCORE BY ENNIO MORRICONE!

The revolution will not be narcotized, at least not in Corbucci’s rabble-rousing rebellion, which comes as a wake-up call to Mexican peasant leader Paco Roman (Tony Musante). Temporarily teamed with Kowalski, a taciturn mercenary portrayed by Franco Nero, Paco learns the value of resistance when his compatriots, fellow silver miners, are being strip-mined for their labors as well as their lode. Curly, a psychopathic thug played by Jack Palance in fey locks, is after the boodle of bullion, too. All these carousers are corralled in a story by Franco Solinas who would soon ignite the screen with Pontecorvo’s *Burn!* Corbucci’s unmanacled manifesto gets high Marx. **STEVE SEID**

Written by Corbucci, Luciano Vincenzoni, Sergio Spina, from a story by Franco Solinas. Photographed by Alejandro Ulloa. With Jack Palance, Tony Musante, Giovanna Ralli, Eduardo Fajardo. (105 mins, Color, ‘Scope, 35mm, From Park Circus)

THURSDAY / 1.17.13

### A BULLET FOR THE GENERAL

DAMIANO DAMIANI (ITALY, 1966)

(*Quien sabe?*). Viva Zapata, or at least the Zapata Western. Damiano Damiani’s well-riddled oater is the first of its breed, a high-impact tale of a rogue turned revolutionary. Fresh from *A Fistful of Dollars*, Gian-Maria Volontè plays El Chucho, a badass bandit bent on exploiting the revolution. He brings along his brother, the demented priest El Santo, played by feral hepcat Klaus Kinski. The action is packed in this compressed concentrate about deceitful perversion and political conversion. In a fit of Trotsky-like zeal, El Chucho tosses gold to a passing peasant and tells him, “Don’t buy bread with that, hombre, buy dynamite!” **STEVE SEID**

Written by Salvatore Laurani, Franco Solinas, from a story by Laurani. Photographed by Antonio Secchi. With Gian-Maria Volontè, Klaus Kinski, Martine Beswick, Lou Castel. (118 mins, Color, ‘Scope, Digital, From Blue Underground)

SATURDAY / 1.19.13

### CHINA 9, LIBERTY 37

MONTE HELLMAN (ITALY/SPAIN, 1978)

(*Amore, piombo e furore*). The director of such acid oaters as *The Shooting* and *Ride in the Whirlwind* samples the spicy red concoction of Spaghetti for this latter-day Western. Fab Fabio Testi is Clayton Drumm, a gunfighter saved from the noose just as the rope tightens. Naturally, he’s happy to bump off a recalcitrant rancher for his would-be saviors, a cartel of railroad magnates. Clayton’s quarry is none other than rougher-than-rawhide Warren Oates, in his last Western. The two gunslingers buddy up and then train their sights on the railroading moguls and their freight car full of hired thugs. **STEVE SEID**

Written by Jerry Harvey, Douglas Venturelli. Photographed by Giuseppe Rotunno. With Warren Oates, Fabio Testi, Jenny Agutter, Gianrico Tondinelli. (102 mins, In English, Color, ‘Scope, 35mm, From the filmmaker)



FRIDAY / 1.25.13

## NAVAJO JOE

SERGIO CORBUCCI (ITALY/SPAIN, 1966)  
SCORE BY ENNIO MORRICONE!

(*Un dollaro a testa*). Burt Reynolds was a young TV star with episodes of *Gunsmoke*, *Flipper*, and *Twilight Zone* behind him. With a raggedy rug and his complexion cosmetically darkened, Navajo Joe was his way onto the hi-yo silver screen. Nimble and nasty, Joe comes upon the remains of his slaughtered village, his scalped wife included. This sets him on the warpath, wreaking revenge upon the gang of perps, led by Aldo Sambrell, as they plan a train robbery. Corbucci's righteous renegade gets deadly payback as due justice. Part of Ennio Morricone's score, complete with embedded screams, was lifted for Tarantino's *Kill Bill: Vol. 2*. STEVE SEID

Written by Dean Craig, Fernando Di Leo, from a story by Ugo Pirro. Photographed by Silvano Ippoliti. With Burt Reynolds, Aldo Sambrell, Nicoletta Machiavelli, Fernando Rey. (92 mins, In English, Color, 'Scope, 35mm, From Park Circus)

SUNDAY / 1.27.13

## SABATA

GIANFRANCO PAROLINI (ITALY/SPAIN, 1969)

(*Ehi, amico . . . c'e Sabata, hai chiuso!*). Without Lee Van Cleef, the Spaghetti Western would be a holster without a gun, and certainly a lower caliber. Here, Sabata, our glaring hero with the fatal smile witnesses a bank robbery only to discover it was masterminded by some highly respectable townsfolk. These upstanding citizens, especially the sadistic rancher Stengel (Franco Russel), make the mistake of dispatching a bevy of imported desperadoes to snuff Sabata, including a former foe Banjo (William Berger) whose concealed "banjo gun" was later lifted by *El Mariachi*. Viva Sabata, viva another great Van Cleef hanger. STEVE SEID

Written by Parolini, Renato Izzo. Photographed by Sandro Mancori. With Lee Van Cleef, William Berger, Linda Veras, Ignazio Spalia. (107 minutes, In English, Color, 'Scope, 35mm, From Park Circus)



1/2/3

# FILM 50: HISTORY OF CINEMA

## THE CINEMATIC CITY

A UC BERKELEY COURSE OPEN TO THE PUBLIC  
AS SPACE PERMITS

WEDNESDAYS AT 3:10 / LECTURES BY MARILYN FABE

Marilyn Fabe is senior lecturer in the Department of Film and Media at UC Berkeley.

Filmmakers have always loved how cinema can capture or create a sense of place. In this year's **Film 50**, that place is the city. Each film we'll study, beginning with some of the earliest films projected, prominently features an urban setting. These works present the city variously as a dynamic visual attraction, a celebration of modernity, a dystopian nightmare, a psychic projection, or a vehicle for social commentary. As we explore a range of cinematic cities, we'll also explore the history and aesthetics of the film medium and ponder: what is it about the city that makes it such a rich subject for cinematic representation?

*Special admission prices apply:*

General admission, \$11.50; BAM/PFA members, \$7.50; UC Berkeley students, \$5.50; Seniors, disabled persons, UC Berkeley faculty and staff, non-UC Berkeley students, and youth 17 and under, \$8.50. Programs often sell out, so we recommend purchasing advance tickets.

### GET MORE

Find full program notes and purchase advance tickets on our website, [bampfa.berkeley.edu](http://bampfa.berkeley.edu).



WEDNESDAY / 1.23.13

BERLIN: SYMPHONY OF A GREAT CITY  
WALTHER RUTTMANN (GERMANY, 1927) 35MM PRINT!

WEDNESDAY / 1.30.13

METROPOLIS  
FRITZ LANG (GERMANY, 1926)

WEDNESDAY / 2.6.13

BABY FACE  
ALFRED E. GREEN (U.S., 1933) RESTORED 35MM PRINT!

WEDNESDAY / 2.13.13

SISTERS OF THE GION  
KENJI MIZOGUCHI (JAPAN, 1936)

WEDNESDAY / 2.20.13

THE BICYCLE THIEF  
VITTORIO DE SICA (ITALY, 1948)

WEDNESDAY / 2.27.13

THE THIRD MAN  
CAROL REED (U.K., 1949)

WEDNESDAY / 3.6.13

THE 400 BLOWS  
FRANÇOIS TRUFFAUT (FRANCE, 1959)

WEDNESDAY / 3.13.13

VERTIGO  
ALFRED HITCHCOCK (U.S., 1958)

WEDNESDAY / 3.20.13

THE BATTLE OF ALGIERS  
GILLO PONTACORVO (ITALY/ALGERIA, 1966)

WEDNESDAY / 4.3.13

MANHATTAN  
WOODY ALLEN (U.S., 1979)

WEDNESDAY / 4.10.13

DO THE RIGHT THING  
SPIKE LEE (U.S., 1989)

WEDNESDAY / 4.17.13

TOUKI BOUKI  
DJIBRIL DIOP-MAMBÉTY (SENEGAL, 1973) IMPORTED 35MM  
RESTORED PRINT!

WEDNESDAY / 4.24.13

THE TRUMAN SHOW  
PETER WEIR (U.S., 1998)

WEDNESDAY / 5.1.13

MANUFACTURED LANDSCAPES  
JENNIFER BAICHWAL (CANADA, 2006)

1. *Vertigo*, 3.13.13
2. *Manhattan*, 4.3.13
3. *The Third Man*, 2.27.13
4. *Manufactured Landscapes*, 5.1.13

# WERNER SCHROETER

## MAGNIFICENT OBSESSIONS

"One must regain a sense of wonder."—Werner Schroeter

Werner Schroeter has been described as "one of the truly revolutionary artists of our age" by filmmaker Hans-Jürgen Syberberg. His heady mix of experimental aesthetics and operatic excess, whether in film, theater, or opera, has "provoke[d] either intense admiration or outraged hostility" (Ulrike Sieglöhr). In 1967 Schroeter first encountered the films of the New York underground; his early fragmented, stylized melodramas with their magnificent "stars" (notably his muse Magdalena Montezuma), sumptuous color, and intoxicating use of music (from Elvis Presley to Maria Callas) suggest the impact of Gregory Markopoulos, Andy Warhol, and Kenneth Anger. Schroeter's films, in turn, influenced fellow Germans Hans-Jürgen Syberberg, Rainer Werner Fassbinder, and Wim Wenders.

Schroeter's marvelous nonfiction films are free-ranging explorations of philosophy and culture, while later films moved toward art cinema, weaving more complex, dark narratives (some remain enigmatic), while continuing to draw on idiosyncratic sources from high and low culture. He eschewed a naturalistic style in favor of "treat[ing] cinema as a declaration of personal obsession" (James Quandt). Schroeter wrote, "all my films bear witness to my quest for a form that communicates vitality, the pleasure of creativity and beauty," but ultimately, as Wenders noted, "death is the important topic in Werner's films." Schroeter's own, from cancer, came too soon; he died in 2010 at the age of sixty-five. From January through March, we remember him with a selection of his visionary films.

Kathy Geritz, Film Curator

Tour organized by the Goethe-Institut und Stefan Drößler, Munich Filmmuseum. The BAM/PFA presentation is cosponsored by Goethe-Institut San Francisco and Frameline. Our series is abridged from the retrospective at MoMA and our title is borrowed from TIFF Cinematheque.



1/2/3/4

SATURDAY / 1.19.13

### THE DEATH OF MARIA MALIBRAN

WERNER SCHROETER (GERMANY, 1971) ARCHIVAL PRINT!

*A creative perversity that bespeaks the presence of genius.* AMOS VOGEL

(*Der Tod der Maria Malibran*). Schroeter, whose goddess was the diva Maria Callas, was inspired by the romantic fate of yet another mythical opera star, Maria Malibran, who, in 1836, literally sang herself to death, collapsing on stage. Magdalena Montezuma and Warhol superstar Candy Darling head a cast of women and transvestites who perform still-life duets in a series of theatrical, painterly tableaux; like moving statues, they evoke the gamut of romantic allusions with the slightest gestures. Theirs is a sensuality of the mind, in lamp-lit faces and silent screams. The soundtrack weaves opera and Shakespeare, blues and country music into a tapestry of mock classicism and trashy modernism.

Written, photographed by Schroeter. With Magdalena Montezuma, Christine Kaufman, Candy Darling, Ingrid Caven. (115 mins, In German with English soft titles, Color, 35mm, From Eye Film Institute Netherlands, permission film & kunst)

TUESDAY / 1.22.13

### WILLOW SPRINGS

WERNER SCHROETER (WEST GERMANY, 1973)

*Schroeter's sublimely strange fever dream of a film.* TIFF CINEMATHEQUE

Schroeter set out to make a film about Marilyn Monroe ten years after her death as a meditation on the new feminism in America. The result was this bizarre chamber melodrama about three women who turn an abandoned shack in the Mojave Desert into a kind of Charles Manson commune. The three lure men to their lair, force them to have sex, then rob and murder them. Schroeter fashions a spectacle of female power which critics have compared to Fassbinder's *The Bitter Tears of Petra von Kant* and Altman's *Three Women*.

SAN FRANCISCO CINEMATHEQUE

6:30

Written, photographed by Schroeter. With Magdalena Montezuma, Christine Kaufmann, Ila Von Hasperg, Michael O'Daniel. (76 mins, Color, Blu-ray, In English and German with English subtitles, From Munich Filmmuseum, permission film & kunst)

PRECEDED BY **ARGILA** (Werner Schroeter, West Germany, 1969). A delirious love triangle between two women and a passive man plays out on two images in Schroeter's imaginative experiment with split-screen cinema. (36 mins, In German with English subtitles, B&W/Color, Blu-ray, From Munich Filmmuseum, permission film & kunst)

Total running time: 112 mins

SATURDAY / 1.26.13

### MONDO LUX

ELFI MIKESH (GERMANY, 2011)

Some of the key figures of the German avant-garde—among them Rosa von Praunheim, Ingrid Caven, and Wim Wenders—gather to pay tribute to the legendary iconoclast Werner Schroeter in this moving documentary, made by one of Schroeter's closest friends and colleagues. Following this key figure of New German Cinema in the months before his early death, the film captures his insights and musings on his early years, key works, and cinema and life as a whole. "The artist has to create his own reality," he states, cheeks gaunt from illness yet eyes still sparkling with wit.

Written, photographed by Mikesch. With Isabelle Huppert, Werner Schroeter, Rosa von Praunheim, Ingrid Caven. (97 mins, In German with English subtitles, Color, Blu-ray, From Filmgalerie 451)

SATURDAY / 2.9.13

### DRESS REHEARSAL

WERNER SCHROETER (WEST GERMANY, 1981)

*Less straight documentary than a personal, weirdly sweet vision of the human comedy.* J. HOBERMAN, THE VILLAGE VOICE

(*Die Generalprobe*). Schroeter, despairing of the place of art in the eighties, went to the 1980 Experimental Theater Festival at Nancy, France looking for "love," something we can interpret to mean the passion he finds in the particular artists he finds there. *Dress Rehearsal* sets off some extraordinary performances





1. *The Death of Maria Malibran*, 1.19.13
2. *Eika Katappa*, 2.17.13  
Courtesy The Museum of Modern Art, New York
3. *Willow Springs*, 1.22.13
4. *The Kingdom of Naples*, 2.23.13

—most notably by the Pina Bausch Dance Ensemble, the elderly Japanese mime and female impersonator Kazuo Oono, and Sankai Juku. Schroeter frames his whole investigation with a theory of recent German history, planned by the “architect” Hitler with a grant from General Motors, as a dress rehearsal for a much larger, more frightening historical flow.

Written by Schroeter. Photographed by Franz Wich. With Schroeter, Pina Bausch and the Pina Bausch Ensemble, Sankai Juku, Kazuo Oono. (90 mins, In French with English subtitles, Color, Blu-ray, From Munich Filmmuseum, permission film & kunst)

WEDNESDAY / 2.13.13

## THE SMILING STAR

WERNER SCHROETER (WEST GERMANY, 1983)

*A work beyond categorization, more a weave or flow of different beauties that lie therein.* CINEMA SCOPE

(*Der lachende Stern*, a.k.a. *The Laughing Star*). While a guest of the Manila International Film Festival, Schroeter began filming the plight of the poor and the power of the rich, often clandestinely. The resulting “kaleidoscope of a ravaged country” (as Schroeter described it) moves among the history of Spanish and American colonialism in the Philippines, Imelda and Ferdinand Marcos’s self-serving pronouncements, and accounts of the escalating opposition movement. This “splendidly eccentric documentary” (J. Hoberman) also includes an interview with Rex Reed, footage from a Fritz Lang film, and Imelda singing “Feelings.”

(108 mins, In Tagalog, German, English, Spanish with English subtitles, Color/B&W, Blu-ray, From Munich Filmmuseum, permission film & kunst)

**Werner Schroeter: Magnificent Obsessions** continues through March.

SUNDAY / 2.17.13

## EIKA KATAPPA

WERNER SCHROETER (GERMANY, 1969)  
ARCHIVAL PRINT

*This two-and-a-half hour funkfest is some kind of great movie.* J. HOBERMAN, THE VILLAGE VOICE

Schroeter’s first feature was no less experimental than his earlier short works; by turns operatic, balletic, melodramatic, hilarious, and haunting, the film defies subtitles. The title translates roughly as “Scattered Pictures” and the film is the quintessential example of Schroeter’s pastiche style, with shards of melodrama woven together into a nine-part musical format. Among the scattered vignettes we find a diva cum “hillbilly star from Massachusetts,” and two young men of Naples who court to the rhythms of Carmen. Civilization may be in ruins, but the film ends with the last words of the hillbilly diva, “Life is very precious, even right now.”

Written by Schroeter. Photographed by Schroeter, Robert van Ackeren. With Gisela Trowe, Carla Aulaula, Magdalena Montezuma, Knut Koch. (147 mins, German and Italian operatic score, Little dialogue, Color/B&W, 35mm, From Eye Film Institute Netherlands, permission film & kunst)

SATURDAY / 2.23.13

## THE KINGDOM OF NAPLES

WERNER SCHROETER (WEST GERMANY, 1978)

(*Il regno di Napoli*). Schroeter, at one time both a student in and of the city of Naples, created a work monumental in its concern for the city’s vast underclass. *The Kingdom of Naples* tells of a Neapolitan slum community over a thirty-year period following the war, focusing on the disparate fortunes that lead one family member into the petit bourgeoisie, another into the proletariat, still another into prostitution, one to an early death, another to late madness. In his first 35mm feature, Schroeter’s intensely operatic style is filtered through realism (specifically, Italian neorealism). At moments the film is as hallucinatory as its text is socially profound.

Written by Schroeter. Photographed by Thomas Mauch. With Antonio Orlando, Maria Antonietta Riegel, Christina Donadio, Dino Mele. (132 mins, In Italian with English subtitles, Color, Blu-ray, From Munich Filmmuseum, permission film & kunst)



## SCREENAGERS FILM FESTIVAL

SATURDAY / 2.2.13

3:00

### 15TH ANNUAL BAY AREA HIGH SCHOOL FILM & VIDEO FILM FESTIVAL

(U.S., 2011-12)

IN PERSON Student filmmakers  
SPECIAL PRICING \$5.50

The annual Screenagers Film Festival, now in its fifteenth year, is dedicated to showcasing new works by Bay Area high school students. These powerful, beautifully crafted films are products of the imaginative minds of young artists that reside in the Bay Area. They reveal the faces of teenagers and the issues that they confront. We invite you to delve deep into the very soul of these films, no matter the genre or theme. You, too, will see—if only for a moment—through the eyes of a teenager in the twenty-first century.

JONATHAN COUCH, COLLETTE QUACH

The program will be detailed in a handout available at the screening. Curated by Berkeley High students in the Communication Arts and Sciences (CAS) program as part of an internship offered by BAM/PFA. The student curators are Ariel Grusky-Foley, Nora Lathan-Long, Alyana Reid, Esther Robinson-Abrams, Daniela Baldwin, Eva Cordero, Hope Amador, Shoshana Yaswen, Jonathan Couch, Collette Quach. Their high school student mentor is Josh Mizrahi, their mentor is Hila Abraham, and their teacher is Dharini Rasiah.

Total running time: c. 90 mins

# AFRICAN FILM FESTIVAL 2013

The annual African Film Festival provides a striking opportunity to learn about Africa and the African diaspora through recent films. The concerns of African filmmakers are often aesthetic and political—the desire to depict the realities of their everyday lives and to interpret their history from their own perspective. A number of the featured documentaries look to the past to examine forces that continue to influence the present. *Our Beloved Sudan* traces the complex history leading to the partition of Sudan; *The Unbroken Spirit* focuses on the courageous fight for a multiparty democracy in Kenya; and the arc of *Black Africa, White Marble* moves from colonial-era to present-day Republic of Congo. All three take the vantage point of one individual in order to bring to life a larger history. Other documentaries observe life as it unfolds and portray collective experience: the poetic *Broken Stones* depicts Port-au-Prince, Haiti after the earthquake and *Africa Shafted* focuses on Johannesburg, South Africa as it absorbs immigrants from all over Africa. *Microphone* celebrates Egypt's vibrant youth culture of hip-hop and graffiti art, while *How to Steal 2 Million*, a stylish noir, and a number of short films highlight the creative spirit of younger filmmakers.

Kathy Geritz, Film Curator

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



1/2/3/4



WEDNESDAY / 1.23.13

## MICROPHONE

7:00

AHMAD ABDALLA (EGYPT, 2010)

When Khaled returns to his native Alexandria from his studies in the United States, he has difficulty finding his place until he discovers a vibrant underground youth culture of skateboarders, hip-hop musicians, female rockers, and graffiti artists. Tagged “highly radical in the context of contempo Egyptian and Arabic cinema” by critic Robert Koehler, the kinetic, colorful *Microphone* is a modern-day city symphony, a documentary embedded in a light fictional framework. The young people play themselves and collaborated on the script, amplifying their experiences as underground artists and musicians.

Written by Abdalla. Photographed by Tarek Hefny. With Khaled Abol Naga, Atef Yousef, Hany Adel, Yosra El Lozy. (120 mins, In Arabic with English subtitles, Color, Digital Video)

PRECEDED BY **THE JOURNEY OF STONES** (Seydou Cissé, Mali, 2012). (*Faraw ka taama*). Once a young boy magically animated stones; now an older woman tells her daughter the story of the building of the Markala Bridge. (In Bambara with English subtitles, Color, 11 mins, DigiBeta, From Le Fresnoy)

Total running time: 131 mins

SUNDAY / 1.27.13

## BLACK AFRICA, WHITE MARBLE

3:00

CLEMENTE BICOCCHI (U.S./REPUBLIC OF CONGO/ITALY, 2011)

The Italian-born Pietro Savorgnan di Brazzà explored Central Africa beginning in the 1870s. His nonviolent approach, which led to the establishment of a French colony in the Congo, contrasted with that of the better-known Henry Stanley who brutally claimed parts of the Congo region for Belgium. This history, illuminated through an innovative mix of archival material, puppets, and animation, erupts into the present as Brazzà's descendants attempt to counter a plan by Congo's president to bring the explorer's remains to the country for political gain—“a family story with operatic twists and turns” (*New York Daily News*).

(77 mins, In English, Italian, French, with English subtitles, Color, Digital Video)

PRECEDED BY **TOMO** (Bakary Diallo, Mali, 2012). The personal toll of war is felt in an area haunted by the spirits of those who lived there. (7 mins, Color, DigiBeta, From Le Fresnoy)

Total running time: 93 mins

TUESDAY / 1.29.13

## MONICA WANGU WAMWERE: THE UNBROKEN SPIRIT

7:00

JANE MURAGO MUNENE (KENYA, 2011)

When the Kenyan human rights activist Koigi wa Wamwere is detained as a political prisoner, his mother, Monica Wangu Wamwere, a.k.a. Mama Koigi, becomes politically active herself. Her unceasing search for justice, including a hunger strike and actions supporting the call for democracy in Kenya, are movingly detailed in this spirited documentary portrait.

(71 mins, In Kikuyu and English with English subtitles, Color, Digital Video)

PRECEDED BY **LACK OF EVIDENCE** (Hayoun Kwon, France, 2011). (*Manque de preuves*). This ingenious animation documents a Nigerian refugee's story of persecution. (9 mins, In French with English subtitles, B&W, DigiBeta, From Le Fresnoy)

Total running time: 80 mins

SATURDAY / 2.2.13

## HOW TO STEAL 2 MILLION

8:20

CHARLIE VUNDLA (SOUTH AFRICA, 2011)

Charlie Vundla's first feature film is a stylish updating of the crime drama genre, set in the “jungle” of Johannesburg. When Jack gets out of prison for a robbery gone bad, he vows to go legit, but his former partner Twala has big ideas for one last heist, complicated by the fact that the target is his father. In this intricately plotted tale, everyone needs quick money, everyone has a secret, and no one can be trusted. “*How to Steal 2 Million* is a slow-burn heist movie that resonates with strong performances and classic noir ambience” (Seattle Film Festival).

Written by Vundla. Photographed by Nicolaas Hofmeyr. With Menzi Ngubane, Rapulana Seiphemo, Terry Pheto, Hlubi Mboya (89 mins, In English and Zulu with English subtitles, Color, Digital Video)



1. *Africa Shafted: Under One Roof*, 2.5.13
2. *Black Africa, White Marble*, 1.27.13
3. *Broken Stones*, 2.5.13
4. *Microphone*, 1.23.13

SUNDAY / 2.3.13

## OUR BELOVED SUDAN

TAGHREED ELSANHOURI (SUDAN, 2011)

2:30

*An eye-opening account of an issue that hasn't received nearly enough international attention.* ROLLING STONE

(*Sudanna al Habib*). The complex history of Sudan, from its establishment in 1956 to its partition in 2011, is detailed through interviews, rare archival footage, and the personal experiences of one mixed-race family. Amira Alteraify, born of a Northern father and a Southern mother, spent part of her childhood with her mother and part with her father's family, where she was treated as a servant. Her efforts to come to terms with these difficult experiences bring into sharp relief the larger struggles of her nation.

(92 mins, In Arabic and English with English subtitles, Color, Digital Video)

PRECEDED BY **FAREWELL EXILE** (Lamia Alami, Morocco, 2011). (*Salam Ghourba*). Fatima, whose husband has emigrated to France, longs for a better life for her young son. (15 mins, In Arabic with English subtitles, Color, Digital Video)

Total running time: 107 mins

TUESDAY / 2.5.13

## BROKEN STONES

GUETTY FELIN (HAITI/FRANCE/U.S., 2012)

7:00

**IN PERSON** Guetty Felin

The oldest area in Port-au-Prince was the most damaged by the January 2010 earthquake that devastated Haiti. *Broken Stones* observes everyday life as it resumes amid the ruins of the once beautiful and grand cathedral, affectionately called Notre Dame de Port-au-Prince. The congregation gathers to pray alongside newly arrived foreign missionaries, children play games and musicians bring out their instruments, some express anger at the slow reconstruction, and others ponder what angered God in this impressionistic, beautiful film.

Photographed by Hervé Cohen. (61 mins, In Haitian Creole, French, English with English subtitles, Color, DigiBeta, From the artist)

PRECEDED BY

## AFRICA SHAFTED: UNDER ONE ROOF

INGRID MARTENS (SOUTH AFRICA, 2011)

Johannesburg's tallest building houses more than four thousand residents from all over Africa, drawn to the city by the dream of improving their lives. Interviewed riding its elevators, tenants relate the ups and downs of city life.

(56 mins, Color, Digital Video)

Total running time: 117 mins



CAMPUS CONNECTION: PLAYWRIGHT/DIRECTOR

## STAN LAI

Stan Lai, who received his Ph.D. in dramatic art from UC Berkeley in 1983, is Taiwan's leading theater playwright/director. He returns to Berkeley in January as an Avenali Resident Fellow at the Arts Research Center and we are pleased to welcome him to the PFA Theater for a screening of his film *The Peach Blossom Land*. Lai will also deliver the closing keynote at a symposium on contemporary art practices in China and Taiwan on February 1 and will appear in conversation with playwright Philip Kan Gotanda on February 6. Check arts.berkeley.edu for more details.

THURSDAY / 1.31.13

## THE PEACH BLOSSOM LAND

STAN LAI (TAIWAN, 1992)

7:00

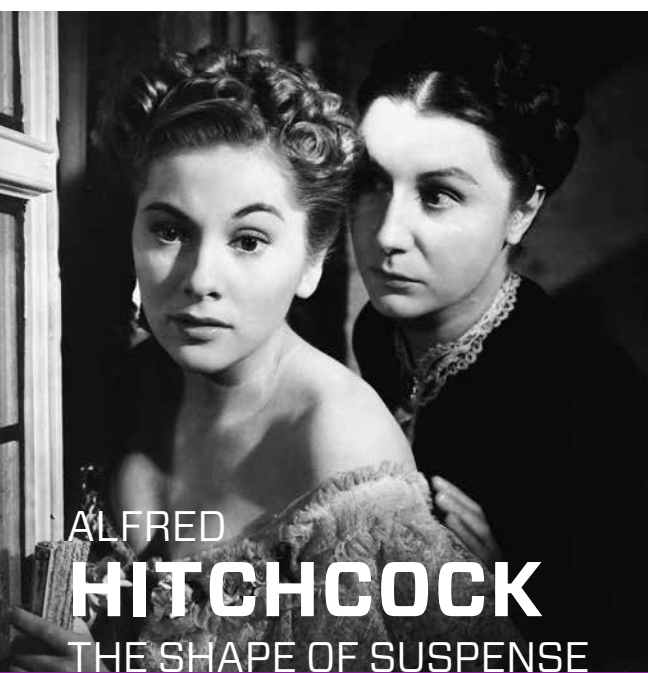
**IN PERSON** Stan Lai

**INTRODUCTION** Sophie Volpp

*Sophie Volpp is associate professor in the Departments of Comparative Literature and East Asian Languages and Cultures at UC Berkeley.*

(*Anlian Taohuayuan*). This award-winning film adaptation of Stan Lai's popular theatrical work *Secret Love for the Peach Blossom Spring* presents a delightful, accidental collision of two acting groups who are double-booked for rehearsal time. Moving deftly between the two plays, one a melodrama of two lovers separated by the political turmoil of Shanghai circa 1949 and the other a classical Chinese folk tale about a utopian quest, the film offers an intriguing mix of tragedy and comedy plus a subtle comment on China and Taiwan. The film features standout acting performances and the talented cinematography of Christopher Doyle.

Written by Lai, adapted from his play *Secret Love for the Peach Blossom Spring*. Photographed by Christopher Doyle. With Brigitte Lin Ching-hsia, Chin Shih-chieh, Li Li-ching, Ku Pao-ming. (105 mins, In Mandarin with English subtitles, Color, HDcam, From Chinese Taipei Film Archive)



1/2/3/4/5



“Hitchcock is one of the greatest inventors of form in the history of cinema.”

## ALFRED HITCHCOCK THE SHAPE OF SUSPENSE

In the 2012 edition of the influential *Sight and Sound* critics' poll, Alfred Hitchcock's *Vertigo* replaced Orson Welles's *Citizen Kane* as the “greatest film of all time.” It was just the latest evidence of Hitchcock's elevation in the cinephile canon, where he has become not a genre-bound Master of Suspense but, in Ian Christie's words, “the Old Master.” A notion of mastery has long been central to the reputation of this filmmaker who declared that every film should “exist pictorially in the director's mind from beginning to end” before shooting begins. Yet the Old Master moniker seems a touch too reverential for a director who often tweaked authority with comedy, and whose famous technical control gave form to uncontrollable emotions.

Born not long after cinema itself, Hitchcock (1899–1980) got his start in England as a titles designer for silent pictures; by the time he decamped for Hollywood in 1939, he was Britain's most acclaimed director. For viewers more familiar with his American work of the 1940s and 1950s, this series is a chance to discover the delights of the British Hitchcock. Screenings continue through April, and seeing so many of his films together gives a vivid sense of the director's particular preoccupations. The secret correspondences between the guilty and the so-called innocent; love and degradation; policemen and blondes—returning again and again to themes, motifs, and images, Hitchcock's work doubles back on itself, like that spiral in the opening credits of *Vertigo*.

In the spring, in conjunction with the Silent Film Festival, we will present a complementary series of Hitchcock silents recently restored by the British Film Institute. Watch for details in our June/July/August issue.

Juliet Clark

Series curated by Susan Oxtoby. Thanks to the following for their assistance with this retrospective: Fleur Buckley, British Film Institute; Rob Stone, Library of Congress; Chris Chouinard, Park Circus; Paul Ginsburg, Universal; Marilee Womack, Warner Bros.; Kristen MacDonald, TIFF Bell Lightbox; Anita Monga, Stacey Wisnia, and Lucia Pier, San Francisco Silent Film Festival.

GET MORE

Find the March/April schedule of Hitchcock films on our website, [bamfa.berkeley.edu](http://bamfa.berkeley.edu).

FRIDAY / 1.11.13

### THE 39 STEPS

ALFRED HITCHCOCK (U.K., 1935)

*The 39 Steps* is one of the most satisfying of the British Hitchcocks, a thriller filled with wry humor and sophisticated romance—and some of the disturbing elements of Hitchcock's dark silents, as well. Robert Donat's Richard Hannay may be an innocent abroad (he is Canadian), but he is drawn along in a dangerous intrigue in part by his own desire to know too much. Hannay's journey is away from innocence toward a broader humanity—toward becoming, like a spy, a man without a country. Locale, from music hall to moors, is bathed in mystery; a landscape of fog and sheep is by turns vampirish and serene. JUDY BLOCH

Written by Charles Bennett, Alma Reville, based on a novel by John Buchan. Photographed by Bernard Knowles. With Robert Donat, Madeleine Carroll, Lucie Mannheim, Godfrey Tearle. (87 mins, B&W, 35mm, From Park Circus)

### SABOTAGE

ALFRED HITCHCOCK (U.K., 1936)

*Sabotage* is a prescient thriller that puts London on bomb alert well before the real siege of WWII. It's a sad little film seemingly out of Hitchcock's subconscious: it does away with the law, the cruel father, and childhood itself. The settings include a greengrocer's whose friendly lettuce salesman is a mole for Scotland Yard; a movie theater where the behind-the-screen “happy family” is more brutal than what is on screen; and ye olde pet shoppe that is anything but. In marvelously choreographed street scenes the constant sideshow becomes a key element in the story, as a little boy is sent to Piccadilly Circus with a film, a bomb, and his youthful curiosity. JUDY BLOCH

Written by Charles Bennett, Ian Hay, Helen Simpson, Alma Reville, E. H. Emmett, based on the novel *The Secret Agent* by Joseph Conrad. Photographed by Bernard Knowles. With Sylvia Sidney, Oscar Homolka, John Loder, Desmond Tester. (76 mins, B&W, 35mm, From Park Circus)

SATURDAY / 1.12.13

### THE MAN WHO KNEW TOO MUCH

ALFRED HITCHCOCK (U.K., 1934)

A British couple on holiday in St. Moritz become unwitting pawns in international espionage when they are handed a message from a dying Secret Service agent. The desire to know is always “too much” in Hitchcock, but those who would be insular, like the vacationing nuclear family in both this and the 1956 Technicolor remake (screening March 24), are punished with knowledge. Hitchcock makes brilliant use of the Albert Hall; Nova Pilbeam, precocious pet amongst the anarchists; and Peter Lorre, the smiling villain. Shorter, tauter, more nightmarish in black and white (more black than white) than the remake, this version provides its shocks on a need-to-know basis. JUDY BLOCH

Written by A. R. Rawlinson, Charles Bennett, D. B. Wyndham-Lewis, Edwin Greenwood, from an original theme by Bennett, Wyndham-Lewis. Photographed by Curt Courant. With Leslie Banks, Edna Best, Peter Lorre, Frank Vosper. (75 mins, B&W, 35mm, From Library of Congress, permission Park Circus)

WEDNESDAY / 1.16.13

### REBECCA

ALFRED HITCHCOCK (U.S., 1940)

Hitchcock's first American film is a superbly polished adaptation of Daphne du Maurier's story of a young bride (Joan Fontaine) whose marriage is haunted by the spirit of her husband's first wife, Rebecca, to whom the brooding bridegroom (Laurence Olivier) and his demonic housekeeper (Judith Anderson) are obsessively attached. What begins as something of a ghost story develops rather late into a murder mystery and finally into what it has been all along, a psychological thriller. At the center is Olivier's sadomasochistic love-hatred of his wife—both of them. JUDY BLOCH

Written by Robert E. Sherwood, Joan Harrison, Michael Hogan, Philip MacDonald, based on a novel by Daphne du Maurier. Photographed by George Barnes. With Laurence Olivier, Joan Fontaine, Judith Anderson, George Sanders. (130 mins, B&W, 35mm, From Swank Motion Pictures)



1. *Rebecca*, 1.16.13
2. *The 39 Steps*, 1.11.13
3. *North by Northwest*, 1.30.13
4. *The Lady Vanishes*, 1.18.13
5. *Strangers on a Train*, 2.16.13
6. *Shadow of a Doubt*, 2.22.13 >>

—Eric Rohmer and Claude Chabrol

FRIDAY / 1.18.13

## YOUNG AND INNOCENT

ALFRED HITCHCOCK (U.K., 1937)

An underappreciated charmer from Hitchcock's British period. Nova Pilbeam, child of *The Man Who Knew Too Much*, here plays a constable's daughter who falls in with a hapless writer (Derrick de Marney) falsely accused of murdering a movie star. Their search for the real killer crisscrosses the class categories of the ever-so-English countryside as Hitchcock assembles an array of cleverly drawn types, from roadhouse tramps and canny peasants to the haughty auntie who presides over an excruciating children's party. It all culminates in a dazzling crane shot that Claude Chabrol and Eric Rohmer called "the most beautiful forward track . . . in the history of film." JULIE CLARK

Written by Charles Bennett, Edwin Greenwood, Anthony Armstrong, based on the novel *A Shilling for Candles* by Josephine Tey. Photographed by Bernard Knowles. With Nova Pilbeam, Derrick de Marney, Percy Marmont, Edward Rigby. (82 mins, B&W, 35mm, From Park Circus)

## THE LADY VANISHES

ALFRED HITCHCOCK (U.K., 1938)

A seamless blend of humor and thrills makes this film's sinister and bizarre elements less obviously threatening than, say, those in *Saboteur* and, much later, *Strangers on a Train*. The action takes place on a transcontinental train where a young English woman (Margaret Lockwood), having dozed off, awakes to find that the tweedy-whimsical old lady (Dame May Whitty) with whom she had been conversing has disappeared. Everyone else in the carriage denies she was ever there. *The Lady Vanishes* is squarely 1938, as the train speeds through the Tyrolean Alps to a place where nobody can be neutral. JUDY BLOCH

Written by Sidney Gilliat, Frank Launder, based on the novel *The Wheel Spins* by Ethel Lina White. Photographed by Jack Cox. With Margaret Lockwood, Michael Redgrave, Paul Lukas, Dame May Whitty. (96 mins, B&W, 35mm, From Park Circus)

FRIDAY / 1.25.13

## REAR WINDOW

ALFRED HITCHCOCK (U.S., 1954)

Dour photojournalist Jimmy Stewart sits with a broken leg watching a split-screen "film" out his rear window: the lives of his big-city neighbors are played out in pantomime with tantalizing snippets of sound and ingeniously choreographed framing. Stewart is the perfect captive audience, for a movie or a murder. *Rear Window* is Hitchcock's brilliant meditation on cinema and voyeurism, on how we can create scenarios to frighten ourselves, and maybe get killed in the process. With Grace Kelly's elegant enthusiasm playing cat and mouse with Stewart's morbidity and the lugubrious Raymond Burr as a suspected wife-butcher, this is at once Hitchcock's most enchanting and ominous film. JUDY BLOCH

Written by John Michael Hayes, based on the short story "It Had to Be Murder" by Cornell Woolrich. Photographed by Robert Burks. With James Stewart, Grace Kelly, Wendell Corey, Thelma Ritter. (114 mins, Color, 35mm, From Universal)

WEDNESDAY / 1.30.13

## NORTH BY NORTHWEST

ALFRED HITCHCOCK (U.S., 1959) STUDENT PICK!

Hitchcock dubbed this exhilarating comedy-thriller "my final word on the chase film." In 1959, *NNW* cynically locks horns with the American male identity crisis and, one might say, emerges with a call for individuality for the decade to come. Cary Grant is your basic grey-flannel-suited adman, until he is mistaken by the police for an assassin and by an international spy ring for a double agent. The ensuing chase carries him across the American landscape, where an effort to expunge him like just one more rural insect makes him fighting mad, and every national monument presents a new challenge to his true identity, not to mention his life. JUDY BLOCH

Written by Ernest Lehman. Photographed by Robert Burks. With Cary Grant, Eva Marie Saint, James Mason, Jessie Royce Landis. (136 mins, Color, 35mm, From Warner Bros.)

FRIDAY / 2.1.13

## SUSPICION

ALFRED HITCHCOCK (U.S., 1941)

Joan Fontaine and Cary Grant star in this devilish thriller about a shy English lass married to a dashing, charming man, one who may or may not be a murderer. Similar to *Rebecca* in its awkward-wife-fearful-of-powerful-husband theme, *Suspicion* is energized by the irrepressible presence of Grant (in his first role with Hitchcock), who combines the witty appeal of his earlier comedies with the suave, manor-born entitlement of his more serious roles. Tackling class boundaries, newlywed unease, and the nature of trust, *Suspicion* was weakened by multiple script changes by a frightened studio who wanted Grant's character to be as likable as possible.

JASON SANDERS

Written by Samson Raphaelson, Joan Harrison, Alma Reville, based on the novel *Before the Fact* by Anthony Berkeley. Photographed by Harry Stradling. With Cary Grant, Joan Fontaine, Cedric Hardwicke, Nigel Bruce. (99 mins, B&W, 35mm, From Warner Bros.)

FRIDAY / 2.8.13

## SABOTEUR

ALFRED HITCHCOCK (U.S., 1942)

Made just after the attack on Pearl Harbor, *Saboteur* is a wartime thriller that follows a guileless factory worker who is falsely accused of torching an aircraft plant. Played with breathless sincerity by Robert Cummings, Barry Kane knows that proving his innocence rests on finding the real saboteur. With echoes of *The 39 Steps*, Hitchcock's film dogs its fugitive through an unsettling landscape where civic respectability seems to mask seamy opportunism. But that great icon of hope, the Statue of Liberty, has the final say, as a Nazi spy clings desperately to its towering torch. STEVE SEID

Written by Peter Viertel, Joan Harrison, Dorothy Parker, from a story by Hitchcock. Photographed by Joseph Valentine. With Robert Cummings, Priscilla Lane, Otto Kruger, Alan Baxter. (108 mins, B&W, 35mm, From Universal)



SATURDAY / 2.16.13

## STRANGERS ON A TRAIN

ALFRED HITCHCOCK (U.S., 1951)

8:30

In Hitchcock's most Faustian treatment of the transference of guilt, Robert Walker plays the psychopathic sprite Bruno, who empathically makes himself the agent for Farley Granger's unannounced desire to murder his wife. The screenplay, coauthored by Raymond Chandler from Patricia Highsmith's novel, serves up Walker's style of smirky innuendo on a silver tray, while cinematographer Robert Burks helps Hitchcock turn authentic sites (Washington, the record shop, the traveling fair, the train) into an ingeniously linked series of set-pieces and visual puns. In no other Hitchcock film is sexuality so obsessively suffused with black humor.

JUDY BLOCH

Written by Raymond Chandler, Czenzi Ormonde, Whitfield Cook, Ben Hecht, based on a novel by Patricia Highsmith. Photographed by Robert Burks. With Farley Granger, Ruth Roman, Robert Walker, Leo G. Carroll. (103 mins, B&W, 35mm, From Warner Bros.)

FRIDAY / 2.22.13

## SHADOW OF A DOUBT

ALFRED HITCHCOCK (U.S., 1943) STUDENT PICK!

9:00

Hitchcock had reason to consider *Shadow of a Doubt* his personal favorite among his films. In structure the film is perfection; in theme it is radically disturbing. Joseph Cotten is the urbane Uncle Charlie, hiding out in the small-town home of his sister Emma. Is he the Merry Widow Killer hunted by the police, or is he innocent as he claims? Shot in Santa Rosa, the film blends satire and mystery in examining the effects of Uncle Charlie's visit on a nastily nice community, but particularly on his adoring niece, Charlie (Teresa Wright). The uncle's outré cynicism threatens the girl with her own terrible knowledge. JUDY BLOCH

Written by Thornton Wilder, Sally Benson, Alma Reville, from a story by Gordon McDonell. Photographed by Joseph Valentine. With Joseph Cotten, Teresa Wright, Macdonald Carey, Henry Travers. (108 mins, B&W, 35mm, From Universal)

**Alfred Hitchcock: The Shape of Suspense** continues through April. For the complete schedule go to [bampfa.berkeley.edu](http://bampfa.berkeley.edu).



## ON LOCATION IN SILENT CINEMA

In recent years, studio sets have given way to green screens and new forms of digital manipulation have transformed iconic landmarks. But when, and how, did “location” emerge as a lure for audiences, as either a guarantee of realism or a site of artifice and fantasy? The films in this series, shown in conjunction with the Second International Berkeley Conference on Silent Cinema, address the establishment of location as a cinematic concept by considering the various ways that it functions in silent cinema. In *Les Halles centrales* (1927) and *Études sur Paris* (1928), Paris is represented in a style that is both documentary and poetic. Two films by Victor Sjöström, *Terje Vigen* (1917) and *The Wind* (1928), show a continuity of location practices across cultures and studio systems. Between the crushing poverty and social alienation of *Love and Duty* (1931) and the experimental and fantastic prison of *The Ghost that Does Not Return* (1929), we begin to trace the social and political implications of film location. Finally, monumental locations underscore the equally insurmountable internal conflicts of the film's “good” bad man in *The Bargain* (1914).

Linda Witkowski

Series guest curated by Patrick Ellis, Mark Sandberg, Linda Witkowski of the Department of Film and Media at UC Berkeley and organized for BAM/PFA by Susan Oxtoby. We wish to thank the following for their assistance: Eric Le Roy and Fereidoun Mahboubi, CNC; Jon Wengström, Swedish Film Institute; Fleur Buckley, BFI; Teresa Huang, Chinese Taipei Film Archive; Rob Stone, Library of Congress; Daniel Bish, George Eastman House; Consulate General of Sweden, San Francisco; French Consulate, San Francisco; San Francisco Silent Film Festival; and the Department of Film and Media and the Center for Chinese Studies at UC Berkeley.

### GET MORE

The Second International Berkeley Conference on Silent Cinema, hosted by the Department of Film and Media at UC Berkeley, takes place from February 21 to 23. For information, go to [fm.berkeley.edu](http://fm.berkeley.edu).



1/2/3/4/5

SATURDAY / 2.2.13

## ÉTUDES SUR PARIS

ANDRÉ SAUVAGE (FRANCE, 1928) IMPORTED PRINT!

6:00

**INTRODUCTION** Patrick Ellis  
**LIVE MUSIC** Judith Rosenberg on piano

*Patrick Ellis is a doctoral student in the Department of Film and Media at UC Berkeley. Pianist Judith Rosenberg performs regularly at BAM/PFA and at the Niles Essanay Silent Film Museum.*

Documentarian, boulevardier, artistic paragon to Jean Cocteau and Man Ray: André Sauvage, oft the *cinéaste oublié* of French interwar cinema, returns to our screen in this new restoration. Part inventory, part cartography, *Études sur Paris* is a city-symphonic Baedeker of Paris, as interested in the monumental (Notre Dame) as the derelict (Porte de Bicêtre), in subterranean light effects as the shadows cast by a late August sun. PATRICK ELLIS

Photographed by Sauvage, Jean Le Miéville, Georges Specht. (83 mins, Silent with French intertitles and simultaneous English translation, B&W, 35mm, From CNC)

PRECEDED BY **LES HALLES CENTRALES** (Boris Kaufman, France, 1927). Boris Kaufman—brother of Dziga Vertov, cinematographer for Jean Vigo and Elia Kazan—offers a day in the life of Paris's largest market. A psychogeographic investigation into this long-since razed site. (22 mins, Silent, B&W, 35mm, From CNC)

Total running time: 105 mins

WEDNESDAY / 2.6.13

## TERJE VIGEN

VICTOR SJÖSTRÖM (SWEDEN, 1917) IMPORTED PRINT!

7:00

**INTRODUCTION** Mark Sandberg  
**LIVE MUSIC** The Town Quartet

*Mark Sandberg is professor in the Departments of Scandinavian and Film and Media at UC Berkeley. The Town Quartet comprises violinists Corey C. Mike and Mia Bella D'Augelli, violist Jacob Hansen-Joseph, and cellist Brady Anderson.*

(*A Man There Was*). Victor Sjöström became Sweden's most prominent silent-film director when he discovered the main advantage of location shooting for a marginal film industry in the far North: particular landscapes that could be not easily be duplicated by other film industries. His film adaptation of Henrik Ibsen's epic poem *Terje Vigen* exploits the Scandinavian seascape, beginning the rise to international prominence of a Swedish film aesthetic in which powerful landscapes form an unyielding backdrop for human action.

MARK SANDBERG

Written by Gustaf Molander, Sjöström, based on a poem by Henrik Ibsen. Photographed by Julius Jaenzon. With Sjöström, August Falk, Edith Erastoff, Bergliot Husberg. (56 mins @ 17fps, Silent with Norwegian intertitles and simultaneous English translation, 35mm tinted, From Swedish Film Institute).



1. *Études sur Paris*, 2.2.13
2. *Chang*, 2.19.13  
Courtesy Milestone Film & Video
3. *The Wind*, 2.6.13
4. *The Ghost That Does Not Return*, 2.22.13

FOLLOWED BY:

## THE WIND

VICTOR SEASTROM (U.S., 1928)

**LIVE MUSIC** Bruce Loeb on piano

*Bruce Loeb plays for many silent films using a combination of period music and improvisation.*

Victor Sjöström emigrated to Hollywood to work for MGM in 1923 and became “Victor Seastrom,” but he retained his trademark use of location shooting to signal the natural limits of human will. *The Wind* is a Western with a vengeance (it is set in West Texas, though shot in the Mojave Desert), but its relentless wall of wind and grit recalls the impassive naturalism of the on-location settings in his Swedish films.

MARK SANDBERG

Written by Frances Marion, based on a novel by Dorothy Scarborough. Photographed by John Arnold. With Lillian Gish, Lars Hanson, Montagu Love, Dorothy Cumming. (80 mins @ 24 fps, Silent with English intertitles, B&W, 35mm, PFA Collection, permission Warner Bros.)

Total running time: 136 mins

TUESDAY / 2.19.13

## CHANG

MERIAN C. COOPER, ERNEST SCHOEDSACK (U.S., 1927)

**INTRODUCTION** Linda Williams

*Linda Williams is a professor in the Departments of Film and Media and Rhetoric at UC Berkeley.*

*Sequence by sequence, the picture was planned to seize an audience by the hair, to excite them as no ordinary film had ever excited them. And the magic works today.* KEVIN BROWNLOW

Inspired by Robert Flaherty, Merian C. Cooper and Ernest Schoedsack, two independent cameramen-journalists, journeyed to exotic lands to create travelogues that were part documentary footage, part staged scenes, part crowd-pleasing life-and-death adventures. In *Chang*, they record a family's struggles to farm at the edge of the Siam jungle. Cooper and Schoedsack were intrigued by the unknown, the strange, and the dangerous, interests kindled during the First World War. Not surprising, then, that after making *Grass* (1925) and *Chang*, they went on to make *King Kong*, beloved by the Surrealists.

(93 mins, B&W, 35mm, From Milestone Film and Video)

FOLLOWED BY **LAND WITHOUT BREAD** (Luis Buñuel, Spain, 1933). (*Las hurdes*). A Surrealist documentary on the wretchedness of life in a remote region of Spain. (Written by Pierre Unik, 27 mins, English narration, B&W, 35mm, From Harvard Film Archive)

Total running time: 120 mins

WEDNESDAY / 2.20.13

## LOVE AND DUTY

BU WANCANG (RICHARD POH) (CHINA, 1931)

IMPORTED PRINT!

**INTRODUCTION** Weihong Bao

**LIVE MUSIC** Judith Rosenberg on piano

*Weihong Bao is assistant professor of East Asian languages and cultures and film and media at UC Berkeley.*

(a.k.a. *Love and Obligation*, *Lian'ai yu Yiwu*). A film long considered lost but miraculously rediscovered in Uruguay in the 1990s, this rarely screened tragicomedy from the Chinese silent era depicts a woman's sacrifice and the price she pays for abandoning an arranged marriage in pursuit of her forbidden love. Featuring stellar performances by major movie stars Ruan Lingyu and Jin Yan, the film is remarkable for its extensive location shooting in Shanghai, a sharp contrast to an outlandish fantasy sequence shot entirely in the studio featuring a swashbuckling fight reminiscent of a Douglas Fairbanks film. **WEIHONG BAO**

Written by Shilin Zhu, from the novel by S. Horose (Ho Ro-se). Photographed by Huang Shaofen. With Ruan Lingyu, Jin Yan, Chen Yanyan, Li Ying. (152 mins, Silent with Chinese and English intertitles, B&W, 35mm tinted, From Chinese Taipei Film Archive)

THURSDAY / 2.21.13

## THE BARGAIN

REGINALD BARKER (U.S., 1914) RESTORED 35MM PRINT!

**INTRODUCTION** Scott Simmon

**LIVE MUSIC** Frederick Hodges on piano

*UC Davis English professor Scott Simmon is author of The Invention of the Western Film. Frederick Hodges performs regularly at the Niles Essanay Silent Film Museum.*

We present the West Coast premiere of the Library of Congress's 35mm restoration of this deeply unconventional five-reel border-town Western, previously available only in dim 16mm prints. For William S. Hart's first feature, producer Thomas Ince sprung for Grand Canyon location shooting. At age fifty, Hart's chiseled face and lanky frame match the unforgiving land, and the twists from his outlaw character remain

7:00

unpredictable. For the *New York Dramatic Mirror*, *The Bargain* was “a model of what can be accomplished,” while *Moving Picture World* fretted, “There can be no doubt that a picture of this kind has a bad influence on youthful minds.” **SCOTT SIMMON**

Written by William H. Clifford, Thomas H. Ince, William S. Hart. Photographed by Joe August, Robert Newhard. With William S. Hart, J. Frank Burke, Clara Williams. (c. 70 mins, Silent with English intertitles, B&W, 35mm, From Library of Congress)

PRECEDED BY **SIERRA JIM'S REFORMATION** (U.S., John B. O'Brien, 1914). Before his half-century directorial career, a darkly dashing Raoul Walsh took the title role in this Sierra Nevada one-reeler, playing another of 1914's redeemable “hunted outlaws.” (13 mins, Silent with English intertitles, B&W, 35mm, Print courtesy of George Eastman House).

Total running time: 83 mins

FRIDAY / 2.22.13

## THE GHOST THAT DOES NOT RETURN

ABRAM ROOM (U.S.S.R., 1930) IMPORTED PRINT!

**INTRODUCTION** Anne Nesbet

**LIVE MUSIC** Bruce Loeb on piano

*Anne Nesbet is associate professor in the Departments of Slavic languages and Literatures and Film and Media at UC Berkeley.*

In *The Ghost That Does Not Return* (made in 1929, but not released until 1930), the grand and forbidding vistas of Azerbaijan stand in for an unnamed, oil-rich South American country, in which a revolutionary named José Real (Boris Ferdinandov), locked up for life in one of cinema's most photogenic panopticon prisons, is told he can go home to his family for a single day—with the catch that if he steps one inch out of line, as the warden is sure he'll do, his prison shadow (Maksim Shtraukh) will shoot him down. The Soviet Wild West meets avant-garde design! **ANNE NESBET**

Written by Valentin Turkin, based on a novel by Henri Barbusse. Photographed by Dmitri Feldman. With Boris Ferdinandov, Olga Zhizneva, Maksim Shtraukh. (84 mins, 20fps, Silent with English intertitles, From BFI/NFTVA)



# CHRONICLES OF INFERNO: JAPAN'S ART THEATER GUILD

Originally created in 1961 to distribute European art films, Japan's Art Theater Guild (or ATG) began producing their own independent films in 1967, and soon unleashed a string of experimental, innovative, and highly controversial works that would challenge not only postwar Japanese society, but cinema itself. ATG captured the pulse of Japan's blistering underground movements and cultural schisms, tackling everything from queer pride to the after-effects of World War II, communist radicalism to Situationist theater, pornography to politics. "We are going to war! Smash it all!" cries a revolutionary in Koji Wakamatsu's incendiary cine-assault, *Ecstasy of the Angels*; ATG aimed to do just that, with film as its main weapon.

The company's roster encompasses a who's who of Japanese film-making talent: New Wave icons like Shohei Imamura, Nagisa Oshima, and Masahiro Shinoda; genre masters such as Kihachi Okamoto; veterans of independent cinema like Kaneto Shindo; and more extremist firebrands like Toshio Matsumoto, Shuji Terayama, and Koji Wakamatsu (who tragically passed away in October). Each brought his own unique style to ATG, from the documentary realism of Susumu Hani to the surrealist richness of Shuji Terayama. While some directors and titles became well known outside of Japan, other ATG masterpieces remain sadly little seen, an oversight this series happily corrects.

We are honored to host the distinguished director Susumu Hani, whose works are some of ATG's—and Japan's—greatest, together with his producer Kimiko Nukamura.

Jason Sanders

Series curated by Go Hirasawa, Meiji-Gakuin University, and Roland Domenig, University of Vienna, and supported by the Japan Foundation. Curatorial assistance provided by Julian Ross, University of Leeds. The series is presented in conjunction with the UC Berkeley conference Media Histories/Media Theories and East Asia, organized by Miryam Sas. We thank the Consulate General of Japan, San Francisco for their cooperation. A companion series of Japanese underground cinema screens at Yerba Buena Center for the Arts from February 14 to 28, ybca.org.



1/2/3/4/5



THURSDAY / 2.7.13

## SILENCE HAS NO WINGS

KAZUO KUROKI (JAPAN, 1966)

INTRODUCTION Roland Domenig

*Roland Domenig, University of Vienna, focuses his research on Japanese film history, including independent cinema of the 1960s.*

*A film of sympathetic irrationality . . . fascinating in its strangeness* POSITIF

(*Tobenai chinmoku*). Originally scheduled to be released by the studio Toho (yet quickly shelved as a "lunatic film" by studio brass), *Silence Has No Wings* instead took flight at ATG, where its hypnotic blend of documentary realism and poetic abstraction earned it comparisons to Resnais and Godard. A Nagasaki butterfly's impossible journey across Japan is traced in visions of the country's scars, whether physical (Hiroshima's atomic ruins) or emotional (troubled lovers in Hagi, sexual perversions in Kyoto). Its funereal black-and-white images encompassing both strip clubs and temples, antiwar protests and gangland fights, *Silence* embraced the irrational and abstract, and announced a new path for the Japanese feature-film industry. JASON SANDERS

Written by Yasuo Matsukawa, Hisaya Iwasa, Kuroki. Photographed by Tatsuo Suzuki. With Mariko Kaga, Minoru Hiranaka, Shôichi Ozawa, Rokkô Toura. (100 mins, In Japanese with English subtitles, B&W, 16mm, From The Japan Foundation, permission Toho)

FRIDAY / 2.8.13

## ECSTASY OF THE ANGELS

KOJI WAKAMATSU (JAPAN, 1972)

INTRODUCTION Go Hirasawa

*Go Hirasawa, an expert on Japanese political cinema of the 1960s and 1970s, teaches at Meiji-Gakuin University in Tokyo.*

(*Tenshi no kôkotsu*). An extreme-left militant group finds itself consumed by paranoia in Koji Wakamatsu's notorious cocktail of politics, porn, and protest, one

of the most infamous films of the Japanese (or any) New Wave. Written by Masao Adachi (who later joined the Japanese Red Army) and released during a wave of real-life Tokyo guerrilla-bomb attacks, the film tracks a militant cell that, after successfully raiding an American compound, finds itself betrayed. Sex, dialectics, violence, and more sex follow; "Open fire! We'll smash the false future!" cries one revolutionary; armed and erotic, *Ecstasy* does just that, aiming directly at Japan's complacency, and cinema's. JASON SANDERS

Written by De Deguchi (Masao Adachi). Photographed by Hideo Itô. With Ken Yoshizawa, Hidekatsu Shibata, Susumu Iwabuchi, Shinichi Matsushima. (89 mins, In Japanese with English subtitles, B&W/Color, 35mm, From Blaq Out)

SATURDAY / 2.9.13

## SHE AND HE

SUSUMU HANI (JAPAN, 1963)

IN PERSON Susumu Hani

(*Kanojo to kare*). On its release, *She and He* was compared by western critics to the films of Antonioni, and indeed Susumu Hani enters similar thematic territory in this telling of a middle-class woman's sudden realization of her alienation from the world around her. Naoko (Sachiko Hidari) lives comfortably with her young-executive husband (Eiji Okada, *Hiroshima, Mon Amour*) in a sterile Tokyo suburb; in a marriage drained of passion, they have virtually become "She" and "He." Hani infuses an elliptical narrative with a sense of authenticity drawn from on-location shooting and a cast of both professional and nonprofessional actors.

Written by Hani, Kunio Shimizu. Photographed by Shigeichi Nagano. With Sachiko Hidari, Eiji Okada, Kikui Yamashita, Mariko Igarashi. (111 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Audio-Visual Media Ltd.)



1. *Ecstasy of the Angels*, 2.8.13
2. *Double Suicide*, 2.15.13
3. *Pastoral: Hide and Seek*, 2.14.13
4. *Human Bullet*, 2.23.13
5. *She and He*, 2.9.13

SUNDAY / 2.10.13

## CHILDREN WHO DRAW

SUSUMU HANI (JAPAN, 1956)

IN PERSON Susumu Hani

(*Eokaku kodomotachi*). Originally a stills photographer, Susumu Hani began his cinema career with a series of innovative documentaries on children, including this observational portrait of children who draw, and one boy in particular, who doesn't draw well at all. The film observes the minutiae of a child's daily world, where every moment, and every task, encompasses a lifetime of emotion. **JASON SANDERS**

Written by Hani. Photographed by Shizuo Komura. (38 mins, In Japanese with English subtitles, B&W/Color, 35mm, From The Japan Foundation, permission Hani Productions)

PRECEDED BY **CHILDREN IN A CLASSROOM** (Susumu Hani, Japan, 1955). (*Kyōshitsu no kodomotachi*). Made for the Education Ministry and inventively shot with a telephoto lens and hidden camera to allow its subjects room to be themselves, *Children in a Classroom* documents just that, yet is as rich and rewarding as any epic. (30 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Iwanami Audio-Visual Media Ltd)

Total running time: 68 mins

## THE INFERNO OF FIRST LOVE

SUSUMU HANI (JAPAN, 1968)

IN PERSON Susumu Hani and producer Kimiko Nukamura

(*Hatsui Jigokuhen*). A portrait of a Japan on the crux of worlds old and new, *Inferno* combines the documentary film techniques of director Susumu Hani—hand-held shooting, lead nonactors, observational street footage—with an experimental, wildly kinky fictional script by underground provocateur Shuji Terayama. We follow two young almost-lovers, the boy an adoptee with father issues, the girl more “experienced” thanks to working as a nude model, as they weave through contemporary Tokyo's night-club/counterculture district, Shinjuku, with its strip clubs, molesters, and gangs. *Inferno*'s first loves: Hani brilliantly balances hell and heaven, the decadent and the naïve, to reveal a world where opposites exist hand-in-hand. **JASON SANDERS**

3:00

Written by Shuji Terayama, Hani. Photographed by Yuji Okumura. With Akio Takahashi, Kuniko Ishii, Koji Mitsui, Kazuko Fukuda. (107 mins, In Japanese with English subtitles, B&W, 16mm, From The Japan Foundation, permission Susumu Hani)

THURSDAY / 2.14.13

## PASTORAL: HIDE AND SEEK

SHUJI TERAYAMA (JAPAN, 1974)

INTRODUCTION Miryam Sas

*Miryam Sas is a professor in the Departments of Film and Media and Comparative Literature at UC Berkeley.*

(*Den'en ni shisu*). Even multiple viewings of Jack Smith's *Flaming Creatures* mixed with early John Waters and Alejandro Jodorowsky films would do little to prepare one for the color-filtered, cross-dressing, orgiastic, surrealist realms of Terayama's *Pastoral Hide and Seek*, one of the key underground films of the 1970s. Poet, playwright, and filmmaker, Terayama here revisits his childhood, or tries to, envisioning an uncanny world where his young self is joined by a rather masculine mother, some frighteningly mascaraed neighbors, and a traveling circus fond of pastel colors and group sex. Halfway through, we start again; for Terayama, one's memories also (and always) play “hide-and-seek.” **JASON SANDERS**

Written by Terayama, inspired by his collection of poems. Photographed by Tatsuo Suzuki. With Kantaro Suga, Hiroyuki Takano, Chigusa Takayama, Keiko Niitaka. (102 mins, In Japanese with English subtitles, 35mm, Color, From The Japan Foundation, permission Toho)

FRIDAY / 2.15.13

## DOUBLE SUICIDE

MASAHITO SHINODA (JAPAN, 1969)

(*Shinju ten no Amijima*). Shinoda's first film for ATG, *Double Suicide* strikingly reinterprets a famed 1720 Chikamatsu *bunraku* puppet play involving the doomed love between a married shop owner and a courtesan; here, however, it's not just the play that is presented, but the entire presentation of the play. We begin with the *kurogo* (men dressed in black who traditionally

7:00

maneuver the puppets) assembling the stage; soon, though, live actors replace the puppets, though they too are controlled by the *kurogo*. Toru Takemitsu's jarring score heightens the film's Brechtian, abstract distancing of “story” and “telling;” by the end, only the *kurogo*'s anguish remains. **JASON SANDERS**

Written by Taeko Tomioka, Shinoda, Toru Takemitsu, based on a puppet play by Monzaemon Chikamatsu. Photographed by Toichiro Narushima. With Kichiemon Nakamura, Shima Iwashita, Hosei Komatsu, Yusuke Takita. (100 mins, In Japanese with English subtitles, B&W, 35mm, From Janus/Criterion Collection)

SATURDAY / 2.16.13

## THE CEREMONY

NAGISA OSHIMA (JAPAN, 1971)

(*Gishiki*). A chronicle of the Sakurada family beginning in 1946, *The Ceremony* takes as its subject nothing less than the history of the postwar Japanese state. All the key action takes place during ceremonies—funerals, weddings, Buddhist services—when the strength of family tradition, and the spiritual authority of the state, are most obvious. Amid strikingly beautiful set pieces, the ceremonies grow more bizarre, and what starts out looking like one of those formal family sagas the Japanese love so well snowballs into the horror and violence of the ripest Jacobean dramas: a vertiginous indictment of the madness of contemporary Japan.

Written by Tsutomu Tamura, Mamoru Sasaki, Oshima. Photographed by Toichiro Narushima. With Kenzo Kowarazaki, Atsuko Kaku, Kei Sato, Nobuko Otowa. (122 mins, In Japanese with English subtitles, Color, 'Scope, 35mm, From The Japan Foundation, permission Janus/Criterion Collection)

SATURDAY / 2.23.13

## HUMAN BULLET

KIHACHI OKAMOTO (JAPAN, 1968)

(*Nikudan*). Best known for skillful genre hits like *Sword of Doom*, *Tales of the Underworld*, and *Japan's Longest Day*, the prolific Kihachi Okamoto also specialized in more esoteric films, of which the passionately antiwar *Human Bullet* stands as one of his greatest.

6:00

8:30

Chronicling the last days and feverish dreams of a reluctant kamikaze at the end of World War II, Okamoto (who spent “three terrible years” as a soldier) expresses the madness and psychological disorientation of war in ways forbidden in his studio war epics. Sam Fuller by way of Hunter S. Thompson, *Human Bullet* is war on hallucinogens, crazed, mad, and haunted. **JASON SANDERS**

Written by Okamoto. Photographed by Hiroshi Murai. With Minor Terada, Naoko Otani, Chishu Ryu, Tanie Kitabayashi. (116 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Toho)

SUNDAY / 2.24.13

## SHURA

TOSHIO MATSUMOTO (JAPAN, 1971)

2:00

(a.k.a. *Demons*, a.k.a. *Pandemonium*). Experimental filmmaker Toshio Matsumoto first partnered with ATG for 1969’s queer-camp roundhouse, *Funeral Parade of Roses*; his second feature, *Shura*, is ostensibly a “mere” samurai film, yet underneath its seemingly traditional surface lurks just as many subversions. A samurai becomes distracted from duty by his love for a courtesan, who in turn betrays him. His vengeance, played out in stately black-and-white nightmares, is long, and bloody; in fact, it could be not real at all. A Borgesian satire in the guise of samurai horror, this nocturnal masterpiece is one of the darkest—visually, and politically—films of the era. **JASON SANDERS**

Written by Matsumoto, based on the Kabuki play *Kamikakete Sango Taisetsu* by Nanboku Tsuruya, as adapted by Shuji Ishizawa. Photographed by Tatsuo Suzuki. With Katsuo Nakamura, Yasuko Sanjo, Juro Kara, Masao Imafuku. (134 mins, In Japanese with English subtitles, 16mm, Color/B&W, From The Japan Foundation, permission Toshio Matsumoto)

WEDNESDAY / 2.27.13

## A MAN VANISHES

SHOHEI IMAMURA (JAPAN, 1967)

7:00

*Wildly startling in its execution.*

MAHOHLA DARGIS, NY TIMES

(*Ningen jōhatsu*). What at first purports to be a documentary on the missing-person problem in overcrowded Japan develops into Imamura’s most brilliant illustration of the absurdity of “objective cinema.” Using only a small crew and no cast as such, Imamura investigates a missing-person report, interviewing the man’s family, friends, and fiancée. The film takes on a surreal aspect, though, when the fiancée takes a strong liking to the interviewer himself. Using sync-sound and hidden-camera techniques to blur fact and fiction filmmaking (long before it was trendy to do so), Imamura effects the final breakdown of cinema vérité in the film’s audacious final sequence.

Photographed by Kenji Ishiguro. With Yoshie Hayakawa, Shigeru Tsuyuguchi, Sayo Hayakawa, Imamura. (125 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Icarus Films)



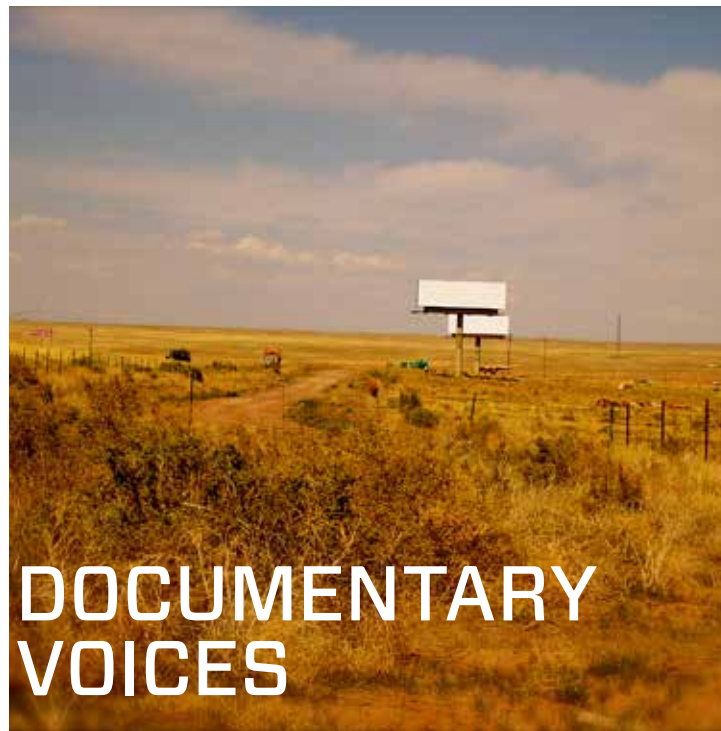
**Documentary Voices** is presented in conjunction with the UC Berkeley course History of Documentary Film, taught by Linda Williams during the spring semester. We begin our series with a selection of films from the recent Robert Flaherty Film Seminar. Flaherty, often called the father of documentary film, approached his subjects without preconception, yet readily combined staged scenes with beautifully observed ones in order to elucidate the human condition. In that spirit, we feature films ranging from documentary-fiction hybrids to cinematic essays, ethnographic films, and documentary animations. **Documentary Voices** continues in March and April.

Kathy Geritz, Film Curator

We thank the Flaherty Film Seminar; Sarie Horowitz, coordinator of Flaherty on the Road; and Josetxo Cerdán, curator of the 2012 Flaherty Seminar, *Open Wounds*, from which our series is drawn.

1. *48*, 2.26.13
2. *Free Land*, 2.12.13

1/2



# DOCUMENTARY VOICES

TUESDAY / 2.5.13

## BROKEN STONES

GUETTY FELIN (HAITI/FRANCE/U.S., 2012)

7:00

**IN PERSON** Guetty Felin

See **African Film Festival 2013**, p. 19.

TUESDAY / 2.12.13

## FREE LAND

MINDA MARTIN (U.S., 2009)

7:00

**IN PERSON** Minda Martin

Minda Martin’s powerful, beautiful essay film traces her family history back to the forced Cherokee relocation of the 1800s and forward to her own nomadic childhood of poverty and homelessness. Drawing on found footage, interviews, and archival documents, *Free Land* examines, in her words “what it means to be constantly looking for opportunity in America,” while tracing a legacy of social inequities.

(63 mins, Color, Digital File, From Flaherty Film Seminar)

**PRECEDED BY FAMILY NIGHTMARE** (Dustin Guy Defa, U.S., 2011). Defa composes an intimate portrait of his dysfunctional family from VHS home movies. (10 mins, Color, Digital File, From Flaherty Film Seminar).

**AH, LIBERTY!** (Ben Rivers, U.K., 2008). Rivers’s poetic ethnography is a collaboration with a family living in rural England. (19 mins, B&W, 16mm, From LUX).

Total running time: 92 mins

TUESDAY / 2.19.13

## CHANG

MERIAN C. COOPER, ERNEST SCHOEDSACK (U.S., 1927)

7:00

**INTRODUCTION** Linda Williams

See **On Location in Silent Cinema**, p. 23.

TUESDAY / 2.26.13

## 48

SUSANA DE SOUSA DIAS (PORTUGAL, 2009)

7:00

Susana de Sousa Dias’s remarkable, hypnotic film is composed of photographs taken upon the arrest of political prisoners during the forty-eight years of the Portuguese dictatorial regime. As the prisoners stare out at us, we hear their testimony, recorded in the present, reflecting on their time in prison. “The film tries to expand the duration of that fraction of a second in which the picture was taken, and in which the prisoners opposed their oppressors, face to face,” Dias explains. In this expanded moment, the image is transfigured, and we are invited to contemplate what a photograph reveals and what it conceals.

Photographed by Octávio Espírito Santo. (93 mins, B&W, DigiBeta, From Kintop)

**PRECEDED BY HEROES NO LONGER** (Sun Xun, China, 2008). Sun Xun’s charcoal animation offers a lesson in history. (9 mins, B&W, DigiBeta, From the artist)

Total running time: 102 mins



## BEHIND THE SCENES: THE ART & CRAFT OF CINEMA WITH TITLE DESIGNER KYLE COOPER

Text over a neutral background was the conventional opening for a film. Perhaps a specialized font or ornamental graphic might enliven the film's title, only to be followed closely by additional cards listing the cast and crew. These opening credits were passive announcements of what was to come, but they did little to stimulate an audience response or establish the impending narrative. All that was to change in the mid-fifties with the introduction of the title sequence, a sophisticated minimontage of dynamic images and mobile text pioneered by such designers as Saul Bass and, later, Maurice Binder. A direct successor to those frothy founders, Kyle Cooper entered the field in the mid-nineties and literally shook things up. His startling title sequence for David Fincher's *Se7en*, with its jittery text lingering over suspect details of some imminent horror, influenced countless designers. His 150 openers, for such films as *Mission Impossible: Ghost Protocol*, *Sherlock Holmes: A Game of Shadows*, and *Iron Man II*, seductively engage the viewer in the tempo and tenor of the unfolding film. A heavyweight designer, Kyle Cooper holds the titles.

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.

SATURDAY / 1.26.13

### BEHIND THE SCENES: KYLE COOPER ON TITLE DESIGN

8:00

Kyle Cooper focuses on the kinetic mastery of the opening shot as he takes us behind-the-scenes of title design with an illustrated talk followed by a Q&A with the audience. A complete screening of *Se7en* follows, beginning at about 9:00 p.m.

FOLLOWED BY

#### SE7EN

DAVID FINCHER (U.S., 1995)

**INTRODUCTION** Kyle Cooper

The seven deadly sins bring death to the sinners as a serial killer devises elaborate, perhaps prideful, schemes for their demise. Two homicide detectives, the newly transferred David Mills (Brad Pitt) and the soon-to-retire William Somerset (Morgan Freeman), are unlucky enough to catch this rash of revenge. In his sinfully seductive noir, David Fincher's grimy genius is to focus on the aftermath, morbid tableaux in an urban 'scape of decay and drizzle, in place of the grisly murders. Kyle Cooper's brooding opener makes us privy to the killer's pathology through creepy glimpses of some indecipherable act and skittish text darting about as though it wishes to flee. **STEVE SEID**

Written by Andrew Kevin Walker. Photographed by Darius Khondji. With Brad Pitt, Morgan Freeman, Kevin Spacey, Gwyneth Paltrow. (127 mins, Color, 35mm, From Warner Bros.)



FILMS

## THE SADDEST MUSIC IN THE WORLD

TENTH ANNIVERSARY CELEBRATION

Toast Lady Port-Huntly with beer provided by Pyramid Brewery!

THURSDAY / 1.24.13

### THE SADDEST MUSIC IN THE WORLD

7:00

GUY MADDIN (CANADA, 2003)

**GUEST EMCEE** Peter Conheim  
**LIVE MUSIC** Special tribute performance by Brale Co.

A wintry gloom has settled upon Depression-era Winnipeg in Maddin's brew-ha-ha, a joyously stilted comedy wed to the extravagance of a dizzy thirties musical. To dig out from beneath the snowy pall, Lady Port-Huntly (Isabella Rossellini), a bewitching beer baroness, announces a competition to determine which nation possesses the most sorrowful song. Performers from every lamentable land descend upon Port-Huntly's brewery to challenge the world with their doleful strains. Adapted from an original screenplay by author Kazuo Ishiguro, this heady brew floats the bubbly sorrows of individual souls in a frothy keg of universal misery, stirred all the while by Maddin's intoxicating wit. **STEVE SEID**

Written by George Toles, based on an original screenplay by Kazuo Ishiguro. Photographed by Luc Montpellier. With Mark McKinney, Isabella Rossellini, Maria de Medeiros, David Fox. (99 mins, B&W/Color, 35mm, From IFC Films)





1/2/3/4

## IN PERSON/PFA THEATER

### THE SADDEST MUSIC IN THE WORLD: TENTH ANNIVERSARY CELEBRATION

THURSDAY / 1.24.13 / 7:00

Guest emcee **Peter Conheim** and live music by **Brale Co.** set the scene for the tenth-anniversary celebration of Guy Maddin's *The Saddest Music in the World*. With libations provided by Pyramid Brewery. p. 27

### BEHIND THE SCENES: THE ART AND CRAFT OF CINEMA WITH TITLE DESIGNER KYLE COOPER

SATURDAY / 1.26.13 / 8:00

Acclaimed title designer **Kyle Cooper** takes us behind-the-scenes of his craft, followed by a screening of David Fincher's *Se7en*. p. 27

### CAMPUS CONNECTIONS: PLAYWRIGHT/DIRECTOR STAN LAI

THURSDAY / 1.31.13 / 7:00

**Stan Lai**, Taiwan's leading theater playwright/director, presents his film *The Peach Blossom Land*, introduced by UC Berkeley professor **Sophie Volpp** (Comparative Literature/East Asian Languages and Cultures). p. 19

### THE SOUNDS OF SILENCE

FRIDAY / 2.1.13 / 7:00

**Bernie Krause**, a pioneer in the recording of natural soundscapes, introduces the West Coast premiere of Pat Collins's 2012 film, *Silence*. p. 11

SUNDAY / 2.3.13 / 5:00

Filmmaker **Barry Spinello** joins us for a program of experimental works, *A Kind of Hush*. p. 11

FRIDAY / 2.15.13 / 9:00

UC Berkeley professor and Ingmar Bergman specialist **Linda Haverty Rugg** introduces Bergman's 1963 *The Silence*. p. 12

SUNDAY / 2.17.13 / 2:00

UC Berkeley professor **Susanna Elm**, a medievalist in the Department of History, introduces Philip Gröning's *Into Great Silence*. p. 12

THURSDAY / 2.28.13 / 7:00

Filmmakers **Rudy Lemcke** and **Darrin Martin** join us for *Sourcing Sound*, a program of experimental works. p. 12

### AFRICAN FILM FESTIVAL 2013

TUESDAY / 2.5.13 / 7:00

Haitian American filmmaker **Guetty Felin** presents her film *Broken Stones*. p. 19

### SCREENAGERS FILM FESTIVAL

SATURDAY / 2.2.13 / 3:00

Meet **student filmmakers** from Bay Area high schools at our fifteenth annual high school film festival. p. 17

### CHRONICLES OF INFERNO: JAPAN'S ART THEATER GUILD

THURSDAY / 2.7.13 / 7:00

Series co-curator **Roland Domenig** of the University of Vienna introduces Kazuo Kuroki's *Silence Has No Wings*. p. 24

FRIDAY / 2.8.13 / 7:00

Series co-curator **Go Hirasawa**, who teaches at Meiji-Gakuin University in Tokyo, introduces Koji Wakamatsu's *Ecstasy of the Angels*. p. 24

SATURDAY / 2.9.13 / 8:00

Japanese director **Susumu Hani**, a key figure in ATG, in person with his 1963 film, *She and He*. p. 24

SUNDAY / 2.10.13 / 3:00

Two documentaries about children, *Children in a Classroom* (1955) and *Children Who Draw* (1956), with filmmaker **Susumu Hani**. p. 25

SUNDAY / 2.10.13 / 5:00

*The Inferno of First Love* with director **Susumu Hani** and producer **Kimiko Nukamura**. p. 25

THURSDAY / 2.14.13 / 7:00

Shuji Terayama's *Pastoral: Hide and Seek* introduced by UC Berkeley professor **Miryam Sas** (Film and Media/Comparative Literature). p. 25

### DOCUMENTARY VOICES

TUESDAY / 2.12.13 / 7:00

Filmmaker **Minda Martin** joins us for a screening of her 2009 experimental documentary, *Free Land*. p. 26

TUESDAY / 2.19.13 / 7:00

See **On Location in Silent Cinema**, below. p. 23

### ON LOCATION IN SILENT CINEMA

SATURDAY / 2.2.13 / 6:00

**Patrick Ellis**, UC Berkeley doctoral student in film and media, introduces two cinematic views of Paris in the twenties, *Études sur Paris* and *Les Halles centrales*. With live music by pianist **Judith Rosenberg**. p. 22

WEDNESDAY / 2.6.13 / 7:00

UC Berkeley professor **Mark Sandberg** (Scandinavian/Film and Media) introduces two Victor Sjöström films, *Terje Vigen* and *The Wind*. With live musical accompaniment by **The Town Quartet** and **Bruce Loeb**. p. 22

TUESDAY / 2.19.13 / 7:00

UC Berkeley professor **Linda Williams** (Rhetoric/Film and Media) introduces *Chang* (Merian C. Cooper and Ernest Schoedsack, 1927), followed by the Surrealist documentary *Land Without Bread*. p. 23

WEDNESDAY / 2.20.13 / 7:00

An imported print of *Love and Duty* (China, 1931) introduced by UC Berkeley professor **Weihong Bao** (East Asian Languages and Cultures/Film and Media), with live musical accompaniment by pianist **Judith Rosenberg**. p. 23

THURSDAY / 2.21.13 / 7:00

**Scott Simmon**, chair of the English Department at UC Davis, introduces a restored 35mm version of Reginald Barker's 1914 Western, *The Bargain*, with live musical accompaniment by pianist **Frederick Hodges**. With short *Sierra Jim's Reformation*. p. 23

FRIDAY / 2.22.13 / 7:00

UC Berkeley professor **Anne Nesbet** (Slavic Languages and Literatures/Film and Media) introduces *The Ghost That Does Not Return*, with **Bruce Loeb** on piano. p. 23

### FILM 50: HISTORY OF CINEMA THE CINEMATIC CITY

WEDNESDAYS AT 3:10

The Department of Film and Media's **Marilyn Fabe** lectures on film history in the UC Berkeley course **Film 50**, open to the public as space permits. p. 15

1. *Inferno of First Love*, 2.10.13
2. Stan Lai, 1.31.13
3. Guetty Felin, 2.5.13
4. Kyle Cooper, 1.26.13



GIVE THE GIFT OF

## art & film

BAM/PFA membership is the gift that keeps on giving. Purchase a gift membership for your favorite art and film lover this Valentine's Day. To purchase a gift membership, call us at (510) 642-5186 or visit us at the BAM/PFA admissions desk or PFA Theater box office.

### CONTACT US

Please never hesitate to contact us if you have questions or comments. We can also help you renew your membership, make changes to your address or contact details, or discuss the great art and film currently at BAM/PFA!

(510) 642-5186  
bampfamember@berkeley.edu

### MEMBER EVENTS

TUESDAY / 1.29.13

5:00 **SILENCE** VIP OPENING CELEBRATION

Enjoy an open wine bar and hors d'oeuvres

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

6:00 **SILENCE** MEMBER OPENING CELEBRATION

Open to all members

Preview and celebrate **Silence**, an absorbing exhibition that considers the absence of sound as both subject and medium in contemporary art and film.

### MEMBER FOR A DAY

Bay Area cultural institutions are teaming up to host Member for a Day on Saturday, January 19. BAM/PFA members can enjoy reciprocal admission and special activities at the Asian Art Museum, the Cartoon Art Museum, the Contemporary Jewish Museum, the Fine Arts Museums of San Francisco, the Museum of the African Diaspora, Oakland Museum of California, SF Camera-work, the San Francisco Museum of Modern Art, the UC Botanical Gardens at Berkeley, the Walt Disney Family Museum, and Yerba Buena Center for the Arts.

Please present your active BAM/PFA member card for two free admissions per membership at each location; some restrictions apply. For a full list of participating institutions, visit [bampfa.berkeley.edu/join/memberforaday](http://bampfa.berkeley.edu/join/memberforaday).

### PFA LIBRARY AND FILM STUDY CENTER



Did you know that one of your BAM/PFA benefits is access to the PFA Library and Film Study Center? One of the major film reference services in the country, the PFA Library and Film Study Center provides onsite research access to more than 14,000 films and videos for a reduced fee for members, as well as free access to books, journal, film stills, and other resources. Learn more by visiting our website or calling (510) 642-1437.

Open Monday–Wednesday, 1–5 p.m.

Also, check out CineFiles at [cinefiles.bampfa.berkeley.edu](http://cinefiles.bampfa.berkeley.edu), where you can view scanned images of reviews, press kits, festival and showcase program notes, newspaper articles, and other documents from the PFA Library's extensive collection.

BAM/PFA BOARD OF TRUSTEES

**BARCLAY SIMPSON** Chair

**NOEL NELLIS** President

**LAWRENCE RINDER** Director

**STEVEN ADDIS**

Chancellor **ROBERT J. BIRGENEAU**

Executive Vice Chancellor and Provost  
**GEORGE BRESLAUER**

**TECOAH BRUCE**

**JON BURGSTONE**

**CATHERINE M. COATES**

**PENELOPE M. COOPER**

**CARLA CRANE**

**SCOTT CROCKER**

Professor **ROBERT H. EDELSTEIN**

Professor **HARRISON FRAKER, JR.**

**DANIEL GOLDSTINE**

**JANE GREEN**

Professor **SHANNON JACKSON**

Vice Provost **CATHERINE P. KOSHLAND**

**WANDA M. KOWNACKI**

ASUC President **CONNOR LANDGRAF**

**ERIC X. LI**

Professor **CHRISTINA MASLACH**

**SCOTT MCDONALD**

Assistant Professor  
**NICHOLAS DE MONCHAUX**

**RICHARD J. OLSEN**

**ANN BAXTER PERRIN**

**JAMES B. PICK**

**JOAN ROEBUCK**

BAM/PFA Student Committee Chair  
**ALEX SIZEMORE-SMALE**

**ROBERT HARSHORN SHIMSHAK**

**ROSELYNE C. SWIG**

**PAUL L. WATTIS III**

**JACK WENDLER**

Dean **JENNIFER WOLCH**

HONORARY TRUSTEE **GEORGE GUND III**

# JAN FEB 2013

1/2/3/4/5

## JANUARY

### 3/THR

Free First Thursday  
Galleries free all day

### 10/THR

7:00 *Duck, You Sucker*  
ITALIAN WESTERNS P. 14

### 11/FRI

7:00 *The 39 Steps* HITCHCOCK P. 20  
8:45 *Sabotage* HITCHCOCK P. 20

### 12/SAT

6:30 *The Man Who Knew Too Much*  
HITCHCOCK P. 20  
8:10 *The Mercenary*  
ITALIAN WESTERNS P. 14

### 16/WED

7:00 *Rebecca* HITCHCOCK P. 20

### 17/THR

7:00 *A Bullet for the General*  
ITALIAN WESTERNS P. 14

### 18/FRI

7:00 *Young and Innocent*  
HITCHCOCK P. 21  
8:40 *The Lady Vanishes*  
HITCHCOCK P. 21

### 19/SAT

6:30 *The Death of Maria Malibran*  
SCHROETER P. 16  
8:45 *China 9, Liberty 37*  
ITALIAN WESTERNS P. 14

### 22/TUE

7:00 *Willow Springs* SCHROETER P. 16

### 23/WED

3:10 *Berlin: Symphony of Great City*  
Lecture by Marilyn Fabe.  
Judith Rosenberg on piano  
FILM 50 P. 15  
7:00 *Microphone*  
AFRICAN FILM FESTIVAL P. 18

### 24/THR

7:00 *The Saddest Music in the World*  
Guest emcee Peter Conheim.  
Live music by Brale Co.  
TENTH ANNIVERSARY CELEBRATION  
P. 27

### 25/FRI

7:00 *Rear Window* HITCHCOCK P. 21  
9:10 *Navajo Joe*  
ITALIAN WESTERNS P. 15

### 26/SAT

6:00 *Mondo Lux* SCHROETER P. 16  
8:00 Kyle Cooper on Title Design,  
followed by *Se7en*  
BEHIND THE SCENES P. 27

### 27/SUN

3:00 *Black Africa, White Marble*  
AFRICAN FILM FESTIVAL P. 18  
5:00 *Sabata* ITALIAN WESTERNS P. 15

### 29/TUE

5:00 VIP Opening Celebration  
SILENCE P. 29  
6:00 Members' Opening Celebration  
SILENCE P. 29  
7:00 *Monica Wangu Wamwere:  
The Unbroken Spirit*  
AFRICAN FILM FESTIVAL P. 18

### 30/WED

12:00 In Conversation: Toby Kamps  
and Dacher Keltner  
SILENCE P. 13  
3:10 *Metropolis*  
Lecture by Marilyn Fabe.  
Judith Rosenberg on piano  
FILM 50 P. 15  
7:00 *North by Northwest*  
HITCHCOCK P. 21

Silence opens P. 9

Rudolf de Crignis / MATRIX 245 opens P. 4

Facing Two Directions opens P. 7

### 31/THR

12:15 Guided Tour SILENCE P. 13  
1:15 Silence Course: Steve Seid  
(registration required)  
SILENCE P. 13  
7:00 *The Peach Blossom Land*  
Stan Lai in person.  
Introduced by Sophie Volpp  
CAMPUS CONNECTIONS P. 19

## FEBRUARY

### 1/FRI

7:00 *Silence*  
Bernie Krause in person  
SOUNDS OF SILENCE P. 11

7:30 Pacific Guitar Ensemble  
L@TE P. 3

9:00 *Suspicion* HITCHCOCK P. 21  
Galleries open until 9 p.m.

### 2/SAT

3:00 *Screenagers*  
Student filmmakers in person  
15TH ANNUAL BAY AREA HIGH SCHOOL  
FILM FESTIVAL P. 17

6:00 *Études sur Paris*  
Introduced by Patrick Ellis.  
Judith Rosenberg on piano  
ON LOCATION IN SILENT CINEMA P. 22

8:20 *How to Steal 2 Million*  
AFRICAN FILM FESTIVAL P. 18

### 3/SUN

2:00 Guided Tour SILENCE P. 13  
2:30 *Our Beloved Sudan*  
AFRICAN FILM FESTIVAL P. 19  
5:00 *A Kind of Hush*  
Barry Spinello in person  
SOUNDS OF SILENCE P. 11

### 5/TUE

7:00 *Broken Stones, with Africa  
Shafted: Under One Roof*  
Guetty Felin in person  
AFRICAN FILM FESTIVAL P. 19

### 6/WED

3:10 *Baby Face*  
Lecture by Marilyn Fabe  
FILM 50 P. 15  
7:00 *Terje Vigen, followed by  
The Wind*  
Introduced by Mark Sandberg.  
Live music by The Town Quartet,  
Bruce Loeb  
ON LOCATION IN SILENT CINEMA P. 22

### 7/THR

12:15 Guided Tour SILENCE P. 13  
1:15 Silence Course: Lucinda Barnes  
(registration required)  
SILENCE P. 13  
7:00 *Silence Has No Wings*  
Introduced by Roland Domenig  
ART THEATER GUILD OF JAPAN P. 24

Free First Thursday  
Galleries free all day

### 8/FRI

7:00 *Ecstasy of the Angels*  
Introduced by Go Hirasawa  
ART THEATER GUILD OF JAPAN P. 24

9:00 *Saboteur* HITCHCOCK P. 21

### 9/SAT

6:00 *Dress Rehearsal* SCHROETER P. 16  
8:00 *She and He*  
Susumu Hani in person ART  
THEATER GUILD OF JAPAN P. 24



## 10/SUN

- 11:00 Guided Meditation  
SILENCE/HIMALAYAN PILGRIMAGE  
P. 13
- 2:00 Guided Tour SILENCE P.13
- 3:00 *Children Who Draw, with  
Children in a Classroom*  
Susumu Hani in person  
ART THEATER GUILD OF JAPAN P. 25
- 5:00 *The Inferno of First Love*  
Susumu Hani and Kimiko  
Nukamura in person  
ART THEATER GUILD OF JAPAN P. 25

## 12/TUE

- 7:00 *Free Land*  
Minda Martin in person  
DOCUMENTARY VOICES P. 26

## 13/WED

- 3:10 *Sisters of the Gion*  
Lecture by Marilyn Fabe  
FILM 50 P. 15
- 7:00 *The Smiling Star* SCHROETER P. 17

## 14/THR

- 12:15 Guided Tour SILENCE P.13
- 1:15 Silence Course: David Presti  
(registration required)  
SILENCE P. 13
- 7:00 *Pastoral: Hide and Seek*  
Introduced by Miryam Sas  
ART THEATER GUILD OF JAPAN P. 25

## 15/FRI

- 7:00 *Double Suicide*  
ART THEATER GUILD OF JAPAN P. 25
- 7:30 Anna Halprin: Parades and  
Changes L@TE P. 3
- 9:00 *The Silence*  
Introduced by Linda Haverty Rugg  
SOUNDS OF SILENCE P. 12

Anna Halprin / MATRIX 246 opens P. 5

Apichatpong Weerasethakul / MATRIX 247  
opens P. 6

Galleries open until 9 p.m

## 16/SAT

- 6:00 *The Ceremony*  
ART THEATER GUILD OF JAPAN P. 25
- 7:30 Anna Halprin: Parades and  
Changes MATRIX 246 P. 5
- 8:30 *Strangers on a Train*  
HITCHCOCK P. 22

## 17/SUN

- 1:00 Anna Halprin: Parades and  
Changes MATRIX 246 P. 5
- 2:00 Guided Tour SILENCE P.13
- 2:00 *Into Great Silence*  
Introduced by Susanna Elm  
SOUNDS OF SILENCE P. 12
- 5:30 *Eika Katappa* SCHROETER P. 17

## 19/TUE

- 7:00 *Chang*  
Introduced by Linda Williams  
ON LOCATION IN SILENT CINEMA P. 23

## 20/WED

- 3:10 *The Bicycle Thief*  
Lecture by Marilyn Fabe  
FILM 50 P. 15
- 7:00 *Love and Duty*  
Introduced by Weihong Bao.  
Judith Rosenberg on piano  
ON LOCATION IN SILENT CINEMA P. 23

## 21/THR

- 12:15 Guided Tour SILENCE P.13
- 1:15 Silence Course: George Lakoff  
(registration required)  
SILENCE P. 13
- 7:00 *The Bargain*  
Introduced by Scott Simmon.  
Frederick Hodges on piano  
ON LOCATION IN SILENT CINEMA P. 23

## 22/FRI

- 7:00 *The Ghost That Does Not Return*  
Introduced by Anne Nesbet.  
Bruce Loeb on piano  
ON LOCATION IN SILENT CINEMA P. 23
- 7:30 BareTroupe L@TE P. 3
- 9:00 *Shadow of a Doubt*  
HITCHCOCK P. 22

Galleries open until 9 p.m

## 23/SAT

- 6:00 *The Kingdom of Naples*  
SCHROETER P. 17
- 8:30 *Human Bullet*  
ART THEATER GUILD OF JAPAN P. 25

## 24/SUN

- 2:00 Guided Tour SILENCE P.13
- 2:00 *Shura*  
ART THEATER GUILD OF JAPAN P. 26

## 26/TUE

- 7:00 48 DOCUMENTARY VOICES P. 26

## 27/WED

- 3:10 *The Third Man*  
Lecture by Marilyn Fabe  
FILM 50 P. 15
- 7:00 *A Man Vanishes*  
ART THEATER GUILD OF JAPAN P. 26

## 28/THR

- 12:15 Guided Tour SILENCE P.13
- 1:15 Silence Course: Paul Dresher  
(registration required)  
SILENCE P. 13
- 7:00 *Sourcing Sound*  
Rudy Lemcke and Darrin Martin  
in person  
SOUNDS OF SILENCE P. 12

6



1. Apichatpong Weerasethakul: still from *Morakot (Emerald)*, 2007; single-channel video projection; color, sound, 10:50 min., looped; museum purchase: bequest of Phoebe Apperson Hearst, by exchange. P. 6
2. *Mondo Lux*, 1.26.13 P. 16
3. *The Saddest Music in the World*, 1.24.13 P. 27
4. René Magritte: *La chambre d'écoute (The Listening room)*, 1952; oil on canvas; 17 1/4 x 21 1/4; © 2011 C. Herscovici, London / Artists Rights Society (ARS), New York; The Menil Collection, Houston, gift of Fariha Friedrich. Photo: Paul Hester. P. 9
5. Christian Marclay: *Yellow Silence (The Electric Chair)*, 2006; silkscreen ink on synthetic polymer paint on canvas; 22 x 30 1/4 in.; collection of Sybil and Matthew Orr. P. 9
6. *Saboteur*, 2.8.13 P. 21



1/2

## BAM/PFA EXHIBITIONS & FILM SERIES

### IN THE GALLERIES

#### SILENCE

January 30–April 28

#### RUDOLF DE CRIGNIS / MATRIX 245

January 30–May 5

#### FACING TWO DIRECTIONS: A JAPANESE PAINTER LOOKS TO CHINA

January 30–March 24

#### ANNA HALPRIN / MATRIX 246

February 15–April 21

#### APICHPONG WEERASETHAKUL MATRIX 247

February 15–April 21

#### HIMALAYAN PILGRIMAGE: SACRED SPACE

Through May 2013

#### THE READING ROOM

Ongoing

### IN THE THEATER

#### THE HILLS RUN RED: ITALIAN WESTERNS, LEONE, AND BEYOND

January 10–27

#### ALFRED HITCHCOCK: THE SHAPE OF SUSPENSE

January 11–April 24

#### WERNER SCHROETER: MAGNIFICENT OBSESSIONS

January 19–March 31

#### AFRICAN FILM FESTIVAL 2013

January 23–February 5

#### FILM 50: THE HISTORY OF CINEMA

January 23–May 1

#### THE SADDEST MUSIC IN THE WORLD: TENTH ANNIVERSARY CELEBRATION

January 24

#### THE ART & CRAFT OF CINEMA WITH TITLE DESIGNER KYLE COOPER

January 26

#### CAMPUS CONNECTION: PLAYWRIGHT/DIRECTOR STAN LAI

January 31

#### THE SOUNDS OF SILENCE

February 1–28

#### SCREENAGERS FILM FESTIVAL

February 2

#### ON LOCATION IN SILENT CINEMA

February 2–22

#### CHRONICLES OF INFERNO: JAPAN'S ART THEATER GUILD

February 7–27

#### DOCUMENTARY VOICES

February 5–April 23

1. *four words for four hands (apples.mountains.over.frozen.)*, 2.3.13

2. *Meshes of the Afternoon*, 2.3.13.

### VISITOR INFO

#### PLAN YOUR VISIT

[bampfa.berkeley.edu](http://bampfa.berkeley.edu)  
(510) 642-0808

For information on parking, transportation, and accessibility, go to [bampfa.berkeley.edu/visit](http://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](mailto: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](http://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

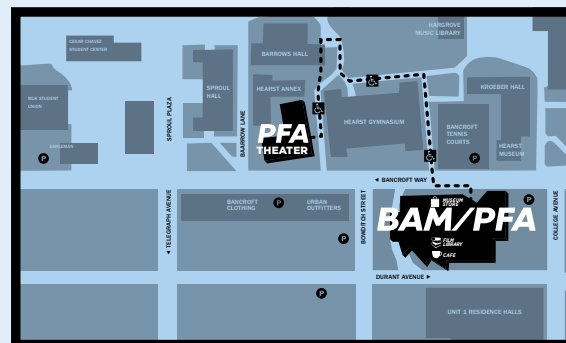
PFA 24-HR RECORDED INFORMATION (510) 642-1124

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](http://store.bampfa.berkeley.edu)

## BABETTE

Mon–Fri 8–4:30  
Sat & Sun 11–4

