



MAR/APR/MAY 2013

BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

SILENCE APICHA PONG WEERASETHAKUL RUDOLF DE CRIGNIS NICOLE EISENMAN REBAR ALFRED HITCHCOCK
CAAMFEST 2013 WERNER SCHROETER JEAN-LOUIS TRINTIGNANT LUIS GARCÍA BERLANGA JEAN ROUCH

short list>



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learn

Come hear one of the world's leading authorities on Chinese painting, UC Berkeley Professor Emeritus James Cahill, talk about the influence of Chinese painting on the Nanga artists of eighteenth-century Japan in "Mr. Sakaki and Me: Two Frustrated Sinophiles." p. 13

Cover Alfred Hitchcock, 1950s.

1. Jacob Kirkegaard P. 14. 2. Sakaki Hyakusen: *Landscape*, 18th century (detail) P. 9 3. Studio of Erin Colleen Johnson P. 6 4. *Touch of the Light*, 3.23.13 5. Brontez Purnell P. 11

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

Listen in as three fascinating experts in their respective fields—composer Charles Amirkhanian, soundscape ecologist and recordist Bernie Krause, and film editor and sound designer Walter Murch—discuss silence and sound in nature and art in **Surrounded by Soundscapes**. p. 12

get inspired

Every spring, BAM/PFA is the exclusive East Bay venue for two exciting film festivals, **CAAMFest** (formerly San Francisco International Asian American Film Festival) in March, and the **San Francisco International Film Festival** in April and May. Both festivals feature the latest in world cinema and international filmmakers in person. See the lineup for **CAAMFest** in this issue and stay tuned for **SFIFF** details. p. 28

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move

L@TE audiences remember the fabulous 2011 performance by Brontez Purnell and this spring we are thrilled to have this dancer/choreographer (Brontez Purnell Dance Company)/indie rocker (The Younger Lovers)/writer (*Maximumrocknroll* columnist, author of *Fag School* zine) back as a L@TE programmer, where he continues to blur the lines between audience and performer. Brontez has put together three events that promise to expand your mind and stir your heart, as well as move your body. p. 11

celebrate

Celebrate the end of the academic year and the artistic achievements of UC Berkeley students with two annual events: the **M.F.A. Graduate Exhibition**, presenting the work of graduating art practice students in the galleries, and **Works from the Eisner Prize Competition**, screening award-winning student films and videos in the PFA Theater. p. 6, 23

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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.

Download a pdf version of this and previous issues of the *Program Guide* at bampfa.berkeley.edu/programguide.

Subscribe to the digital BAM/PFA Event Calendar at bampfa.berkeley.edu/calendar.

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



Rebar: Kaleidoscope

OPENS MARCH 31

NEW EXHIBITION

We invite you to experience *Kaleidoscope*, the new social sculpture in our large atrium space, Gallery B. Like the popular *BAMscape* by Thom Faulders, *Kaleidoscope*, designed by the San Francisco-based firm Rebar, is both a work of art and a piece of furniture. Come rearrange the modular pieces to create a customized environment for study, relaxation, or socializing. Or use the sections to create a crystalline landscape to be viewed from the upper galleries.

Rebar is known for work that challenges expectations about the use of public space, the potential of materials, and the opportunities for social and cultural interaction. Recent projects include *Park(ing)*, which transformed metered parking spaces in San Francisco into temporary parklets, and the *Panhandle Bandshell*, fabricated from recycled materials, both of which were exhibited at the 2008 Venice Biennale of Architecture.

Rebar: *Kaleidoscope*, 2013; digital rendering.



ART FOR HUMAN RIGHTS

APRIL 1–14

As part of our ongoing Art for Human Rights program, we display paintings and works on paper from acclaimed Colombian artist Fernando Botero's provocative *Abu Ghraib* series (2004–06).

Fernando Botero: *Abu Ghraib 68*, 2005; oil on canvas; 15 ½ × 17 ¾ in.; gift of the artist. Photo: Ben Blackwell.

PUBLIC PROGRAM

THURSDAY / 4.4.13 / 4:00

Read for Human Rights:
Javier O. Huerta, Serena Le,
Samia Rahimtoola, and
Yosefa Raz P. 13



Nicole Eisenman

MATRIX 248

MAY 3–JULY 14
NEW EXHIBITION

MATRIX 248 showcases the work of New York-based artist Nicole Eisenman (b. 1965), who became prominent in the 1990s and has been steadfastly expanding dialogues surrounding painting and drawing ever since. Having come of age in the East Village in the 1980s, Eisenman's work reflects myriad sources both art historical and popular, culling from what writer and critic Lynne Tillman has referred to as a "vast image bank" that ranges from eighties punk ephemera to canonical works from the history of art. Parisian cafe settings found in late nineteenth-century paintings by Manet and Degas become open-air beer gardens one might find in present-day Berlin or Brooklyn, with the smartphones on the tables locating the scene in time. Intermixing styles associated with American Regionalism and the Italian Renaissance with German Expressionism, Eisenman brings history to bear in her canvases and drawings, yet twists the imagery to infuse these familiar forms with her own incisive social commentary and aesthetic voice.

Gender and suggestions of romantic liaisons remain open questions in most of Eisenman's compositions. The articulated muscular (female) figure has predominated in her oeuvre. She filters the heroic style of Michelangelo through her feminist and lesbian subject matter, yet in recent years her work has become more abstract and less overtly narrative, encompassing psychological ambiguity and looser painterly forms. Decidedly contemporary, her dark, moody genre scenes remain moored in universal themes of everyday life: politics, romance, the economy, social gatherings, and isolation. This exhibition focuses on a selection of paintings and prints that the artist has made over the last several years that coalesce around the theme of economic and social hardship.

In conjunction with **MATRIX 248**, BAM/PFA presents **Ballet of Heads**, a thematic group exhibition drawn from the collection that explores the polymorphous nature of the figure in art history (see p. 5). The selection includes important Eisenman influences such as George Grosz and William Hogarth.

Nicole Eisenman / MATRIX 248 is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAM/PFA Trustees.

Nicole Eisenman: *Beer Garden with Ulrike and Celeste*, 2009; oil on canvas; 65 × 82 in.; Hall Collection. Photo courtesy Leo Koenig, Inc., New York.



Ballet of Heads:

THE FIGURE IN THE COLLECTION

MAY 17–AUGUST 25

NEW EXHIBITION

The human figure has been a locus of artistic innovation and expression since the very first artworks were made. This focused presentation mines the permanent collection, bringing together paintings, sculptures, and works on paper that demonstrate the inexhaustible variety and texture of the human form in art. Seeking to explore the polymorphous nature of the figure, **Ballet of Heads** puts into dialogue the Baroque canvases of Peter Paul Rubens, the American Regionalism of Thomas Hart Benton, the colorful near abstractions of Asger Jorn and Hans Hofmann, the sharp angles and loose contours of George Grosz and Max Beckmann, the tormented personages of Francis Bacon, and the humorous critique found in the drawings of Raymond Pettibon.

The exhibition takes as its point of departure the work of Nicole Eisenman, on view in **MATRIX 248** (see p. 4), teasing out many of the threads found in her paintings and works on paper—a blending of seemingly oppositional categories such as social realism, abstraction, folk art, and popular comics—and contextualizing it in the process. Eisenman cites many of the artists included as important influences, such as Théodore Géricault and Pablo Picasso, while the work of more recent artists, including Joan Brown, Abraham Walkowitz, and Sue Coe, share striking affinities to Eisenman's own.

Ballet of Heads: The Figure in the Collection is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Stephanie Cannizzo, assistant curator.

Reginald Marsh: *Barrel of Fun*, 1943; Maroger medium on panel; 24 × 30 in.; bequest of Felicia Meyer Marsh. 1979.4.1. Photo: Sibila Savage.

THE 43RD ANNUAL UNIVERSITY OF CALIFORNIA, BERKELEY

MASTER OF FINE ARTS

GRADUATE EXHIBITION

MAY 17–JUNE 16

NEW EXHIBITION

Each year, BAM/PFA teams with the UC Berkeley Department of Art Practice to exhibit the work of their graduates in the galleries. This year's graduates are: Dru Anderson, Dusadee Pang Huntrakul, Erin Colleen Johnson, Sahar Khoury, Jess Rowland, and Sean Talley. Be among the first to encounter the work of these six exceptional artists as they embark on their careers.

The annual M.F.A. exhibition at BAM/PFA is made possible by the Barbara Berelson Wiltsek Endowment.

PUBLIC PROGRAMS

FRIDAY / 5.17.13 / 6:00–8:00

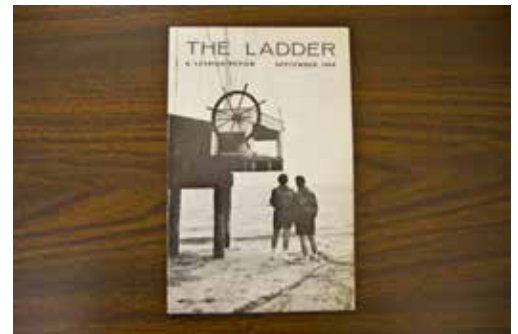
Member Opening Celebration P. 35

SUNDAY / 5.19.13 / 3:00

Artists' Talks P. 12

The artists' studios.

- 1 Sahar Khoury
- 2 Sean Talley
- 3 Dru Anderson
- 4 Erin Colleen Johnson
- 5 Dusadee Pang Huntrakul
- 6 Jess Rowland



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2 4
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SILENCE

THROUGH APRIL 28
CONTINUING EXHIBITION

Inspired by John Cage’s groundbreaking composition *4’33”*, and the centenary 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** includes a broad range of artistic practice, including works by Joseph Beuys, Theresa Hak Kyung Cha, Giorgio de Chirico, Marcel Duchamp, René Magritte, Christian Marclay, Robert Rauschenberg, Doris Salcedo, Tino Sehgal, and Andy Warhol, among others. Whether explored as a symbol, a memorial device, an oppressive force, or a state to be inhabited through performance, silence remains elusive, mysterious, and powerful.

Silence is co-organized by the University of California, Berkeley Art Museum and Pacific Film Archive 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.

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, the Clammer Family, Chris Desser and Kirk Marckwald, Celeste and Anthony Meier, Abigail Melamed, an anonymous donor, and the continued support of the BAM/PFA Trustees.

Christian Marclay: *Yellow Silence (The Electric Chair)*, 2006; silkscreen ink on synthetic polymer paint on canvas; 22 × 30 ¼ in.; collection of Sybil and Matthew Orr.

PUBLIC PROGRAMS

FRIDAY / 3.8.13 / 6:00

Surrounded by Soundscapes:
Charles Amirkhanian, Bernie Krause,
Walter Murch P. 12

SATURDAY / 3.9.13 / 1:30

American Sign Language Guided
Tour P. 12

SUNDAY / 3.17.13 / 11:00

Guided Meditation with Anushka
Fernandopulle P. 12

FRIDAY / 3.22.13 / 7:30

L@TE: Positively Alphabet Street P. 10

FRIDAY / 4.5.13 / 6:00

Ear Side Out: Sound Performances by
Loren Chasse and Jacob Kirkegaard P. 12

FRIDAY / 4.5.13 / 7:30

L@TE: Thingamajigs:]MA[P. 10

SUNDAY / 4.7.13 / 11:00

Guided Meditation with Spring Washam
P. 12

THURSDAYS & SUNDAYS

Guided Tours P. 12

IN THE MUSEUM STORE

Silence, by Toby Kamps and Steve Seid with
a contribution by Jenni Sorkin. Hardcover,
112 pages, \$45.

RUDOLF DE CRIGNIS

MATRIX 245

THROUGH MAY 5

CONTINUING EXHIBITION

Rudolf de Crignis's first solo museum exhibition in the United States brings together fourteen paintings and a series of graphite works on paper. De Crignis (1948–2006) is best known for radiant abstract works, layered hues of blue that he called “catalysts to create the space and the light.”

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

THROUGH APRIL 21

CONTINUING EXHIBITION

MATRIX 246 presents scores, photographs, and other documentation of visionary choreographer Anna Halprin's seminal dance, *Parades and Changes*, which had its final stagings in February at BAM/PFA. First performed in 1965, *Parades and Changes* pioneered the use of everyday movements and domestic rituals in dance, marking the onset of postmodern choreography. Culled from Halprin's own archive, the documents chart the many iterations of the ever-changing dance as well as the history of its critical and popular reception.

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.

APICHATPONG WEERASETHAKUL

MATRIX 247

THROUGH APRIL 21

CONTINUING 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. 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. 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.

We are pleased to be screening two of Weerasethakul's features at the PFA Theater as part of **CAAMFest 2013** (see p. 28).

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.

PUBLIC PROGRAM

WEDNESDAY / 3.6.13 / 12:00

Rudolf de Crignis and Color:
Lawrence Rinder and Karen
Schloss in Conversation P. 13

Rudolf de Crignis / MATRIX 245 is organized by Chief Curator and Director of Programs and Collections Lucinda Barnes, in collaboration with the Estate of Rudolf de Crignis. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAM/PFA Trustees. Special thanks to Michael Paoletta and the Estate of Rudolf de Crignis.

Anna Halprin / 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, Meyer Sound, and The Apartment, Vancouver. 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.



IN THE PFA THEATER

SATURDAY / 3.16.13 / 4:00

Mekong Hotel
Apichatpong Weerasethakul
(Thailand, 2012)

TUESDAY / 3.19.13 / 7:00

*Uncle Boonmee Who
Can Recall His Past Lives*
Apichatpong Weerasethakul
(Thailand, 2010)

Apichatpong Weerasethakul / 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.





FACING TWO DIRECTIONS: A JAPANESE PAINTER LOOKS TO CHINA

THROUGH MARCH 24
CONTINUING EXHIBITION

The masterful Sakaki Hyakusen (1697–1752) was an artist facing two directions: one towards the traditions of China and the other toward the future of Japanese Nanga painting. A magnificent pair of screens painted by Hyakusen forms the centerpiece of this exhibition, accompanied by works by his followers.

Facing Two Directions is co-organized by UC Berkeley Professor Emeritus James Cahill and 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. 66 ¾ × 143 ¾ in.; gift of James Cahill.



HIMALAYAN PILGRIMAGE: SACRED SPACE

THROUGH MAY 26
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 ¾ × 18 in.; on long-term loan from a private collection. Photo: © Christie's Images Limited (2012).



THE READING ROOM

ONGOING

The Reading Room celebrates the written word and the central part it plays in our lives. Books from several noted East Bay small presses are shelved side by side with cherished books left by visitors. Drop by to browse and view related artworks. Bring a favorite book to leave in exchange for one from the ever-changing collection. Read visitors' notes on why they love the book they have contributed. Leave a note for someone else.

On selected Fridays, **The Reading Room** becomes the site of RE@DS, our literary series dedicated to poetry and experimental fiction.

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

Theresa Hak Kyung Cha: *Untitled* (detail), n.d.; collage in three sections; 9 ¾ × 20 ¾ in. overall, 4 ¾ × 4 ¾ in. ea.; gift of the Theresa Hak Kyung Cha Foundation. 1992.4.25.a–c.

PUBLIC PROGRAM

SUNDAY / 3.3.13 / 3:00

Lecture by James Cahill
Mr. Sakaki and Me:
Two Frustrated Sinophiles

P. 13

PUBLIC PROGRAMS

SUNDAY / 3.17.13 / 11:00

Guided Meditation with
Anushka Fernandopulle P. 12

SUNDAY / 4.7.13 / 11:00

Guided Meditation with
Spring Washam P. 12

PUBLIC PROGRAMS

FRIDAY / 3.8.13 / 5:30

RE@DS: Lauren Levin &
Jennifer Manzano P. 13

FRIDAY / 3.22.13 / 5:30

RE@DS: Lauren Shufan &
Sirama Bajo P. 13

FRIDAY / 4.12.13 / 5:30

RE@DS: Zoe Tuck &
Wendy Trevino P. 13

FRIDAY / 4.26.13 / 5:30

RE@DS: Youth Speaks P. 13

FRIDAY / 5.3.13 / 5:30

RE@DS: Lindsey Boldt &
Cheena Marie Lo P. 13

L@TE FRIDAY NIGHTS



FRIDAY / 3.8.13

7:30 CARL STONE: FUJIKEN

"King of Sampling" and pioneer of electroacoustic music Carl Stone returns to BAM/PFA, laptop in hand, performing a concert of ear-bending and mind-expanding works under the umbrella title Fujiken (富士軒). The vast, multichannel soundscapes will take advantage of the atrium gallery's unique architecture and acoustics, enveloping the audience in sound. *Programmed by Sarah Cahill*

5:30 RE@DS: Lauren Levin & Jennifer Manzano p. 13

6:00 Surrounded by Soundscapes: Charles Amirkhonian, Bernie Krause, Walter Murch p. 12

FRIDAY / 3.22.13

7:30 POSITIVELY ALPHABET STREET

The lyrics of Bob Dylan set to the music of Prince? Or the lyrics of Prince set to the music of Bob Dylan? The Bay Area all-star band PC Munoz's Singing Blood mashes up the folk and the funk in a unique project that pays tribute to both American masters simultaneously. Plus chamber music from the Rio Vander Stahl ensemble focusing on silence in music from Handel to Saariaho, and a newsfeed-based video work by Christopher Ariza. Presented in conjunction with **Silence**. *Programmed by Sean Carson*

5:30 RE@DS: Lauren Shufan & Sirama Bajo p. 13



FRIDAY / 4.5.13

7:30 THINGAMAJIGS: JMA[

Thingamajigs Performance Group, East Bay mainstays of the home-made instrument underground, bring us JMA[, a new performance inspired by the exhibition **Silence**. Thingamajigs, joined by special guests Dandelion Dance Theater, uses concepts from Noh theater, focusing on the spaces between notes, distances between parts, and a musical vocabulary of invisible actions. In addition, Rio Vander Stahl's chamber ensemble explores the introspective stillness in Schumann's first string quartet, and a video piece from Christopher Ariza presents the "animated information abduction and reduction" of broadcast news. *Programmed by Sean Carson*

6:00 Ear Side Out: Sound Performances by Loren Chasse and Jacob Kirkegaard p. 12

FRIDAY / 4.12.13

7:30 PAMELA Z AND CHRISTINA MCPHEE

The boundary-busting vocal virtuoso Pamela Z, hailed by the *LA Times* for her "expertise in blending new technologies and the ancient, organic qualities of voice," teams up with an ensemble of musicians and acclaimed video artist Christina McPhee. Inspired by upheavals in the earth's ecosystem, their collaborative work, *Carbon Song Cycle*, includes texts, melodic motifs, and images derived from scientific data concerning the carbon cycle and stories related to environmental balance and imbalance. *Programmed by Sarah Cahill*

5:30 RE@DS: Zoe Tuck & Wendy Trevino p. 13

L@TE is made possible by Ann Hatch/Tin Man Fund, 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.



FRIDAY / 4.19.13

7:30 CINE/SPIN

We look forward to Cine/Spin, Cal student DJs spinning to silent films, every spring semester and expect this one to be the best yet!

BAM/PFA STUDENT COMMITTEE

Cine/Spin, our student DJ extravaganza, is back and making tracks, train tracks in the form of Buster Keaton's *The General*. Set during the Civil War, this silent film comedy known for its loco motion has Keaton as a Confederate railway engineer in hot pursuit of his much-adored train, General, stolen by Union soldiers. Our squad of DJ accompanists won't be whistling Dixie when they begin bombarding *The General* with some twenty-first century tracks of their own. Several silent slapstick shorts will sidetrack the evening with more DJ derailments. This slaphappy event will have slapstick activities and refreshments—expect a great punch.

Programmed by Steve Seid with the BAM/PFA Student Committee



FRIDAY / 4.26.13

7:30 NEW DIASPORA

6:30 DJ

This performance event explores the work of artists hailing from the diverse dimensions of the African diaspora. Traditional forms honor stolen ancestors and become a springboard for something new: entertainment as a form of community healing and education. The night consists of performances by Rotimi Agbabiaka, Colette Eloi, Ernesto Sopprani, Anne Martine Whitehead, Jocuese Whitfield, and Brontez Purnell Dance Company. Poetry by Joshua Merchant and KinFolkz and a dedication to the late Ed Mock by Amara Tabor Smith. DJ Set by Black (Hella Gay Oakland Dance Party).

Programmed by Brontez Purnell

5:30 RE@DS: Youth Speaks p. 13

FRIDAY / 5.3.13

7:30 OTHER DANCERS

6:30 DJ

Part dance party, part performance, and part family reunion, Other Dancers brings together cutting-edge experimental dancers and performers from the Yay Area and beyond. The line between artist and audience blurs, and the intrinsic value of movement is explored. Performances by Jenny Marie Hoff, LoveWarz, Kelly Rafferty, Mica Sigourney, Sophia Wang, and Hentyle Yapp. Also expect a film by Nina Haft and a participatory dance class led by Jesse Hewit. DJ Sets by Josh Cheon (Dark Entries Records) and Robert Yang (a.k.a. Robot Hustle).

Programmed by Brontez Purnell

5:30 RE@DS: Lindsey Boldt & Cheena Marie Lo p. 13

1. Carl Stone, 3.8.13
2. Brontez Purnell, 4.26.13, 5.3.13, 5.12.13
3. Thingamajigs Performance Group, 4.5.13.
Photo: Michael Zelter.
4. PC Munoz, Positively Alphabet Street, 3.23.13.
Artwork: Mark Ruxton.
5. Pamela Z, 4.12.13. Photo: rubra.
6. Buster Keaton's *The General*, 4.19.13
7. Colette Eloi, New Diaspora, 4.26.13
8. Warm Soda. Rock N Roll "Flea Market," 5.12.13
9. Mica Sigourney, Other Dancers, 5.3.13



E@RLY

SUNDAY / 5.12.13

12:00 ROCK N ROLL "FLEA MARKET"

The Bay Area has long boasted a bold and majestic history of punk and rock'n'roll music. We honor rock devotees with a good old-fashioned record swap. Expect tables by *Maximumrocknroll* magazine, Make-A-Mess Records, Fuzz City Records, Southpaw Records, 1234 Go! Records, and a handful of rock artists that also deal in other media such as publishing, visual art, recording, and organizing. Plus live music by Warm Soda and High Anxiety and DJ set by Ian Baldrige.

Programmed by Brontez Purnell



1

SILENCE

FRIDAY / 3.8.13 / 6:00

Surrounded by Soundscapes:
Charles Amirkhanian, Bernie Krause,
Walter Murch

Canadian composer R. Murray Schafer coined the term “soundscape,” meaning all of the sounds that reach the human ear from a given source. In this wide-ranging conversation, composer Charles Amirkhanian, soundscape ecologist Bernie Krause, and film editor and sound designer Walter Murch consider the environmental implications and artistic possibilities of aural landscapes and ambient sounds.

FRIDAY / 4.5.13 / 6:00

Ear Side Out: Sound Performances by
Loren Chasse and Jacob Kirkegaard

Join sound artist and educator Loren Chasse and **Silence** artist Jacob Kirkegaard in the **Silence** galleries for a singular listening experience. Combining ambient recordings of the gallery space, otoacoustic emission recordings, and real-time interactive performance, Chasse and Kirkegaard create a multilayered aural experience as they respond to the space and each other.

Guided Meditations

Meditate in the galleries! In conjunction with **Silence** and **Himalayan Pilgrimage: Sacred Space**, we continue our hour-long guided meditation sessions in March and April. Offered in partnership with Spirit Rock Meditation Center, these sessions are appropriate for both experienced and beginning practitioners. Please bring a pillow or mat to make yourself comfortable on the gallery floor.

SUNDAY / 3.17.13 / 11:00

Guided Meditation with
Anushka Fernandopulle

Anushka Fernandopulle, who has practiced in Theravada Buddhist monasteries in Asia, leads an LGBT meditation group in San Francisco and teaches with several Bay Area meditation centers.

SUNDAY / 4.7.13 / 11:00

Guided Meditation with
Spring Washam

A founding member and core teacher at the East Bay Meditation Center in Oakland, Washam is a pioneer in bringing mindfulness-based healing practices to diverse communities.

SATURDAY / 3.9.13 / 1:30

American Sign Language
Guided Tour

Expert sign language interpreter Patricia Lessard joins a UC Berkeley graduate-student guide for an informative tour of the **Silence** exhibition.

THURSDAYS AT 12:15

SUNDAYS AT 2:00

Guided Tours

Meet in the Bancroft Lobby for guided tours of **Silence** led by UC Berkeley graduate students from the departments of English, History of Art, and Music. No reservations required. (Please note that no tours are offered on March 24 or 28; see p. 13 for additional tours offered on Cal Day.)

M.F.A.
2013

SUNDAY / 5.19.13 / 3:00

Artists' Talks

The 2013 graduates of UC Berkeley's Masters of Fine Arts program talk about their work in the galleries.



7

TUESDAY / 3.19.13 / 6:00

Regents' Lecture
Shirin Neshat: From Photography to Cinema
Presented by the Doreen B. Townsend Center for the Humanities

Born in Iran and educated at Berkeley, New York-based artist Shirin Neshat has received international acclaim for her photographs, video installations, and films addressing the identities of Muslim women worldwide. She was a 2000 MATRIX artist and we have featured her films at the PFA Theater. Among her many awards are the Golden Lion Award at the 48th Venice Biennale, the Hiroshima Freedom Prize, and the Silver Lion Best Director Award at the 66th Venice International Film Festival.

Admission free. Please enter through Sculpture Garden on Durant Avenue.

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|--|--|------------------------------|
| 1. Jacob Kirkegaard, 4.5.13.
Photo: Jacob Kirkegaard. | Courtesy of Counterpoint Press. | 8. James Cahill, 3.3.13 |
| 2. Bernie Krause, 3.8.13.
Photo: Tim Chapman. | 5. Anushka Fernandopulle, 3.17.13 | 9. Karen Schloss, 3.6.13 |
| 3. Charles Amirkhanian, 3.8.13. Photo: Carol Law. | 6. Spring Washam, 4.7.13.
Courtesy Spirit Rock Meditation Center. | 10. Serena Le, 4.4.13 |
| 4. Walter Murch, 3.8.13. | 7. Shirin Neshat, 3.19.13 | 11. Yosefa Raz, 4.4.13 |
| | | 12. Javier O. Huerta, 4.4.13 |

All programs included with admission, unless otherwise noted

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FACING TWO DIRECTIONS

SUNDAY / 3.3.13 / 3:00

Lecture by James Cahill

Mr. Sakaki and Me: Two Frustrated Sinophiles

Join UC Berkeley Professor Emeritus James Cahill for an illustrated lecture on the influence of China on Sakaki Hyakusen and eighteenth-century Japanese Nanga painting. Cahill, one of the world's leading authorities on Chinese painting, has also published seminal books on Japanese painting, including *Scholar-Artists of Japan: The Nanga School* and *Sakaki Hyakusen and Early Nanga Painting*.



RUDOLF DE CRIGNIS / MATRIX 245

WEDNESDAY / 3.6.13 / 12:00

Rudolf de Crignis and Color: Lawrence Rinder and Karen Schloss in Conversation

How do we perceive color spatially, perceptually, and emotionally? Join us for an exploration of these questions and others at this event celebrating **Rudolf de Crignis / MATRIX 245** and marking the recent publication of *Rudolf de Crignis New York 1985–2006*, published by Radius Books and with a foreword by Director Lawrence Rinder. Rinder talks with Karen B. Schloss, a postdoctoral researcher in the Palmer Visual Perception and Aesthetics Lab at UC Berkeley, who specializes in color perception and behavioral studies of aesthetics. A book signing follows.



ART FOR HUMAN RIGHTS

THURSDAY / 4.4.13 / 4:00

Read for Human Rights: Javier O. Huerta, Serena Le, Samia Rahimtoola, and Yosefa Raz

How is a new generation of poets thinking and writing about human rights? Complementing this spring's Art For Human Rights program, UC Berkeley graduate students Javier O. Huerta, Serena Le, Samia Rahimtoola, and Yosefa Raz read from their work.



CAL DAY

SATURDAY / 4.20.13 / 11:00–5:00

Make BAM/PFA part of your Cal Day. Come take a contemplative break with a guided tour of the exhibition **Silence** and bring your kids to make bear masks with members of the BAM/PFA Student Committee. Plus free admission to the galleries all day! (Tours offered at 11:30 and 2:30; mask-making from 11 to 2.) **Admission free.**

RE@DS

Poet Sara Larsen, our guest RE@DS programmer for the spring, writes, "This series includes women, women-identified, and gender-queer writers whose work plays with, defies, and redefines the poem. The work by these incredible writers can be both fierce and full of love, expert with form, but also with the ability to allow a falling-apart-ness. Any boundary is subject to question, liable to liminality. Enjoy."



FRIDAY / 3.8.13 / 5:30

Lauren Levin & Jennifer Manzano

Lauren Levin, author of *Working, Song, and Not Time*, coedits the *Poetic Labor Project* blog and the journal *Mrs. Maybe*. Jennifer Manzano is the author of the chapbooks *Model, making*, and *things like holding a mouthful (of)*.

FRIDAY / 3.22.13 / 5:30

Lauren Shufan & Sirama Bajo

Lauren Shufan is a Ph.D. candidate at UC Santa Cruz, where she is studying French and English sonnet sequences; her book *Inter Arma* is forthcoming from Fence Books. Sirama Bajo is an immigrant poet who lives in Oakland and ponders the question, "What does it mean to live on Ohlone land?"

FRIDAY / 4.12.13 / 5:30

Zoe Tuck & Wendy Trevino

Zoe Tuck's work can be found in the forthcoming anthology *Troubling the Line: Trans and Genderqueer Poetry and Poetics*. Wendy Trevino's poems have appeared or are forthcoming in journals such as the *American Reader*, *Mrs. Maybe*, *With + Stand*, *Try!*, and *West Wind Review*.

FRIDAY / 5.3.13 / 5:30

Lindsey Boldt & Cheena Marie Lo

Lindsey Boldt is the author of the plays *Dating by Consensus* (with Steve Orth) and *Oh My, Hell Yes* and coeditor of *Homage to Etel Adnan*. Cheena Marie Lo co-curates the Manifest Reading Series in Oakland.

Lauren Shufan, 3.22.13
Zoe Tuck, 4.12.13
Wendy Trevino, 4.12.13
Lindsey Boldt, 5.3.13
Cheena Marie Lo, 5.3.13



FRIDAY / 4.26.13 / 5:30

Youth Speaks

For over fifteen years, Youth Speaks has been empowering a young generation of Bay Area leaders, artists, and activists through poetry. This special edition of RE@DS presents a new spoken-word performance of ekphrastic poetry, created onsite at BAM/PFA as part of a spring Youth Speaks workshop led by Isa Nakazawa (the creative force behind webzine *Buggin' Out*).

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AFTERIMAGE: THE FILMS OF SINGAPORE'S ROYSTON TAN

P. 30

International art-house favorite and so-called "bad-boy" of Singaporean cinema **Royston Tan** introduces three of his films and joins us on March 20 for a conversation with local artist and critic **Valerie Soe** following a screening of *15*. Tan began making provocative short films, which caught the attention of Singapore's film censors, when he was just twenty-one; his subsequent films have included candid takes on the forbidden pleasures of disaffected youth as well as affectionate homages to his homeland.

FILM 50: HISTORY OF CINEMA THE CINEMATIC CITY P. 17

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.

4



AFTERIMAGE: LEONARD RETEL HELMRICH'S TRILOGY

P. 27

Modern documentary master **Leonard Retel Helmrich**'s award-winning trilogy of films chronicles the everyday life of one Indonesian family. We screen all three films and welcome Helmrich on April 20 and 21, when he will be in conversation with **Daniel L. Miller**, professor of documentary film and civil and human rights studies at the University of Oregon.

FILM & VIDEO MAKERS AT CAL P. 23

On May 10, as UC Berkeley's spring semester comes to a close, we present films and videos from the Eisner Prize competition, with the winning student filmmakers in person. The Eisner Prize is UC Berkeley's highest award for creativity.

2

3



WERNER SCHROETER: MAGNIFICENT OBSESSIONS P. 18

As part of our three-month tribute to visionary German director Werner Schroeter (1945–2010), **Stefan Drössler**, director of the Munich Filmmuseum and an expert on the history of German cinema, presents two programs of Schroeter's early work, digitally preserved by the Munich Filmmuseum. In a special presentation on March 30, Drössler illuminates the beginnings of Schroeter's film career through photos, documents, and tantalizing rare clips of Schroeter's first 8mm films and home movies; the following evening Drössler presents even more Schroeter rarities, including examples of his early experimental work.

DOCUMENTARY VOICES

P. 31

On March 12, Argentine writer, visual artist, and filmmaker **Leandro Katz** presents a selection of stunning films centered on significant moments in Latin American history. On April 2, UC Berkeley professor **Linda Williams** introduces Errol Morris's *Standard Operating Procedure*.

5



CAAMFEST 2013 P. 28

In our role as the East Bay host for what was formerly known as the San Francisco International Asian American Film Festival, we are pleased to welcome many filmmakers in person. San Francisco-based filmmaker **Debbie Lum** presents her feature-length debut film, *Seeking Asian Female*, and Ernesto Foranda joins us with his L.A.-set feature *Sunset Stories*. Guitarist and filmmaker **Florante Aguilar** accompanies *Harana*, a film about the nearly lost art of Filipino courtship serenades. We expect other special guests to join us at the PFA Theater throughout this festival—check bampfa.berkeley.edu for updates.

6



56TH SAN FRANCISCO INTERNATIONAL FILM FESTIVAL AT BAM/PFA

From April 25 to May 9, BAM/PFA will once again be the East Bay venue for the **San Francisco International Film Festival**, and we expect many filmmakers and special guests in person. Details to come in March: check bampfa.berkeley.edu and our printed festival miniguide.

1. Royston Tan
2. *Manufactured Landscapes*, 5.1.13
3. Stefan Drössler
4. Leonard Retel Helmrich
5. *Sunset Stories*, 3.15.13
6. *The Day You'll Love Me*, 3.12.13



AND GOD CREATED JEAN-LOUIS TRINTIGNANT

In the wake of the accolades bestowed on Jean-Louis Trintignant for his outstanding performance in Michael Haneke's *Amour* (2012), we showcase Trintignant's work as a film actor. Often compared to his male cohort of the late fifties and sixties, Jean-Paul Belmondo, Alain Delon, and Marcello Mastroianni, Trintignant embodies a particular type of Euro cool, both shy and furtive.

Born in 1930, Trintignant spent his childhood in the south of France until the age of twenty, when he moved to Paris to pursue acting. His breakthrough film was Roger Vadim's 1956 *...And God Created Woman*, which was accompanied by his real-life scandalous affair with costar Brigitte Bardot. He is well known both for his romantic leads—Claude Lelouch's *A Man and A Woman* and Eric Rohmer's *My Night at Maud's*—and for political thrillers, including Alain Cavalier's *Le combat dans l'île*; Costa-Gavras's *Z*; and Bernardo Bertolucci's psychological study set in the fascist era, *The Conformist*. Bertolucci remarked, "I chose Trintignant because when I think of him two adjectives immediately come to mind: moving and sinister."

This series offers a rare chance to see imported 35mm prints of Valerio Zurlini's melodrama *Violent Summer*, with Trintignant in his most romantic role; Dino Risi's hilarious road comedy *Il sorpasso*; and Alain Robbe-Grillet's innovative *Trans-Europ-Express*. Join us for this look back at Trintignant—the man with a killer smile, stone-faced stare, and extraordinary ability to emote melancholy.

Susan Oxtoby, Senior Film Curator

Thanks to the following for their assistance with this retrospective: Bruce Goldstein, Film Forum; Institut Français; Delphine Alvarez-Selles, French Cultural Services, New York; Denis Bisson, French Consulate San Francisco; Rosaria Folcarelli; Cinecittà Luce; Istituto Italiano di Cultura; May Haduong, Academy Film Archive; James Quandt and Brad Deane, TIFF Cinematheque; Andrea Kalas, Paramount Pictures; Chris Chouinard, Park Circus; Eric Di Bernardo, Rialto Pictures; and Jake Perlin, The Film Desk.

INSTITUT
FRANÇAIS



CINECITTÀ
LUCE



FILMS

1/2

SATURDAY / 3.2.13

...AND GOD CREATED WOMAN

6:30

ROGER VADIM (FRANCE, 1956) IMPORTED 35MM PRINT!

One of the most famous French films of the 1950s, *...And God Created Woman* stars Brigitte Bardot as a blonde, sexually restless eighteen-year-old who flirts with a middle-aged shipyard owner (Curt Jurgens) before getting entangled with an older brother/younger brother pair (Christian Marquand and Jean-Louis Trintignant). Vadim's first film, it broke the stranglehold of the established producers in France who, awed by the film's box-office success, allowed the Nouvelle Vague breakthrough.

Written by Vadim and Raoul Levy. Photographed by Armand Thirard. With Brigitte Bardot, Curt Jurgens, Jean-Louis Trintignant, Christian Marquand. (91 mins, In French with English subtitles, Color, 'Scope, 35mm, From Institut Français, permission Tamasa)

SATURDAY / 3.9.13

VIOLENT SUMMER

6:30

VALERIO ZURLINI (ITALY/FRANCE, 1959)
IMPORTED 35MM PRINT!

(*Estate violenta*). Zurlini's frequent theme of love between a young man and an older woman is here set against a particular and pointed backdrop: the beach at Riccione, near Rimini, in 1943, the year that saw the fall of Mussolini and the start of the civil war between fascists and antifascists. None of this is foreseen by the young scions of the town's well-to-do fascists; having avoided the draft, they've settled in for another *vitelloni* summer (*alla parmigiano*). Jean-Louis Trintignant is one such fasco-brat who meets a patrician widow (Eleanora Rossi Drago) at exactly the moment he becomes aware there is a war out there.

Written by Zurlini, Suso Cecchi D'Amico, Giorgio Prosperi, from a story by Zurlini. Photographed by Tino Santoni. With Eleanora Rossi Drago, Jean-Louis Trintignant, Jacqueline Sassard. (100 mins, In Italian with English subtitles, B&W, 35mm, From Cinecittà Luce S.p.A., permission Intramovies)

3/4/5/6

THURSDAY / 3.28.13

IL SORPASSO**7:00**

DINO RISI (ITALY, 1962) IMPORTED 35MM PRINT!

(a.k.a. *The Easy Life*). *Il sorpasso* is a pungent, satiric view of the economic boom of the late fifties and early sixties, and joins *La dolce vita* in unmasking the spiritual malaise that fuels the jet set. Vittorio Gassman excels in the role of a rogue, the fast-driving, fast-talking playboy Bruno Fortuna, who lures a leery young student, Roberto (Jean-Louis Trintignant), into his sports car for a jaunt along the Riviera designed to show the timid boy how to take big bites out of life. Bruno and Roberto's contrasting ways are dramatized in hilarious and sharply observed episodes. In Bruno's orbit, Roberto loses his timidity and stiffness, but also his ideals.

Written by Ettore Scola, Ruggero Maccari. Photographed by Alfio Contini. With Vittorio Gassman, Jean-Louis Trintignant, Catherine Spaak. (105 mins, In Italian with English subtitles, 35mm, From Cinecittà Luce S.p.A., permission Janus Films/Criterion Collection)

LE COMBAT DANS L'ÎLE**9:00**

ALAIN CAVALIER (FRANCE, 1962)

(a.k.a. *Fire and Ice*). Cavalier's first feature, produced by Louis Malle, embeds the political tensions and contradictions of early-sixties France in a New Wave love triangle. Anne (Romy Schneider) and Clément (Jean-Louis Trintignant) could be a model bourgeois couple, were it not for Clément's jealous rages. Clément, we learn, is a member of a right-wing extremist group and a would-be political assassin. Forced to flee Paris, he brings Anne with him to the rural home of his childhood friend Paul (Henri Serre of *Jules and Jim*). The fresh and lovely cinematography, with its fleeting images and spontaneous impressions of Paris and the countryside, is by Pierre Lhomme. JULIET CLARK

Written by Cavalier, Jean-Paul Rappeneau. Photographed by Pierre Lhomme. With Romy Schneider, Jean-Louis Trintignant, Henri Serre, Diana Lepvrier. (104 mins, In French with English subtitles, B&W, 35mm, From The Film Desk)

FRIDAY / 3.29.13

MY NIGHT AT MAUD'S**8:45**

ERIC ROHMER (FRANCE, 1969) IMPORTED 35MM PRINT!

(*Ma nuit chez Maud*). The setting is provincial France in the dead of winter. A young engineer, Jean-Louis (Trintignant), a Catholic absorbed in positioning himself vis-à-vis Pascal, is forced by climatic conditions to spend the night with a witty and seemingly irresistible divorcée, Maud. Language and philosophy form the centerpiece of Maud's attempt to seduce Jean-Louis—and of his valiant defense. Jean-Louis is saving himself for Françoise, whom he watches each Sunday in church. The paradigm of contrasts set up in the dialogue is recreated in Nestor Almendros's black-and-snow cinematography, which is as beautiful and desolate as Trintignant's lonely thinker seeking grace. JUDY BLOCH

Written by Rohmer. Photographed by Nestor Almendros. With Jean-Louis Trintignant, Françoise Fabian, Christine Barrault. (105 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Criterion Collection/Janus Films)

SATURDAY / 3.30.13

A MAN AND A WOMAN**6:00**

CLAUDE LELOUCH (FRANCE, 1966)

NEW RESTORED 35MM PRINT!

A celebrated film returns in a newly restored print. Winner of both the Palme d'Or at the Cannes Film Festival and the Academy Award for Best Foreign Language Film, *A Man and a Woman* was a rarity: a foreign film that was seen by millions outside its home country. Audiences luxuriated in the film's chic romanticism (Francis Lai's lush score became an international bestseller), seductively voguish veneer (courtesy of Lelouch's domestication of once cutting-edge Nouvelle Vague techniques), and its combination of two of French cinema's most attractive stars. Jean-Louis Trintignant plays a racing car driver, the supernal Anouk Aimée a young "script girl," both of whose marriages have ended in tragic loss. TIFF CINEMATHEQUE

Written by Lelouch, Pierre Uytterhoeven. Photographed by Lelouch. With Anouk Aimée, Jean-Louis Trintignant, Pierre Barouh, Valerie Lagrange. (102 mins, In French with English subtitles, Color, 35mm, From Academy Film Archive)

FRIDAY / 4.5.13

THE OUTSIDE MAN**9:05**

JACQUES DERAY (FRANCE/U.S., 1973)

Perfect casting for Trintignant as a French hitman imported to America and efficiently executing his contract. TOM MILNE, TIME OUT

(*Un homme est mort*). Jacques Deray is the post-Melville master of the *série noire* movie, and *The Outside Man* may be his masterpiece. Jean-Louis Trintignant plays a hit man dispatched from Paris to Los Angeles to assassinate the local mob boss, but his employers have set him up to take a hit from inside man Roy Scheider. He becomes an involuntary tourist, dependent on the kindness of strangers, notably Ann-Margret, the manager of a topless bar. Stripped of his passport and his rental car, he must make his way through a city that is portrayed without false glamour, and it seems that the filmmakers are discovering the city along with their protagonist. THOM ANDERSEN

Written by Jean-Claude Carrière, Deray, Ian McLellan Hunter. Photographed by Silvano Ippoliti, Terry K. Meade. With Jean-Louis Trintignant, Ann-Margret, Roy Scheider, Angie Dickinson. (110 mins, In French with English subtitles, Color, 35mm, From Park Circus)

FRIDAY / 4.12.13

Z**8:40**

COSTA-GAVRAS (FRANCE/ALGERIA, 1969)

Short on title but long on suspense, *Z* is both a gripping film and a political gesture. This fictional account of the Lambrakis Affair was not just the latest in political thrillers, but a film intended to expose fascist stirrings in the country that gave birth to democracy. Lambrakis, here played by Yves Montand as the minimally monikered "Z," was a medical professor, legislator, and peacenik who was assassinated in 1963 by a shadow junta operating within the Greek government. Costa-Gavras's taut retelling unfolds like a semidocumentary procedural as the investigating magistrate (Jean-Louis Trintignant, who received the Best Actor Award at Cannes) mistakenly takes his charge seriously and unearths a conspiracy to suppress the antiwar Left. STEVE SEID



Written by Costa-Gavras, Jorge Semprun, based on the novel by Vassilis Vassilikos. Photographed by Raoul Coutard. With Yves Montand, Irene Papas, Jean-Louis Trintignant, Jacques Perrin. (125 mins, In French with English subtitles, Color, 35mm, From Rialto Pictures)

THURSDAY / 4.18.13

THE CONFORMIST

BERNARDO BERTOLUCCI (ITALY, 1970)

It's impossible to imagine a more perfect match of a performer's strength, a filmmaker's sensibility and rich, complex material. DAVID FEAR, TIME OUT NEW YORK

With *The Conformist*, Bertolucci was anything but, distinguishing himself with a sumptuous masterpiece that delves into the clash between repressed guilt and political acquiescence. The titular "conformist," Marcello Clerici (portrayed by Jean-Louis Trintignant with unnerving control) is a suave intellectual who has risen through the ranks of Mussolini's fascist government. A long sublimated molestation has driven him to seek "the impression of normalcy," so he forfeits all moral value in the pursuit of anonymity. Bertolucci's chilling study of the fascist personality is told through flashbacks refracting as though through a faceted gemstone. **STEVE SEID**

Written by Bertolucci, based on the novel by Alberto Moravia. Photographed by Vittorio Storaro. With Jean-Louis Trintignant, Stefania Sandrelli, Dominique Sanda, Pierre Clémenti. (116 mins, In Italian with English subtitles, Color, 35mm, From Paramount Pictures)

FRIDAY / 4.19.13

THREE COLORS: RED

KRZYSZTOF KIEŚLOWSKI (SWITZERLAND/FRANCE/POLAND, 1994) IMPORTED 35MM PRINT!

Trintignant is magnificent as the spiritually transformed judge. DESSON HOWE, THE WASHINGTON POST

(*Trois couleurs: Rouge*). The conclusion of Kieślowski's *Three Colors* trilogy was also the director's last film; "it is his summation work; he had said all that he had to say," noted one colleague.

The beautiful model Valentine (Irène Jacob) lives an idyllic, though disconnected, existence, with her only friend a perpetually traveling, petulant lover. A retired judge (Jean-Louis Trintignant) has retreated from the world, and can only stand humanity when he's voyeuristically eavesdropping on it. A chance encounter leads these two strangers into an unlikely friendship. *Red* argues that fraternity, the ability to connect with others, is what makes us human. **JASON SANDERS**

Written by Kieślowski, Krzysztof Piesiewicz. Photographed by Piotr Sobocinski. With Irène Jacob, Jean-Louis Trintignant, Frédérique Feder, Jean-Pierre Lorit. (99 mins, In French with English subtitles, Color, 35mm, From TIFF Cinematheque, permission Miramax)

SUNDAY / 4.21.13

TRANS-EUROP-EXPRESS

ALAIN ROBBE-GRILLET (FRANCE, 1968) IMPORTED 35MM PRINT!

As challenging and influential again today as it was in the 1960s. SENSES OF CINEMA

At the Gare du Nord railroad station in Paris, three people board the Trans-Europ-Express going to Antwerp. They are a film director (Alain Robbe-Grillet himself), his assistant (Catherine Robbe-Grillet), and producer (Samy Helfon). A man (Jean-Louis Trintignant) stumbles in and out of their train compartment, and it is decided he should be cast as Elias, a drug runner, in their upcoming film. *Trans-Europ-Express* is "filled with cutbacks, recapitulations, inconsistencies, and broad parodies of such moviemakers as Hitchcock and Godard. Spoofy sex is provided by toothsome Marie-France Pisier as a double-agent prostitute, plus the deadpan hero's fatal fetish for naked girls locked up in chains" (*Time*).

Written by Robbe-Grillet. Photographed by Willy Kurant. With Jean-Louis Trintignant, Marie-France Pisier, Charles Millot, Christian Barbier. (105 mins, In French with English subtitles, 35mm, From Institut Français)

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?

Film 50 screenings are currently sold out. A limited number of rush tickets may be available at the door.

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 PONTECORVO (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)

Manhattan, 4.3.13



WERNER SCHROETER

MAGNIFICENT OBSESSIONS

We continue our tribute to Werner Schroeter, who has been described as “one of the truly revolutionary artists of our age” by filmmaker Hans-Jürgen Syberberg. We are honored that Stefan Drössler, who organized the tour of Schroeter’s films as well as the digital restoration of many of the titles, will travel from Munich to lecture on Schroeter’s beginnings as a filmmaker and to present two programs of rarely seen work. Schroeter’s early fragmented, stylized melodramas feature magnificent “stars” (notably his muse Magdalena Montezuma), sumptuous color, and intoxicating use of music, while later films moved toward art cinema, weaving more complex, dark narratives (some remain enigmatic) and continuing to draw on idiosyncratic sources from high and low culture. Schroeter’s marvelous nonfiction films are free-ranging explorations of philosophy and culture. Schroeter wrote, “all my films bear witness to my quest for a form that communicates vitality, the pleasure of creativity and beauty.” Schroeter died in 2010 at the age of sixty-five. We remember him with a selection of his visionary films.

Kathy Geritz, Film Curator

Tour organized by the Goethe-Institut and Stefan Drössler, Munich Filmmuseum. The BAM/PFA presentation is cosponsored by Goethe-Institut San Francisco, which also helped make Drössler’s visit possible, and Frameline. Our series is abridged from the retrospective at The Museum of Modern Art, New York, and our title is borrowed from TIFF Cinematheque.



1/2/3/4



SATURDAY / 3.2.13

THE BOMBER PILOT

8:30

WERNER SCHROETER (WEST GERMANY, 1970)

(*Der Bomberpilot*). Schroeter sticks a pointy high heel in the eye of the archetypical German narrative of “addressing the legacy of Nazism” in this bizarre musical satire/postwar history of the nation, which tells the tale of three barely talented songbirds from the 1940s to the 1960s. First seen goose-stepping in stilettos and garters under a Nazi flag, our trio of tuneless warblers (including Magdalena Montezuma) live in a fantasyland of cabarets, pastry shops, and tragically doomed soldiers. For J. Hoberman, *The Bomber Pilot* is “one of Schroeter’s most visionary movies.” JASON SANDERS

Written and photographed by Schroeter. With Carla Aulaulu, Magdalena Montezuma, Mascha Elm. (65 mins, In German with English subtitles, Color, Blu-ray, From Munich Filmmuseum, permission film & kunst)

PRECEDED BY **WINTER JOURNEY** (Switzerland, 1980). (*Weisse Reise*). Two sailors love and lust in ports from Naples to Hamburg, Tunis to Hong Kong in Schroeter’s inventive, homemade adaptation of Jean Genet’s masterpiece, *Querelle*. (55 mins, In French with English subtitles, Color, 16mm, From Eric Franck Fine Art)

Total running time: 120 mins

SUNDAY / 3.3.13

MALINA

7:15

WERNER SCHROETER (GERMANY/AUSTRIA, 1991)

In one of the rare truly visual films about writers, Werner Schroeter generates extravagant images to match the insights of the nameless writer he films—played with ferocious precision by Isabelle Huppert and dubbed into German by the early Wim Wenders muse Lisa Kreuzer. The creative frenzy of the mentally disintegrating poet is matched by Schroeter’s onrushing tracking shots, action darting into frame, and expressive lighting. . . . Working with a sharply lyrical adaptation by 2004 Nobel Prize winner Elfriede Jelinek of Ingeborg Bachmann’s cult novel, Schroeter follows the exquisite associative logic of poetry and madness.

RICHARD BRODY, THE NEW YORKER

Written by Elfriede Jelinek, from the novel by Ingeborg Bachmann. Photographed by Elfi Mikesch. With Isabelle Huppert, Mathieu Carrière, Can Togay, Fritz Schemdiwy. (125 mins, In German with English subtitles, Color, Blu-ray, Permission Kuchenreuther Film GmbH and Suhrkamp Verlag)

THURSDAY / 3.7.13

PALERMO OR WOLFSBURG

7:00

WERNER SCHROETER (WEST GERMANY, 1980)

Schroeter at his artistically most complex, all-embracing, and all-encompassing. CINEMA SCOPE

(*Palermo oder Wolfsburg*). The first German film to win the Golden Bear at the Berlin Film Festival, *Palermo or Wolfsburg* masquerades as an (almost) comprehensible examination of the eternal divide between North and South, following a young Sicilian immigrant from his crumbling hometown to the organized gray efficiencies and everyday racism of Wolfsburg, the Volkswagen factory town. His alienation lightened only by memories of Sicily, this luckless, love-struck guest worker soon finds himself on trial for murder, one decided not through law, but—this being Schroeter—opera arias, and what begins as a semidocumentary soon brilliantly ascends into the grandest, maddest, most passionate surrealism. JASON SANDERS

Written by Schroeter, Giuseppe Fava. Photographed by Thomas Mauch. With Nicola Zarbo, Otto Sander, Ida Di Benedetto, Magdalena Montezuma. (175 mins, In German and Sicilian with English subtitles, Color, Blu-ray, From Munich Filmmuseum, permission film & kunst)

SATURDAY / 3.9.13

DEUX

8:30

WERNER SCHROETER (FRANCE/GERMANY/PORTUGAL, 2002)
IMPORTED PRINT!

Isabelle Huppert delivers two of her greatest performances as a pair of twin sisters in Schroeter’s lunatic calling-out of a lifetime of love, heartbreak, madness, and death. Pacing through the atmospheric ruins of Marseilles and Sintra, two separated twin sisters are united by the reveries that haunt them, each less literal and more fantastical than the last; here all scenes lead to hanged lovers, fox attacks, doll-ridden trees, strange cabarets, serial killers, the sea, and more. “The writer is a sorcerer,” says a character; *Deux* represents Schroeter’s most momentous, hypnotic, desperate spell, cast against the chains—and sorrows—of reality. JASON SANDERS

Written by Schroeter, Cédric Anger. Photographed by Elfi Mikesch. With Isabelle Huppert, Bulle Ogier, Arielle Dombasie, Annika Kuhl. (117 mins, In French with English subtitles, Color, 35mm, From Le Petit Bureau)



1. Werner Schroeter
2. *The Rose King*, 4.6.13
3. *The Bomber Pilot*, 3.2.13
4. *Palermo or Wolfsburg*, 3.7.13
5. *Flocons d'or*, 4.7.13

WEDNESDAY / 3.13.13

SALOME

WERNER SCHROETER (WEST GERMANY, 1971)

Filmed outdoors in the Roman ruins of Baalbek, on the outskirts of Beirut, *Salome* provides one of the more original settings for Oscar Wilde's notorious play (and Richard Strauss's opera) about the female temptress. Amid bullet-ridden steps and crumbling temple walls, the temptress Salome wreaks havoc—and vengeance—upon the court of Herod, accompanied by an assortment of eye-catchingly bizarre costumes, a fantastically bald Magdalena Montezuma, and a soundtrack that ranges from Strauss and Verdi to Arabic folk songs and industrial noise from a nearby airport. **JASON SANDERS**

Written by Schroeter, based on the play by Oscar Wilde. Photographed by Robert van Ackeren. With Mascha Elm-Rabben, Magdalena Montezuma, Ellen Umlauf, Thomas von Kayserling. (81 mins, In German with English subtitles, Color, Blu-ray, From Munich Filmmuseum, permission film & kunst)

PRECEDED BY **NEURASIA** (West Germany, 1969). Four actors enact love, suffering, and death in a theatrical space. (41 mins, In German with English subtitles, B&W, Blu-ray, From Munich Filmmuseum, permission film & kunst)

Total running time: 122 mins

SATURDAY / 3.30.13

LECTURE BY STEFAN DRÖSSLER: SCHROETER'S BEGINNINGS AS A FILMMAKER

Stefan Drössler, director of the Munich Filmmuseum and an expert on the history of German cinema, organized the tour of Schroeter's films.

In this special presentation, Stefan Drössler illuminates the beginnings of Schroeter's film career through photos, documents, and tantalizing rare clips of Schroeter's first 8mm films and home movies, digitally preserved by the Munich Filmmuseum. We follow his activities from 1967, when he visited the experimental film festival in Knokke and discovered film as a personal art form, to 1971, when he was established as a star of the underground film scene and was able to shoot four films financed by different German television channels.

Total running time: 90 mins

SUNDAY / 3.31.13

JOHANNAS TRAUM & RARE EARLY WORK

INTRODUCTION Stefan Drössler

This presentation of Schroeter rarities includes examples of his early experimental work, digitally preserved by the Munich Filmmuseum. *Aggression*, Schroeter's first 16mm film, is a portrait of a woman; in *Paula—“Je reviens,”* Schroeter stages actors in an empty room; and in *Argila*, a love triangle is revealed in split-screen. In the later *Johannas Traum*, Schroeter evokes the visions of Saint Joan, drawing on unused footage of Candy Darling and Ingrid Caven pantomiming in his 1972 film *The Death of Maria Malibran*.

PAULA—“JE REVIENS” West Germany, 1968, 31 mins, Color, DigiBeta, From Munich Filmmuseum collection

AGGRESSION West Germany, 1968, 22 mins, In German (minimal dialogue), B&W, Blu-ray, From Munich Filmmuseum collection

ARGILA West Germany, 1969, 33 mins, In German with English subtitles, B&W/Color, Blu-ray, From Munich Filmmuseum collection

JOHANNAS TRAUM West Germany, 1975, 19 mins, Color, Blu-ray, From Munich Filmmuseum collection

Total running time: 105 mins

SATURDAY / 4.6.13

THE ROSE KING

WERNER SCHROETER (WEST GERMANY/PORTUGAL, 1986)

(Der Rosenkönig). Magdalena Montezuma (in her last film) stars as the regal mother of a lonely “rose king” in this feverishly romantic tribute to Technicolor melodrama, fueled in equal parts by Douglas Sirk, Jean Genet, and Maria Callas. In a gothic castle of cobwebbed corridors and shattered windows, Montezuma presides over her son, who farms roses with a peculiar obsession. “You aren't a gardener; you're a dreamer,” she states, a comment made truer once a handsome stranger arrives. Seemingly constructed out of dark blues, deep rose-reds, and darkened shadows, *The Rose King* is “one of the high points of eighties world cinema” (*Film Comment*). **JASON SANDERS**

Written by Schroeter, Magdalena Montezuma. Photographed by Elfie Mikesch. With Montezuma, Mostefa Djadjam, Antonio Orlando. (103 mins, In German, Italian, English, Portuguese, and Arabic with English subtitles, Color, Blu-ray, From Munich Filmmuseum, permission film & kunst)

SUNDAY / 4.7.13

FLOCONS D'OR

WERNER SCHROETER (FRANCE/WEST GERMANY, 1976)

(Goldflakes). Magdalena Montezuma, Bulle Ogier, Ingrid Caven, and Udo Kier headline Schroeter's four-part opera that dizzyingly swings from 1949 Cuba to modern France, “parodying along the way everything from kitschy Mexican telenovelas to French art films of the twenties” (TIFF Cinematheque). A green-eyed, tanned, and shirtless Udo Kier helps open part one, somewhere in “Cuba, 1949,” where Magdalena Montezuma topline a tropical gothic by way of George Kuchar; in “La Hora Incognita,” she and her stunning peach-colored suit are reunited with another woman, stuck in the rail yards. Schroeter's campiest, most humorous work, *Flocons d'or* was the revelation of the recent MoMA retrospective of his films. **JASON SANDERS**

Written, photographed by Schroeter. With Magdalena Montezuma, Ellen Umlauf, Udo Kier, Bulle Ogier. (163 mins, In German with English subtitles, B&W/Color, Blu-ray, From Munich Filmmuseum, permission film & kunst)



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FILMMAKER PROVOCATEUR JEAN ROUCH

For Rouch the cinema is no window on the world, it is a door through which he plunges.

JAMES BLUE, FILM COMMENT

Much of the extraordinary life work of the French filmmaker and anthropologist Jean Rouch (1917–2004) focused on Africa, where for over sixty years he made ethnographic films in a radical style that continued to evolve. A pioneer of cinema vérité and an influence on the French New Wave, Rouch experimented with improvisation, introducing fiction to documentary, and collaborating with his subjects. Georges Sadoul noted that Rouch was “one of the first to give Black Africans a voice on international screens,” and a number of his African collaborators went on to create their own cinema.

Central to Rouch's approach was his concept of provocation; he “believed that the camera's intervention stimulated people to greater spontaneity, expression and truth without asking them . . . to act as though the camera was not there” (*The Guardian*). He brought a deep sense of social justice to depicting contemporary life, whether Parisians in his seminal *Chronicle of a Summer* or the rituals and dreams of West Africans in his ethno-fictions *Moi, un noir* and *Jaguar*.

Kathy Geritz, Film Curator

This series is indebted to *Here and Elsewhere: The Films of Jean Rouch* presented at the French Institute Alliance Française and Anthology Film Archives in New York, curated by Sam Di Iorio and Jamie Berthe. Special thanks to Denis Bisson, Ivan Bertoux, Cultural Services, Consulate General of France, San Francisco; Delphine Selles-Alvarez, Cultural Services of the French Embassy, New York; Centre national du cinéma et de l'image animée; Centre national de la recherche scientifique; Comité du film ethnographique; Marie Losier, French Institute Alliance Française; Jed Rapfogel, Anthology Film Archives; Emilie de Brigard, FilmResearch; Nicolas Petitjean, Sodaperaga; Marleen Labijt, EYE Film Institute Netherlands; Shannon Kelly, UCLA Film & Television Archive; Livia Bloom, Icarus Films.



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SUNDAY / 3.10.13

MOI, UN NOIR

JEAN ROUCH (FRANCE/IVORY COAST, 1958)

3:00

Moi, un noir is, in effect, the most daring of films and the humblest.

JEAN-LUC GODARD

(*Me, A Black*). In this playful yet enlightening portrait of the immigrant experience, Rouch enlists Oumarou Ganda as a modern-day griot who narrates his and his friends' everyday experiences in the capital of the Ivory Coast during the last period of French colonialism. Nicknamed Edgar G. Robinson, Tarzan, Eddie Constantine, and Heddy Lamour, they migrated from Niger in hopes of finding work in the “new” urban Africa. As Robinson's disillusionment with his second-class status grows, he dreams of becoming a boxing champion, married with a home and children.

(72 mins, In French with English subtitles, Color, DigiBeta, From Icarus)

PRECEDED BY **GARE DU NORD** (Jean Rouch, France, 1964). “One of my favorite short films. . . . Its sense of the headlong unraveling of a relationship, in condensed, unreal ‘real time’, is amazing” (Adrian Martin). (16 mins, In French with English subtitles, Color, 35mm, From New Yorker Films)

Total running time: 88 mins

SUNDAY / 3.24.13

THE LION HUNTERS

JEAN ROUCH (FRANCE/NIGER, 1965)

3:00

A fascinating account. JONATHAN ROSENBAUM, CHICAGO READER

(*La chasse au lion à l'arc*). A chronicle, filmed over seven years [in the savannahs of northern Niger and Mali], of all the technological aspects of lion hunting: making bows, making poison, traps, the hunt and its attendant ritual, etc. But unlike “classic” ethnographic films dealing with hunting technology . . . this film also deals with the relationships between hunters and prey, and inscribes the effect of the hunt on Rouch, and his involvement in it. As a document, it is both personal and ethnographic. . . . The film also raises questions of morality in relation to documentary film practice. MICK EATON, ANTHROPOLOGY-REALITY-CINEMA:

THE FILMS OF JEAN ROUCH

(77 mins, In French with English narration, Color, DigiBeta, From Icarus Films)

PRECEDED BY **MAMMY WATER** (Jean Rouch, France/Ghana, 1956). Along the coast of Ghana, fishermen perform a ceremony to appease the spirits. (18 mins, In French with English subtitles, Color, DigiBeta, From Icarus)

Total running time: 95 mins



6



WEDNESDAY / 4.3.13

JAGUAR

JEAN ROUCH (FRANCE/NIGER/GHANA, 1955–67)

Infused by what Italo Calvino called the brilliance of “lightness.”
PAUL STOLLER, VISUAL ANTHROPOLOGY REVIEW

In *Jaguar*, shot before the advent of portable sync-sound, Damouré Zika (a “bandit” tax collector), Lam Ibrahim Dia (a cattle herder), and Illo Goudel’ize (a fisherman), migrate south from Niger to find their fortunes in Ghana. . . . *Jaguar* is distinguished by its inventive proto-verité filming and extemporaneous acting. Their playful narration, improvised later on a sound stage of the Ghanaian Film Unit, is an incessant barrage of commentary on their surroundings and themselves, by turns jocular and impertinent. . . . Rouch described the film as “a postcard in the service of the imaginary.” LUCIEN CASTAING-TAYLOR

(88 mins, Color, English narration, 16mm, From Institut Français, permission Icarus Films)

FOLLOWED BY **LES MAÎTRES FOUS** (Jean Rouch, France/Ghana, 1955). (*The Mad Masters*). Rouch’s remarkable short explores the possession rituals of the West African Hauka sect as a response to the madness of colonialism. (28 mins, With English narration, Color, Digibeta, From Icarus Films)

Total running time: 116 mins

SUNDAY / 4.7.13

LITTLE BY LITTLE

JEAN ROUCH (FRANCE/NIGER, 1970)

A truly mesmerizing, frequently hilarious, and provocative masterpiece. ERIC KOHN, CINEASTE

(*Petit à petit*). In this follow-up to *Jaguar*, Rouch’s frequent collaborators Damouré Zika and Lam Ibrahim Dia improvise the scenario. When business takes the friends to Paris, Zika collects information on the curious habits of Parisian residents, calipers and notepad in hand, in an often comical performance of reverse ethnography. The duo becomes a quintet as they return home to Niger joined by a dancer, a hobo, and a model. Little by little, their relationships unravel, revealing with biting humor broader conflicts between Africa and Europe.

Scenario improvised by actors while filming. (90 mins, In French with English subtitles, Color, DigiBeta, From Icarus)

PRECEDED BY **TOUROU AND BITTI: THE DRUMS OF THE PAST** (Jean Rouch, France/Niger, 1971). (*Tourou et Bitti, les tambours d’avant*). In a spellbinding single take, Rouch documents a possession ritual in rural Niger. (10 mins, Color, 16mm, From MAE)

Total running time: 100 mins

WEDNESDAY / 4.10.13

THE HUMAN PYRAMID

JEAN ROUCH (FRANCE/IVORY COAST, 1959–61)

Observing racial segregation at the Lycée français of Abidjan, Ivory Coast, Rouch worked with students there who willingly enacted a story about the arrival of a new white girl, and her effect on the interactions of black and white students. Fomenting a dramatic situation instead of repeating one, Rouch extended the experiments he had undertaken in *Chronique d’un été*, including having on-camera student participants view rushes of the film midway through the story.

UCLA FILM & TELEVISION ARCHIVE

With Nadine Ballot, Denise Alain (88 mins, In French with English subtitles, Color, 16mm, From FilmResearch, with thanks to Emilie de Brigard)

FOLLOWED BY **ROUCH IN REVERSE** (Manthia Diawara, U.S./U.K., 1995). This “invaluable introduction” by Malian filmmaker and scholar Diawara “intermittently attempts to practice a reverse anthropology on Rouch himself” (Jonathan Rosenbaum). (52 mins, Color, Digital Video, From Third World Newsreel)

Total running time: 140 mins

SUNDAY / 4.14.13

MADAME L’EAU

JEAN ROUCH (NETHERLANDS/FRANCE/NIGER, 1993)

ARCHIVAL PRINT!

(*Madame Water*). *Madame L’eau* follows three African friends on a rollercoaster ride from drought-stricken Niger to inundated Holland and back again. In this sync-sound, trans-Atlantic sequel to *Jaguar* [and *Little by Little*], Damouré, Lam, and Tallou fly to Holland to learn about low-tech, sustainable windmills that might be built along the River Niger. An act of collaborative mythmaking, *Madame L’eau* is infused with Rouch’s idiosyncratic sense of humor, and exemplifies a new kind of truth-seeking, one blending fact and fantasy, rehearsal and improvisation. LUCIEN CASTAING-TAYLOR

Written by Rouch, Philo Bregstein. Photographed by Rouch. (108 mins, In French and Dutch with English subtitles, Color, 35mm, From EYE Film Institute Netherlands, permission Sodaperaga)

PRECEDED BY **MAKWAYELA** (Jean Rouch, Jacques d’Arthuys, France/Mozambique, 1977). A group of factory workers in Mozambique perform the Makwayela dance, a creative form of protest. (20 mins, Color, 16mm)

Total running time: 128 mins

1. *The Lion Hunters*, 3.24.13

2. *Chronicle of a Summer*, 4.16.13

3. *Moi, un noir*, 3.10.13

4. *Jaguar*, 4.3.13

5. *Les maîtres fous*, 4.3.13

6. *Rouch in Reverse*, 4.10.13

7. *Little by Little*, 4.7.13

TUESDAY / 4.16.13

CHRONICLE OF A SUMMER

JEAN ROUCH, EDGAR MORIN (FRANCE, 1960–61)

(*Chronique d’un été*). This landmark documentary, one of the first shot with the lightweight, mobile camera that became a key tool of cinema vérité, was an influence on the French New Wave and subsequent documentary filmmaking. To capture the mood of Paris in the summer of 1960, filmmaker Jean Rouch and sociologist Edgar Morin posed a provocative question to passers-by: “Are you happy?”

Photographed by Raoul Coutard, Roger Morillère, Jean-Jacques Barbès, Michel Brault. (90 mins, In French with English subtitles, B&W, Digital, From Cineteca di Bologna, permission Janus Films)

PRECEDED BY **UNE BRÈVE HISTOIRE DE CINEMA** (Jackie Raynal, France, 2004). (*A Brief History of Cinema, Jean Rouch Portrait*). Shot at a café near Rouch’s home in Paris shortly before the filmmaker’s death. (16:30 mins, In French with English subtitles, Color, Digital Video, From the artist)

Total running time: c. 107 mins



THE SPANISH MIRTH: THE COMEDIC FILMS OF LUIS GARCÍA BERLANGA

Laughter has been called the best medicine. In the case of Spanish director Luis García Berlanga (1921–2010), it may be the best defense. Beginning his directorial career in the midst of Franco's regime, Berlanga evaded much outright censorship by disguising his subversive views in stinging satire. But he was never an ideologue. He spared no one his wicked humor, which flailed both high and low but mostly targeted authority and its corrupting force. To this he added a certain irrepressible and zestful anarchy. His greatest films, like *iBienvenido, Mr. Marshall!*, *Plácido*, *El verdugo*, and *La escopeta nacional*, are carnivalesque—whirl is king, sight gags abound, and some hapless male is swept along by desire and dejection. Berlanga could also be bawdy. If it wasn't the timid bank clerk in *iVivan los novios!* ogling bathing beauties on the beach, it was Michel, the docile dentist of *Tamaño natural*, under the thrall of his anatomically correct love doll. Often credited with helping to reshape midcentury Spanish cinema, Berlanga evaded the trap of the popular by subverting the conventions of the comedic. Funny he was, irreverent he remained, but his unruliness was aimed at the rulers. In that way, Luis García Berlanga became the mirthful conscience of his country.

Steve Seid, Video Curator

With special thanks to: D. José María Prado, Cristina Bernáldez, and Alicia Potes at FilMOTECA Española; Ana María Morán Del Aguila at the Consulate General of Spain, San Francisco; Daniela Michel and Mara Fortes, the Morelia International Film Festival; Impala Films; and Natalia Brizuela, UC Berkeley. All 35mm prints from the FilMOTECA Española in Madrid.



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FRIDAY / 3.29.13

iBIENVENIDO, MR. MARSHALL!

LUIS GARCÍA BERLANGA (SPAIN, 1953) **ARCHIVAL PRINT!**

(*Welcome, Mr. Marshall!*). When news arrives in the quiet town of Villar del Río that dignitaries representing the Marshall Plan, a commission doling out economic incentives, will be visiting, the quiet is broken by the din of crazy expectation. Led by their half-deaf mayor, the townsfolk come up with a plan to impress the delegation: they'll reinvent themselves as a postcard-perfect Andalusian village, replete with flamenco dancers, bunting, and bullfights. Berlanga's jocular jab at Spanish identity bellows with contradictory but coveted desires, from the humble townsfolk dreaming of free cows, to the testy priest suspicious of godless Americans. If foibles were dollars Villar del Río would be rolling in dough. **STEVE SEID**

Written by Berlanga and Juan Antonio Bardem. Photographed by Manuel Berenguer. With Elvira Quintilla, Lolita Sevilla, Manolo Moran, José Isbert. (86 mins, In Spanish with English subtitles, B&W, 35mm)

SUNDAY / 3.31.13

THE ROCKET FROM CALABUCH

LUIS GARCÍA BERLANGA (SPAIN, 1956) **ARCHIVAL PRINT!**

(*Calabuch*). Like a Spanish-inflected version of Pagnol, *The Rocket from Calabuch* drops us into a seaside town, rich with warm-hearted, quirky, and tender inhabitants. A physicist, nicknamed Jorge (Edmund Gwenn), goes on the lam from his A-bomb building duties and arrives in Calabuch seeking refuge from the unnerving nuclear age. Mistaken for an itinerant tramp, the townspeople take him in and soon he is an indispensable member of the community. Again, Berlanga treats us to a panoply of peculiar folks, all in need of Jorge's world-weary wisdom. Ironically, when the annual fiesta arrives with its fireworks display, our disenchanting physicist finds joy in his pyrotechnical abilities. **STEVE SEID**

Written by Berlanga, Leonardo Martin, Florentino Soria, Ennio Flaiano. Photographed by Francisco Sempere. With Edmund Gwenn, Valentina Cortese, Franco Fabrizi, José Isbert. (93 mins, In Spanish with English subtitles, B&W, 35mm)

THURSDAY / 4.4.13

PLÁCIDO

LUIS GARCÍA BERLANGA (SPAIN, 1961) **ARCHIVAL PRINT!**

Berlanga's first outing with screenwriter Rafael Azcona results in a frantic, gag-riddled romp where an ostentatious charity campaign suggests, "Sit a Poor Person at Your Table." In the midst of the merriment is Plácido González, played by Casto Sendra ("Cassen"), a deliveryman whose van loan payments are due. Plácido tries at every turn to find the pesetas to make his payment, but charity extends only to those with more demonstrable need. Berlanga harangues the well-heeled whose generosity yields little more than their own elevation. Filled with hilarious barbs, impious prattle, and high society comeuppance, you'll revel in a surplus of black humor. **STEVE SEID**

Written by Berlanga, Rafael Azcona, José Luis Colina, José Luis Font. Photographed by Francisco Sempere. With Casto Sendra, Amelia de la Torre, Mari Carmen Yepes, José María Caffarel. (85 mins, In Spanish with English subtitles, B&W, 35mm)



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1. *The Rocket from Calabuch*, 3.31.13
2. *¡Bienvenido, Mr. Marshall!*, 3.29.13
3. *El verdugo*, 4.6.13
4. *La escopeta nacional*, 4.17.13
5. *¡Vivan los novios!*, 4.12.13
6. *Plácido*, 4.4.13

INSIDE THE BAM/PFA FILM COLLECTION

MONDAY / 3.18.13 / 7:00

Join us for this insider's view into how we shape our film and video collection. In conjunction with Member Appreciation Month, our curators and film collection staff present a selection of recently acquired works and share insights into their significance, both for our collection and for the history of film.

Open to BAM/PFA members only. Free admission. To reserve tickets or become a member today, contact bampfamember@berkeley.edu.

SATURDAY / 4.6.13

EL VERDUGO

6:30

LUIS GARCÍA BERLANGA (SPAIN, 1964) ARCHIVAL PRINT! *(The Executioner)*. After years of idle duty, the official executioner decides to retire, but first he must appoint a successor who, if luck has it, will also marry his desirable daughter. A squeamish undertaker, José Luis (played to the hilt by Nino Manfredi) finds his head in this double-knotted noose, succumbing to this grim profession and its husbandly benefits. José Luis lives a life of domestic denial until the noose tightens. Berlanga's masterpiece is a dark comedy backlit by the knowledge that in Franco's regime execution was the penalty of choice. This is gallows humor until the bottom falls out, then it's tragedy. STEVE SEID

Written by Berlanga, Rafael Azcona, Ennio Flaiano, from a story by Berlanga. Photographed by Tonino Delli Colli. With Nino Manfredi, Emma Penella, José Isbert, José Luis López Vázquez. (88 mins, In Spanish with English subtitles, B&W, 35mm)

FRIDAY / 4.12.13

¡VIVAN LOS NOVIOS!

7:00

LUIS GARCÍA BERLANGA (SPAIN, 1970) ARCHIVAL PRINT! *(Long Live the Bride and Groom!)*. A timid bank clerk, middle-aged Leonardo arrives in a seaside resort on the eve of his marriage to Loli, but first he'd like to indulge his fantasy of seducing a barely bikini'd babe on the beach. Abandoning his ailing mother to her plastic swimming pool, Leonardo heads for the shore where Swedish sirens sizzle in the sun. When he returns, his mother is swimming with the fishes. Upon Loli's insistence, Leonardo and his brother-in-law go to absurd lengths to conceal his mother's untimely demise. Berlanga's first color film is black in humor and white in sandy-surfaced titillation. STEVE SEID

Written by Berlanga, Rafael Azcona. Photographed by Aurelio G. Larraya. With José Luis López Vázquez, Laly Soldevila, José María Prada, Manuel Alexandre. (83 mins, In Spanish with English subtitles, Color, 35mm)

SUNDAY / 4.14.13

TAMAÑO NATURAL

5:30

LUIS GARCÍA BERLANGA (SPAIN/FRANCE, 1973) ARCHIVAL PRINT!

(Life Size). Unlike Bunuel's *That Obscure Object of Desire*, Berlanga pursues a concrete, or more accurately "polyurethane," object. In a risqué role, French actor Michel Piccoli plays Michel, a Parisian oral surgeon who has an open but frustrated relationship with his wife. His remedy is a life-size sex doll imported from Japan. Slowly Michel's desire becomes devoted exclusively to his pliant plastic partner, who is capable of embodying all forms of fantasy, from newlywed to slutty slave. By turns rapturously absurd and innocently obscene, *Tamaño natural* is really about the demure dentist's estrangement from things human and fleshy—no deflated egos here. STEVE SEID

Written by Berlanga, Rafael Azcona, dialogue by Jean-Claude Carrière. Photographed by Alain Derobe. With Michel Piccoli, Valentine Tesler, Rada Rassimov, Lucienne Hamon. (101 mins, In Spanish with English subtitles, Color, 35mm)

WEDNESDAY / 4.17.13

LA ESCOPETA NACIONAL

7:00

LUIS GARCÍA BERLANGA (SPAIN, 1978) ARCHIVAL PRINT! *(The National Shotgun)*. With Franco's overdue demise in 1975, Berlanga was finally able to let loose with this scathing satire about the corrupt and conspicuous ruling class. An oily manufacturer, Jaume Canivell (in a riotous turn by José Sazatornil) sponsors a hunt on the estate of a nobleman who has fallen on hard times. The guests—aristocrats, an exiled dictator, movie stars, a self-righteous priest, kept women, and a Francoist minister—are all fair game for Jaume's real aim, advantage in the marketplace. Between petty rivalries, sexual kinks, and governmental upheaval, Berlanga's madcap *Shotgun* stays on target with a load of high-impact and hilarious shot. STEVE SEID

Written by Berlanga, Rafael Azcona. Photographed by Carlos Suárez. With José Sazatornil, Rafael Alonso, Luis Escobar, Antonio Ferrandis. (95 mins, In Spanish with English subtitles, Color, 35mm)

FILM & VIDEO MAKERS AT CAL

FRIDAY / 5.10.13 / 7:00

WORKS FROM THE EISNER PRIZE COMPETITION

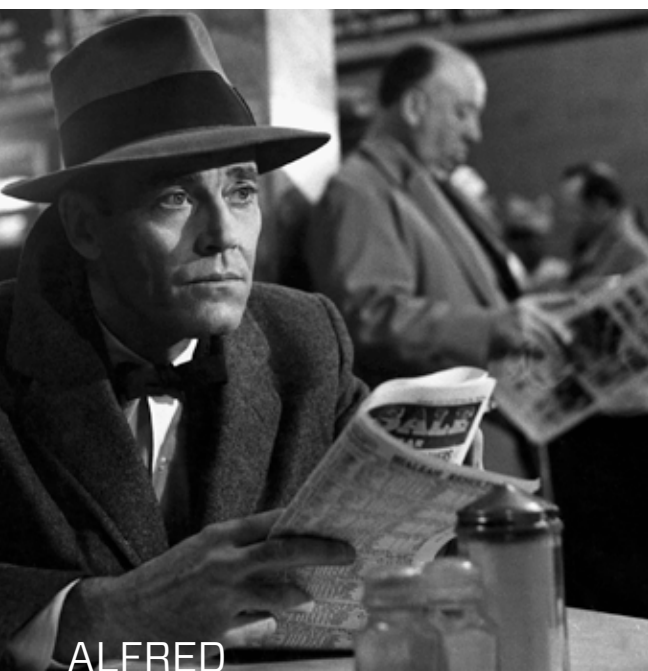
IN PERSON Student Filmmakers

The Eisner Prize is the highest award for creativity given on the UC Berkeley campus. This program presents work by the 2013 winners in film and video, along with a diverse sampling of videos from the competition—narratives, documentaries, experimental videos, and animations. As we go to press, the judging has not taken place; we will post the program selection on our website and a handout with written descriptions by the artists will be available at the screening.

(Digital video, From the artists)

Thanks to Jimmy Ausermus, Eisner prizes and honors coordinator, and Mark Berger, UC Berkeley faculty coordinator of the film and video competition.

Total running time: 90 mins



1/2/3/4/5

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 just 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.

This series, which began in January, spans four decades of Hitchcock's career. In March and April we focus on his work after 1940, from undisputed classics like *Notorious* and *Psycho* to less familiar but fascinating films like *Under Capricorn* and *I Confess*. Seeing so many of his films together gives a vivid sense of Hitchcock'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*.

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.

Drama is life with the dull parts left out.—Alfred Hitchcock

FRIDAY / 3.1.13

SPELLBOUND

ALFRED HITCHCOCK (U.S., 1945)

7:00

The subject of guilt, implicit in so many of Hitchcock's films, becomes the explicit theme in *Spellbound*, a whodunit whose means of investigation is psychoanalysis. "I did it," says the guilt-obsessed patient (Gregory Peck). "No you didn't," says the analyst (Ingrid Bergman), thereby leading to the discovery of the real murderer. Perhaps it's inevitable that Hitchcock, whose films abound in subtle dreamlike sequences to convey psychological states, would disappoint in the presentation of literal dreams [designed by Salvador Dalí]. Yet the film's preoccupation with unconscious guilt and the eruption of violence when one is most threatened by love were clearly deeply felt by Hitchcock and given masterful and terrifying visual expression. **MARILYN FABE**

Written by Ben Hecht, Angus MacPhail, John Palmer, based on the novel *The House of Dr. Edwardes* by Hilary St. George Sanders. Photographed by George Barnes. With Ingrid Bergman, Gregory Peck, Michael Chekhov, Leo G. Carroll. (111 mins, B&W/Color, From Swank Motion Pictures)

NOTORIOUS

ALFRED HITCHCOCK (U.S., 1946)

9:10

As Hitchcock said, *Notorious* involves "the old conflict between love and duty." Cary Grant is in love with Ingrid Bergman, but his job as an intelligence agent demands that he let her marry another man. Bergman, who undertakes the expiation of her guilt for her Nazi father's treason, suffers a similar conflict. Only by marrying her enemy can she accomplish her political task. In this film Hitchcock hit his stride, using camera movements and editing to direct not his actors but his audience. Yet for all its aesthetic mastery and grace of execution, *Notorious* is Hitchcock's strangely disconcerting meditation on the sadomasochistic undercurrents that lurk beneath the surface of what we call romantic love. **MARILYN FABE**

Written by Ben Hecht, from a theme by Hitchcock. Photographed by Ted Tetzlaff. With Ingrid Bergman, Cary Grant, Claude Rains, Louis Calhern. (101 mins, B&W, 35mm, From Swank Motion Pictures)

SUNDAY/3.3.13

UNDER CAPRICORN

ALFRED HITCHCOCK (U.S., 1949) IMPORTED 35MM PRINT!

5:00

Easily one of Alfred Hitchcock's half-dozen greatest films, Under Capricorn has been senselessly neglected for years just because it isn't a thriller.

DAVE KEHR, CHICAGO READER

This colonial gothic set in 1831 Australia emphasizes emotional and social tensions over more overt thrills, but its entanglement of guilt with love, and of romantic melodrama with class-conscious comedy, is typically Hitchcock. Ingrid Bergman stars as a noblewoman ruined by drink and isolation since her marriage to former stablehand Joseph Cotten. When a young gentleman takes an interest in Bergman, he inadvertently brings the household's secrets to the surface—including those of the housemaid, an insinuating, malevolent presence to rival *Rebecca*'s Mrs. Danvers. The extended takes that Hitchcock famously used in *Rope* are here fluidly executed by the great Technicolor cinematographer Jack Cardiff.

JULIET CLARK

Written by James Bridie, Hume Cronyn, based on a novel by Helen Simpson and a play by John Colton, Margaret Linden. Photographed by Jack Cardiff. With Ingrid Bergman, Joseph Cotten, Michael Wilding, Margaret Leighton. (117 mins, Color, 35mm, From BFI/NFTVA)

WEDNESDAY / 3.6.13

THE PARADINE CASE

ALFRED HITCHCOCK (U.S., 1947)

7:00

"Nice people don't go about murdering other nice people," says very nice Gay Keane (Anne Todd) to her lawyer husband Tony (Gregory Peck). But how nice is Tony's client, Mrs. Paradine (Alida Valli)? The elegant, inscrutable Mrs. Paradine is accused of killing her blind husband. Blinded by Mrs. Paradine's charms, Tony rises perhaps too enthusiastically to her defense, endangering not only his marriage but, perversely, his client's life. *The Paradine Case* was Hitchcock's last project for producer David O. Selznick, who heavily rewrote the script and supervised the final editing. **JULIET CLARK**



1. *The Wrong Man*, 4.5.13
2. *Notorious*, 3.1.13
3. *I Confess*, 3.8.13
4. *Vertigo*, 3.14.13
5. *The Man Who Knew Too Much*, 3.24.13

Written by David O. Selznick, Ben Hecht, Alma Reville, James Bridle, based on a novel by Robert Hichens. Photographed by Lee Garmes. With Gregory Peck, Anne Todd, Charles Laughton, Alida Valli. (115 mins, B&W, 35mm, From Swank Motion Pictures)

FRIDAY / 3.8.13

ROPE

ALFRED HITCHCOCK (U.S., 1948)

Rope was the first film Hitchcock produced himself and over which he had complete creative control. The result is a disturbing and distasteful story (two young men strangle a friend and stuff his body into a chest, on which they serve dinner to his family and fiancée) as well as a famous experiment in film form. *Rope* appears to be shot in one continuous take with no cuts—like an unbroken rope. As William Rothman wrote, “The deliberateness of every move the camera makes creates a state of perpetual tension.”

MARILYN FABE

Written by Arthur Laurents, Hume Cronyn, Ben Hecht, based on the play *Rope's End* by Patrick Hamilton. Photographed by Joseph Valentine, William V. Skall. With James Stewart, John Dall, Farley Granger, Cedric Hardwicke. (80 mins, Color, 35mm, From Universal)

I CONFESS

ALFRED HITCHCOCK (U.S., 1953)

Hitchcock's perennial transference-of-guilt theme finds its most literal expression in *I Confess*, a sober and often compelling reflection on crime, punishment, and forgiveness that pits secular and spiritual forms of authority against each other. At the center of the conflict is Montgomery Clift as Father Michael Logan, a priest who hears a killer's confession and is himself accused of the crime. Bound by the confidentiality of the confessional, Logan cannot save himself from the law, or from the burden of knowledge—about not only the murderer's sins, but his own. Clift's pained restraint contrasts starkly with the dynamism of cinematographer Robert Burks's images.

JULIET CLARK

Written by George Tabori, William Archibald, based on the play *Nos deux consciences* by Paul Anthelme. Photographed by Robert Burks. With Montgomery Clift, Anne Baxter, Karl Malden, Brian Aherne. (95 mins, B&W, 35mm, From Warner Bros.)

SUNDAY / 3.10.13

LIFEBOAT

ALFRED HITCHCOCK (U.S., 1944) IMPORTED 35MM PRINT!

Hitchcock called *Lifeboat* “a microcosm of the war.” As if to emphasize the “micro” amid the magnitude of World War II, the action never leaves the titular boat, adrift on the Atlantic after a German sub sinks an Allied freighter. Tossed together are an assortment of English speakers and one dangerously competent German sailor. Critics berated the film for depicting the German as some kind of Übermensch; more alarming is the implication that the Allies may be saved not by democratic idealism, but by mob ruthlessness. The perturbed propagandists of the Office of War Information bluntly called the deadpan and brutal climax “an orgasm of murder.”

5:00

Written by Ben Hecht, Jo Swerling, from a story by John Steinbeck. Photographed by Glen MacWilliams. With Tallulah Bankhead, William Bendix, Walter Slezak, Mary Anderson. (96 mins, B&W, 35mm, From BFI/NFTVA)

PRECEDED BY **BON VOYAGE** (Alfred Hitchcock, U.S., 1944). *Imported 35mm print!* Made for the British Ministry of Information, this short tells of an RAF pilot's escape from Vichy France—a journey that may have unintended consequences. (26 mins, B&W, 35mm, From BFI/NFTVA)

Total running time: 122 mins

THURSDAY / 3.14.13

VERTIGO

ALFRED HITCHCOCK (U.S., 1958) IB TECH PRINT!

A radical meditation on man's (or, more precisely, men's) obsession with illusion, *Vertigo* reflects back on itself as cinema, and as a sadly ironic view of romantic love in the fifties. James Stewart was never less “romantic” than in this film; his urgency is frightening and compelling. Kim Novak knowingly portrays the two faces of woman, icon and victim. Formally, and in its deeply felt expression of the ultimate love triangle—man, woman, and death—this is Hitchcock's most poetic film.

7:00

Written by Alec Coppel, Samuel Taylor, based on the novel *D'entre les morts* by Pierre Boileau, Thomas Narcejac. Photographed by Robert Burks. With James Stewart, Kim Novak, Barbara Bel Geddes, Tom Helmore. (128 mins, Color, 35mm, From Academy Film Archive and Lowell Peterson, ASC, permission Universal)

SUNDAY / 3.24.13

THE MAN WHO KNEW TOO MUCH

Alfred Hitchcock (U.S., 1956)

Hitchcock's remake of his 1934 film replaces the leading British couple with thoroughly American Jimmy Stewart and Doris Day, and St. Moritz with a Technicolor Marrakech. While the major plot elements are the same—an international spy ring, a kidnapping, an assassination attempt—the dynamics of suspense are altered by the well-played friction between Stewart and Day, who gives a surprisingly acute performance as a singer who has forgone her career for a more ordinary domestic role. The crucial scene at the Albert Hall is a brilliant orchestration of space and shifting points of view as Day's thwarted singer makes her comeback with a scream.

5:00

JULIET CLARK

Written by John Michael Hayes, from a story by Charles Bennett, D. B. Wyndham-Lewis. Photographed by Robert Burks. With James Stewart, Doris Day, Brenda De Banzie, Bernard Miles. (120 mins, Color, 35mm, From Universal)

FRIDAY / 4.5.13

THE WRONG MAN

Alfred Hitchcock (U.S., 1956)

Hitchcock's fears of incarceration, the police, and the malicious workings of fate seem to have infected cinematographer Robert Burks as well. Drawing on a true story, Hitchcock adopts the semidocumentary fashion of film noir to spin off the frightening possibilities when an innocent man, New York jazz player Manny (Henry Fonda) is named as the guilty party in a holdup. Bars and shadows are everywhere in Manny's life, so when the final transference of guilt takes place, it should come as no surprise. Still, it does, and probably will no matter how many times we see this incisive and desolate film.

7:00

JUDY BLOCH

Written by Maxwell Anderson, Angus MacPhail, based on *The True Story of Christopher Emmanuel Balestrero* by Anderson. Photographed by Robert Burks. With Henry Fonda, Vera Miles, Anthony Quayle, Harold Stone. (105 mins, B&W, 35mm, From Warner Bros.)



6/7/8

THURSDAY / 4.11.13

THE BIRDS**7:00**

ALFRED HITCHCOCK (U.S., 1963)

The Birds displays some of Hitchcock's most sophisticated technical achievements in the creation of sheer, seemingly inexplicable tension. There is so much inaction, so much silence, so much Nothing in *The Birds*, it seems Hitchcock is rummaging about in the most excruciating realms of personal terror. Donald Spoto wrote, "Hitchcock's use of birds as a marker for chaos . . . is ultimately realized in *The Birds*, where the sudden rush of wings expresses and makes explicit jealousy, anger, and sexual and family tensions. . . . The film is a darkly lyrical puzzle-poem about human need, the nature of the universe, and the possibility of salvation."

Written by Evan Hunter, based on a short story by Daphne Du Maurier. Photographed by Robert Burks. With Tippi Hedren, Rod Taylor, Jessica Tandy, Suzanne Pleshette. (119 mins, Color, 35mm, From Universal)

SATURDAY / 4.13.13

RICH AND STRANGE**6:30**ALFRED HITCHCOCK (U.K., 1931)
NEW IMPORTED 35MM PRINT!

A little stranger than it is rich, being neither fish nor fowl—neither suspense nor outright comedy—this is a film that already lends irony to many of Hitchcock's own tropes, even as it plays with those of the silent era just passed. An inveterately bored couple use an unexpected inheritance to "suffer a sea change," in Shakespeare's words, and suffer they do. On a cruise, between bouts of nausea, he courts a gold-digging "princess" and she, a gentleman, and the marriage looks to be over until they are reunited by what appears to be a mutual desire for death, as shown in their complacency in the face of the abyss. **JUDY BLOCH**

Written by Alma Reville, Val Valentine, based on a story by Dale Collins. Photographed by Jack Cox. With Henry Kendall, Joan Barry, Betty Amann, Percy Marmont. (81 mins, B&W, 35mm, from BFI/NFTVA, permission Rialto Pictures)

MARNIE**8:15**

ALFRED HITCHCOCK (U.S., 1964)

Hitchcock claimed that what attracted him to *Marnie* was "the fetish idea. A man wants to go to bed with a thief because she is a thief." Marnie (Tippi Hedren) is the last in a long line of Hitchcock's cold blondes, except this one is literally frigid. In his portrayal of his hero Mark (Sean Connery) as both compassionate and brutal, and by making Marnie both bitch and victim, Hitchcock is clearly using his characters to enact psychological situations that he knows a lot about. This makes the generally underrated *Marnie* a rich and fascinating film, a summation of themes and motifs familiar to students of his work. **MARILYN FABE**

Written by Jay Presson Allen, based on a novel by Winston Graham. Photographed by Robert Burks. With Tippi Hedren, Sean Connery, Diane Baker, Martin Gabel. (130 mins, Color, 35mm, From Universal)

FRIDAY / 4.19.13

FOREIGN CORRESPONDENT**9:00**

ALFRED HITCHCOCK (U.S., 1940)

Made while an officially neutral United States was watching World War II engulf Europe, *Foreign Correspondent* stars Joel McCrea as an apolitical reporter assigned to gather news from the "bedeviled continent." Our clueless correspondent is drawn into an international plot filled with dangerous doubles: a camera is a gun, a bodyguard is a killer, a sanctuary is a trap, and a famous advocate for peace actually seeks its opposite. The shifting of identities extends to the film itself, as what begins as adventuresome entertainment ends with an impassioned message to America. None other than Josef Goebbels called it "a masterpiece of propaganda." **JULIET CLARK**

Written by Charles Bennett, Joan Harrison, James Hilton, Robert Benchley, Ben Hecht. Photographed by Rudolph Maté. With Joel McCrea, Laraine Day, Herbert Marshall, George Sanders. (120 mins, B&W, 35mm, From Caidin Trust c/o Film Trustee, IPMA Inc.)

SATURDAY / 4.20.13

PSYCHO**8:30**

ALFRED HITCHCOCK (U.S., 1960)

From its early scenes of self-censored sex in an anonymous hotel room, through Janet Leigh's cold pursuit of hard cash, to a cop-car chase shown almost entirely in a small rear-view mirror, *Psycho* is a study in chilling frustration, effectively photographed in shades of gray. Ironically, things only warm up at the Bates Motel, where Anthony Perkins's Norman Bates brings the first elements of vulnerable humanity. "As for 'psycho' itself, that word, the name, the film turned it loose on the culture like a mad dog, and it shifted the Freudian age of potential treatment into one of licensed glee" (David Thomson). **JUDY BLOCH**

Written by Joseph Stefano, based on a novel by Robert Bloch. Photographed by John L. Russell. With Anthony Perkins, Janet Leigh, Vera Miles, John Gavin. (109 mins, B&W, 35mm, From Universal)

WEDNESDAY / 4.24.13

FRENZY**7:00**

ALFRED HITCHCOCK (U.K., 1972)

Frenzy, like Hitchcock's early silent *The Lodger*, is set in London and about a killer of women. In both, a man innocent of the rape-murders he is accused of plans deadly revenge on the real killer, with whom he has a disturbing affinity. The studio imposed a happy ending on *The Lodger*; there were no such restrictions on Hitchcock when he came to make *Frenzy*. The world he depicts is a vicious one, without hope. A complex of images links food, sex, and death, and the film contains one of the most loathsome and disturbingly detailed rape-murders in the history of cinema. **MARILYN FABE**

Written by Anthony Shaffer, based on the novel *Goodbye Piccadilly, Farewell Leicester Square* by Arthur La Bern. Photographed by Gilbert Taylor, Leonard South. With Jon Finch, Alec McCowen, Barry Foster, Billie Whitelaw. (116 mins, Color, 35mm, From Universal)

6. *The Birds*, 4.11.137. *Marnie*, 4.13.138. *Psycho*, 4.20.13



1/2/3

AFTERIMAGE: LEONARD RETEL HELMRICH'S TRILOGY

Engrossing, poetic and often very funny... uses the lens of a single family to view the tumult of an entire country. NEW YORK TIMES

Over the past twelve years and over the course of three remarkable films, the Dutch Indonesian filmmaker Leonard Retel Helmrich has turned his camera on one working-class Indonesian family, creating a chronicle of everyday life that spans both the personal and the political, the intimate and the communal. The films—*Eye of the Day* (2001), *Shape of the Moon* (2004), and *Position Among the Stars* (2010)—have won prizes from Sundance to Amsterdam for their insight into not only family dramas—gambling addictions, parent-child conflicts, money problems—but global issues such as economic inequality, religious conflict, and the rise of modernity in traditional societies. Taking advantage of new technology and compact camera sizes, Helmrich updates the intimate, questioning

documentary traditions of Johan van der Keuken or the cinema vérité movement, creating a fluid and constantly surprising visual aesthetic that has earned him praise as “the master of impossible camera angles” from the *New York Times*, and which he terms “single shot cinema.” “The rules are a bit different than the ordinary way of filming,” he noted in a *Hammer to Nail* interview; “you don’t think in shots anymore, but you think in camera movements.”

Please join us for a weekend with this modern documentary master when he will be in conversation with Daniel L. Miller, professor of documentary film and civil and human rights studies at the University of Oregon, and founder of the Oregon Documentary Project.

Jason Sanders, Film Notes Writer

1. *Shape of the Moon*, 4.23.13
2. *Eye of the Day*, 4.21.13
3. *Position Among the Stars*, 4.20.13

Series organized by Film Curator Kathy Geritz. **Afterimage: Filmmakers and Critics in Conversation** is made possible by generous funding from the Hollywood Foreign Press Association* and the continued support of the BAM/PFA Trustees.

SATURDAY/ 4.20.13

POSITION AMONG THE STARS

LEONARD RETEL HELMRICH (THE NETHERLANDS/INDONESIA, 2010)

IN CONVERSATION Leonard Retel Helmrich and Daniel L. Miller

(*Stand van de sterren*). Three generations of a Jakarta family face an uneasy present and an uncertain future in Helmrich’s documentary on globalization, religion, and family aspirations in contemporary Southeast Asia, the most recent installment of his riveting trilogy. Now a teenager with a mind of her own, young Tari is more interested in boys than studying; with her father Bakti distracted by a scheme raising fighting fish, it’s up to her grandmother Rumidjah to return from the countryside and “counsel” her. Between their battle of wills stands a generational conflict of family versus individualism, tradition versus modernity, religious values versus secular materialism.

Written by Hetty Naaijken-Retel Helmrich, Leonard Retel Helmrich. Photographed by Ismail Fahmi Lubish, Leonard Retel Helmrich. (111 mins, In Bahasa with English subtitles, Color, DigiBeta, From EYE Film Institute Netherlands, permission Scarabee Films and Films Transit)

SUNDAY / 4.21.13

EYE OF THE DAY

LEONARD RETEL HELMRICH (THE NETHERLANDS/INDONESIA, 2001)

ARCHIVAL PRINT!

IN CONVERSATION Leonard Retel Helmrich and Daniel L. Miller

(*De stand van de zon*). The end of the twentieth century brought great change and political protest to Indonesia, with longtime ruler Suharto resigning in 1998 and various pretenders and power brokers scheming to fill the void. For one “ordinary” Jakarta family, however, life is both entirely different and exactly the same: the matriarch Rumijah, her two sons Bakti and Dwi, and her granddaughter Tari are surrounded by national change, yet still must survive day-to-day. Helmrich’s visionary camera techniques swoop the viewer directly into Jakarta’s streets, but the most riveting elements here are his remarkable subjects, as likeable as they are complex, and as unique as they are universal. **JASON SANDERS**

Written by Leonard Retel Helmrich, Hetty Naaijken-Retel Helmrich. Photographed by Leonard Retel Helmrich. (94 mins, In Indonesian and Bahasa with English subtitles, Color, 35mm, From EYE Film Institute Netherlands, permission Scarabee Films and Films Transit)

TUESDAY / 4.23.13

SHAPE OF THE MOON

LEONARD RETEL HELMRICH (THE NETHERLANDS/INDONESIA, 2004)

ARCHIVAL PRINT!

(*Stand van de maan*). *Shape of the Moon* follows one family as they navigate Indonesia’s myriad partitions: between urban and rural, Muslim and Christian, old world and new. Catholic widow Rumidja provides the film’s anchor, as she struggles to overcome the chaos and poverty of urban Jakarta, and attempts to adapt to her son’s recent conversion to Islam. Winner of the Joris Ivens Award at the International Documentary Film Festival Amsterdam, *Shape of the Moon* provides a welcome look at a country whose turbulence—both economic and religious—may affect the future of the world. **JASON SANDERS**

Written by Leonard Retel Helmrich, Hetty Naaijken-Retel Helmrich. Photographed by Leonard Retel Helmrich, Ismail Fahmi Lubish. (92 mins, In Indonesian and Bahasa with English subtitles, Color, 35mm, From EYE Film Institute Netherlands, permission Scarabee Films and Films Transit)

CAAMFEST 2013

Each year, the Center for Asian American Media brings us the best in contemporary cinema from Asia and the Asian diaspora. The thirty-first installment of this adventurous festival at the PFA Theater features films and documentaries from China, India, Indonesia, Japan, the Philippines, Taiwan, Thailand, the United States, and a real rarity, a feature film from North Korea.

In conjunction with the festival's special highlight on filmmakers from Singapore, we devote an **Afterimage** series to the sometimes controversial director Royston Tan (see p. 30). Tan introduces three films and joins artist and critic Valerie Soe in conversation following the screening of the provocative *15*, a film heavily censored upon its first release. We also present two films by the great Thai director Apichatpong Weerasethakul in recognition of his video installation *Morakot (Emerald)*, now on view in the galleries as part of our MATRIX Program (see p. 8): his newest, *Mekong Hotel*, and the 2010 Cannes Grand Prize–winner *Uncle Boonmee Who Can Recall His Past Lives*.

And each year this bold film festival, previously known as the San Francisco International Asian American Film Festival, brings us unexpected surprises. This year, it's a name change—welcome to the new CAAMFest!

Steve Seid, Video Curator

GET MORE

For more information on the Center for Asian American Media and CAAMFest 2013, go to caamedia.org.

A presentation of the Center for Asian American Media. Program notes are adapted from the festival catalog.

Special admission prices apply: General admission: \$12; CAAM and BAM/PFA members, UC Berkeley students: \$10; Non-UC Berkeley students, seniors, and disabled persons: \$11. Please note that our second-feature discount does not apply to these programs. Tickets are nonrefundable, and may not be exchanged.



1/2/3/4

FRIDAY / 3.15.13

SEEKING ASIAN FEMALE

DEBBIE LUM (U.S., 2012)

IN PERSON Debbie Lum

San Francisco–based filmmaker Debbie Lum initially conceptualized her feature-length debut as an exposé about men with “yellow fever”—a desire for Asian women. Her subject, sixty-year-old parking attendant Steve, meets Sandy, a thirty-year-old from China, online; soon she agrees to move to California to marry him. They quickly discover that reality does not match their idealized Internet version of love, and suddenly Lum becomes not just a documentarian, but also a confidante, counselor, and translator. A highly intimate documentary about an unconventional relationship, *Seeking Asian Female* examines the immigrant experience, cultural conflict, and love. **KAREN DATANGEL**

Photographed by Lum. (84 mins, In English and Chinese with English subtitles, Color, Video)

SUNSET STORIES

ERNESTO FORONDA, SILAS HOWARD (U.S., 2012)

IN PERSON Ernesto Foronda

In this electric ramble across nocturnal Los Angeles, starring Monique Gabriela Curnen (*Finishing the Game*, *The Dark Knight*) and Sung Kang (*Fast and Furious*, *The Motel*), a nurse, back in her hometown to retrieve a valuable container of human tissue, runs into her jilted ex-lover, the laid-back rocker JP, whose sudden appearance makes her lose her cool—and her cooler. The two embark on a hunt for the missing cooler, encountering along the way transgender nightclub artists, butch motorcycle mechanics, street artists, and more. A rollicking celebration of L.A.'s many eccentricities, *Sunset Stories* revels in the happy accident of “losing baggage” once and for all.

CLAUDIA LEUNG

Written by Foronda, Valerie Stadler. Photographed by PJ Raval. With Monique Gabriela Curnen, Sung Kang, Michelle Krusiec, Mousa Kraish. (87 mins, Color, Video)

SATURDAY / 3.16.13

MEKONG HOTEL

APICHATPONG WEERASETHAKUL (THAILAND, 2012)

Mekong Hotel continues the unconventional experimentation and dreamlike artistry that has made Cannes-winning Thai director Apichatpong Weerasethakul (*Tropical Malady*, *Syndromes and a Century*) an essential figure in world cinema. The Mekong Hotel near the Thailand/Laos border provides the setting; characters ponder life, death, and love in one “existence,” while a ghost haunts a room in another; in yet a third, an actor recounts her real-life memories of the region's armed conflicts. Merging documentary and fiction, the everyday and the supernatural, *Mekong Hotel* is an enigmatic, magical portrait of a hotel, a region, and a nation. **CURRAN NAULT**

Written, photographed by Weerasethakul. With Jenjira Pongpas, Maiyatan Techaparn, Sakda Kaewattana, Chai Bhatana. (59 mins, In Thai with English subtitles, Color, Video)

PRECEDED BY **ADVANTAGEOUS** (Jennifer Pang, U.S., 2012). A story about employment and self-improvement in the year 2041. (23 mins, Color)

Total running time: 82 mins

HARANA

BENITO BAUTISTA, FLORANTE AGUILAR (U.S., 2012)

IN PERSON Florante Aguilar

Long before text-message and Facebook courtships, young men in the Philippines professed their devotion by crooning earnestly beneath the windows of the women they loved, backed by the town's finest guitarist. This award-winning feature documentary by Benito Bautista and Florante Aguilar brings this long-abandoned art of *harana* (serenade) to light. Aguilar, a classically trained guitarist, discovers, records, and eventually tours with three of the last remaining *harana* masters—a farmer, a fisherman, and a taxi driver. Set within Manila's atmospheric old town and the picturesque Philippine countryside, *Harana* is a heartbreaking and inspiring love song to a romantic, bygone era. **DIANNE QUE**

Written by Bautista, Aguilar. Photographed by Peggy Peralta. (103 mins, In English and Tagalog with English subtitles, Color, Video)



1. *The Land of Hope*, 3.21.13
2. *Seeking Asian Female*, 3.15.13
3. *Harana*, 3.16.13
4. *Postcards from the Zoo*, 3.22.13
5. *Comrade Kim Goes Flying*, 3.23.13

>>

BEIJING FLICKERS

ZHANG YUAN (CHINA, 2012)

8:20

In the latest film from Sixth Generation filmmaker Zhang Yuan (*Little Red Flowers*, *Beijing Bastards*), the displaced youth of Beijing may be down and out, but they find solace in a makeshift family—one another. A collection of misfits, including luckless San Bao, doe-eyed singer You Zi, and cross-dressing poet Xiao Shi, takes refuge on the margins of the city, beyond its bright lights and supposed wealth. Zhang captures the spirit of an urban generation that has been left behind by prosperity, and creates a world in which artists may be starving, but they're not wasting away. MORDECAI STAYTON

Written by Kong Ergou, Yang Yishu, Li Xinyun, Zhang. Photographed by Zhang, Cai Tao. With Duan Bowen, Lv Yulai, Shi Shi, Han Wenwen. (96 mins, In Mandarin with English subtitles, Color, Video)

PRECEDED BY **SHANGHAI STRANGERS** (Joan Chen, China, 2012). A blackout on Christmas Eve in Shanghai makes intimates of strangers. Joan Chen directs this moving short about love in the time of SARS. (24 mins, In Mandarin with English subtitles, Color, Video)

Total running time: 120 mins

SUNDAY / 3.17.13

BEAUTIFUL 2012

KIM TAE-YONG, TSAI MING-LIANG, GU CHANGWEI, ANN HUI (CHINA, 2012)

4:00

Tamed and packaged on greeting cards and calendars, beauty is often so banal it's invisible. But this omnibus of four short films, each by an acclaimed Asian director, wrests moments of rapture from unexpected places. In *Walker*, Tsai Ming-Liang follows a scarlet-robed monk through the bustling streets of Hong Kong. Ann Hui's *My Way* visits with a transsexual woman ready for surgery, while Kim Tae-yong's *You Are More Than Beautiful* tracks a man who hires an actress to be his fiancée. Finally, Gu Changwei's *Long Tou* focuses on three people discussing the vicissitudes of time, life and death.

(90 mins, In Korean and Chinese with English subtitles, Color, Video)

TUESDAY / 3.19.13

UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES

APICHATPONG WEERASETHAKUL (THAILAND, 2010)

7:00

(*Loong Boonmee raleuk chat*). Continuing his miraculous invention of a dark pastoral, Weerasethakul's *Uncle Boonmee Who Can Recall His Past Lives*, winner of the Palme d'Or at the Cannes Film Festival, melds the last dying encounters of a farmer, Boonmee, with a gorgeously rendered landscape enlivened by the presence of ghostly apparitions. A veranda perched by an intruding forest becomes the astral stage for Boonmee's transmigrational journey, accompanied by his dead wife, an ectoplasmic entity, and his long-lost son, now manifested as a "monkey ghost." Weerasethakul's humble genius is his beguiling ability to allow the primordial and the modern to coexist. This is not magical realism, but realistic magic. STEVE SEID

Written by Weerasethakul, based on the writings of Phra Sripariyattiweti. Photographed by Sayombhu Mukdeeprom. With Thanapat Saisaymar, Jenjira Pongpas, Sakda Kaewbuadee, Natthakarn Aphaiwonk. (113 mins, In Thai with English subtitles, Color, 35mm, From Strand Releasing)

THURSDAY / 3.21.13

THE LAND OF HOPE

SION SONO (JAPAN, 2012)

7:00

Japan's first narrative feature inspired by the 2011 Fukushima disaster, *The Land of Hope* dramatizes the effect of an eerily similar catastrophe on a small farming town. Two families—including an elderly couple, their son, and his pregnant wife—whose homes fall on opposite sides of the government-mandated evacuation line confront hard choices about whether to leave, and what to do if they flee. Sono, best known for cult hits like *Suicide Club* and *Love Exposure*, combines naturalistic settings with surreal imagery, showcasing the moral dilemmas faced by people who want to move on from tragedy without abandoning the essence of their lives. MISA OYAMA

Written by Sono. Photographed by Shigenori Miki. With Isao Natsuyagi, Naoko Otani, Megumi Kagurazaka, Jun Murakami. (133 mins, In Japanese with English subtitles, Color, Video)

FRIDAY / 3.22.13

INVOKING JUSTICE

DEEPA DHANRAJ (INDIA, 2012)

7:00

In Southern India, family disputes are settled by *jamaats*—all-male bodies that apply Islamic Sharia law without allowing women to be present, even to defend themselves. In 2004, recognizing this fundamental inequity, a group of women established a women's *jamaat*, which soon became a network of twelve thousand members. Despite enormous resistance, they have been able to settle more than eight thousand cases to date. Award-winning filmmaker Deepa Dhanraj (*Something Like a War*) shines a light on how the women's *jamaat* has acquired power through both communal education and the leaders' tenacious and compassionate investigation of the crimes.

(85 mins, In Tamil with English subtitles, Color, Video)

POSTCARDS FROM THE ZOO

EDWIN (INDONESIA, 2012)

8:45

Experience longing and enchantment, magic and reality through the eyes of Lana, a young woman who was abandoned in Jakarta's zoo by her father when she was three years old. Having spent her life with elephants, hippos, and other animals, the zoo is the only world that Lana knows, until she decides to follow a handsome magician out onto the streets of Jakarta. There, a different world awaits, one filled with far stranger beings, including mobsters, schemers, and prostitutes. Directed by the acclaimed Indonesian filmmaker Edwin (*The Blind Pig Who Wants to Fly*), *Postcards from the Zoo* offers a captivating, poetic portrait of Indonesia's capital city.

Written by Edwin, Daud Sumolang, Titien Wattimena. Photographed by Sidi Saleh. With Ladya Cheryl, Nicholas Saputra, Adjie Nur Ahmad, Kларыsa Aurelia Raditya. (96 mins, In Indonesian with English subtitles, Color, Video)



SATURDAY / 3.23.13

TOUCH OF THE LIGHT

6:30

CHANG JUNG-CHI (TAIWAN, 2012)

Taiwan's official entry to this year's Academy Awards and a production of Wong Kar-wai's legendary Jet Tone company, *Touch of the Light* presents the true story of a blind musician, a prodigy of sorts, who leaves his small village to become the first visually impaired music student at National Taiwan University. Winner of the Audience Award at the 2012 Busan International Film Festival, this inspirational tale stars blind pianist Huang Yu-Siang (who "plays" himself with utter charm, honesty, and musical virtuosity) and newcomer Sandrine Pinna, as the thwarted dancer he inspires along the way.

Written by Li Nien-Hsiu. Photographed by Dylan Doyle. With Huang Yu-Siang, Sandrine Pinna, Lih Lee, Hsieh Kan-chun. (110 mins, In Taiwanese, Mandarin, and Cantonese with English subtitles, Color, Video)

COMRADE KIM GOES FLYING

8:45

KIM GWANG HUN, NICHOLAS BONNER, ANJA DAELEMANS (BELGIUM/NORTH KOREA/U.K., 2012)

An international collaboration six years in the making and a cult favorite at the Toronto International Film Festival, *Comrade Kim Goes Flying* is a classic romantic comedy about a young girl following her dreams—only in this case, the young girl is a coal miner from the North Korean countryside, and her dream is to become a big-time circus acrobat in Pyongyang. Fresh-faced and eager, our heroine Comrade Kim heads to the city to follow her dream, but the arrogant (yet handsome!) star of the troupe only mocks her... at first. Starring real-life acrobats, the old-fashioned, candy-colored joys of *Comrade Kim* will leave you soaring. **ANDREA KWON**

Written by Myong Sik Sin, Chol Kim. Photographed by Jin Sok Hwang. With Jong Sim Han, Chung Guk Pak, Yong Ho Ri, Son Nam Kim. (83 mins, In Korean with English subtitles, Color, Video)

881, 3.17.13

**AFTERIMAGE:
THE FILMS OF
SINGAPORE'S
ROYSTON
TAN**

Royston Tan is a nuisance, a thorn in the side of the body politic. At the just-legal age of twenty-one, he began issuing forth a torrent of provocative short films, such as *Sons* (2000), *Mother* (2002), and *15* (2002), that inspired admiration from the critics and condemnation from the censors in his native Singapore. With the feature-length version of *15*—a raw and forbidden look at disaffected punks—Tan's films seemed numbered. His unblinking outlook was new to the island republic and the Singapore Board of Film Censors responded with equal ferocity, requesting dozens of cuts. As if it were an antidote to contemporary torment, Tan soon took on a bit of cultural candy, *getai*, the gaudy Malaysian musical style; all dizzy color and costume, the musical extravaganza *881* is so cantankerously camp it's subversive. But the "bad boy" is only part of the package: Tan's most recent films, such as *I Want to Remember* (2011) and *Old Romances*, are fond, almost nostalgic homages to memory and place that might serve as curatives for the disaffected. Royston Tan: when he's good, he's great; when he's bad, he's better.

We are pleased that Royston Tan will join us on Wednesday, March 20 for an **Afterimage** conversation with critic/artist Valerie Soe, following a screening of *15*. Since 1986, Soe has produced experimental media, installation, and documentaries that address issues of Asian American identity and culture. Her blog, *beyondasiaphilia*, recently received a Creative Capital award.

Steve Seid, Video Curator

This presentation is part of our ongoing series **Afterimage: Filmmakers and Critics in Conversation**, which is made possible by generous funding from the Hollywood Foreign Press Association* and the continued support of the BAM/PFA Trustees. With special thanks to Masashi Niwano, CAAM; the Consulate-General of the Republic of Singapore, San Francisco; Nicholas Chee, Sinema Productions; Gary Goh, Zhao Wei Films; Hui Hui, Mediagroup Raintree Pictures; Media Development Authority of Singapore; and Wahyuni A. Hadi, Objectifs Centre for Photography & Film / Objectifs Films.



SUNDAY / 3.17.13

OLD ROMANCES

6:00

ROYSTON TAN (SINGAPORE, 2012)

IN PERSON Royston Tan

"Old places are like old lovers to me, you never forget them," says director Royston Tan. In this sequel to the documentary *Old Places*, Tan takes us on a fond outing to experience Singapore through the recollections of everyday citizens. Instead of monuments of high culture or touristic clichés, *Old Romances* focuses on vernacular sites that have deep meaning for the locals, the Carnival Beauty Salon, the Moh Chan Cake House, the Kovan Coffeeshop, and many others. *Old Romances* constitutes a quasi act of preservation, sustaining not so much the sites themselves as the trove of memories attached to them. **STEVE SEID**

(77 mins, In Cantonese with English subtitles, Color, Digital)

881

7:45

ROYSTON TAN (SINGAPORE, 2007)

IN PERSON Royston Tan

Take a small-time Vegas musical, add Beach Blanket Babylon costumes, strain it through the Hokkien dialect, and you have that Singaporean mash-up called *getai*. Revealing the campy comedic side of Tan, *881* concerns the Papaya Sisters, who summon the supernatural Goddess of Getai in hopes of winning the national *getai* contest. *881* is no jab at this jubilant pop form, but a jocular embrace of a persistent spectacle. The staging is boisterous, multihued, and gaudy and when the Papaya Sisters let loose with their atmospheric songs and celestial powers, it's like a sensational Slurpee for your eyes (and ears). **STEVE SEID**

Written by Tan. Photographed by Daniel Low. With Yeo Yann Yann, Mindee Ong, Liu Ling Ling, Qi Yu Wu. (105 mins, In Hokkien with English subtitles, Color, 35mm)

WEDNESDAY / 3.20.13

15

7:00

ROYSTON TAN (SINGAPORE, 2003)

IN CONVERSATION Royston Tan and Valerie Soe

(*Shiwu*). Rarely do they raise Cain in the city-state of Singapore, unless it's the cane of corrective authority—at least that's the official view from that miracle of orderly prosperity. Royston Tan has a very different take: his reeling, irreverent first feature dredges up the overlooked underbelly of teen dropouts, druggies, and dead-enders. Random bashings and ritual piercings barely conceal the brutal monotony of this artificial Eden. Tan's stinging satire finds hope beneath the angst; tough punks who wear their nihilism like a name-brand fashion, these proto-agonists are, after all, just kids looking for a way in. **STEVE SEID**

Written by Tan. Photographed by Lim Ching-Leong. With Shaun Tan, Melvin Chen, Vynn Soh, Erick Chun. (93 mins, In Cantonese with English subtitles, Color, 35mm)



DOCUMENTARY VOICES

Documentary Voices is presented in conjunction with the UC Berkeley course History of Documentary Film, taught by Linda Williams during the spring semester. Our series features films ranging from documentary-fiction hybrids to cinematic essays, ethnographic films, and experimental reflections. Rare screenings of short films by the Serbian filmmaker Vlatko Gilić and the Argentine artist Leandro Katz—who joins us in person—as well as recent films by Errol Morris and Werner Herzog, are complemented by our tributes to Jean Rouch (p. 20) and Leonard Retel Helmrich (p. 27).

Kathy Geritz, Film Curator

Documentary Voices is made possible in part by the William Randolph Hearst Foundation and the continued support of the BAM/PFA Trustees. With thanks to Vera Mijojlic, South East European Film Festival, and Adam Hyman, Filmforum, both in Los Angeles, and Elizabeth Coffey and Haden Guest, Harvard Film Archive, for their assistance with the Gilić program. Leandro Katz's appearance is made possible by the Arts Research Center at UC Berkeley; he will speak at the ARC symposium "Spiraling Time: Intermedial Conversations on Latin American Art" which takes place March 15 and 16 at BAM/PFA (see arts.berkeley.edu for details).

1. *Love*, 3.5.13
2. *The Day You'll Love Me*, 3.12.13

TUESDAY / 3.5.13

POETIC VISION: FILMS OF VLATKO GILIĆ 7:00

VLATKO GILIĆ (YUGOSLAVIA, 1970–73)

Gilić's films are called documentaries. But he's superb at finding the astonishing images that lurk in the ordinary world. NEW YORK TIMES

A rare opportunity to see Serbian filmmaker Vlatko Gilić's haunting, beautiful—and mostly wordless—films. Whether a portrait of a mud bath with healing powers or a workday at a slaughterhouse, an encounter between a man and snakes on a rocky mountain, or a wife sharing a meal with her husband who works far from his family, Gilić renders the poetry of daily life but also the epic struggles between man and nature and between man and his own nature.

HOMO HOMINI 1970, 4 mins, Color
IN CONTINUO 1971, 11 mins, Color
JUDAS (*Juda*) 1972, 11 mins, Color
ONE DAY MORE (*Dan više*) 1972, 11 mins, Color
POWER (*Moć*) 1973, 31 mins, Color
PULL, PULL (*Zategni dele*) 1977, 10 mins, Sepia
LOVE (*Ljubav*) 1973, 24 mins, Color

All films 16mm transferred to Blu-ray, From Harvard Film Archive
 Total running time: 102 mins

TUESDAY / 3.12.13

LATIN AMERICAN LEGACIES: FILMS OF LEANDRO KATZ 7:00

LEANDRO KATZ (U.S., 1972–2001)

IN PERSON Leandro Katz

Argentine artist Leandro Katz presents a selection of his stunning films from two research projects centered on significant moments in Latin American history. *Paradox* contrasts shots of an ancient Mayan stone altar with images of manual labor at nearby banana plantations—thus reflecting on two paradoxical legacies of Latin America. The award-winning *The Day You'll Love Me* is a complex and moving meditation on the photos taken of Che Guevara after his execution by the Bolivian army in 1967.

LOS ANGELES STATION 1972/1976, 10 mins, Silent, Color, 16mm transferred to Mini-DV, From the artist
PARADOX 2001, 30 mins, Color, Mini-DV, From the artist
CROWD 7 X 7 1974/1976, 14 mins, Silent, Color, 16mm transferred to Mini-DV, From the artist
THE DAY YOU'LL LOVE ME (*El día que me quieras*) 1997, 30 mins, In Spanish with English subtitles, Color/B&W, 16mm transferred to DVD, From the artist
 Total running time: 84 mins

TUESDAY / 4.2.13

STANDARD OPERATING PROCEDURE 7:00

ERROL MORRIS (U.S., 2011)

INTRODUCTION Linda Williams

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

"At first I had to laugh, so I took a picture," Specialist Sabrina Harmon wrote in a letter home from her new job as a guard at Abu Ghraib prison in 2003, describing the sight of a prisoner in shackles with underwear on his head. When the photographs taken by Harmon and her colleagues at Abu Ghraib were eventually made public, nobody laughed. Errol Morris's documentary attempts to understand what these nightmarish images reveal, and what might be hidden outside the frame. JULIET CLARK

Photographed by Robert Chappell, Robert Richardson. (117 mins, Color, 35mm, From Sony Pictures Classics)

TUESDAY / 4.9.13

INTO THE ABYSS 7:00

WERNER HERZOG (U.S./U.K./GERMANY, 2008)

A disquieting, heartbreaking look at American crime and punishment. HOLLYWOOD REPORTER

Werner Herzog's very first film concept centered on a prison. Decades later, he reflects on a triple murder in a small Texas town through interviews with two men convicted of the killings. At the time of the murders they were teenagers; now in their late twenties, one is on death row and the other is serving a life sentence. Herzog also has revealing conversations with prison and law officials, and family members of both the victims and the murderers, creating a complex portrait of the costs of death, whether at the hands of an individual or the state.

Photographed by Peter Zeitlinger. (107 mins, Color, 35mm, From IFC Films/Sundance Selects)

MAR APR MAY 2013

MARCH

1/FRI

- 7:00 *Spellbound* HITCHCOCK P. 24
9:10 *Notorious* HITCHCOCK P. 24

2/SAT

- 6:30 *...And God Created Woman*
TRINTIGNANT P. 15
8:30 *The Bomber Pilot*
SCHROETER P. 18

3/SUN

- 10:00 Members & Friends
Brunch MEMBER EVENT P. 35
2:00 Guided Tour SILENCE P. 12
3:00 Lecture by James Cahill:
Mr. Sakaki and Me: Two
Frustrated Sinophiles
FACING TWO DIRECTIONS P. 13
5:00 *Under Capricorn* HITCHCOCK P. 24
7:15 *Malina* SCHROETER P. 18

5/TUE

- 6:30 Explorers Circle Private
Tour MEMBER EVENT P. 35
7:00 *Poetic Vision: Films of Vlatko
Gilić* DOCUMENTARY VOICES P. 31

6/WED

- 12:00 Rudolf de Crignis and Color:
Lawrence Rinder and Karen
Schloss in Conversation
RUDOLF DE CRIGNIS / MATRIX 245
P. 13
3:10 *The 400 Blows*
Lecture by Marilyn Fabe
FILM 50 P. 17
7:00 *The Paradine Case*
HITCHCOCK P. 24

7/THR

- 12:15 Guided Tour SILENCE P. 12
7:00 *Palermo or Wolfsburg*
SCHROETER P. 18

Free First Thursday
Galleries free all day

8/FRI

- 5:30 Lauren Levin &
Jennifer Manzano
RE@DS P. 13
6:00 Surrounded by Soundscapes:
Charles Amirkhanian, Bernie
Krause, Walter Murch
SILENCE P. 12
7:00 *Rope* HITCHCOCK P. 25
7:30 Carl Stone: Fujiken L@TE P. 10
8:40 *I Confess* HITCHCOCK P. 25
Galleries open until 9 p.m.

9/SAT

- 1:30 American Sign Language
Guided Tour SILENCE P. 12
6:30 *Violent Summer*
TRINTIGNANT P. 15
8:30 *Deux* SCHROETER P. 18

10/SUN

- 2:00 Guided Tour SILENCE P. 12
3:00 *Moi, un noir* ROUCH P. 20
5:00 *Lifeboat* HITCHCOCK P. 25

12/TUE

- 7:00 *Latin American Legacies:
Films of Leandro Katz*
Leandro Katz in person
DOCUMENTARY VOICES P. 31

13/WED

- 3:10 *Vertigo*
Lecture by Marilyn Fabe
FILM 50 P. 17
7:00 *Salome* SCHROETER P. 19

14/THR

- 12:15 Guided Tour SILENCE P. 12
7:00 *Vertigo* HITCHCOCK P. 25

15/FRI

- 7:00 *Seeeking Asian Female*
Debbie Lum in person
CAAMFEST P. 28
9:10 *Sunset Stories*
Ernesto Foronda in person
CAAMFEST P. 28

16/SAT

- 4:00 *Mekong Hotel* CAAMFEST P. 28
5:50 *Harana*
Florante Aguilar in
person CAAMFEST P. 28
8:20 *Beijing Flickers* CAAMFEST P. 29

17/SUN

- 11:00 Guided Meditation with
Anushka Fernandopulle
SILENCE/HIMALAYAN PILGRIMAGE P. 12
2:00 Guided Tour SILENCE P. 12
4:00 *Beautiful 2012*
CAAMFEST P. 29
5:45 *Old Romances*
Royston Tan in person
ROYSTON TAN P. 30
7:45 *881*
Royston Tan in person
ROYSTON TAN P. 30

Please note that the streets surrounding
BAM/PFA will be closed between 6 a.m. and
5 p.m. for the UC Berkeley Road Race Weekend.

18/MON

- 7:00 *Inside the BAM/PFA Film
Collection*
MEMBER EVENT P. 23

19/TUE

- 7:00 *Uncle Boonmee Who Can Recall
His Past Lives* CAAMFEST P. 29

20/WED

- 3:10 *The Battle of Algiers*
Lecture by Marilyn Fabe
FILM 50 P. 17
7:00 *15*
Royston Tan and Valerie Soe in
conversation ROYSTON TAN P. 30

21/THR

- 12:15 Guided Tour SILENCE P. 12
7:00 *The Land of Hope* CAAMFEST P. 29

22/FRI

- 5:30 Lauren Shufan & Sirama Bajo
RE@DS P. 13
7:00 *Invoking Justice* CAAMFEST P. 29
7:30 Positively Alphabet Street
L@TE P. 10
8:45 *Postcards from the Zoo*
CAAMFEST P. 29

Galleries open until 9 p.m.

23/SAT

- 6:30 *Touch of the Light*
CAAMFEST P. 30
8:45 *Comrade Kim Goes Flying*
CAAMFEST P. 30

24/SUN

- 3:00 *The Lion Hunters* ROUCH P. 20
5:00 *The Man Who Knew Too Much*
HITCHCOCK P. 25

Facing Two Directions closes P. 9

28/THR

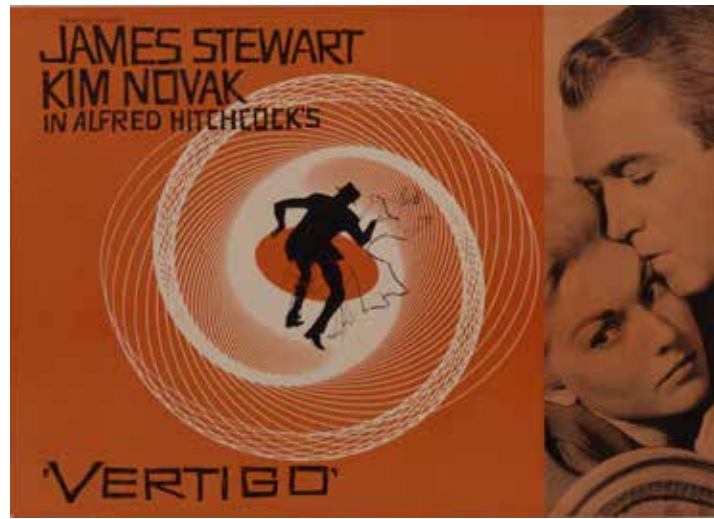
- 7:00 *Il sorpasso* TRINTIGNANT P. 16
9:00 *Le combat dans l'île*
TRINTIGNANT P. 16

29/FRI

- 7:00 *iBienvenido, Mr. Marshall!*
BERLANGA P. 22
8:45 *My Night at Maud's*
TRINTIGNANT P. 16



1/2/3/4



30/SAT

- 6:00 *A Man and a Woman*
TRINTIGNANT P.16
- 8:00 *Lecture by Stefan Drössler:
Schroeter's Beginnings as a
Filmmaker* SCHROETER P.19

31/SUN

- 2:00 Guided Tour SILENCE P.12
- 3:00 *The Rocket from Calabuch*
BERLANGA P.22
- 5:00 *Johannas Traum &
Rare Early Work*
Introduced by Stefan Drössler
SCHROETER P.19

APRIL

2/TUE

- 7:00 *Standard Operating Procedure*
Introduced by Linda Williams
DOCUMENTARY VOICES P.31

3/WED

- 3:10 *Manhattan*
Lecture by Marilyn Fabe
FILM 50 P.17
- 7:00 *Jaguar* ROUCH P.21

4/THR

- 12:15 Guided Tour SILENCE P.12
- 4:00 Read for Human Rights: Javier
O. Huerta, Serena Le, Samia
Rahimtoola, Yosefa Raz P.13
- 7:00 *Plácido* BERLANGA P.22

Free First Thursday
Galleries free all day

5/FRI

- 6:00 Ear Side Out: Sound Perfor-
mances by Loren Chasse and
Jacob Kirkegaard SILENCE P.12
- 7:00 *The Wrong Man* HITCHCOCK P.25
- 7:30 Thingamajigs:]MA[L@TE P.10
- 9:05 *The Outside Man*
TRINTIGNANT P.16

Galleries open until 9 p.m.

6/SAT

- 9:30 Collectors Circle Studio Visits
MEMBER EVENT P.35
- 6:30 *El verdugo* BERLANGA P.23
- 8:20 *The Rose King* SCHROETER P.19

7/SUN

- 11:00 Guided Meditation with
Spring Washam
SILENCE/HIMALAYAN PILGRIMAGE P.12
- 2:00 Guided Tour SILENCE P.12
- 3:00 *Little by Little* ROUCH P.21
- 5:00 *Flocons d'or* SCHROETER P.19

9/TUE

- 7:00 *Into the Abyss*
DOCUMENTARY VOICES P.31

10/WED

- 3:10 *Do the Right Thing*
Lecture by Marilyn Fabe
FILM 50 P.17
- 7:00 *The Human Pyramid* ROUCH P.21

11/THR

- 12:15 Guided Tour SILENCE P.12
- 7:00 *The Birds* HITCHCOCK P.26

12/FRI

- 5:30 Zoe Tuck & Wendy Trevino
RE@DS P.13
- 7:00 *iVivan los novios!* BERLANGA P.23
- 7:30 Pamela Z and Christina McPhee
L@TE P.10
- 8:40 *Z* TRINTIGNANT P.16
- Galleries open until 9 p.m.

13/SAT

- 6:30 *Rich and Strange* HITCHCOCK P.26
- 8:15 *Marnie* HITCHCOCK P.26

14/SUN

- 2:00 Guided Tour SILENCE P.12
- 3:00 *Madame L'eau* ROUCH P.21
- 5:30 *Tamaño natural* BERLANGA P.23

16/TUE

- 7:00 *Chronicle of a Summer*
ROUCH P.21

17/WED

- 3:10 *Touki Bouki*
Lecture by Marilyn Fabe
FILM 50 P.17
- 7:00 *La escopeta nacional*
BERLANGA P.23

18/THR

- 12:15 Guided Tour SILENCE P.12
- 7:00 *The Conformist* TRINTIGNANT P.17

19/FRI

- 7:00 *Three Colors: Red*
TRINTIGNANT P.17
- 7:30 Cine/Spin L@TE P.11
- 9:00 *Foreign Correspondent*
HITCHCOCK P.26

Galleries open until 9 p.m.

20/SAT

- 11:00–2:00 Bear Mask-Making
CAL DAY P.13
- 11:30 Guided Tour SILENCE P.13
- 2:30 Guided Tour SILENCE P.13
- 5:30 *Position Among the Stars*
Leonard Retel Helmrich
and Daniel L. Miller in
conversation HELMRICH P.27
- 8:30 *Psycho* HITCHCOCK P.26
- Cal Day
Galleries Free All Day

21/SUN

- 2:00 Guided Tour SILENCE P.12
- 3:00 *Trans-Europ-Express*
TRINTIGNANT P.17
- 5:15 *Eye of the Day*
Leonard Retel Helmrich
and Daniel L. Miller in
conversation HELMRICH P.27

Anna Halprin / MATRIX 246 closes P.8

Apichatpong Weerasethakul /
MATRIX 247 closes P.8

23/TUE

- 7:00 *Shape of the Moon* HELMRICH P.27

24/WED

- 3:10 *The Truman Show*
Lecture by Marilyn Fabe
FILM 50 P.17
- 7:00 *Frenzy* HITCHCOCK P.26

25/THR

- 12:15 Guided Tour SILENCE P.12

26/FRI

- 5:30 Youth Speaks RE@DS P.13
- 7:30 New Diaspora L@TE P.11

Galleries open until 9 p.m.

SFIFF @ BAM/PFA

27/SAT

SFIFF @ BAM/PFA

28/SUN

- 2:00 Guided Tour SILENCE P.12
- Silence closes P.7

SFIFF @ BAM/PFA

29/MON

SFIFF @ BAM/PFA

30/TUE

SFIFF @ BAM/PFA

MAY

1/WED

3:10 *Manufactured Landscapes*
Lecture by Marilyn Fabe
FILM 50 P. 17

SFIFF @ BAM/PFA

2/THR

Free First Thursday
Galleries free all day

SFIFF @ BAM/PFA

3/FRI

5:30 Lindsey Boldt & Cheena Marie Lo
RE@DS P. 13

7:30 Other Dancers L@TE P. 11
Galleries open until 9 p.m.

SFIFF @ BAM/PFA

Nicole Eisenman / MATRIX 248 opens
P. 4

4/SAT

SFIFF @ BAM/PFA

5/SUN

Rudolf de Crignis / MATRIX 245 closes P. 8

SFIFF @ BAM/PFA

6/MON

SFIFF @ BAM/PFA

7/TUE

6:00 2013 BAM/PFA Gala P. 34

SFIFF @ BAM/PFA

8/WED

SFIFF @ BAM/PFA

9/THR

SFIFF @ BAM/PFA

10/FRI

7:00 *Works from the Eisner Prize
Competition* FILM AND VIDEO
MAKERS AT CAL P. 23

12/SUN

12:00 Rock N Roll "Flea Market"
E@RLY P. 11

PFA Theater closed through June 5

17/FRI

6:00 Members Opening Reception
M.F.A. EXHIBITION P. 6

43rd Annual M.F.A. Exhibition opens
P. 6

Ballet of Heads: The Figure in the
Collection opens P. 5

19/SUN

3:00 Artists' Talks
M.F.A. EXHIBITION P. 12

26/SUN

Himalayan Pilgrimage: Sacred Space
closes P. 9

5. *Manufactured Landscapes*, 5.1.13

6. Rene Magritte: *Duo* (detail),
1928; brush and India ink on
paper; 19 1/4 x 23 1/4; museum
purchase 1970.3

7. Nicole Eisenman: *Beer
Garden with Ulrike and
Celeste* (detail), 2009; p. 4

8. *Vajrapani*, Tibet, 16th century;
gilt bronze; 8 5/8 x 5 3/4 x 2 3/4
in.; on long-term loan from a
private collection.

5



6



7



8

MARCH IS MEMBER APPRECIATION MONTH

Because You Matter to Us!

We celebrate you this March with special events and extra benefits. You make our films and exhibitions possible and are our most enthusiastic and loyal participants. Thank you for your energy and excitement—we value your incredible support. Visit bampfa.berkeley.edu/march2013 for details.

2013 BAM/PFA

GALA TUESDAY MAY 7

Please join us for a spectacular evening in celebration of BAM/PFA's exhibitions, film series, performance events, and educational programs.

This year, we are delighted to honor Nancy and Steven Oliver for their long-time support of many local and national arts and civic institutions, and for their extraordinary and enduring gift to the Bay Area—the Oliver Ranch.

We look forward to seeing you at the Gala!

For more information contact Alison Bernet at (510) 642-5186 or abernet@berkeley.edu.

SFIFF 56th San Francisco International Film Festival at BAM/PFA

APRIL 26–MAY 9

In late April, BAM/PFA becomes the East Bay venue for the San Francisco International Film Festival. Details to come in March: check bampfa.berkeley.edu and our printed festival miniguide.

**MEMBERS & FRIENDS BRUNCH****SUNDAY / 3.3.13 / 10:00-12:00**

Join us for a special morning at BAM/PFA—our way of thanking you for your support throughout the year. Enjoy bagels and coffee, as well as a guided tour of *Silence* at 11:15 a.m.

Open to all members, plus guests. We encourage you to invite friends who may be new to BAM/PFA!

INSIDE THE BAM/PFA FILM COLLECTION**MONDAY / 3.18.13 / 7:00**

Join us for this insider's view into how we shape our film and video collection. In conjunction with Member Appreciation Month, our curators and film collection staff present a selection of recently acquired works and share insights into their significance, both for our collection and for the history of film.

Open to BAM/PFA members only. Free admission. To reserve tickets or become a member today, contact bampfamember@berkeley.edu.

M.F.A. OPENING CELEBRATION**FRIDAY / 5.17.13 / 6:00-8:00****MEMBERS OPENING CELEBRATION**

Open to all members

DOUBLE YOUR DISCOUNT IN THE MUSEUM STORE

This March, members receive 20% off the *Silence* catalog and the monograph *Rudolf de Crignis New York 1985-2006*, published by Radius Books and with a foreword by Lawrence Rinder.

CONTACT US

Please never hesitate to contact us
if you have questions or comments.

Phone: (510) 642-5186

Email: bampfamember@berkeley.edu

CIRCLE EVENTS**TUESDAY / MARCH 5 / 6:30**

EXPLORERS CIRCLE: PRIVATE TOUR OF THE KRAMLICH COLLECTION OF VIDEO AND NEW MEDIA ARTS

Join us for a rare insider's look at the legendary collection of Pamela and Richard Kramlich, one of the world's largest private collections of video and new media arts. Learn what it takes to acquire, preserve, and display this challenging contemporary art form.

Open to Explorers and Collectors Circle members.

SATURDAY / 4.6.13 / 9:30

COLLECTORS CIRCLE: STUDIO VISITS

Join BAM/PFA Director Lawrence Rinder and curators Lucinda Barnes, Apsara DiQuinzio, and Dena Beard for exclusive behind-the-scenes tours of the studios of Bay Area artists D-L Alvarez and Lucas Foglia. Meet the artists, view their work, and then vote on which works to acquire for the BAM/PFA collection!

Open to Collectors Circle members.

*To RSVP or for more information contact Alison Bernet at (510) 643-9632 or abernet@berkeley.edu. Not an Explorers' or Collectors' Circle member? Join or upgrade by calling us at (510) 642-5186.



IN MEMORIAM
HONORARY TRUSTEE
GEORGE GUND III
1937-2013

bampfa.berkeley.edu/about/gund

photo: Jakub Mosur

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BAM/PFA EXHIBITIONS & FILM SERIES

- SILENCE**
Through April 28

FACING TWO DIRECTIONS: A JAPANESE PAINTER LOOKS TO CHINA
Through March 24

RUDOLF DE CRIGNIS / MATRIX 245
Through May 5

ANNA HALPRIN / MATRIX 246
Through April 21

APICHA TPONG WEERASETHAKUL / MATRIX 247
Through April 21

ART FOR HUMAN RIGHTS
April 1-14

NICOLE EISENMAN / MATRIX 248
May 10-July 14

BALLET OF HEADS: THE FIGURE IN THE COLLECTION
May 17-August 25

THE 43RD ANNUAL UNIVERSITY OF CALIFORNIA, BERKELEY MASTER OF FINE ARTS GRADUATE EXHIBITION
May 17-June 16

HIMALAYAN PILGRIMAGE: SACRED SPACE
Through May 2013

THE READING ROOM
Ongoing

REBAR: KALEIDOSCAPE
March 31, 2013-December 21, 2014

- ALFRED HITCHCOCK: THE SHAPE OF SUSPENSE**
Through April 24

WERNER SCHROETER: MAGNIFICENT OBSESSIONS
Through April 7

FILM 50: THE HISTORY OF CINEMA
Through May 1

DOCUMENTARY VOICES
Through April 9

AND GOD CREATED JEAN-LOUIS TRINTIGNANT
March 2-April 21

FILMMAKER PROVOCATEUR: JEAN ROUCH
March 10-April 16

AFTERIMAGE: THE FILMS OF SINGAPORE'S ROYSTON TAN
March 17-20

INSIDE THE BAM/PFA FILM COLLECTION
March 18

THE SPANISH MIRTH: THE COMEDIC FILMS OF LUIS GARCÍA BERLANGA
March 29-April 17

AFTERIMAGE: LEONARD RETEL HELMRICH'S TRILOGY
April 20-23

56TH SAN FRANCISCO INTERNATIONAL FILM FESTIVAL AT BAM/PFA
April 26-May 9

FILM AND VIDEO MAKERS AT CAL
May 10

VISITOR INFO

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

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

MUSEUM ENTRANCES
2626 Bancroft Way & 2621 Durant Ave.

PFA THEATER
2575 Bancroft Way

GALLERY HOURS
Wed-Sun 11-5
Extended hours on selected Fridays, see calendar

GALLERY ADMISSION

Free	BAM/PFA members, UC Berkeley students/faculty/staff, 12 & under
\$10	General admission
\$7	Non-UC Berkeley students, 65+, disabled persons, ages 13-17

Free admission the first Thursday of every month.

Reservations required for group visits.
sgvisits@berkeley.edu
- PFA THEATER ADMISSION***

\$5.50	BAM/PFA members, UC Berkeley students
\$9.50	General admission
\$6.50	UC Berkeley faculty/staff, non-UC Berkeley students, 65+, disabled persons, 17 & under

ADDITIONAL FEATURE \$4.00
*Unless indicated otherwise

PFA THEATER TICKET SALES

ONLINE bampfa.berkeley.edu

BY PHONE (510) 642-5249

IN PERSON

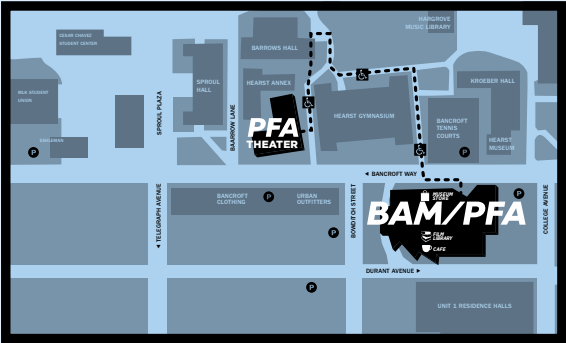
Tickets available daily 11 a.m.-5 p.m. at BAM/PFA admissions desk, 2626 Bancroft Way, and one hour before showtime at the PFA Theater box office, 2575 Bancroft Way

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

PFA TICKET & PROGRAM INFORMATION
(510) 642-1412

L@TE: FRIDAY NIGHTS @ BAM/PFA
Admission is \$7 after 5 p.m.
Free for members, UC Berkeley students, faculty, and staff.

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



MUSEUM STORE

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

BABETTE

Mon-Fri 8-4:30
Sat & Sun 11-4

