



NOV/DEC 2013

**BAM/PFA**

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

YANG FUDONG BEAUTY REVEALED: QING DYNASTY CHINESE PAINTING LINDA STARK EVAN ZIPORYN AGNÈS VARDÁ  
RAINER WERNER FASSBINDER RANDY THOM YOSHI WADA ROB NILSSON NEW PORTUGUESE CINEMA





## The New BAM/PFA

Hard demolition is almost complete, below-grade excavation is getting underway, and the crane has arrived! Construction continues on our future home on Center Street in downtown Berkeley.

Learn more at [press.bampfa.berkeley.edu/building](http://press.bampfa.berkeley.edu/building)



## Agnès Varda's Point of View

Many of you enjoyed **Agnès Varda's** poignant documentaries in our summer tribute to her late husband, Jacques Demy, and now we are proud to welcome Varda to BAM/PFA to present a different side of her extraordinary body of work. The pioneering French filmmaker joins us from Paris on November 4 to discuss several of her political, yet highly personal, films, including two made in the Bay Area in the late 1960s, and for a public conversation with UC Berkeley professor Linda Williams after a screening of *The Gleaners and I* on November 5. We round out the series with two of her important early films: *La Pointe Courte* (1954), which is considered an important precursor to the French New Wave—in a new 35mm print!—and a digital restoration of *Cléo from 5 to 7*, the 1961 film that established Varda's international reputation.

The International Federation of Film Archives presented Varda with the FIAF Award earlier this year, citing her ongoing work "to preserve, restore and disseminate her oeuvre as well as that of Jacques Demy." "The relationship between Agnès Varda and cinémathèques is a long love story," said FIAF president Eric Le Roy. "Cinémathèques around the world feel that Agnès Varda has always been on their side, as she has never stopped traveling to present her films in those institutions which preserve, restore, and project them." p. 17

UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE, PROGRAM GUIDE  
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COVER  
*Beauty About to Bathe* (detail), China, 18th century; hanging scroll, ink and colors on silk; 61 × 34 1/4 in.; collection Ferdinand M. Bertholet, Amsterdam.

### OPPOSITE PAGE

- 1 *The Gleaners and I*, 11.5.13 P. 17
- 2 Yang Fudong: still from *Tonight Moon*, 2000; multichannel video installation; color, sound; 5:34 mins; collection Museum of Contemporary Art Antwerp (MuHKA), Antwerp, Belgium. P. 8

- 3 *Lawrence of Arabia*, 12.1.13 P. 26
- 4 *Beauty with a Fan* (detail), China, 18th century; hanging scroll, ink and colors on silk; 62 1/2 × 40 1/2 in.; gift of James Cahill. P. 4
- 5 Yoshi Wada 11.17.13 P. 12
- 6 *The Incredibles*, 11.24.13 P. 20



## Yang Fudong in Context

Harvard professor Eugene Wang, an expert in both historical and contemporary Chinese art and cinema, brings special insight to Yang Fudong's work and influences. In a November 24 presentation, he considers the artist's films and installations within the context of changing artistic practices in China over the past twenty years. p. 14

## 8 Million Reasons to Go to the Movies

As film exhibition shifts—not without controversy—from 35mm to digital, we invite you to experience 4K, a digital standard that contains about eight million bits of screen information. Come see restored digital versions of *Lawrence of Arabia*, *Taxi Driver*, *Dr. Strangelove*, *On the Waterfront*, and more and hear about transforming celluloid into pixels from **Grover Crisp**, who is in charge of film restoration and digital mastering at Sony Pictures. p. 26



## Step Back in Time

What was it like to live during the Qing Dynasty? Learn more about the material and musical cultures of seventeenth- and eighteenth-century China at a presentation by furniture scholar **Sarah Handler** followed by a musical performance on the *qin* by **Wang Fei**, presented in conjunction with **Beauty Revealed: Images of Women in Qing Dynasty Chinese Painting**. p. 14

## Don't Be Alarmed

Composer/sound installation artist **Yoshi Wada** enlivens Gallery B at midday on Sunday, November 17 with acoustic sirens, alarm bells, bagpipes, steel barrel gongs, audio generators, and reed organs. p. 12

## Incredible Fun for Families

Did you know that Brad Bird's family favorite, *The Incredibles*, won an Academy Award for sound editing? We are excited that sound designer **Randy Thom** will be on hand to introduce this hilarious and action-packed Pixar film about a family of superheroes—Mr. Incredible, his wife Elastigirl, and their three children—who must battle an evil villain and his killer robot Omnidroid to save the world. p. 20

### 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](http://bampfa.berkeley.edu/signup).

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# BEAUTY REVEALED

IMAGES OF WOMEN  
IN QING DYNASTY  
CHINESE PAINTING



**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; Jane DeBevoise in honor of Professor James Cahill; Mary Ellen Anderson; the Chan Foundation; Arnold and Jr-jye Chang; Jane R. Lurie; Judy Andrews and Kuiyi Shen in honor of Professor James Cahill; Asian Art Department, Bonhams; Fred Levin and Nancy Livingston, The Shenson Foundation, in memory of Drs. Ben and A. Jess Shenson; an anonymous donor; 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.

#### THIS PAGE

Hua Xuan: *Eight Beauties on the Balcony of a Brothel*, 1736; framed panel painting, ink and colors on silk; 56 × 131 × 2 in.; private collection. Photo: David Stansbury

#### 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.





THROUGH DECEMBER 22

#### CONTINUING EXHIBITION

Qing dynasty *meiren hua*, or beautiful women paintings, have often been understood as images of high status women, but **Beauty Revealed** challenges that viewpoint. By situating these works within the social and economic contexts of the seventeenth and eighteenth centuries and decoding their visual cues, we are able to show that the subjects are primarily courtesans, a discovery that leads to new ways of viewing and understanding this genre. The exhibition includes twenty-eight rare paintings, both from our own collection and from institutions and private collections across the U.S. and Europe, organized into four themes: reading, waiting, garden, and intimate scenes.

A companion film series, **Beauty and Sacrifice: Images of Women in Chinese Cinema**, screens at the PFA Theater from November 8 to December 8 (see next page).

#### PUBLIC PROGRAMS

FRIDAY / 11.1.13 / 4:00

THE BUTTERFLY LOVERS, THE CULTURAL REVOLUTION, AND THE ARTS IN CHINA P. 14

SUNDAY / 11.3.13 / 2:00

SARAH HANDLER: THE ELEGANT FANTASTIC IN "BEAUTIFUL WOMEN" PAINTINGS P. 14

SUNDAY / 11.3.13 / 3:30

MUSICAL PERFORMANCE ON THE QIN BY WANG FEI P. 14

FRIDAY / 11.22.13 / 3:00 P.M.

PERSPECTIVE IN LATE IMPERIAL CHINA: A SYMPOSIUM IN HONOR OF JAMES CAHILL P. 14

THURSDAYS AT 12:15 & SUNDAYS AT 2:00

GUIDED TOURS P. 14

# BEAUTY AND SACRIFICE

## Images of Women in Chinese Cinema



1/2

As a companion series to the exhibition *Beauty Revealed: Images of Women in Qing Dynasty Chinese Painting* (p. 4), we present a small selection of Chinese films that portray women, their desires, and their sacrifices. Frames from Cecile Tang Shu Shuen's rare *The Arch* (1969), with its portrait of the life of a seventeenth-century widow, could double as paintings from the exhibition, while the sensual 35mm tones of Wong Kar-wai's *In the Mood for Love* (2000) form compositions as timeless as any in ink on silk.

The first two films in the series feature one of prewar Chinese cinema's greatest performers, the legendary actress Ruan Lingyu, who tragically committed suicide at the age of twenty-four. Her roles in *The Goddess* (1934) and *New Women* (1935) defined the "new woman" of urban China. Ruan's films offered up images of women fighting against their submissive role and against the straitjacket of sexuality forced upon them by men. Fittingly for this series, Stanley Kwan's innovative modernist biography of Ruan, *Center Stage* (1992), presents a "meta-portrait" not only of the actress, but of all the ways in which images of women can be constructed, memorialized, and deconstructed.

Jason Sanders, Film Notes Writer

Series curated by Senior Film Curator Susan Oxtoby. With thanks to Sun Xianghui and Zhao Jing, China Film Archive; Noah Cowan and Samuel La France, TIFF Cinematheque; and Weihong Bao, East Asian Languages and Cultures, UC Berkeley.

FRIDAY / 11.8.13

### THE GODDESS

WU YONGGANG (CHINA, 1934) IMPORTED PRINT!

LIVE MUSIC Judith Rosenberg on piano

(*Shennü*). Ruan Lingyu delivers one of her most luminous performances as a mother forced into prostitution in this classic of the Golden Age of Shanghai cinema. Splitting her time between rocking her infant son to sleep and prowling the streets for lecherous men, our virtuous heroine soon falls prey to a portly, violent pimp. Will a kindly schoolteacher help her and her son, or will violence be her only solution? The film's unblinking gaze at prostitution could make even jaded denizens of pre-Code Hollywood blush, while Ruan's immortal performance combines the beauty and steel of contemporaries such as Stanwyck, Dietrich, and Harlow. JASON SANDERS

Written by Wu. Photographed by Hong Weillie. With Ruan Lingyu, Tian Jian, Zhang Zhizhi, Li Keng. (85 mins, Silent with English intertitles, B&W, 35mm, From China Film Archive)

7:00



3 / 4 / 5

SATURDAY / 11.9.13

## NEW WOMEN

6:30

CAI CHUSHENG (CHINA, 1935) **IMPORTED PRINT!**

(*Xin nuxing*, a.k.a. *New Woman*). Inspired by the suicide of actress Ai Xia, *New Women* addresses the struggles of China's "new women" to survive independently; tragically, its tale of a talented woman hounded by gossip into suicide was mirrored by the death of its lead actress, Ruan Lingyu, who would kill herself only months after the film's release. Ruan plays a strong-willed teacher and single mother whose dreams of becoming a novelist are dashed by various clueless, amorous, or villainously mustached men. "We have no power to change this society," she cries; her final shout—"I want to live!"—proves the most courageous, and heartbreaking, of all. **JASON SANDERS**

Written by Sun Shiyl. Photographed by Zhou Daming. With Ruan Lingyu, Zheng Junli, Wang Naidong, Wang Moqiu. (106 mins, In Mandarin with English subtitles, B&W, 35mm, From China Film Archive)

FRIDAY / 11.29.13

## CENTER STAGE

7:00

STANLEY KWAN (HONG KONG, 1992) **IMPORTED PRINT!**

*A masterpiece . . . the greatest Hong Kong film I've seen.*

JONATHAN ROSENBAUM, CHICAGO READER

(*Ruan Lingyu*, a.k.a. *The Actress*). In constructing a portrait of Ruan Lingyu, Stanley Kwan's innovative film goes far beyond the traditional biopic to offer up several strata of "reality," "reenactment," and "cinema." Detailed re-creations of scenes from the actress's too-short life (with superstar Maggie Cheung as Ruan) combine with documentary interviews of her contemporaries, footage from her existing films, and even discussions between Cheung and Kwan about Ruan, her work, and her mystique. The result is a modernist, layered look at an actress, a legend, and a woman. **JASON SANDERS**

Written by Yau Tai On-ping, from a story by Peggy Chiu. Photographed by Poon Hang-seng. With Maggie Cheung, Tony Leung Ka-fai, Shin Hong, Carina Lau. (126 mins, In Cantonese and Mandarin with English subtitles, Color, 35mm, From Hong Kong Film Archive, permission Fortune Star Media Limited)

SATURDAY / 11.30.13

## IN THE MOOD FOR LOVE

6:30

WONG KAR-WAI (HONG KONG, 2000) **IMPORTED PRINT!**

(*Fa yeung nin wa*). Few films capture the essence of romance and melancholy like Wong Kar-wai's *In the Mood for Love*, a work of pure sensuality that follows two neighbors in the early 1960s who are "in the mood for love," yet too proper to act on it. The film's physical grace is supplied by stars Maggie Cheung and Tony Leung Chiu-wai, both luminously attired in some of the most fabulous outfits ever assembled, while its mood rises from the camerawork of Christopher Doyle and Mark Lee Ping Bin, which lingers on hands, hips, and silhouettes, and on all of the moments that could have led, but never do, to love. **JASON SANDERS**

Written by Wong. Photographed by Christopher Doyle, Mark Lee Ping Bin. With Maggie Cheung, Tony Leung Chiu-wai, Siu Ping Lam, Rebecca Pan. (98 mins, In Cantonese with English subtitles, Color, 35mm, From TIFF Cinematheque, permission Swank)

SUNDAY / 12.8.13

## THE ARCH

3:00

CECILE TANG SHU SHUEN (HONG KONG/U.S., 1969)

(*Dong fu ren*). Now noted as one of the early precursors of the Hong Kong New Wave, this intriguing experimental melodrama—directed by Hong Kong filmmaker Cecile Tang Shu Shuen, shot by Satyajit's Ray's regular cinematographer Subrata Mitra, and edited by none other than the Bay Area's Les Blank—was one of the first Chinese-language films to achieve international acclaim. In seventeenth-century Ming dynasty China, a pious young widow must weigh her own desires against the expectations and traditions of her village. Sadly forgotten after its successful release in 1969, *The Arch* was one of the rediscoveries of TIFF Cinematheque's recent series of Chinese cinema classics. **JASON SANDERS**

Written by Tang. Photographed by Subrata Mitra. With Lisa Lu, Roy Chiao Hung, Hilda Chou Hsuan, Chen Szu-yun. (114 mins, In Mandarin with English subtitles, B&W, 35mm, PFA Collection)

- 1 *The Goddess*, 11.8.13
- 2 *Center Stage*, 11.29.13  
©2010 Fortune Star Media Limited
- 3 *New Women*, 11.9.13
- 4 *The Arch*, 12.8.13
- 5 *In the Mood for Love*, 11.30.13



# Yang Fudong

## Estranged Paradise, Works 1993–2013



THROUGH DECEMBER 8

CONTINUING EXHIBITION

**Estranged Paradise** presents twenty years of photographs, films, and video installations 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.

Yang Fudong: *The Evergreen Nature of Romantic Stories*, 1999; chromogenic print; 34% × 47¼ 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.

### PUBLIC PROGRAMS

SUNDAY / 11.24.13 / 3:00

EUGENE WANG: YANG FUDONG AND THE  
NEW-MEDIA TURN IN CONTEMPORARY  
CHINESE ART P. 14

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, \$55



# Multiple Encounters



1 / 2

NOVEMBER 6–FEBRUARY 2

NEW EXHIBITION

**Multiple Encounters** puts the video work of Yang Fudong in direct dialogue with historical Chinese paintings, a juxtaposition that raises questions about how we view both Yang's work and classical art. Connecting the fifteenth century to the twenty-first, this exhibition suggests that some of the magical qualities of Yang's work may be inherited from the Chinese classical tradition.

Ten classical paintings, in traditional formats, are displayed together with Yang's seven-minute single-channel video *The Half Hitching Post* (2005). The video tells the story of two young men moving to an isolated village at the same time a young couple struggles to escape it. The journey takes place on the Loess Plateau in northern China, where the grandeur and timelessness of the landscape

recall images from classical paintings. (Yang first studied painting at the China Academy of Fine Arts in Hangzhou before switching to photography and film.)

Yang's cinematic aesthetics, presenting a multiplicity of views by constructing numerous narratives, intriguingly echo the multipoint perspectives of classical painting. For example, Wen Zhengming's sixteenth-century *Landscape with Figures* depicts mountains with several paths that provide ways for the figures in the painting to meet at some future point.

This fresh encounter between antique works and contemporary moving images challenges us to consider how artists working today are influenced by the past.

**Multiple Encounters** is organized by Chen Fongfong, J.S. Lee Memorial Fellow, in collaboration with artist Yang Fudong.

1 Wen Zhengming: *Landscape with Figures* (detail), 1538; ink on paper; 65 ¼ × 13 ¾ in.; gift of Hsingyuan Tsao and James Cahill.

2 Yang Fudong: still from *The Half Hitching Post*, 2005; 35mm color film transferred to DVD; 7 mins, sound; courtesy ShanghART Gallery, Shanghai, Beijing, Singapore and Marian Goodman Gallery, Paris, New York.

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

THROUGH APRIL 13

### CONTINUING EXHIBITION

Fierce goddesses, dancing elephants, wise Buddhas, graceful nature spirits, wrathful demons, and reincarnated lamas populate this rotating display of sculptures and paintings by unknown artisans from Tibet, Nepal, and India.

**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 Ninth Karmapa, Wangchug Dorje, Tibet, 18th century; pigments and gold on textile; 18½ × 11¼ in.; on long-term loan from a private collection.*





## LINDA STARK

MATRIX 250

THROUGH DECEMBER 22

### CONTINUING EXHIBITION

Los Angeles-based artist Linda Stark has been making figurative and abstract paintings with heavily built-up surfaces of paint since the late 1980s. **MATRIX 250** shows a few key early works and highlights her more recent series of “adorned” and “branded” paintings, which conflate the surface textures of the painting with various aspects of the female body.

**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.

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



## ART FOR HUMAN RIGHTS

NOVEMBER 13–24

In 2004 and 2005, internationally acclaimed artist Fernando Botero created a torrent of powerful paintings and drawings for his renowned *Abu Ghraib* series. The brutish and compelling images of detention and imminent physical and psychic threat are still charged with recent memories of the horrifying revelations of prisoner abuse at Abu Ghraib prison in Iraq. Four works from this important series are on view in the Bancroft Lobby as part of **Art for Human Rights**. Four additional paintings by Botero are displayed at Boalt Hall on the UC Berkeley campus. **Art for Human Rights** coincides with the November 13 screening of Susana de Sousa Dias’s film *48*, about political prisoners in Portugal (see p. 19).

Fernando Botero: *Abu Ghraib 66*, 2005; oil on canvas; 13 × 12 ½ in.; gift of the artist. Photo: Sibila Savage.





1 / 2 / 3 / 4

FRIDAY / 11.8.13

## EVAN ZIPORYN

7:30

Programmed by Sarah Cahill

Expect the unexpected at this solo concert by UC Berkeley alumnus and founding member of the Bang on a Can All-Stars Evan Ziporyn. Ziporyn is an enormously influential clarinetist and composer whose compositions have been commissioned by Yo Yo Ma's Silk Road Ensemble, the Kronos Quartet, and many others.

PRECEDED BY

5:30 RE@DS

Ava Koohbor & Jackson Meazle p. 13

FRIDAY / 11.15.13

## POWER STRUGGLE

7:30

Programmed by Abby Chen

Power Struggle's front man Nomi draws upon his immigrant upbringing and his nomadic lifestyle for his poignant lyrics and astute political analysis, which are unique in hip-hop, a genre that he says has been hijacked by gun clappers, pimps, and businessmen.

PRECEDED BY

5:30 RE@DS

Claire Marie Stancek & Lynn Xu p. 13

FRIDAY / 12.13.13

## LUCIANO CHESSA AND HIS INTONARUMORI

7:30

Programmed by Sarah Cahill

Take a sonic plunge into the rapidly industrializing cities of early twentieth-century Europe. Come hear Luciano Chessa's modern re-creations of the seminal "noise instruments" of the Italian Futurists, designed to produce music to mimic the modern cityscape.

PRECEDED BY

5:30 RE@DS

Jaime Cortez, Sara Larson, Serena Le, Julien Poirier p. 13

SUNDAY / 11.17.13 / 12:00

## E@RLY:

## YOSHI WADA

Cosponsored by the Berkeley Center for New Media

Come celebrate with composer and Fluxus artist Yoshi Wada, who turns seventy this year. Using an odd mixture of instruments—acoustic sirens, alarm bells, bagpipe, steel barrel gong, audio generators, reed organ—Wada performs one of his unique, live sound experiences in collaboration with his son, composer Tashi Wada.

Join our photostream! Submit your photos of L@TE to our flickr group at [flickr.com/groups/bampfalate](http://flickr.com/groups/bampfalate).

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.

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.

- 1 Yoshi Wada
- 2 Luciano Chessa and His Intonarumori
- 3 Evan Ziporyn
- 4 Power Struggle

**The  
Reading  
Room  
Fridays  
5:30**

Followed by  
L@TE: Friday Nights  
Included with L@TE admission

# RE@DS

Our fall series of readings by poets from campus and community, organized by Julien Poirier and Serena Le, continues in November. The season ends with an evening featuring current and past RE@DS programmers.

FRIDAY / 11.8.13

## AVA KOOHBOR & JACKSON MEAZLE

Programmed by Julien Poirier



Ava Koohbor was born in Tehran and now lives in San Francisco. Her first collection of poetry, *Doubt itself is a belief*, was published in Iran by Homa Press. Poems from this collection and others have been published in English, translated with the assistance of poet Patrick James Dunagan. Jackson Meazle lives in San Francisco. His books include *HH*, a chapbook of Heine translations, and *Jack of Diamonds and the Queen of Spades*. He publishes and coedits Gas Meter Press in San Francisco. Followed by L@TE: Evan Ziporyn.

FRIDAY / 11.15.13

## CLAIRE MARIE STANCEK & LYNN XU

Programmed by Serena Le

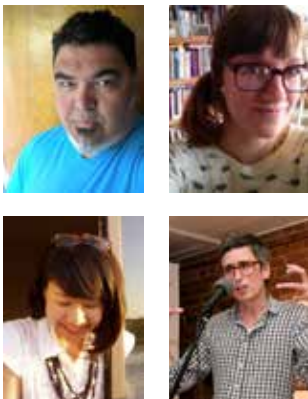


Claire Marie Stancek is a Ph.D. candidate in English at UC Berkeley. She is currently working on a poetry manuscript about the lives of bugs. Lynn Xu was born in Shanghai. She is the author of *Debts & Lessons* (Omnidawn, 2013) and *June* (a chapbook from Corollary Press, 2006). Her poems have appeared in *Best American Poetry 2008*, *Boston Review*, *Critical Quarterly*, *Octopus*, *Poor Claudia*, and others. She coedits Canarium Books. Followed by L@TE: Power Struggle.

FRIDAY / 12.13.13

## JAIME CORTEZ, SARA LARSEN, SERENA LE, JULIEN POIRIER

Current and past RE@DS programmers read from their own work



Jaime Cortez's humor-based short stories often focus on the experience of those on the social, legal, and economic fringes.

Sara Larsen is a poet living in Oakland. Her most recent books are *The Hallucinated*; *A,a,a,a,a*; *Merry Hell* and *all revolutions will be fabulous*.

Serena Le is a writer, musician, and Ph.D. candidate in English at UC Berkeley. She studies sound theory and modernist poetics, freelances as a violinist and instrumental band coach, and is working on a memoir project in fragmental prose.

Julien Poirier lives in his hometown of Berkeley with his wife and two daughters. He has taught poetry in the New York City public schools and at San Quentin State Prison and was a founding member of the Ugly Duckling Presse Collective, where he published *Living! Go and Dream*, a novel in the form of a newspaper, and *El Golpe Chileno*, a book of poems, comics, and memories.

Followed by L@TE: Luciano Chessa and His Intonarumori.



BEAUTY REVEALED: IMAGES OF WOMEN IN QING DYNASTY CHINESE PAINTING

FRIDAY / 11.1.13 / 4:00

The Butterfly Lovers, the Cultural Revolution, and the Arts in China

Organized by Cal Performances in collaboration with the Center for Chinese Studies

What is the impact of post-Mao Cultural Revolution aesthetics on the arts in China today? Find out at a symposium organized in conjunction with Shanghai Ballet's performance of *The Butterfly Lovers* at Cal Performances. Participants include SanSan Kwan (Theater, Dance, and Performance Studies), Andrew Jones (East Asian Languages and Cultures), and Xiaomei Chen (East Asian Languages and Cultures, UC Davis). A guided tour of *Beauty Revealed* is offered prior to the event, at 3 p.m.

Museum Theater. Admission free

SUNDAY / 11.3.13 / 2:00

Sarah Handler: The Elegant Fantastic in "Beautiful Women" Paintings

Join Sarah Handler, an authority on Chinese furniture and architecture in relation to the other arts, for an exploration of the elegant interiors represented in *meiren* paintings. She discusses the bizarrely shaped seats, tables, and other furnishings made from roots or gnarled wood that express aspects of the Chinese aesthetic imagination that have persisted for more than two thousand years. Followed by a musical performance on the *qin* in the galleries.

Museum Theater. Included with admission

SUNDAY / 11.3.13 / 3:30

Musical Performance on the Qin by Wang Fei

Wang Fei offers an intimate recital in the galleries that brings to life the classical Chinese stringed instrument that is depicted in some of the paintings in *Beauty Revealed*. Wang, an internationally acclaimed *qin* performer, scholar, and teacher, performs a program that responds to the theme of the exhibition.

BAM/PFA Galleries. Included with admission

FRIDAY / 11.22.13 / 3:00

Perspective in Late Imperial China  
A Symposium in Honor of James Cahill

Presented by the Institute of East Asian Studies

In tribute to James Cahill's fundamental insights regarding late imperial Chinese experiments with perspectival representation, the Institute for East Asian Studies hosts a symposium on perspective in Chinese painting in conjunction with *Beauty Revealed*. Participants include Pat Berger (UC Berkeley), Nancy Berliner (Museum of Fine Arts, Boston), Richard Vinograd (Stanford), Eugene Wang (Harvard), and Sophie Volpp (UC Berkeley).

The symposium will be held at the Institute of East Asian Studies, 2223 Fulton Street, 6th floor. For more information, go to [eias.berkeley.edu](http://eias.berkeley.edu) or call (510) 642-2809.


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. No reservations required. See the calendar for the complete schedule.

Included with admission

YANG FUDONG:  
ESTRANGED PARADISE,  
WORKS 1993-2013



4

SUNDAY / 11.24.13 / 3:00

Eugene Wang: Yang Fudong and the New-Media Turn in Contemporary Chinese Art

Eugene Wang, Abby Aldrich Rockefeller Professor of Asian Art at Harvard University, looks at Yang Fudong's films in the context of the large shifts in Chinese art over the past twenty years, especially the rise of the new medium of *yingxiang*, or projected images. Followed by a conversation with exhibition curator Philippe Pirotte.

Museum Theater. Included with admission

- 1 *The Butterfly Lovers*
- 2 Sarah Handler
- 3 Wang Fei  
Photo: Bob Hsiang
- 4 Eugene Wang





## AFTERIMAGE: AGNÈS VARDA ON FILMMAKING P. 17

Come meet **Agnès Varda**, the only female director associated with the French New Wave. She joins us from Paris to present several of her highly personal documentary films, including two made in the Bay Area in the 1960s, and discuss her life and work with professor **Linda Williams**. “*Je résiste*,” she says, “I don’t know how much longer, but I’m still fighting a struggle, which is to make cinema alive.”



## ARRESTED HISTORY: NEW PORTUGUESE CINEMA P. 18

We welcome two of the most important Portuguese filmmakers working today as we shine a spotlight on new films that explore Portugal’s recent history. Innovative documentarian **Susana de Sousa Dias** uses the Salazar dictatorship’s own archives to exhume the human toll of that brutal period and **João Pedro Rodrigues** considers Portugal’s first king and its colonial past in two recent works. Both filmmakers will be in conversation with critic/curator **Nuno Lisboa**.



## ALTERNATIVE VISIONS P. 16

The final guest in our semester-long avant-garde series is experimental documentary filmmaker **Lynne Sachs**, who brings her latest work, about shift-bed tenements in New York’s Chinatown, to BAM/PFA. For Sachs, a key to documentary is “when you can work with the people in your film and get them to harness their own imagination.”



## SPECIAL SCREENING: NORTHERN LIGHTS P. 21

We are please to welcome independent film director **Rob Nilsson** back to BAM/PFA to present the West Coast premiere of the 35mm restoration of his highly acclaimed first film (codirected with John Hanson), *Northern Lights*, which won the Caméra d’or at Cannes in 1979. Nilsson says of his method, “take away everything that isn’t the essential experience, so we’re left with the most important thing—those little miracles of everyday behavior.”



## THE RESOLUTION STARTS NOW: 4K RESTORATIONS FROM SONY PICTURES P. 26

“We try to take a fairly authentic and neutral approach to every title . . . so that each title looks, feels, sounds, like a product of its time and place.” **Grover Crisp**, senior vice president of asset management, film restoration, and digital mastering at Sony Pictures, introduces several recent digital restorations and discusses the art, science, and ethics of transferring a film, born photochemical, to digital for projection.

## BEHIND THE SCENES: THE ART & CRAFT OF CINEMA WITH RANDY THOM, SOUND DESIGNER P. 20

“Sound shape[s] the picture sometimes as much as the picture shape[s] the sound,” says **Randy Thom**, recipient of Academy Awards for *The Right Stuff* and *The Incredibles* (and nominated for more than a dozen others). Learn about the art and craft of sound design by one of its masters when Thom joins us to discuss his art and introduce several films that exemplify his approach.

## FREDERICK WISEMAN PRESENTS AT BERKELEY P. 21

One of today’s greatest documentary filmmakers, **Frederick Wiseman** has since 1967 recorded the Western world through its institutions, among them law courts, hospitals, high schools, state legislatures, the military, and arts organizations. Three years ago, Wiseman turned his lens on a premier institution of higher learning: UC Berkeley. In a special screening exclusively for faculty, staff, and students, Wiseman presents the epic result, a four-hour-plus documentary culled from 250 hours of filming.

- 1 Agnès Varda
- 2 Susana de Sousa Dias
- 3 João Pedro Rodrigues
- 4 Lynne Sachs

- 5 Grover Crisp
- 6 Randy Thom
- 7 Frederick Wiseman



1 / 2

# Alternative Visions

Our annual series highlighting experimental cinema continues with Peter Hutton's meditative portraits of place, Susana de Sousa Dias's remarkable deployment of photographs of Portuguese political prisoners under the Salazar dictatorship, and Lynne Sachs's experimental documentary of immigrants living in New York's Chinatown.

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.



WEDNESDAY / 11.6.13

## THE FILMS OF PETER HUTTON: A SENSE OF PLACE

PETER HUTTON (U.S., 1990–97)

**INTRODUCTION** Federico Windhausen

Federico Windhausen teaches film history at California College of the Arts

Peter Hutton's meditative, silent portraits of place "offer lessons in the art of seeing and fashioning images that make you wonder how anyone could produce something simultaneously so humble and so astounding" (Tom Gunning). This selection of four films from the 1990s takes us from the Hudson River Valley to the cities of New York and Lodz. With inspirations including the Luminist painters and the Lumière Brothers, Hutton's contemplative long takes exquisitely frame the world.

**NEW YORK PORTRAIT, CHAPTER III** 1990, 15 mins, Silent, B&W, 16mm, From Canyon Cinema

**IN TITAN'S GOBLET** 1991, 10 mins, Silent, B&W, 16mm, From Canyon Cinema

**LODZ SYMPHONY** 1993, 20 mins, Silent, B&W, 16mm, From Canyon Cinema

**STUDY OF A RIVER** 1997, 16 mins, Silent, B&W, 16mm, From Canyon Cinema

Total running time: 61 mins

WEDNESDAY / 11.20.13

## YOUR DAY IS MY NIGHT

LYNNE SACHS (U.S., 2013)

**IN PERSON** Lynne Sachs

During the nineteenth century on the Lower East Side of Manhattan, the working class often lived in crowded tenements and, out of economic necessity, some shared beds, sleeping in shifts. Today, in Chinatown, shift-bed apartments still exist, tiny rooms filled with mattresses on bunk beds and the floor. In Sachs's hybrid documentary, the bed is the focus of both personal and political stories of seven Chinese immigrants. Autobiographical monologues—scripted from interviews—are intermixed with verité conversations and reflections on the details of daily life, awakening a unique understanding of Chinese immigration.

(64 mins, In Mandarin, Cantonese, English, Spanish, with English subtitles, Color, Digital video, From the artist)

Lynne Sachs will present a lecture as part of the Berkeley Film and Media Seminar on Thursday, November 21; go to [fm.berkeley.edu](http://fm.berkeley.edu) for more information.

WEDNESDAY / 11.13.13

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SUSANA DE SOUSA DIAS (PORTUGAL, 2009)

**IN CONVERSATION** SUSANA DE SOUSA DIAS & NUNO LISBOA

Screening in our series **Arrested History:**

**New Portuguese Cinema** (p. 18)

1 *Study of A River*, 11.6.13

2 *Your Day Is My Night*, 11.20.13



1 / 2

# AGNÈS VARDA

## ON FILMMAKING

It is with great pleasure that we welcome Agnès Varda as our **Afterimage** guest to discuss her work from the perspective of what it means to be committed to an idea, to a politics, to an aesthetic. She presents her 2000 documentary *The Gleaners and I*, one of her most powerful and popular films, as well as three short films, two of which Varda made while visiting the Bay Area in the late 1960s.

Varda began making films in the mid-fifties: her feature *La Pointe Courte* (1954) was an important precursor to the French New Wave. Since then, she has made numerous shorts, essay films, documentaries, features, and, more recently, installation works. Varda describes her style of expression as *cinécriture* (film-writing): "The cutting, the movement, the points-of-view, the rhythm of filmmaking and editing have been felt and considered in the way a writer chooses the depth of meaning and sentences, the type of words, number of adverbs, paragraphs, asides, chapters which advance the story or break its flow." Varda's ability to make non-ideological films anchored in social reality is part of the strength of her cinema. Her work responds to life in a personal and sophisticated way, reflecting her private and public role as one of France's leading directors.

Susan Oxtoby, Senior Film Curator



Support for **Afterimage: Filmmakers and Critics in Conversation** is made possible by generous funding from the Hollywood Foreign Press Association\*. Agnès Varda's visit is made possible with support from the French Department, UC Berkeley, and the French Cultural Services through the French Consulates in San Francisco and Los Angeles.

MONDAY / 11.4.13

### AGNÈS VARDA PRESENTS THREE SHORT FILMS

AGNÈS VARDA (FRANCE/U.S., 1958-68) **RESTORED PRINTS!**

**IN PERSON** Agnès Varda

In *L'opéra-Mouffe*, Varda evokes the "imaginative world of pregnancy" in a dreamlike montage that combines poetic imagery with documentary portraits shot in the then-gritty Paris neighborhood around rue Mouffetard. A snapshot of Bay Area hippiedom in full flower, *Uncle Yanco* is a portrait of Varda's uncle, Sausalito artist Jean Varda. The film's images are as vibrant as Yanco's paintings and the man himself. An important document of a different facet of Bay Area culture, *Black Panthers* documents rallies in Oakland demanding Huey Newton's release from prison, and features activists such as Stokely Carmichael, Kathleen Cleaver, and Newton.

**L'OPÉRA-MOUFFE** France, 1958, 17 mins, In French with English subtitles, B&W, 35mm, From Ciné-Tamaris

**UNCLE YANCO (ONCLE YANCO)** U.S., 1967, 22 mins, In English, Color, 35mm, From the Film Foundation, permission Ciné-Tamaris **Restored Print!**

**BLACK PANTHERS** U.S., 1968, 30 mins, In English, Color, 16mm, From the Film Foundation, permission Ciné-Tamaris **Restored Print!**

Total running time: 69 mins

TUESDAY / 11.5.13

### THE GLEANERS AND I

AGNÈS VARDA (FRANCE, 2000)

**IN CONVERSATION** Agnès Varda and Linda Williams

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

*Beautiful, absorbing, and touching...a mind-bending experience not to be missed.* JONATHAN ROSENBAUM, CHICAGO READER

(*Les glaneurs et la glaneuse*). Gleaning has meanings both literal, to gather grain left behind by reapers (the subject of nineteenth-century French paintings like Millet's famed *Les glaneuses*), and metaphorical, to collect bit by bit. Varda's rumination on this art of "living off the leftovers of others" finds inspiration in both past and present, rural and urban, the political and the highly personal. Camera in hand, Varda moves from the highways and back roads of France to its urban alleyways, interviewing those for whom gleaning is a way of life, or an encompassing philosophy. JASON SANDERS

Written by Varda. Photographed by Stéphane Krausz, Didier Rouget, Didier Doussin, Pascal Sautet, Varda. (82 mins, In French with English subtitles, Color, 35mm, From Zeitgeist Films)

FRIDAY / 11.8.13

### LA POINTE COURTE

AGNÈS VARDA (FRANCE, 1954) **NEW 35MM PRINT!**

Made outside the French film industry on a shoestring budget, Varda's 1954 debut has been called by historian Georges Sadoul "truly the first film of the *nouvelle vague*"; its innovative editing (by Alain Resnais), location shooting, and use of nonprofessional actors seem as radical now as they did then. A sun-scarred Mediterranean fishing port is both background and plot element for a fractured tale of reunited lovers, inspired by William Faulkner's *The Wild Palms*. For Varda the locale is as important as the tale, and her camera divides its time evenly between the lovers' alienated monologues and how villagers go about their lives. JASON SANDERS

Written by Varda. Photographed by Louis Stein. With Silvia Monfort, Philippe Noiret, and inhabitants of La Pointe Courte. (90 mins, In French with English subtitles, B&W, 35mm, PFA Collection, permission Ciné-Tamaris)

FRIDAY / 11.22.13

### CLÉO FROM 5 TO 7

AGNÈS VARDA (FRANCE, 1961) **DIGITAL RESTORATION!**

(*Cléo de 5 à 7*). The film that established Varda's international reputation, *Cléo from 5 to 7* is a classic work of the French New Wave, distinguished by its original form and intimate portraiture. Presenting events that appear to unfold in real time, *Cléo* chronicles two hours in the life of a pop singer (Corinne Marchand), who is waiting to learn if she has cancer. Shot entirely on location in the streets of Paris, the film features a score by Michel Legrand (*The Umbrellas of Cherbourg*) and cameos by Legrand, Jean-Luc Godard, and Anna Karina. SUSAN OXTOBY

Written by Varda. Photographed by Jean Rabier. With Corinne Marchand, Antoine Bourseiller, Dorothee Blanck, Michel Legrand. (90 mins, In French with English subtitles, B&W/Color, DCP, From Janus Films/Criterion Collection)

- 1 *La Pointe Courte*, 11.8.13
- 2 *Cléo from 5 To 7*, 11.22.13





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## Arrested History New Portuguese Cinema

Portuguese cinema has long been noted for its formal audacity and inventiveness. Yet it is only recently that filmmakers have begun to interrogate the dark period of Portuguese history that “ended” in 1974, after four decades of dictatorship and the Colonial War. The films highlighted in this series consider these historic events and their ongoing ramifications with intelligence and imagination, often straddling fiction and documentary forms.

In films by Susana de Sousa Dias, Miguel Gomes, Salomé Lamas, and João Pedro Rodrigues, history is investigated and performed: soldiers and former political prisoners provide testimony, others are questioned about the past, and fact and fiction intermingle as memory does its work. Likewise, when records of the past are examined—personal and state-produced photos, propaganda films, historical documents, the remnants of buildings—they provide glimpses into recent history, but may also reveal how the state stages that history. This awareness is underscored by many of the filmmakers’ references to cinema and its construction. Fiction seeps into reality and reality into fiction, and both are seen as ways of seizing upon truths about Portugal’s changing society.

We are delighted that filmmakers Susana de Sousa Dias and João Pedro Rodrigues will join us at screenings of their films, in conversation with Nuno Lisboa, who is codirector of Doc’s Kingdom Seminar and teaches at Escola Superior de Artes e Design, Caldas da Rainha.

Kathy Geritz, Film Curator



1 *The Last Time I Saw Macao*, 11.16.13.

Courtesy The Cinema Guild

2 *No Man’s Land*, 11.14.13

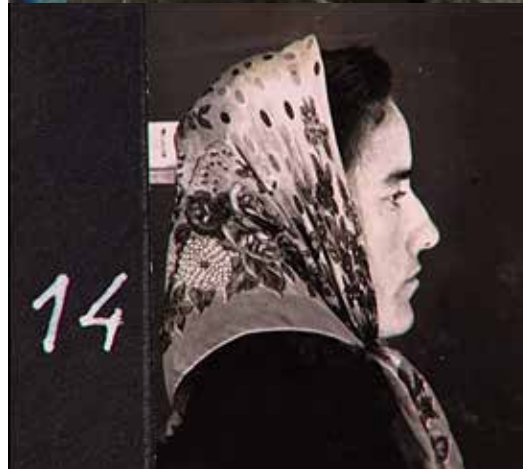
3 *Tabu*, 11.16.13.  
Courtesy Adopt Films

4 *Ruins*, 11.17.13

5 *48*, 11.13.13

6 *Still Life*, 11.17.13

5



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Curated by Natalia Brizuela, Catarina Gama, and Kathy Geritz. Presented with support from Camões, Instituto da Cooperação e da Língua; Consulate General of Portugal, San Francisco; UC Berkeley’s Portuguese Studies Program; and Luso-American Foundation, and in conjunction with the UC Berkeley conference Cinematic Times, which will be held on Friday and Saturday, November 15 and 16 ([cinematictimes.berkeley.edu](http://cinematictimes.berkeley.edu)). Research made possible by an Andrew W. Mellon Research Grant awarded to Brizuela.



WEDNESDAY / 11.13.13

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SUSANA DE SOUSA DIAS (PORTUGAL, 2009)

**IN CONVERSATION** Susana de Sousa Dias & Nuno Lisboa

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

(93 mins, In Portuguese with English subtitles, B&W, DigiBeta, From Kintop)

THURSDAY / 11.14.13

NO MAN'S LAND

SALOMÉ LAMAS (PORTUGAL, 2012)

**INTRODUCTION** Nuno Lisboa

*That you don't need more than one riveting talking head and a little intelligence to make a terrific docu is amply demonstrated by* No Man's Land. **VARIETY**

*(Terra de ninguém)*. A man sits on a chair in an abandoned building, a "no man's land"—or neutral stage—for him to tell the story of his life, and for the filmmaker to record it. He stares at the camera and slowly relates his experiences as a soldier and mercenary in Mozambique, Spain, and El Salvador, serving a variety of political powers. His tale unfolds in fragments, delineated in numbered chapters, which barely contain the violence described.

Photographed by Takashi Sugimoto. (72 mins, In Portuguese with English subtitles, Digital video, Color, From O Som e a Fúria)

**PRECEDED BY 1971-74** (Andreia Sobreira, Portugal, 2011). A former soldier during the Portuguese Colonial War describes photographs he took in Mozambique to his daughter, the filmmaker. (38 mins, In Portuguese with English subtitles, B&W/Color, Digital video, From the artist)

Total running time: 110 mins

SATURDAY / 11.16.13

TABU

MIGUEL GOMES (PORTUGAL, 2012)

**INTRODUCTION** Natalia Brizuela

Natalia Brizuela, co-curator of this series, is an associate professor in the Department of Spanish and Portuguese at UC Berkeley

*One of the most original and inventive—as well as trenchantly political and painfully romantic—movies of recent years.*

RICHARD BRODY, THE NEW YORKER

Like the stylized F. W. Murnau film with which it shares a name, *Tabu* is split in two. Half is set in a distant "paradise" and relates a tale of taboo romance. The other half focuses on a triangle of women of various ages and backgrounds. The film shifts from modern-day Lisbon to a Portuguese colony in Africa in the 1960s, from life lived to life remembered. The two segments are told in different styles and tones that reverberate in mysterious ways.

Written by Gomes, Mariana Ricardo. Photographed by Rui Poças. With Teresa Madruga, Anna Moreira, Laura Soveral, Carloto Cotta. (118 mins, In Portuguese with English subtitles, B&W, 35mm, From Adopt Films)

THE LAST TIME I SAW MACAO

JOÃO PEDRO RODRIGUES, JOÃO RUI GUERRA DA MATA (PORTUGAL/FRANCE, 2012)

**IN CONVERSATION** João Pedro Rodrigues & Nuno Lisboa

*Not only do Rodrigues and da Mata do for Macao (and Macao) what Chris Marker did for Vertigo and San Francisco—they also work wonders with dogs, docks, and an ongoing poetry of absence.* **JONATHAN ROSENBAUM, SIGHT & SOUND**

*(A última vez que vi Macau)*. Guerra da Mata and Rodrigues refer to their genre-shifting tribute to both multicultural Macao and Josef von Sternberg's 1952 film *Macao* as "an investigation disguised as a film noir." Guerra da Mata's childhood memories of growing up in the former Portuguese colony intersect with Rodrigues's recollections of the East drawn from cinematic and literary references, resulting in a stunning essay film.

With Guerra da Mata, Rodrigues, Cindy Scrash. (85 mins, In Portuguese, Cantonese, and English with English subtitles, Color, Digital video, From Cinema Guild)

SUNDAY / 11.17.13

RUINS

MANUEL MOZOS (PORTUGAL, 2009)

*(Ruínas)*. Manuel Mozos's fugue film captures the decaying beauty of the Portuguese landscape. Contemplative long takes of the ruins of empty castles, crumbling pilgrim's quarters, dilapidated factories, and abandoned homes are coupled with voiceover narration of documents from the buildings' eras: plague notices from the sixteenth century, the love letters of a nun from the seventeenth, even hotel-booking requests from the early twentieth. *Ruins* has a quiet visual poetry similar to the landscape cinema of James Benning, only fleshed out with a *saudade*-fueled sorrow that seems to ooze from the Portuguese setting. **JASON SANDERS**

Photographed by Luís Miguel Correia. (60 mins, In Portuguese with English subtitles, Color, Digital video, From O Som e a Fúria)

STILL LIFE

SUSANA DE SOUSA DIAS (PORTUGAL, 2005)

**IN CONVERSATION** Susana de Sousa Dias, João Pedro Rodrigues, & Nuno Lisboa

*(Natureza morta)*. In her poetic first film, de Sousa Dias delves into a fascinating array of archival images from the period of the Salazar dictatorship. Official images and political propaganda films are slowed down and freed from their original soundtracks. By combining this footage with photos of political prisoners, the film allows us to meditate on how the authoritarian regime—as well as, more innocently, cinema itself—"still lives."

(72 mins, B&W, Digital video, From Kintop)

**FOLLOWED BY THE KING'S BODY** (*O corpo de Afonso*) (João Pedro Rodrigues, Portugal, 2013). Rodrigues asks questions of disparate men in his innovative new film, which is both a casting session and a history lesson. (30 mins, In Galician with English subtitles, Color, Digital video, From Agencia da Curta Metragem)

Total running time: 102 mins





## Behind the Scenes: The Art and Craft of Cinema with Randy Thom Sound Designer

With the muffled end to silent cinema, the movies began sounding off, discovering in their newfound voices great expressive effect. Originally, sound design was a simple mix of dialogue, music, and rudimentary effects enlisted to advance the picture's mood and veracity. As audio technology advanced, so too did the concept that the soundtrack might constitute a sonic sensorium seductively engaging the viewer's focus and feelings while constructively supporting the director's aesthetic ends.

Our guest, sound designer Randy Thom, is the recipient of two Academy Awards and fourteen nominations. He began his career apprenticing with Walter Murch on *Apocalypse Now* (1975), the film that ushered in the term "sound designer" to acknowledge Murch's elevated contribution to the film. Thom went on to create even more complex soundscapes that add aural artistry to the presentation of cinema with his work on many of the innovative films of the eighties, including *The Empire Strikes Back*, *Rumble Fish*, *Koyaanisqatsi*, *The Right Stuff*, and *The Thin Blue Line*. His integral contributions continued with such films as *Starship Troopers*, *Harry Potter and the Goblet of Fire*, and *War of the Worlds*. In the past decade Thom has specialized in animated features, designing the aural exuberance of *Coraline*, *The Polar Express*, and most recently *The Croods*.

We are delighted that Randy Thom will visit BAM/PFA to take us behind-the-scenes of sound design with a presentation focusing on David Lynch's *Wild at Heart*, whose notable soundtrack relies on an exaggerated aural poetic. He also introduces Dennis Hopper's *Colors*, a starkly realistic police drama, and Brad Bird's Oscar-winning *The Incredibles*, giving Thom the opportunity to talk about sound for synthetic worlds.

Steve Seid, Video Curator



Behind the Scenes is a collaboration between BAM/PFA and the San Francisco Film Society. Major support is provided by the National Endowment for the Arts.



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THURSDAY / 11.21.13

### BEHIND THE SCENES: RANDY THOM ON SOUND DESIGN

7:00

Two-time Academy Award recipient Randy Thom has advanced the art of sound design since his apprenticeship under Walter Murch on *Apocalypse Now*. One hundred films later, he has become the lead designer at Skywalker Sound, building nuanced, emotive tracks for films ranging from the poetic realism of *Wild at Heart* to the synthetic environs of *The Incredibles*. Thom will sound the depths of sonic design with an emphasis on tonight's accompanying feature.

FOLLOWED AT 8:15 BY:



### WILD AT HEART

DAVID LYNCH (U.S., 1990)

INTRODUCTION Randy Thom

PALME D'OR, 1990 CANNES FILM FESTIVAL

Just out of prison, Sailor (Nicholas Cage) breaks parole to take Lula (Laura Dern), his sizzling sidekick, to California. Lula's mother Marietta (Diane Ladd), accompanied by a private eye (Harry Dean Stanton), pursues the de facto fugitives through a strange landscape of id-driven anarchy. Lynch's adaptation of the great Barry Gifford novel takes us deep into the demented South where, as Lula observes, "this whole world's wild at heart and weird on top." A hypnotic score by Angelo Badalamenti rides on top of a hyper-poetic sound design in which the most mundane gesture, striking a match, can be a sonic incitement.

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

1 Colors, 11.23.13

2 The Incredibles, 11.24.13

3 Wild at Heart, 11.21.13

SATURDAY / 11.23.13

### COLORS

DENNIS HOPPER (U.S., 1988)

INTRODUCTION Randy Thom

East and South Central L.A. supply the streets on fire in Dennis Hopper's gritty police procedural teaming veteran cop Bob Hodges, played by a chilly Robert Duvall, with brash rookie Danny McGavin (Sean Penn). Members of the elite CRASH unit, they negotiate the neighborhoods where the Bloods and Crips lead the gangsta life on contested turf. Famously, Hopper's ripped-from-the-headlines drama enlisted real gang members to protect the film production. With an old-school soundtrack from Ice-T, Dr. Dre, and Salt-n-Pepa, Haskell Wexler's stark camera, and a grainy mix that heightens the sense of imminent danger, *Colors* is anything but black and white.

Written by Michael Schiffer, from a story by Schiffer and Richard Di Lello. Photographed by Haskell Wexler. With Sean Penn, Robert Duvall, Maria Conchita Alonso, Don Cheadle. (120 mins, Color, 35mm, From Park Circus)

SUNDAY / 11.24.13

### THE INCREDIBLES

BRAD BIRD (U.S., 2004) RECOMMENDED FOR AGES 7 & UP

INTRODUCTION Randy Thom

Mr. Incredible, his wife, a.k.a. Elastigirl, and their three children are superheroes living in anonymity in a bland suburb. Stuck in a white-collar job, Bob (to the denizens of Metroville) longs for the days when his nine-to-five was saving the world. Then a malfunctioning robot, the Omnidroid, gives him the op to don his derring-do duds and fight the evil Syndrome, ruler of the robot remote. This Pixar pic by Brad Bird (*Ratatouille*) has a stunning compendium of sounds supporting the film's delirious visual feel, from the retro sixties suburb to the futuristic mega-machines. Winner of the Academy Award for Best Sound Editing.

Written by Bird. Photographed by Andrew Jimenez, Patrick Lin, and Janet Lucroy. With the voices of Craig T. Nelson, Holly Hunter, Samuel L. Jackson, Jason Lee. (115 mins, Color, 35mm, From Swank)



# Special Screening

## Northern Lights

THURSDAY / 11.7.13

### NORTHERN LIGHTS

JOHN HANSON, ROB NILSSON (U.S., 1978) WEST COAST PREMIERE OF RESTORED 35MM PRINT!

IN PERSON Rob Nilsson

CAMÉRA D'OR (BEST FIRST FEATURE FILM), 1979 CANNES FILM FESTIVAL

In the 1970s, San Francisco was home to Cine Manifest, a collective of filmmakers committed to creating politically charged features. *Northern Lights* is their goal made manifest, a stunning, gritty recreation of Midwestern agrarian life circa 1915, a sort of prequel to *The Grapes of Wrath*. Both Midwesterners themselves, directors Hanson and Nilsson root out the origins of the Nonpartisan League, a short-lived grassroots political movement that organized against corporate takeovers. North Dakotan farmers seed a cast of restrained professionals who rustically depict the wintry harshness of living with the land. The well-deserved revival of *Northern Lights* is like finding a ripe heirloom in a basket of tasteless GMO produce. STEVE SEID

Written by Hanson and Nilsson. Photographed by Judy Irola. With Robert Hehling, Susan Lynch, Joe Spano, Marianne Astrom-De Fina. (93 mins, B&W, 35mm, From Cinema Conservancy)



## Frederick Wiseman

### PRESENTS

## At Berkeley

Copresented with the Office of Communications  
and Public Affairs, UC Berkeley

ADMISSION LIMITED TO UC BERKELEY STUDENTS, FACULTY, AND STAFF.  
TICKETS WILL NOT BE AVAILABLE AT THE BAM/PFA BOX OFFICE.

The Office of Communications and Public Affairs will send an email to UC Berkeley students, faculty, and staff with details about the online reservation process.

*At Berkeley* will screen in Bay Area cinemas in early December and again at the PFA Theater on January 18.

TUESDAY / 12.3.13

### AT BERKELEY

FREDERICK WISEMAN (U.S., 2013)

IN PERSON Frederick Wiseman

*Mr. Wiseman has established himself as one of America's greatest chroniclers in any medium.* NICOLAS RAPOLD, NEW YORK TIMES

An exclusive, invitation-only screening of *At Berkeley* for the current campus community, followed by a discussion with filmmaker Frederick Wiseman. For his study of the University—which clocks in at more than four hours—Wiseman amassed some 250 hours of material over the course of twelve weeks in 2010. The film presents the complexities of the campus from multiple angles, documenting student/faculty interaction inside classrooms, campus protests, and administrative meetings. Regarding the selection of UC Berkeley as his subject, Wiseman says, “I deliberately contacted Berkeley first for two reasons: it’s public and it’s a great university.”

Photographed by John Davey. (244 minutes, Color, DCP, From Zipporah Films)

# Love Is Colder Than Death

## THE CINEMA OF RAINER WERNER FASSBINDER

Get to know—or reacquaint yourself with—the remarkable richness of Rainer Werner Fassbinder's career as a film director with this major retrospective, which began in October. 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. With a stock team of collaborators from the antiteater troupe, Fassbinder created a mirror for postwar German society in the individual souls of his characters. 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.

Fassbinder was a great cinephile and we honor this with a companion series, **Fassbinder's Favorites** (see p. 24), a sampling of the films and filmmakers who influenced his aesthetic.

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; Farhad Arshad, Olive Films; James Quandt, TIFF Cinematheque, and Kristen MacDonald, TIFF Bell Lightbox.



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- 1 *Querelle*, 12.14.13
- 2 *Veronika Voss*, 11.24.13
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- 6 *Martha*, 12.12.13
- 7 *In a Year of 13 Moons*, 12.15.13

FRIDAY / 11.1.13

### CHINESE ROULETTE

RAINER WERNER FASSBINDER (GERMANY, 1976)

STUDENT PICK!

7:00

(*Chinesisches Roulette*). The saturated greens and reds of a Bavarian forest leading to a castle set the tone for this fairy tale of the wealthy at play—replete with terrible children, neglectful parents, sinister servants, and vampire kisses. A Munich industrialist (Alexander Allerson) and his wife (Margit Carstensen) surprise each other at their chateau: he has come with his French mistress (Anna Karina), she with her lover (Ulli Lommel). Wickedly humorous and archly instructive, and nodding as much to Chabrol and Bergman as to Sirk, here is a film of “camp lyricism of such density it becomes a lethal weapon” (Vincent Canby). JUDY BLOCH

Written by Fassbinder. Photographed by Michael Ballhaus. With Margit Carstensen, Ulli Lommel, Anna Karina, Alexander Allerson. (86 mins, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

SATURDAY / 11.2.13

### WORLD ON A WIRE

RAINER WERNER FASSBINDER (GERMANY, 1973)

6:30

(*Welt am Draht*). In this two-part television series, scientists at the Institute for Cybernetics and Future Research can simulate political and social events of the future and observe them on TV. After the death of the Institute's director, his colleague Stiller (Klaus Löwitsch) believes there is more than meets the TV-eye. He begins to suspect that the seemingly real world in which they exist also is a simulation, and this makes Stiller a dangerous man. Fassbinder had in mind *The Big Sleep*, a model of perverse intricacy. But *World on a Wire* has been compared to *Alphaville*, with which it shares a steel and glass future-world that is actually the present one viewed through a paranoid lens. JUDY BLOCH

Written by Fassbinder, Fritz Müller-Scherz, based on the novel *Simulacron-3* by Daniel F. Galouyé. Photographed by Michael Ballhaus. With Klaus Löwitsch, Ulli Lommel, Barbara Valentin, Günter Lamprecht. (204 mins plus intermission, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)



SATURDAY / 11.9.13

## SATAN'S BREW

RAINER WERNER FASSBINDER (GERMANY, 1976)

(*Satansbraten*). Critics were divided as to whether *Satan's Brew* was Fassbinder in a comic mode or Fassbinder in his blackest meditation on everyday fascism. All agreed it was a faceful of slap. Its hero, Walter Kranz (Kurt Raab), a poet of the '68 revolution who has not written a line in years, takes out his frustration in misogyny. Both to pay the bills and to massage his own narcissism, Kranz takes on the persona of the homosexual symbolist poet Stefan George and integrates into the fantasy his own obsession with mastery. "Probably the only really honest examination of the real appeal of the philosophy that brought a man like Hitler to power" (Rob Baker, *Soho Weekly News*). JUDY BLOCH

Written by Fassbinder. Photographed by Michael Ballhaus. With Kurt Raab, Margit Carstensen, Helen Vita, Volker Spengler. (113 mins, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

FRIDAY / 11.15.13

## FOX AND HIS FRIENDS

RAINER WERNER FASSBINDER (GERMANY, 1974)

(*Faustrecht der Freiheit*). A fable in which rough trade is outfoxed by free enterprise. Franz Biberkopf (Fassbinder), a gay carnival star known professionally as Fox the Talking Head ("a human being without a body"), wins the national lottery. His newfound wealth attracts an elegant bourgeois lover, Eugen (Peter Chatel), who takes Franz and his much-needed money into the family business. But for the capitalist vamp Eugen, Fox is a body without a human being. Fassbinder takes his homosexual milieu for granted; as always, what is at play is class and emotions, and in this brittle, unfeeling gay *haute société*, Fassbinder subtly sustains a carnival atmosphere long after the fairground is left behind. JUDY BLOCH

Written by Fassbinder. Photographed by Michael Ballhaus. With Fassbinder, Peter Chatel, Karlheinz Böhm, Harry Baer. (123 mins, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

SATURDAY / 11.23.13

## LOLA

RAINER WERNER FASSBINDER (GERMANY, 1981)

"Part two (between *The Marriage of Maria Braun* and *Veronika Voss*) of Fassbinder's trilogy on Germany's 'economic miracle' of the 1950s. This film is a very loose remake of *The Blue Angel*, with an upright building commissioner (Armin Mueller-Stahl) falling in love with a corrupt cabaret singer (Barbara Sukowa); but where the driving force in Sternberg's film is sex, in Fassbinder's it's money. Despite the cold, abstract visuals—Sirk's colors and Sternberg's clutter—the film is one of Fassbinder's warmest, with a close, affectionate direction of actors unlike anything he'd ever attempted." DAVE KEHR, *CHICAGO READER*

Written by Peter Märthesheimer, Pea Fröhlich, Fassbinder. Photographed by Xavier Schwarzenberger. With Barbara Sukowa, Armin Mueller-Stahl, Mario Adorf, Matthias Fuchs. (113 mins, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

SUNDAY / 11.24.13

## VERONIKA VOSS

RAINER WERNER FASSBINDER (GERMANY, 1982)

(*Die Sehnsucht der Veronika Voss*). Fassbinder's *Sunset Boulevard*, set in 1955, chronicles the demise of a forgotten star of the German cinema of the thirties and forties, as witnessed by a younger man who falls in her thrall. The former Ufa star and Goebbels protégée Veronika Voss (Rosel Zech) is now the mistress of morphine, administered by a new Führer, a psychiatrist, to take away the pain of the latest national "miracle." This film of crystal and sepia alternating with shadowless white light looks at Germany's own Dream Factory—the Nazi cinema and propaganda machine—through its victims who are still trapped in those "good times," whether through nostalgic fantasies or tattooed numbers on their forearms. JUDY BLOCH

Written by Peter Märthesheimer, Pea Fröhlich. Photographed by Xavier Schwarzenberger. With Rosel Zech, Hilmar Thate, Cornelia Froboess, Annemarie Düringer. (104 mins, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

SATURDAY / 11.30.13

## MOTHER KÜSTERS GOES TO HEAVEN

RAINER WERNER FASSBINDER (GERMANY, 1975)

(*Mutter Küsters fährt zum Himmel*). Fassbinder slyly updates a 1929 German film, *Mother Krausens' Journey to Happiness*, to the Germany of the Economic Miracle. The middle-aged Frau Küsters (Brigitte Mira) is content to contribute to the miracle by putting screws into plugs by the thousands, until the day her gentle husband mysteriously runs amok in the workplace. In her efforts to have it all make sense, the very *lumpen* Mother Küsters becomes the naive object of prying reporters and the darling of the Communist Party, at least until the elections. The film is beautifully shot and framed to effect both deadpan parody and crisp Brechtian pathos. JUDY BLOCH

Written by Fassbinder, Kurt Raab. Photographed by Michael Ballhaus. With Brigitte Mira, Ingrid Caven, Armin Meier, Irm Hermann. (115 mins, In German with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

FRIDAY / 12.6.13

## WHY DOES HERR R. RUN AMOK?

MICHAEL FENGLER, RAINER WERNER FASSBINDER (GERMANY, 1969) **IMPORTED PRINT!**

(*Warum läuft Herr R. Amok?*). A gritty, color case history of a bourgeois office worker who "without warning" goes berserk, killing his wife, child, and neighbor before hanging himself. *Herr R.* predates Fassbinder's Sirk-influenced period and almost seems to reflect an influence of Andy Warhol's cinema in its low-key, incessant, seemingly improvised, quietly brilliant dialogues. But the thread that drew Fassbinder to Sirk—the relentless disrobing of the Emperor Normality to reveal, and only then show compassion for, an individual divided against his own nature—already runs through this more distanced early work. Fassbinder spends the film's listless energies rendering the title question rhetorical. JUDY BLOCH

Written by Fengler, Fassbinder. Photographed by Dietrich Lohmann. With Kurt Raab, Lilith Ungerer, Franz Maron, Lilo Pempeit. (88 mins, In German with English subtitles, Color, 35mm, From Studiocanal)



6 / 7

**DESPAIR**

RAINER WERNER FASSBINDER (GERMANY, 1977)

(*Despair—eine Reise ins Licht*). Based on a Nabokov novel wittily adapted by Tom Stoppard, *Despair* is worth rediscovering, and not least for Dirk Bogarde's sublimely dry performance as a man quite literally beside himself in Berlin in the early 1930s. Hermann, the owner of a chocolate factory, begins experiencing dissociative episodes, and as he sits and watches himself, he is not amused. Adopting a vagrant as his doppelgänger, Hermann (much like the country around him) embarks on a murder/suicide scheme through which he plans to truly dissociate. Stoppard's sarcasm is surprisingly apt Fassbinder material: as with chocolates so with life—one can never tell if it is too bitter or not bitter enough, as one searches for the soft center. JUDY BLOCH

Written by Tom Stoppard, based on the novel by Vladimir Nabokov. Photographed by Michael Ballhaus. With Dirk Bogarde, Andrea Ferreol, Volker Spengler, Klaus Löwitsch. (119 mins, In German with English subtitles, Color, Blu-ray, From Olive Films)

THURSDAY / 12.12.13

**MARTHA**

RAINER WERNER FASSBINDER (GERMANY, 1973)

IMPORTED PRINT! STUDENT PICK!

"A virgin librarian in her thirties named Martha Hyer (Margit Carstensen) meets a bridge builder (Karlheinz Böhm) while vacationing in Rome [and they] wind up getting married back in Germany. It's a match made in heaven—she's a masochist, he's a sadist. . . . The content is hysterical, but the baroque visual style is so controlled that it's hard to figure out which is more outrageous, the couple's madness or the film's treatment of it as normal and everyday. The irreconcilable tension between these registers produces a kind of spontaneous combustion in the viewer—a crisis in representation whose effects are political in the most potent way." JONATHAN ROSENBAUM, *CHICAGO READER*

Written by Fassbinder. Photographed by Michael Ballhaus. With Margit Carstensen, Karlheinz Böhm, Gisela Fackeldey, Adrian Hoven. (116 mins, In German with English subtitles, Color, 35mm, From Studiocanal)

8:50

SATURDAY / 12.14.13

**QUERELLE**

RAINER WERNER FASSBINDER (GERMANY/FRANCE, 1982)

IMPORTED PRINT!

Fassbinder adapts Jean Genet's notorious novel. "Emphasizing through the use of studio sets the heightened artificiality that fascinated Fassbinder late in his career, *Querelle* tells the story of tangled and nightmarish erotic passions. . . . As in much of Fassbinder's work, sexuality is a force employed ruthlessly to maintain power over others. The sailor Querelle (Brad Davis) visits a waterfront brothel where he engages in a game of dice to sleep with the madam (Jeanne Moreau). Losing, he must endure the attentions of her husband instead, an encounter which opens up a new world of previously forbidden attractions and increasingly brutal pleasures" (Barbara Scharres, *The Film Center*, Chicago).

Written by Fassbinder, based on the novel by Jean Genet. Photographed by Xavier Schwarzenberger. With Brad Davis, Franco Nero, Jeanne Moreau, Hanno Pöschl. (106 mins, In German with English subtitles, Color, 35mm, From Gaumont, permission Janus Films/Criterion Collection)

SUNDAY / 12.15.13

**IN A YEAR OF 13 MOONS**

RAINER WERNER FASSBINDER (GERMANY, 1978)

IMPORTED PRINT!

(*In einem Jahr mit 13 Monden*). Fassbinder regular Volker Spengler here takes his star turn as a transsexual beset by doubts about her sex-change operation—only the most profound in a lifetime of futile gestures toward love. Humiliated by strangers and abandoned by her lover, Elvira née Erwin is befriended by a sweet-natured streetwalker (Ingrid Caven) and together they revisit the people and places of Elvira's previous life. This tour of the past imperceptibly turns into a tour of the last days of Elvira's life, becoming increasingly bizarre with the sad hilarity only dreams provoke. The film is dedicated to a lover who committed suicide in 1978. JUDY BLOCH

Written, photographed by Fassbinder. With Volker Spengler, Ingrid Caven, Karl Scheydt, Gottfried John, Elisabeth Trissenaar. (124 mins, In German with English subtitles, Color, 35mm, From Studiocanal)

8:40



# Fassbinder's Favorites

Rainer Werner Fassbinder approached film viewing the same way he approached filmmaking, and indeed life itself: with passion. A committed cineaste in a time before DVDs, Internet streaming, or even the easy availability of videotape, Fassbinder was attracted to both excess and naïveté, artifice and heartfelt emotion, and to whatever could capture the beauty and madness of life itself. "Sirk has said that film is blood, tears, violence, hate, death, and love," wrote Fassbinder of one of his most adored directors, Douglas Sirk. "Sirk has said you can't make films about things, you can only make films with things, with people, with light, with flowers, with mirrors, with blood, in fact with all the fantastic things that make life worth living."

This sidebar to our Fassbinder retrospective is merely a taste of the director's favorites, crammed full of all the fantastic things that make life worth living, ranging from the Hollywood melodramas and genre films that he adored to French masterpieces from Jean-Luc Godard and Robert Bresson. Another of Fassbinder's top films of all time, Pier Paolo Pasolini's *Salò, or the 120 Days of Sodom*, screens in our Pasolini series on October 31 (see [bampfa.berkeley.edu](http://bampfa.berkeley.edu) for details).

Jason Sanders, Film Notes Writer



- 1 *Johnny Guitar*, 12.14.13
- 2 *Vivre sa vie*, 11.22.13
- 3 *Pickpocket*, 11.15.13
- 4 *Written on the Wind*, 11.1.13



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FRIDAY / 11.1.13

## WRITTEN ON THE WIND

DOUGLAS SIRK (U.S., 1956)

8:50

“Douglas Sirk has made the tenderest films I know, they are the films of someone who loves people and doesn’t despise them as we do,” claimed Fassbinder. Here, Sirk feverishly outlines the spills of the dissolute, oil-rich Hadley family, with Robert Stack and Dorothy Malone as the money-stained heirs and Rock Hudson and Lauren Bacall the outsiders looking in. “As a spectator I follow with Sirk the traces of human despair,” noted Fassbinder. “In *Written on the Wind* the good, the ‘normal,’ the ‘beautiful’ are always utterly revolting; the evil, the weak, the dissolute arouse one’s compassion.”

Written by George Zuckerman, based on the novel by Robert Wilder. Photographed by Russell Metty. With Robert Stack, Dorothy Malone, Rock Hudson, Lauren Bacall. (99 mins, Color, 35mm, From Universal Pictures)

FRIDAY / 11.15.13

## PICKPOCKET

ROBERT BRESSON (FRANCE, 1959)

7:00

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

“Fassbinder revered Bresson,” writes James Quandt. “Dissimilar in most ways—the one a prolific melodramatist, the other a frugal minimalist—the directors shared a sense of the world in which the spurned, exploited, and afflicted are as inclined to iniquity as are their tormentors.” A young recluse, Michel, drawn inexorably to picking pockets, suffers not guilt, but a kind of performance anxiety based on his Nietzschean theories of the superior man. Bresson ingeniously hones our eye to the director’s vision: while we imagine we are seeing through the eyes of the character, we look into his soul. JUDY BLOCH

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

FRIDAY / 11.22.13

## VIVRE SA VIE

JEAN-LUC GODARD (FRANCE, 1962)

7:00

(*My Life to Live/Vivre sa vie: film en douze tableaux*). *Vivre sa vie* tells of Nana (Anna Karina), a naïve shopgirl, at the brief, flickering moment when she takes responsibility for her life. Because she is unwilling to sell herself, Nana takes to the streets, becoming a prostitute and a student of human emotions. Nana’s crucible is Godard’s existential epiphany, as Nana struggles to see, and say, things as they are, bravely concluding, “All is good.” *Vivre sa vie* shares Fassbinder’s oft-explored theme of society’s entrapment of women, and inspired him to cast Anna Karina in his own *Chinese Roulette* (screening 11/1/13). JUDY BLOCH

Written by Godard. Photographed by Raoul Coutard. With Anna Karina, Sady Rebbot, Brice Parain, André S. Labarthe. (85 mins, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

SATURDAY / 12.14.13

## JOHNNY GUITAR

NICHOLAS RAY (U.S., 1954)

6:30

“Baroque—very baroque” was Nicholas Ray’s summary comment on *Johnny Guitar*, a film that shows off his talent for transforming intractable material into a highly personal work of art. Joan Crawford plays a saloonkeeper, Vienna, whose financial savvy (and masculine manners and dress) makes her fellow townspeople queasy. (“Never saw a woman who was more like a man. . . . Sometimes makes me feel I’m not one.”) At once an outspoken social commentary—a Western with an attitude—and a surreal passion play, *Johnny Guitar* is weird and captivating. Shortly before he died, Fassbinder named it one of his top ten favorite films. JUDY BLOCH

Written by Philip Jordan, based on a novel by Roy Chanslor. Photographed by Harry Stradling. With Joan Crawford, Sterling Hayden, Scott Brady, Mercedes McCambridge. (110 mins, Color, 35mm, From Paramount Pictures)



# THE Resolution Starts Now

## 4K Restorations from Sony Pictures

Few of us would have predicted the precipitous conversion of commercial film exhibition from 35mm prints to digital media, though archives still covet photochemical prints. It has arrived with some accompanying costs—disturbed aesthetic histories, for one—but it also situates cinema, properly, as an evolving technology. A nine-film series, **The Resolution Starts Now** attempts to air some of the complex issues raised by the ouster of analog while we enjoy laudable examples of recent 4K restorations from Sony Pictures.

But first the facts: what we see in digitally equipped movie theaters is high-definition digital cinema. It's termed 2K, meaning a picture standard that produces an image that is 1920 × 1080 pixels or just over two million bits of information. However, there is a standard beyond 2K that is used for scanning older films called 4K, which contains about eight million bits of screen information. This same 4K standard is used for film restoration because it allows for the manipulation of picture elements at a more detailed level than the general exhibition format. Occasionally, as in this series, 4K is used as an exhibition format for special screenings.

Ever since Sony acquired Columbia Pictures, they've been involved in restoring their holdings, not just blockbusters but also more obscure titles. We've asked their exemplary archivist, Senior Vice President Grover Crisp, to come to BAM/PFA to offer his insights about the state of digital preservation, the technological choices driven by new modes of distribution, and the thorny side of cinematic authenticity.

Steve Seid, Video Curator

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SUNDAY / 12.1.13

### LAWRENCE OF ARABIA

DAVID LEAN (U.K., 1962) 4K WIDESCREEN!

It's impossible to separate cinematographer Freddie Young's exquisite visual flair from the crux of this heroic study of T.E. Lawrence (played by Peter O'Toole)—both rely on mirages. For Academy Award-winning Young, this is a magnificent study of a monumental desert, radiating great waves of pitiless heat. For director David Lean and writer Robert Bolt, their historical protagonist has forsaken his identity as writer and diplomat to become a desert warrior camel-cavorting through the dunes of destiny, another kind of mirage. Successive restorations of this 70mm spectacle have been topped by an exotic 8K scan with every grain of sand accounted for. STEVE SEID

Written by Robert Bolt. Photographed by F. A. (Freddie) Young. With Peter O'Toole, Alec Guinness, Anthony Quinn, Omar Sharif. (221 mins, Color, 'Scope, 4K DCP, From Sony Pictures)

THURSDAY / 12.5.13

### GROVER CRISP: THE RESOLUTION STARTS NOW

The brains behind the annual Reel Thing Technical Symposium, Grover Crisp discusses technological changes in the field of film preservation and exhibition. He'll talk as much about context as content: addressing why the industry formulated a new standard for exhibition and how that impacts access to the vast libraries of older films. Followed by the screening at 7:45 p.m.

FOLLOWED BY:

### BONJOUR TRISTESSE

OTTO PREMINGER (U.S., 1958) 2K WIDESCREEN!

INTRODUCTION Grover Crisp

This Jean Seberg is not the ascetic of *Saint Joan*, but a haughty teenybopper idling away her extravagant summer on the Riviera. Her closest companion is her daddy, an aging playboy flawlessly tippled by David Niven. Indulgent daughter and reckless role model languish in the posh pleasure of the moment. Then Anne (Deborah Kerr) arrives, a worldly wise woman,

unlike the nymphets typically trailed by Dad. Based on Françoise Sagan's notorious novel, *Bonjour Tristesse* begins in the black-and-white dreariness of a wintry Paris, then effortlessly revisits the past in a profusion of widescreen Technicolor showing off Preminger's masterful use of color and composition. STEVE SEID

Written by Arthur Laurents, based on the novel by Françoise Sagan. Photographed by Georges Perinal. With Jean Seberg, David Niven, Deborah Kerr, Juliette Greco. (94 mins, B&W/Color, 'Scope, 2K DCP, From Sony Pictures)

SATURDAY / 12.7.13

### ALAMO BAY

LOUIS MALLE (U.S., 1985) 4K RESTORATION!

INTRODUCTION Grover Crisp

The Gulf port of Alamo Bay is home to a fleet of Texas-born shrimpers. A downhearted Vietnam vet, Shang (Ed Harris) is one such fisherman, barely holding onto his boat. When a recently arrived community of Vietnamese refugees takes to the same waters, the old-boy fishermen, Shang included, start a feud that nets nothing but hatred. Alice Arlen (*Silkwood*) anchors her ripped-from-the-headlines script about racial turmoil with a love affair between sultry Amy Madigan and real-life husband Harris. Never satisfied with the color palette, cinematographer Curtis Clark supervised the digital transfer, finally finding the hues he yearned for. STEVE SEID

Written by Alice Arlen. Photographed by Curtis Clark. With Ed Harris, Amy Madigan, Ho Nguyen, Donald Moffat. (98 mins, Color, 4K DCP, From Sony Pictures)

### TAXI DRIVER

MARTIN SCORSESE (U.S., 1976) 4K RESTORATION!

INTRODUCTION Grover Crisp

After he takes a job as a taxi driver to cope with chronic insomnia, Travis Bickle (Robert "You lookin' at me?" De Niro), ex-Marine with a sporty mohawk, begins to see the dark city as one vast cesspool of crime and concupiscence. Raunchy streets by night, seedy porn theaters by day, and only one bright spot, the angelic Betsy (Cybill Shepherd), a worker for a political





campaign. When his angel takes it on the wing, Bickle decides to clean the streets of its depraved human debris. To achieve an “R” rating, director Scorsese famously desaturated the film’s color, muting the gore while creating an otherworldly cityscape. STEVE SEID

Written by Paul Schrader. Photographed by Michael Chapman. With Robert De Niro, Jodie Foster, Cybill Shepherd, Harvey Keitel. (113 mins, Color, 4K DCP, From Sony Pictures)

SUNDAY / 12.8.13

## PICNIC

JOSHUA LOGAN (U.S., 1956) 2K WIDESCREEN!

A staid Kansas town prepares for its annual Labor Day picnic. On the surface, this town is idyllic Americana, but beneath the how d’ya-dos, gingham, and pie-eating contests, seethe the not-so-bucolic desires—in an aging school teacher (Rosalind Russell), a distraught teenager (Susan Strasberg), and the town’s beauty, Madge (Kim Novak), longing for love. Then a drifter (William Holden) appears whose own yearnings roil the serene surface of this rural enclave. The great cinematographer James Wong Howe captures this intimate tale in widescreen CinemaScope, filling the frame with pastoral aplenty, but the stifling detail makes it seem like Norman Rockwell on the rocks. STEVE SEID

Written by Daniel Taradash, based on the play by William Inge. Photographed by James Wong Howe. With William Holden, Rosalind Russell, Kim Novak, Susan Strasberg. (115 mins, Color, ‘Scope, 2K DCP, From Sony Pictures)

WEDNESDAY / 12.11.13

## EXPERIMENT IN TERROR

BLAKE EDWARDS (U.S., 1962) 2K RESTORATION!

The chilling phone call doesn’t start with Blake Edwards’s deadly 1962 dial-up, but it may have inspired caller ID, especially when it’s an asthmatic psychopath (Ross Martin) on the line. Kelly (Lee Remick) is a nothing-special bank teller. But a killer has her number: embezzle a hefty sum from your bank or I kidnap your sister, no wheezy phone prank. Soon G-man John Ripley (Glenn Ford) takes on the case and the chase proceeds across the fogbound hills of San Francisco.

Henry Mancini’s twangy score reverberating across Philip Lathrop’s menacing camera makes for a bit of taut telephone terror. STEVE SEID

Written by Gordon Gordon and Mildred Gordon, from their novel *Operation Terror*. Photographed by Philip Lathrop. With Glenn Ford, Lee Remick, Stefanie Powers, Ross Martin. (123 mins, B&W, 2K DCP, From Sony Pictures)

FRIDAY / 12.13.13

## OBSESSION

BRIAN DE PALMA (U.S., 1976) 2K RESTORATION!

A heightened homage to Hitchcock’s much-valORIZED *Vertigo*, *Obsession* induces bouts of dizziness through its whirlpooling camera moves, eddying Bernard Herrmann score, and maniacal plot twists, replete with body doubles and double crosses. As penned by Paul Schrader, a New Orleans developer (Cliff Robertson) slips into emotional oblivion after the rescue of his kidnapped wife (Genevieve Bujold) and daughter is botched. Years later, he returns to the Florence cathedral where he first met his wife, only to encounter her absolute likeness (also played by Bujold). Cinematographer Vilmos Zsigmond sets this psychological space spinning with vast pans, mimicking an obsessive return to earlier trauma. STEVE SEID

Written by Paul Schrader, from a story by De Palma and Schrader. Photographed by Vilmos Zsigmond. With Cliff Robertson, Genevieve Bujold, John Lithgow. (98 mins, Color, ‘Scope, 2K DCP, From Sony Pictures)

## DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB

STANLEY KUBRICK (U.K., 1964) 4K RESTORATION!

Believing that Commie-instigated water fluoridation has made him impotent, General Jack D. Ripper (Sterling Hayden) launches a big SAC attack against the Soviet Union. Pretty soon President Muffley (Peter Sellers) is sitting around the War Table with the Joint Chiefs of Staff, a gaggle of gimcrack generals led by “Buck” Turgidson (George C. Scott), fielding doomsday scenarios. Desperate, the prez turns to ex-Nazi physicist

Dr. Strangelove (Sellers, again) who calculates that the gene pool can survive such a theoretical annihilation. Cold War camp, *Dr. Strangelove*’s look, tightly designed militarized sets illuminated with expressive pools of light, is here captured in strong digital contrast. STEVE SEID

Written by Kubrick, Terry Southern, Peter George, based on the novel *Red Alert* by George. Photographed by Gilbert Taylor. With Peter Sellers, George C. Scott, Sterling Hayden, Slim Pickens. (94 mins, B&W, 4K DCP, From Sony Pictures)

SUNDAY / 12.15.13

## ON THE WATERFRONT

ELIA KAZAN (U.S., 1954) 4K RESTORATION!

WINNER OF EIGHT ACADEMY AWARDS INCLUDING BEST PICTURE, BEST DIRECTOR, BEST ACTOR

“I coulda had class,” says failed fighter Terry Malloy with all the bruised brilliance Marlon Brando could muster. Maybe so, but *On the Waterfront* did have class—class acting, class writing, class cinematography, and class warfare. Controversial for its allegations of corruption among the longshoremen’s union, the production itself was chock-full of friendly witnesses at the HUAC hearings, director Kazan, writer Budd Schulberg, and actor Lee J. Cobb among them. Still, Brando’s damaged dockworker, deserted by his brother (Rod Steiger) and vigorously defended by Father Barry (Karl Malden), stands as a memorable Method performance amid a coarse realism drafted by that left-leaning lenser Boris Kaufman. STEVE SEID

Written by Budd Schulberg, based on the articles “Crime on the Waterfront” by Malcolm Johnson published in the *New York Sun*. Photographed by Boris Kaufman. With Marlon Brando, Karl Malden, Eva Marie Saint, Rod Steiger. (108 mins, B&W, 4K DCP, From Sony Pictures)

- 1 *Lawrence of Arabia*, 12.1.13
- 2 *Bonjour Tristesse*, 12.5.13
- 3 *Alamo Bay*, 12.7.13
- 4 *Taxi Driver*, 12.7.13

# GIVE BACK TO BAM/PFA

**Support BAM/PFA with a special year-end gift to our Annual Fund.**

**Your fully tax-deductible donation is the most direct way to sponsor the BAM/PFA programs that matter to you most—art, film, or education.**

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# HAPPY HOLIDAYS FROM BAM/PFA ●●●

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

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Available at the admissions desk, box office, and by phone.



## MEMBER SHOPPING WEEKS

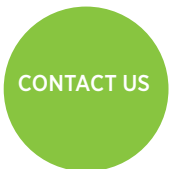
**DECEMBER 11-22**

**Just in time for the holidays, enjoy 20% off all items in the Museum Store. Please note that your special discount is only available in person, not online. Happy shopping!**



## FILM 50: HISTORY OF CINEMA

Tickets to **Film 50**—a semester-long UC Berkeley course—always sell out, so we recommend purchasing your tickets in advance. Members at the Sponsor level and above may purchase tickets during an exclusive ticket-buying window in early December; details will be sent to Sponsors by email. Not a Sponsor? Upgrade today!



**CONTACT US**

**Please never hesitate to contact us if you have questions or comments. We'd love to hear from you!**

- ⇒ Phone: (510) 642-5186
- ⇒ Email: [bampfamember@berkeley.edu](mailto:bampfamember@berkeley.edu)

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**Call us or visit us online at [bampfa.berkeley.edu/join](http://bampfa.berkeley.edu/join) to learn about our membership levels and benefits.**

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1/2/3/4/5

## NOV

### 1/FRI

- 3:00 Guided Tour BEAUTY REVEALED P. 14
- 4:00 The Butterfly Lovers, the Cultural Revolution, and the Arts in China BEAUTY REVEALED P. 14
- 7:00 *Chinese Roulette* FASSBINDER P. 22
- 8:50 *Written on the Wind* FASSBINDER'S FAVORITES P. 25

### 2/SAT

- 6:30 *World on a Wire* FASSBINDER P. 22

### 3/SUN

- 1:00 Guided Tour BEAUTY REVEALED P. 14
- 2:00 Sarah Handler: The Elegant Fantastic in "Beautiful Women" Paintings BEAUTY REVEALED P. 14
- 3:30 Musical Performance on the Qin by Wang Fei BEAUTY REVEALED P. 14

### 4/MON

- 7:00 *Agnès Varda Presents Three Short Films* Agnès Varda in person AGNÈS VARDA P. 17

### 5/TUE

- 7:00 *The Gleaners and I* Agnès Varda and Linda Williams in Conversation AGNÈS VARDA P. 17

### 6/WED

- 7:00 *The Films of Peter Hutton: A Sense of Place* Introduced by Federico Windhausen ALTERNATIVE VISIONS P. 16

### 7/THR

- 12:15 Guided Tour BEAUTY REVEALED P. 14
- 7:00 *Northern Lights* Rob Nilsson in person SPECIAL SCREENING P. 21

Free First Thursday  
Galleries free all day

### 8/FRI

- 5:30 Ava Koohbor & Jackson Meazle RE@DS P. 15
- 7:00 *The Goddess* Judith Rosenberg on piano WOMEN IN CHINESE CINEMA P. 6
- 7:30 Evan Ziporyn L@TE P. 12
- 8:50 *La Pointe Courte* AGNÈS VARDA P. 17

Galleries open until 9 p.m.

### 9/SAT

- 6:30 *New Women* WOMEN IN CHINESE CINEMA P. 7
- 8:40 *Satan's Brew* FASSBINDER P. 23

### 10/SUN

- 2:00 Guided Tour BEAUTY REVEALED P. 14

### 13/WED

- 7:00 *48* Susana de Sousa Dias and Nuno Lisboa in conversation NEW PORTUGUESE CINEMA/ALTERNATIVE VISIONS P. 19

Art for Human Rights opens P. 11

### 14/THR

- 12:15 Guided Tour BEAUTY REVEALED P. 14
- 7:00 *No Man's Land* with short Introduced by Nuno Lisboa NEW PORTUGUESE CINEMA P. 19

### 15/FRI

- 5:30 Claire Marie Stancek & Lynn Xu RE@DS P. 15
- 7:00 *Pickpocket* FASSBINDER FAVORITES P. 25
- 7:30 Power Struggle L@TE P. 12
- 8:35 *Fox and His Friends* FASSBINDER P. 23

Galleries open until 9 p.m.

### 16/SAT

- 6:00 *Tabu* Introduced by Natalia Brizuela NEW PORTUGUESE CINEMA P. 19
- 8:30 *The Last Time I Saw Macao* João Pedro Rodrigues and Nuno Lisboa in conversation NEW PORTUGUESE CINEMA P. 19

### 17/SUN

- 12:00 Yoshi Wada E@RLY P. 12
- 2:00 Guided Tour BEAUTY REVEALED P. 14
- 3:30 *Ruins* NEW PORTUGUESE CINEMA P. 19
- 5:00 *Still Life* with short Susana de Sousa Dias, João Pedro Rodrigues, and Nuno Lisboa in conversation NEW PORTUGUESE CINEMA P. 19

### 20/WED

- 7:00 *Your Day Is My Night* Lynne Sachs in person ALTERNATIVE VISIONS P. 16

### 21/THR

- 12:15 Guided Tour BEAUTY REVEALED P. 14
- 7:00 Behind the Scenes: Randy Thom on Sound Design, followed by *Wild at Heart* BEHIND THE SCENES P. 20

### 22/FRI

- 3:00 Perspective in Late Imperial China: A Symposium in Honor of James Cahill BEAUTY REVEALED P. 14
- 7:00 *Vivre sa vie* FASSBINDER FAVORITES P. 25
- 8:45 *Cléo from 5 to 7* AGNÈS VARDA P. 17

### 23/SAT

- 6:00 *Colors* Introduced by Randy Thom BEHIND THE SCENES P. 20
- 8:45 *Lola* FASSBINDER P. 23

### 24/SUN

- 2:00 Guided Tour BEAUTY REVEALED P. 14
- 3:00 Eugene Wang: Yang Fudong and the New-Media Turn in Contemporary Chinese Art YANG FUDONG P. 14
- 3:00 *The Incredibles* Introduced by Randy Thom BEHIND THE SCENES P. 20
- 6:00 *Veronika Voss* FASSBINDER P. 23
- Art for Human Rights closes P. 11

### 28/THR

Closed for the Thanksgiving Holiday

### 29/FRI

- 7:00 *Center Stage* WOMEN IN CHINESE CINEMA P. 7

### 30/SAT

- 6:30 *In the Mood for Love* WOMEN IN CHINESE CINEMA P. 7
- 8:30 *Mother Küsters Goes to Heaven* FASSBINDER P. 23



## DEC

### 1/SUN

- 2:00 Guided Tour  
BEAUTY REVEALED P. 14
- 3:00 *Lawrence of Arabia*  
4K RESTORATIONS FROM SONY  
P. 26

### 3/TUE

- 5:30 *At Berkeley*  
Frederick Wiseman in person  
EXCLUSIVELY FOR UC BERKELEY  
STUDENT, FACULTY, & STAFF P. 21

### 5/THR

- 12:15 Guided Tour  
BEAUTY REVEALED P. 14
- 7:00 Grover Crisp: The Resolution  
Starts Now, followed by  
*Bonjour Tristesse*  
4K RESTORATIONS FROM SONY P. 26

Free First Thursday  
Galleries free all day

### 6/FRI

- 7:00 *Why Does Herr R. Run Amok?*  
FASSBINDER P. 23
- 8:50 *Despair* FASSBINDER P. 24

### 7/SAT

- 6:30 *Alamo Bay*  
Introduced by Grover Crisp  
4K RESTORATIONS FROM SONY P. 26
- 9:00 *Taxi Driver*  
Introduced by Grover Crisp 4K  
RESTORATIONS FROM SONY P. 26

### 8/SUN

- 2:00 Guided Tour  
BEAUTY REVEALED P. 14
- 3:00 *The Arch*  
WOMEN IN CHINESE CINEMA P. 7
- 5:15 *Picnic*  
4K RESTORATIONS FROM SONY P. 27
- Yang Fudong closes P. 8

### 11/WED

- 7:00 *Experiment in Terror*  
4K RESTORATIONS FROM SONY P. 27

### 12/THR

- 12:15 Guided Tour  
BEAUTY REVEALED P. 14
- 7:00 *Martha* FASSBINDER P. 24

### 13/FRI

- 5:30 Jaime Cortez, Sara Larson,  
Serena Le, Julien Poirier  
RE@DS P. 15
- 7:00 *Obsession*  
4K RESTORATIONS FROM SONY P. 27
- 7:30 Luciano Chessa and  
His Intonarumori  
L@TE P. 12
- 9:00 *Dr. Strangelove or: How I  
Learned to Stop Worrying  
and Love the Bomb*  
4K RESTORATIONS FROM SONY P. 27

Galleries open until 9 p.m.

### 14/SAT

- 6:30 *Johnny Guitar*  
FASSBINDER FAVORITES P. 25
- 8:40 *Querelle* FASSBINDER P. 24

### 15/SUN

- 2:00 Guided Tour BEAUTY  
REVEALED P. 4
- 3:00 *On the Waterfront*  
4K RESTORATIONS FROM SONY P. 27
- 5:15 *In a Year of 13 Moons*  
FASSBINDER P. 24

### 16/MON

PFA Theater closed for Winter Break  
until January 16. Happy Holidays!

### 19/THR

- 12:15 Guided Tour  
BEAUTY REVEALED P. 14

### 22/SUN

- 2:00 Guided Tour  
BEAUTY REVEALED P. 14
- Beauty Revealed closes P. 4
- Linda Stark / MATRIX 250 closes P. 11

### 23/MON

Galleries closed for Winter Break until  
January 2. Happy Holidays!

- 1 *Tabu*, 11.16.13. Courtesy Adopt Films
- 2 *Picnic*, 12.8.13
- 3 *New Women*, 11.9.13
- 4 *L'opéra-Mouffe*, 11.4.13. © Ciné-Tamaris
- 5 Yang Fudong: still from *Tonight Moon*, 2000; multichannel video installation; color, sound; 5:34 mins; collection Museum of Contemporary Art Antwerp (MuHKA), Antwerp, Belgium.



## BAM/PFA EXHIBITIONS & FILM SERIES

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

**BEAUTY REVEALED: IMAGES OF WOMEN IN QING DYNASTY CHINESE PAINTING**  
Through December 22

**LINDA STARK / MATRIX 250**  
Through December 22

**MULTIPLE ENCOUNTERS**  
November 6–February 2

**ART FOR HUMAN RIGHTS**  
November 13–24

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

**REBAR: KALEIDOSCAPE**  
Ongoing

**THE READING ROOM**  
Ongoing

**ALTERNATIVE VISIONS**  
Through November 20

**LOVE IS COLDER THAN DEATH: THE CINEMA OF RAINER WERNER FASSBINDER**  
Through December 15

**FASSBINDER'S FAVORITES**  
November 1–December 14

**AFTERIMAGE: AGNÈS VARDA ON FILMMAKING**  
November 4–22

**NORTHERN LIGHTS**  
November 7

**BEAUTY AND SACRIFICE: IMAGES OF WOMEN IN CHINESE CINEMA**  
November 8–December 8

**ARRESTED HISTORY: NEW PORTUGUESE CINEMA**  
November 13–17

**BEHIND THE SCENES: THE ART AND CRAFT OF CINEMA RANDY THOM, SOUND DESIGNER**  
November 21–24

**THE RESOLUTION STARTS NOW: 4K RESTORATIONS FROM SONY PICTURES**  
December 1–15

**FREDERICK WISEMAN PRESENTS AT BERKELEY**  
December 3

*Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*, 12.13.13

### VISITOR INFO

**PLAN YOUR VISIT**  
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(510) 642-0808

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

**MUSEUM ENTRANCES**  
2626 Bancroft Way  
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2575 Bancroft Way  
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**GALLERY ADMISSION**  
Free BAM/PFA members, UC Berkeley students/faculty/staff, 12 & under  
\$10 General admission  
\$7 Non-UC Berkeley students, 65+, disabled persons, ages 13–17

Free admission the first Thursday of every month.

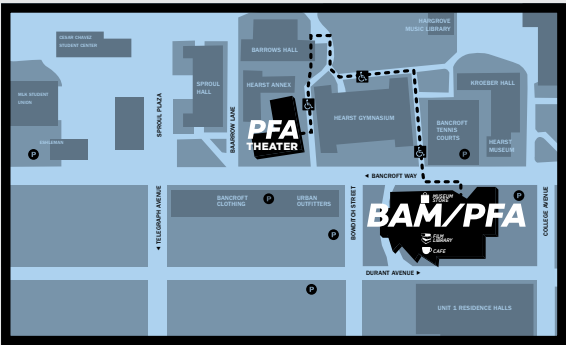
Reservations required for group visits.  
bampfa.berkeley.edu/visit

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\$5.50 BAM/PFA members, UC Berkeley students  
\$9.50 General admission  
\$6.50 UC Berkeley faculty/staff, non-UC Berkeley students, 65+, disabled persons, 17 & under  
**ADDITIONAL FEATURE** \$4.00  
\*Unless indicated otherwise

**PFA THEATER TICKET SALES**  
**ONLINE** bampfa.berkeley.edu  
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**L@TE: FRIDAY NIGHTS @ BAM/PFA**  
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## MUSEUM STORE

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## BABETTE

Mon–Fri 8–4:30  
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