

JAN/FEB 2014

Marquis de Sade :
Les infortunes
de la vertu

Milieu du XVIIIe siècle, comédie de Molière
Introduction par C. Robert Lely

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BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

THE POSSIBLE BARBARA CHASE-RIBOUD PAZ ERRÁZURIZ ANNA MARIA MAIOLINO JEAN-LUC GODARD
SATYAJIT RAY AFRICAN FILM FESTIVAL TONY BUBA ANTHONY MANN AMERICAN COMEDY, 1930-1959 ANNUAL REPORT

short list>



The New BAM/PFA

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BACK BY POPULAR DEMAND!

Frederick Wiseman's AT BERKELEY

SATURDAY / 1.18.14

AT BERKELEY

FREDERICK WISEMAN (U.S. 2013)

3:00

I deliberately contacted Berkeley first for two reasons: it's public and it's a great university.
FREDERICK WISEMAN

For his study of the University—which clocks in at more than four hours—Wiseman and his long-time cinematographer John Davey 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. “A summation of sorts of Frederick Wiseman’s exceptional career” (*Variety*).

Photographed by John Davey. (244 minutes, Color, DCP, From Zipporah Films. Presented without an intermission)

GET MORE

Frederick Wiseman introduced *At Berkeley* at a special screening for the campus community in December: listen to the podcast on our website, bampfa.berkeley.edu/podcasts.

UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE, PROGRAM GUIDE
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© Academy of Motion Picture Arts and Sciences

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The Something with Kevin Blanquies, February 21, 2013.
From the CLASS series, organized as part of the development of **The Possible**. Photo: David Wilson. P. 4

5 Barbara Chase-Riboud. Photo: Erica Freudenstein
Barbara Chase-Riboud: *Monument to Man Ray's "The Enigma of Isidore Ducasse," Philadelphia*, 1996; engraving on Arches rag paper, reworked with charcoal, charcoal pencil, and pen and ink; 31½ × 23¾ in.; collection Philadelphia Museum of Art. P. 8

6 *The Bank Dick*, 1.24.14 P. 12



Family Fun @ BAM/PFA

Get silly with the Marx Brothers at a screening of *Duck Soup* (p. 12); follow the journey of a Sudanese boy and his giraffe in *Zarafa*, an animated tale from France (p. 16); and drop in to make a felt rug with fiber artist Ashley Helvey during a three-day workshop in our new children's gallery (p. 10).



The World of Satyajit Ray

Don't miss our major retrospective of legendary Indian filmmaker Satyajit Ray (1921-1992), which extends from January to August and includes nearly all of his thirty-six films, many in 35mm restored prints. We also screen De Sica's *The Bicycle Thief* and Renoir's *The River*, films that profoundly influenced the Indian director. p. 22



Get Creative

Make art onsite with guest artists and fellow BAM/PFA visitors in a series of Sunday workshops that are at the heart of our experimental exhibition **The Possible**: braid a rug with Fritz Haeg, create new electronic sound instruments with The Something, make beeswax candles with Amy Franceschini, print flyers on a Risograph machine, mold clay in the ceramics studio, and more! p. 10

Meet

Philadelphia-born, Paris-based artist and writer Barbara Chase-Riboud discusses her groundbreaking work with Director Lawrence Rinder on the eve of the opening of **Barbara Chase-Riboud: The Malcolm X Steles**. Her sculptures and drawings explore the relationship between monument and memory. p. 10

Giggle, Guffaw, Groan

Laugh all the way home from the theater after seeing the American comedy classics highlighted in **Funny Ha-Ha**, our first installment of a three-part series surveying the genre. In January and February we focus on the period before 1959 and feature such films as *It Happened One Night*, *His Girl Friday*, *Adam's Rib*, and *Gentlemen Prefer Blondes*. p. 12

GET MORE

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

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

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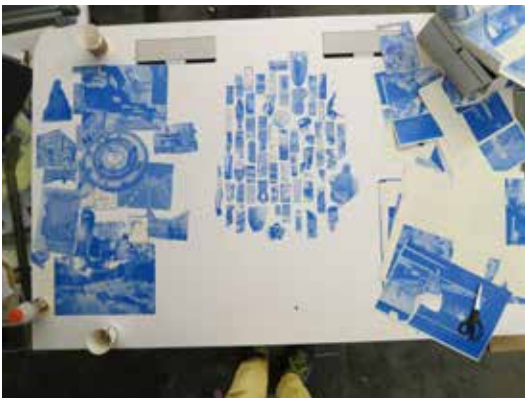
THE POSSIBLE

Hello! I'm excited to introduce **The Possible**. In developing this project over the past two years, I have worked with an amazing array of individuals to organize an interdisciplinary series of artist-led classes, field trips, and retreats, as well as an elaborate mail-art correspondence in collaboration with Alexander Kori Girard. These exchanges generated incredible energy, which I hope to share with you: it is a great pleasure to invite you all to get in the mix with this exciting experiment in what a museum can be.

Truly,
David Wilson, Guest Curator



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JANUARY 29–MAY 25

NEW EXHIBITION

The Possible is an experimental exhibition that reconceives the museum as a site for creative convergence. You will have the chance to be a part of this evolving exhibition by engaging directly with an exciting array of visiting artists.

As an open platform for shared creativity and the exploration of diverse artistic techniques, **The Possible** combines studio, classroom, library, gallery, and stage. A multisensory library provides context and inspiration, while the galleries are reconfigured as a series of workspaces: a ceramics studio, dye lab, print shop, and recording studio. Collaborating with one another and the public, a diverse range of guest artists will use these studios to create new work in a public forum. The finished works will filter into a gallery installation, building the exhibition over time. We hope to inspire a spirit of experimentation, improvisation,

and play by providing opportunities for artists to go deeper into familiar mediums, experience new practices, and work collaboratively. The studios will function as classrooms during a series of Sunday public workshops, and audiences will also be invited to participate in discussions, performances, and field trips during the course of the exhibition.

Come and help us explore what is possible!

The Possible is organized by guest curator David Wilson, with Director Lawrence Rinder. The project is supported in part by The Andy Warhol Foundation for the Visual Arts; Carla and David Crane; National Endowment for the Arts; a Craft Research Fund grant from The Center for Craft, Creativity & Design, Inc; and Joachim and Nancy Hellman Bechtel. **Kids Club**, part of **The Possible**, is organized by Director of Engagement Aimee Chang and supported by Donna and Gary Freedman.

The Andy Warhol Foundation for the Visual Arts





KIDS CLUB

JANUARY 29–DECEMBER 21

Visit **Kids Club** to create a one-of-a-kind felt rug with fiber artist Ashley Helvey, play with one hundred pounds of clay and display your sculpture as part of an interactive artwork by Charles Long, climb into an art-viewing clubhouse designed by sculptor Jay Nelson, and get inspired by an ever-growing display of drawings and sculptures created by fellow visitors. Come explore and create in the **Kids Club**, a special gallery created as part of **The Possible** that is dedicated to involving elementary-school-age children in creative work.

PUBLIC PROGRAMS

SUNDAYS / 11:00–3:00

PUBLIC WORKSHOPS P. 10

FRIDAY / 2.28.14 / 7:30

L@TE: THE POSSIBLE OPENING CEREMONY
P. 10

IN THE MUSEUM STORE

Books, magazines, posters, music, crafts, and more made by participating artists.

The exhibition catalog will be developed through an onsite residency with the L.A.-based experimental publishing studio, Public Fiction, and will be available for purchase in fall 2014. Preorder online or at the Museum Store.

- 1 David Wilson: *Collage Workspace*, 2013.
- 2 Clay Class, a group led by **The Possible** artist Jessica Niello, February 27, 2012. From the CLASS series, organized as part of the development of **The Possible**. Photo: Kanoa Zimmerman.
- 3 Fritz Haeg: *Domestic Integrities, Part 1*, 2012 (installation view from the Museum of Modern Art). Photo: Jack Ramunni, Mildred's Lane.

PUBLIC PROGRAM

FRIDAY / 1.31.14 TO SUNDAY 2.2.14 / 11:00–4:00

DROP-IN RUG FELTING WORKSHOP WITH ASHLEY HELVEY
P. 10

Charles Long: *100 lbs. of Clay*, 2001; modeling clay, steel shelf supports, sign foam, lights, and sound equipment; 82 × 300 × 13 in.; collection of the Orange County Museum of Art, Newport Beach, CA, museum purchase.

Paz Errázuriz



JANUARY 17–MARCH 30

NEW EXHIBITION

Chilean photographer Paz Errázuriz (b. 1944), who has been living and working in Santiago since the 1960s, is known for her honest portrayal of people living on the fringes of society. This presentation, her first solo museum exhibition in the U.S., showcases selections from two bodies of work: *La manzana de Adán* (*Adam's Apple*) and *Boxeadores* (*Boxers*), both of which were made during the brutal military dictatorship of Augusto Pinochet, which lasted from 1973 to 1990.

Errázuriz first exhibited the photographs in *La manzana de Adán* (1982–87) just before the regime toppled in 1990; after democracy was restored, she published the accompanying book, made in collaboration with the journalist Claudia Donoso. The pictures and book together document the lives of a group of male prostitutes and transvestites that lived and worked in Chilean brothels in the 1980s. Errázuriz and Donoso befriended them, developing long-standing relationships, while recording their stories. The photographs and texts document a group of individuals marginalized by society: people forced to live primarily underground, due to the extreme danger they risked if discovered by the police. In *Boxeadores* (1987),

Errázuriz turns her camera to a different group of men: boxers who fought in neighborhood gymnasiums. Her moving portraits of young men, all shot isolated against a wall, reveal a masculinity defined by sport, but also rooted in a particular community and social space. Both series display Errázuriz's authentic and deeply human approach to portraying those on the margins, men who could be considered more antiheroes than heroes.

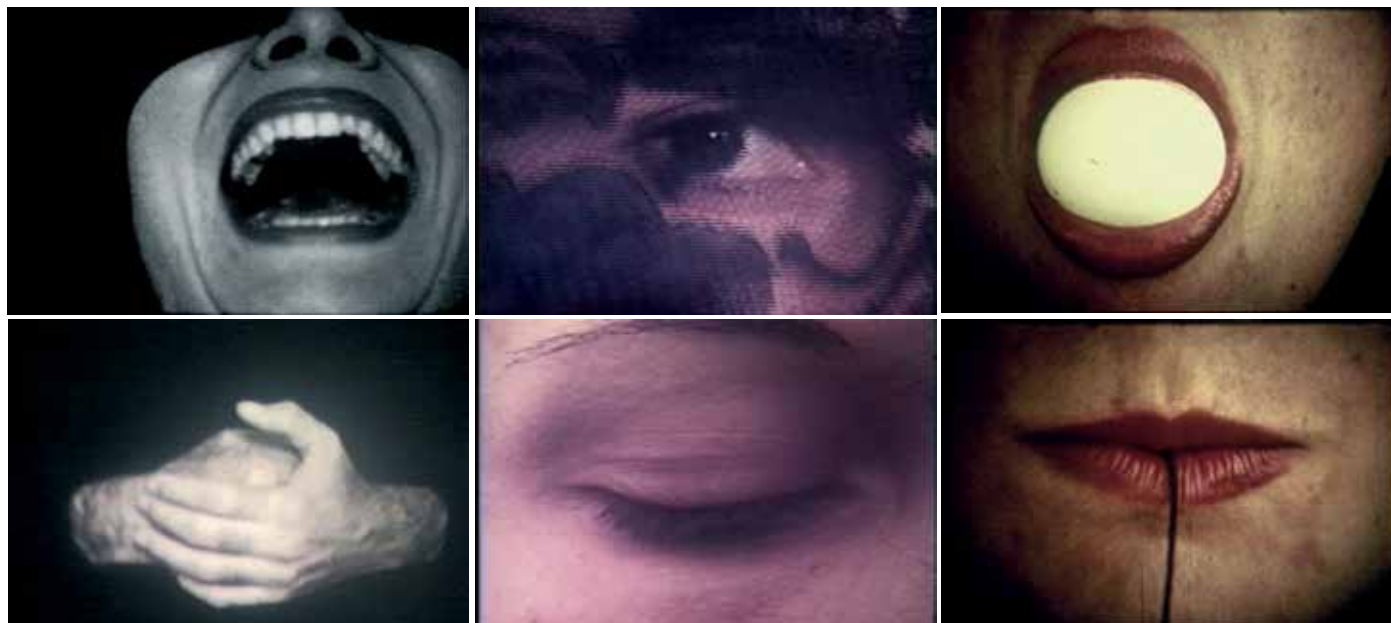
In 1981 Errázuriz founded the Association of Independent Photographers (AFI) for photographers committed to documenting life on the street in Santiago during Pinochet's violent regime. Since then, Errázuriz has remained committed to making work that shows, in her words, the "closed, marginal spaces of minorities who exist outside the system, outside the realm of power."

Paz Errázuriz: *La Palmera, Santiago*, from the series *La manzana de Adán*, 1982; gelatin silver print; 19 3/4 × 23 1/2 in. Photo courtesy the artist and Galeria AFA, Santiago.

Paz Errázuriz / MATRIX 251 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.

MATRIX 252

Anna Maria Maiolino



JANUARY 17–MARCH 30

NEW EXHIBITION

MATRIX 252 presents a selection of videos by São Paulo-based artist Anna Maria Maiolino (b. 1942), whose multidisciplinary practice has over the past half-century explored the viscosity of embodied experience, often obliquely through fragmentation and abstraction. Born in Italy, Maiolino moved to Brazil in 1960, living first in Rio de Janeiro where she became involved with the various artistic movements of the time—New Figuration, Neo-Concretism, and New Brazilian Objectivity—working closely alongside artists such as Lygia Clark, Antonio Dias, Hélio Oiticica, and Lygia Pape. By the 1970s, when artists were engaging with the social and political issues of their time, the Brazilian military dictatorship (which assumed power in 1964 and lasted for over twenty years) had reached its bleakest period, and its resultant brutality became a subject for Maiolino's work.

This exhibition features a group of four videos, originally shot on Super 8 film, from the 1970s and early 1980s that use the body to express the experience of living under an oppressive regime.

In *In-Out (Antropofagia)* (1973) we see a close-up of two mouths—one male, one female—attempting to communicate while obstructed by various objects (tape, an egg, and string). The title derives from Oswald de Andrade's important 1928 *Manifesto Antropófago (Cannibal Manifesto)*, which grounds Brazilian modernism in the cannibalization and inventive reprocessing of other cultural and linguistic influences. In two subsequent works, *X* and *Y* (both 1974), we see more close-up shots of faces; in the former eyes are imperiled by snapping scissors, and in the latter they are blindfolded while the mouth emits a cry. In each of these works, the human body struggling to find a mode of expression becomes a metaphor for living under censorship and political repression.

Anna Maria Maiolino: stills from *Y*, 1974; 8mm film transferred to DVD; black-and-white, sound; 2:28 mins. Photo: Max Nauenberg, courtesy of the artist.

Anna Maria Maiolino / MATRIX 252 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.

Barbara Chase-Riboud

THE MALCOLM X STELES



FEBRUARY 12–APRIL 27

NEW EXHIBITION

For nearly fifty years, Barbara Chase-Riboud has created elegant and powerful sculptures and drawings in which materials, forms, and cultural references unite in a continuous interplay of bold physicality and metaphoric associations. While her first acclaim came as an artist, Chase-Riboud is also an award-winning poet and writer, best known for her 1979 historical novel, *Sally Hemings*.

Chase-Riboud was born in Philadelphia and trained in art and architecture at Tyler School of Art at Temple University, the American Academy in Rome, and Yale University. After receiving her M.F.A. from Yale, she moved to Paris, where she quickly garnered attention for her abstract, surrealist figural sculptures and drawings. In 1969 Chase-Riboud began her groundbreaking series of *Malcolm X* sculptures, in which she combines undulating cast bronze forms with knotted and braided fiber elements. The imposing sculptures, named in memory of the assassinated civil rights leader, set material and thematic opposites into dynamic interaction—bronze and silk; fixed and flowing; hard and soft; brash and hushed; monumental and intimate.

Barbara Chase-Riboud: The Malcolm X Steles features six major sculptures, including *Confessions for Myself* (1972) from the BAM/PFA collection; Peter Selz commissioned the work in conjunction with a 1973 solo exhibition that introduced Chase-Riboud's work on the West Coast. The current exhibition also includes lyrical drawings from the 1960s that trace the development of the sculptures, as well as the *Monument Drawings* from 1996 and 1997. These recent drawings, which incorporate text and calligraphic gesture, invoke historical, cultural, and geographical associations, from Queen Sheba's Monument at Addis Ababa to Man Ray's *The Enigma of Isidore Ducasse*.

Barbara Chase-Riboud: The Malcolm X Steles is organized by the Philadelphia Museum of Art and coordinated at BAM/PFA by Lucinda Barnes, chief curator and director of programs and collections. The exhibition is generously supported by The Andy Warhol Foundation for the Visual Arts. The Berkeley presentation is made possible in part by Charles and Naomie Kremer.

Barbara Chase-Riboud: *Malcolm X #3*, 1969; polished bronze, cotton, and rayon; 118 × 47¼ × 9⅞ in.; Philadelphia Museum of Art, purchased with funds contributed by Regina and Ragan A. Henry, and with funds raised in honor of the 125th Anniversary of the Museum and in celebration of African American art, 2001-92-1.

PUBLIC PROGRAMS

TUESDAY / 2.11.14 / 6:00

MEMORY AND MATERIAL: A
CONVERSATION WITH BARBARA
CHASE-RIBOUD P. 10

TUESDAY / 2.11.14 / 7:00

MEMBER OPENING RECEPTION
P. 29

IN THE MUSEUM STORE

Barbara Chase-Riboud: The Malcolm X Steles. Edited by Carlos Basualdo, with contributions by Barbara Chase-Riboud, Gwendolyn DuBois Shaw, Ellen Handler Spitz, John Vick. 120 pages, 70 color illustrations. \$35.



MULTIPLE ENCOUNTERS

THROUGH FEBRUARY 16

CONTINUING EXHIBITION

Multiple Encounters puts the video work of Yang Fudong in direct dialogue with historical Chinese paintings from our collection, and suggests that some of the ambiguous qualities of Yang's work may be inherited from the Chinese classical tradition.

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



1/2



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. With some exceptions, the works in this exhibition are on long-term loan from a single private collection.

- 1 Wen Zhengming: *Landscape with Figures* (detail), 1538; ink on paper; 65 1/4 x 13 3/4 in.; gift of Hsingyuan Tsao and James Cahill.
- 2 Yang Fudong: still from *The Half Hitching Post*, 2005; 35mm color film transferred to DVD; sound; 7 mins; courtesy ShanghART Gallery, Shanghai, Beijing, Singapore and Marian Goodman Gallery, Paris, New York.
- 3 *Thangka of the Ninth Karmapa, Wangchug Dorje*, Tibet, 18th century; pigments and gold on textile; 18 1/2 x 11 1/4 in.; on long-term loan from a private collection.

3



BARBARA CHASE-RIBOUD:
THE MALCOLM X STELES

TUESDAY / 2.11.14 / 6:00

Memory and Material:
A Conversation with
Barbara Chase-Riboud

Artist and author Barbara Chase-Riboud is best known for her monumental abstract sculptures, created in memory of Malcolm X, that combine bronze with braided cord and fabric. Join Chase-Riboud and BAM/PFA Director Lawrence Rinder as they discuss, among other issues, her distinctive use of materials and how her visual art practice aligns ideas of monument with memory.

Gund Theater. Free admission

Help us collect materials to use in the braided expansion of artist Fritz Haeg's giant, spiraling *Rag Rug*. Drop off clean fabrics or clothes at the Bancroft admissions desk throughout January and February and receive a limited-edition print by David Wilson.

- 1 Barbara Chase-Riboud
Photo: Erica Freudenstein
- 2 Ashley Helvey
- 3 Black Olive Dye Workshop
led by Sasha Duerr as part
of the Permacouture Insti-
tute, 2011. Photo: Sasha Duerr.



THE POSSIBLE

SUNDAY / 2.2.14 / 11:00-3:00

The Possible Workshop

At this inaugural public workshop, artists will be working in each studio (ceramics, dye, print, and sound): drop in for the first stroke of wildness! Bring old clothes, fabrics, or textiles and join artist Fritz Haeg in braiding his giant *Domestic Integrity Rag Rug*. Also, work with fiber artist Ashley Helvey to complete her large-scale felted drawing rug for **Kids Club**.

SUNDAY / 2.9.14 / 11:00-3:00

The Possible Workshop

Sit around Fritz Haeg's rug and braid additional rings for Bhajana, a Carnatic song session organized by Sangati Center founder and musician Gautam Tejas Ganesan. Explore South Indian song literature and expect participatory singing. Plus, work with the ceramics studio team on a handbuilding project.

SUNDAY / 2.16.14 / 11:00-3:00

The Possible Workshop

Join The Something in creating new electronic instruments for sound and video synthesis. Work with the print shop team to make prints and street flyers on the Risograph machine. Drew Bennett leads the first in a series of "art-gym" classes called Sweat Sessions. Following the workout, try out his custom-built outdoor shower in the sculpture garden: bring a towel!

SUNDAY / 2.23.14 / 11:00-3:00

The Possible Workshop

Help us prepare for The Possible Opening Ceremony (at right): create adornments and masks, dye garments (bring your own) in the dye lab team's indigo vat, and make beeswax candles with Amy Franceschini and a team of beekeepers.

KIDS CLUB

FRIDAY / 1.31.14 TO SUNDAY 2.2.14 / 11:00-4:00

Drop-In Rug Felting Workshop with
Ashley Helvey

Stop by BAM/PFA during a three-day workshop with artist Ashley Helvey to make a big felted drawing rug for **Kids Club**.



L@TE FRIDAY NIGHTS

FRIDAY / 2.28.14 / 7:30

THE POSSIBLE
OPENING CEREMONY

Programmed by David Wilson

Doors and preparations at 5:00

As both a culmination of the first wave of **The Possible** actions and a moment to draw together the potential for what's to come, the artists of **The Possible** orchestrate a ceremony that incorporates studio production, sound, and movement. Make beeswax candles and masks, accompanied by a live soundtrack of work songs. Then join us as we head off on a Night Parade.

Free admission. Galleries open until 9:00.

L@TE is made possible by the continued support of the BAM/PFA Trustees.



Sponsored by Pyramid Breweries.

Paper Cave Ceremony, orchestrated by David Wilson and Lucky Dragons, Would's Gallery, Oakland, CA, 2008.



AGAINST THE LAW: THE CRIME FILMS OF ANTHONY MANN P. 20

Max Alvarez, an independent film scholar based in New York and author of the new book *The Crime Films of Anthony Mann* (The University Press of Mississippi, 2014), joins us to provide an overview of Mann's remarkable noirs. He will introduce *T-Men* on February 13 and *Raw Deal* on February 14; a limited number of books will be available for purchase at the February 13 screening.



SCREENAGERS FILM FESTIVAL P. 17

Meet **student filmmakers** from around the Bay Area at our sixteenth annual Bay Area high school film and video festival. The **student curators** will be on hand to host.

COMMITTED CINEMA: TONY BUBA P. 19

Independent filmmaker **Tony Buba**, called a “national treasure,” has been chronicling the decline of his hometown in Pennsylvania—and, by extension, cities throughout the Rust Belt—for the past forty years. We are honored to welcome Buba to BAM/PFA to present his work and join writer and educator Rick Ayers in conversation. “Mr. Buba . . . was making experimental cinema long before the 21st-century ‘hybrid doc’ was smelting narrative and nonfiction in pursuit of an alloy” (*New York Times*).



FILM 50: HISTORY OF CINEMA P. 24

Our annual introduction to the history and aesthetics of film, the UC Berkeley course **Film 50**, is taught this year by **Emily Carpenter**, lecturer in the Department of Film and Media. She will give an insightful lecture at each screening, guiding the class to view film as a complex artistic medium.

THE BRILLIANCE OF SATYAJIT RAY P. 22

We are honored that Academy Film Archive Preservation Officer **Josef Lindner** will introduce the three films of Satyajit Ray's beloved Apu Trilogy on January 17, 18, and 19. During the past decade, Lindner has been central to the Satyajit Ray Preservation Project. He has also supervised the preservation of many short films, including animation by Oskar Fischinger and John and Faith Hubley and the Oscar-winning documentaries *Dylan Thomas* and *Thursday's Children*, and collaborated with 20th Century Fox on the preservation of *The Sound of Music* and *Patton* on 70mm.



- 1 Max Alvarez.
Photo: Ruth Berdah-Canet
- 2 Screenagers student curators with filmmaker Michael Moore
- 3 Tony Buba
- 4 Emily Carpenter
- 5 Josef Lindner



1 / 2 / 3 / 4 / 5



Funny Ha-Ha American Comedy 1930–1959

"If you don't have a sense of humor, it's just not funny anymore."
—Wavy Gravy

Part one of a three-part series, **Funny Ha-Ha** charts the triumphant chortles of American comedy from the tongue-twisting talkies onward. Perhaps it deflates slapstick's bladder, but the gag, the prank, the pratfall get their due from jokesters like the Marx Brothers (*Duck Soup*) and W.C. Fields (*The Bank Dick*), kings of candied corn. As sound film ripened, so too did the sound of two lips letting loose with one-liners. We see the rise of the Depression-era screwball comedy with its rapid-fire ripostes, lead ladies that can let 'em have it, and provocative pokes at the privileged class. *It Happened One Night*, *My Man Godfrey*, and *The Palm Beach Story* spend 99% of their time satirizing the 1%. Smart-as-a-whip and more stinging, *His Girl Friday* and *Adam's Rib* put the prattle back in battle—of the sexes. The fifties saw the ascent of the bombshells with their shrapnel-shredding sarcasm—Marilyn Monroe, Jane Russell, and Jayne Mansfield became parodic sirens in *Gentlemen Prefer Blondes* and *Will Success Spoil Rock Hunter?* As the decade came to a close, so too did the reserve of the postwar period. *Some Like It Hot*, with Tony Curtis and Jack Lemmon in drag, thumbed its clothes at established etiquette.

Now the punch line: at the movies, your solitary guffaw joins with others. When the jokes are working, the timing right, the butts beneficial, the collective catharsis that is comedy commands the room. Come on down—join the jocularity.

Steve Seid, Video Curator

THURSDAY / 1.16.14

MY MAN GODFREY

GREGORY LA CAVA (U.S., 1936)

At the city dump, Godfrey (played by a non-tipped William Powell) lives among the forgotten men, detritus of the Depression. Out on a scavenger hunt, spoiled socialite Irene Bullock (platinum-coifed Carole Lombard) comes across this "forgotten" prize and brings him home to carouse with the upper crust. Director Gregory La Cava lets his two leads loose with great magnums of bubbly wit and frothy come-ons. Saving what could have been a mere butler-meets-beau story, *My Man Godfrey* makes the wealthy the source of satire for their vanity and indifference. Poverty may have beleaguered America but it was still rich in humor. STEVE SEID

Written by Morrie Ryskind, Eric Hatch, La Cava, based on the novel *1101 Park Avenue* by Hatch. Photographed by Ted Tetzlaff. With Carole Lombard, William Powell, Alice Brady, Eugene Pallette. (95 mins, B&W, 35mm, From Universal Pictures)

SUNDAY / 1.19.14

DUCK SOUP

LEO MCCAREY (U.S., 1933)

RECOMMENDED FOR AGES 7 & UP

All "hail Freedonia!" On the verge of financial ruin, this tiny nation ousts its leader, replacing him with Rufus T. Firefly, Groucho Marx in the throes of total comic anarchy. Cleverly insert brothers Harpo and Chico, one a spy for neighboring Sylvania who never talks, the other a spy who can't stop talking, and Zeppo as the fearless leader's sidekick, and you have a savagely silly soup you can't duck. The brotherhood of Marx was never zanier than in this absurd antiwar story, replete with the Palaces of Power, bilious battlefields, and the brazen use of laughing gas. STEVE SEID

Written by Bert Kalmar, Harry Ruby. Photographed by Henry Sharp. With Groucho, Harpo, Chico, and Zeppo Marx, Margaret Dumont. (80 mins, B&W, 35mm, From Universal Pictures)

WEDNESDAY / 1.22.14

IT HAPPENED ONE NIGHT

FRANK CAPRA (U.S., 1934)

This here's a screwball comedy that throws some real curves: most particularly a leggy Claudette Colbert and a shirtless Clark Gable. Cheeky Colbert plays a runaway heiress on a bus north to find her fiancé; instead she finds fellow traveler Gable, an ace reporter with everything but an assignment. The repartee is faster than a Greyhound on the interstate and the sexy innuendos barely outraced the censors, but Frank Capra's Depression-era romp has no shortage of employable humor. Watch for the "Walls of Jericho" gag acknowledging that sheets happen. Winner of five Oscars, including Best Picture—that's no laughing matter. STEVE SEID

Written by Robert Riskin, based on the story "Night Bus" by Samuel Hopkins Adams. Photographed by Joseph Walker. With Clark Gable, Claudette Colbert, Walter Connolly, Roscoe Karns. (105 mins, B&W, DCP, From Sony Pictures)

FRIDAY / 1.24.14

THE BANK DICK

EDWARD CLINE (U.S., 1940)

Set a comedy in Lompoc and you're off to an intoxicating start, add W.C. Fields as Egbert Sousé, blotto deluxe, and you have the makings for a crazy cocktail. Accidentally bagging a bank robber, Mr. Sousé ends up as a security guard at the local S&L where he immediately sets his sights on other people's money. Swindles lead to cons that lead to, of all things, Mr. Fields handling the getaway car in a chase that would drive anyone to drink. As W.C. himself might slur: "Don't be a mooncalf! Don't be a jabbernow!!" Don't miss this besotted blockbuster. STEVE SEID

Written by Mahatma Kane Jeeves (W. C. Fields). With W. C. Fields, Cora Witherspoon, Una Merkel, Franklin Pangborn. (74 mins, B&W, 35mm, From Universal Pictures)



FRIDAY / 1.24.14

HIS GIRL FRIDAY

HOWARD HAWKS (U.S., 1940)

Dashing Walter Burns (Cary Grant), editor of a tabloid journal, can't let go of his ace reporter Hildy Johnson (Rosalind Russell). Being she's his former wife and being she's about to marry a bland insurance guy, it's just too much. Dishing out egregious gags and gaffs, Grant finds that Hildy never saw a story she couldn't digest. Director Hawks hawks this uproarious story with more chatter than the Sunday edition, but the bold banner is the breakneck banter delivered as overlapping dialogue. As someone in these pages once said, "Actors like Grant and Russell could talk faster than actors today can think." That says it all. STEVE SEID

Written by Charles Lederer, from the play *The Front Page* by Ben Hecht, Charles MacArthur. Photographed by Joseph Walker. With Cary Grant, Rosalind Russell, Ralph Bellamy, Gene Lockhart. (92 mins, B&W, 35mm, From Sony Pictures)

WEDNESDAY / 1.29.14

THE PALM BEACH STORY

PRESTON STURGES (U.S., 1942)

Preston Sturges propels his blazing battle-of-the-sexes, originally titled *Is Marriage Necessary?*, down the bumpy road from rags to riches. A spry Claudette Colbert abandons her failing architect husband, played by Joel McCrea, because "I'm a milestone around your neck." Off she goes to seek her fortune, encountering first the train-bound Ale and Quail Club, an antic assembly of Sturges regulars, then John D. Hackensacker (Rudy Vallee), the world's richest man, and his sister Maud (Mary Astor), a gay divorcée times five. This fairy tale of affluence advances at a frantic pace, cashing in on so much boisterous banter you'd think it would break the bank. STEVE SEID

Written by Sturges. Photographed by Victor Milner. With Joel McCrea, Claudette Colbert, Rudy Vallee, Mary Astor. (90 mins, B&W, 35mm, From Universal Pictures)

SATURDAY / 2.1.14

ADAM'S RIB

GEORGE CUKOR (U.S., 1949)

Adam's Rib isn't just a battle-of-the-sexes, it's a full-blown military campaign. In their sixth film together, Katharine Hepburn and Spencer Tracy play married attorneys, arguing on opposite sides of a trial. The case involves another couple: aggravated Doris (Judy Holliday) and her philandering mate (Tom Ewell), whom she is accused of assaulting. The battle lines are drawn: Holliday attacks with bayonet drawn while Hepburn, a more civil soul, barrages her barrister buddy with dum-dums. Though the famed fems are remarkably different, their cause is the same: equality in the courtroom and the kitchen. Director George Cukor delivers a coolly contained comedy that will tickle your ribs. STEVE SEID

Written by Garson Kanin, Ruth Gordon. Photographed by George J. Folsey. With Katharine Hepburn, Spencer Tracy, Judy Holliday, Tom Ewell. (101 mins, B&W, 35mm, From Warner Bros.)

THURSDAY / 2.6.14

WILL SUCCESS SPOIL ROCK HUNTER?

FRANK TASHLIN (U.S., 1957)

Pop culture goes !POP! in Frank Tashlin's puncture-proof provocation of media-driven consumerism. The Stay-Put Lipstick account needs a new set of lips to lay on and TV ad exec Rockwell Hunter (Tony Randall) knows just the proper pucker, Rita Marlowe (Jayne Mansfield), a reigning celebrity with the "oh-so-kissable lips." But nothing is a simple straight line, especially the curvaceous road to Marlowe's good graces. Having previously featured Mansfield in *The Girl Can't Help It*, Tashlin again sends her careening across the wide, wide screen with its broad swathes of pranky parody and vibrant production values, the only operative values in this gag fest. STEVE SEID

Written by Tashlin, based on the play by George Axelrod. Photographed by Joe MacDonald. With Tony Randall, Jayne Mansfield, Betsy Drake, Joan Blondell. (95 mins, Color, 'Scope, 35mm, From Criterion/20th Century Fox)

FRIDAY / 2.14.14

GENTLEMEN PREFER BLONDES

HOWARD HAWKS (U.S., 1953)

Cabaret singers Lorelei and Dorothy are just two "girls from Little Rock," making their way to Paris. Actually, they are Marilyn Monroe and Jane Russell, emblazoned as sequined sirens and looking for big rocks, of the diamond kind for Marilyn, and the marryin' kind for Jane. Man-of-many-genres Howard Hawks dropped a real bombshell with this musical comedy in which Monroe's breathy seduction finds its perfect mate in the pure-gold number "Diamonds Are a Girl's Best Friend" and ain't-no-plain Jane goes for the platinum with a blond wig parody of Marilyn. Seriously saucy, *Gentlemen Prefer Blondes* augured the end of screwball and the opening of the cleavage comedy. STEVE SEID

Written by Charles Lederer, from the play by Anita Loos, Joseph Fields, from the novel by Loos. Photographed by Harry J. Wild. With Marilyn Monroe, Jane Russell, Charles Coburn, Elliott Reid. (91 mins, Color, DCP, From Criterion/20th Century Fox)

SATURDAY / 2.22.14

SOME LIKE IT HOT

BILLY WILDER (U.S., 1959)

If cleavage comedy aroused the fifties, *Some Like It Hot* brings on the falsies. Director Billy Wilder cross-dresses his comedy, freely mixing slapstick antics with screwball frantic, and a crime caper dragging down a musical farce. On the lam from the Chicago mob, jazz musicians Tony Curtis and Jack Lemmon get gigs in an all-gal group, featuring the singer Sugar Kane (Marilyn Monroe), and head, incognito, for Florida. Tony and Jack, now Josephine and Daphne, find themselves surrounded by jazzy women, but dressed in kind. The gender gags are pitch-perfect as the band heads south, playing along with this most modern of arrangements. Ranked #1 by the American Film Institute's *100 Years . . . 100 Laughs* and rated "C" (Condemned) by the Catholic Legion of Decency. STEVE SEID

Written by Wilder, I. A. L. Diamond, suggested by a story by Robert Thoeren, Michael Logan. Photographed by Charles Lang, Jr. With Marilyn Monroe, Tony Curtis, Jack Lemmon, George Raft. (120 mins, B&W, DCP, From Park Circus)

- 1 *Will Success Spoil Rock Hunter?* 2.6.14
- 2 *Duck Soup*, 1.19.14
- 3 *It Happened One Night*, 1.22.14
- 4 *The Palm Beach Story*, 1.29.14
- 5 *Some Like It Hot*, 2.22.14



1 / 2 / 3 / 4 / 5

JEAN-LUC GODARD

EXPECT EVERYTHING FROM CINEMA

Jean-Luc Godard's cinema is synonymous with innovation. Name any Godard film, early or late period, and you will find a work that opens one's eyes to a new way of thinking about cinema, through its inspired use of elliptical structure, jump cuts, extreme close-ups, Brechtian techniques, text/image/sound design, or engagement with the essay form. Godard's politics and philosophical views underpin the radical form of his films, creating rich layers of meaning and fertile ground for interpretation.

Recognized in the fifties first for his film criticism and then for his short films, Godard's career as a director catapulted with *Breathless*, his 1959 debut feature. His deep appreciation for film history, literature, art, and music pervades his films, which are filled with quotations from the works he admired. Godard's films have, in turn, inspired many great filmmakers, including Rainer Werner Fassbinder, Pier Paolo Pasolini, Quentin Tarantino, and Wong Kar-wai.

This major Godard retrospective spans the entire calendar year. Between January and April, we showcase features and shorts made before 1968. In the fall, we will present his post-1968 oeuvre, representing his middle and later periods. Take advantage of this opportunity to see Godard's masterworks and rarities on the big screen and a chance to comprehend the full scope of his remarkable career, one that has shaped the course of film history in profound ways.

Susan Oxtoby, Senior Film Curator

BAM/PFA is indebted to Kent Jones and Jacob Perlin at the Film Society of Lincoln Center, where a similar Godard series recently took place at the 51st New York Film Festival, as well to James Quandt at TIFF Cinematheque, where a Godard retrospective screens this year. We also wish to thank Institut Français; Florence Almozini, French Cultural Services, New York; Stéphane Ré, Gilles Delcourt, Hannah Loué at the French Consulate San Francisco; and Eric Di Bernardo, Rialto Films.



INSTITUT
FRANÇAIS

FRIDAY / 1.31.14

BREATHLESS

JEAN-LUC GODARD (FRANCE, 1959)

(*À bout de souffle*). Godard's films of the sixties are rich in intellectual references, gorgeous visuals, music by Michel Legrand—classically French, in their postmodern way—but scrappy, jazzy, black-and-white *Breathless* remains what Russell Merritt called “the outlaw artifact of the nouvelle vague.” A very young Belmondo plays the outlaw hero Michel Poiccard alias Laszlo Kovacs, who kills a cop and hides in plain sight in Paris. An even younger Jean Seberg announces herself loudly as an American student working for the *New York Herald Tribune*. If her French is painful to the ears, her face is a thing of wonder for Godard as it is for Michel, who loves her. JUDY BLOCH

Written by Godard, based on an idea by François Truffaut. Photographed by Raoul Coutard. With Jean-Paul Belmondo, Jean Seberg, Jean-Pierre Melville. (90 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

SATURDAY / 2.1.14

A WOMAN IS A WOMAN

JEAN-LUC GODARD (FRANCE, 1961)

(*Une femme est une femme*). Godard's third feature was conceived “within the framework of a neorealist musical,” with nods to René Clair and Ernst Lubitsch. Anna Karina is Angela, an occasional stripper in a shabby club called the Zodiac. She is determined to have a baby and soon; when her lover Emile (Jean-Claude Brial) won't, she turns to his friend Alfred Lubitsch (Jean-Paul Belmondo), who will. There is magic in this film, from actual hat tricks to the famous egg-frying gag to the mesmerizing traveling shots. Godard's sense of woman-as-mystery is a part of that magic (even the title throws up its hands). JUDY BLOCH

Written by Godard, based on an idea by Genevieve Cluny. Photographed by Raoul Coutard. With Anna Karina, Jean-Paul Belmondo, Jean-Claude Brial. (85 mins, In French with English subtitles, Color, 'Scope, 35mm, From Rialto Pictures)

SATURDAY / 2.8.14

LE PETIT SOLDAT

JEAN-LUC GODARD (FRANCE, 1960)

(a.k.a. *The Little Soldier*). Leave it to Godard to create a spy/terrorist “hero” who'd rather moon over a woman's eyes (“were they Velazquez-gray, or Renoir-gray?”) than fight. Disillusioned and in love with himself above all, Bruno is a French spy in neutral Geneva during the French-Algerian War, blithely taking hit orders from his gun-toting superiors (who quote Jean Cocteau) and doing his best not to follow them. Meeting Veronica (Anna Karina) turns his mind further away from politics, but her involvement in an Algerian revolutionary group quickly has him running not just from the torturers on the “other side,” but from his own supposed allies. JASON SANDERS

Written by Godard. Photographed by Raoul Coutard. With Michel Subor, Anna Karina, Henri-Jacques Huet, Laszlo Szabo. (88 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

VIVRE SA VIE

JEAN-LUC GODARD (FRANCE, 1962)

(*My Life to Live/Vivre sa vie: film en douze tableaux*). *Vivre sa vie* tells of Nana (Anna Karina), a naive shopgirl, at the brief, flickering moment when she takes responsibility for her life. Nana takes to the streets, becoming a prostitute and a student of human emotions. Brechtian in its use of twelve dispassionately announced tableaux, *Vivre sa vie* is also intensely personal. Nana's crucible is Godard's existential epiphany, as Nana struggles to see, and say, things as they are, bravely concluding, “All is good.” In the famous scene in a movie theater, Nana's rapt attention to Dreyer's *Passion of Joan of Arc* is a tribute to another who sacrificed control to take control. 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)



LES CARABINIERS

JEAN-LUC GODARD (FRANCE, 1963)

Jean-Luc Godard's *Les carabiniers*, an antiwar allegory told from the viewpoint of those who fight, details the adventures of Michelangelo and Ulysses, two peasants who, eager to partake in illicit and amoral activities made suddenly licit by the declaration of hostilities, agree to fight their king's war. It is not a particular war, but one which, in Raoul Coutard's landscapes and Roberto Rossellini's script, takes place nowhere and everywhere. A Brechtian antinarrative, filmed objectively and dispassionately, eschewing emotional, visceral reactions, *Les carabiniers* portrays the futility and absurdity of war. Coutard's newsreel-like images serve as a counter "truth" to the image modern civilization creates of itself. KATHY GERITZ

Directed by Jean-Luc Godard. Written by Roberto Rossellini, Jean Gruault, Godard, from a play by Benjamin Joppolo. Photographed by Raoul Coutard. With Genevieve Galea, Catherine Ribero, Marino Mase, Albert Juross. (80 mins, In French with English subtitles, From Institut Français, permission Rialto Pictures)

SATURDAY / 2.15.14

CONTEMPT

JEAN-LUC GODARD (FRANCE, 1963)

NEW DIGITAL RESTORATION!

(*Le mépris*). In Italy, Fritz Lang is shooting *The Odyssey* for an American producer (Jack Palance). Fritz mourns classical culture but will settle for swords and sandals; like *The Odyssey*, *Contempt* is about man against circumstances, and such is the circumstance of cinema. The screenwriter, Paul (Michel Piccoli), meanwhile, becomes lost in Rome, and during his odyssey, his wife Camille (Brigitte Bardot) enters into a crisis of contempt. *Contempt* becomes very much Camille/Penelope's story as, on Paul's return, this marriage is dissected. With its colors and compositions, its ruins in Italy, its vistas, and especially its movement, *Contempt* is epic, but it is an epic stripped bare by its director. JUDY BLOCH

Written by Godard, based on the novel *A Ghost at Noon* by Alberto Moravia. Photographed by Raoul Coutard. With Brigitte Bardot, Michel Piccoli, Jack Palance, Fritz Lang. (103 mins, In French with English subtitles, Color, "Scope, DCP, From Rialto Pictures)

8:15

SATURDAY / 2.22.14

BAND OF OUTSIDERS

JEAN-LUC GODARD (FRANCE, 1964) STUDENT PICK!

(*Bande à part*). Two aspiring Parisian thugs, Franz and Arthur (Sami Frey, Claude Brasseur), are drawn to violence as bit players in a film noir: they adore the cool indifference, the macho invulnerability. All that is to change when Odile (Anna Karina) enlists them to burglarize the villa where she works, and reality arrives like a police siren. None of Godard's early films captures the "trembling" of youth and love as marvelously as *Band of Outsiders*. For Franz and Arthur (named after Kafka and Rimbaud), things are a little more perilous, and in telling their story, the film's voiceover narration turns a *série noir* novel into existential poetry. JUDY BLOCH

Written by Godard, based on the novel *Fool's Gold* by Dolores Hitchens. Photographed by Raoul Coutard. With Anna Karina, Sami Frey, Claude Brasseur, Louisa Colpeyn. (97 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

SUNDAY / 2.23.14

GODARD'S EARLY SHORTS

A program of Godard's first shorts.

OPÉRATION BÉTON Switzerland, 1955, 20 mins, In French with English subtitles, B&W, 35mm, From Institut Français

ALL THE BOYS ARE CALLED PATRICK / TOUS LES GARÇONS S'APPELLENT PATRICK France, 1957, 21 mins, In French with English subtitles, B&W, 35mm, From BFI, permission Janus Films/Criterion Collection

UNE HISTOIRE D'EAU France, 1958, 18 mins, In French with English subtitles, B&W, 35mm, From BFI, permission Les films du jeudi

CHARLOTTE ET SON JULES France, 1958, 20 mins, In French with English subtitles, B&W, 35mm, From BFI, permission Janus Films/Criterion Collection

Total running time: 79 mins

FRIDAY / 2.28.14

UNE FEMME MARIÉE

JEAN-LUC GODARD (FRANCE, 1964) IMPORTED PRINT!

(*A Married Woman*). A young married woman splits her time between her aviator husband and an actor/lover in Godard's surprisingly racy critique of the artificiality of modern sexuality, "an update of *Madame Bovary* in the age of Roland Barthes" (James Quandt). Considered a key link between playful early Godard and his more challenging future interrogations, the film jumps from one fragment to another—an interview, a montage of fashion covers, a sex scene, etc.—to capture how women are constantly told how to act, look, and feel. It was "recommended for banning" by the French Censure Commission.

Written by Godard. Photographed by Raoul Coutard. With Macha Meril, Bernard Noël, Philippe Leroy, Roger Leenhardt. (94 mins, In French with English electronic titling, B&W, 35mm, From Gaumont)

8:20



6 / 7

- 1 *Contempt*, 2.15.14
Courtesy Rialto Pictures/StudioCanal
- 2 *A Woman Is a Woman*, 2.1.14
Courtesy Rialto Pictures
- 3 *Le petit soldat*, 1.31.14
Courtesy Rialto Pictures
- 4 *Breathless*, 1.31.14
Courtesy Rialto Pictures/StudioCanal
- 5 *Band of Outsiders*, 2.22.14
- 6 *Les carabiniers*, 2.8.14
- 7 *Une femme mariée*, 2.28.14

African

Film Festival 2014

Contemplation and rage both find their place in this year's edition of our annual **African Film Festival**. Works like Andrew Dosunmu's *Mother of George* and Alain Gomis's *Tey* contain a quiet, almost fugue-like beauty, and stand with anything that world cinema has to offer this year in terms of pure cinematic bliss. On the other hand, DIY, street-level efforts like Lonesome Solo's *Burn It Up Djassa* and David Tosh Gitongo's *Nairobi Half Life* teem with the anarchic energy and passions of their subjects, the urban chaos of Abidjan, Ivory Coast, and Nairobi, Kenya, respectively. Recent African documentaries also find themselves split between memory and rage, with Damien Ounouri's elegiac *Fidaï* lingering over one man's involvement in the Algerian War of Independence, and Jean-Pierre Bekolo's incendiary *Le Président* offering up a dizzying, split-screen screed against presidential corruption and failed dreams. Rounding out our series is the delightful animated family film *Zarafa*, which follows a ten-year-old on an adventure from Africa to Europe in the company of a very special friend: a giraffe.

Join us for this tour of Africa and the African diaspora and experience some of the brightest new voices in world cinema today.

Jason Sanders, Film Notes Writer

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



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SATURDAY / 1.25.14

MOTHER OF GEORGE

ANDREW DOSUNMU (U.S., 2012)

Mother of George, which the *Village Voice* calls emblematic of a "new renaissance moment for American black cinema," is set against the backdrop of Brooklyn's colorful Yoruba Nigerian community. A joyful wedding celebration (filmed with an attention to color and costume on par with a Bollywood film) unites Ayodele (Jim Jarmusch favorite Isaach De Bankolé) and Adenike (Danai Gurira, *The Walking Dead*), but divisions begin to appear when the couple is unable to conceive a child. Nigerian-born Dosunmu (*Restless City*) creates one of the most surprising, successful American indies of the year, a portrait of a vibrant community split between worlds old and new. JASON SANDERS

Written by Darci Picoult. Photographed by Bradley Young. With Isaach De Bankolé, Danai Gurira, Yaya Alifia, Anthony Okungbowa. (106 mins, Color, DCP, From Oscilloscope Pictures)

TUESDAY / 1.28.14

LE PRÉSIDENT

JEAN-PIERRE BEKOLO (CAMEROON/GERMANY, 2013)

Cameroonian filmmaker Jean-Pierre Bekolo (*Quartier Mozart*, *Les saignantes*) is one of the most intriguing directors in Africa, unafraid to challenge either political or conceptual boundaries. His newest work uses split-screens (at times up to four images simultaneously) to present a fake documentary in which "the president" has disappeared; talk-show hosts, rivals, politicians, and even rappers chime in on what may have occurred, and what the president has (or has not) done for their country of Cameroon. "We shouldn't just be making movies, we should be changing reality," charges Bekolo; this formally inventive, angry, and at times humorous work begins the process. JASON SANDERS

Written by Simon Njami. Photographed by Didier Mercier, Dieudonné Mballa Mballa, Bertrand Ngah, Ruth Essangui. With Gérard Essomba, Valéry Ndongo, Valséro, Max Essouma. (63 mins, In French with English subtitles, Color, Digital video, From Seagull Films)

PRECEDED BY **FUELLING POVERTY** (Ishaya Bako, Nigeria, 2012). Music by Femi Kuti and Asa flavors this investigative documentary on one of the most stunning frauds in history, in which roughly seven billion dollars were taken from the Nigerian people through the misappropriation of oil subsidy funds. (30 mins, In English, Pidgin, Yoruba, and Hausa with English subtitles, Color, Beta SP)

Total running time: 93 mins

THURSDAY / 1.30.14

BURN IT UP DJASSA

LONESOME SOLO, A.K.A. SOULEYMANE BAMBA (IVORY COAST, 2012)

(*Le Djassa a pris feu*). Cinema vérité hits the ghetto in this noir and hip-hop-fueled snapshot of the Abidjan streets, directed by first-time filmmaker "Lonesome Solo," a.k.a. Souleymane Bamba. A young street tough sells cigarettes in the nightlife district, but the lure of easier money soon drags him towards a more vibrant—and dangerous—thug life. Shot in eleven days and created collectively by its actors (many of whose lives are similar to their characters'), flavored by its raw combination of slam poetry and dance, *Burn It Up Djassa* merges the street-level, DIY aesthetics and energy of contemporary Nollywood with the particular realities of the Ivory Coast. JASON SANDERS

Written by Delphine Jaquet, Ange Ali Sanogo, Solo, Yacouba Soumahoro. Photographed by Jaquet. With Abdoul Karim Konaté, Mohamed Bamba, Mamadou Diomandé, Adelaide Ouattara. (70 mins, In French and Nouchi with English subtitles, Color, Beta SP)

SUNDAY / 2.2.14

ZARAFa

RÉMI BEZANÇON, JEAN-CHRISTOPHE LIE (FRANCE/BELGIUM, 2012)

RECOMMENDED FOR AGES 7 & UP

A pure wonder! FIGAROSCOPE

The supervising animator behind *The Triplets of Belleville*, Jean-Christophe Lie, teams with writer/director Rémi Bezançon for this family-friendly animated tale that moves from Africa to Europe, following a ten-year-old boy and his best friend, the first giraffe to ever set foot in France. The young Sudanese boy Maki and his giraffe buddy have the adventure of a lifetime as they encounter dangers in the form of Bedouin princes, slave traders, and even French kings on their voyage. A fabulously old-school alternative to your typically overloud and overdone Hollywood animations, *Zarafa* is "a colorfully compelling kids flick" (*Hollywood Reporter*). JASON SANDERS

Written by Alexander Abela, Bezançon. With Max Renaudin Pratt, Simon Abkarian, Ronit Elkabetz, Vernon Dobtcheff, Mohamed Fellag. (78 mins, In French with English subtitles, Color, DCP, From GKIDS)



- 1 *Mother of George*, 1.25.14
- 2 *Nairobi Half Life*, 2.26.14
- 3 *Fidaï*, 2.4.14

TUESDAY / 2.4.14

FIDAÏ

DAMIEN OUNOURI (FRANCE/ALGERIA/CHINA/
GERMANY/KUWAIT, 2012)

Jia Zhang-ke's Xstream Pictures served as coproducer of this elegiac portrait of a seemingly ordinary grandfather, who in reality was a freedom fighter during the Algerian War of Independence against France. Interspersing archival footage, reenactments, and interviews, director Damien Ounouri showcases how the past lives within the present: children play in their grandfather El Hadi's yard, while El Hadi recalls the atrocities of the past, and his own fight against colonialism. "A lovely, elegant and stirring look at one man's memories of being a fighter for Algeria's liberation from French colonialism," wrote *Variety*, "*Fidaï* marks a striking advance in Arabic documentary filmmaking." JASON SANDERS

Written by Linda Amiri, Ounouri. Photographed by Matthieu Laclau. (83 mins, In French and Arabic with English subtitles, Color, DCP, From Kafard Films)

WEDNESDAY / 2.5.14

TEY

ALAIN GOMIS (SENEGAL, 2012)

Spiritual, soulful and captivating.

HOLLYWOOD REPORTER

(*Aujourd'hui/Today*). American musician/slam poet Saul Williams stars in this dreamlike fable of one man's final hours, as prescribed by fate. Awaking alone, Satché (Williams) leaves his room to discover most of his family, friends, and neighborhood elders gathered outside, all echoing a strange message: you have been chosen to die, and today is your last day on earth. Stunned and uncertain, he spends his time walking the streets, meeting friends and lovers, passing by riots and other ceremonies, counting down the hours. "A metaphysical film, of rare sensorial power" (*Le monde*), *Tey* is part Senegalese fairy tale, part existential Sartre play. JASON SANDERS

Written by Gomis, Djolof Mbengue. Photographed by Crystal Fournier. With Saul Williams, Djolof Mbengue, Aïssa Maïga, Anisia Uzeyman. (89 mins, In French, Wolof, and Mandinka with English subtitles, Color, DCP, From BelleMoon Productions)

WEDNESDAY / 2.12.14

BETWEEN CULTURES: RECENT AFRICAN SHORTS

Three award-winning portraits of African life, both on the continent and in the U.S. In Frances Bodomo's *Boneshaker*, a family, lost in America, travels to a Louisiana church to find a cure for their troubled child. It stars Oscar nominee Quvenzhané Wallis (*Beasts of the Southern Wild*). Akosua Adoma Owusu's spellbinding *Kwaku Ananse* brings to life a traditional Ghanaian folktale, combining the contemporary with the mythological. Bentley Brown's *Faisal Goes West* follows a Sudanese family to the U.S., where young son Faisal puts the family in a bind, triggering them to re-examine their American dream.

BONESHAKER Frances Bodomo, Ghana/U.S., 2013, 13 mins, Color, Digital video file

KWAKU ANANSE Akosua Adoma Owusu, Ghana, 2012, 25 mins, Color, DCP, From Piano

FAISAL GOES WEST Bentley Brown, U.S./Sudan, 34 mins, Color, Digital video file

Total running time: 72 mins

WEDNESDAY / 2.26.14

NAIROBI HALF LIFE

DAVID TOSH GITONGA (KENYA, 2012)

Kenya's first-ever Oscar submission for Best Foreign Language Film, David Tosh Gitonga's high-energy look at Nairobi street culture was created under the auspices of Tom Twyker's (*Run Lola Run*) production company. An aspiring young actor from the Kenyan backwaters heads to Nairobi to make it big, but soon discovers why the city is nicknamed "Nairobbery." A friendship with a gang leader may ruin his dreams of acting; then again, it may just improve them. Economically yet dynamically shot, with surprising humor, *Nairobi Half Life* is "an affecting, funny narrative, bringing us into the layered, tumultuous life of people" (*Variety*). JASON SANDERS

Written by Billy Kahora, Potash Charles Matathia, Samuel Munene, Serah Mwihiaki. Photographed by Christian Almesberger. With Joseph Wairimu, Olwenya Maina, Nancy Wanjiku Karanja, Mugambi Nthiga. (96 mins, In Swahili, Kikuyu, and English with English subtitles, Color, DigiBeta)



Screenagers Film Festival

SATURDAY / 2.8.14

SCREENAGERS: 16TH ANNUAL BAY AREA HIGH SCHOOL FILM & VIDEO FESTIVAL

(U.S., 2012-13)

IN PERSON Student filmmakers and curators
SPECIAL PRICING \$5.50

Come experience the creativity of some of today's most inspiring teenagers! The 16th annual **Screenagers Film Festival** showcases a diverse selection of films made entirely by Bay Area high schoolers. Through narrative, documentary, animation, and experimental short videos, aspiring filmmakers share their creative perspectives and thoughts. Don't miss this unique opportunity to witness amazing stories, but also to talk with the filmmakers themselves.

JOSH ROWEN-KEREN, EMILY SUPPLE

Total running time: c. 90 mins

The program will be detailed in a handout available at the screening. Curated by students in the Communication Arts and Sciences (CAS) program at Berkeley High School, through an internship offered by BAM/PFA. The student curators are Khayla Bullock, Marielle Boland, Kyle Maxwell, Eliza Macy, Roxanne Rozo-Marsh, River Nelson, Emily Supple, Josh Rowen-Keren, Samantha Kuderna-Reeves, and Sofia Peltz. Their high school student mentor is Hope Amador, their mentors are Elisa De Schepper and Olivia Cueva, and their teacher is Dharini Rasiah.



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Documentary Voices

Our annual spring series **Documentary Voices** showcases a broad range of contemporary and historical documentaries, from poetic explorations to cinematic essays to forays into archival collections. This season we feature an international selection of films that investigate history, from the Israeli *The Specialist*, a re-examination of the 1961 Eichmann trial, to the French *May They Rest in Revolt*, a verité look at the experience of marginalized immigrants. The politically charged pseudo-documentary *Le Président* from Cameroon and *Fidaï*, from Algeria, an elegant re-creation of political actions, also screen in our **African Film Festival**. And don't miss our **Committed Cinema** tribute to American documentarian and activist Tony Buba (p. 19).

Continuing through April, **Documentary Voices** is presented in conjunction with the UC Berkeley course History of Documentary Film taught by Linda Williams.

Kathy Geritz, Film Curator

We thank the Flaherty Film Seminar; Sarie Horowitz, coordinator of Flaherty on the Road; Josetxo Cerdán, curator of the 2012 Flaherty Seminar, Open Wounds; and Pablo de Ocampo, curator of the 2013 Flaherty Seminar, History is What's Happening, from which two programs are drawn.

TUESDAY / 1.28.14

LE PRÉSIDENT

JEAN-PIERRE BEKOLO (CAMEROON/GERMANY, 2013)

See **African Film Festival 2014**, p. 16

TUESDAY / 2.4.14

FIDAÏ

DAMIEN OUNOURI (FRANCE/ALGERIA/CHINA/GERMANY/KUWAIT, 2012)

See **African Film Festival 2014**, p. 17

TUESDAY / 2.11.14

THE SPECIALIST

EYAL SIVAN (ISRAEL/FRANCE/GERMANY, 1999)

An amazing document. Succeeds on quiet, frightening terms. NEW YORK TIMES

(*Un spécialiste, portrait d'un criminel modern*). Inspired by Hannah Arendt's *Eichmann in Jerusalem: A Report on the Banality of Evil*, *The Specialist* is composed entirely from archival footage from the 1961 Israeli trial of the Nazi SS lieutenant colonel. The trial was filmed by the blacklisted American documentary filmmaker, Leo Hurwitz, and broadcast on TV. While Hurwitz's recordings have been widely used in previous documentaries, those now iconic images were all drawn from the same few hours of footage. For *The Specialist*, Eyal Sivan examined the entire archive of 350 hours and homed in on the testimony of Eichmann, revealing him as "an appallingly ordinary man."

(128 mins, In German, Hebrew with English subtitles, B&W, Digital video, From Flaherty on the Road)

PRECEDED BY **VILLAGE, SILENCED** (Deborah Stratman, U.S., 2012). A reworking of Humphrey Jennings's 1943 film *The Silent Village*, in which Welsh coal miners re-enact the Nazi invasion of a Czech village. (7 mins, B&W, Digital video, From Flaherty on the Road)

Total running time: 135 mins

TUESDAY / 2.25.14

MAY THEY REST IN REVOLT

SYLVAIN GEORGE (FRANCE, 2010)

(*Qu'ils reposent en révolte (des figures de guerre)*). For three years, Sylvain George filmed undocumented immigrants from Northern Africa and the Middle East living in makeshift homes in the northern French port town of Calais. Their moods slip from hope to despair as they encounter institutionalized intolerance and racism. George places the refugees' marginal existence center stage, filming the rituals of their exile—bathing, singing, eating, dodging the police—with a sympathetic immediacy, part verité, part poetry. "I make the films I want to see, films that I feel are an emergency; they are necessary," George has stated.

(154 mins, In French with English subtitles, B&W, Digital video, From the artist)

- 1 *The Specialist*, 2.11.14
- 2 *May They Rest in Revolt*, 2.25.14
- 3 *Le Président*, 1.28.14



1 / 2

Committed Cinema Tony Buba

In an era of unprecedented mobility, Tony Buba is committed to staying in one place. He has been chronicling the decline of his hometown, Braddock, PA, for some forty years in documentaries including *J. Roy—New and Used Furniture*, the better-known *Lightning Over Braddock*, and his most recent film, *We Are Alive!* It is one of the reel world's fine ironies that, in its death, this once-booming steel town survives, and brilliantly, in the spunky, humorous, and penetrating observations that are Buba's stock-in-trade.

As Anthology Film Archives noted, "One of the most singular, and egregiously overlooked, filmmakers in the U.S., Tony Buba is a national treasure, the prime representative of the blue-collar, populist, politically committed yet outrageously entertaining American filmmaking movement that's largely missing-in-action."

We are pleased that Buba will be joined in conversation by Rick Ayers, a professor of education at the University of San Francisco in the Urban Education and Social Justice cohort; author of, among other books, *Studs Terkel's Working: A Teacher's Guide*; and a regular blogger on education for the *Huffington Post*.

Curated by Film Curator Kathy Geritz. Support for **Committed Cinema** has been provided by the National Endowment for the Arts; it is presented in conjunction with a course on the history of documentary film taught by Linda Williams at UC Berkeley.



TUESDAY / 2.18.14

THE BRADDOCK CHRONICLES

TONY BUBA (U.S., 1972–85)

IN CONVERSATION Tony Buba and Rick Ayers

These quietly attentive and politically engaged shorts suggest [Buba] as something like his hometown's Harvey Pekar or Studs Terkel.

THE VILLAGE VOICE

Buba's first films were portraits of his family, friends, and fellow residents of his hometown, Braddock. In *Betty's Corner Cafe*, Betty plays mom and barmaid to the male "regulars." They tell their stories, Betty tells their stories, and never the twain shall meet. *J. Roy—New and Used Furniture* is a capsule portrait of the American dream in the person of one Jimmy Roy, who has made some eleven "comebacks" in his life. He is Braddock's—and life's—biggest booster. Plus, the hustler and raconteur *Sweet Sal* talks the talk, *Peabody & Friends* recounts a personal tragedy, and in *Mill Hunk Herald*, Steve Pelligrino lets loose on the accordion . . . and more!

TO MY FAMILY 1972, 3 mins, B&W, 16mm, From the artist

J. ROY: NEW AND USED FURNITURE 1974, 11 mins, B&W, 16mm, From the artist

BETTY'S CORNER CAFE 1976, 11 mins, B&W, 16mm, From the artist

SWEET SAL 1979, 25 mins, B&W, 16mm, From the artist

HOME MOVIES 1980, 3 mins, Silent, Color, 16mm, From the artist

WASHING WALLS WITH MRS. G. 1980, 6 mins, B&W, 16mm, From the artist

MILL HUNK HERALD 1981, 13 mins, B&W/Color, 16mm, From the artist

PEABODY & FRIENDS 1983, 7 mins, B&W, 16mm, From the artist

BRADDOCK FOOD BANK 1985, 5 mins, Silent, Color, 16mm, From the artist

Total running time: 85 mins

- 1 *Voices from a Steeltown*, 2.20.14
- 2 *Lightning Over Braddock: A Rustbowl Fantasy*, 2.19.14

WEDNESDAY / 2.19.14

LIGHTNING OVER BRADDOCK: A RUSTBOWL FANTASY

TONY BUBA (U.S., 1988) NEW PRINT!

IN CONVERSATION Tony Buba and Rick Ayers

Buba's first feature film is an offbeat amalgam of autobiography, documentary, and fiction; it is the tale of a documentary filmmaker (Buba) hounded by a celebrity-hungry former subject (Sal Carulli) when the filmmaker is offered a Hollywood gig (that's the fantasy part). Sweet Sal, as he is known, turns sour when he thinks that it was he who made Buba the luminary (!) he is today, merely by his commanding presence in an earlier documentary. With their antics set against the town's crumbling landscape and sad steel-town politics, clearly old Sal is a stand-in for Braddock itself, a town too tired to bite back. JUDY BLOCH

Written by Buba. Photographed by Brady Lewis. With Tony Buba, Sal Carulli, Stephen Pellegrino, J. Roy. (80 mins, Color, 16mm, From the artist)

PRECEDED BY **STIGMATA** 2008, 1:30 mins, Color, Digital video

TRAILER FOR THUNDER OVER BRADDOCK 2011, 2:30 mins, Color, Digital video

Total running time: 84 mins

THURSDAY / 2.20.14

WE ARE ALIVE! THE FIGHT TO SAVE BRADDOCK HOSPITAL

TONY BUBA, TOM DUBESNKY (U.S., 2013)

IN PERSON Tony Buba

When the University of Pittsburgh Medical Center (UPMC) decided to close the Braddock Hospital, the community responded in force. This account of their spirited two-and-a-half-year struggle, captured in cinema verité footage, features demonstrations, protest songs written to the tune of their struggle, and meetings with double-talking politicians. Ultimately, the dying Braddock and surrounding area wasn't generating the kind of money—or patients—the management wanted. At the same time the citizens of Braddock were advocating for health care as a human right, UPMC was making billions of dollars in profit. Winner of the Studs Terkel Award for Media and Journalism.

Photographed by Maranda Wodzinski. (67 mins, Color, Digital video, From the artist)

PRECEDED BY **VOICES FROM A STEELTOWN** NEW PRINT! (Tony Buba, U.S., 1983). Braddock citizens—who have no political illusions—tell of their town's demise while Buba visually re-creates its past and its present. (28 mins, Color/B&W, 16mm, From the artist)

Total running time: 95 mins



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AGAINST THE LAW: THE CRIME FILMS OF Anthony Mann

Anthony Mann didn't like his early films of the 1940s. Only with *Desperate*, five productions into a twelve-film crime cycle, did he begin to warm up to his cold-hearted pictures. Most lauded for his great Westerns of the 1950s, the best starring James Stewart, Mann ascended the studio system, beginning with second-bill Bs. His crime cycle, beginning in 1944 with *Strangers in the Night* and ending six years later with *Side Street*, shows an increasing mastery of mood and menace, advanced by a quartet of collaborations (*T-Men*, *Raw Deal*, *He Walked by Night*, *Border Incident*) with cinematographer John Alton, a master of emotionally dank lighting. Character types and themes that recur throughout Mann's oeuvre also begin to find delirious expression in his criminal cinema.

As Mann scholar Max Alvarez notes: "The crime pictures are not exceptions in our comprehension of a fully realized Anthony Mann production: like the later films, they are inhabited by psychologically complex, volatile, emotionally scarred protagonists prone to erratic and violent behavior." In Mann's harsh world, average Joes find themselves summoning untapped aggression to ward off the dangers of an overlooked criminal demimonde. Mann also perfected a subset of the crime film, the documentary-like feature, propelled by a vivid voice-over. This invention would influence everything from Jack Webb's *Dragnet* to latter-day *CSI*.

On the occasion of the publication of his new book, *The Crime Films of Anthony Mann*, Max Alvarez joins us to introduce two films. Don't miss this tribute to Man's inhumanity to Mann.

Steve Seid, Video Curator

Special thanks to the Motion Picture Division of the Library of Congress; the UCLA Film & Television Archive; Alexander W. Kogan, Jr. at Films Around the World; and Max Alvarez.

FRIDAY / 2.7.14

STRANGE IMPERSONATION

7:00

ANTHONY MANN (U.S., 1946)

The scientific method meets the delirium of dreams in this oddball outing from Anthony Mann. Research chemist Nora (Brenda Marshall) is close to perfecting her new anesthetic, but it has numbed her to the needs of beau Steve (William Gargan). Jealous of her enticing chemistry, Nora's assistant Arline (Hillary Brooke) rigs a mishap that leaves Nora disfigured and in need of plastic surgery. From here, this dizzy story stirs insurance scams, accidental death, identity theft, and mawkish melodrama into a caustic concoction that keeps you wondering what pharmaceutical could have inspired such a strange, but never formulaic, dose of noir. STEVE SEID

Written by Mindret Lord, from a story by Anne Wigton, Lewis Herman. Photographed by Robert W. Pittack. With Brenda Marshall, William Gargan, Hillary Brooke, George Chandler. (68 mins, B&W, 35mm, Preserved by UCLA Film & Television Archive with funding from the AFI/NEA Film Preservation Grants Program and The Regents of the University of California, From UCLA Film & Television Archive, permission Films Around the World, Inc.)

DESPERATE

8:30

ANTHONY MANN (U.S., 1947)

Smooth-featured Steve Randall (Steve Brodie) is a model of optimism—a gainfully employed WWII vet married to a pregnant beauty (Audrey Long) and living in a city that reflects his dreams of prosperity—until, that is, he is unwittingly dragged into a warehouse robbery. When the heist goes sour, sanguine Steve finds himself pursued by a gang of goons, led by a darkly determined Raymond Burr. *Desperate* sends Steve and wife fleeing to the countryside, a supposed haven from big-city woes. But in Mann's grim vision the heartland can't resist the spread of urban blight. STEVE SEID

Written by Harry Essex, Martin Rackin, from a story by Dorothy Atlas, Mann. Photographed by George E. Diskant. With Steve Brodie, Audrey Long, Raymond Burr, Douglas Fowley. (73 mins, B&W, 35mm, From Warner Bros.)

THURSDAY / 2.13.14

T-MEN

7:00

ANTHONY MANN (U.S., 1948) ARCHIVAL PRINT!

INTRODUCTION Max Alvarez

Max Alvarez is an independent film scholar based in New York and author of the new book The Crime Films of Anthony Mann, a limited number of which will be available for purchase at the screening.

The only thing fake in this documentary-styled noir is the dough, 100% counterfeit. To shut down a funny-money ring, two U.S. Treasury Agents, Dennis O'Brien and Tony Genaro (Dennis O'Keefe and Alfred Ryder), go underground, where cop and counterfeiter are opposite sides of the same bogus bill. A dryly droll voice-over propels this policier forward while cinematographer Alton adds swathes of lurking light to construct a dangerous, dreamlike underworld—most notable is Wallace Ford's demise in a Turkish bath where menace lingers in the steam. Ironically, Mann's fast-paced film about forgery was often copied. STEVE SEID

Written by John C. Higgins, from a story by Virginia Kellogg, based on files of the U.S. Treasury Department. Photographed by John Alton. With Dennis O'Keefe, Alfred Ryder, Mary Meade, Wallace Ford. (92 mins, B&W, 35mm, From the Library of Congress)

FRIDAY / 2.14.14

RAW DEAL

8:50

ANTHONY MANN (U.S., 1948) ARCHIVAL PRINT!

INTRODUCTION Max Alvarez

Penned up in the pen, fall guy for a botched heist, Joe (Dennis O'Keefe) springs himself with the aid of his moll, Claire Trevor, and takes off on a raw-edged journey to revenge with demented Raymond Burr waiting at the dim terminus. Along the way, Joe takes his social worker (Marsha Hunt) hostage and she becomes the film's fall girl as she falls for the guy. Guided by Trevor's baleful, boozed-up voice-over, *Raw Deal* rakes emotion from the underbrush of existence. No verdant place this, but a fallow 'scape bathed in cinematographer Alton's murky light. This is where love comes to die. STEVE SEID

Written by Leopold Atlas, John C. Higgins, based on a story by Arnold B. Armstrong, Audrey Ashley. Photographed by John Alton. With Dennis O'Keefe, Claire Trevor, Marsha Hunt, Raymond Burr. (78 mins, B&W, 35mm, From the Library of Congress)



FRIDAY / 2.21.14

HE WALKED BY NIGHT

7:00

ALFRED WERKER, ANTHONY MANN (U.S., 1949)

Don't believe the title: he ran, he didn't walk. The "he" is Richard Basehart playing an icy master criminal whose one mistake is waxing a cop. With an officer down, the LAPD swings into action, rounding up suspects and clues in a forensic frenzy. The procedural manner of this classic noir would influence Jack Webb, here the lab technician but soon to be *Dragnet's* man Friday. Pushing hack Werker aside, Mann teamed with Alton to engineer a fact-based story steeped in mood and menace. The much-tramped-on city is an implacable maze lacerated by harsh grids of light, leading inevitably to a desperate end in the storm drains below. STEVE SEID

Written by John C. Higgins, Crane Wilbur, from a story by Wilbur. Photographed by John Alton. With Richard Basehart, Scott Brady, Roy Roberts, Whit Bissell. (79 mins, B&W, 35mm, From MGM)

BORDER INCIDENT

8:40

ANTHONY MANN (U.S., 1949)

Originally titled *Wetbacks*, this still-timely noir follows two government agents, one a *Federale* (Ricardo Montalban), the other from the U.S. Immigration Service (Senator-to-be George Murphy), who infiltrate the sleazy business of smuggling braceros across the border. Along this rough-and-tumble track, bandits prey on the immigrants, just the first imperious peril leading to the Imperial Valley. Like the Westerns that would soon follow, Mann puts the landscape to dramatic use, but Alton's claustrophobic camera drains all openness from the wide-open spaces. *Border Incident* is particularly sympathetic to the plight of the vulnerable workers, whose innocence is destroyed by the harsh cruelty of human traffickers. STEVE SEID

Written by John C. Higgins, based on a story by Higgins, George Zuckerman. Photographed by John Alton. With Ricardo Montalban, George Murphy, Howard Da Silva, James Mitchell. (92 mins, B&W, 35mm, From Warner Bros.)

FRIDAY / 2.28.14

SIDE STREET

7:00

ANTHONY MANN (U.S., 1950)

An underpaid mailman with a pregnant wife (Cathy O'Donnell), Joe (Farley Granger) is about to go postal. Instead, he nicks an envelope from an office, hoping for a few bucks but getting thirty thousand large. Then he finds that blackmailers, the rightful owners, want the dough returned COD (corpse on delivery). New York City appears raw, exposed, and heartless in this suffocating noir. Pursued by homicidal James Craig, soft-spoken Granger takes to the side streets but the concrete canyons entrap rather than embrace. Not even a speeding car (in a prototypical chase) can break free of the grinding gridlock. STEVE SEID

Written by Sydney Boehm. Photographed by Joseph Ruttenberg. With Farley Granger, Cathy O'Donnell, James Craig, Jean Hagen. (82 mins, B&W, 35mm, From Warner Bros.)



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|---|---------------------------------------|---|----------------------------------|
| 1 | <i>Strange Impersonation</i> , 2.7.14 | 4 | <i>Side Street</i> , 2.28.14 |
| 2 | <i>Desperate</i> , 2.7.14 | 5 | <i>Border Incident</i> , 2.21.14 |
| 3 | <i>Raw Deal</i> , 2.14.14 | 6 | <i>T-Men</i> , 2.13.14 |



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The Brilliance of Satyajit Ray

“Ray . . . is the poet par excellence of the human-scale, life-sized comedy or tragedy of ordinary men and women.”
—Salman Rushdie

Before the “international art house circuit,” before “Third World Film,” before “slow cinema” and “rural realism,” there was Satyajit Ray, one of the greatest and most influential filmmakers of all time. More than a decade has passed since Ray was honored with a retrospective, and in that time cinematic trends have made his work even more necessary to see again.

Born in Calcutta in 1921 into a family of prominent Bengali intellectuals (Ray’s grandfather was a writer and publisher, while his father wrote children’s tales and satirical stories), Ray first worked in an advertising firm as a visual designer, creating covers for books and even film posters. In 1955 he debuted with *Pather Panchali*, part of his Apu trilogy. While this neorealist, rural-set trio of films launched Ray’s career, the great director was equally at home in a wide variety of both genres and settings: period tales of urban elites, chamber pieces filled with music and song, documentaries on poets and artists, children’s fables, detective stories, and far more.

“Not to have seen the cinema of Ray means existing in a world without seeing the sun or the moon,” wrote Akira Kurosawa. Ray passed away in 1992, leaving behind a legacy of thirty-six films: our series, which continues through August, includes nearly all of them.

Jason Sanders, Film Notes Writer



Presented in partnership with the Academy of Motion Picture Arts & Sciences. Series curated by Senior Film Curator Susan Oxtoby. BAM/PFA wishes to thank: Michael Pogorzelski, Josef Lindner, May Haduong, Matt Severson, and Jane Glicksman at the Academy Film Archive; Dilip Basu, the Satyajit Ray Film and Study Center at the University of California, Santa Cruz; Julie Pearce and Waltraud Loges, BFI; Brian Belovarac, Janus Films; and Goutam Ghose.

FRIDAY / 1.17.14

PATHER PANCHALI

SATYAJIT RAY (INDIA, 1955) 35MM RESTORED PRINT!

INTRODUCTION Josef Lindner

The first film in Satyajit Ray’s celebrated Apu Trilogy centers around the boy Apu’s impoverished Brahmin family living in their ancestral village in rural Bengal. The father is a would-be poet, playwright, and priest; the mother, a realist terrorized by wicked neighbors and the prospect of tomorrow. Ravi Shankar’s original score is the musical equivalent of Ray’s completely visual storytelling, which is so liquid, so purely cinematic, it’s strange to remember that it was based on a well-known 1928 novel. At Cannes this low-budget independent first film won a special prize—Best Human Document. It is still that. JUDY BLOCH

Written by Ray, based on the novel by Bibhutibhushana Bandyopadhyaya. Photographed by Subrata Mitra. With Kanu Banerjee, Karuna Banerjee, Subir Banerjee, Uma Das Gupta. (122 mins, In Bengali with English subtitles, B&W, 35mm, Restored by the Satyajit Ray Preservation Project through a collaboration of the Academy Film Archive, the Merchant-Ivory Foundation, and the Film Foundation, From Academy Film Archive, permission Janus Films/Criterion Pictures)

SATURDAY / 1.18.14

APARAJITO

SATYAJIT RAY (INDIA, 1956) 35MM RESTORED PRINT!

INTRODUCTION Josef Lindner

The second entry in Satyajit Ray’s Apu Trilogy, after *Pather Panchali*, *Aparajito* continues the story of a Bengali family after they leave their home to travel to the holy city of Benares on the banks of the Ganges. The boy Apu proceeds a little further along the road of experience and the viewpoint of the film changes with his. *Aparajito* focuses on Apu in his personal and human relationships, above all in his changing relationship with his mother. Ray observes with remarkable insight and discretion the theme of the sacrifices parents may make in equipping their children for a world they can never really share. ALBERT JOHNSON

Written by Ray, based on the novel by Bibhutibhushana Bandyopadhyaya. Photographed by Subrata Mitra. With Kanu Banerjee, Karuna Banerjee, Pinaki Sen Gupta, Smaran Ghosal. (106 mins, In Bengali with English subtitles, B&W, 35mm, Restored by the Satyajit Ray Preservation Project through a collaboration of the Academy Film Archive, the Merchant-Ivory Foundation, and the Film Foundation, From Academy Film Archive, permission Janus Films/Criterion Pictures)

SUNDAY / 1.19.14

THE WORLD OF APU

SATYAJIT RAY (INDIA, 1958) 35MM RESTORED PRINT!

INTRODUCTION Josef Lindner

(*Apur Sansar*). Part three of Satyajit Ray’s much-loved Apu Trilogy, *The World of Apu* features Soumitra Chatterjee as the adult Apu. Having decided to become a writer, Apu becomes, quite by accident, a husband as well. When the bridegroom at a wedding he is attending suffers a prenuptial nervous breakdown, Apu is persuaded to replace him in order to save the bride’s honor. “In essence the film is a love story so fresh and spontaneous that one feels Ray created it entirely out of his own spirit, as if it were the world’s first love story” (Pauline Kael).

Written by Ray, based on the novel *Aparajito* by Bibhutibhushana Bandyopadhyaya. Photographed by Subrata Mitra. With Soumitra Chatterjee, Sharmila Tagore, Swapan Mukherjee, Aloke Chakravarty. (103 mins, In Bengali with English subtitles, B&W, 35mm, Restored by the Satyajit Ray Preservation Project through a collaboration of the Academy Film Archive, the Merchant-Ivory Foundation, and the Film Foundation, From Academy Film Archive, permission Janus Films/Criterion Pictures)

THURSDAY / 1.23.14

THE BICYCLE THIEF

VITTORIO DE SICA (FRANCE, 1948)

(*Ladri di biciclette*, a.k.a. The Bicycle Thieves). Cited by Satyajit Ray as his inspiration to enter filmmaking, Vittorio De Sica’s neorealist tale finds the despair of postwar Italy evident in the faces of its men. One such man is Antonio, who miraculously lands a job hanging movie posters around town. Things go awry after Antonio’s bicycle is stolen, forcing him and his young son Bruno to scour the city. For De Sica, the severity of Antonio’s ordeal is as much a crisis of masculinity as of economics; Maggiorani’s melancholy eyes and hardened face express the hardship of a generation of men beaten by hunger and dim prospects. JONATHAN L. KNAPP

Written by Cesare Zavattini, based on a novel by Luigi Bartolini. Photographed by Carlo Montouri. With Lamberto Maggiorani, Lianella Carnel, Enzo Staiola. (93 mins, In Italian with English subtitles, B&W, 35mm, From Corinth Films)



- 1 *Pather Panchali*, 1.16.14
© Academy of Motion Picture Arts and Sciences
- 2 *Three Daughters*, 2.9.14
- 3 *The World of Apu*, 1.19.14
© Academy of Motion Picture Arts and Sciences
- 4 *Aparajito*, 1.18.14
© Academy of Motion Picture Arts and Sciences
- 5 *The Big City*, 2.15.14

SATURDAY / 1.25.14

THE MUSIC ROOM

6:30

SATYAJIT RAY (INDIA, 1958) 35MM RESTORED PRINT!

(*Jalsaghar*). This stunning film is based on a novel by the Bengali writer Tarashankar Banerjee about a turn-of-the-century aristocrat named Biswambhar Roy whose funds and holdings are dwindling but who continues to spend money on lavish concerts in his music room. His existence may be threatened, but his vision of perfection, embodied in the hypnotic musical sequences, will not be denied. Many of Ray's films have a rueful, Chekhovian tone of ironically tinged regret, a tone that is crystallized in *The Music Room*, one of the greatest films in the history of Indian cinema. KENT JONES

Written by Ray. Photographed by Subrata Mitra. With Padmadevi, Tulsi Chakraborty, Chhabi Biswas, Pinaki Sangupta. (100 mins, In Bengali with English subtitles, B&W, 35mm, Restored by the Satyajit Ray Preservation Project through a collaboration of the Academy Film Archive, the Merchant-Ivory Foundation, and the Film Foundation, From Academy Film Archive, permission Janus Films/Criterion Pictures)

SUNDAY / 1.26.14

RAY: LIFE AND WORK OF SATYAJIT RAY

3:00

GOUTAM GHOSE (INDIA, 1999)

Noted Bengali filmmaker and documentarian Goutam Ghose was handpicked by Satyajit Ray's widow to create this moving eulogy and tribute to the great director. Drawing inspiration from Ray's original red notebook of sketches and musings, Ghose captures not only Ray the filmmaker, but also Ray the intellectual, illustrator, composer, and even children's book creator. Ghose intersperses interviews and voice-overs with clips from the great man's career, ranging from his debut with 1955's *Pather Panchali* to his honorary Academy Award in 1992 (which he watched from a hospital bed), and finally a posthumous ceremony in India. JASON SANDERS

Written and photographed by Ghose. (105 mins, In English and Bengali with English subtitles, Color & B&W, 35mm, From Satyajit Ray Film and Study Center, courtesy of the Academy Film Archive, permission Goutam Ghose)

THE RIVER

5:10

JEAN RENOIR (FRANCE, 1950) IB TECHNICOLOR PRINT!

"A movie set in India must have certain essential elements: tigers, Bengal lancers, and elephants," recalled Jean Renoir about the advice of film financiers. "In *The River*, there are no tigers, Bengal lancers, or elephants." Disillusioned after a spell in Hollywood, Renoir journeyed to India (and allied himself with Satyajit Ray) for this lyrical adaptation of writer Rumer Godden's coming-of-age tale set alongside the River Ganges. Into a bucolic expat community of schoolgirls and widowers arrives a wounded American war veteran, his presence awakening a host of desires. Droll, painterly, and wise, *The River* offers a lesson in purity of cinema, and life. JASON SANDERS

Written by Renoir, Rumer Godden, from the novel by Godden. Photographed by Claude Renoir. With Patricia Walters, Radha, Adrienne Corri, Nora Swinburne. (99 mins, Color, 35mm, BAM/PFA Collection, permission Janus/Criterion Collection)

SUNDAY / 2.2.14

DEVI

4:45

SATYAJIT RAY (INDIA, 1960) 35MM RESTORED PRINT!

(a.k.a. *The Goddess*). A teenage Sharmila Tagore delivers one of her most riveting performances in Ray's tale of faith and obsession, set in rural Bengal circa 1860. Amidst the luxuries and fineries of his aristocratic home, a wealthy landlord has a vision that his beautiful daughter-in-law (Tagore) is none other than the incarnation of the goddess Kali. Torn from her husband, she is soon placed like a deity on an altar outside his home, and because of a "miracle," the peasants and the girl come to believe in her divinity. Gorgeously recreating nineteenth-century Bengal, *Devi* is a sensual tale of spiritually corrupted by fanaticism. JASON SANDERS

Written by Ray, based on a theme by Rabindranath Tagore, story by Prabhat Kumar Mukherjee. Photographed by Subrata Mitra. With Chhabi Biswas, Soumitra Chatterjee, Sharmila Tagore, Karuna Banerjee. (93 mins, In Bengali with English subtitles, B&W, 35mm, Restored by the Satyajit Ray Preservation Project through a collaboration of the Academy Film Archive, the Merchant-Ivory Foundation, and the Film Foundation, From Academy Film Archive, permission Janus Films/Criterion Pictures)

SUNDAY / 2.9.14

THREE DAUGHTERS

3:00

SATYAJIT RAY (INDIA, 1961) 35MM RESTORED PRINT!

In honor of the centenary of the writer Rabindranath Tagore's birth, Satyajit Ray made this feature based on three Tagore stories. The first story, *The Postmaster*, concerns a young man from Calcutta who lands a job in a remote village. Aparna Sen stars in the comedy *Samapti* (*The Conclusion*), a kind of Indian *Taming of the Shrew* in which a village tomboy revolts against an arranged marriage on the night of her wedding. *Monihara* (*Bejewelled Obsession*, or *The Lost Jewels*) is a chilling study of a childless woman's infatuation with jewelry, and her return after her death to frighten her husband.

Written by Ray, based on stories by Rabindranath Tagore. Photographed by Soumendu Roy. With Anil Chatterjee, Chandana Banerjee, Kali Bannerjee. (171 mins, In Bengali with English titles, 35mm, Restored by the Satyajit Ray Preservation Project through a collaboration of the Academy Film Archive, the Merchant-Ivory Foundation, and the Film Foundation, From Academy Film Archive, permission Janus Films/Criterion Pictures)

SATURDAY / 2.15.14

THE BIG CITY

5:45

SATYAJIT RAY (INDIA, 1963) 35MM RESTORED PRINT!

(*Mahanagar*). Ray sets his ironic and humorous eye on the plight of the Bengali middle class, caught amid the changing moralities of urban life. Focusing in particular on the role of women in this metamorphosis, Ray tells a story that is both minutely particular to Calcutta and universally recognizable. Madhabi Mukherjee gives a beautifully unfolding performance as the timorous housewife who finds her strength when she takes a job—selling knitting machines door to door—in order to help support her family and her husband's extended family, all of whom resist the move.

Written by Ray, based on a story by Narendra Nath Mitra. Photographed by Subrata Mitra. With Anil Chatterjee, Madhabi Mukherjee, Haradhan Banerjee, Vicky Redwood. (135 mins, In Bengali with English subtitles, B&W, 35mm, Restored by the Satyajit Ray Preservation Project through a collaboration of the Academy Film Archive, the Merchant-Ivory Foundation, and the Film Foundation, From the Academy Film Archive, permission Janus Films/Criterion Pictures)

SUNDAY / 2.23.14

THE EXPEDITION

2:00

SATYAJIT RAY (INDIA, 1962) 35MM RESTORED PRINT!

(*Abhijaan*, a.k.a. *The Journey*). The great Bollywood superstar Waheeda Rehman stars in one of Ray's most atypical films, a commercially successful noir melodrama filled with taxi drivers, drug smugglers, and prostitutes that became the director's most popular film in his native Bengal. Soumitra Chatterjee (a long way from *The World of Apu*) plays a proud, down-on-his-luck Rajput taxi driver who starts working for a corrupt merchant known for opium trafficking, while Rehman costars as a prostitute who soon finds herself in peril. Surprisingly nuanced for a commercial melodrama, surprisingly (and entertainingly) pulpy for a Ray film, *The Expedition* won the National Award in India in 1962. JASON SANDERS

Written by Ray, based on a novel by Tarashankar Banerji. Photographed by Soumendu Roy. With Soumitra Chatterjee, Waheeda Rehman, Ruma Guha Thakurta, Gyanesh Mukherjee. (150 mins, In Bengali with English subtitles, B&W, 35mm, Restored by the Satyajit Ray Preservation Project at the Academy Film Archive, From Academy Film Archive, permission Dilip Basu)

THURSDAY / 2.27.14

RABINDRANATH TAGORE

7:00

SATYAJIT RAY (INDIA, 1961)

"I put in as much work on it as on three feature films," stated Ray of this documentary. It was commissioned by the Indian government to commemorate the centenary of the birth of Rabindranath Tagore, the 1913 Nobel Prize-winning poet, writer, and painter, in whose school the young Ray studied (and where he read his first books on cinema). Ray's approach to Tagore's biography combines a skillful use of documents with reconstructions involving actors.

Written by Ray. Photographed by Soumendu Roy. With Raya Chatterji, Sumuran Ghosal, Shovani Gagophay (54 mins, English narration, B&W, 16mm, From the Satyajit Ray Film and Study Center, courtesy Academy Film Archive, permission Janus Films/Criterion Collection)

PRECEDED BY **SUKUMAR RAY** (India, 1987). A moving tribute to the life and work of Ray's father, Sukumar, lingers on his paintings, photographs, and texts. (30 mins, In Bengali with English subtitles, Color, From Satyajit Ray Film and Study Center, courtesy of the Academy Film Archive)

Total running time: 84 mins

6 Production still from *Rabindranath Tagore*, 2.27.14
© Academy of Motion Picture Arts and Sciences



1 / 2

Film 50: History of Cinema

A UC Berkeley course open to the public as space permits

WEDNESDAYS AT 3:10

LECTURES BY EMILY CARPENTER

Emily Carpenter, who holds a Ph.D. in rhetoric from UC Berkeley, is a lecturer in the Department of Film and Media.

BAM/PFA and the UC Berkeley Department of Film and Media copresent the film-lecture course **Film 50**, now celebrating its twenty-first year. This year's course, taught by Emily Carpenter, showcases an exciting lineup of world cinema classics, globetrotting between continents and featuring strong examples from various film movements and historical periods. The film selection also draws upon the strengths of the BAM/PFA film collection and our ability to present the film experience faithfully, with a high standard of technical presentation. We encourage you to come have a communal experience of viewing while learning how to understand the complex medium of film.

SPECIAL ADMISSION PRICES APPLY

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

GET MORE

Find full program notes and purchase tickets on our website, bampfa.berkeley.edu.

3



WEDNESDAY / 1.22.14

INTRODUCTION TO FILM LANGUAGE
& AVANT-GARDE SHORTS

WEDNESDAY / 1.29.14

THE LODGER: A STORY OF THE LONDON FOG
ALFRED HITCHCOCK (U.K., 1926) DIGITAL RESTORATION!

LIVE MUSIC Judith Rosenberg on piano

WEDNESDAY / 2.5.14

M
FRITZ LANG (GERMANY, 1931)

WEDNESDAY / 2.12.14

SINGIN' IN THE RAIN
STANLEY DONEN, GENE KELLY (U.S., 1952)

WEDNESDAY / 2.19.14

CITIZEN KANE
ORSON WELLES (U.S., 1941)

WEDNESDAY / 2.26.14

THERE'S ALWAYS TOMORROW
DOUGLAS SIRK (U.S., 1956)

WEDNESDAY / 3.5.14

EARLY SUMMER
YASUJIRO OZU (JAPAN, 1951)

WEDNESDAY / 3.12.14

UMBERTO D.
VITTORIO DE SICA (ITALY, 1952)

WEDNESDAY / 3.19.14

LOS OLVIDADOS
LUIS BUÑUEL (MEXICO, 1950) NEW 35MM PRINT!

WEDNESDAY / 4.2.14

LA POINTE COURTE
AGNÈS VARDA (FRANCE, 1954) NEW 35MM PRINT!

WEDNESDAY / 4.9.14

IL POSTO
ERMANNO OLMI (ITALY, 1961)

WEDNESDAY / 4.16.14

CONTEMPT
JEAN-LUC GODARD (FRANCE, 1963)
NEW DIGITAL RESTORATION!

WEDNESDAY / 4.23.14

MY OWN PRIVATE IDAHO
GUS VAN SANT (U.S., 1991)

WEDNESDAY / 4.30.14

AFTER LIFE
HIROKAZU KORE-EDA (JAPAN, 1999)

WEDNESDAY / 5.7.14

THE FIVE OBSTRUCTIONS
LARS VON TRIER, JØRGEN LETH (DENMARK, 2003)

1 *Early Summer*, 3.5.14

2 *The Five Obstructions*, 5.7.14

3 *M*, 2.5.14

7.1.12 >
6.30.13

BAM/PFA ANNUAL REPORT



Message from the Director

The UC Berkeley Art Museum and Pacific Film Archive was founded in 1963 with a donation from celebrated Abstract Expressionist painter Hans Hofmann and a vision to inspire the imagination and ignite critical dialogue through the arts. Over fifty years later, a commitment to the transformative power of art, film, and performance remains our guiding principle.

The past year has been especially exciting for BAM/PFA: our galleries have featured compelling, original exhibitions; our film series have been setting attendance records; and we have been receiving exceptionally positive notices in the local and national press. Among other extraordinary milestones this past year: over 800 UC Berkeley freshmen visited BAM/PFA during their first week at Cal; we received a highly coveted grant from the Institute of Museum and Library Services to help create a permanent staff position dedicated to developing school and family programs; and we are now only \$3 million away from the finish line of our capital campaign and are on schedule to open at our new downtown Berkeley site in early 2016!

All of these successful projects have been made possible by the generosity of our many supporters. Thank you for being part of our journey!

Lawrence Rinder
DIRECTOR



BAM/PFA 2012-13

BY THE NUMBERS

74,550 VISITORS

17,282 STUDENT VISITORS

19,400 CAL STUDENTS SERVED

33,000 WORKS IN OUR COLLECTION

25 GALLERY EXHIBITIONS

387 FILM SCREENINGS

22 L@TE: FRIDAY NIGHT @ BAM/PFA PROGRAMS

6,685 L@TE PROGRAM VISITORS

165 FILMMAKERS, ARTISTS, & SPECIAL GUESTS

1,379,303 TOTAL WEBSITE HITS

61 GUIDED TOURS LED BY GRADUATE STUDENTS

125 UC BERKELEY WORK-STUDY STUDENTS EMPLOYED

84 UC BERKELEY CLASSES ATTENDED FILM COURSES AND EXHIBITION TOURS

135 UC BERKELEY CLASSES VIEWED WORK FROM OUR COLLECTION

871 WORKS VIEWED DURING ART COLLECTION VIEWING SESSIONS

1,500 RESEARCHERS SERVED

1,180 STUDENT RESEARCHERS SERVED

57 FULL-TIME STAFF

35 MEMBERS OF THE BOARD OF TRUSTEES

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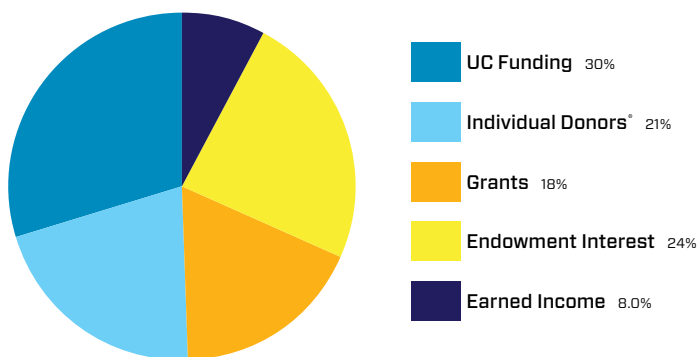
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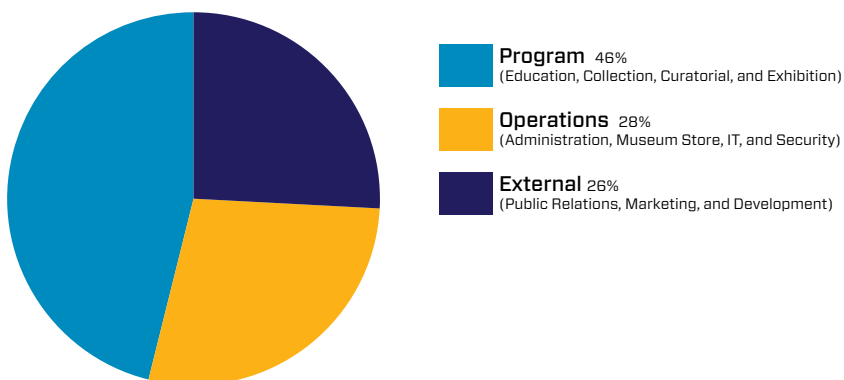
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HAPPY NEW YEAR FROM BAM/PFA

Wishing you & your family a wonderful New Year. We look forward to seeing you often in the galleries & at the theater.

MEMBER EVENTS

BARBARA CHASE-RIBOUD: THE MALCOLM X STELES MEMBER CELEBRATION

TUESDAY / 2.11.14

6:00 Artist's Talk
7:00–8:30 Opening Reception

For nearly fifty years, Barbara Chase-Riboud has created sculptures and drawings of remarkable power and elegance. The internationally celebrated artist and author will join us from Paris for a special evening at BAM/PFA. Hear Chase-Riboud speak about her work (see p. 10), then enjoy a private reception and exhibition preview.

Open to all members



L@TE: THE POSSIBLE OPENING CEREMONY

FRIDAY/ 2.28.14 / 7:30

All active BAM/PFA members will receive a special invitation to this opening event, created and hand-delivered (to Bay Area addresses) by artist and exhibition co-curator David Wilson and his team of artists and Cal students. (See page 10 for details.)

Opening sponsored by Pyramid Breweries



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- ⇒ Email: bampfamember@berkeley.edu



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BAM/PFA is a member of **THREE** reciprocal admission programs, meaning that your membership grants you admission to museums around the country. All members enjoy free entry to university museums throughout the U.S., including the Blanton Museum of Art and Wexner Center for the Arts. Members at the Sponsor level and above enjoy free admission to over 700 museums through the NARM and ROAM programs. Participating museums include:

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THE FRICK COLLECTION
HIGH MUSEUM OF ART
SITE SANTA FE
WALKER ART CENTER

And hundreds more!

1/2/3/4/5

JAN

1/WED

Closed for New Year's Day

2/THR

Galleries reopen

16/THR

7:00 *My Man Godfrey*
AMERICAN COMEDY
P. 12

17/FRI

7:30 *Pather Panchali*
Introduced by Josef
Lindner SATYAJIT RAY P. 22

Paz Errázuriz / MATRIX 251 opens P. 6

Anna Maria Maiolino / MATRIX 252 P. 7

18/SAT

3:00 *At Berkeley*
FREDERICK WISEMAN P. 2

7:30 *Aparajito*
Introduced by Josef
Lindner SATYAJIT RAY P. 22

19/SUN

3:00 *Duck Soup*
AMERICAN COMEDY P. 12

4:45 *The World of Apu*
Introduced by Josef Lindner
SATYAJIT RAY P. 22

22/WED

3:10 *Introduction to Film Language*
Lecture by Emily Carpenter
FILM 50 P. 24

7:00 *It Happened One Night*
AMERICAN COMEDY P. 12

23/THR

7:00 *The Bicycle Thief*
SATYAJIT RAY P. 22

24/FRI

7:00 *The Bank Dick*
AMERICAN COMEDY P. 12

8:40 *His Girl Friday*
AMERICAN COMEDY P. 13

25/SAT

6:30 *The Music Room*
SATYAJIT RAY P. 23

8:30 *Mother of George*
AFRICAN FILM FESTIVAL P. 16

26/SUN

3:00 *Ray: Life and Work
of Satyajit Ray*
SATYAJIT RAY P. 23

5:10 *The River* SATYAJIT RAY P. 23

28/TUE

7:00 *Le Président* with short
AFRICAN FILM FESTIVAL P. 16

29/WED

3:10 *The Lodger: A Story of
the London Fog*
Lecture by Emily Carpenter
FILM 50 P. 24

7:00 *The Palm Beach Story*
AMERICAN COMEDY P. 13

The Possible opens P. 4

Kids Club opens P. 5

30/THR

7:00 *Burn It Up Djassa*
AFRICAN FILM FESTIVAL P. 16

31/FRI

11-4 Drop-In Rug Felting Workshop
KIDS CLUB P. 10

7:00 *Breathless* GODARD P. 14

8:50 *Le petit soldat* GODARD P. 14

FEB

1/SAT

11:00-4:00
Drop-In Rug Felting Workshop
KIDS CLUB P. 10

6:30 *A Woman Is a Woman*
GODARD P. 14

8:15 *Adam's Rib*
AMERICAN COMEDY P. 13

2/SUN

11-3 The Possible Workshop
THE POSSIBLE P. 10

11-4 Drop-In Rug Felting Workshop
KIDS CLUB P. 10

3:00 *Zarafa*
AFRICAN FILM FESTIVAL P. 16

4:45 *Devī* SATYAJIT RAY P. 23

4/TUE

7:00 *Fidai* AFRICAN FILM FESTIVAL P. 17

5/WED

3:10 *M*
Lecture by Emily Carpenter
FILM 50 P. 24

7:00 *Tey* AFRICAN FILM FESTIVAL P. 17

6/THR

7:00 *Will Success Spoil Rock Hunter?*
AMERICAN COMEDY P. 13

7/FRI

7:00 *Strange Impersonation*
ANTHONY MANN P. 20

8:30 *Desperate*
ANTHONY MANN P. 20

8/SAT

3:00 *Screenagers High School
Film Festival* P. 17

6:30 *Vivre sa vie* GODARD P. 14

8:15 *Les carabiniers* GODARD P. 15

9/SUN

11-3 The Possible Workshop
THE POSSIBLE P. 10

3:00 *Three Daughters*
SATYAJIT RAY P. 23

11/TUE

6:00 Memory and Material:
A Conversation with
Barbara Chase-Riboud
THE MALCOLM X STELES P. 10

7:00 *The Specialist* with short
DOCUMENTARY VOICES P. 18

7:30 Barbara Chase-Riboud:
The Malcolm X Steles
Opening Reception
MEMBER EVENT P. 29

12/WED

3:10 *Singin' In the Rain*
Lecture by Emily Carpenter
FILM 50 P. 24

7:00 *Between Cultures:
Recent African Shorts*
AFRICAN FILM FESTIVAL P. 17

Barbara Chase-Riboud:
The Malcolm X Steles opens P. 8

13/THR

7:00 *T-Men*
Introduced by Max Alvarez
ANTHONY MANN P. 20

14/FRI

7:00 *Gentlemen Prefer Blondes*
AMERICAN COMEDY P. 13

8:50 *Raw Deal*
Introduced by Max Alvarez
ANTHONY MANN P. 20



15/SAT

5:45 *The Big City* SATYAJIT RAY P. 23

8:20 *Contempt* GODARD P. 15

16/SUN

11-3 The Possible Workshop
THE POSSIBLE P. 10

Multiple Encounters closes P. 9

18/TUE

7:00 *The Braddock Chronicles*
Tony Buba in conversation
with Rick Ayers
COMMITTED CINEMA P. 19

19/WED

3:10 *Citizen Kane*
Lecture by Emily Carpenter
FILM 50 P. 24

7:00 *Lightning Over Braddock:*
A Rustbowl Fantasy with short
Tony Buba in conversation
with Rick Ayers
COMMITTED CINEMA P. 19

20/THU

7:00 *We Are Alive! The Fight to Save*
Braddock Hospital with short
Tony Buba in person
COMMITTED CINEMA P. 19

21/FRI

7:00 *He Walked by Night*
ANTHONY MANN P. 21

8:40 *Border Incident*
ANTHONY MANN P. 21

22/SAT

6:00 *Some Like It Hot*
AMERICAN COMEDY P. 13

8:20 *Band of Outsiders* GODARD P. 15

23/SUN

11-3 The Possible Workshop
THE POSSIBLE P. 10

2:00 *The Expedition*
SATYAJIT RAY P. 24

5:00 *Godard's Early Shorts*
GODARD P. 15

25/TUE

7:00 *May They Rest in Revolt*
DOCUMENTARY VOICES P. 18

26/WED

3:10 *There's Always Tomorrow*
Lecture by Emily Carpenter
FILM 50 P. 24

7:00 *Nairobi Half Life*
AFRICAN FILM FESTIVAL P. 17

27/THU

7:00 *Rabindranath Tagore* with short
SATYAJIT RAY P. 24

28/FRI

7:00 *Side Street* ANTHONY MANN P. 21

7:30 The Possible Opening Ceremony
L@TE P. 10

8:45 *Une femme mariée*
GODARD P. 15

Galleries open until 9:00



6

1 *Boneshaker*, 2.12.14

2 *Vivre sa vie*, 2.8.14

3 *Devil*, 2.2.14

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4 Paz Errázuriz: Evelyn, *La Carlina*, *Santiago*, from the series *La manzana de Adán* (*Adam's Apple*), 1986; gelatin silver print; 23 3/4 x 19 1/2 in.; courtesy of the artist and Galería AFA, Santiago.

5 Paz Errázuriz: *Untitled*, from the series *Boxeadores* (*The Boxers*), 1987; gelatin silver print; 23 3/4 x 19 1/2 in.; courtesy of the artist and Galería AFA, Santiago.

6 David Wilson: *Possible Participant Map*, 2013; Xerox print; 7 x 10 in.; courtesy of the artist.



BAM/PFA EXHIBITIONS & FILM SERIES

PAZ ERRÁZURIZ / MATRIX 251
January 17–March 30

ANNA MARIA MAIOLINO / MATRIX 252
January 17–March 30

THE POSSIBLE
January 29–May 25

KIDS CLUB
January 29–December 21

**BARBARA CHASE-RIBOUD:
THE MALCOLM X STELES**
February 12–April 27

MULTIPLE ENCOUNTERS
Through February 16

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

**FUNNY HA-HA: AMERICAN COMEDY,
1930–1959**
January 16–February 22

THE BRILLIANCE OF SATYAJIT RAY
January 17–August

FREDERICK WISEMAN'S AT BERKELEY
January 18

FILM 50: HISTORY OF CINEMA
January 22–May 7

AFRICAN FILM FESTIVAL 2014
January 25–February 26

DOCUMENTARY VOICES
January 28–April 22

**JEAN-LUC GODARD:
EXPECT EVERYTHING FROM CINEMA**
January 31–December

**AGAINST THE LAW:
THE CRIME FILMS OF ANTHONY MANN**
February 7–28

SCREENAGERS FILM FESTIVAL
February 8

COMMITTED CINEMA: TONY BUBA
February 18–20

Anna Maria Maiolino: still from *Y*, 1974; 8mm film
transferred to DVD; black-and-white, sound; 2:28 mins.
Photo: Max Nauenberg, courtesy of the artist.

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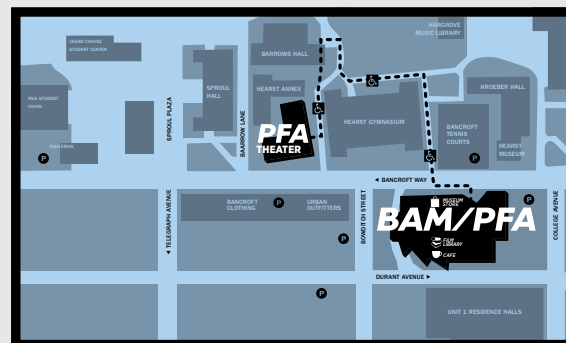
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