

SEP/OCT 2013

BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

YANG FUDONG BEAUTY REVEALED: QING DYNASTY CHINESE PAINTING LINDA STARK WILLIAM FRIEDKIN
PIER PAOLO PASOLINI RAINER WERNER FASSBINDER MOUMEN SMIHI ELLEN FULLMAN PAUL CHAN JOHN GIANVITO



The New BAM/PFA

Learn More

A PRESENTATION BY
Director Lawrence Rinder
Wednesday, October 16 , 7:30 p.m.
Wurster Hall auditorium (UC Berkeley campus)

Free and open to the public. Sponsored by Nordic 5 Arts and the Dean's Office and the Department of Architecture, College of Environmental Design, UC Berkeley.

COVER
Yang Fudong: *Mrs. Huang at M Last Night* (detail), 2006; black-and-white C-print; 47¼ × 70¾ in.; courtesy of the artist, Marian Goodman Gallery, Paris/New York, and ShanghART Gallery, Shanghai. P. 4

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

FREE OUTDOOR MOVIES!

ON THE CRESCENT LAWN OXFORD ST AT CENTER
Copresented by Downtown Berkeley Association

Join us for two evenings of free films under the stars across the street from our future home in downtown Berkeley. Shorts and other surprises begin at 7:30, followed by the feature film at 8.



FRIDAY / 9.27.13 / 7:30

Invasion of the Body Snatchers

(Philip Kaufman, 1978)

Bay Area paranoia abounds in this remake of the 1956 classic cloner, where extraterrestrial “pod people” are breeding conformity in a culture immersed in the unconventional. Filmed in San Francisco, with Donald Sutherland, Brooke Adams, Leonard Nimoy, and Jeff Goldblum. Preceded by *Hardware Wars*, Ernie Fosselius’s riotous mock movie trailer, featuring the galactic antics of Fluke Starbucker, Ham Salad, Darph Nader, Princess Anne Droid, and Augie “Ben” Doggie.



FRIDAY / 10.4.13 / 7:30

Harold and Maude

(Hal Ashby, 1971)

This cult favorite, a dark comedy from the counter-culture with music by Cat Stevens, follows death-obsessed Bud Cort, a twenty-year-old who falls for the ageless charms of seventy-nine-year-old Ruth Gordon, a quirky anarchist who has thrown inhibition to the wind. Preceded by *Quasi at the Quackadero*, Sally Cruikshank’s award-winning psychedelic hand-drawn animation about a slightly demented duck who visits a zany amusement park.



Endless Summer Cinema is supported by the UC Berkeley Chancellor’s Community Partnership Fund. Special thanks to our media sponsor, *Berkeleyside*.

short list>

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Meet the Filmmakers

BAM/PFA brings you more than a dozen **filmmakers** from around the world in September and October, including Tangier- and Paris-based **Moumen Smihi**, **Phil Solomon** from Colorado, Hollywood director **William Friedkin**, **Nancy Andrews** from Maine, and more....



Pasolini in 35mm

We are dedicated to screening the films of major international filmmakers and are especially pleased when we can present them on original format in sparkling new prints. So we are delighted that our comprehensive retrospective of controversial Italian filmmaker **Pier Paolo Pasolini** (1922–1975) features sixteen new 35mm prints, many of which were recently restored by Cineteca di Bologna. p. 16



New Discoveries

Our groundbreaking exhibition **Beauty Revealed** not only offers up more than twenty exquisite, nearly life-size depictions of women from seventeenth- and eighteenth-century China—many from our collection—but also proposes a new interpretation of these beguiling images. By decoding the visual cues in the paintings within the context of Qing dynasty culture, exhibition curators **Julia M. White** and **James Cahill** read them as intimate representations of courtesans. p. 6

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Celebrate ACAW Asian Contemporary Art Week

We are pleased to copresent, with ACAW-SF, a major event in conjunction with our fall exhibition **Yang Fudong: Estranged Paradise, Works 1993–2013**. Noted journalist **Daniel Brook** and Guangzhou-based writer and curator **Hu Fang** join in conversation to discuss the societal impact of Chinese urbanization, past, present, future—and fictional. p. 11



Change the World

We are pleased to announce a new ongoing film series, **Committed Cinema**, which focuses on artists whose work arises out of political conviction and aesthetic innovation to explore key issues of our times. Thought-provoking and intelligent, the works featured in this series are linked by an aspiration for a more just and humanitarian world. The series kicks off this fall with filmmaker **John Gianvito** and artist **Paul Chan** in person. p. 14



Yang Fudong at BAM/PFA

Leading Chinese artist and filmmaker **Yang Fudong** joins us in August to inaugurate his midcareer retrospective in the BAM/PFA galleries. While he is here, he joins in conversation with exhibition curator **Philippe Pirotte** to discuss the protagonists of his photographs and films, and the two also introduce a screening of Yang's first film, *An Estranged Paradise*. During his visit to Berkeley, the artist plans to delve into the BAM/PFA storage racks to select works from our Chinese painting collection for an exhibition opening in early November. p. 4

GET MORE

Get program updates and event reminders in your inbox! Sign up to receive our monthly e-newsletter, weekly film update, exhibition and program announcements, and L@TE reminders 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.

Yang Fudong

Estranged Paradise, Works 1993–2013

1

EXHIBITIONS



THROUGH DECEMBER 8

CONTINUING EXHIBITION

This first midcareer survey of the work of Yang Fudong (b. 1971) presents photographs, films, and multichannel videos by a leading figure in China's contemporary art world and independent cinema movement.

Yang's work reflects the ideals and anxieties of the generation born during and after the Cultural Revolution that is struggling to find its place in the rapidly changing society of the new China. Although he draws much of his subject matter from the consumerist contexts of contemporary urban China, many of his images recall the literati paintings of the seventeenth century (Yang first trained in painting before switching to photography and filmmaking). His films have an atemporal and dreamlike quality, marked by long and suspended sequences, divided narratives, and multiple relationships and storylines. In his recent installations, Yang reflects on the process of filmmaking itself, creating spatially open-ended multichannel films that he likens to traditional Chinese hand scrolls.

Our presentation of Yang's work includes twenty years of photographs and video installations in the galleries; a film series at the PFA Theater co-curated by the artist that focuses on works that have influenced him; and a continuous loop of Yang's single-channel films daily at midday in the Museum Theater. In addition, **Gazing into Nature**, an exhibition of twelfth- to fifteenth-century Chinese artworks from our collection, highlights the influence of traditional painting on Yang's work (see p. 9).

PUBLIC PROGRAMS

FRIDAY / 9.20.13 / 6:00

VISIONS OF URBAN CHANGE IN
CHINA: A CONVERSATION WITH
DANIEL BROOK AND HU FANG P. 11

DAILY / WED–SUN / 12:30–2:30

Continuous screenings of
Yang's single-channel films
in the Museum Theater
See website for the schedule

IN THE MUSEUM STORE

*Yang Fudong: Estranged Paradise.
Works 1993–2013* edited by Philippe
Pirotte with texts by Rey Chow,
Ho Rui An, and Colin Chinnery.
160 pages, \$49.

1 Yang Fudong: *Mrs. Huang at M Last Night*, 2006; black-and-white C-print; 47¼ × 70% in.; courtesy of the artist, Marian Goodman Gallery, Paris/New York, and ShanghART Gallery, Shanghai.

Yang Fudong: Estranged Paradise, Works 1993–2013 is organized by Adjunct Senior Curator Philippe Pirotte and presented by BAM/PFA and the Kunsthalle Zürich. The exhibition is made possible in part by an anonymous donor; Marian Goodman Gallery; ShanghART Gallery; Dr. Rosalyn M. Laudati and Dr. James Pick; the Sifang Art Museum, Nanjing; the W.L.S. Spencer Foundation; Rena Bransten; Nion McEvoy; an anonymous foundation; and April and Glenn Bucksbaum.



Yang Fudong's Cinematic Influences

THROUGH OCTOBER 6

FILM SERIES AT THE PFA THEATER

A leading figure in China's contemporary art and film worlds, Yang Fudong creates photographs, films, and film installations inspired as much by China's rich cinema history as by ancient scroll paintings and modern society. A companion to the midcareer survey presented in the BAM/PFA galleries, this film series—co-curated by the artist himself—showcases some of the major cinematic influences on his work, ranging from the decadent aura of Shanghai's Golden Age of Cinema to the realism and historical investigations of Fifth Generation classics.

In films such as *Seven Intellectuals in Bamboo Forest*, *The Nightman Cometh*, and *The Fifth Night*, Yang channels the hypnotic, languorous beauty of Shanghai cinema of the 1930s and 1940s, the so-called Golden Age of Chinese cinema. The brilliant black-and-white, high-contrast lighting and glamorously illicit realms of Yuan Muzhi's *Street Angel* inspire Yang's similarly noirish, gemlike images of city life, while the lingering melancholy and slow-burning pace of Fei Mu's *Spring in a Small Town* (named the Best Chinese Film of All Time by Chinese critics) similarly haunt every frame of his work. Yang also draws inspiration from China's groundbreaking Fifth Generation movement of the 1980s, when films such as Chen Kaige's *Yellow Earth* and Zhang Nuanxin's *Sacrificed Youth* opened up new ways of seeing (and hearing) China's landscape and political history. A more recent piece, Lou Ye's noirish, Shanghai-set *Suzhou River*, forms a perfect connection; like Yang's films, it is haunted by—and pays tribute to—the ghosts of characters from films long ago.

Jason Sanders, Film Notes Writer

- 2 *Sacrificed Youth*, 9.5.13
- 3 *Yellow Earth*, 9.7.13
- 4 *Spring in a Small Town*, 9.14.13
- 5 *Street Angel*, 9.29.13



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THURSDAY / 8.22.13

AN ESTRANGED PARADISE

YANG FUDONG (CHINA, 1997/2002)

IN PERSON Yang Fudong and Philippe Pirotte

(*Mosheng tiantang*). Beautifully shot and edited in lustrous black and white, this quiet masterpiece offers rare glimpses of life in late 1990s China. Loosely based on Jim Jarmusch's *Stranger Than Paradise*, Yang Fudong's first film is a poignant psychological drama that follows the activities of a young man in Hangzhou. Zhuizi is preoccupied with his sexuality and he suffers from a general feeling of sickness, but no illness can be diagnosed. It becomes clear that the true origin of his discomfort may be found in a profound discontentment; like many young Chinese of his generation, he feels strangely un-housed in his own life.

Written by Yang. Photographed by Wang Yi, Liu Tao. With Zheng Chun-zi, Zheng Hong, Qi Wei, Shen Xiao-yan. (74 mins, In Mandarin with English subtitles, B&W, 35mm transferred to digital, From Marian Goodman Gallery, Paris/New York, and ShanghART Gallery, Shanghai)

THURSDAY / 9.5.13

SACRIFICED YOUTH

ZHANG NUANXIN (CHINA, 1985)

(*Qingchunji*). A Beijing teenager is sent to live among Yunnan's Dai minority during the Cultural Revolution in this key work from one of China's few Fifth Generation female filmmakers. Prim and properly pant-suited, teenage Li Chun is relocated to the mist-ridden Yunnan mountains to "overcome" her overly intellectual background, and is overwhelmed—and awakened—by the physical, primal, and deeply sensual world of the Dai, a minority group with roots in Laos. More than a classic of Fifth Generation filmmaking, *Sacrificed Youth* stands apart for its ethnographic embrace of Dai culture and commitment to a unique female point of view. JASON SANDERS

Written by Zhang Nuanxin, based on a short story by Zhang Manling. Photographed by Mu Deyuan, Deng Wei. With Li Fengxu, Feng Yuanzheng, Song Tao, Guo Jianguo. (90 mins, In Mandarin and Dai with English subtitles, Color, 35mm, From USC Moving Image Archive)

PRECEDED BY **THE NIGHTMAN COMETH** (Yang Fudong, China, 2011). (*Yejiang*). Yang pays homage to Chinese film history in this stylized re-creation of its cinematic tropes, as four timeless characters wander a haunted, snow-bound world. (19 mins, No dialogue, B&W, Digital file, From Marian Goodman Gallery, Paris/New York, and ShanghART Gallery, Shanghai).

Total running time: 109 mins

SATURDAY / 9.7.13

YELLOW EARTH

CHEN KAIGE (CHINA, 1984) **IMPORTED PRINT!**

(*Huang Tudi*). Nearly thirty years on, it's still hard to underestimate the force of *Yellow Earth*, not only as a work of art, but as a cultural milestone that launched China's Fifth Generation film movement and introduced two major voices, Chen Kaige and Zhang Yimou. In the late 1930s, a communist activist is sent to the dry, dusty plains of Shanxi Province to collect folk songs. A cacophony of brilliant colors, joyous and heartbreaking songs, and framed faces both beautiful and hardened, *Yellow Earth* is still unlike any film of its, or any, Generation, turning sound, landscape, and political history into blistering poetry. JASON SANDERS

Written by Chen, Zhang Ziliang, based on the epic poem *Silent Is the Ancient Plain*. Photographed by Zhang Yimou. With Wang Xueyin, Bai Xue, Liu Qiang, Tan Tuo. (89 mins, In Chinese with English subtitles, Color, 35mm, From China Film Archive)

SATURDAY / 9.14.13

SPRING IN A SMALL TOWN

FEI MU (CHINA, 1948) **IMPORTED PRINT!**

(*Xiao Cheng Zhi Chun*). Named a formative influence by filmmakers like Wong Kar-wai and Zhang Yimou, voted the Best Chinese Film of All Time in a Chinese critics poll, and with a visual panache often compared to Ophuls, Antonioni, and Welles, Fei Mu's 1948 gem possesses a melancholy beauty all its own. In the ruins of a bombed-out countryside estate, a sorrowful husband lives in the past, while his beautiful wife pines for something, anything, to change; a long-gone friend's arrival may promise just that. Imbued with sensual beauty, a mesmeric voice-over, and hypnotic tracking shots, *Spring* is part noir, part romance, and all melancholy. JASON SANDERS

Written by Li Tian Ji. Photographed by Li Sheng Wei. With Wei Wei, Shi Yu, Li Wei, Zhang Hong Mei. (93 mins, In Chinese with English subtitles, B&W, 35mm, China Film Archive)

SUNDAY / 9.29.13

STREET ANGEL

YUAN MUZHI (CHINA, 1937) **IMPORTED PRINT!**

(*Malu Tianshi*). Arguably the finest example of Shanghai's Golden Age, *Street Angel* is an intoxicating blend of Chinese leftist populism, Hollywood pizzazz, song numbers, French poetic-realist doom, and comedic slapstick, all set against one of the world's greatest, most cosmopolitan backdrops, Shanghai. Amid prostitutes, criminals, and the poor, a good-hearted musician tries to rescue two young sisters from poverty and prostitution, with varying results. "A film about the lowest strata of society in Shanghai," as star Zhao Dan recalled, and made by a left-wing collaborative, *Street Angel* borrowed from "acceptable" Hollywood films in order to circumvent censorship. JASON SANDERS

Written by Yuan. Photographed by Wu Yinxian. With Zhao Dan, Zhou Xuan, Wei Heling, Zhao Huishen. (94 mins, In Chinese with English electronic titling, B&W, 35mm, From China Film Archive)

SUNDAY / 10.6.13

SUZHOU RIVER

LOU YE (CHINA, 2000)

(*Suzhou He*). Lou Ye's atmospheric noir thriller may be set in Shanghai circa 1999, but its ghosts—of lovers, criminals, and heartbroken dreamers—seem drawn from the glory years of 1930s Shanghai cinema. Along the city's main artery, the rain-drenched, trash-filled Suzhou River, a videographer searches for a lost love; his tales of woe soon dovetail with another man's and another lost love, and what begins as a romance soon turns into a thriller, and back again. Described as "Wong Kar-wai's *Vertigo*" for its Hong Kong visual flair and Hitchcockian narrative trickery, *Suzhou River* is a city symphony to Shanghai's eternal mysteries. JASON SANDERS

Written by Lou. Photographed by Wang Yu. With Zhou Xun, Jia Hongsheng, Nai An, Yao Anlian. (83 mins, In Chinese with English subtitles, Color, 35mm, From Strand Releasing)

Series curated by Adjunct Senior Curator Philippe Pirotte in collaboration with Yang Fudong and organized by Senior Film Curator Susan Oxtoby. **Yang Fudong's Cinematic Influences** is made possible in part by The W.L.S. Spencer Foundation. With thanks to Sun Xianghui and Zhao Jing, China Film Archive; Noah Cowan, TIFF Cinematheque; Weihong Bao, East Asian Languages and Cultures, UC Berkeley; Brian Loftus, Marian Goodman Gallery.

BEAUTY REVEALED

IMAGES OF WOMEN IN QING DYNASTY CHINESE PAINTING



SEPTEMBER 25–DECEMBER 22

NEW EXHIBITION

This exhibition is the first to bring together paintings of women in later Chinese painting, known as *meiren hua* or beautiful women paintings, and to attempt to situate the works within the social and economic contexts of the High Qing period (mid-seventeenth to late eighteenth century). These paintings have often been understood as images of high status women, either members of the court or other privileged individuals, but **Beauty Revealed** challenges that viewpoint. We revisit the visual codes within the paintings to assert that the women depicted are primarily of the courtesan class, a discovery that leads to new ways of viewing and understanding this genre.

Borrowing seldom-before-utilized techniques from the West, including one-point perspective and heavy opaque colors, the artists, many of them unknown professional painters, attempt a realism not previously seen in Chinese painting. Rather than the willowy beauty depicted in a garden setting or surrounded by family among luxurious furnishings typical of earlier periods, these paintings portray a single, near life-size figure, often in a brazenly unladylike posture. For example, the direct gaze of the woman in *Putting out the Lamp*, addressed to the (presumably male) intended viewer, offers a suggestive undercurrent of greater intimacy, one of the hallmarks of this genre. Other codes of accessibility include the woman's relaxed posture with right leg drawn up under left, the open sleeves that expose her arms, and the highly stylized extension of her right hand in a controlled gesture reaching to snuff out the light. Her expression engages the audience in a way never before seen in Chinese figure painting.

In addition to eight paintings from BAM/PFA's own collection, **Beauty Revealed** brings together loans from institutions and private collections from around the U.S. and Europe. It is organized into distinct sections that explore the intimate life of women within the garden, home, bath, and brothel. The exhibition challenges the long-held preconceptions of intention in Chinese painting and sheds new light on the field, opening previously unexplored areas of interpretation and use.



Beauty Revealed is organized by Senior Curator for Asian Art Julia M. White in collaboration with UC Berkeley Professor Emeritus James Cahill. The exhibition is made possible in part by the National Endowment for the Arts; an anonymous foundation; the E. Rhodes and Leona B. Carpenter Foundation; Sheila Keppel; Mary Ellen Anderson; the Chan Foundation; Arnold and Jr.-jye Chang; Jane R. Lurie; Asian Art Department, Bonhams; Fred Levin and Nancy Livingston, The Shenson Foundation in memory of Ben and Jess Shenson; and the UC Berkeley Doreen B. Townsend Center for the Humanities. The exhibition catalog is made possible by contributions from Sheila Keppel, Grace Chang and Jennifer Chang Chernick, John and Julia Curtis, Hok Pui and Sally Yu Leung, and Howard and Mary Ann Rogers.



PUBLIC PROGRAMS

SUNDAY / 9.29.13 / 3:00

JAMES CAHILL ON *MEIREN* PAINTINGS: THE
DISCOVERY OF A GENRE P. 11

SUNDAY / 10.6.13 / 3:00

A CROSS-CULTURAL PERSPECTIVE
ON COURTESANS: A CONVERSATION
WITH JUDITH ZEITLIN AND MARGARET
FRANCESCA ROSENTHAL P. 11

SATURDAY / 10.19.13 / 1:30

AMERICAN SIGN LANGUAGE GUIDED TOUR
P. 11

SUNDAY / 10.27.13 / 2:00

GUIDED TOUR IN MANDARIN P. 11

THURSDAYS AT 12:15 & SUNDAYS AT 2:00

GUIDED TOURS P. 11

IN THE MUSEUM STORE

*Beauty Revealed: Images of Women in Qing
Dynasty Chinese Painting*, with essays by James
Cahill, Sarah Handler, and Julia M. White. Cloth,
126 pages, 67 color illustrations, \$49.50.

THIS PAGE

Woman in a Brothel Being Presented to a Client, China,
late 18th century; hanging scroll, ink and color on silk;
65 3/4 x 24 3/4 in.; UC Berkeley Art Museum and Pacific
Film Archive purchase: bequest of Phoebe Apperson
Hearst, by exchange.

OPPOSITE

Putting out the Lamp, China, 18th century; ink and
colors on silk; 53 x 23 3/4 in.; UC Berkeley Art Museum
and Pacific Film Archive, gift of James Cahill and
Hsingyuan Tsao.



Linda Stark

MATRIX 250

OCTOBER 18–DECEMBER 22

NEW EXHIBITION

MATRIX 250 features the work of Los Angeles-based artist Linda Stark (b. 1956), who has been making figurative and abstract paintings with heavily built-up surfaces of paint since the late 1980s. This presentation showcases approximately fifteen paintings made by the artist over the last two decades, highlighting her more recent series of “adornment” and “branded” paintings, which conflate the surface textures of the painting with various aspects of the female body, primarily flesh. The artist drips and meticulously builds layers of thick oil paint in her modestly scaled works, the largest of which measure three feet square and the smallest seven inches square. She engages with the physical aspects of paint, repeatedly turning the canvas on its side to build up a dense network of layers, which sometimes appear more sculptural than painterly.

Stark frequently spends several years working on her luscious surfaces, underscoring the temporal and material properties of oil paint.

Inspired by transcendent, universal themes, as well as common utilitarian patterns, Stark has created a distinctive body of work organized around central motifs: spirals, rotations, weave patterns, fountains, flames, crosses, flesh, animals, and water. The female body, shown in abstracted close-ups, has been a particular focus of her oeuvre, as witnessed in diverse representations of female genitalia and other fragmented body parts (belly buttons, hair, nipples, tattoos, etc.). Yet for all her attention to the surface of the painting, what inevitably manifests is a deeply felt interest in human psychology and spiritual, or even supernatural, subjects. Stark filters these concerns through a playful pop aesthetic, often producing a cheerful yet disturbing affect.

PUBLIC PROGRAMS

FRIDAY / 10.18.13 / 6:30

ARTIST'S TALK P. 11

Linda Stark: *Nuggets*, 2007; oil and Polyclay on canvas over panel; 36 × 36 × 3 in.; collection of the artist. Photo courtesy Angles Gallery, Los Angeles.

Linda Stark / MATRIX 250 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.



ZAROUHIE ABDALIAN

MATRIX 249

THROUGH SEPTEMBER 29

CONTINUING EXHIBITION

This exhibition showcases the work of Oakland-based artist Zarouhie Abdalian, whose work often responds to the specific attributes of a given location, architectural setting, or social landscape. For MATRIX, the artist has created new minimalist, conceptual sculptures that explore the interrelated, yet distinct, states of noise, silence, and the absence of sound.

Zarouhie Abdalian / MATRIX 249 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.

Electric alarm bell. Photo: Zarouhie Abdalian.



DEITIES, DEMONS, AND TEACHERS OF TIBET, NEPAL, & INDIA

THROUGH APRIL 13

CONTINUING EXHIBITION

A delightful tenth-century Indian sandstone figure of Ganesha, the elephant-headed deity worshipped by Hindus, Jains, and Buddhists as a remover of obstacles and the Lord of Beginnings, aptly welcomes you at the entrance to **Deities, Demons, and Teachers**, a rotating display of sculptures and paintings from India, Nepal, and Tibet. Highlights of the exhibition are rare early images of the Buddha, ranging from third-century stone sculpture from the Swat Valley to a fourteenth-century bronze from Tibet.

Deities, Demons, and Teachers is organized by Senior Curator for Asian Art Julia M. White. The works in this exhibition are on long-term loan from a single private collection.

Thangka of the Thirteenth Karmapa, Dudul Dorje, Tibet, 18th century; pigments and gold on textile; 19½ × 13 in.; on long-term loan from a private collection.



GAZING INTO NATURE

THROUGH OCTOBER 20

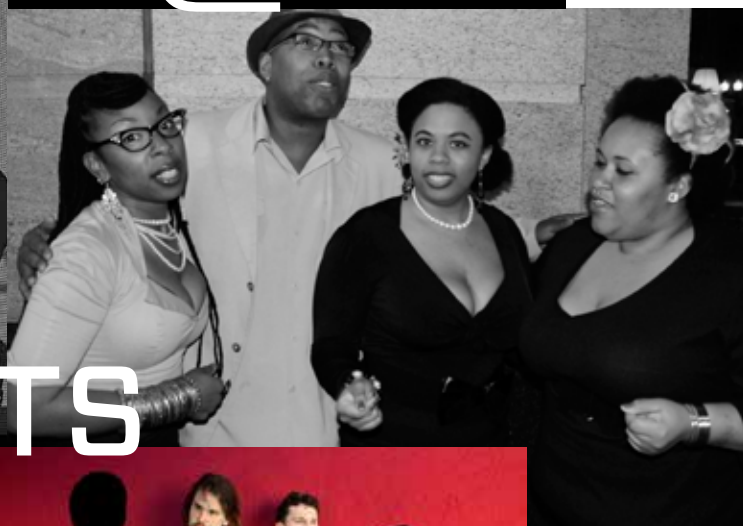
CONTINUING EXHIBITION

We are pleased to present, for the first time in ten years, a selection of our earliest Chinese paintings. These rare works by twelfth- to fifteenth-century landscape and bird-and-flower painters demonstrate the sophistication and accomplishment of the early Chinese painting tradition and resonate with the work of contemporary Chinese artist Yang Fudong also on view in the BAM/PFA galleries (see p. 4).

Gazing into Nature is organized by Senior Curator for Asian Art Julia M. White.

Wen Riguan: *Grapes* (detail), 13th century; hanging scroll, ink on paper; 12¼ × 32½ in.; UC Berkeley Art Museum and Pacific Film Archive, purchase made possible through a gift from an anonymous donor.

FRIDAY NIGHTS



1 / 2

3 / 4

FRIDAY / 9.13.13

ELLEN FULLMAN: THE LONG STRING INSTRUMENT

7:30

Programmed by Sarah Cahill

Watch Ellen Fullman as she moves gracefully through Gallery B playing the one-hundred-foot-long strings of her Long String Instrument and hear it resonate in the concrete volume of our building. Fullman returns to L@TE with three new projects: *Dyad*, performed with Ryan Jobes on the Long String Instrument; a duet for electric guitar and Long String Instrument in collaboration with Berlin-based Konrad Sprenger; and collaborations in trio with cellist and vocalist Theresa Wong and Luciano Chessa performing on dan bau.

PRECEDED BY

5:30 RE@DS

Garrett Caples & Filip Marinovich p. 11

FRIDAY / 9.20.13

FRANCIS WONG

7:30

Programmed by Abby Chen

Immerse yourself in *Diaspora Tales #2: 1969*, an invigorating multimedia work encompassing music, dance, spoken word, and video projection. Francis Wong, an acclaimed composer and jazz musician, tells the story of his Bay Area family living through turbulent times, touching on UC Berkeley's Third World Strike (which resulted in the establishment of ethnic studies programs at the University), the Black Panthers, drug culture, and other themes.

PRECEDED BY

5:30 RE@DS

Mary Wilson & David Vandeloo p. 11

FRIDAY / 10.11.13

THE LIVING EARTH SHOW

7:30

Programmed by Sarah Cahill

Discover The Living Earth Show's signature blend of energy, precision, whimsy, and depth at this evening of electro-acoustic contemporary classical music with guitarist Travis Andrews and percussionist Andrew Meyerson, joined by their ever-growing collection of electronic devices. The concert includes several premieres, including composer Ken Ueno's *Pork Roll, Egg, and Cheese on a Kaiser Bun*, for vibraphone and electric guitar.

PRECEDED BY

5:30 RE@DS

Elizabeth Reddin & Rod Roland p. 11

FRIDAY / 10.18.13

ANTIQUE NAKED SOUL

7:30

Programmed by Abby Chen

A cappella music for the millennial generation! With an organic mix of soul, jazz, and hip-hop, Candice "Antique" Wicks, local beatbox legend MC Soulati, and other vocalists avail themselves of a couple of looping machines to explore the outer limits of vocal expression and rock the house.

PRECEDED BY

5:30 RE@DS

Christopher Miller & Jane Gregory p. 11

Admission to L@TE is \$7, always free for BAM/PFA members and UC Berkeley students, faculty, and staff.

Doors open at 5, galleries open until 9.

L@TE is made possible by the continued support of the BAM/PFA Trustees. Abby Chen's programs are supported by the Chinese Cultural Center.

BEAUTY REVEALED: IMAGES OF WOMEN
IN QING DYNASTY CHINESE PAINTING

SUNDAY / 9.29.13 / 3:00



James Cahill on *Meiren* Paintings:
The Discovery of a Genre

Learn about Qing dynasty paintings of *meiren*, or beautiful women, in this illustrated talk by UC Berkeley Professor Emeritus James Cahill, who has spent decades discovering and interpreting these enigmatic images.

Museum Theater. Included with admission

1



2 / 3

SUNDAY / 10.6.13 / 3:00

A Cross-Cultural Perspective on Courtesans:
A Conversation with Judith Zeitlin and
Margaret Francesca Rosenthal

How do courtesans in Italy and China compare? What might this comparison reveal? University of Chicago's Judith Zeitlin and Margaret Francesca Rosenthal of the University of Southern California examine and compare courtesan culture and its representation in Qing dynasty China and Renaissance Italy. Museum Theater. Included with admission

SATURDAY / 10.19.13 / 1:30

American Sign Language Guided Tour

Expert sign language interpreter Patricia Lessard joins a UC Berkeley graduate student guide for an insightful tour of **Beauty Revealed**. No reservations required. Included with admission

SUNDAY / 10.27.13 / 2:00

Guided Tour in Mandarin

Join a guided tour of **Beauty Revealed** in Mandarin with BAM/PFA J.S. Lee Memorial Fellow Chen Fongfong, a graduate student in art history at the Chinese University of Hong Kong. Included with admission

THURSDAYS AT 12:15 & SUNDAYS AT 2:00

Guided Tours

Meet in the Bancroft lobby for guided tours of **Beauty Revealed** led by UC Berkeley graduate students from History of Art and East Asian Languages and Cultures. No reservations required. See the calendar for the complete schedule, including additional tours on October 4 and 5.

Included with admission

YANG FUDONG: ESTRANGED
PARADISE, WORKS 1993–2013



4 / 5 / 6

FRIDAY / 9.20.13 / 6:00

Visions of Urban Change in China:
A Conversation with Daniel Brook
and Hu Fang

Copresented with Asian Contemporary Art Consortium (ACAC-SF)

Join noted journalist Daniel Brook and Guangzhou-based writer and curator Hu Fang for a conversation in which historical and fictional visions of Chinese urbanization converge. The authors discuss their latest books—Brook's critically acclaimed *A History of Future Cities* and Hu's highly imaginative *Garden of Mirrored Flowers*—and engage in a wide-ranging dialogue that intersects with the issues explored in the work of Yang Fudong. Followed by a book signing.

Museum Theater. Admission free



LINDA STARK
MATRIX 250

FRIDAY / 10.18.13 / 6:30

Artist's Talk

Hear MATRIX artist Linda Stark discuss the thinking and processes behind her meticulously crafted paintings in this illustrated overview of her work.

Museum Theater. Included with L@TE admission

IN PERSON



7/8



9/10



11/12



RE@DS

Fridays at 5:30 in the The Reading Room

Followed by L@TE: Friday Nights @ BAM/PFA
Included with L@TE admission

Join us for readings by poets from campus and community this fall in **The Reading Room**. Alternate Fridays programmed by Berkeley-based poet and writer Julien Poirier and Serena Le, Ph.D. candidate in English at UC Berkeley. Learn more about the programmers and guest poets at bampfa.berkeley.edu.

FRIDAY / 9.13.13

Garrett Caples & Filip Marinovich

FRIDAY / 9.20.13

Mary Wilson & David Vandeloo

FRIDAY / 10.11.13

Elizabeth Reddin & Rod Roland

FRIDAY / 10.18.13

Christopher Miller & Jane Gregory

1 James Cahill

2 Judith Zeitlin

3 Margaret Francesca Rosenthal

4 Daniel Brook

5 Hu Fang

6 Linda Stark: *Nuggets*

7 David Vandeloo

8 Filip Marinovich

9 Elizabeth Reddin

10 Rod Roland

11 Christopher Miller

12 Jane Gregory



1 / 2 / 3



4 / 5 / 6 / 7 / 8

- 1 William Friedkin
- 2 Paul Chan
- 3 Moumen Smihi
- 4 Yang Fudong
- 5 Phil Solomon
- 6 Abigail Child
- 7 Nancy Andrews
- 8 John Gianvito
- 9 *John*, 10.2.13



9

YANG FUDONG'S CINEMATIC INFLUENCES P. 4

We kick off this series with **Yang Fudong** in person to present *An Estranged Paradise*, the film that made him an international art star when it premiered at *Documenta XI* in 2002. Yang co-curated this series devoted to Chinese films from the 1930s to 2000 that have influenced his own work.

ALTERNATIVE VISIONS P. 20

Our annual experimental cinema series offers multiple opportunities to hear directly from filmmakers, who present their work and field questions from the audience. In September and October, we welcome **Phil Solomon** and **Abigail Child**, both of whom have been making experimental films since the 1970s; animators **Nancy Andrews**, **Lawrence Jordan**, **Kerry Laitala**, **James Sansing**, and **Stacey Steers**; and student filmmakers whose work has been selected for our 2013 Bay Area Student Film Festival. Plus UC Berkeley professor **Jeffrey Skoller** introduces Leos Carax's 2012 film *Holy Motors*.

DARK MATTERS: THE FILMS OF WILLIAM FRIEDKIN P. 24

Meet director **William Friedkin**, best known for *The Exorcist*, *The French Connection*, and *The Boys in the Band*, who visits Berkeley to sign copies of his new memoir and to engage in an **Afterimage** conversation with critic **Michael Guillen** as part of a series devoted to his work.

COMMITTED CINEMA: JOHN GIANVITO & PAUL CHAN P. 14

We launch this new ongoing series with two special guests. Writer, curator, and filmmaker **John Gianvito**, who is dedicated to creating politically engaged cinema, joins us with two films in September. He will be in conversation with **Jeffrey Skoller**. In October, New York-based artist, activist, and filmmaker **Paul Chan** presents diverse examples of his theatrical, cinematic, and literary work, and will be in conversation with **Ted Purves**.

MOUMEN SMIHI: POET OF TANGIER P. 13

We are delighted to welcome one of the key figures of Arab cinema, Moroccan filmmaker, writer, and theorist **Moumen Smihi**. Smihi joins us for an **Afterimage** conversation with critic and scholar **Peter Limbrick** following a screening of *44, or Tales of the Night*, the filmmaker's epic tableau of Morocco during the period of French colonial rule.



Moumen Smihi

Poet of Tangier

One of the key figures of Moroccan and North African cinema, Moumen Smihi is a filmmaker, writer, theorist, and critic, but most of all he is a *Tanjaoui*: a citizen of Tangier, the atmospheric port city of Morocco, hub between Europe and Africa, Christianity and Islam, and legendary haven to international writers. Smihi's films mirror the cultural and intellectual potpourri of Tangier's fabled streets; characters speak of Rita Hayworth, Jean-Paul Sartre, Taha Hussein, Goethe, Orson Welles, and Farid al-Atrash, as well as a myriad of Moroccan and Arab writers, artists, religious thinkers, and independence fighters. Narratives begin, then open up into other stories like ancient fables, or are merely paused entirely while the camera rests on images of a Moorish courtyard or archway. For Smihi, who studied in Paris under Roland Barthes and has written several books on film theory, cinema is a tool "to produce the image of a society at a critical moment in its history, to allow it to see itself." His Tangier resembles the New York of Woody Allen or the Tokyo of Yasujiro Ozu, a re-created, "fictionally authentic" space where habits, locales, sounds, discourse, and cultural identity are mirrored and saved, protected against the onslaught of modernization and homogeneity.

We are delighted that Moumen Smihi will join us on Thursday, October 24 for an **Afterimage** conversation with critic and scholar Peter Limbrick. Limbrick is an associate professor of film and digital media at UC Santa Cruz and is currently writing a book on Smihi's work.

Jason Sanders, Film Notes Writer

Moumen Smihi: Poet of Tangier is curated by Peter Limbrick and coordinated by Livia Alexander, with thanks to Ody Roos and Centre Cinématographique Marocain (CCM). It 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*. Our series is presented in conjunction with San Francisco's Arab Film Festival and a symposium and exhibition at UC Santa Cruz, *Unfixed Itineraries: Film and Visual Culture from Arab Worlds* (for more information, please visit arabfilmfestival.org and unfixed.ucsc.edu), as well as with UC Berkeley's Center for Middle Eastern Studies.



1 / 2

THURSDAY / 10.10.13

THE EAST WIND

MOUMEN SMIHI (MOROCCO, 1975)

(El Chergui, ou, le silence violent, a.k.a. The Violent Silence). "El Chergui is the work we have all been waiting for," proclaimed *Cahiers du Cinema* of Moumen Smihi's debut, one of Moroccan and Arab cinema's most groundbreaking and experimental films. In mid-1950s Tangier, on the cusp of Moroccan independence, a woman turns to magic to keep her husband from taking another wife. Meanwhile, life in the medina goes on, amid the contradictions of colonialism, religion, patriarchy, and resistance. Smihi ruptures narrative through destabilizing shots, bursts of music, and other experiments; "my initial motivation was to try to discern through cinema certain aspects of Moroccan society at a moment in its history." JASON SANDERS

Written by Smihi. Photographed by Mohamed Sekkat. With Leila Shenna, Abdelkader Moutaa, Aïcha Chaïri, Aouicha Aouami. (80 mins, In French and Arabic with English soft titles, B&W, 35mm, From Imago Film)

PRECEDED BY **SI MOH, PAS DE CHANCE**. (France, 1971). (*Si Moh, The Unlucky Man*). Shot in Paris after Smihi completed film school, *Si Moh* is an investigation of the life of migrant workers in France. (Photographed by Colin Mounier. With Abdesslam Sakini. 17 mins, In French and Arabic with English subtitles, B&W, Digital video, From Centre Cinématographique Marocain)

Total running time: 97 mins

THURSDAY / 10.17.13

MOROCCAN CHRONICLES

MOUMEN SMIHI (MOROCCO, 1999)

(Chroniques Marocaines). Smihi pays tribute to the art of storytelling—and the grace of life—in this collection of four tales and four cities. In the old city of Fez, a young boy tries and fails to escape circumcision, and afterwards his mother comforts him with three new tales: in the wild markets of Marrakesh, young boys torment a monkey-handler; in Essaouira, two possible lovers meet; and in Tangier, a fisherman searches for a fortune. A *1001 Nights* updated with pointed interrogations of masculinity, tradition, immigration, and colonization, *Moroccan Chronicles* pays tribute to oral storytellers, and how their tales reflect cultural and political realities. JASON SANDERS

Written by Smihi. Photographed by Hélène Delale. With Aïcha Mahmah, Tarik Jamil, Miloud Habachi, Soumaya Akaboun. (70 mins, In French and Arabic with English subtitles, Color, 35mm, From Imago Film)



SUNDAY / 10.20.13

A MUSLIM CHILDHOOD

MOUMEN SMIHI (MOROCCO, 2005)

3:00

INTRODUCTION Moumen Smihi

(*El Ayel: Le gosse de Tanger*). A young boy's coming-of-age in 1950s Tangier blossoms into an elegy to—and ethnography of—the city's polyglot cultural tapestry, where Arab, Berber, European, and American influences merge. Inspired by Proust and the urban "autobiographical fictions" of Charles Dickens, Smihi uses the adventures of his hero, the preteen Larbi Salmi, to lovingly re-create a Muslim childhood in Tangier, where religion and devotion go hand in hand with music, literature, and cinema, and where nationalism coexists with cosmopolitanism. "This film is dedicated," wrote Smihi, "to all those in the Arab world who cry out, 'Long live our freedom, all of our freedoms.'" JASON SANDERS

Written by Smihi. Photographed by Abdelkrim Derkaoui. With Abdesslam Begdouri, Saïd Amel, Khouloud, Bahija Hachami. (83 mins, In French and Arabic with English subtitles, Color, 35mm, From Centre Cinématographique Marocain)

GIRLS AND SWALLOWS

MOUMEN SMIHI (MOROCCO, 2008) NEW PRINT!

5:00

IN PERSON Moumen Smihi

(*Les hirondelles: Les cris de jeunes filles des hirondelles*). A table stacked with issues of *Cahiers du Cinema* and texts by Arab Renaissance writer Taha Hussein serves as an appropriate introduction to this second installment of Smihi's Tangier chronicles, which lovingly portray the city's unique blend of American, European, and Arabic cultural and intellectual influences. Hovering between childhood and manhood, our hero Larbi Salmi soaks in conversations that range from Errol Flynn to the Prophet, and experiences from political marches to prostitute courtships. In the background, as always, are the churches, mosques, cinemas, and streets of the city itself, each promising Larbi an education, an awakening, and a destiny. JASON SANDERS

Written by Smihi. Photographed by Abdelkrim Derkaoui. With Oussama Ouahani, Najwa Azizi, Saïd Amel, Khouloud. (80 mins, In French and Arabic with English subtitles, Color, 35mm, From Centre Cinématographique Marocain)

3 *The Sorrows of a Young Tangerian*, 10.27.13

THURSDAY / 10.24.13

**AFTERIMAGE:
MOUMEN SMIHI & PETER LIMBRICK
IN CONVERSATION**

7:00

PRECEDED BY

44, OR TALES OF THE NIGHT

MOUMEN SMIHI (MOROCCO, 1981) NEW PRINT!

(*44 ou les récits de la nuit*). Smihi's most epic work illuminates forty-four years of Moroccan history through a series of visually striking tableaux and sketches, each recounting some aspect of life under French rule from 1912 to 1956. Similar to *1001 Nights* or James Joyce's *Ulysses* (both cited as inspirations for the film), the stories here give birth to other tales and legends, fragments gathered from historical fact, myth, and everyday moments. *44* "has an original look that borders the avant-garde in its unsequential editing and narrative technique" (*Variety*), and stands as one of Smihi's most complex, furious, and visually stunning accomplishments. JASON SANDERS

Written by Smihi. Photographed by Pierre Lhomme, Abdelkrim Darkaoui. With Pierre Clémenti, Marie-France Pisier, Abdelsam Farawi, Christine Pascal. (110 mins, In French and Arabic with English subtitles, Color, 35mm, From Centre Cinématographique Marocain)

SUNDAY / 10.27.13

THE SORROWS OF A YOUNG TANGERIAN

MOUMEN SMIHI (MOROCCO, 2012) NEW PRINT!

7:30

IN PERSON Moumen Smihi

(*Tanjaoui: Peines de coeur et tourments du jeune Tanjaoui Larbi Salmi*). Set in the early 1960s, the third part of Smihi's Tangier trilogy finds Larbi Salmi navigating young adulthood and the early years of Moroccan independence. Debating God's existence with his devout father, literature with a beautiful Frenchwoman, and national politics with his friends, Larbi slowly awakens to his own intellectual potential, but also to how such potential can be crushed. Like Goethe in his own *Sorrows*, Smihi captures the passions of first love; here, the passions are also Hollywood stars, European writers, Islamic philosophers, and Moroccan politics, each discussed amid the delicate architecture of his greatest love, Tangier. JASON SANDERS

Written by Smihi. Photographed by Thierry Lebigre. With Mohammed Alami, Astrid Roos, Younes Chakkour, Vanille Flaux. (95 mins, In French and Arabic with English subtitles, Color, 35mm, From Centre Cinématographique Marocain)



Committed Cinema

John Gianvito & Paul Chan

We are pleased to announce a new ongoing series, **Committed Cinema**, which will feature artists whose films and videos arise out of political conviction and aesthetic innovation to explore vital and urgent issues of our times. They provide us with a cinema that is thought-provoking and intelligent, often opinionated, and always undaunted in its inquiry. If cinema can create a desire for another reality, these films foster an aspiration for a more just and humanitarian one.

We open our series with John Gianvito, a filmmaker and curator living and teaching in the Boston area, who has long created politically engaged cinema. He has made films about the Gulf and Afghanistan Wars and toxic pollution from military bases in the Philippines, as well as a chronicle of American progressives. He has championed a cinema that matters, that, in his words, "connected me more profoundly to this existence that enmeshes us," against what he calls the "cinema of alienation and distraction."

Our second guest, Paul Chan, defies easy categorization. He has commented, "I think that art can be any number of things at once, and they can all be contradictory." A New York-based activist artist, Chan exhibits his videos, animations, and other media internationally in cinemas and galleries; founded a press that primarily publishes artists' writings and writings on art in digital and paper forms; and produced a site-specific theatrical production in New Orleans. Always surprising, Chan is drawn to situations that are confusing and perverse, and to making art that disrupts the order of things.

Kathy Geritz, Film Curator



Support for **Committed Cinema** has been provided by the National Endowment for the Arts; it is presented in conjunction with a course taught by Jeffrey Skoller at UC Berkeley.



- 1 *Profit motive and the whispering wind*, 9.25.13
- 2 *Baghdad in No Particular Order*, 10.23.13
- 3 *Far From Afghanistan*, 9.24.13

1 / 2 / 3

TUESDAY / 9.24.13

FAR FROM AFGHANISTAN

7:00

JOHN GIANVITO, JON JOST, SOON-MI YOO, MINDA MARTIN, TRAVIS WILKERSON (U.S./AFGHANISTAN, 2012)

IN CONVERSATION John Gianvito and Jeffrey Skoller

Jeffrey Skoller, associate professor of film and media, is the author of *Shadows, Specters, Shards Making History in Avant-Garde Film*

As the war in Afghanistan approached the ten-year mark, John Gianvito invited four politically committed filmmakers to join him in creating an omnibus film focusing on the war's impact both in Afghanistan and in the United States, inspired by the 1967 French antiwar film *Far from Vietnam*. The artists' diverse responses take the form of fiction, documentary, and formal experimentation, and make crucial connections with history and the social reality of the present. Interwoven between the five shorts are images of present-day Afghanistan created by Afghan Voices, a collective of young Afghan media journalists.

(129 mins, Color/B&W, Digital video, From Traveling Light Productions)

WEDNESDAY / 9.25.13

PROFIT MOTIVE AND THE WHISPERING WIND

7:00

JOHN GIANVITO (U.S., 2007)

IN PERSON John Gianvito

In his landmark *A People's History of the United States*, historian Howard Zinn toppled the conventions of top-down historiography by focusing on those whose voices are rarely heard. John Gianvito, inspired by Zinn, creates his own unique testament, a minimalist memorial to America's radicals and freethinkers. A film of poetic simplicity, *Profit motive* uses a mostly still camera and ambient sound to contemplate a series of gravestones and historical markers memorializing people who fought daringly and selflessly for social equality and justice. The graves of John Brown, Sojourner Truth, César Chávez, and others mark a picturesque yet somber travelogue through American history. JOSHUA MOORE, SFIFF

(58 mins, Color, Digital video, From the artist)

TUESDAY / 10.22.13

WAITING FOR GODOT AND BEYOND

7:00

PAUL CHAN (U.S., 2005-10)

IN CONVERSATION Paul Chan and Ted Purves

Ted Purves is an artist, author of the forthcoming *What We Want Is Free: Critical Exchanges in Recent Art*, and chair of the Graduate Program in Fine Arts at CCA

"Chan is an unusual model for an artist, being one for whom creating objects in the studio and dynamic situations outside it are equally important," the *New York Times* noted. Our two programs highlight this diversity in Chan's artistic and activist output, focusing on his single-channel and online work. Tonight he shares documentation from the performances of *Waiting for Godot* he produced in Katrina-devastated neighborhoods in New Orleans, an experiment in community art, and discusses the ideas underpinning it and a number of his other projects. He also screens two video explorations of the state of the U.S., post-9/11, *Untitled Video on Lynne Stewart and Her Conviction*, *The Law and Poetry* and *Now promise now threat*.

UNTITLED VIDEO ON LYNNE STEWART AND HER CONVICTION, THE LAW AND POETRY

2006, 17:30 mins, Color, Digital video, From Video Data Bank

NOW PROMISE NOW THREAT 2005, 33 mins, Color, Digital video, From Video Data Bank

AUDIO INTERVIEW WITH GRETA GLADNEY ON HER EXPERIENCE IN WAITING FOR GODOT IN NEW ORLEANS 2010, 9 mins, From the artist

BOOTLEG DOCUMENTATION OF WAITING FOR GODOT IN NEW ORLEANS 2007, c. 5 mins (excerpt), Digital video, Color, From the artist

Total running time: c. 90 mins plus conversation

WEDNESDAY / 10.23.13

FROM BAGHDAD TO BADLANDS

7:00

PAUL CHAN (U.S., 2010-13)

IN PERSON Paul Chan

INTRODUCTION BAM/PFA curator Apsara DiQuinzio

Prior to working in New Orleans, Chan gained notoriety for traveling with *Voices in the Wilderness* to Iraq prior to the American invasion and occupation, in defiance of U.S. law. Tonight's program includes the resulting video essay, the almost wordless *Baghdad in No Particular Order*, which depicts everyday life in that city before its devastation, as well as *Now Let Us Praise American Leftists* and early animation. Chan also presents his recent project, the experimental press *Badlands Unlimited*, which published the essays of Saddam Hussein.

NOW LET US PRAISE AMERICAN LEFTISTS 2000, 3:36 mins, Color, Digital video, From Video Data Bank

BAGHDAD IN NO PARTICULAR ORDER 2003, 51 mins, In Arabic, English, French, German, Spanish, Italian, Color, Digital video, From Video Data Bank

A SELECTION OF BADLANDS UNLIMITED TRAILERS With Ian Cheng, Micaela Durand, 2010-13, c. 5 mins, Color, Digital video, From the artist

Total running time: c. 90 mins



Pier Paolo Pasolini

This comprehensive retrospective of the influential Italian director Pier Paolo Pasolini (1922–1975) features brand-new 35mm prints, many of which were restored by Cineteca di Bologna, presented in conjunction with the Pasolini programs at the Castro Theatre and the Roxie Theater on September 14 and 15.

A brilliant artist who was at the center of the intellectual life of postwar Europe, Pasolini enjoyed a multidisciplinary career as a novelist, poet, playwright, actor, painter, polemicist, and filmmaker. No stranger to controversy, scandal, and censure (he was involved in some thirty-three trials during his lifetime!), Pasolini represented and articulated many critical perspectives: as a defiant homosexual, a non-aligned leftist, a Catholic (who was tried for insulting the church), and a visionary artist.

Pasolini's cinema takes its inspiration from many sources: Renaissance painting, Romanticism, Freudian psychology, Italian neorealism, ethnographic filmmaking, and music—his films share an affinity to musical structures and form. His aesthetic often rebuked traditional film grammar, opting instead for a spirit of experimentation. More often than not, he drew upon nonprofessional actors, casting peasants and urban youths who brought an authenticity and edginess to his narrative films. Behind the camera, Pasolini collaborated with top-notch filmmakers, including cinematographers Tonino Delli Colli and Giuseppe Ruzzolini, costume designer Danilo Donati, and composer Ennio Morricone, often working with the crew on location, be it Syria, Yemen, or the impoverished outskirts of Rome. As a poet/filmmaker, he spoke of his “tendency always to see something sacred and mythic and epic in everything, even the most humdrum, simple and banal objects and events.”

Susan Oxtoby, Senior Film Curator

Coproduced by BAM/PFA, Luce Cinecittà, Rome, and Fondo Pier Paolo Pasolini/Cineteca di Bologna. The retrospective has been organized by Susan Oxtoby, BAM/PFA; Amelia Antonucci, Colpa Cinema; and Camilla Cormanni and Paola Ruggiero, Luce Cinecittà; with Roberto Chiesi, Fondo Pier Paolo Pasolini/Cineteca di Bologna. Presented in association with the Ministry of Culture of Italy. Special thanks to the Italian Cultural Institute San Francisco and The Museum of Modern Art, New York. This event is part of the celebrations of the Year of Italian Culture in the U.S.



Associazione
“Fondo Pier Paolo Pasolini”
Bologna



CINETECA
BOLOGNA



Ministero per
i Beni e le
Attività Culturali



2013 ANNO DELLA CULTURA ITALIANA
YEAR OF ITALIAN CULTURE



1 / 2 / 3 / 4 / 5



FRIDAY / 9.20.13

1 *Medea*, 10.12.13

2 *Accattone*, 9.20.13

3 *Teorema*, 10.5.13
Courtesy Photofest

4 *La rabbia di Pasolini*,
9.26.13

5 *The Gospel According to
St. Matthew*, 9.22.13

ACCATTONE

PIER PAOLO PASOLINI (ITALY, 1961) NEW 35MM PRINT!

7:00

Pasolini's first film is set in the world of prostitutes, pimps, and layabouts living on the outskirts of Rome and existing outside of both bourgeois and proletarian morality. The film shares some qualities with neorealism, but Pasolini's unsentimental approach to the cruelty and craftiness of poverty's children makes Fellini's *vitelloni* look like the princes they are. No, this is a Dantean netherworld, and, like the central character, it is of interest to Pasolini, prized even, precisely for its refusal of redemption. The filmmaker graces it with his understated visual passion, at once lyrical and honest, not incongruously set to Bach. JUDY BLOCH

Written by Pasolini, assisted by Sergio Citti. Photographed by Tonino Delli Colli. With Franco Citti, Franca Pasut, Silvana Corsini, Paola Guidi. (117 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Compass Film)

SUNDAY / 9.22.13

THE GOSPEL ACCORDING TO ST. MATTHEW

PIER PAOLO PASOLINI (ITALY, 1964) NEW 35MM PRINT!

5:00

(*Il Vangelo secondo Matteo*). What was seen in 1964 as a daringly direct, almost reportorial account of the Gospel of St. Matthew, set against the everyday life of the times, today looks like a radically stylized classic. Pasolini employed a cast of nonprofessional actors, and settings of rugged Southern Italian landscapes and hill towns, shot with a mixture of cinema-verité techniques, expressive close-ups, and ingenious set pieces. His Christ is an anguished and determined revolutionary, setting children against their parents as he has turned against his, a peripatetic preacher against the afflictions of social injustice. His miracles are as matter-of-fact as Pasolini's pageantry is gritty. JUDY BLOCH

Written by Pasolini, based on the New Testament Book of Matthew. Photographed by Tonino Delli Colli. With Enrique Irazoqui, Margherita Caruso, Susanna Pasolini, Marcello Morante. (137 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Compass Film)



"The cinema is an explosion of my love for reality." —Pier Paolo Pasolini

THURSDAY / 9.26.13

LA RABBIA DI PASOLINI

7:30

PIER PAOLO PASOLINI, GIUSEPPE BERTOLUCCI (ITALY, 1963/2008)
NEW 35MM PRINT!

(*The Rage of Pasolini*). In 1963, Pasolini was invited to make a film using a collection of newsreels. He set to work, but was derailed when the producer made the unwelcome decision to link Pasolini's film with one by an ultra-right-wing journalist. Forty-five years later, Giuseppe Bertolucci undertook to reconstruct the abandoned *La rabbia*. Pasolini's film essay reveals his radical view of history. He begins by asking, "Why are our lives dominated by discontent?" The film's response centers on social and political conflicts, venturing from Cuba, Congo, and India to a Fiat plant and an atomic blast, while also encompassing Sophia Loren and Marilyn Monroe. KATHY GERITZ

(81 mins, In Italian with English subtitles, Color/B&W, 35mm, From Luce Cinecittà, permission Minerva Pictures)

PRECEDED BY **LA RICOTTA** (Italy, 1962). A satirical, self-reflexive comment by the filmmaker on the fragility of his own art, starring Orson Welles. (35 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Compass Films)

Total running time: 116 mins

SATURDAY / 9.28.13

IN SEARCH OF LOCATIONS FOR THE GOSPEL ACCORDING TO ST. MATTHEW

6:30

PIER PAOLO PASOLINI (ITALY, 1964) NEW 35MM PRINT!

(*Sopralluoghi in Palestina per il film Il Vangelo secondo Matteo*). A documentary record of Pasolini's travels in Israel and Palestine in preparation for *The Gospel According to St. Matthew*. "In the course of his hastily improvised commentary, Pasolini explains that once he saw the Holy Land he realized that it would be impossible to film *Il Vangelo* there: everything—buildings, kibbutzes, faces—was far too modern. As we see him visit one legendary site after another, he begins to compare the landscape of the Holy Land with that of southern Italy, where he would actually film." (Naomi Green, *Pier Paolo Pasolini: Cinema as Heresy*).

(55 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Ripley's Film)

PRECEDED BY **NOTES FOR A FILM ABOUT INDIA** (Italy, 1968). (*Appunti per un film sull'India*). Pasolini's documentary "is a film in search of faces, bodies, ideas for a film to be made on India" (Sam Rohdie, *The Passion of Pier Paolo Pasolini*). (32 mins, In Italian with English subtitles, B&W, HDcam, From Luce Cinecittà)

Total running time: 87 mins

LOVE MEETINGS

8:20

PIER PAOLO PASOLINI (ITALY, 1964) NEW 35MM PRINT!

(*Comizi d'amore*, a.k.a. *Study of Love*). Pasolini interviews Italians from all walks of life on the subjects of love, prostitution, homosexuality, marriage, and the family. Writers Alberto Moravia and Oriana Fallaci and psychologist Cesare Musatti are among many participants offering their observations, while Pasolini's commentary includes his own poetry. "The intellectuals comment, and the people speak, freely voicing their particular truths. *Comizi d'amore* gives an unbiased picture of a changing Italy, and was a model for many later television documentaries. And yet what is striking is the presence on the screen of Pasolini himself" (Enzo Siciliano, *Pasolini*).

Written by Pasolini. Photographed by Mario Bernardo, Tonino Delli Colli. (90 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Compass Film)

SUNDAY / 9.29.13

OEDIPUS REX

7:30

PIER PAOLO PASOLINI (ITALY, 1967) NEW 35MM PRINT!

(*Edipo Re*). Pasolini added a modern-day prologue and epilogue to his own translation of Sophocles's text. The major part of the film is a dreamlike evocation of the Oedipus myth, filmed in Moroccan landscapes and set to music as disparate as Romanian folk tunes and Japanese pieces. As always, Pasolini's choice of native faces, and the rough-hewn costumes and masks, have an almost hyperreal quality. Pasolini stated, "I had two objectives: first, to make a kind of completely metaphoric—and therefore mythicized—autobiography; and second to confront both the problem of psychoanalysis and the problem of myth."

Written by Pasolini, based on *Oedipus Rex* and *Oedipus at Colonus* by Sophocles. Photographed by Giuseppe Ruzzolini. With Franco Citti, Silvana Mangano, Alida Valli, Carmelo Bene. (104 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Compass Film)

THURSDAY / 10.3.13

NOTES FOR AN AFRICAN ORESTES

7:00

PIER PAOLO PASOLINI (ITALY, 1970) NEW 35MM PRINT!

(*Appunti per un'Orestide africana*). Pasolini's documentary on his preparations to film a modern-day version of Aeschylus's *Oresteia* in Africa was called by critic J. Hoberman "a key to an understanding of the particular Freudian-Marxist-Christian world-view that was Pasolini's. . . . Aeschylus's myth of the first human tribunal—with its climactic transformation of the archaic Furies into the civilizing Eumenides—had, Pasolini thought, a special relevance to the situation of underdeveloped societies in the throes of modernization." Pasolini's location footage from Tanzania and Uganda is all that exists of an *Oresteia* that was never made.

Written by Pasolini. Photographed by Giorgio Pelloni. (73 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà)

PRECEDED BY **THE WALLS OF SANA'A** (Italy, 1971). (*Le mura di Sana'a*). This documentary was Pasolini's plea to UNESCO to save the ancient Yemeni city from modernization. (13 mins, In Italian with English subtitles, Color, HDcam, From Luce Cinecittà)

Total running time: 86 mins

SATURDAY / 10.5.13

TEOREMA

6:30

PIER PAOLO PASOLINI (ITALY, 1968) NEW 35MM PRINT!

(*Theorem*). Into the home of a classic bourgeois family walks a stranger (Terence Stamp). This unassuming young man was described by Pasolini as "a generically ultra-terrestrial and metaphysical apparition: he could be the Devil, or a mixture of God and the Devil. The important thing is that he is something authentic and unstoppable." One by one, each family member seeks—and finds—in the visitor a catalyst for the fulfillment of desires denied within the confines of the family structure. Liberated by a moment of authenticity, each is left, on the visitor's departure, with a personal kind of madness, stripped naked in a symbolic desert.

Written by Pasolini. Photographed by Giuseppe Ruzzolini. With Terence Stamp, Silvana Mangano, Massimo Girotti, Anne Wiazemsky. (105 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Mondo TV)



6 / 7 / 8 / 9 / 10



SUNDAY / 10.6.13

HAWKS AND SPARROWS

PIER PAOLO PASOLINI (ITALY, 1966) **NEW 35MM PRINT!**

(*Uccellacci e uccellini*). Pasolini coined the term “ideo-comic” to describe this unusual film that is at once a political critique and a delightful, offbeat farce. It is an allegorical tale following the exploits of three characters: a father (Totò), his son (Ninetto Davoli), and a talking crow who recounts Marxist fables. Father and son are jettisoned into the thirteenth century to serve St. Francis by teaching faith to the arrogant hawks, humble sparrows, and “dried-up Christians.” Despite the humor, country roads and idylls seem to reverberate with longing in this film that begins with the question, “Where is mankind going?” and ends by eating crow.

Written by Pasolini. Photographed by Tonino Delli Colli. With Totò, Ninetto Davoli, Femi Benussi, Rossana di Rocco. (89 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Compass Film)

SATURDAY / 10.12.13

MEDEA

PIER PAOLO PASOLINI (ITALY, 1969) **NEW 35MM PRINT!**

Photographed in brilliant color in Syria, Turkey, and Italy, Pasolini’s *Medea* is an exotic and controversial reconstruction of the Greek legend featuring Maria Callas in her first and only film. Her Medea is a magnificent creature from a ritualistic background—the barbaric, magical world of her native Colchis—who finds herself in a strange, materialistic world when she is brought by Jason and the Argonauts to Corinth and the court of Creon. Her struggle between the two worlds—between myth and reason, nature and civilization—drives Medea to cause the death of Creon’s daughter and to kill her own two sons.

Written by Pasolini, based on the play by Euripides. Photographed by Ennio Guarnieri. With Maria Callas, Giuseppe Gentile, Laurent Terzieff, Massimo Girotti. (110 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Swank Motion Pictures. Digitally restored by SNC, France. 35mm copy made possible by Gucci)

SUNDAY / 10.13.13

A PASOLINI OMNIBUS: THREE SHORT FILMS

PIER PAOLO PASOLINI (ITALY, 1966–68)

This program brings together Pasolini’s contributions to three omnibus films. A surrealist fable, *The Earth as Seen from the Moon* features Totò and Ninetto Davoli (*Hawks and Sparrows*) as an eccentric widower and his half-wit son who are visited by deaf-mute beauty Silvana Mangano. *What Are the Clouds?* draws on popular puppet theater in retelling the story of Othello using “human puppets.” *The Paper Flower Sequence*, based on the Gospel parable of “the innocent fig tree,” concludes that “there are moments in history when one cannot be innocent . . . when not to be aware is to be guilty.”

THE EARTH AS SEEN FROM THE MOON (*La terra vista dalla luna*, from the omnibus *Le streghe*) 1966, 30 mins, In Italian with English subtitles, Color, 35mm, From Park Circus

WHAT ARE THE CLOUDS? (*Che cosa sono le nuvole?*, from the omnibus *Capriccio all’italiana*) 1967, 22 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà

THE PAPER FLOWER SEQUENCE (*La sequenza del fiore di carta*, from the omnibus *Amore e rabbia*) 1968, 12 mins, In Italian with English subtitles, Color, HDcam, From Luce Cinecittà

Total running time: 64 mins

SATURDAY / 10.19.13

MAMMA ROMA

PIER PAOLO PASOLINI (ITALY, 1962) **NEW 35MM PRINT!**

Mamma Roma captures the dispirited world of a spirited prostitute and her efforts to rise above her trade toward a petit bourgeois life for herself and her grown son. In stone ruins and suburban housing projects, Pasolini finds a combination of the seamy and the lyric, the ugly and the classical, rough trade tempered by raw beauty. His dreamlike edits open neorealism to a transcendent modernity, though the film sears with reality. Pasolini, who rarely used professional actors, questioned using Anna Magnani. Nevertheless, it’s hard to picture anyone *but* Magnani in the role. JUDY BLOCH

Written by Pasolini. Photographed by Tonino Delli Colli. With Anna Magnani, Ettore Garofolo, Franco Citti, Silvana Corsini. (111 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Janus Films/Criterion Collection)

- 6 *Hawks and Sparrows*, 10.6.13
- 7 *Mamma Roma*, 10.19.13
- 8 *Pigsty*, 10.19.13
- 9 *The Decameron*, 10.26.13
- 10 *Salò, or the 120 Days of Sodom*, 10.31.13
- 11 *The Arabian Nights*, 10.27.13



PIGSTY

PIER PAOLO PASOLINI (ITALY, 1969) NEW 35MM PRINT!

8:30

Triumphantly unforgettable. RICHARD ROUD

RECOMMENDED FOR ADULTS ONLY

(*Porcile*). One of Pasolini's most difficult films, *Pigsty* is made up of two intercut parts. In *Orgia* (*Orgy*), Pierre Clementi plays a young outcast reduced by hunger to cannibalism. In *Porcile* (*Pigsty*), Jean-Pierre Léaud plays the son of a German industrialist with Nazi ties. Unable to join or rebel against a world that repulses him, he indulges in his fetish for pigs. "It is certainly not a naturalistic film about cannibalism and bestiality, but much more about consumption and consciousness. . . . Innocence, guilt, expiation, human isolation . . . are again [Pasolini's] themes" (Rosalind Delmar, *Monthly Film Bulletin*).

Written by Pasolini. Photographed by Tonino Delli Colli. With Pierre Clementi, Franco Citti, Jean-Pierre Léaud, Anne Wiazemsky. (98 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Movietime)

SATURDAY / 10.26.13

THE DECAMERON

PIER PAOLO PASOLINI (ITALY, 1971) NEW 35MM PRINT!

6:15

RECOMMENDED FOR ADULTS ONLY

(*Il decamerone*). For the first film in what he called his "Trilogy of Life," Pasolini selects eleven tales from Boccaccio's classic one hundred and loosely weaves them together using the thread of his own vision, cloaked in that of a character added to the story and played by Pasolini himself: the painter and Boccaccio contemporary Giotto. While the stories are good-naturedly sexual, in a particularly anticlerical kind of way, the film gains gravitas and focus—religion, almost—from the sheer beauty and precision of its creation; every scene is a set piece, every shot quite literally a work of art. JUDY BLOCH

Written by Pasolini, based on tales by Giovanni Boccaccio. Photographed by Tonino Delli Colli. With Pasolini, Franco Citti, Ninetto Davoli, Silvana Mangano. (111 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Park Circus)

THE CANTERBURY TALES

PIER PAOLO PASOLINI (ITALY, 1972) NEW 35MM PRINT!

8:30

RECOMMENDED FOR ADULTS ONLY

The scandal of *The Canterbury Tales*, the second in Pasolini's literary trilogy, winning the Golden Bear at the Berlin Film Festival had little to do with the film's many bare bottoms and prominent codpieces, scatological effects, and almost obsessive copulation. It is visually splendid, shot on authentic English locations, and studded with talent. But the critics wondered what it was all in service of, and the film's "erratic" editing and language problems only chafed. Then again, this *is* Pasolini. Should sexual license be, in his Marxist terms, "consumable"? As noted as the *Tales* begin, "Between a jest and a joke, many a truth can be told." JUDY BLOCH

Written by Pasolini, based on the tales by Geoffrey Chaucer. Photographed by Tonino Delli Colli. With Hugh Griffith, Laura Betti, Ninetto Davoli, Franco Citti. (123 mins, In English, Color, 35mm, From Luce Cinecittà, permission Park Circus)

SUNDAY / 10.27.13

THE ARABIAN NIGHTS

PIER PAOLO PASOLINI (ITALY, 1974) NEW 35MM PRINT!

5:00

Pasolini's most beautiful film. TONY RAYNS

RECOMMENDED FOR ADULTS ONLY

(*Il fiore delle Mille e una notte*). For the third film in his "Trilogy of Life," Pasolini desired to convey the Arabian Nights tales in the spirit of their original telling. He roots this magic-carpet fantasy in the kind of realism that he consistently drew from landscapes (here, in Yemen, Ethiopia, Iran, and Nepal) and the faces of his largely nonprofessional casts (Ninetto Davoli and Franco Citti are featured in key roles). The tales are marbled throughout with the good-natured sexuality and unabashed nudity with which Pasolini approaches the Arab proverb, "To the pure, all things are pure."

Written by Pasolini, based on stories from *One Thousand and One Nights*. Photographed by Giuseppe Ruzzolini. With Ninetto Davoli, Ines Pellegrini, Franco Citti, Tessa Bouche. (129 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Park Circus)

THURSDAY / 10.31.13

SALÒ, OR THE 120 DAYS OF SODOM

PIER PAOLO PASOLINI (ITALY, 1975) NEW 35MM PRINT!

7:00

RECOMMENDED FOR ADULTS ONLY; THIS FILM CONTAINS MANY GRAPHIC AND DISTURBING SCENES

(*Salò o Le centventi giornate di Sodoma*). In his last and most controversial film, Pasolini explores the relationship between fascism and sadism. "With its monstrous, almost unspeakable atrocities," he wrote, *Salò* "is offered as a huge Sadean metaphor for the Nazi/Fascists' 'detachment' in their 'crimes against humanity.'" Pasolini transposed de Sade's novel *120 Days of Sodom* from the eighteenth century to 1944. In Northern Italy, four fascists kidnap a crew of handsome soldiers and a number of adolescent boys and girls; as they proceed to act out their perversions on the captives, Pasolini renders their acts in stark detail.

Written by Pasolini, Sergio Citti, based on the book by the Marquis de Sade. Photographed by Tonino Delli Colli. With Paolo Bonacelli, Giorgio Cataldi, Umberto P. Quintavalle, Helen Surgere. (114 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Park Circus)



11

Alternative Visions

Our annual series highlighting experimental cinema begins with an exciting array of recent animation, with many artists in person, including the multitasked Nancy Andrews. The animations vary from the handmade—collaging cut-out images and everyday objects, or using puppets and felt-tip sketches—to the digital. Filmmaking alchemists Phil Solomon and Abigail Child travel to the Bay Area to present works from their long careers. Each deconstructs narrative and history in surprising, innovative ways. Solomon's rhapsodic, dreamlike films radically extend the possibilities of imagemaking. Abigail Child's exhilarating examinations of gesture, gender, and desire dovetail with a recent documentary on the visionary New York artist Carolee Schneemann. We also present new videos from emerging Bay Area filmmakers. Each program is introduced by an artist, critic, or curator from the community.

Stay tuned—**Alternative Visions** continues into November with visits by the Portuguese filmmaker Susana de Sousa Dias and Lynne Sachs from New York. And check out **Committed Cinema** (p. 14); John Gianvito and Paul Chan present works in that new series that intersect with the explorations of **Alternative Visions**.

Kathy Geritz, Film Curator



Presented in conjunction with Jeffrey Skoller's UC Berkeley course on avant-garde film. **Alternative Visions** is made possible by the support of the Academy of Motion Picture Arts and Sciences. *Belonging: Bay Area Student Film Festival 2013* (October 2) is presented with additional support from the Theresa Hak Kyung Cha Endowment.



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WEDNESDAY / 9.4.13

PHANTOM LIMBS AND MAD SCIENTISTS: THE FILMS OF NANCY ANDREWS

NANCY ANDREWS (U.S., 2009-10)

IN PERSON Nancy Andrews

How to describe Nancy Andrews's films? Begin with drawn imagery, puppets, and live action, mix in some archival footage and songs written and performed by Andrews. Add in speculation on the intersection of nature and technology, as well as some startling hybrid characters that are, at times, played by Andrews in costume (*On a Phantom Limb* features an individual that is part woman/part bird and *Behind the Eyes are the Ears*, one who is part woman/part spider). And, voilà—You've got two comedic horror musical documentary animations! Drawing on research and autobiography, Andrews explores the unfathomable, the weird, and the wild.

ON A PHANTOM LIMB 2009, 35 mins, Color, Digital video, From the artist

BEHIND THE EYES ARE THE EARS 2010, 25 mins, Color, Digital video, From the artist

Total running time: 60 mins

WEDNESDAY / 9.11.13

LOST AND FOUND: RECENT EXPERIMENTAL ANIMATION

IN PERSON Lawrence Jordan, Kerry Laitala, James Sansing, Stacey Steers

Bits of intricate lace, an outdated video game, and a water-soaked ledger are among the disparate materials used to create the animation art included in tonight's program. The silent-film actress Lilian Gish, magic lantern slides relating the story of Alice in Wonderland, and J.M.W. Turner's painting *Slave Ship* are among the artists' inspirations. Whether dreamscapes or videoscapes, handpainted films or videos painted with computer pixels, these works suggest the diversity evident in recent experimental animation.

NIGHT HUNTER Stacey Steers, 2011, 15:30 mins, B&W, Digital video, From the artist

SLAVE SHIP T. Marie, 2010, 6 mins, Silent, Color, Digital video, From the artist

POINT DE GAZE Jodie Mack, 2012, 5 mins, Silent, Color, 16mm, From the artist

CEIBAS: EPILOGUE—THE WELL OF REPRESENTATION Evan Meaney, 2011, 7 mins, Color, Digital video, From Video Data Bank

SOLAR SIGHT II Lawrence Jordan, 2012, 10 mins, Color, 16mm, From Canyon Cinema

VERSES James Sansing, 2012, 4 mins, Silent, Color/B&W, 35mm, From the artist

CONJUROR'S BOX Kerry Laitala, 2011, 5 mins, Silent, Color, 35mm, From the artist

Total running time: 54 mins

WEDNESDAY / 9.18.13

HOLY MOTORS

LEOS CARAX (FRANCE, 2012)

INTRODUCTION Jeffrey Skoller

Jeffrey Skoller, associate professor of film and media at UC Berkeley, is the author of Shadows, Specters, Shards: Making History in Avant-Garde Film

Best Film of 2012 INDEWIREE CRITICS POLL

A man bids his family goodbye as he heads off to work. Within the space of a day, he takes on a series of personalities, including a woman begging for money, a man on his deathbed, and a creature who lives in the sewers. In this audacious, surreal film, we shift from the everyday to the realm of science fiction, via the extraordinary roleplaying of Denis Lavant. For Carax, his invented world is "a way of telling the experience of a life without using a classical narrative, without using flashbacks. It's trying to have the whole range of human experience in a day."

Written by Carax. Photographed by Caroline Champetier. With Denis Lavant, Edith Scob, Eva Mendes, Michel Piccoli. (115 mins, In French with English subtitles, Digital video, From Swank Motion Pictures)



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4 / 5



- 1 *Rehearsals for Retirement*, 10.16.13
- 2 *Ingrid*, 10.2.13
- 3 *On a Phantom Limb*, 9.4.13
- 4 *Breaking the Frame*, 10.9.13
© Marielle Nitoslawska
- 5 *Mayhem*, 10.30.13
- 6 *Holy Motors*, 9.18.13

WEDNESDAY / 10.2.13

BELONGING: BAY AREA STUDENT FILM FESTIVAL 2013

IN PERSON Student Filmmakers
INTRODUCTION Student Curators

The films in this year's festival reveal the myriad themes that preoccupy the minds of young filmmakers across the Bay Area today. At the forefront is the exploration of a sense of belonging, whether to social niches or physical spaces. Ranging from a story of a motherless boy to an account of a young woman who navigates the male-dominated world of boxing, from a tribute to a local trolley line to the detailing of a grandmother's belongings, these works employ innovative cinematic techniques to tell emotionally rich and insightful narratives. **MAX ROSEN**

Curated by UC Berkeley students Ali Giordani, Zaineb Hadi, Joe Hodali, Hannah Kim, Seungho Lee, Ephraim Lee, Sophie Merrison-Thieme, Max Rosen, and Naomi Poon as part of a curatorial internship.

F-LINE Silvia Turchin, San Francisco State University, 2013, 9 mins, Color, Digital file, From the artist

JOHN Jennie Lennick, San Francisco Art Institute, 2012, 5:40 mins, Color, DVD, From the artist

CONCENTRATIONS #4: DE[(TR)A(IL)]TH CA[ER(KENNT) IMO(NI)A(S) Edward Setina, Jay Sims, California College of the Arts, 2013, 5:16 mins, Color, DVD, From the artists

THE LIFE OF A DOG Renny McCauley, San Francisco State University, 2012, 9:45 mins, Color, Blu-ray, From the artist

ST. PATRICK'S DAY Dolan Coleslaw Chornig, San Francisco State University, 2013, 3 mins, Color, DVD, From the artist

INGRID Alise Anderson, Berkeley Digital Film Institute, 2012, 7 mins, Color, Digital file, From the artist

THROUGH THE DARKEST VALLEY Michael Ong, San Francisco Art Institute, 2013, 8:32 mins, Color, Digital file, From the artist

CRITICAL TIME Jon Gourley, San Francisco Art Institute, 2012, 2 mins, B&W, DVD, From the artist

LA CAMPEONA Jakob Åsell, Anna X. Davies, UC Berkeley, 2013, 20 mins, Color, Digital File, From the artists

HER FICTION Amber Crabbe, San Francisco Art Institute, 2012, 7:32 mins, Color, DVD, From the artist

CONTACT 1 Alexis Courtney, San Francisco Art Institute, 2012, 3:47 mins, Color, DVD, From the artist

GRAVE GOODS Leslie Tai, Stanford University, 2012, 11:37 mins, Color, DigiBeta, From the artist

Total running time: 94 mins

7:00

WEDNESDAY / 10.9.13

BREAKING THE FRAME

MARIELLE NITOSLAWSKA (CANADA, 2012)

New York artist Carolee Schneemann has been breaking the frame for five decades. As a feminist creating art in what was largely a man's world, she made a lot of people uncomfortable. Her experimental films and performances daringly used her body as part of her art and frankly explored her sexuality. Marielle Nitoslawska has crafted a sensual, highly textured meditation on the creative process that echoes Schneemann's aesthetic. It kaleidoscopically intermixes Schneemann's personal reflections with documentation of her art and films, and draws on Schneemann's extensive archive of her life of art.

(100 mins, Color, Digital video, From the filmmaker and Picture Palace Pictures)

WEDNESDAY / 10.16.13

IMAGE ALCHEMY: THE FILMS OF PHIL SOLOMON

PHIL SOLOMON (U.S., 1983-2013) **NEW RESTORATIONS!**

IN PERSON Phil Solomon

Film Meets Vision, Rejoice!

MANOHLA DARGIS, NEW YORK TIMES

Phil Solomon is an alchemist and archeologist of cinema. His complex optical treatments of found and original footage create mesmerizing degraded images that shimmer and shatter, revealing their hidden poetry. Meditations on loss, decay, and memory, his 16mm films are unsettling yet unforgettable. More recently, Solomon has worked digitally to create haunting, evocative landscapes. In the trilogy *In Memoriam*, he draws on the video game series *Grand Theft Auto* to conjure an existential tale of solemn beauty. In his most recent *Psalm*, the moody *Valley of the Shadow*, John Huston reads Joyce's *The Dead*.

San Francisco Cinematheque hosts Solomon on Saturday, October 19 when he presents his three-screen triptych *American Falls* at Yerba Buena Center for the Arts. Complete details at sfcinematheque.org.

7:00

WHAT'S OUT TONIGHT IS LOST 1983, 8 mins, Silent, Color, 16mm, From Academy Film Archive. **NEW RESTORATION!**

PSALM I: "THE LATENESS OF THE HOUR" 1999, 10 mins, B&W, 16mm, From Academy Film Archive. **NEW RESTORATION!**

IN MEMORIAM (MARK LAPORE: 1952-2005)

REHEARSALS FOR RETIREMENT 2007, 10 mins, Color, Digital video, From the artist

LAST DAYS IN A LONELY PLACE 2007, 22 mins, B&W, Digital video, From the artist

STILL RAINING, STILL DREAMING 2009, 12 mins, Color, Digital video, From the artist

PSALM IV: "VALLEY OF THE SHADOW" 2013, 7 mins, Color, Digital video, From the artist

Total running time: 69 mins

WEDNESDAY / 10.30.13

THE FILMS OF ABIGAIL CHILD

ABIGAIL CHILD (U.S., 1983-2013)

IN PERSON Abigail Child

Abigail Child's roots in language poetry and film are readily evident in this collection of works spanning her over thirty-year career. Her 16mm films feature rapid cutting of image, text, and sound, and genre-jumping juxtapositions of private and public histories. Her array of source material includes home movies, industrials, narrative features, and pornography. In contrast, her more recent digital work delves deeply into a single work, whether a Buñuel film, a classic Bollywood feature, or a family's home movies, and cracks them open with her playful yet subversive explorations. Her newest digital piece evokes an unrealized project by Man Ray and Duchamp.

MUTINY 1983, 10 mins, Color, 16mm, From the artist
MAYHEM 1987, 20 mins, B&W, 16mm, From the artist

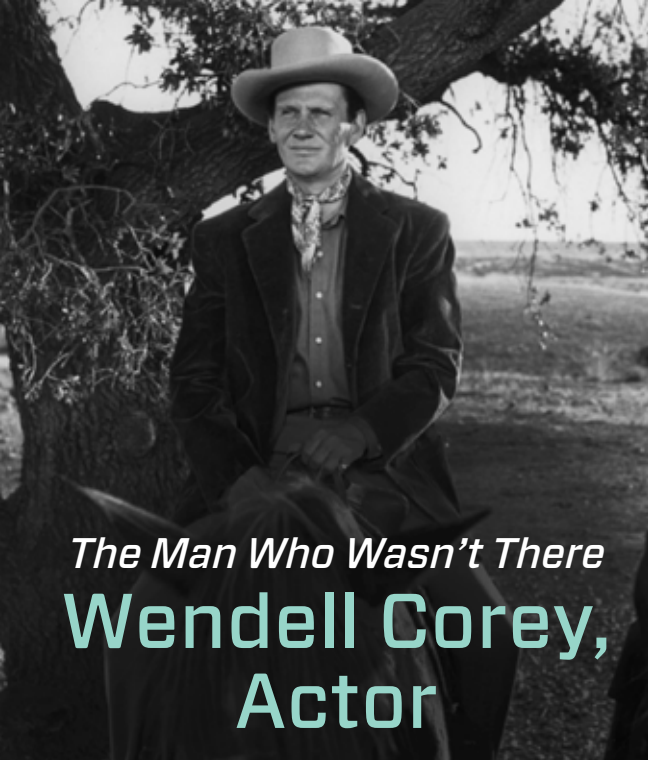
THE FUTURE IS BEHIND YOU 2004, 20 mins, B&W, Digital video, From the artist

TO AND NO FRO 2005, 5 mins, B&W, Digital video, From the artist

MIRROR WORLD 2006, 14 mins, Color, Digital video, From the artist

ELSA MERDELAMERDELAMER 2013, 3:30 mins, B&W, Digital video, From the artist

Total running time: 73 mins



The Man Who Wasn't There Wendell Corey, Actor

Not every film needs a high-spirited, *GQ*-perfected, self-assured leading man. Sometimes a soft-shouldered, sorry-eyed fella is just what the role requires. Wendell Corey (1914–1968) was just such an actor, a frumpy figure who could linger lukewarm, exit with grace, and, when needed, raise an unexpected chill. His first film, 1947's *Desert Fury*, finds him instigating violence from the folds of a fitted suit; later, in *The Furies*, only he could withstand the wiles of furious femme Barbara Stanwyck. Rarely a lead, Corey could hold back, serving as a retiring everyman whose reserve bolstered the stars around him. To this end, he was a foil to Burt Lancaster in *The Rainmaker*, vying for Katharine Hepburn's affection, and played the downtrodden hubby to Joan Crawford's hygienic harpy in *Harriet Craig*. In the rarely screened noir *Hell's Half Acre*, Corey has an equally rare role in the fore. Here, a former gangster reveals a softer, self-sacrificing side quite different from his resentful racist in the agrarian drama *My Man and I*. Strong subordinate roles in *Sorry, Wrong Number*, *The Big Knife*, and *The Killer Is Loose* bring out the best and worst in him, from overly cloying Dr. Alexander, through conniving frontman Smiley Coy, to the stalking socio-path Foggy Poole. But nowhere is his low-density disposition more apparent than in *Loving You*, where he spars with Elvis for Lizbeth Scott's attention. Wendell Corey may have been the man who wasn't there, but there was plenty of there there, nonetheless.

Steve Seid, Video Curator

Dedicated to Edith Kramer who shares a liking for Mr. Corey. Thanks to the UCLA Film and Television Archive, particularly Todd Wiener and Steven Hill; Michael Horne and Christopher Lane, Sony Pictures; and Eric Spilker. All notes by Steve Seid.



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FRIDAY / 9.6.13

DESERT FURY

LEWIS ALLEN (U.S., 1947)

You know when a town is named after a lizard something reptilian is in the offing. And so it is with Chuckawalla, Nevada, several acres of scrub desert with a gambling casino, the destination for fast Eddie (John Hodiak) and his gunsel Johnny (Wendell Corey). Throw in Burt Lancaster as the local sheriff and Lizbeth Scott as a disillusioned coed and you have the makings for another desert storm. A film noir in living color, Corey's debut has him playing a cold-blooded thug who's pathologically attached to his card-shuffling partner. Saurian-like with sappy eyes, he only warms up when the sun is down.

Written by Robert Rossen, adapted by A.I. Bezzerides, Ramona Stewart from her novel *Desert Town*. Photographed by Edward Cronjager. With Burt Lancaster, Lizbeth Scott, Wendell Corey, John Hodiak. (94 mins, Color, 35mm, From Universal Pictures)

SORRY, WRONG NUMBER

ANATOLE LITVAK (U.S., 1948)

Is it a lifeline or a life-or-death-line? Wealthy shut-in Leona Stevenson (Barbara Stanwyck) depends on her phone. When her husband's (Burt Lancaster) office line is continuously busy, she has the operator intervene and is mistakenly connected to a call in which two men are planning a murder . . . perhaps hers. Told through a series of dizzying flashbacks, *Sorry, Wrong Number* gets everything right: the mounting hysteria, the deceptive story line, the helplessness of Leona seen through the oppressive opulence of her apartment. Wendell Corey plays the ever-caring Dr. Alexander, an overly confident physician who deems Leona's woes psychosomatic. The wrong number, again.

Written by Lucille Fletcher, from her radio play. Photographed by Sol Polito. With Barbara Stanwyck, Burt Lancaster, Wendell Corey, Ann Richards. (89 mins, B&W, DCP, From Paramount Pictures)



SATURDAY / 9.7.13

THE FURIES

ANTHONY MANN (U.S., 1950)

This tumbleweed noir is filled with leathery longing and rawhide, played out not on the jingle-jangle plains but a Freudian frontier. Egotistical land baron T.C. Jeffords (wily Walter Huston) runs a vast ranch, *The Furies*. His daughter Vance (Barbara Stanwyck in full fume) has been reared to be strong-willed like her adored dad yet the bewhiskered coot barely acknowledges her. When she is run off the ranch, Vance becomes the rustic version of a Fury, goddess of retribution. Only Rip Darrow (Wendell Corey), a money-grubbing gambler, is a match for Stanwyck's smoldering self-assertion—he knows when to fold 'em.

Written by Charles Schnee, from the novel by Niven Busch. Photographed by Victor Milner. With Barbara Stanwyck, Walter Huston, Wendell Corey, Gilbert Roland. (107 mins, B&W, 16mm, Permission Paramount Pictures)

FRIDAY / 9.13.13

HARRIET CRAIG

VINCENT SHERMAN (U.S., 1950) **VAULT PRINT!**

If a man's home is his castle, then for Harriet Craig (the ever-fraught and overwrought Joan Crawford), a woman's home is her fortress. Seemingly safe within her domestic confines, harried Harriet wages war against her fear of abandonment, a fear that has settled like dust over everything. Waxed and wiped with fetishistic zeal, her fastidious, suburban home has no place for disorder, not even an untidy husband (Mr. Clean himself, Wendell Corey) who likes milquetoast with his morning coffee. But when Harriet's compulsion begins to undermine friendships and ruin careers, even briar pipe-puffing Mr. Craig can finally wash his hands of her.

Written by Anne Froelick, James Gunn, based on the play *Craig's Wife* by George Kelly. Photographed by Joseph Walker. With Joan Crawford, Wendell Corey, Lucille Watson, Allyn Joslyn. (93 mins, B&W, 35mm, From Sony Pictures)



- 1 *The Furies*, 9.7.13
- 2 *Harriet Craig*, 9.13.13
- 3 *The Rainmaker*, 9.22.13
- 4 *My Man and I*, 9.13.13
- 5 *The Killer Is Loose*, 9.27.13

MY MAN AND I

9:00

WILLIAM A. WELLMAN (U.S., 1952) ARCHIVAL PRINT!

Chu Chu Ramírez, a Mexican-born grape picker, is aglow with his new American citizenship. While his buddies spend their time carousing, Chu Chu (Ricardo Montalbán) seeks to better himself in the great San Joaquin. Eventually, he finds employment on the failing farm of Ansel and Elena Ames. The duo of Wendell Corey as a resentful racist and Claire Trevor as his equally troubled better half who longs for Chu Chu's brown body are the keen creations of John Fante, the great Social Realist writer from Southern California. This rarely seen drama also stars Shelley Winters as a fallen dipso who understands the grapes of wrath.

Written by John Fante, Jack Leonard. Photographed by William Mellor. With Shelley Winters, Ricardo Montalbán, Wendell Corey, Claire Trevor. (98 mins, B&W, 16mm, From UCLA Film and Television Archive, permission Warner Bros.)

SUNDAY / 9.15.13

THE BIG KNIFE

7:20

ROBERT ALDRICH (U.S., 1955)

To be an indentured celeb: top-billed "Cass" Castle, played with etched agony by Jack Palance, struggles to break free of his dependence on Stanley Hoff (Rod Steiger), a manipulative movie mogul. The life of comfort and fame derived from his string of meaningless studio hits has left him spoiled but disillusioned. Ensnared in his Bel Air estate, Cass gets entangled in a scandalous cover-up orchestrated by Smiley Coy, Hoff's oily assistant. Smirking Smiley is, of course, the unctuous invention of Wendell Corey, who oozes with smarmy charm. This scathing drama, penned by Clifford Odets, cut the movie biz to the quick.

Written by James Poe, from the play by Clifford Odets. Photographed by Ernest Laszlo. With Jack Palance, Ida Lupino, Wendell Corey, Rod Steiger. (110 mins, B&W, 35mm, From Park Circus)

SUNDAY / 9.22.13

THE RAINMAKER

7:40

JOSEPH ANTHONY (U.S., 1956)

Burt Lancaster, as Bill Starbuck, bogus rainmaker, is like a great storm descending upon the parched lives of Depression-era Kansas. When he arrives in Three Point, the land as well as its occupants have long lain fallow. Driest of the dry is Lizzie, elder sister of the Curry family, Katharine Hepburn suffering her spinsterhood with dignified frustration. Lizzie is swept off her feet by Lancaster's traveling trickster who plays it like a Dust Bowl enabler on Miracle-Gro. Into this whirlwind of fecundity comes the local deputy, J.S. File, a dowdy and damaged fella portrayed by Wendell Corey. When the storm moves on, File remains, the perennial companion.

Written by N. Richard Nash, from his play. Photographed by Charles Lang Jr. With Burt Lancaster, Katharine Hepburn, Wendell Corey, Lloyd Bridges. (120 mins, Color, 35mm, From Paramount Pictures)

FRIDAY / 9.27.13

HELL'S HALF ACRE

7:00

JOHN H. AUER (U.S., 1954) ARCHIVAL PRINT!

The swaying palms and lapping waves of Waikiki give way to the sordid darkness of nearby Chinatown in this Aloha Noir. Chet Chester (a front-and-center role for Wendell Corey) is an island gangster gone legit, only an old accomplice won't let sleeping leis lie. Fresh from the mainland, Dona (Evelyn Keyes) also seeks out Chet, thinking he's her husband lost at Pearl Harbor. Written by Steve Fisher (*I Wake Up Screaming*, *Lady in the Lake*), this half acre includes Philip Ahn as the murderous Mr. Kong, some kitschy luau music, and a world-weary Wendell who could use a day in the tropical sun.

Written by Steve Fisher. Photographed by John L. Russell Jr. With Wendell Corey, Evelyn Keyes, Elsa Lanchester, Philip Ahn. (90 mins, B&W, 35mm, From UCLA Film and Television Archive, permission Paramount Pictures)

THE KILLER IS LOOSE

8:50

BUDD BOETTICHER (U.S., 1956)

Bottle-bottom bespectacled "Foggy" Poole (Wendell Corey) is an unassuming bank clerk, turned to become the inside man on a heist. When the police try to apprehend him, his wife is caught in the crossfire. Foggy is clear about one thing: he'll seek revenge for his wife's death; and since the arresting officer has a knockout mate (Rhonda Fleming wed to Joseph Cotten) why not a "wife for a wife"? Contrary to the title, *The Killer Is Loose* is a tight and trim tale of noir terror as Budd Boetticher turns uptight Poole loose in the 'burbs. Corey's myopic sociopath is a sight to behold.

Written by Harold Medford, based on the story by John and Ward Hawkins. Photographed by Lucien Ballard. With Wendell Corey, Joseph Cotten, Rhonda Fleming, Alan Hale. (73 mins, B&W, 35mm, From Park Circus)

SATURDAY / 10.5.13

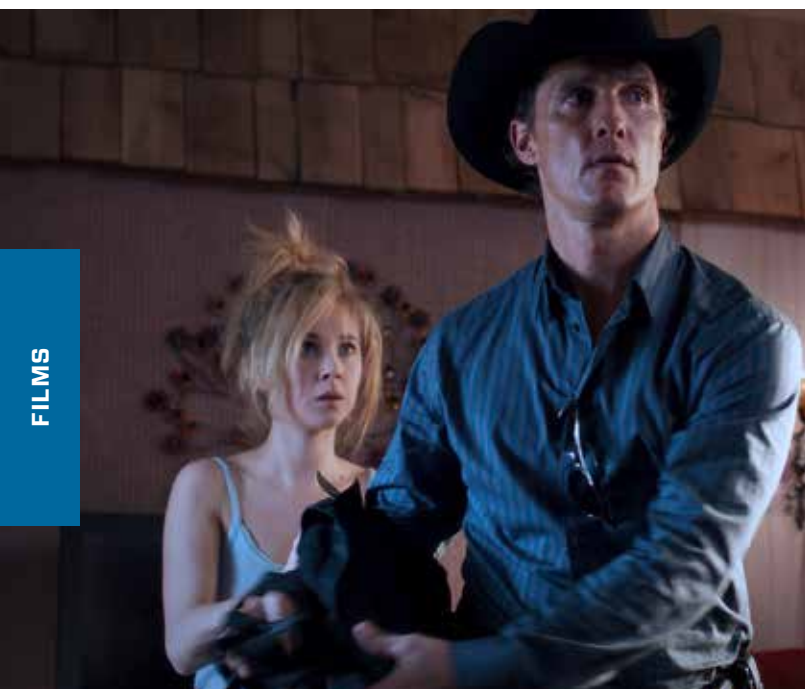
LOVING YOU

8:35

HAL KANTER (U.S., 1957)

Things are not going well for old-timey Tex Warner (Wendell Corey) and His Rough Ridin' Ramblers. Even his hotshot publicist, Glenda (Lizabeth Scott), can't get the beat back into his backwater tour. He needs a gimmick. Then a local boy, Deke Rivers (Elvis Presley), steps out from the crowd with a whole lotta shakin'. Elvis's second film is a prescient tale about a hesitant bumpkin who's dressed for success by his promoter, then puts his best pelvis forward. Decked out in sequined shirts, the King knocks 'em dead with seven songs, including "Teddy Bear." And Wendell? Definitely old and in the way.

Written by Kanter, Herbert Baker, from the short story "A Call from Mitch Miller" by Mary Agnes Thompson. Photographed by Charles Lang Jr. With Elvis Presley, Lizabeth Scott, Wendell Corey, Dolores Hart. (101 mins, Color, 16mm)



Dark Matters

THE FILMS OF William Friedkin

When you think of William Friedkin, you think of *The Exorcist*. This singular thought has possessed much of his rep like an erroneous wraith. But that devilishly good chiller from 1973 is the exception to his rule, the rule being that darkness comes from within, not some satanic squatter. From the late sixties to the present, Friedkin has delved into the dark matter that dwells in the human soul, from the ill behavior of boys bashing boys in *The Boys in the Band* to the deadly but kinky incantations of *Killer Joe*. But in Friedkin's most compelling cautionary tales like *The French Connection*, *Cruising*, and *To Live and Die in L.A.*, good intentions breed bad results. This unholy trinity of *policiers* features righteous defenders of right, led by the inimitable Popeye Doyle (Gene Hackman), who dive into their own dark sides, only to find violence, chaos, and obsession lingering in the complicated corners. Friedkin's tribute to *The Wages of Fear*, the overlooked *Sorcerer* strips away all civil pretense from his desperate antiheroes, Roy Scheider and cohorts. Centered on a set piece with a rickety bridge suspended above a swollen river, the first thing that is washed away is the social contract. Daring and sometimes diabolical, William Friedkin has ingeniously illuminated our darkest matters. On the occasion of his newly published autobiography, *The Friedkin Connection*, we invite you to look into the light.

We are pleased to welcome William Friedkin for a book signing and an **Afterimage** conversation with film critic Michael Guillen, following a screening of *Sorcerer*. After a lifetime of looking lustily at cinema, Michael Guillen launched *The Evening Class*, a film-centric blog. His knowledgeable and unreserved prose has graced numerous publications, including *Film International*, *MovieScope*, *Fandor*, *MUBI*, *GreenCine*, and *Twitch*.

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*. Special thanks to Marcia Franklin at William Friedkin's office and Ned Price and Linda Evans-Smith at Warner Bros. All notes by Steve Seid.



1 / 2 / 3 / 4 / 5



THURSDAY / 9.12.13

TO LIVE AND DIE IN L.A.

WILLIAM FRIEDKIN (U.S., 1985)

7:00

When Richard Chance's partner, a fellow Secret Service agent, is murdered, darkness descends on pastel-painted LaLaLand. All bets are off as Chance (William "CSI" Petersen) vengefully dogs the days of counterfeiter Rick Masters, portrayed by a well-etched Willem Dafoe. Once again, Friedkin effaces the thin blue line—there's little difference between perpetrator and pursuer except for a badge. Smog-stained sunsets encase the toxic mayhem below in Robby Müller's striking cinematography. It's a SoCal where nothing is what it seems: cons carouse with artsy cool and cops crave kinks. But unlike Masters's fake bills, *To Live and Die in L.A.* is the real thing.

Written by Friedkin and Gerald Petievich, from his novel. Photographed by Robby Müller. With William Petersen, Willem Dafoe, John Pankow, John Turturro. (116 mins, Color, 35mm, From Park Circus)

SATURDAY / 9.14.13

THE FRENCH CONNECTION

WILLIAM FRIEDKIN (U.S., 1971)

8:30

Academy Awards for Best Picture, Best Actor, Best Direction, Best Adapted Screenplay, Best Editing, Best Supporting Actor

Chasing down punks on the streets of New York is what Detective Popeye Doyle does. Surrounded by director Friedkin's grim metro realism, Popeye (played with buggy passion by Gene Hackman) is in his element grabbing gutter-level lunks, until he comes upon "Frog #1," a coolly corporate kingpin who's smuggling H into the U.S. Obsessed by this unflinching Frenchman (Fernando Rey), Doyle soon realizes that evil pursued can be elusive—it's easier to find it in yourself. Propelled by a nervy street-smart camera, one of cinema's greatest car chases, and adrenalin-injected editing, *The French Connection* is better than a mainline rush.

Written by Ernest Tidyman, based on the book by Robin Moore. Photographed by Owen Roizman. With Gene Hackman, Roy Scheider, Fernando Rey, Tony Lo Bianco. (104 mins, Color, 35mm, From Criterion/20th Century Fox)



SUNDAY / 9.15.13

THE BOYS IN THE BAND

WILLIAM FRIEDKIN (U.S., 1970)

5:00

It's Harold's (Leonard Frey) birthday and Michael (Kenneth Nelson) is hosting the soiree in his Village digs, right around the corner from Stonewall. Opening off Broadway in 1968, Mart Crowley's play was groundbreaking but it was also heartbreaking as his gathering of vain closet queens turns nasty, then nastier. Claustrophobically staged inside a single apartment, the bitchy repartee of these "nellies" and "faggots" sends the party boys screaming for the darker corners. Male hysteria is all dressed up with nowhere to go in Friedkin's reluctant revelry, suggesting that when the closet door is finally flung open, the first thing out is self-loathing.

Written by Mart Crowley, from his play. Photographed by Arthur J. Ornitz. With Kenneth Nelson, Leonard Frey, Cliff Gorman, Reuben Green. (118 mins, Color, 35mm, From Hollywood Classics)

THURSDAY / 9.19.13

AFTERIMAGE: WILLIAM FRIEDKIN & MICHAEL GUILLEN IN CONVERSATION

7:00

PRECEDED BY

SORCERER

WILLIAM FRIEDKIN (U.S., 1977)

Unlike *The Exorcist*, *Sorcerer* has nothing to do with an evil outside of man. Here the evil is firmly within, in the form of feral self-preservation. When an oil field fire flares out of control, several men (with Roy Scheider in the lead) are hired to transport truckloads of nitroglycerin through a treacherous jungle. The reward is a ticket out of the squalid Latin American port where they languish, but the penalty for failure is explosive oblivion. Based on *The Wages of Fear*, this existential thriller strips back its antiheroes to their barest instincts, then sets them loose on a bumpy road to hell.

Written by Walon Green, based on the novel *The Wages of Fear* by Georges Arnaud. Photographed by Dick Bush, John M. Stephens. With Roy Scheider, Bruno Cremer, Francisco Rabal, Amidou. (121 mins, Color, DCP, From Paramount Pictures)

SATURDAY / 9.21.13

BOOK SIGNING WITH WILLIAM FRIEDKIN

6:00

Director William Friedkin introduces and signs copies of his new autobiography, *The Friedkin Connection: A Memoir*.

FOLLOWED BY:

CRUISING

WILLIAM FRIEDKIN (U.S., 1980)

6:30

IN PERSON William Friedkin

Cruising strutted into NYC's late seventies queer club scene just ahead of the AIDS epidemic. But another killer was already afoot—this one murdering gay men, not with a virus, but a knife. Resembling the victims, officer Steve Burns (Al Pacino) sheds his uniform to go undercover in the demimonde of leather bars and porn parlors. What Friedkin gives us is a randy ring of hell where orgiastic impulses clutter the clubs. As Burns digs deeper into the scene, his own repressed desires emerge, stirring an unsettling new sense of self. In this once controversial film, it's the uniform that contains the man.

Written by Friedkin, based on the novel by Gerald Walker. Photographed by James Contner. With Al Pacino, Paul Sorvino, Karen Allen, Richard Cox. (102 mins, Color, DCP, From Warner Bros.)

KILLER JOE

WILLIAM FRIEDKIN (U.S., 2011)

8:50

IN PERSON William Friedkin

To low-life dope peddler Chris Smith (Emile Hirsch), in deep to loan sharks, bumping off his mother for the insurance payout seems like a sure solution. Only problem: he's not a killer so he needs one. Enter Killer Joe (Matthew McConaughey), a gun-for-hire with more kinks than steel wool. Totally buggy playwright Tracy Letts, whose *Bug* was an earlier Friedkin hit, pulls out the stops for this grubby tribute to family values, few of which are on display. The Smith family—Chris, Dottie, Ansel, and Sharla—aren't so much Southern trash as they are base recyclables. When Joe catches sight of delectable Dottie, it's suddenly unsustainable.

Written by Tracy Letts, from his play. Photographed by Caleb Deschanel. With Matthew McConaughey, Juno Temple, Emile Hirsch, Gina Gershon. (102 mins, Color, DCP, From LD Entertainment)

- 1 *Killer Joe*, 9.21.13
- 2 *The Boys in the Band*, 9.15.13
- 3 *To Live and Die in L.A.*, 9.12.13
- 4 *Cruising*, 9.21.13
- 5 *The French Connection*, 9.14.13

Love Is Colder Than Death

THE CINEMA OF RAINER WERNER FASSBINDER

In recent years, BAM/PFA has presented the epic television works of Rainer Werner Fassbinder, *Berlin Alexanderplatz* and *World on a Wire*, twice, and in so doing we realized that there is a young generation of viewers who has not had the opportunity to see Fassbinder's films on the big screen. With this major fall season retrospective, organized in conjunction with the Roxie Theater and Yerba Buena Center for the Arts in San Francisco, we offer Bay Area filmgoers a chance to get to know—or reacquaint themselves with—the remarkable richness of Fassbinder's career as a film director. With the rapid pace that 35mm prints are vanishing from the exhibition landscape, this could well be the last opportunity to see this many Fassbinder films in their original format.

Fassbinder (1945–1982) seemingly overnight went from enfant terrible to the driving force behind the New German Cinema, and one of the most influential artists of the postwar European scene, with a prodigious output as director, actor, author, and playwright. His oeuvre is one of daring expression and a deeply felt humanity. His ability to express human cruelty, loneliness, and self-delusion is astonishing and, ultimately, redemptive.

The confluence of this series (which continues through mid-December) with our concurrent Pasolini retrospective (p. 16) offers a wonderful opportunity to observe the parallels between these two major postwar European filmmakers.

Susan Oxtoby, Senior Film Curator

Presented in association with the Roxie Theater, the Yerba Buena Center for the Arts, and the Goethe-Institut San Francisco. We wish to express our thanks to the following for their assistance with this series: Sarah Finklea and Brian Belovarac, Janus Films/Criterion Collection; Antonio Exacoustos, The Fassbinder Foundation; Anne Kerstan, Studiocanal; Corinne Honliasso, Gaumont Films; Marina Knabe, Beta Cinema; Farhad Arshad, Olive Films; and Kristen MacDonald, TIFF Bell Lightbox.



1 / 2 / 3 / 4 / 5



- 1 *The Bitter Tears of Petra Von Kant*, 10.29.13
- 2 *Ali: Fear Eats the Soul*, 10.4.13
- 3 *The Marriage of Maria Braun*, 10.12.13
- 4 *Love Is Colder Than Death*, 10.4.13
- 5 *Effi Briest*, 10.8.13

FRIDAY / 10.4.13

LOVE IS COLDER THAN DEATH 7:00

RAINER WERNER FASSBINDER (GERMANY, 1969)

(*Liebe ist kälter als der Tod*). Fassbinder and Hanna Schygulla star as Franz and Joanna; he is a small-time pimp who refuses to join a crime syndicate, she is his prostitute girlfriend. Franz also has a male lover, the attractive and dangerous Bruno. Both will betray him. Fassbinder's first feature poetically parodies elements of the American gangster film and also reflects his awareness of the more self-consciously existential crime studies of Jean-Luc Godard and Jean-Pierre Melville. But, with its signature title, it shows where Fassbinder's true concerns lie: he wanted viewers to "call into question their most deeply felt private feelings. That is more political ... than showing the police as the prime oppressor." JUDY BLOCH

Written by Fassbinder. Photographed by Dietrich Lohmann. With Hanna Schygulla, Fassbinder, Ulli Lommel, Hans Hirschmüller. (88 mins, In German with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

ALI: FEAR EATS THE SOUL 8:50

RAINER WERNER FASSBINDER (GERMANY, 1973)

(*Angst essen Seele auf*). In the unlikely love between a washerwoman (Brigitte Mira) and a Moroccan guest-worker (El Hedi Ben Salem) twenty years her junior, muscular Ali and diminutive Emmi redefine each other. They wall off the hatred of neighbors, shopkeepers, horrid children, for a little bit of heaven, until they are unexpectedly defeated by a plate of couscous. This is Fassbinder's most beautiful homage to Douglas Sirk, his interpretation of *All That Heaven Allows*. Nowhere is his trademark framing—the indoor long-shot—more aptly integrated, nowhere his jewelbox colors more brilliantly contrasted with the reality they adorn.

Written by Fassbinder. Photographed by Jürgen Jürges. With Brigitte Mira, El Hedi Ben Salem, Irm Hermann, Fassbinder. (93 mins, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)



TUESDAY / 10.8.13

EFFI BRIEST

7:00

RAINER WERNER FASSBINDER (GERMANY, 1972/74)

(*Fontane Effi Briest*). Theodor Fontane's 1894 novel *Effi Briest* holds a position in Germany analogous to that of *Madame Bovary* in France. Fassbinder's film both recreates the novel's nineteenth century and offers a modern analysis of it in terms of the rise of fascism and the oppression of women. Effi (Hanna Schygulla), a vivacious mixture of nonconformity and mediocrity, is married to a much older Prussian diplomat. She drifts into a brief, passionless affair whose full effects are only felt six years later, in a chilling manifestation of the Prussian code, but are reflected throughout in the intensity of Fassbinder's visual style.

Written by Fassbinder, based on the novel by Theodor Fontane. Photographed by Jürgen Jürges. With Hanna Schygulla, Wolfgang Schenck, Ulli Lommel, Karlheinz Böhm. (141 mins, In German with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

FRIDAY / 10.11.13

KATZELMACHER

7:00

RAINER WERNER FASSBINDER (GERMANY, 1969)
IMPORTED PRINT

"Group identity, its insularity, and its paranoid hostility to outsiders is the basis of Fassbinder's second film. A Munich apartment block houses several interchangeable couples, all of them bored, listless, and totally self-engrossed. The threat to their complacency comes from a 'Katzelmacher,' a Greek immigrant who rents a room in the block. The newcomer, played by Fassbinder himself with an impishly deadpan innocence, is both an object of curiosity to the group and the catalyst for their previously suppressed internal dissension, of which in the end of course he is the victim."

DAVID WILSON, *SIGHT AND SOUND*

Written by Fassbinder. Photographed by Dietrich Lohmann. With Fassbinder, Hanna Schygulla, Lilith Ungerer, Rudolf Waldemar Brem. (88 mins, In German with English subtitles, B&W, 35mm, From Fassbinder Foundation, permission Janus Films/Criterion Collection)

GODS OF THE PLAGUE

8:50

RAINER WERNER FASSBINDER (GERMANY, 1969)

(*Götter der Pest*). The further adventures of *Love Is Colder Than Death's* Franz (here played by Harry Baer) and Joanna (Hanna Schygulla), *Gods of the Plague* is a gritty lowlife gangster flick in which the camera gets all the best lines. But Fassbinder doesn't just distill the American/French gangster film down to its dead end; he's clearly in the ancient underworlds of G. W. Pabst and Fritz Lang. Franz is a small-time crook who is loved by three women—baby-faced prostie Joanna, working girl Margarethe von Trotta, and weird Ingrid Caven—and whose blaze of glory comes in the white heat of a supermarket aisle.

Written by Fassbinder. Photographed by Dietrich Lohmann. With Harry Baer, Hanna Schygulla, Margarethe von Trotta, Ingrid Caven. (91 mins, In German with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

SATURDAY / 10.12.13

THE MARRIAGE OF MARIA BRAUN

8:30

RAINER WERNER FASSBINDER (GERMANY, 1978)

(*Die Ehe der Maria Braun*). Fassbinder's elegantly distanced melodrama is a metaphor for Germany's rise from the ashes of defeat into a maelstrom of progress and capitalist greed, only to end in the ashes of self-immolation. Maria Braun (Hanna Schygulla) is married to the tune of falling bombs, and abandoned the next day to begin a lifelong wait for her soldier husband. Mobilizing herself upward in his absence, she gathers wealth and personal power. Schygulla established herself as the most exciting new German star since Marlene Dietrich in just the kind of self-mocking and yet aggressively confident role we had previously only associated *with* Dietrich. JUDY BLOCH

Written by Peter Märthesheimer, Pea Fröhlich, from an idea by Fassbinder. Photographed by Michael Ballhaus. With Hanna Schygulla, Klaus Löwitsch, Ivan Desny, Gottfried John. (120 mins, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

SUNDAY / 10.13.13

I ONLY WANT YOU TO LOVE ME

7:00

RAINER WERNER FASSBINDER (GERMANY, 1975)

(*Ich will doch nur, dass Ihr mich liebt*). Fassbinder drew on a true story of a fellow who was driven to murder a man he didn't know but who looked like his father. Peter (Vitus Zepichal) is a depressed bricklayer who becomes a kind of shockworker on behalf of mortgage and wife, mistakenly believing he must buy even her love. Probing Peter's past, and his hardworking and cruelly if normally unappreciative parents, the film shows why. J. Hoberman wrote: "*I Only Want You to Love Me* is enlivened by the blank reaction shots, stagy mise-en-scène, and endless parody of German uptightness that are Fassbinder trademarks." JUDY BLOCH

Written by Fassbinder, based on an interview in the book *Lebenslänglich* by Klaus Antes, Christiane Erhardt. Photographed by Michael Ballhaus. With Vitus Zepichal, Elke Aberle, Alexander Allerson, Ernie Mangold. (104 mins, In German with English subtitles, Color, Blu-ray, From Olive Films)

FRIDAY / 10.18.13

THE AMERICAN SOLDIER

7:00

RAINER WERNER FASSBINDER (GERMANY, 1970)

(*Der amerikanische Soldat*). Fassbinder adapts the stark black-and-white universe of film noir and infuses its cynicism with crazy love: actual and soon-to-be corpses get all the hugs in this film. Fassbinder called *The American Soldier* "the study of a perfect killer": Ricky (Karl Scheydt), in Germany following a stint in Vietnam, a hired gun holed up in a hotel room waiting for orders that come anonymously from a mob of, as it turns out, cops. Fassbinder honors, by naming characters after them, the directors Murnau, Fuller, and "Walsch" (the added "c for crime"); and himself appears as Ricky's friend from the old days. JUDY BLOCH

Written by Fassbinder. Photographed by Dietrich Lohmann. With Karl Scheydt, Elga Sorbas, Fassbinder, Margarethe von Trotta. (80 mins, In German with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)



- 6 *The Merchant of Four Seasons*, 10.25.13
- 7 *Beware of a Holy Whore*, 10.18.13
- 8 *Fear of Fear*, 10.25.13
- 9 *Katzelmacher*, 10.11.13



6 / 7

BEWARE OF A HOLY WHORE

8:40

RAINER WERNER FASSBINDER (GERMANY, 1970)

(*Warnung vor einer heiligen Nutte*). The “holy whore” is cinema. With production on 1971’s *Whity* stalled, Fassbinder stuck with his castle-in-Spain location and filmed this jagged chronicle of interpersonal confrontations among the remaining film crew, who, as David Thomson wrote, “sweat out their mutual fear and loathing. . . . But *Holy Whore* is also an opportunity for that high style that so often accompanied Fassbinder’s sour view of people. The picture is sleazy and pessimistic, but it is also formal and elegant. As insult and humiliation mount, so its poisonous tone breaks out in cold beads of humor.” JUDY BLOCH

Written by Fassbinder. Photographed by Michael Ballhaus. With Eddie Constantine, Lou Castel, Hanna Schygulla, Fassbinder. (103 mins, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

FRIDAY / 10.25.13

THE MERCHANT OF FOUR SEASONS

7:00

RAINER WERNER FASSBINDER (GERMANY, 1971)

(*Händler der vier Jahreszeiten*). *The Merchant of Four Seasons*, set in Munich in the “prosperous fifties,” shows how that hollow phrase reflects failure back on itself for the average Hans, whose path in life might depend more upon the treacheries of family than the vagaries of the marketplace. This particular Hans (Hans Hirschmüller), a street vendor, is despised as he is dominated by his mother, then by his wife (Irm Herrmann). Fassbinder’s approach combines distance with grisly humor, a stark and startling, elegant tableau saturated with color—Sirk’s reds and blues for the Sirk-inspired dreams of a ridiculous man. JUDY BLOCH

Written by Fassbinder. Photographed by Dietrich Lohmann. With Hans Hirschmüller, Irm Herrmann, Kurt Raab, Hanna Schygulla. (89 mins, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

FEAR OF FEAR

8:50

RAINER WERNER FASSBINDER (GERMANY, 1975)

(*Angst vor der Angst*). Fassbinder trades on the tricks of his Hollywood mentors, especially Sirk, in creating an always sunlit environment for his heroine, the “perfect” middle-class wife and mother, to go mad in. Soon after the birth of her child, Margot (Margit Carstensen) experiences a depression that is exacerbated by her fear that she is becoming schizophrenic. Disproving Roosevelt’s famous axiom, *Fear of Fear* is more than an examination of free-floating anxiety; rather, as Vincent Canby noted, “it is about the autumn of materialism in the form of an intensely personal case history. . . everything is perfect for Margot, yet nothing works.” JUDY BLOCH

Written by Fassbinder, from an idea by Asta Scheib. Photographed by Jürgen Jürges, Ulrich Prinz. With Margit Carstensen, Ulrich Faulhaber, Brigitte Mira, Irm Hermann. (88 mins, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

TUESDAY / 10.29.13

THE BITTER TEARS OF PETRA VON KANT

7:00

RAINER WERNER FASSBINDER (GERMANY, 1972)

(*Die bitteren Tränen der Petra von Kant*). In this lushly furnished chamber piece, against a wall covered by a Titian-like reproduction of the naked at play, a bitter (fully draped) lesbian romance is played out to the strains of Vivaldi and The Platters. It is the home of the fashion designer Petra von Kant (Margit Carstensen) and her slave/secretary/stylist, Marlene (Irm Hermann). Their comedy of bad manners is interrupted when Petra falls in love with a new model, the seemingly naive Karin (Hanna Schygulla), who comes from proletariat stock and who, as Petra’s mistress, becomes her master. JUDY BLOCH

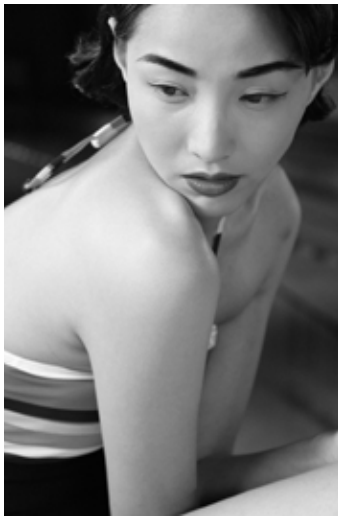
Written by Fassbinder. Photographed by Michael Ballhaus. With Margit Carstensen, Hanna Schygulla, Irm Hermann, Eva Mattes. (124 mins, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)



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Get More

The retrospective continues until December 15.
Go to bampfa.berkeley.edu for the complete schedule.



FALL CELEBRATION

TUESDAY, SEPTEMBER 24

**Yang Fudong: Estranged Paradise,
Works 1993–2013**
**Beauty Revealed: Images of Women
in Qing Dynasty Chinese Painting**

5:30–6:30 VIP RECEPTION
Open to members at the Donor level and above
6:30–8:00 MEMBER RECEPTION
Open to all members

Join us to celebrate BAM/PFA's major fall exhibitions.
Explore the galleries and enjoy a reception with live jazz.



Yang Fudong: *International Hotel* (detail), 2010; series of black-and-white ink-jet prints; 47¼ × 70½ in.; courtesy ShanghART Gallery, and Marian Goodman Gallery.

Beauty About to Bathe (detail), China, 18th century; hanging scroll, ink and colors on silk; 61 × 34¼ in.; collection of Ferdinand M. Bertholet, Amsterdam.

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BAM/PFA Circle members provide critical support for our education programs, exhibitions, and film screenings and enjoy unique opportunities to engage with curators, collectors, and artists. We design exclusive behind-the-scenes exhibition tours and special presentations on current art trends for our Circle members, as well as an annual trip to an art "hot spot." Circle members also receive special access to local private collections and artists' studios. Recent programs have included a reception at the studio of photographer Catherine Wagner and a tour of the Kramlich collection of video and film-based art.

Circle members give an annual contribution of \$1,000 or above. If you would like information about becoming a Circle member or about upcoming Circle programs, please contact Louise Gregory at (510) 643-2194 or lgregory@berkeley.edu.

Nicholas de Monchaux, Catherine Wagner, Lucinda Barnes, Shannon Jackson, and Jackie Jackson at Wagner's studio



THURSDAY 9.12.13
7:30

MARINA ABRAMOVIC IN CONVERSATION
WITH LAWRENCE RINDER

City Arts and Lectures, Nourse Theater, San Francisco

BAM/PFA Director Lawrence Rinder talks onstage with performance-art pioneer Marina Abramovic as part of the City Arts and Lectures Cultural Studies series. In 2010, Abramovic was the subject of a major retrospective at the Museum of Modern Art, as well as the feature-length documentary *Marina Abramovic: The Artist is Present*, which screened last year at the PFA Theater as part of the San Francisco International Film Festival.

BAM/PFA members receive \$5 off tickets. Call the Membership Hotline at (510) 642-5186 for the special member promo code.

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1/2/3/4/5/6

SEP

4/WED

7:00 *Phantom Limbs and Mad Scientists: The Films of Nancy Andrews*
Nancy Andrews in person
ALTERNATIVE VISIONS P. 20

5/THR

7:00 *Sacrificed Youth*
With short YANG FUDONG'S
CINEMATIC INFLUENCES P. 5

Free First Thursday
Galleries free all day

6/FRI

7:00 *Desert Fury*
WENDELL COREY P. 22

9:00 *Sorry, Wrong Number*
WENDELL COREY P. 22

7/SAT

6:30 *Yellow Earth* YANG FUDONG'S
CINEMATIC INFLUENCES P. 5

8:30 *The Furies* WENDELL COREY P. 22

11/WED

7:00 *Lost and Found: Recent Experimental Animation*
Lawrence Jordan, Kerry Laitala,
James Sansing, Stacey Steers
in person
ALTERNATIVE VISIONS P. 20

12/THR

7:00 *To Live and Die in L.A.*
WILLIAM FRIEDKIN P. 24

13/FRI

5:30 Garrett Caples & Filip
Marinovich RE@DS P. 11

7:00 *Harriet Craig*
WENDELL COREY P. 22

7:30 Ellen Fullman: The Long String
Instrument L@TE P. 10

9:00 *My Man and I*
WENDELL COREY P. 23

Galleries open until 9:00

14/SAT

6:30 *Spring in a Small Town*
YANG FUDONG'S CINEMATIC
INFLUENCES P. 5

8:30 *The French Connection*
WILLIAM FRIEDKIN P. 24

15/SUN

5:00 *The Boys in the Band*
WILLIAM FRIEDKIN P. 25

7:20 *The Big Knife* WENDELL COREY P. 23

18/WED

7:00 *Holy Motors*
Introduced by Jeffrey Skoller
ALTERNATIVE VISIONS P. 20

19/THR

7:00 *Sorcerer*
William Friedkin and Michael
Guillen in conversation
WILLIAM FRIEDKIN P. 25

20/FRI

5:30 Mary Wilson & David
Vandeloo RE@DS P. 11

6:00 Visions of Urban Change in
China: A Conversation with
Daniel Brook and Hu Fang YANG
FUDONG P. 11

7:00 *Accattone* PASOLINI P. 16

7:30 Francis Wong L@TE P. 10

Galleries open until 9:00

21/SAT

6:00 Book Signing with William
Friedkin, followed by *Cruising*
William Friedkin in person
WILLIAM FRIEDKIN P. 25

8:50 *Killer Joe*
William Friedkin in person
WILLIAM FRIEDKIN P. 25

22/SUN

5:00 *The Gospel According to St.
Matthew* PASOLINI P. 16

7:40 *The Rainmaker*
WENDELL COREY P. 23

24/TUE

5:30 Fall Celebration VIP
Reception P. 29

6:30 Fall Celebration Member
Reception P. 29

7:00 *Far From Afghanistan*
John Gianvito and Jeffrey
Skoller in conversation
COMMITTED CINEMA P. 15

25/WED

7:00 *Profit motive and the
whispering wind*
John Gianvito in person
COMMITTED CINEMA P. 15

Beauty Revealed opens P. 6

26/THR

12:15 Guided Tour BEAUTY REVEALED
P. 11

7:30 *La rabbia di Pasolini*
With short PASOLINI P. 17

27/FRI

7:00 *Hell's Half Acre* WENDELL
COREY P. 23

7:30 Free Outdoor Screening:
Invasion of the Body Snatchers
ENDLESS SUMMER CINEMA P. 2

8:50 *The Killer Is Loose*
WENDELL COREY P. 23

28/SAT

6:30 *In Search of Locations for The
Gospel According to St. Matthew*
With short PASOLINI P. 17

8:20 *Love Meetings* PASOLINI P. 17

29/SUN

2:00 Guided Tour
BEAUTY REVEALED P. 11

3:00 James Cahill on Meiren Paintings:
The Discovery of a Genre
BEAUTY REVEALED P. 11

5:30 *Street Angel* YANG FUDONG'S
CINEMATIC INFLUENCES P. 5

7:30 *Oedipus Rex* PASOLINI P. 17

Zarouhie Abdalian / MATRIX 249
closes P. 9

OCT

2/WED

7:00 *Belonging: Bay Area Student
Film Festival 2013*
Student filmmakers in person.
Introduced by student curators
ALTERNATIVE VISIONS P. 21

3/THR

12:15 Guided Tour
BEAUTY REVEALED P. 11

7:00 *Notes for an African Orestes*
With short PASOLINI P. 17

Free First Thursday
Galleries free all day

4/FRI

3:00 Guided Tour
BEAUTY REVEALED P. 11

7:00 *Love Is Colder Than Death*
FASSBINDER P. 26

7:30 Free Outdoor Screening:
Harold and Maude
ENDLESS SUMMER CINEMA P. 2

8:50 *Ali: Fear Eats the Soul*
FASSBINDER P. 26



5/SAT

- 1:00 Guided Tour
BEAUTY REVEALED P. 11
- 6:30 *Teorema* PASOLINI P. 17
- 8:35 *Loving You*
WENDELL COREY P. 23

6/SUN

- 2:00 Guided Tour BEAUTY
REVEALED P. 11
- 3:00 A Cross-Cultural Perspective
on Courtesans: A Conversation
with Judith Zeitlin and
Margaret Francesca Rosenthal
BEAUTY REVEALED P. 11
- 5:30 *Suzhou River* YANG FUDONG'S
CINEMATIC INFLUENCES P. 5
- 7:15 *Hawks and Sparrows*
PASOLINI P. 18

8/TUE

- 7:00 *Effi Briest* FASSBINDER P. 27

9/WED

- 7:00 *Breaking the Frame*
ALTERNATIVE VISIONS P. 21

10/THR

- 12:15 Guided Tour
BEAUTY REVEALED P. 11
- 7:00 *The East Wind*
With short MOUMEN SMIHI P. 13

11/FRI

- 5:30 Rod Roland & Elizabeth Reddin
RE@DS P. 11
- 7:00 *Katzelmacher*
FASSBINDER P. 27
- 7:30 The Living Earth Show
L@TE P. 10
- 8:50 *Gods of the Plague*
FASSBINDER P. 27

Galleries open until 9:00

12/SAT

- 6:15 *Medea* PASOLINI P. 18
- 8:30 *The Marriage of Maria Braun*
FASSBINDER P. 27

13/SUN

- 2:00 Guided Tour
BEAUTY REVEALED P. 11
- 5:30 *A Pasolini Omnibus: Three
Short Films* PASOLINI P. 18
- 7:00 *I Only Want You to Love Me*
FASSBINDER P. 27

16/WED

- 7:00 *Image Alchemy:
The Films of Phil Solomon*
Phil Solomon in person
ALTERNATIVE VISIONS P. 21

17/THR

- 12:15 Guided Tour
BEAUTY REVEALED P. 11
- 7:00 *Moroccan Chronicles*
MOUMEN SMIHI P. 13

18/FRI

- 5:30 RE@DS: Christopher Miller &
Jane Gregory P. 11
- 6:30 Artist's Talk LINDA STARK P. 10
- 7:00 *The American Soldier*
FASSBINDER P. 27
- 7:30 *Antique Naked Soul*
L@TE P. 10
- 8:40 *Beware of a Holy Whore*
FASSBINDER P. 28

Galleries open until 9:00
Linda Stark / MATRIX 250 opens P. 8

19/SAT

- 1:30 American Sign Language
Guided Tour
BEAUTY REVEALED P. 11
- 6:15 *Mamma Roma* PASOLINI P. 18
- 8:30 *Pigsty* PASOLINI P. 19

20/SUN

- 2:00 Guided Tour
BEAUTY REVEALED P. 11
- 3:00 *A Muslim Childhood*
Introduced by Moumen Smihi
MOUMEN SMIHI P. 14
- 5:00 *Girls and Swallows*
Moumen Smihi in person
MOUMEN SMIHI P. 14

Gazing into Nature closes P. 9

22/TUE

- 7:00 *Waiting for Godot and Beyond*
Paul Chan and Ted Purves in
conversation
COMMITTED CINEMA P. 15

23/WED

- 7:00 *From Baghdad to Badlands*
Paul Chan in person.
Introduced by Apsara DiQuinzio
COMMITTED CINEMA P. 15

24/THR

- 12:15 Guided Tour
BEAUTY REVEALED P. 11
- 7:00 *44, or Tales of the Night*
Moumen Smihi and Peter
Limbrick in conversation
MOUMEN SMIHI P. 14

25/FRI

- 7:00 *The Merchant of Four Seasons*
FASSBINDER P. 28
- 8:50 *Fear of Fear* FASSBINDER P. 28

26/SAT

- 6:15 *The Decameron* PASOLINI P. 19
- 8:30 *The Canterbury Tales*
PASOLINI P. 19

27/SUN

- 2:00 Guided Tour in Mandarin
BEAUTY REVEALED P. 11
- 5:00 *The Arabian Nights*
PASOLINI P. 19
- 7:30 *The Sorrows of a Young Tangerian*
Moumen Smihi in person
MOUMEN SMIHI P. 14

29/TUE

- 7:00 *The Bitter Tears of Petra Von Kant*
FASSBINDER P. 28

30/WED

- 7:00 *The Films of Abigail Child*
Abigail Child in person
ALTERNATIVE VISIONS P. 21

31/THR

- 12:15 Guided Tour
BEAUTY REVEALED P. 11
- 7:00 *Salò, or the 120 Days of Sodom*
PASOLINI P. 19

- 1 *Suzhou River*, 10.6.13
- 2 *Woman in a Brothel Being Presented to a Client (detail)* P. 6
- 3 *44, or Tales of the Night*, 10.24.13
- 4 *A Dance Apron with Image of Mahakala*, Tibet, 19th century; painted leather and fabric appliqué on textile; 28 3/4 x 25 3/4 in.; on long-term loan from a private collection. P. 9
- 5 *Desert Fury*, 9.6.13
- 6 *The Canterbury Tales*, 10.26.13



BAM/PFA EXHIBITIONS & FILM SERIES

BEAUTY REVEALED: IMAGES OF WOMEN
IN QING DYNASTY CHINESE PAINTING
September 25–December 22

LINDA STARK / MATRIX 250
October 18–December 22

YANG FUDONG: ESTRANGED PARADISE,
WORKS 1993–2013
Through December 8

DEITIES, DEMONS, & TEACHERS
OF TIBET, NEPAL, AND INDIA
Through April 13

GAZING INTO NATURE
Through October 20

ZAROUHIE ABDALIAN / MATRIX 249
Through September 29

REBAR: KALEIDOSCAPE
Ongoing

YANG FUDONG'S CINEMATIC INFLUENCES
Through October 6

ALTERNATIVE VISIONS
September 4–November 20

THE MAN WHO WASN'T THERE:
WENDELL COREY, ACTOR
September 6–October 5

DARK MATTERS: THE FILMS OF
WILLIAM FRIEDKIN
September 12–21

PIER PAOLO PASOLINI
September 20–October 31

COMMITTED CINEMA
September 24 & 25, October 22 & 23

ENDLESS SUMMER CINEMA:
FREE OUTDOOR SCREENINGS
September 27 & October 4

LOVE IS COLDER THAN DEATH:
THE CINEMA OF RAINER WERNER
FASSBINDER
October 4–December 15

MOUMEN SMIHI: POET OF TANGIER
October 10–27

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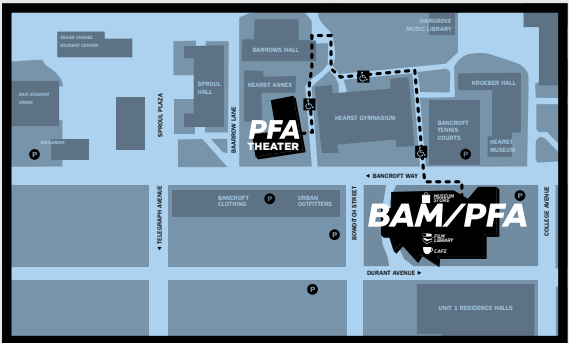
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