

MAR/APR/MAY 2014

BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

THE POSSIBLE BARBARA CHASE-RIBOUD WILL ROGAN UC BERKELEY M.F.A. EXHIBITION PAZ ERRÁZURIZ ANNA MARIA MAIOLINO
JEAN-LUC GODARD SATYAJIT RAY JAN NEMEC KAMRAN SHIRDEL CAAMFEST 2014 ROSS MCELWEE SAUL ZAENTZ

2014 BAM/PFA

gala

HONOR
the
PAST

—
CELEBRATE
the
FUTURE

TUESDAY, MAY 6

Our 2014 Gala honors BAM/PFA's extraordinary history and celebrates our exciting future as we prepare to open at our new downtown Berkeley location in early 2016. The evening features a special performance by pianist Sarah Cahill.

All proceeds benefit our education programs.

To reserve your table or for more information, please visit bampfa.berkeley.edu/gala or contact kimbender@berkeley.edu.

Inside the BAM/PFA Film Collection

MONDAY / 3.10.14

FREE MEMBER SCREENING

7:30

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

Program highlights include: a newly acquired 35mm print of Robert Beavers's *Work Done* (1972/1999); two BAM/PFA preservation projects, Frank Stauffacher's *Notes on the Port of St. Francis* (1951), which was recently named to the National Film Registry, and James Broughton's *The Bed* (1968); examples of IB Technicolor trailers; and a before-and-after demonstration of the digitally restored *Signal 7* (1983, directed by Rob Nilsson).

Open to BAM/PFA members only. Free admission. To reserve tickets or become a member call (510) 642-5186.



Work Done © 2006 Robert Beavers



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

The Possible
Clay Class, a group led by **The Possible** artist Jessica Niello, February 27, 2012.
Photo: Kanoa Zimmerman. P. 4

David Wilson and Alexander Kori Girard:
Collage (detail), 2013. P. 4

OPPOSITE PAGE

- 1 *A Touch of Sin*, 3.22.14 & 3.23.14 P. 33
- 2 Paz Errázuriz: *Evelyn, La Palmera*, from the series *La manzana de Adán* (*Adam's Apple*), 1982; gelatin silver print; 19 1/2 x 23 1/2 in. Photo courtesy the artist and Galeria AFA, Santiago.O. P. 7
- 3 Helena Keffe P. 8
- 4 *Myron Falk Home Movie*, 3.3.14 P. 17
- 5 Cal Day P. 15



Dispatches from Asia & Beyond

As the exclusive East Bay venue for **CAAMFest 2014**, we are honored to screen films from Singapore, Japan, India, the Philippines, Cambodia, Thailand, and more. Plus we devote a special installment of **Committed Cinema** to the work of the Dharamsala-based filmmaking couple Ritu Sarin and Tenzing Sonam. You'll also want to catch Jia Zhangke's latest, *A Touch of Sin*, which is on many critics' top-ten lists of 2013, as well as Atsushi Funahashi's astute documentary about the aftermath of the Fukushima Daiichi disaster, *Nuclear Nation*. P. 20, 22, 33



Paz Errázuriz Visits from Chile

Chilean photographer Paz Errázuriz presents an overview of her work in a talk at Kroeber Hall on the UC Berkeley campus in conjunction with **MATRIX 251**, her first solo museum exhibition in the U.S. The exhibition showcases 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. Admission to the talk is free. P. 15



Emerging Artists

For the forty-fourth year running, we present the work of the M.F.A. graduates of UC Berkeley's Department of Art Practice. Help launch these talented artists on their careers at a members-only opening celebration on May 16, which includes the presentation of the annual Theresa Hak Kyung Cha Fellowship Awards. Learn more about the six graduating artists on the afternoon of Sunday, May 18, when each gives a brief presentation. P. 8, 15



Lost Film Recovered

On March 3, we proudly present the West Coast premiere of the Mercury Theatre's *Too Much Johnson* (1938), directed by Orson Welles for the Mercury's stage production of the nineteenth-century play, followed by a home movie from the BAM/PFA Collection that shows Welles directing the film. Never completed, *Too Much Johnson* was for decades believed lost. George Eastman House's Paolo Cherchi Usai, who supervised the restoration of a nitrate work print recently discovered in Italy, introduces. P. 17



Kids @ BAM/PFA

Kids Club, our hands-on gallery dedicated to engaging school-age kids in the creative process, welcomes families Wednesdays through Sundays. On April 12, celebrate Cal Day at BAM/PFA: bring your kids to make bear masks with the BAM/PFA Student Committee and explore all the galleries, including **Kids Club**, for free. And don't miss the chance to introduce kids (ages eight and up) to the legendary filmmaker Satyajit Ray at an April 6 screening of *The Adventures of Goopy and Bagha*, a music- and dance-filled fairy tale that has been likened to *Alice in Wonderland* (please note this film is subtitled). P. 5, 15, 29

GET MORE

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

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

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



THE POSSIBLE

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THROUGH MAY 25

CONTINUING EXHIBITION

Combining studio, school, library, gallery, and stage, **The Possible** is an open platform for exploring diverse creative techniques. This experimental exhibition transforms our galleries into workshops—a ceramics studio, dye lab, print shop, and recording studio—to foster collaboration among artists and between artists and visitors. We are holding open workshops every Sunday afternoon—come and be a part of the process.

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 is supported by Donna and Gary Freedman.

The Andy Warhol Foundation for the Visual Arts



PUBLIC PROGRAMS

SUNDAYS / 11:00–3:00

PUBLIC WORKSHOPS P. 14

FRIDAY / 3.7.14 / 7:30

L@TE: TURF INC. presents TURF DANCE BATTLE, featuring THE MEKANIX P. 12

FRIDAY / 4.4.14 / 7:30

L@TE: CREATIVE GROWTH BEYOND TREND RUNWAY EVENT P. 12

FRIDAY / 4.25.14 / 7:30

L@TE: THE SOMETHING P. 12

FRIDAY / 5.9.14 / 7:30

L@TE: RETURNING CURRENT WITH DANIELA GESUNDHEIT & KATY PAYNE P. 13

FRIDAY / 5.23.14 / 7:30

L@TE: THE POSSIBLE CLOSING CEREMONY P. 13

SUNDAY / 5.25.14 / 11:00–3:00

THE POSSIBLE GARDEN BAZAAR P. 15

- 1 Fritz Haeg: *Domestic Integrities, Part 1*, 2012 (installation view from the Museum of Modern Art). Photo: Jack Ramunni, Mildred's Lane.
- 2 DIY Workshop
- 3 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.

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.



PARTICIPATING ARTISTS & CONTRIBUTORS

New participants will be added throughout the exhibition

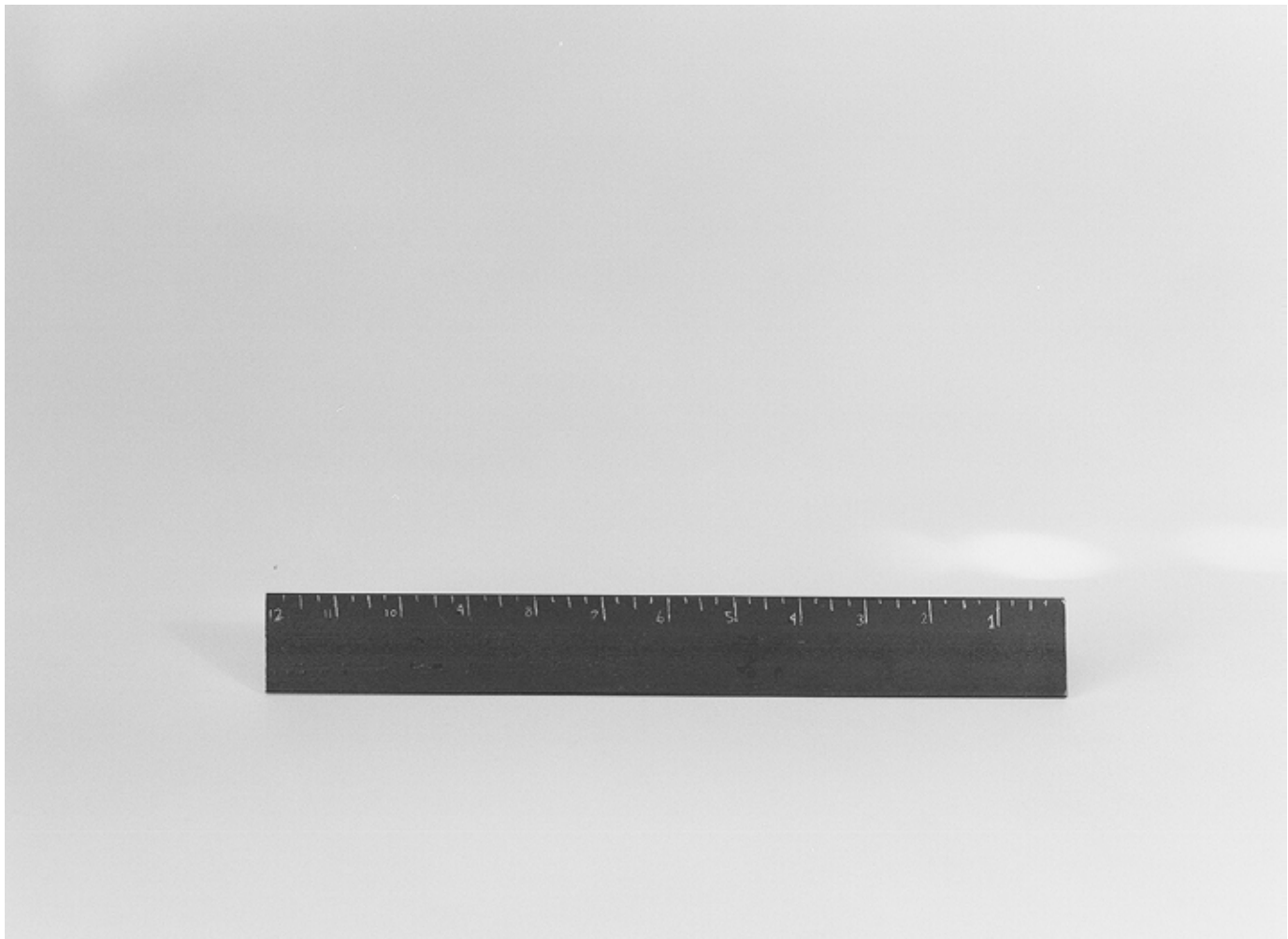
Mandy Aftel	DIY	ATA	Kamau Amu Patton
Gwen Allen	Ian Dolton-Thornton	Iko Iko	Philip Perkins
Anzfer Farms	Sasha Duerr	In the Make	Renny Pritikin
Atelier Dion	Jamie Dutcher	Chris Johanson	Public Fiction
Binta Ayofemi	Edible Schoolyard	Rachel Kaye	Publication Studio
Bahama Kangaroo	Liam Everett	Alexander Kori Girard	Sarah Rara/Sumi Ink Club
Devon Bella	Kyle Field/Little Wings	Land and Sea	Laurie Reid
Drew Bennett	Luke Fischbeck/ Lucky Dragons	Zachary Leener	Clare Rojas
Kelly Best	Sam Fleischner	Terri Loewenthal	Brion Nuda Rosch
Elisheva Biernoff	Flint Outdoors	Charles Long	Rowena Sartin
Alan Bishop	Lucas Ford	Johnny Lopez & Turf Inc.	Jesse Schlesinger
Jana Blankenship	Amy Franceschini	Marriage Recs	The Something
Kevin Blanquies	Gautam Tejas Ganeshan	Travis McFlynn	Sublime Frequencies
Book / Shop	Linda Geary	Lauren McIntosh	Karamo Susso
Zoe Brezsny/KALX	Aleishall Girard	Travis Meinolf	Hadi Tabatabai
Todd Bura	Max Goldberg	Mekanix	John Toki
Rebecca Burgess	Julia Goodman	Jim Melchert	Amy Trachtenberg
Sarah Cahill	Akiko Graham	Rob Millis	Ken Ueno
Ajit Chauhan	Fritz Haeg	Mississippi Records	Deborah Valoma
Colpa Press	Anna Halprin	Deepa Natarajan	Benjamin Vilmain
Concrete Works	Liz Harris/Grouper	Jay Nelson	Jerome Waag
Creative Growth	Ryan Heffington	Ruby Neri	Yoshiko Wada
Creative Growth Runway Team	Ashley Helvey	Jessica Niello	Tessa Watson
N. Dash	Cliff Hengst	NguzuNguzu	Matt Werth/RVNG INTL
Roy Denim	Angela Hennessy	Raphael Noz	Jocko Weyland
Matt Dick	Michael Hurley	Shaun O'Dell	Maija Williams
Paul Discoe	Justin Hurty	Meara O'Reilly	Daren Wilson
		Julia Parker	John Zurier



KIDS CLUB

THROUGH DECEMBER 21

Visit **Kids Club** to 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 sculpture designed by artist Jay Nelson, explore an artist-designed activity pack on the felted drawing rug, and get inspired by an ever-growing display of drawings and sculptures created by fellow visitors. Come explore and create in **Kids Club**, a special gallery created as part of **The Possible** that is dedicated to involving elementary-school-age children in creative work.



MATRIX 253

Will Rogan

APRIL 11–JUNE 29

NEW EXHIBITION

Will Rogan's (b. 1975) multifaceted work often reflects on prosaic manifestations of time's passage that he identifies in his local environs, whether in a mural in Berkeley he passes regularly on his bike or on a coffee mug he drinks from in his studio. Primarily taking the form of photography, collage, sculpture, or video, Rogan's work possesses a subtlety and quietude that inspire thoughtful consideration of the material effects of time and space. For **MATRIX 253**, Rogan's first solo exhibition in a museum, the artist has created a new body of work that explores various time scales—past, present, and future—as evinced in a reversed order or a backward motion. The exhibition radiates conceptually from a video he collaborated on with his brother; together they constructed a hearse that drives forward from the rear, and then recorded it moving. Sculptures and photographs, too, exhibit an inverted state, including a picture of a ruler that measures length from right to left, made by his daughter, and a sculpture of a plastic camera from *Time* magazine that possesses antipodal features.

Rogan received his M.F.A. from UC Berkeley in 2006, and since then has exhibited widely both locally and internationally. For a recent series of photographs reproduced in the art journal *cura.*, he captured all the objects that he made that left his studio, including personal gifts for loved ones and his own artwork. Throughout the process, the mundane was transfigured into a poetic work of art, as he infused an air of mystery into those everyday objects that shape personal experience. Since 2007, Rogan has coedited *THE THING Quarterly* with artist Jonn Herschend, producing objects by dozens of artists and writers including Allora & Calzadilla, Trisha Donnelly, and Trevor Paglen.

Will Rogan: *Scout's Ruler*, 2013; gelatin silver print; 20 × 24 in.
Photo courtesy of the artist.

Will Rogan / MATRIX 253 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.

PUBLIC PROGRAM

FRIDAY / 4.11.14 / 6:30

MEMBER OPENING P. 36



MATRIX 251 PAZ ERRÁZURIZ

THROUGH MARCH 30
CONTINUING EXHIBITION

MATRIX 251 presents two series by Chilean photographer Paz Errázuriz, *La manzana de Adán* (*Adam's Apple*) and *Boxeadores* (*Boxers*), both of which were made during the brutal military dictatorship of Augusto Pinochet. The photographs display Errázuriz's authentic and deeply human approach to portraying people living on the margins of society.

Paz Errázuriz: *La Palmera, Santiago*, from the series *La manzana de Adán* (*Adam's Apple*), 1982; gelatin silver print; 19 3/8 × 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. Additional support is provided by The Jay DeFeo Trust.

PUBLIC PROGRAM

MONDAY / 3.3.14 / 7:30

ARTIST'S TALK P.15



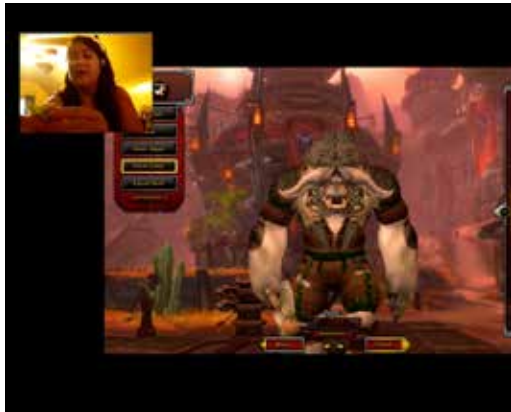
MATRIX 252 ANNA MARIA MAIOLINO

THROUGH MARCH 30
CONTINUING EXHIBITION

This exhibition of work by São Paulo-based artist Anna Maria Maiolino features a group of four videos from the 1970s and early 1980s that use the body to express the experience of living under an oppressive regime.

Anna Maria Maiolino: stills from *Y*, 1974; *In/Out* (*Anthropophagy*), 1973-74; 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.



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THE 44TH ANNUAL UNIVERSITY OF CALIFORNIA, BERKELEY MASTER OF FINE ARTS GRADUATE EXHIBITION



4 / 5 / 6

MFA

MAY 16 – JUNE 8

NEW EXHIBITION

Each year, BAM/PFA teams with the UC Berkeley Department of Art Practice to exhibit the work of their graduates in the galleries. This year's graduates are: Joey Enos, Jason Fritz, Jessica Hankey, Helena Keffe, Elizabeth Keegan, and Vreni Michelini-Castillo. Be among the first to encounter the work of these six exceptional artists as they embark on their careers.

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

PUBLIC PROGRAMS

FRIDAY / 5.16.14 / 6:00

OPENING CELEBRATION & PRESENTATION OF THE
THERESA HAK KYUNG CHA FELLOWSHIP AWARDS
P. 36

Open to all members

SUNDAY / 5.18.14 / 3:00

ARTISTS' TALKS P. 15

- | | |
|--------------------|----------------------------|
| 1 Jessica Hankey | 4 Vreni Michelini-Castillo |
| 2 Elizabeth Keegan | 5 Helena Keffe |
| 3 Joey Enos | 6 Jason Fritz |

The Elephant's Eye

ARTFUL ANIMALS IN SOUTH & SOUTHEAST ASIA

MARCH 5–JUNE 29

NEW EXHIBITION

Loving companions, clever tricksters, or religious informants, animals in the art of South and Southeast Asia evoke the power of kingdoms, the wisdom of saints, and devotional desire. Sometimes sacred, sometimes profane, both gentle and ferocious, animals animate and enliven the scene. *The Elephant's Eye* brings together twenty paintings, ink studies, and sculptures from India, Thailand, and Cambodia to showcase the many ways animals represent religion, politics, culture, and history.

While the exhibition features an eclectic collection of animals, including leopards, tigers, snakes, cows, and horses, elephants—both royal and religious—take center stage. As the head of the noble deity Ganesh, the elephant becomes a symbol for wisdom and success. As part of a royal procession or military campaign, elephants are deployed as props of wealth and power. In an eighteenth-century Bundi painting from Rajasthan, a determined elephant outsmarts his tethers, finding a way to unearth the peg that pinned him to the ground. In a clever twist on the prominent place of elephants in Asian art, conceptual artists Vitaly Komar and Alex Melamid trained elephants to actually make paintings themselves at an elephant preserve in Thailand.

The guise of each animal changes as they are captured in a work of art. See for yourself what the artful representations of animals in South and Southeast Asian art can suggest. You may be surprised by what you can discover in the smallest details and gestures, or in the way an artist captured the glimmer of light in an elephant's eye.

Vishnu and Garuda Saving the King of the Elephants (Gajendra Moksha), India, c. 1660–70; gouache on paper; 8½ × 6¼ in.; museum purchase.

The Elephant's Eye is organized by guest curator Padma Maitland, a graduate student in architecture and South and Southeast Asian studies. It was planned in partnership with UC Berkeley professor Penny Edwards and Senior Curator for Asian Art Julia M. White and first developed during the Art Research Center's Fellows program in the spring of 2013.



PUBLIC PROGRAMS

THURSDAY / 3.13.14 / 12:15

CURATOR GALLERY TALK P. 15

SUNDAY / 4.13.14 / 2:00

CURATOR GALLERY TALK P. 15

SATURDAY / 5.3.14 / 1:30

SIGN LANGUAGE- INTERPRETED TOUR
P. 15



BARBARA CHASE-RIBOUD THE MALCOLM X STELES

THROUGH APRIL 27

CONTINUING EXHIBITION

Barbara Chase-Riboud: The Malcolm X Steles features monumental sculptures and lyrical drawings by the internationally acclaimed artist and author. The exhibition focuses on six major sculptures named in memory of the assassinated civil rights leader, which are marked by the dynamic interplay of material and thematic opposites.

Barbara Chase-Riboud: *Malcolm X #3*, 1969; polished bronze, cotton, and rayon; 118 × 47¼ × 9½ 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.

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.

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.



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

THROUGH APRIL 13

CONTINUING EXHIBITION

Joyful and sensual sculptural figures of Indian deities and dancers join radiant images of enlightened beings from Tibet and Nepal in **Deities, Demons, and Teachers**, which presents a rotating display of works by anonymous Indian, Nepalese, and Tibetan artisans.

Thangka of the Ninth Karmapa, Wangchug Dorje, Tibet, 18th century; pigments and gold on textile; 18 ½ × 11 ¾ in.; on long-term loan from a private collection.

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.

RE@DS

The
Reading
Room
Fridays
5:30

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



FRIDAY / 3.7.14

NATASHA HUEY & JOSE VADI

5:30

Natasha Huey is an associate at Youth Speaks and a spoken-word teaching artist for Performing Arts Workshop. She is a recipient of the Judith Lee Stronach Baccalaureate Prize, which funds Huey's Write Home Project; the project provides creative spaces for homeless youth in Berkeley.

Jose Vadi is an award-winning playwright and spoken-word artist who is currently the project director of the Off/Page Project, a new collaboration between Youth Speaks and the Center for Investigative Reporting.

FRIDAY / 3.14.14

REBECCA GAYDOS & SAMIA RAHIMTOOLA

5:30

Rebecca Gaydos is a Ph.D. candidate in the English department at UC Berkeley. She is currently working on a dissertation examining the relationship between technology and experimental poetry during the 1950s and 1960s and a book of poems tracing questions of race, sexuality, and language across Mexico and the U.S.

Samia Rahimtoola is a poet and scholar in the English department at UC Berkeley. Her recent work engages movement, both physical and affective, in contemporary American life. Her writing has appeared in *Fou* and *Hubbub*.

FRIDAY / 4.4.14

JASMINE SUFI & LEO BRYANT

5:30

Leo Bryant is a visual artist and writer who has shared his work on stages across the country, including the Great American Music Hall in San Francisco. He develops and facilitates workshops for at-risk youth focused on constructive emotional release and self-expression through art.

Bay Area native Jasmine "Jaz" Sufi is a poet who, at eighteen, became the slammaster of the legendary Santa Cruz Indie Slam. In 2011 she was a featured poet at the USF Creative Justice Art Show. For two years running, Sufi was voted Audience's Choice at inkSlam, and in 2013 she represented San Francisco at the Women of the World Poetry Slam.

FRIDAY / 4.11.14

GILLIAN OSBORNE & SIMONA SCHNEIDER

5:30

Gillian Osborne is a Ph.D. candidate in English at UC Berkeley. She studies American literature, poetry, and nineteenth-century metaphors composed of plants.

Born in Boston, Simona Schneider is a Ph.D. candidate in comparative literature at UC Berkeley studying literature, film, and visual art. Her poems have appeared in *The Brooklyn Rail*, *Coconut*, *Qui Parle*, and *The Columbia Review*.

FRIDAY / 4.18.14

JARI BRADLEY & JAZZ HUDSON

5:30

Jari "SoJari" Bradley is a black queer poet, MC, and arts educator based in San Francisco. She was a Youth Speaks Slam Champion, and third place finalist in the Brave New Voices International Youth Poetry Slam in Chicago in 2009. She is currently working on her first book of poetry, a chapbook due out in 2014.

Spoken-word artist Jasmine "Jazz" Hudson has been rocking East Bay mics since the eighth grade. Her first writer's workshop was at the West Oakland Library, where her father sent her to "curb that mouth of hers," and she has since performed on the streets of Oakland and Richmond and on the national stage.

FRIDAY / 4.25.14

JOCELYN SAIDENBERG & MICHELLE TY

5:30

Jocelyn Saidenberg is the author of *Mortal City* (Parentheses Writing Series), *CUSP* (Kelsey Street Press), *Negativity* (Atelos), and two chapbooks, *Dispossessed* (Belladonna) and *Shipwreck* (Second Floor Projects). She is the founding editor of Krupskaya, a small-press publishing collective.

Michelle Ty emigrated from Texas five years ago. She now lives in Oakland, where she writes and does not write.

1 / 2 / 3 / 4

5 / 6 / 7 / 8

- 1 Rebecca Gaydos
- 2 Natasha Huey
- 3 Jose Vadi
- 4 Gillian Osborne

- 5 Jazz Hudson
- 6 Jari Bradley
- 7 Michelle Ty
- 8 Jocelyn Saidenberg



1 / 2 / 3 / 4 / 5 / 6

Friday Nights @ BAM/PFA

FRIDAY / 3.7.14

TURF INC. PRESENTS TURF DANCE BATTLE FEATURING THE MEKANIX

7:30

Programmed by David Wilson

Join an all-style dance tournament featuring the best of Bay Area turf dancing, hosted by Johnny5 of Oakland-based dance crew TurF FeinZ and founder of Turf Inc., which focuses on building community through dance battles. After a week-long residency in **The Possible** recording studio, The Mekanix, Oakland godfathers of hip-hop production known for their work with E40, J Stalin, and Mac Dre, share the resulting sounds. The night ends with an all-out open-circle dance-off, so get ready to get wild.

5:30 RE@DS: Natasha Huey & Jose Vadi p. 11

FRIDAY / 3.14.14

JOAN LA BARBARA

7:30

Programmed by Sarah Cahill

In 1976, the celebrated experimental singer, composer, and sound artist Joan La Barbara presented her "Circular Song" at BAM/PFA. She describes it as a rigorous process piece that explores the "circular singing" technique as well as split-tone multiphonics. Now, thirty-eight years later, La Barbara recreates "Circular Song" for this special L@TE event, a rare program of her innovative and beautiful vocal compositions. She also sings her 2011 work "Solitary Journeys of the Mind," a real-time exploration of the art of composition, and "Windows" (2013), inspired by the dreams and visions of Joseph Cornell.

5:30 RE@DS: Rebecca Gaydos & Samia Rahimtoola p. 11

FRIDAY / 4.4.14

CREATIVE GROWTH BEYOND TREND RUNWAY EVENT

7:30

Programmed by David Wilson

As part of their fortieth anniversary weekend extravaganza, Creative Growth Art Center collaborates with **The Possible** to present the Beyond Trend Runway Event, featuring one-of-a-kind textile designs from the Creative Growth studio and **The Possible** dye lab. Models include Creative Growth artists and friends, styled by Karen Anderson, Liz Baca, Rachel Cubra, and Anne Hartford. Come celebrate this inspiring institution—and don't forget to bring your fashion A-game.

5:30 RE@DS: Jasmine Sufi & Leo Bryant p. 11

FRIDAY / 4.11.14

ALVIN CURRAN

7:30

Programmed by Sarah Cahill

The irreverent composer and performer Alvin Curran visits from his home base in Rome to play from *The Alvin Curran Fakebook*, a recent solo piece drawing on over fifty years of composing "in real and unreal time, for piano, voice, electronics, and the music found in all things." As a founder of the groundbreaking group Musica Elettronica Viva in 1966, he was at the forefront of the fusion of improvisation with electronic music. At this L@TE appearance, Curran will pare his performance down to the most intimate scale.

5:30 RE@DS: Gillian Osborne & Simona Schneider p. 11

Admission to L@TE is \$7, always free for BAM/PFA members and UC Berkeley students, faculty, and staff. Galleries open until 9 p.m. Limited seating.

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

GET MORE

Join our photostream! Submit your photos of L@TE to our flickr group at flickr.com/groups/bampfalate.

FRIDAY / 4.18.14

CINE/SPIN

7:30

Programmed by Steve Seid & the BAM/PFA Student Committee

Our annual student DJ extravaganza, featuring UC Berkeley students spinning to films from the BAM/PFA Collection. Reception and photo booth hosted by the BAM/PFA Student Committee.

Check this out. No: Czech this out. We lift the (iron) curtain on *Valerie and Her Week of Wonders* (Jaromil Jires, 1969), a cult classic that actually deserves its rep. This surreal cinema fable is half erotic tabloid, half gothic daydream, and all guilty pleasure. Valerie is a chaste thirteen-year-old whose awakening desire transforms her quaint village into an imp-infested realm of repressed sexuality. Everyone has their way and so too will our DJs who'll strip Valerie's wonders of sonority and add their own promiscuous scores. The evening begins with a surrealist fashion show.

5:30 RE@DS: Jari Bradley & Jazz Hudson p. 11

FRIDAY / 4.25.14

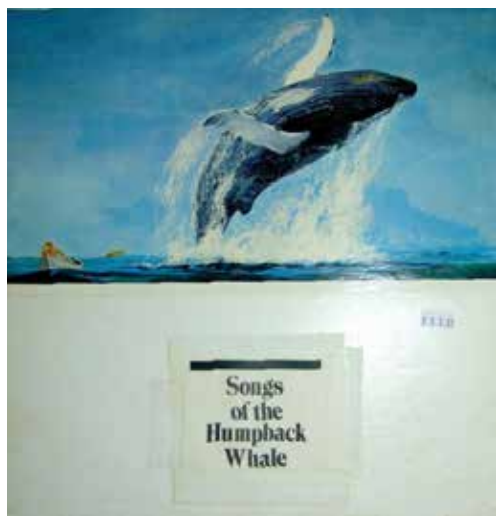
THE SOMETHING

7:30

Programmed by David Wilson

After three months of developing new instruments for manipulating video and sound in a series of **The Possible** Workshops, artists' collective The Something hosts a culminating sound/video jam with a dynamic range of guest artists, performers, and theorists. The project seeks to stimulate intersubjective creative production and emancipated collaboration. Join in this fully participatory happening.

5:30 RE@DS: Jocelyn Saidenberg & Michelle Ty p. 11



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FRIDAY / 5.2.14

FRICION QUARTET & MAGIK* MAGIK ORCHESTRA PERFORM MICHAEL GORDON'S VAN GOGH

Programmed by Sarah Cahill

Doors 5:00

Opera in Gallery B! Versatile all-star ensemble Magik*Magik Orchestra join contemporary music luminaries the Friction Quartet under the direction of conductor Dustin Soiseth to perform a chamber opera based on the life of Vincent Van Gogh. Composer Michael Gordon's score for *Van Gogh*, written in 1991, addresses the pain and paranoia of the artist, with text drawn from his letters, to create a compelling narrative set to brilliant, colorful music.

FRIDAY / 5.9.14

RETURNING CURRENT DANIELA GESUNDHEIT & KATY PAYNE

Programmed by David Wilson

Doors 5:00

This special collaboration places preeminent acoustic biologist Katy Payne's stirring lecture about her research on humpback whales and African elephants within an original musical context. Under Payne's tutelage, Daniela Gesundheit (of the indie pop duo Snowblink) and a choir of Bay Area-based singers and instrumentalists examine and illuminate the vocalizations of the largest living mammals to see what we might discover about group identity, distance, competition, innovation, and empathy. The night opens with a solo performance by Karamo Susso on the kora, the twenty-one-stringed harp lute of West Africa.

FRIDAY / 5.23.14

THE POSSIBLE CLOSING CEREMONY

Programmed by David Wilson

Doors 5:00

Join us as **The Possible** draws together all of its participants for one final celebration. Artists will converge on BAM/PFA from points all around the Bay Area, including a group of students carrying in the harvest from the Edible Schoolyard. There will be songs, there will be dancing, there will be the orchestrated production of **The Possible** artist book, and there will be the presentation of honor-objects to those who made **The Possible** actual.



8

- | | |
|--|---|
| 1 Creative Growth Runway
Photo: Cheryl Dunn | 5 Alvin Curran
Photo: Frank Halbig |
| 2 Turf Dance Battle | 6 Joan La Barbara
Photo: Aleksandr Kostic |
| 3 Friction Quartet | 7 Cine/Spin: <i>Valerie and Her Week of Wonders</i> |
| 4 Returning Current | 8 The Possible Closing Ceremony |

IN PERSON / GALLERIES

IN PERSON

1 / 2 / 3 / 4



THE POSSIBLE

The Possible Workshops

SUNDAYS / 11:00-3:00

The Possible is a constantly evolving site for creative experimentation and convergence. We invite you to become part of the process by participating in these Sunday workshops.

All workshops included with BAM/PFA Gallery admission except where noted.

SUNDAY / 3.2.16

The weekly workshop goes on a **field trip**! One month into the experiment that is **The Possible**, artists and friends go on a hike to regroup and plan ahead. Sign up by February 24 at the BAM/PFA admissions desk or rdickson@berkeley.edu. Admission free

SUNDAY / 3.9.14

Construct Hamamatsu **kites** using bamboo, rice paper, and indigo with members of the International Association of Tako Age (IATA). Together we'll make one giant kite and an edition of smaller ones for a kite-flying gathering at a later date. And don't miss the second **Carnatic song session** hosted by Sangati Center, followed by Story of This Place, a **songwriter session** convened by Subterranean Art House. You can also engage in communal physical activity at an artist-led **sweat session** (the outdoor shower will be open!), and work in the **dye lab**.

SUNDAY / 3.16.14

Calling all kid creators! Bring your creative projects to BAM/PFA and share your work as part of a **DIY Club** meet-up. DIY.org is a global community of awesome kids discovering skills and sharing what they learn. **Make prints** and **mail art** in the print shop and **experiment with sound** and video synthesis with The Something.

SUNDAY / 3.23.14

We are honored to host legendary choreographer **Anna Halprin** and dancer Dohee Lee, who will lead a **dance workshop** open to all. Halprin says, "Our bodies are our instruments so we will do some special physical tuning up of the body. Then we will use this body instrument to dance. I will give you instructions on what to do but I will not tell you how to do it." Plus the **ceramics studio** will be open for creating new work.

SUNDAY / 3.30.14

The Possible dye lab hosts a day of art-adornment experiments as we join the artists and staff of Creative Growth in preparing for the Creative Growth Beyond Trend Runway Event at BAM/PFA on Friday, April 4 (see p. 12). Creative Growth artist William Scott will lead a **papier-mâché mask-making** project. Bring garments to customize with fabric markers, fabric paint, stamps, and dye. The **print shop** will be open for making **flyers** and make **beads** and **jewelry** in the **ceramics studio**.

SUNDAY / 4.6.14

Textile artists Mariano Sosa Martinez and Rafaela Ruiz visit from Oaxaca, Mexico to lead a natural **dye workshop** as part of the CCA's biennial Textile Futures. Followed by a reception and panel discussion with Sasha Duerr, Sita Bhaumik, and Deborah Valoma. Join the team of artists in the **ceramics studio** to produce a last push of work before our wood-firing event on April 20 at Richard Carter's *anagama* kiln in Pope Valley.

SUNDAY / 4.13.14

Renowned **natural perfumer** Mandy Aftel leads a lesson in scent, based on her contribution to **The Possible** library. Sangati Center presents its third **South Indian music** gathering, followed by a **songwriter session** with Subterranean Art House. And after working up a sweat in a **sweat session**, use **The Possible outdoor shower** in the sculpture garden.

SUNDAY / 4.20.14

Join The Something as they create the final round of instruments for analog video and sound manipulations for their massive participatory jam as part of L@TE on April 25 (see p. 12). The day involves **sound and video experimentation**, as well as **demonstrations in electronics** and other related forms, by guest artists and **The Possible** recording studio leader Jamie Dutcher.

SUNDAY / 4.27.14

The Possible print shop hosts an **artist publication day**. Join Publication Studio, an artist-run press that works with artists and writers to print and bind books on demand. Print shop lead facilitator Colpa Press shares publication practices and **print demos**. Art historian Gwen Allen shares insight into the collection of artist magazines featured in **The Possible** library as we prepare to print *The Possible Artist Book*.

SUNDAY / 5.4.14

Join **The Possible** ceramics team and a host of special guests including John Toki of Leslie Ceramics to **talk ceramics** and see the results of the Pope Valley wood-firing. Artist Chris Duncan leads a **wall rubbing printmaking session** to explore the patterns of the BAM/PFA building's surfaces. The **dye lab** will be open, as well as the **print shop**.

SUNDAY / 5.11.14

For **Mother's Day**, artist Drew Bennett, along with a crew of **The Possible** artists, hosts a **Field Day** event as a culmination to the sweat sessions series, inspired by the tradition of New Games Tournaments. Meet at BAM/PFA and bring a picnic and a blanket. Or stay at BAM/PFA, where the Sangati Center presents the last **Bhajana**, followed by the final installment of Story of This Place songwriter sessions.

SUNDAY / 5.18.14

Join us for a final workshop! All studios will be active for **last experimentations** and to design materials for L@TE: The Possible Closing Ceremony on May 23 (see p. 13). The print shop will be buzzing as we start the assembly-line production of *The Possible Artist Book*, which will be released on May 25 at the Garden Bazaar.

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The Possible Garden Bazaar

SUNDAY / 5.25.14 / 11:00-3:00

Come **collect your work!** Join us as we ceremonially empty the gallery, unpacking all the work created during **The Possible** from the shelving structure to present to each artist and workshop participant. We will honor each person who contributed time and effort to shape this exhibition with a copy of *The Possible Artist Book*. Come share one last **picnic** in the BAM/PFA sculpture garden.

Free admission

- 1 Anagama kiln, Pope Valley
Photo: Aya Brackett
- 2 Dye Workshop
- 3 DIY Workshop
- 4 Carnatic song session
- 5 Colpa Press
- 6 Mandy Aftel
- 7 Padma Maitland
- 8 Elizabeth Keegan
- 9 Cal Day



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THE ELEPHANT'S EYE: ARTFUL ANIMALS IN SOUTH & SOUTHEAST ASIA

Curator Gallery Talk

THURSDAY / 3.13.14 / 12:15

Guest curator Padma Maitland, a Ph.D. candidate at UC Berkeley, discusses the important role of elephants in the art and culture of South and Southeast Asia. Characterized by Maitland as "tender, wise, and strong," elephants serve as religious, political, and cultural icons in many of the works on view.

No reservations required. Included with admission

Curator Gallery Talk

SUNDAY / 4.13.14 / 2:00

Guest curator Padma Maitland analyzes specific paintings in the exhibition to show how art can reflect the evolving historical and cultural relationship between humans and animals.

No reservations required. Included with admission

Sign Language-Interpreted Tour

SATURDAY / 5.3.14 / 1:30

Expert American Sign Language interpreter Patricia Lessard, a specialist in the interpretation of visual art, joins the curator to present an insightful tour of the exhibition.

No reservations required. Included with admission

CAL DAY

Guided Tours & Mask-Making

SATURDAY / 4.12.14

Tours 2:00 & 3:30

Mask-Making 11:00-2:00

Make BAM/PFA part of your Cal Day! Bring your kids to make bear masks with members of the BAM/PFA Student Committee, then visit our special children's gallery, **Kids Club**, to win a special prize! Visitors of all ages are invited to join us for tours of the galleries at 2 and 3:30: learn more about our dramatic building and sample the exhibitions on view, including **The Possible** and **Barbara Chase-Riboud: The Malcolm X Steles**. Plus free admission to the galleries all day!

Admission Free

PAZ ERRÁZURIZ / MATRIX 251

Artist's Talk

MONDAY / 3.3.14 / 7:30

Copresented by UC Berkeley's Department of Art Practice

Artist Paz Errázuriz will present an overview of her work, providing a larger context for *La manzana de Adán* and *Boxeadores*, the two photographic series on view in her MATRIX exhibition.

160 Kroeber Hall, UC Berkeley campus. Admission free

44TH ANNUAL M.F.A. EXHIBITION

Artists' Talks

SUNDAY / 5.18.14 / 3:00

Meet the 2014 graduates of UC Berkeley's Masters of Fine Arts program as they talk about their work at the outset of their professional careers.

Included with admission

BERKELEY ARTS & LETTERS LECTURE

Ed Catmull on Creativity

MONDAY / 4.7.14 / 7:30

Learn how to build a sustainable creative environment from Ed Catmull, Pixar cofounder and president of Pixar Animation Studios and Walt Disney Animation Studios. Five-time Oscar winner Catmull discusses his new book, *Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration*, a distillation of the core principles behind Pixar's singular creative culture. Followed by a booksigning.

For more information and to purchase advance tickets, go to berkeleyarts.org.

Gund Theater. Tickets required

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AFTERIMAGE: KAMRAN SHIRDEL P. 17

We are honored to host renowned Iranian filmmaker **Kamran Shirdel** during his first visit to the U.S. and to present four of his remarkable short films, which influenced a generation of contemporary Iranian filmmakers. He will be in conversation with the acclaimed scholar of Iranian cinema **Hamid Naficy**, author most recently of *A Social History of Iranian Cinema* and a professor at Northwestern University.



TOO MUCH JOHNSON P. 17

We are excited to present the West Coast premiere of the rediscovered *Too Much Johnson*, directed by Orson Welles for Mercury Theatre's 1938 stage production. **Paolo Cherchi Usai**, senior curator of moving image at George Eastman House and cofounder of the Pordenone Silent Film Festival, who supervised the restoration of this long-lost film, introduces, and **Judith Rosenberg** accompanies on piano.



THE BRILLIANCE OF SATYAJIT RAY P. 28

As our expansive Satyajit Ray retrospective continues, we are pleased to welcome **Dilip Basu** to introduce *Charulata* on March 8. Basu is research professor in the humanities and founding director of the Satyajit Ray Film and Study Center at the University of California, Santa Cruz. He has two books forthcoming in 2014, *Satyajit Ray's Goddess: Devi—From Story to Film* and *Mirrors of Modernity: Cinema of Satyajit Ray*.



DOCUMENTARY VOICES P. 19

Ellen Spiro brings her intimate observational film *Body of War* to the PFA Theater in March as part of our spring survey of recent documentary film. In April, **Lucien Castaing-Taylor** visits with his acclaimed *Leviathan*, a gripping maritime adventure. Both filmmakers will discuss their films with the audience.



COMMITTED CINEMA: RITU SARIN & TENZING SONAM P. 22

Dharamsala-based filmmakers **Ritu Sarin** and **Tenzing Sonam**, who met as graduate students in the East Bay, join us to present two of their films and join in conversation with **Gaetano Kazuo Maida**, executive director of the Buddhist Film Foundation. The duo, founders of the Dharamsala International Film Festival, is known for films that engage with the issue of Tibetan autonomy in all its complexity.

MORE THAN FANTASY: IN MEMORIAM, SAUL ZAENTZ (1921-2014) P. 32

David Bergad, executive director of the Berkeley Film Foundation, introduces *One Flew over the Cuckoo's Nest* and film producer **Paul Zaentz** introduces *Amadeus* as part of our tribute to the late, great Saul Zaentz.

AFTERIMAGE: ROSS MCELWEE AND THE CAMBRIDGE TURN P. 18

This series honors the contributions of **Ross McElwee** and other Cambridge, Massachusetts-based filmmakers to the history of documentary film. We are delighted that Ross McElwee will be in person to discuss his filmmaking career with **Scott MacDonald**, who has recently published *American Ethnographic Film and Personal Documentary: The Cambridge Turn*.

NUCLEAR NATION P. 23

In conjunction with the UC Berkeley Center for Japanese Studies, we are honored to host filmmaker **Atsushi Funahashi**, who presents his documentary about the impact of the Fukushima Daiichi nuclear power plant disaster on communities, now displaced, and updates us on the continuing aftermath. The director will be joined in conversation with **Akira Mizuta Lippit**, professor of cinematic arts, comparative literature, and East Asian languages and cultures at the University of Southern California.

FILM & VIDEO MAKERS AT CAL P. 33

On May 9, as UC Berkeley's spring semester comes to a close, we present films and videos from the Eisner Prize competition, with the winning **student filmmakers** in person. The Eisner Prize is UC Berkeley's highest award for creativity.

CAAMFEST 2014 P. 20

A host of filmmakers from around the world join us to present their latest work as part of **CAAMFest 2014**, including **Meera Menon** (*Farah Goes Bang*), **Rea Tajiri** (*Lordville*), **Anthony Chen** (*Ilo Ilo*), **Sun Kim** (*Innocent Blood*), **Tenzin Tsetan Choklay** (*Bringing Tibet Home*), and **Visra Vichit-Vadakan** (*Karaoke Girl*).

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|--------------------------------|-----------------------|
| 1 Ritu Sarin and Tenzing Sonam | 5 Dilip Basu |
| 2 Kamran Shirdel | 6 Atsushi Funahashi |
| 3 Ross McElwee | 7 Akira Mizuta Lippit |
| 4 Paolo Cherchi Usai | 8 Ellen Spiro |



AFTERIMAGE

Kamran Shirdel

Renowned Iranian filmmaker Kamran Shirdel studied filmmaking at the Centro Sperimentale di Cinematografia in Rome, birthplace of neorealism, a heritage that is evident in his nuanced observations of everyday existence. Due to his focus on taboo topics such as poverty, prostitution, and prison life and his experiments with cinematic language, a number of his films were confiscated and banned by the Shah's government. We are honored to host Shirdel during his first visit to the U.S., and to present four of his remarkable short films, known as "The Four Blacks," which influenced a generation of contemporary Iranian filmmakers. He will be in conversation with the acclaimed scholar of Iranian cinema, Hamid Naficy, author most recently of *A Social History of Iranian Cinema* and a professor at Northwestern University.

Support for **Afterimage: Filmmakers and Critics in Conversation** is made possible by generous funding from the Hollywood Foreign Press Association*. We wish to express our gratitude to Sepideh Khosrowjahi who coordinated Shirdel's U.S. tour, and to the 2013 Carnegie International at Carnegie Museum of Art and the Hamid & Christina Moghadam Program in Iranian Studies at Stanford University for helping make his visit possible.

SATURDAY / 3.1.14

THE FILMS OF KAMRAN SHIRDEL

KAMRAN SHIRDEL (IRAN, 1965-80)

IN CONVERSATION Kamran Shirdel and Hamid Naficy

Watching *The Night It Rained* is an exhilarating experience. It represents ground zero in the playful intellectual tradition of docu-fiction later developed by directors such as Abbas Kiarostami and Mohsen Makhmalbaf. A boy is said to have averted a catastrophic train crash, but the truth surrounding this heroic act seems to be in question. Also screening are two documentaries commissioned by The Women's Organization of Iran: *Women's Quarter*, which depicts the tragic lives of prostitutes from Tehran's red light district, and *Women's Prison*, which explores life behind bars for women and their children. Plus, *Tehran Is the Capital of Iran*, a powerful portrait of a poverty-stricken district. ALISSA SIMON

WOMEN'S PRISON (NEDAMATGAH) 1965, 11 mins, In Persian with English subtitles, B&W, DVCam transfer from 35mm, From the artist

WOMEN'S QUARTER (QALEH) 1966-80, 18:23 mins, In Persian with English subtitles, B&W, DVCam transfer from 35mm, From the artist

TEHRAN IS THE CAPITAL OF IRAN (TEHRAN PAITAKHTE IRAN AST) 1966-80, 18:23 mins, In Persian with English subtitles, B&W, DVCam transfer from 35mm, From the artist

THE NIGHT IT RAINED (AN SHAB KE BARUN AMAD) 1967-74, 35 mins, In Persian with English subtitles, B&W, DVCam transfer from 35mm, From the artist

Total running time: 83 mins

^ *The Night It Rained*



Too Much Johnson REDISCOVERED

"A major rediscovery . . . that deeply traces the roots of Welles's art, both stylistically and thematically."

Richard Brody, *The New Yorker*

MONDAY / 3.3.14

TOO MUCH JOHNSON

ORSON WELLES (U.S., 1938) WEST COAST PREMIERE!

LIVE MUSIC Judith Rosenberg on piano

INTRODUCTION Paolo Cherchi Usai

7:00

Paolo Cherchi Usai is senior curator of moving image at George Eastman House

Recently rediscovered in Italy and superbly restored by George Eastman House, the Mercury Theatre's *Too Much Johnson* reveals Orson Welles, pre-*Kane*, falling in love with filmmaking and the addictive art of editing. Believed for decades to be lost, the footage was shot for the 1938 stage production of the play, a farce of mistaken identities; Welles planned to introduce each act with a cinematic prologue. Mercury's ensemble players, with Joseph Cotten in the lead role, share Welles's pleasure and playfulness in this inventive homage to silent comedy, which includes chase sequences shot on location in lower Manhattan.

From the play by William Gillette. Photographed by Harry Dunham. With Joseph Cotten, Arlene Francis, Ruth Ford, Virginia Nicolson. (66 mins, Silent, B&W, 35mm, Restored by George Eastman House, Preservation funded by the National Film Preservation Foundation, From George Eastman House)

FOLLOWED BY **MYRON FALK HOME MOVIE** (U.S., 1938). This home movie shows Orson Welles directing *Too Much Johnson*. (3 mins, Silent, B&W, 16mm, Preserved by BAM/PFA, BAM/PFA Collection)

Special admission prices apply: BAM/PFA members, UC Berkeley students: \$15; General admission: \$20; Non-UC Berkeley students, 65 & over, 17 & under, disabled persons: \$17

Our deep appreciation goes to George Eastman House, the National Film Preservation Foundation, La Cineteca del Friuli, and Cinemazero. We are grateful to the family of Myron Falk for their gift of a very special home movie.

^ *Too Much Johnson*

Afterimage: Ross McElwee and the Cambridge Turn

Based on his remarkable cinematic output over the last forty years, you might surmise that Ross McElwee always has a camera in his hand. Beginning with his early 16mm films of the 1980s, *Backyard* and *Sherman's March*, up to his most recent digital film, the aptly titled *Photographic Memory*, McElwee has used cinema as a means of examining his own life and, along the way, exploring the history of his times. McElwee, who studied filmmaking at MIT with pioneers of cinema verité, has an engaged, subtle—and at times intrusive—filmmaking presence as he muses on the human condition, asking hard questions without expecting ready answers. Using his camera both confessionally and essayistically, he explores issues such as finding love, raising children, and making sense of the past; for McElwee, the personal is political.

We are delighted that Ross McElwee will be in person at two screenings to discuss his filmmaking career with Scott MacDonald, who has recently published *American Ethnographic Film and Personal Documentary: The Cambridge Turn*. The book will be available for purchase at all screenings and on Wednesday, April 2, MacDonald will sign copies, following a program of short films he selected to further explore the contribution of Cambridge, Massachusetts to documentary film history. Of related interest, Cambridge-based filmmaker Lucien Castaing-Taylor will be in person April 22 with *Leviathan*, which he codirected with Veréna Paravel (p. 19).

Kathy Geritz, Film Curator

Support for *Afterimage: Filmmakers and Critics in Conversation* is made possible by generous funding from the Hollywood Foreign Press Association *.

SUNDAY / 3.30.14

BACKYARD & OTHER AUTOBIOGRAPHICAL SHORTS

(U.S., 1982–2012)

IN CONVERSATION

Ross McElwee and
Scott MacDonald

Documentarians in the Cambridge, Massachusetts, filmmaking community have been instrumental in developing the personal documentary into a major force in modern cinema. Ross McElwee, in his breakthrough *Backyard*, fashioned a new kind of documentary voice, a literary voice—wry, witty, subtle, often poignant. It's a voice he has explored in virtually all of his feature filmmaking, and that Alfred Guzzetti pays homage to in his recent *Time Exposure*. McElwee and Guzzetti's longtime colleague at Harvard University (and UC Berkeley graduate) Robb Moss chose a more self-effacing approach in *Riverdogs*, his rarely screened film about a rafting trip through the Grand Canyon. SCOTT MACDONALD

BACKYARD Ross McElwee, 1984, 40 mins, Color, 16mm, From Harvard Film Archive

RIVERDOGS Robb Moss, 1982, 31 mins, Color, 16mm, From Harvard Film Archive

TIME EXPOSURE Alfred Guzzetti, 2012, 11 mins, B&W, Digital, From the artist

Total running time: 82 mins

TUESDAY / 4.1.14

PHOTOGRAPHIC MEMORY

ROSS MCELWEE (U.S., 2011)

IN CONVERSATION

Ross McElwee and
Scott MacDonald

When McElwee finds himself increasingly exasperated by his son's addiction to technology, he decides to revisit his own youth, retracing a trip to France he made in his early twenties. Armed with some of the first photographs he ever took, McElwee searches for a wedding photographer he worked for as an assistant and a woman he lived with for a short time.



1 / 2

He's also carrying a digital camera, his first foray into this technology. The resulting film, which draws on his archive of family footage, is a poetic meditation on looking back in order to move forward.

84 mins, Color, Blu-ray, From First Run Features

WEDNESDAY / 4.2.14

THE CAMBRIDGE TURN: RECENT ETHNOGRAPHIC SHORTS

(U.S./CHINA, 2007–10)

IN PERSON

Scott MacDonald

Scott MacDonald signs copies of American Ethnographic Film and Personal Documentary: The Cambridge Turn following the screening

Over the past fifty years, Cambridge, Massachusetts, has nurtured two genres of documentary: personal documentary and ethnographic film. Several of the pioneers of ethnographic film—Lorna and John Marshall, Robert Gardner, Timothy Asch—made crucial contributions to the genre in Cambridge; and in more recent years the Sensory Ethnography Lab, founded by Lucien Castaing-Taylor in 2002, has become an important studio for the production of films that provide sensory experiences of people-in-place. Tonight's program features three of the SEL's veterans, plus a recent film by Alfred Guzzetti, whose filmmaking and teaching has invigorated the Cambridge scene for more than forty years. SCOTT MACDONALD

HELL ROARING CREEK Lucien Castaing-Taylor, U.S. 2010, 20 mins, Color, 35mm, From the artist

SONGHUA J. P. Sniadecki, China/U.S., 2007, 29 mins, Color, Digital, From the artist

UNTITLED Stephanie Spray, U.S., 2010, 14 mins, In Nepali with English subtitles, Color, Digital, From the artist

STILL POINT Alfred Guzzetti, U.S., 2009, 15 mins, Color, Digital, From the artist

Total running time: 78 mins

1 *Backyard*, 3.30.14

2 *Photographic Memory*, 4.1.14



1 / 2

3

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 *Body of War*, Ellen Spiro and Phil Donahue's affecting portrait of an antiwar veteran's struggles with injuries sustained during the Iraq War, to the director's cut of Joshua Oppenheimer's surreal and shocking *The Act of Killing*, in which Indonesian death squad members reenact murder and torture, inspired by Hollywood films. Lucien Castaing-Taylor, together with Veréna Paravel, broke new ground with the exquisite, immersive depiction of commercial fishing, *Leviathan*. Don't miss our **Afterimage** tributes to filmmakers Kamran Shirdel, who will discuss his Iranian social documentaries with Hamid Naficy (see p. 17), and Cambridge filmmaker Ross McElwee, who will be in conversation with Scott MacDonald (see p. 18).

Kathy Geritz, Film Curator

Documentary Voices is presented in conjunction with the UC Berkeley course History of Documentary Film taught by Linda Williams. We thank the University of Texas at Austin for making Ellen Spiro's appearance possible and Porter College, Film + Digital Media, and the Center for Documentary Arts and Research, all at UC Santa Cruz, cosponsors of Lucien Castaing-Taylor's visit.

TUESDAY / 3.11.14

BODY OF WAR

ELLEN SPIRO, PHIL DONAHUE (U.S., 2007)

IN PERSON Ellen Spiro

Superb documentary . . . almost unbearably moving.

RICHARD CORLISS, TIME MAGAZINE

Tomas Young enlisted immediately after 9/11. He was shot and paralyzed after having served in Iraq less than a week. In this intimate observational film, his body, wracked with pain, is damning evidence against war. His daily struggles are intercut with Congress's 2002 vote authorizing military force against Iraq, a debate in which truth is exposed as another casualty. Young develops into an articulate, outspoken critic of the war. Today, seven years after the film premiered, Young's suffering from his devastating wounds has only worsened.

Photographed by Ellen Spiro. (87 mins, Color, 35mm, From the artist)

TUESDAY / 4.15.14

THE ACT OF KILLING

JOSHUA OPPENHEIMER (DENMARK/NORWAY/U.K., 2012) DIRECTOR'S CUT!

I have not seen a film as powerful, surreal, and frightening in at least a decade . . . unprecedented in the history of cinema. WERNER HERZOG

At once a horrifying history lesson, a riveting portrait of unrepentant evil, and a shocking treatise on the widespread influence . . . of American cinema, Oppenheimer's flabbergasting documentary recounts the Indonesian genocide of the mid-1960s, when paramilitary forces obliterated millions of suspected communists, left-wing intellectuals, and other enemies of the fascist state. A handful of perpetrators . . . brazenly reenact their heinous crimes in a film-within-the-film, donning costumes and starring in flamboyant productions in which fact and fantasy queasily merge. STEVEN JENKINS, SFIFF

Photographed by Carlos Arango de Montis, Lars Skree. (159 mins, Color, DCP, From Cinephil)

TUESDAY / 4.22.14

LEVIATHAN

LUCIEN CASTAING-TAYLOR, VERÉNA PARAVEL (FRANCE/U.K./U.S., 2012)

IN PERSON Lucien Castaing-Taylor

Looks and sounds like no other documentary in memory. DENNIS LIM, NEW YORK TIMES

A thrilling adventure both on the high seas and in documentary storytelling, *Leviathan* immerses viewers in the waterlogged toil of fishermen off the coast of New Bedford, Massachusetts, the setting of Melville's *Moby Dick*. Utilizing a passel of portable video cameras that are handed off from filmmaker to fisherman, sent sliding across the ship's slippery deck, and tossed overboard into the deep blue depths, codirectors Castaing-Taylor and Paravel [achieve] pure aquatic sensation. Remarkable sound design further enhances this existential sojourn into the dead of night and the plight of labor. STEVEN JENKINS, SFIFF

Photographed by Castaing-Taylor, Paravel. (87 mins, Color, DCP, From Cinema Guild)

- 1 *Body of War*, 3.11.14
Courtesy Ellen Spiro / Mobilus Media
- 2 *Leviathan*, 4.22.14
Courtesy of Cinema Guild
- 3 *The Act of Killing*, 4.15.14



CAAMFEST 2014

Each year, the Center for Asian American Media brings us the best in contemporary cinema from Asia and the Asian diaspora. The thirty-second installment of this adventurous festival at BAM/PFA features films and documentaries from Singapore, Japan, India, the Philippines, Cambodia, Thailand, the United States, and other film-producing regions. In conjunction with the festival's special focus on filmmakers from the Himalayan nations, we devote an installment of our **Committed Cinema** series (p. 22) to the Dharamshala-based filmmaking couple Ritu Sarin and Tenzing Sonam, honoring their decades-long activism to regain Tibet's autonomy.

From Thailand's ghostly blockbuster *Pee Mak* to *Jazz in Love*, a portrait of gay love in the Philippines; from Rithy Panh's revelatory look at surviving the Khmer Rouge in *The Missing Picture* to Japan's lexical entry for the Oscars, *The Great Passage*; from coeds in collision in *Farah Goes Bang* to the Cannes-conquering *Ilo Ilo*, about a silently suffering maid in Singapore—**CAAMFest** offers us a world of difference.

Steve Seid, Video Curator

Special admission prices apply: General admission: \$12; CAAM and BAM/PFA members, UC Berkeley students: \$10 (limit 2 tickets per person per program); Non-UC Berkeley students, 65 & over, 17 & under, disabled persons: \$11 (limit 1 ticket per person per program). Please note that our second-feature discount does not apply to these programs. Tickets are nonrefundable, and may not be exchanged.

A presentation of the Center for Asian American Media. Special thanks to Masashi Niwano, Stephen Gong, and Lin Kung. Program notes are adapted from the festival catalog.



1 / 2 / 3 / 4

FRIDAY / 3.14.14

FARAH GOES BANG

MEERA MENON (U.S., 2013)

IN PERSON Meera Menon

Twentysomething Farah Mahtab is eager to shake the moniker of "virgin," but her sex life is a litany of awkward, fumbled encounters. When her best friends propose a cross-country road trip to stump for presidential nominee John Kerry, will the trip provide Farah the sweet release she craves? An ode to female companionship à la *Thelma and Louise* with all the raunchy humor of *Bridesmaids*, Meera Menon's directorial debut subverts the classic tropes of the road trip film in favor of a new American feminism. Winner of the Nora Ephron prize for best female film at the Tribeca Film Festival. SIERRA LEE

Written by Menon, Laura Goode. Photographed by Paul Gleason. With Nikohl Boosheri, Kandis Erickson, Kiran Deol. (93 mins, Color, HDCam)

7:00

SATURDAY / 3.15.14

LORDVILLE

REA TAJIRI (U.S., 2013)

IN PERSON Rea Tajiri

Acclaimed director Rea Tajiri opens her new film with a question: What does it mean to own land? With the purchase of her house in Lordville, New York, Tajiri sets out to understand our relationship to place, but does so through the filter of experimental film language. Harnessing anecdotes from residents, an environmental scientist, and a Native American genealogist, *Lordville* probes the material and immaterial traces of a town's history. The film compels us into an act of listening and sensing that orients us toward the land that we have settled our being upon. ANITA CHANG

Written by Tajiri. Photographed by Gordon Eriksen, Brandon Watz. With Calli Brunelli, Constantine Kuzminsky, Sheila Spencer-Stover, Tom Wessels. (65 mins, Color, DCP)

4:45

PEE MAK

BANJONG PISANTHANAKUN (THAILAND, 2013)

One part ghost story, four parts *Beavis and Butt-Head*, *Shutter* codirector Banjong Pisanthanakun's *Pee Mak* is a hilarious send-up of horror movie conventions that owes as much to *Scary Movie III* as it does to Thailand's favorite lovelorn ghost, Mae Nak. Mak returns home to his village after the war to reunite with his bride and their son, only something is not quite right: everyone seems to believe Mak's wife is a ghost. With outrageous physical gags and genuine scares, on-point cultural references and luxe cinematography, this record-breaking Thai box-office hit is a rare treat—certified art and certified pop. JACKSON SCARLETT

Written by Chantavit Dhanasevi, Nontra Kumwong, Pisanthanakun. Photographed by Narupon Sothkanapituk. With Mario Maurer, Davika Hoorne, Pongsatorn Jongwilak, Wiwat Kongrasri. (115 mins, In Thai with English subtitles, Color, DCP)

9:15

ILO ILO

ANTHONY CHEN (SINGAPORE, 2013)

IN PERSON Anthony Chen

(*Ba ma bu zai jia*). The parents of Jiale, a temperamental ten-year-old, hire a Filipina domestic worker to take care of the house and keep Jiale at bay. They can't predict that she'll grow to know more about the family than any of its actual members. Winner of the Camera d'Or at Cannes and Best Picture at the Golden Horse Awards, *Ilo Ilo* is the riveting quasi-autobiographical first feature by twenty-nine-year-old Anthony Chen. Set in Singapore against the backdrop of the 1990s Asian financial crisis, the film portrays a family facing the brink, watching desperately as self-control slips from their grips. BRIAN HU

Written by Chen. Photographed by Benoit Soler. With Yeo Yann Yann, Chen Tian Wen, Angeli Bayani, Koh Jia Ler. (99 mins, In English, Mandarin, Hokkien, Tagalog with English subtitles, Color, DCP)

6:30



- 1 *The Missing Picture*, 3.18.14
© Strand Releasing
- 2 *Farah Goes Bang*, 3.14.14
- 3 *Ilo Ilo*, 3.15.14
- 4 *Pee Mak*, 3.14.14

INNOCENT BLOOD

D. J. HOLLOWAY, SUN KIM (U.S., 2013)

IN PERSON Trip Hope and Sun Kim

In this taut and impeccably filmed thriller set against the backdrop of L.A.'s Koreatown, James Park (Jun-seong Kim) navigates the city's dark and gritty underbelly to find his abducted son, chasing ghosts from the past and haunted by a dangerous future. Sun Kim pens an original take on the classic missing-person story with a supporting cast that includes Doug Jones, C. S. Lee, and Justin Chon. "He who seeks vengeance must dig two graves: one for his enemy, and one for himself." CHRISTIAN TING

Written by Kim. Photographed by Francisco Bulgarelli. With Jun-seong Kim, Alexandra Bokyun Chun, Doug Jones, Trip Hope. (100 mins, Color, HDCam)

SUNDAY / 3.16.14

THE GREAT PASSAGE

YUYA ISHII (JAPAN, 2013)

(*Fune wo amu*). The dictionary isn't usually the stuff of great drama, but in this quirky, heartwarming film—Japan's 2013 Oscar submission—it's at the center of some of life's most powerful transitions. Shy and intensely awkward, struggling book salesman Majime can barely muster the confidence to speak. When he's recruited to work on an ambitious new dictionary, his world finally begins to bloom. As Majime diligently collects and checks thousands of entries, the dictionary comes to stand not only for the transfer of meaning from one person to another, but for any number of passages: from youth to maturity, silence to speech, life to death. SHARON MIZOTA

Written by Kensaku Watanabe. Photographed by Junichi Fujisawa. With Ryuhei Matsuda, Aoi Miyazaki, Joe Odagiri, Haru Kuroki. (133 mins, In Japanese with English subtitles, Color, DCP)

8:30

THE SUN BEHIND THE CLOUDS

RITU SARIN, TENZING SONAM (INDIA/U.K., 2009)

IN PERSON Ritu Sarin and Tenzing Sonam

Screening in **Committed Cinema**, p. 22

THE WAY WE DANCE

ADAM WONG (HONG KONG, 2013)

Filled with funk, style, and fun, *The Way We Dance* dives into the Hong Kong hip-hop dance scene via the charming eyes of Fleur (Cherry Ngan). A tofu shop worker turned college student, she quickly becomes the "supernova" of her school's hip-hop dance team. But obstacles arise in the form of a rival dance group, doubting teammates, and a love triangle involving a quirky Tai Chi instructor. Up-and-coming director Adam Wong delivers a high-energy film, with mind-blowing dance sequences courtesy of influential Hong Kong choreographer Shing Mak. The epic dance battle finale will definitely make you want to jump in. DINO-RAY RAMOS

Written by Wong, Saville Chan, Chan Tai Lee. Photographed by Cheng Siu Keung. With Cherry Ngan, Babyjohn Choi, Lokman Yeung, Tommy "Guns" Ly. (110 mins, In Cantonese with English subtitles, Color, DCP)

TUESDAY / 3.18.14

THE MISSING PICTURE

RITHY PANH (CAMBODIA/FRANCE, 2013)

(*L'image manquante*). A daunting task that continues to confront media makers is how to represent the unrepresentable—calamities and atrocities of unimaginable magnitude. The challenge is even greater when the maker himself is a survivor. Such is the case for veteran filmmaker Rithy Panh, who has committed his life to probing the Cambodian genocide and its aftermath. Having toiled in labor camps as a boy and watched his entire family die, in *The Missing Picture* he grapples with childhood memory using clay figures, archival footage, and live action. Stunningly vivid and achingly intimate, Panh's essayistic and elegiac narrative garnered the 2013 Un Certain Regard prize at Cannes. ANITA CHANG

Written by Panh. Photographed by Panh, Prum Messa. Narrated by Randal Douc. (90 mins, English voiceover, Color, DCP)

6:10

WEDNESDAY / 3.19.14

BRINGING TIBET HOME

TENZIN TSETAN CHOKLAY (U.S./NEPAL/INDIA/SOUTH KOREA, 2013)

IN PERSON Tenzin Tsetan Choklay

Bringing Tibet Home, the poignant debut feature documentary by Tibetan filmmaker Tenzin Tsetan Choklay, follows New York-based artist and poet Tenzing Rigdol as he navigates various international borders to bring twenty tons of Tibetan soil to Dharamsala, India, home of the largest community of Tibetans in exile. Inspired by his father's dying wish to set foot in Tibet one last time before he passed away, Rigdol decided if Tibetan refugees cannot return home, why not bring Tibet to them? Infused with Rigdol's dreamy poetry of longing for his homeland, Choklay's insightful and extremely touching film captures the contemporary Tibetan psyche. SAPANA SAKYA

Written and photographed by Choklay. With Tenzing Rigdol, Tsering Topten, Dalai Lama, Neljor. (82 mins, In Tibetan, English, Color, DCP)

7:00

KARAOKE GIRL

VISRA VICHIT-VADAKAN (THAILAND, 2012)

IN PERSON Visra Vichit-Vadakan

In the karaoke clubs of Thailand, a girl can be had for a song. Sa Sittijun warbles of that hidden life in this inviting film that's part documentary, part fictionalized account. Born to hardscrabble farmer parents in rural Thailand, Sa lives on the downside of gender and class hierarchies. She makes her way to Bangkok to find work, first in a cake factory, then as a karaoke girl in the arms of strangers. Yet Sa emerges as a survivor and heroine. "How does a karaoke girl find love?" she sings—a touching question, sure to stir every viewer's compassion. RAVI CHANDRA

Written by Vadakan. Photographed by Sandi Sissel, Chananun Chotrungroj. With Sa Sittijun, Supavich Mepremwattana, the Sittijun family. (77 mins, In Thai with English subtitles, Color, 35mm)

PRECEDED BY **GRACE** (Faye Viviana, U.S., 2013). A gritty, yet stunning musical illustrating a day in the life of two struggling performers. (8 mins, Color, DCP)

Total running time: 85 mins

9:00



5

THURSDAY / 3.20.14

DREAMING LHASA

RITU SARIN, TENZING SONAM (INDIA/U.K., 2005)

IN CONVERSATION Ritu Sarin and Tenzing Sonam with
Gaetano Kazuo Maida

Screening in **Committed Cinema**, see p. 22

FRIDAY 3.21.14

JAZZ IN LOVE

BABY RUTH VILLARAMA (PHILIPPINES, 2013)

A subtle yet powerful political and cultural story hides behind a sweet romance as Jazz, a charming young Filipino, works to join his fiancé in Germany. *Jazz in Love* uses unobtrusive handheld camera work to tell Jazz's story, taking the viewer along for beautiful sunrises and urban cultural celebrations in Davao in the southern Philippines. Jazz and fiancé Theo struggle against culture, family, and tradition as well as the thousands of miles that separate them. Theo finally arrives in the Philippines to ask for Jazz's hand in marriage from reluctant in-laws—but can their relationship survive their differences? **KAT HUGHES**

Written by Villarama. Photographed by Dexter Dela Peña, Villarama. With Theodor Rutkowski, Ernesto Tigaldao, Jr. (75 mins, In German, English, Tagalog with English subtitles, Color, DCP)

JADOO

AMIT GUPTA (U.K., 2013)

In this lighthearted family story, Shalini returns home to Leicester to announce her engagement to Mark, an anglo. She wants the perfect Indian wedding, and for her uncle and father—both chefs—to create the menu for it. But the two brothers are locked in a feud over rights to their mother's family recipes, and it has been two decades since they have spoken to one another. Will Shalini's wedding bring the family together again? Prompting laughter, tears, and the desire to devour everything on the screen, Gupta serves up a heartwarming tale of food, family, and community. **NATALIE WONG**

Written by Gupta. Photographed by Roger Pratt. With Amara Karan, Harish Patel, Kulvinder Ghir, Tom Mison. (84 mins, Color, DCP)

5 *Jazz in Love*, 3.21.14



Committed Cinema: Ritu Sarin & Tenzing Sonam

Indian-born filmmakers Ritu Sarin and Tenzing Sonam, who met as graduate students in the Bay Area, have released a committed body of work supporting the struggle of Tibet and its exiled people. Now based in Dharamsala, this inseparable couple began making engaged documentaries in the early 1980s, launching their careers with *The New Puritans: The Sikhs of Yuba City*. Subsequent works would be almost exclusively concerned with Tibetan autonomy in all its complexity, best seen in their even-tempered *The Sun Behind the Clouds* (2009) which balances the Dalai Lama's "Middle Way" against a younger generation's impatience for independence. In 2005, Sarin and Sonam wrote and directed *Dreaming Lhasa*, an intriguing feature about a young Tibetan exile who seeks out the stories of Tibet's displaced populace. Filled with political maneuvering, the grandeur of landscape, and an intimate glimpse of Buddhist culture, this handsome film became an important entry in what might be called a nascent Himalayan cinema.

We are most pleased to welcome Ritu Sarin and Tenzing Sonam to CAAMFest and BAM/PFA as part of our ongoing **Committed Cinema** series. Join us on Thursday, March 20 for a special conversation with the artists and Gaetano Kazuo Maida, executive director of the Buddhist Film Foundation.

Steve Seid, Video Curator

This series is part of CAAMFest. Special admission prices apply (see p. 20).



Support for **Committed Cinema** has been provided by the National Endowment for the Arts. Special thanks to Stephen Gong and Masashi Niwano, CAAM, for bringing Sarin and Sonam to the Bay Area for a media residency.



1 / 2

SUNDAY / 3.16.14

THE SUN BEHIND THE CLOUDS

RITU SARIN, TENZING SONAM (INDIA/U.K., 2009)

6:10

IN PERSON Ritu Sarin and Tenzing Sonam

The year is 2008: China is preparing for the Olympics. But this auspicious year also marks the fiftieth anniversary of the takeover of Tibet. An uprising occurs on the streets of Lhasa and other Tibetan cities, the biggest upheaval in decades, while in a show of solidarity exiled Tibetans begin a long march through India to their homeland. Filmmakers Tenzing Sonam (of Tibetan parentage) and Ritu Sarin chronicle this struggle for freedom, thoughtfully balancing the Dalai Lama's drive for autonomy with the desires of an impatient generation of activists who are striving for true independence. STEVE SEID

Written and narrated by Sonam. Photographed by Sonam, Graham Day, Jaimie Gramston, Stephen McCarthy. (79 mins, In English, Tibetan, Mandarin with English subtitles, Color, 35mm, From Zeitgeist Films)

THURSDAY / 3.20.14

DREAMING LHASA

RITU SARIN, TENZING SONAM (INDIA/U.K., 2005)

7:00

IN CONVERSATION Ritu Sarin and Tenzing Sonam
with Gaetano Kazuo Maida

Gaetano Kazuo Maida is the executive director of the Buddhist Film Foundation, a documentary filmmaker, and a specialist in tea culture

Karma (Tenzin Chokyi Gyatso), a young Tibetan journalist from the Big Apple, arrives in Dharamsala, home to the Dalai Lama in exile. Her research into the stories of former Tibetan political prisoners leads her to Dhondup (Jampa Kalsang), an ex-monk who fled Tibet after being imprisoned for subversive activities. Dhondup enlists her help in a seemingly innocent endeavor to deliver a prized charm box to a long-missing resistance fighter. Set in the majestic Himalayan foothills, *Dreaming Lhasa's* journey of discovery becomes one of self-discovery as Karma is immersed in the complicated world of the Tibetan diaspora where a younger generation, born in India, wrestles with shifting identities.

Written by Sonam. Photographed by Ranjan Palit. With Tenzin Chokyi Gyatso, Jampa Kalsang, Tenzin Jigme, Phuntsok Namgyal Dhumkhang. (90 mins, In English, Tibetan with English subtitles, Color, 35mm, From First Run Features)

- 1 *The Sun Behind the Clouds*, 3.16.14
- 2 *Dreaming Lhasa*, 3.20.14



Special Screening

FRIDAY / 4.4.14

NUCLEAR NATION

ATSUSHI FUNAHASHI (JAPAN, 2012)

7:30

IN CONVERSATION Atsushi Funahashi and Akira Mizuta Lippit

Akira Mizuta Lippit is professor of cinematic arts, comparative literature, and East Asian languages and cultures at the University of Southern California

On March 11, 2011, a tsunami triggered by a massive earthquake hit Japan's coast, crippling the Fukushima Daiichi nuclear power plant. The devastation exacted by the tsunami was compounded by radiation released by the failing reactors. The nearby town of Futaba was abandoned, leaving behind a wreckage of homes, contaminated crops, and expiring livestock. Within weeks, director Funahashi arrived to observe Futaba's displaced community, now "nuclear refugees" from the exclusion zone. What he found were evacuation centers crowded with intrepid people yearning to return home, but caught in a limbo of governmental inaction and evasiveness. Join us for Funahashi's astute documentary, as well as updates about the disaster with no end.

Photographed by Funahashi, Yutaka Yamazaki. (96 mins, In Japanese with English subtitles, Color, Blu-ray, From First Run Features)

Presented with the Center for Japanese Studies as part of the symposium Reframing 3.11.

^ *Nuclear Nation*

Jokers Wild American Comedy 1960–1989

"Tragedy is when I cut my finger.

Comedy is when you fall into an open sewer and die."

MEL BROOKS

The cultural commotion of the sixties—whether sexual, political, or otherwise—was no laughing matter, unless you're talking comedy. A more risqué, socially scathing style of humor could be heard in clubs frequented by controversial comics like Mort Sahl and Lenny Bruce. But a milder make of hilarity also persisted, slung by laughmeisters like Mel Brooks and a younger Woody Allen, *The Producers* and *What's New Pussycat?* launching, respectively, their laughable livelihoods. Along with many others, these comedians crossed over to the movies and stand-up became stand-out as actors who were comics replaced comic actors.

Part two of a three-part series, **Jokers Wild** trails the laugh tracks of a new generation of jokesters as they cracked wise on the wide screen. The seventies saw the convulsive ascension of Mel and Woody with films like *Young Frankenstein* and *Everything You Wanted to Know About Sex* while a more acutely critical humor rose with Godfrey Cambridge in *Watermelon Man* and Peter Sellers in *Being There*. The eighties saw a new crop of top bananas, often two to the bunch, Chevy Chase and Bill Murray (*Caddyshack*), Steve Martin and John Candy (*Planes, Trains & Automobiles*), and one overripe banana, Rodney Dangerfield. Prodded by the visual gags of director Tim Burton, Michael Keaton got juiced on *Beetlejuice*, accelerating the laughs-per-minute beyond our world and into the next. Join us for some out-of-this-world comedy. You'll die laughing.

Steve Seid, Video Curator

Program notes by Steve Seid.



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SATURDAY / 3.1.14

THE APARTMENT

BILLY WILDER (U.S., 1960)

ACADEMY AWARDS FOR BEST PICTURE, BEST DIRECTOR, BEST ORIGINAL SCREENPLAY, BEST EDITING, BEST ART DIRECTION

After dressing down the fifties with *Some Like It Hot*, director Wilder comes out swingin' for the liberated sixties. Bud Baxter (Jack Lemmon) is a low-level lackey at an insurance company who trades his bachelor pad for promotional benefits. A parade of philandering managers passes through his pad, complicated further when the head of HR (Fred MacMurray) begins ogling one of the apartment building's elevator operators (Shirley MacLaine). There's nothing funnier than the gray flannel suit set in the throes of libidinous buffoonery. But hapless Bud realizes that for the possibility of happiness, he must shed his tightly tailored suit and get a life, not life insurance.

Written by Wilder, I. A. L. Diamond. Photographed by Joseph LaSelle. With Jack Lemmon, Shirley MacLaine, Fred MacMurray, Ray Walston. (125 mins, B&W, 'Scope, DCP, From Park Circus)

WEDNESDAY / 3.5.14

WHAT'S NEW PUSSYCAT?

CLIVE DONNER (U.S., 1965)

Playboys were a hot topic in sixties cinema: James Coburn, Tony Franciosa, Dean Martin, and countless carousing others. Few were as neurotically possessed as Michael James (Peter O'Toole), editor of a Paris-based fashion magazine who's always after a fashion. Even his equally demented therapist Fritz Fassbender (a loopy-locked Peter Sellers) can't break him of his kitten conquest fixation. Woody Allen's first feature script is an antic Parisian party, filled with feline femmes like Romy Schneider, Paula Prentiss, and Ursula Andress. Howled by Tom Jones, the famous Burt Bacharach theme song is like a ribald anthem for the oversexed. Whoa whoa whoa whoa.

Written by Woody Allen. Photographed by Jean Badal. With Peter Sellers, Peter O'Toole, Woody Allen, Romy Schneider. (108 mins, Color, 35mm, From Park Circus)

FRIDAY / 3.7.14

THE PRODUCERS

MEL BROOKS (U.S., 1967)

ACADEMY AWARD FOR BEST SCREENPLAY

We couldn't wait for official spring, but it's "Springtime for Hitler" nonetheless. A has-been Broadway producer, Max Bialystock (Zero Mostel at his seediest best) has a great scheme—he'll bilk his investors out of dough by producing a surefire failure. Bialystock and his CPA Leo Bloom (Gene Wilder) take on a goose-stepping tribute to Hitler, a musical no less, with spaced-out hippie Lorenzo St. DuBois, a.k.a. L.S.D. (Dick Shawn), as the Führer "with a song in his heart." For his first film, Mel Brooks had the good sense to lead with bad taste. This highly vulgar satire definitely stirred up a furor of its own.

Written by Brooks. Photographed by Joseph Coffey. With Zero Mostel, Gene Wilder, Dick Shawn, Kenneth Mars. (88 mins, Color, 35mm, From Rialto Pictures)

TAKE THE MONEY AND RUN

WOODY ALLEN (U.S., 1969) RARE STUDIO PRINT!

Take the Money and Run is like the fantasy life of a borscht-belt comedian—from schlemiel to hard case in one rapid rubbery, ah, robbery. Allen's directorial debut puts into place his blundering boychik who can't make time, so he does the crime. Virgil Starkwell (Allen), who never saw a bank he couldn't get arrested in, survives prison and escape, all for lithe Louise (Janet Margolin), too pretty to pickpocket. Parodying a fifties crime film with its documentary tone—remember Virgil's parents with their Groucho disguises—this felonious feature was shot around San Francisco with Q as its pressure-cooker prison. A film this funny should be illegal.

Written by Allen, Mickey Rose. Photographed by Lester Shorr. With Allen, Janet Margolin, Ethel Sokolow, Henry Leff. (85 mins, Color, 35mm, From Swank, permission Disney Studios)

WEDNESDAY / 3.12.14

WATERMELON MAN

MELVIN VAN PEEBLES (U.S., 1970)

For a few months some movie exec must have thought Melvin Van Peebles, the soon-to-be director of *Sweet Sweetback's Baadasssss Song*, was white. Why else offer him a film featuring a white insurance salesman who wakes to find





- 1 *Beetlejuice*, 4.18.14
- 2 *The Apartment*, 3.1.14
- 3 *Young Frankenstein*, 3.28.14
- 4 *"Everything You Always Wanted to Know About Sex" but Were Afraid to Ask*, 3.28.14
- 5 *Caddyshack*, 4.10.14

he's black, but played by a white actor in blackface? The studio wanted someone like Jack Lemmon. Luckily, Van Peebles won out, substituting the darkly sarcastic Godfrey Cambridge as the bigoted suburbanite. No amount of scrubbing can remove the "black" and finally this sudden "negro" ventures out to a world permeated with racism, at work, on the street, in his own neighborhood. And the humor? It's only skin deep.

Written by Herman Raucher. Photographed by W. Wallace Kelley. With Godfrey Cambridge, Estelle Parsons, Howard Caine, D'Urville Martin. (97 mins, Color, 35mm, From Sony Pictures)

FRIDAY / 3.28.14

"EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX" BUT WERE AFRAID TO ASK

WOODY ALLEN (U.S., 1972)

Dr. Reuben's liberating tome, *Everything You Always Wanted to Know About Sex*, led the sixties sexual revolution, was translated into fifty-four languages, and then adapted for sinitillating cinema by a director whose guilt-filled alter-ego once said to his sexual partner, "That's the most fun I've ever had without laughing." Seven segments of sensual satire cover such age-old sexual mysteries as "Do Aphrodisiacs Work?" told in Elizabethan English, "What Are Sex Perverts?" staged as a 1950s game show, and the infamous "What Happens During Ejaculation?" in which Woody plays a fearful sperm preparing to leap into the great unknown. The most fun you'll have without moaning.

Written by Allen, inspired by the book by Dr. David Reuben. Photographed by David M. Walsh. With Allen, Louise Lasser, Tony Randall, Gene Wilder. (88 mins, Color/B&W, 'Scope, 35mm, From Park Circus)

YOUNG FRANKENSTEIN

MEL BROOKS (U.S., 1974)

Take Gene Wilder's wild-haired hysteria, Cloris Leachman's pasty-faced teutronics, Madeline Kahn's pinched-mouth operatics, Marty Feldman's eye-popping ecstasy, Peter Boyle's hulking histrionics, stitch them together, and you get a mind-boggling monstrosity, complete with whinnying horses, a dance number set to "Puttin' on the Ritz," a "Schwanstucker" the size of Delaware, and a mad scientist, pronounced "Frank-en-steen," who rejects his

family's legacy. Mel Brooks was never zanier as he does Transylvania with a twist, aided by coscribbler Wilder. A lot of the jokery hits below the borscht belt—Igor's nomadic hump and Frau Blücher's Germanically slung "Ovaltine"—but it certainly put new life into Mary Shelley's creature feature.

Written by Brooks, Gene Wilder. Photographed by Gerald Hirschfeld. With Gene Wilder, Madeline Kahn, Peter Boyle, Cloris Leachman. (107 mins, B&W, DCP, From Criterion Pictures)

THURSDAY / 4.3.14

BEING THERE

HAL ASHBY (U.S., 1979)

In the eighties, "I like to watch" became the watchword of an accumulating couch culture. The phrase was uttered first by Chance (Peter Sellers), a simple-minded gardener who has learned everything from the glowing television tube. When misfortune sets him on the streets of Washington, D.C., he is helpless until inadvertently rescued by Eve Rand (Shirley MacLaine), wife of a financial tycoon, played by Melvyn Douglas. Chance is reinvented as Chauncey Gardiner by his influential hosts and his simplistic views are mistaken for wisdom by politicians starved for frank malarkey. As if anticipating the Reagan era, Hal Ashby's darkly cautionary comedy is more a punch than a punchline.

Written by Jerzy Kosinski, based on his novel. Photographed by Caleb Deschanel. With Peter Sellers, Shirley MacLaine, Melvyn Douglas, Jack Warden. (130 mins, Color, 35mm, From Warner Bros.)

THURSDAY / 4.10.14

CADDYSHACK

HAROLD RAMIS (U.S., 1980)

Par for this course is three jokes under, a double-eagle. In his first directorial tee-off, Harold Ramis (*Groundhog Day*, *Ghostbusters*) takes us to the well-manicured Bushwood Country Club for a day on the green with Judge Elihu Smails (Ted Knight); crusty cofounder of the club; his philandering nephew Ty (Chevy Chase); and the hilariously smarmy developer Al Czervik (Rodney Dangerfield in a role that kept rolling). But the real riot in the rough comes from Carl Spackler (Bill Murray), groundskeeper extraordinaire who has declared war on all burrowing rodents—"In the immortal words of Jean Paul Sartre,

'Au revoir, gopher.'" For a sports comedy, *Caddyshack* is a verified bunker buster.

Written by Ramis, Doug Kenny, Brian Doyle-Murray. Photographed by Stevan Lerner. With Chevy Chase, Bill Murray, Rodney Dangerfield, Ted Knight. (98 mins, Color, 35mm, From Warner Bros.)

THURSDAY / 4.17.14

PLANES, TRAINS & AUTOMOBILES

JOHN HUGHES (U.S., 1987)

Best known for his teen flicks, John Hughes (*The Breakfast Club*, *Ferris Bueller's Day Off*) brings us two extra-juvenile delinquents: Neal Page (Steve Martin), a snooty marketing exec, and his accidental companion, Del Griffith (John Candy), a lumbering and loquacious curtain ring salesman. When their flight back to Chicago is canceled, Neal and Del decide ride-share might work and off they go, a moving misadventure. Every mode of mobility fails in this road movie from hell-a-funny. And moving it is as these two misfitted foes become friends after surmounting their own well-traveled problems. Hey: "Those aren't pillows!"

Written by Hughes. Photographed by Don Peterman. With Steve Martin, John Candy, Laila Robins, Dylan Baker. (93 mins, Color, DCP, From Paramount Pictures)

FRIDAY / 4.18.14

BEETLEJUICE

TIM BURTON (U.S., 1988)

Pride of ownership, property-wise, can be a very funny thing. Witness Tim Burton's out-of-this-world outing about a couple of ghosts (Alec Baldwin and Geena Davis as our phantom menaces) who want to rid their abode of the living inhabitants, the Deetztes, because of their horrendous interior taste. Manic to the max, Michael Keaton plays Beetlejuice, a ghastly ghoul who gets the gig to rid the place of Charles and Delia. Only the Deetztes' daughter Lydia (a teenage Winona Ryder) fares well because she can see the spectral evictors. Staged with remarkable originality, this frenetic ghost story is so wacky you'll be "scared sheetless."

Written by Michael McDowell and Warren Skaaren, from a story by McDowell and Larry Wilson. Photographed by Thomas Ackerman. With Michael Keaton, Winona Ryder, Alec Baldwin, Geena Davis. (92 mins, Color, 35mm, From Warner Bros.)



JEAN-LUC GODARD

EXPECT EVERYTHING FROM CINEMA

BAM/PFA proudly presents a continuation of its retrospective devoted to the films of Jean-Luc Godard, which began in January and extends through next winter.

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.

Steeped in youth and vitality, the New Wave-period films nearly explode the frame with cultural references drawn from literature, art, music, and, notably, cinema. In particular, they reveal the influence of American noirs and fifties directors, like Nicholas Ray and Sam Fuller, mirrored in a way that is purely Godardian in its construction. Viewers following the retrospective will also have a great chance to study the work of the talented French cinematographer Raoul Coutard, who shot all of Godard's features between 1959 and 1967 (except *Masculine Feminine*). Not to be missed are the sumptuous color 'Scope films, *Pierrot le fou* and *Two or Three Things I Know About Her*, as well as *Alphaville*, which we present in a recent digital restoration.

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



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SATURDAY / 3.8.14

MASCULINE FEMININE

JEAN-LUC GODARD (FRANCE, 1966)

(*Masculin féminin*). A film about "the children of Marx and Coca-Cola" by the child of Brecht and Hollywood. Paul (Jean-Pierre Léaud), fresh out of the army, sets about trying to find *la tendresse* among the young set in Paris. He falls in love with Madeleine (Chantal Goya), an aspiring yé-yé singer, but she is indifferent to Paul's Hollywood-style romancing as she is oblivious to his political passions. From the first full-frame close-up of Paul, reading aloud, we are reminded that JPL is the perfect mouthpiece for JLG. The film is constructed rather like a highbrow comic book, a pastiche of skits and journalistic bits, encounters and opinion polls, an introduction to the ubiquity of media we take for granted today. JUDY BLOCH

Written by Godard, loosely based on two stories by Guy de Maupassant. Photographed by Willy Kurant. With Jean-Pierre Léaud, Chantal Goya, Catherine-Isabelle Duport, Michel Debord. (110 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

SUNDAY / 3.9.14

PIERROT LE FOU

JEAN-LUC GODARD (FRANCE, 1965)

"I wanted to do a kind of *You Only Live Once*, a story of the last romantic couple alive," Godard said. Certainly, Ferdinand (Jean-Paul Belmondo) and Marianne (Anna Karina) are Godard's last romantic couple, and maybe even his first: their adventure in eros and danger on the Riviera fulfills the dream escape of the lovers in *Breathless*, *Band of Outsiders*, and *Alphaville*. Godard reverses the *Breathless* story with Belmondo playing the fool implicated in the gangster world of Marianne. Shot by Raoul Coutard in 'Scope and brilliant primary colors, *Pierrot le fou* is ravishing, and very moving. JUDY BLOCH

Written by Godard. Photographed by Raoul Coutard. With Jean-Paul Belmondo, Anna Karina, Dirk Sanders, Samuel Fuller. (110 mins, In French with English subtitles, Color, 'Scope, 35mm, From Rialto Pictures)

THURSDAY / 3.13.14

MADE IN U.S.A.

JEAN-LUC GODARD (FRANCE, 1966)

Opening with a loving dedication to Nicholas Ray and Sam Fuller written in big, bold red, white, and blue—"To Nick and Samuel, who raised me to respect image and sound"—Godard's final collaboration with Anna Karina honors Hollywood heroes while embracing the radical politics that would soon dominate the director's work. Robert Aldrich, Otto Preminger, David Goodis, Marianne Faithfull, and Kenji Mizoguchi all get nods—but so do Richard Nixon, Robert McNamara, and the Moroccan leftist Ben Barka. An extremely loose adaptation of the crime novel *The Jugger*, *Made in U.S.A.* is a freewheeling, self-referential exploration of Hollywood cinema and simmering sixties politics. JONATHAN L. KNAPP

Written by Godard. Photographed by Raoul Coutard. With Anna Karina, Laszlo Szabo, Jean-Pierre Léaud, Yves Alfonso. (90 mins, In French with English subtitles, Color, 35mm, From Rialto Pictures)

SATURDAY / 3.29.14

TWO OR THREE THINGS I KNOW ABOUT HER

JEAN-LUC GODARD (FRANCE, 1966)

(*2 ou 3 choses que je sais d'elle*). Godard's inspiration was a news article on suburban housewives who prostitute themselves in the afternoon by way of cleverly managing inadequate household budgets. The film covers twenty-four hours in the life of one such woman (Marina Vlady), living with her garage-mechanic husband and two children in a housing project on the outskirts of Paris. But the "her" in the title is Paris itself, a metropolis in the throes of dehumanizing redevelopment under Gaullist capitalism. For Godard, the new Paris epitomizes the contemporary malaise, the enforced disintegration of communication. A phenomenological study of the reversal that has taken place in the subject-object relationship between people and their world. JUDY BLOCH

Written, narrated by Godard. Photographed by Raoul Coutard. With Marina Vlady, Anny Duperey, Roger Montsoret, Jean Narboni. (90 mins, In French with English subtitles, Color, 'Scope, 35mm, From Rialto Pictures)



SATURDAY / 4.5.14

ALPHAVILLE

JEAN-LUC GODARD (FRANCE, 1965)
DIGITAL RESTORATION!

(*Alphaville, une étrange aventure de Lemmy Caution*). In *Alphaville*, Godard establishes a techno-fascistic city in which poetry—and love and conscience—are contraband, therefore mortally dangerous. His dream/nightmare world is created with mysterious, dread-filled, and hauntingly beautiful images. Black shadows are pools of ambiguity, glass surfaces reflect fear. But Alphaville, the “capital of pain,” is Paris, underlit. The plot is a mixture of comic strip, film noir, and science fiction, as special agent Lemmy Caution (Eddie Constantine) is sent on an intergalactic mission to dispose of the diabolical scientist von Braun, whose mechanical brainchild Alpha 60 tortures the populace with logic. JUDY BLOCH

Written by Godard. Photographed by Raoul Coutard. With Jean-Paul Belmondo, Anna Karina, Dirk Sanders, Samuel Fuller. (110 mins, In French with English subtitles, Color, 'Scope, 35mm, From Rialto Pictures)

TUESDAY / 4.8.14

FAR FROM VIETNAM

JEAN-LUC GODARD, JORIS IVENS, WILLIAM KLEIN, CLAUDE LELOUCH, CHRIS MARKER, ALAIN RESNAIS, AGNÈS VARDA (FRANCE, 1967) DIGITAL RESTORATION!

(*Loin de Vietnam*). Recently rereleased after being long unavailable theatrically, *Far from Vietnam* is a unique collaboration by seven noted directors (William Klein, Godard, Claude Lelouch, Joris Ivens, Chris Marker, Agnès Varda, and Alain Resnais) and was produced as a fundraiser for the Vietnamese. Much of the credit for this goes to Chris Marker, who put it all together. But there was also a team spirit created by the situation in Vietnam that led the artists to want to speak out, directly and boldly, in a group work. The result is a provocative treatment of footage shot in Vietnam, France, the U.S., and Cuba.

Commentary by Jean Lecouture. (115 mins, In French and Spanish with English subtitles, B&W/Color, DCP, From Icarus Films)

8:30

SATURDAY / 4.12.14

LA CHINOISE

JEAN-LUC GODARD (FRANCE, 1967)

In an apartment defaced with political graffiti, Godard's “petit Maoists” debate the principles of the Cultural Revolution, their shortwave tuned to Radio Peking. This Parisian cell, consisting of five young people—Veronique, a student; Guillaume, an actor; Henri, a chemical engineer; Kirilov, an artist, and Yvonne, a country girl—deliberates the need for action while gorged on the predigested language of revolution. In an almost slapstick assemblage of skits that joins Pop to agitprop, *La Chinoise* charts the progress of these radicals as they veer from playing at revolution to making it. Godard advances his self-possessed film forward with a lucidity of means that refuses distraction. STEVE SEID

Written by Godard. Photographed by Raoul Coutard. With Anne Wiazemsky, Jean-Pierre Léaud, Juliet Berto, Michel Semeniako. (99 mins, In French with English subtitles, Color, 35mm, From Swank Motion Pictures Inc.)

8:35

SUNDAY / 4.13.14

THE ANTHOLOGY FILMS

A selection of short films made by Godard excerpted from omnibus film projects:

SLOTH, FROM THE SEVEN DEADLY SINS (*LA PARESSE, FROM LES SEPT PÉCHÉS CAPITAUX*) France/Italy, 1961, 15 mins, In French with English subtitles, 35mm, From The Film Desk

THE GREAT SWINDLE, FROM THE WORLD'S GREATEST SWINDLES (*LE GRAND ESCROQ, FROM LES PLUS BELLES ESCROQUERIES DU MONDE*) France/Italy/Japan, 1963, 25 mins, In French with English subtitles, 35mm, From The Film Desk and Olive Films

THE NEW WORLD (*LE NOUVEAU MONDE*), **FROM ROGOPAG** France/Italy, 1963, 20 mins, Dubbed in Italian with English subtitles, 16mm, From Kino Lorber

MONTARNASSE-LEVALLOIS (**FROM PARIS VU PAR...**) France, 1965, 18 mins, In French with English subtitles, 35mm, From Institut Francais, permission New Yorker Films

L'ALLER ET RETOUR ANDATE E RITORNO DES ENFANTS **PRODIGES DEI FIGLI PRODIGHI, FROM AMORE E RABBIA** (**LOVE AND ANGER**) Italy/France, 1967, 26 mins, In French with English subtitles 35mm, From Cineteca Nazionale

Total running time: 104 mins

6:00

SATURDAY / 4.19.14

WEEKEND

JEAN-LUC GODARD (FRANCE, 1967)

Godard brilliantly and satirically depicts the horrors of bourgeois ideology in this, his most Buñuelian film; *L'âge d'or* meets *Road Warrior* in the spectacle of Parisians fighting for their weekend leisure. *Weekend* is an explosion of images and ideas screeching toward a car wreck of a plot, along the way shattering all illusions of fiction or comfortable “art.” Here we see *une femme mariée*—Mireille Darc—romping through car-nage and forest in her Paris fashions, throwing a tantrum over the loss of her Hermès handbag in a bloody auto wreck, confronting the Maoists of *La Chinoise*, who themselves have evolved beyond summer-vacation theorizing. JUDY BLOCH

Written by Godard. Photographed by Raoul Coutard. With Mireille Darc, Jean Yanne, Jean-Pierre Léaud, Yves Alfonso. (105 mins, In French with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

8:30

- | | | | |
|---|---|---|---|
| 1 | <i>Pierrot le fou</i> , 3.9.14 | 4 | <i>La Chinoise</i> , 4.12.14 |
| 2 | <i>Masculine Feminine</i> , 3.8.14
©2004 Rialto Pictures | 5 | <i>Weekend</i> , 4.19.14 |
| 3 | <i>Two or Three Things I Know About Her</i> , 3.29.14
Courtesy Rialto Pictures | 6 | <i>Made in U.S.A.</i> , 3.13.14
Courtesy Rialto Pictures |





The Brilliance of Satyajit Ray

"To discover or revisit the world of Satyajit Ray is one of the supreme pleasures of the cinema."

DAVID ROBINSON

The second installment of our three-part Satyajit Ray (1921-1992) retrospective presents his mid-period films from the sixties and early seventies, including such essential works as *Charulata*, *Days and Nights in the Forest*, and *The Adversary*, plus the richly comic *Company Limited* and the bitterly satiric *The Middleman*. Ray has been hailed as one of the great humanists in cinema, and there is an undeniable universality at play in his films. The multit talented genius behind these works was more than a filmmaker: he was also a composer, visual artist, intellectual, theorist, and even illustrator of children's tales.

"Musical forms, like the symphony or the sonata, have much influenced the structure of my films," commented Ray. "For *Charulata*, I thought endlessly of Mozart . . . *Kanchanjunga* is a kind of rondo, in which one begins by introducing the elements of A B C D E, that return a certain number of times. In cinema, the use of a musical structure permits taking liberties with the material chosen and retained. . . . I direct my films in harmony with the rhythm of human breathing."

Susan Oxtoby, Senior Film Curator



Presented in partnership with the Academy of Motion Picture Arts & Sciences. 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; Prunima Dutta, Goutam Ghose, Subir Guha, and Pooja Rana.



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THURSDAY / 3.6.14

KANCHENJUNGH

SATYAJIT RAY (INDIA, 1962)

7:00

For the setting of his first film in color, Ray chose the scenic Himalayan hillside resort of Darjeeling, where the elite flee from the heat of Calcutta. Here, one family vacation turns into a family showdown, as a wealthy, Anglicized father tries to rule over his stifled wife, libertine son, unloved eldest daughter, and rebellious younger one. "Ray's most creative and detailed look at contemporary India's cross-cultures" (Albert Johnson), *Kanchenjunga* is one of the great director's most Chekhovian works, a tale of manners and mores played out amid a landscape as dramatic as the conflicts on display. JASON SANDERS

Written by Ray. Photographed by Subrata Mitra. With Chhabi Biswas, Alakananda Roy, Anil Chatterjee, Karuna Banerjee. (102 mins, In Bengali with English subtitles, Color, From Academy Film Archive, permission Chhayabani Private Limited)

SATURDAY / 3.8.14

CHARULATA

SATYAJIT RAY (INDIA, 1964) RESTORED PRINT!

6:00

INTRODUCTION Dilip Basu

Dilip Basu is research professor of humanities and founding director of the Satyajit Ray Film and Study Center at the University of California, Santa Cruz

Ray's personal favorite of his works, *Charulata* follows one woman's romantic and intellectual yearning in a late nineteenth-century India trapped under a constricting mix of "Hindu aestheticism and Victorian morality" (Albert Johnson). Married to a successful, seemingly liberal publisher, Charulata (a stunning Madhabi Mukherjee) passes her lonely days with embroidery and daydreams, until her husband's handsome cousin arrives to distract her with poetry and attention. Subtly drawing out the cracks of a marriage in crisis, as well as the flowering of a woman's independence, this graceful character study (based on a Tagore novella) is simply "a masterpiece" (*Manchester Guardian*). JASON SANDERS

Written by Ray, based on a novel by Rabindranath Tagore. Photographed by Subrata Mitra. With Soumitra Chatterjee, Madhabi Mukherjee, Shyamal Ghoshal, Geetali Roy. (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 Collection)

SUNDAY / 3.9.14

THE HERO

SATYAJIT RAY (INDIA, 1965) RESTORED PRINT!

3:00

(*Nayak*). A sharp-witted, serious young journalist finds herself stuck on a train with a movie superstar in Ray's surprising examination of "intellectual" and "popular" cultures. Collisions are expected when the bespectacled intellectual (Sharmila Tagore) and the blustery movie star (Uttam Kumar, himself a Bengali matinee idol) wind up sharing tales and time on the train together, but soon the star finds himself revealing a surprising intelligence and self-doubt, as well as secrets from the past. Many believed the intellectual Ray was opposed to commercial or popular cinema, yet *The Hero* functions as a perceptive, empathetic look at that world's dreams, hopes, and artistic dilemmas. JASON SANDERS

Written by Ray. Photographed by Subrata Mitra. With Uttam Kumar, Sharmila Tagore. (122 mins, In Bengali with English subtitles, Color, 35mm, Restored by the Satyajit Ray Preservation Project at the Academy Film Archive, From Academy Film Archive, permission Janus Films/Criterion Collection)

SUNDAY / 3.23.14

THE COWARD

SATYAJIT RAY (INDIA, 1965) RESTORED PRINT!

3:00

(*Kapurush*). One of Ray's most lighthearted works, *The Coward* was intentionally designed as a comic make-weight between more serious fare, but still showcases Ray's consummate craftsmanship and attention to detail. A junior scriptwriter from Calcutta finds himself in a backwater tea plantation looking for "local flavor," and discovers that his good-natured, frequently drunk host has a gorgeous, extremely intelligent wife, who is also . . . his former lover. Nerves, emotions, alcohol, and more quickly flow as this bizarre love triangle reaches its (un)natural conclusion. "Light in touch, gently humorous, the ironic *The Coward* is far from complimentary to the male animal" (MoMA). JASON SANDERS

Written by Satyajit Ray, based on stories by Premendra Mitra. Photographed by Soumendu Roy. With Soumitra Chatterjee,



- 1 *Charulata*, 3.8.14
- 2 *Days and Nights in the Forest*, 3.29.14
- 3 *The Hero*, 3.9.14
- 4 *The Holy Man*, 3.23.14
- 5 *The Adventures of Goopy and Bagha*, 4.6.14

1, 3, 4, 5 © Academy of Motion Picture Arts and Sciences

Madhabi Mukherjee. (75 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 Janus Films/Criterion Collection)

FOLLOWED BY:

THE HOLY MAN

SATYAJIT RAY (INDIA, 1965) RESTORED PRINT!

(*Mahapurush*). *The Holy Man* is a comic exposé of the folly of the superstitiously devout, who make it possible for confidence men to earn a living posing as saints—in this case, a “Babaji” who claims to be ageless. Looking for dupes, this holy man finds a truth-seeker with far more money than brains, and quickly sets about to cleanse him of earthly distractions, like cash. Like *The Coward*, *The Holy Man* was created as a quick comic stopover between more serious films, and offers a side of Ray unknown to most: populist, funny, and willing to try anything.

Written by Ray, based on stories by Premendra Mitra. Photographed by Soumendu Roy. With Charuprakash Ghosh, Rabi Ghosh, Prasad Mukherjee. (65 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 Janus Films/Criterion Collection)

SATURDAY / 3.29.14

DAYS AND NIGHTS IN THE FOREST

SATYAJIT RAY (INDIA, 1970) IMPORTED PRINT!

Ray’s most overtly Renoir-ish film, this might almost be a remake of *Une partie de campagne*, transposed to another time and place and through another sensibility. Instead of the French bourgeois family setting off for a picnic, four young men leave Calcutta for a few days in the country, trailing their westernized careerist attitudes, a middle class indifference to the lower orders, a self-satisfaction that leaves them closed to experience. Out of a series of delightfully funny mishaps, Ray gradually distills a magical world of absolute stasis. Beautifully shot and acted, it’s probably Ray’s masterpiece. *TIME OUT*

Written by Ray, based on a story by Sunil Ganguly. Photographed by Soumendu Roy. With Soumitra Chatterjee, Shubendu Chatterjee, Samit Bhanja, Robi Ghosh. (115 mins, In Bengali with English subtitles, B&W, 35mm, permission Purnima Dutta)

SUNDAY / 3.30.14

THE ADVERSARY

SATYAJIT RAY (INDIA, 1970) IMPORTED PRINT!

(*Pratidwandi*). Created amid the growing social unrest and political violence of India (and the world) post-1969, and specifically responding to Bengal’s armed Naxalite radical movement, *The Adversary* is Ray at his most openly political, yet also Ray at his most compassionate and even humorous. A young college graduate seeks employment (or at least respect) in Calcutta, “that nightmare city” (as Ray described it at the time), and finds neither. Indifferent to joining polite society, his younger brother chooses revolution instead. “This is Ray’s funniest, most piercing film,” wrote Pauline Kael; “its humanism is like the quality of Olmi’s *Il posto*.” JASON SANDERS

Written by Ray, based on a story by Sunil Ganguly. Photographed by Soumendu Roy. With Dhritiman Chatterjee, Jayashree Roy, Krishna Bose. (110 mins, In Bengali with English subtitles, B&W, 35mm, permission Purnima Dutta)

SUNDAY / 4.6.14

THE ADVENTURES OF GOOPY AND BAGHA

SATYAJIT RAY (INDIA, 1968) RESTORED PRINT!

(*Goopy Gyne Bagha Byne*). Into his much-loved screen adaptation of a fairy tale written by his grandfather, Satyajit Ray weaves elements of folklore, classical and popular music, dance, and drama. The tale is of two village boys, one who doesn’t sing, the other who doesn’t play drums, and both of whom have been expelled from the village for trying. They set out on a host of uproarious adventures, through which they meet twin kings of warring realms, and in the end are beautifully rewarded for their work for peace. JUDY BLOCH

Written by Ray, based on a story by Upendra Kishore Ray. Photographed by Soumendu Roy. With Tapan Chatterjee, Robi Ghosh, Santosh Dutta, Harindranath Chattopadhyay. (132 mins, In Bengali with English subtitles, Color/B&W, 35mm, Restored by the Satyajit Ray Preservation Project at the Academy Film Archive, From Academy Film Archive, permission Purnima Dutta)

SATURDAY / 4.12.14

COMPANY LIMITED

SATYAJIT RAY (INDIA, 1971) RESTORED PRINT!

(*Seemabaddha*). The hero is the amiable, self-satisfied, and ambitious young sales manager of a factory manufacturing electric fans, comfortably married and nicely set up in a smart apartment. The arrival from the country of his beautiful, intelligent, naive young sister-in-law unsettles him at the same moment as a crisis in his department awakens him to his own ability to fight dirty. He gets his directorship and emerges from the experience a good deal wiser and rather less certain of himself. . . . It is one of Ray’s most richly comic films, with shrewd satire on the American-styled business world of Calcutta. DAVID ROBINSON, *LONDON TIMES*

Written by Ray, based on a novel by Shankar (Manisankar Mukherjee). Photographed by Soumendu Roy. With Barun Chanda, Paramita Chowdhury, Sharmila Tagore. (112 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 Pooja Rana)

SATURDAY / 4.19.14

THE MIDDLEMAN

SATYAJIT RAY (INDIA, 1975) RESTORED PRINT!

(*Jana Aranya*). “Calcutta is love and hate with me,” Satyajit Ray once commented. “It can be a depressing place, but it’s vital.” *The Middleman*, a black comedy, is a portrait of corruption born of chaos, and vice versa. Shot in the early days of Indira Gandhi’s “emergency rule,” it describes a Calcutta of rampant unemployment, declining basic services, and politically inspired violence. Into this setting moves Ray’s protagonist, Somnath Bannerji, a hopeful young man of good (Brahmin) breeding who finds himself desperately struggling to reach the top. But, this being Calcutta, Somnath reaches only the middle, and “middleman” is Bengali slang for “pimp.” JUDY BLOCH

Written by Ray, based on a story by Shankar (Manisankar Mukherjee). Photographed by Soumendu Roy, Purnendu Bose. With Pradip Mukherjee, Satya Banerjee, Dipankar Dey, Lily Chakravarty. (134 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 Subir Guha)

Diamonds of the Night

Jan Nemec

"If one lives in a society which is at its core illiberal, it is the duty of every thinking human to attack this lack of liberty in every way he can," declared Czech filmmaker Jan Nemec in 1968, just before his film *A Report on the Party and Guests* was "banned forever" by his government. "The Czech New Wave filmmaker who posed the greatest danger to the establishment" (Michael Koresky, Criterion), Nemec studied film at Prague's famous FAMU film academy along with compatriots Milos Forman, Vera Chytilova, and Jiri Menzel. His debut feature, *Diamonds of the Night*, introduced an aesthetic grounded in fantasy and nightmare, influenced by Kafka, the Czech Surrealist movement, and the all-too-real paranoia of the political state around him.

Nemec's desire to capture the nightmare that Czech reality had become soon collided with the events surrounding the Prague Spring, where a government loosening was answered by a Soviet invasion and ensuing crackdown. Unable to work in his own country, Nemec fled first to West Germany and then to the United States. Undaunted, he returned to his newly liberated homeland in the 1990s and began filming again, this time with a series of provocative features and digital-video essays.

Still fighting, still filming, Nemec remains one of cinema's true iconoclasts; his visionary works of the 1960s stand as some of the greatest raised-middle-fingers against power ever made, while his new pieces continue his idiosyncratic search for liberty, whether in society or merely in dreams.

Jason Sanders, Film Notes Writer

Presented as part of a North American tour, which premiered at BAMcinémathèque in New York. The retrospective is produced by Comeback Company, curated by Irena Kovarova, and organized in partnership with the National Film Archive, Prague; Aerofilms; and Jan Nemec-Films.



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SUNDAY / 4.6.14

DIAMONDS OF THE NIGHT

5:30

JAN NEMEC (CZECHOSLOVAKIA, 1964) **NEW PRINT!**

(*Demanty noci*). A brilliantly stylized, expressionist nightmare in film form, *Diamonds of the Night* turns the horrors of the Holocaust into existential fear. Concentration camp jackets on their backs, two boys hop off a train and start running, and with that startling image *Diamonds of the Night* is off and running as well, never stopping as it careens through a night of darkness and constant movement. Pure cinema at its leanest, *Diamonds* has only a few lines of dialogue and no real "plot." Its brilliantly fluid black-and-white camerawork, mixed with hallucinatory close-ups and nocturnal runs, captures everything we need to know. JASON SANDERS

Written by Nemec, Arnost Lustig, based on Lustig's story "Darkness Casts No Shadow." Photographed by Jaroslav Kucera, Miroslav Ondricek. With Ladislav Jansky, Antonin Kumbera, Irma Bischofova. (64 mins, In Czech with English subtitles, B&W, 35mm)

PRECEDED BY **A LOAF OF BREAD (SOUSTO)** (Czechoslovakia, 1960). Nemec's graduation short from FAMU is a precursor to *Diamonds of the Night*, and follows two prisoners and a loaf of bread. (11 mins, Minimal dialog in Czech with German subtitles with English translation provided, B&W, 35mm)

Total running time: 75 mins

WEDNESDAY / 4.9.14

LATE NIGHT TALKS WITH MOTHER

7:00

JAN NEMEC (CZECH REPUBLIC, 2001)

(*Nocni hovory s matkou*). After his return from exile, Nemec delved immediately into filmmaking. Experimenting with digital video formats, this counterpart to Kafka's *Letter to Father* finds the director probing his own psyche in the form of a confessional dialogue with his long-deceased mother. Nemec turns a fish-eye lens on himself and his birthplace of Prague to create an experimental personal essay film, an "autodocumentary," which the jury at Locarno International Film Festival recognized with a Golden Leopard for the best video film in 2001. IRENA KOVAROVA

Written, photographed by Nemec. (68 mins, In Czech with English subtitles, Color, DigiBeta)

FOLLOWED BY A FREE SCREENING OF **METAMORPHOSIS (DIE VERWANDLUNG)** (Germany, 1975). During his exile in Germany, Nemec collaborated with the German station ZDF on this adaptation of the Kafka classic, filmed entirely from the point of view of our hero, recently turned into a cockroach. (52 mins, In German with English electronic titles, Color, DigiBeta)

Total running time: 120 mins



6

- 1 *Toyen*, 4.16.14
- 2 *Ferrari Dino Girl*, 4.23.14
- 3 *Diamonds of the Night*, 4.6.14
- 4 *A Report on the Party and Guests*, 4.11.14
- 5 *Martyrs of Love*, 4.18.14
- 6 *Pearls of the Deep*, 4.11.14
Courtesy Ateliery Bonton Zlin, A.S.

1, 2 © Jan Nemec – Films

3, 4, 5 Courtesy National Film Archive, Prague



FRIDAY / 4.11.14

A REPORT ON THE PARTY AND GUESTS

7:00

JAN NEMEC (CZECHOSLOVAKIA, 1966) [ARCHIVAL PRINT!](#)

(*O slavnosti a hostech*). With cues from Kafka, Ionesco, and life itself, *A Report on the Party and Guests* is one of the most devastating satires ever made. Notoriously “banned forever” by an incensed Czech government, *A Report* is political parable at its most cutting, dryly presenting a society where conformity is the norm and where power is contained not through brute force, but by a gentle hand on the back. Sunday afternoon countryside revelers are suddenly interrupted by sinister thugs, who blithely plop a desk in a field and start taking names; the revelers soon find themselves invited to “a party,” at which their attendance is mandatory, or else. JASON SANDERS

Written by Nemeč, Ester Krumbachová, based on her novella. Photographed by Jaromír Šofr. With Ivan Vyskočil, Jan Klusák, Evald Schorm, Zdena Skvorecká. (70 mins, In Czech with English subtitles, B&W, 35mm, Permission Janus Films)

PRECEDED BY **MOTHER AND SON** (*MOEDER EN ZOON*) (Netherlands/Germany/Czechoslovakia, 1967). A tale of a doting mother and her lovable son, who's also a brutal torturer. (10 mins, In Czech with English subtitles, B&W, DigiBeta)
Total running time: 80 mins

PEARLS OF THE DEEP

8:40

JAN NEMEC, VERA CHYTILOVA, JAROMIL JIRES, JIRI MENZEL, EVALD SCHORM (CZECHOSLOVAKIA, 1966) [ARCHIVAL PRINT!](#)

(*Perlický na dne*). Representing a who's-who of the Czech New Wave, this omnibus brings together filmmakers Jan Nemeč, Vera Chytilová, Jaromil Jires, Jiri Menzel, and Evald Schorm to adapt the stories of Czech writer Bohumil Hrabal, whose work embraced the nation's many outsiders, dreamers, and drunks. Nemeč's piece, *The Imposters*, follows two old men who regale each other with tales of their many accomplishments and victories, which may or may not have actually occurred. Each filmmaker would go on, of course, to contribute their own features to the Czechoslovak New Wave, making *Pearls* a fascinating compendium of artists just beginning to discover—or hone—their approaches. JASON SANDERS

Written by Chytilová, Bohumil Hrabal, Jires, Menzel, Nemeč, Schorm, based on stories by Hrabal. Photographed by Jaroslav Kucera. With Ferdinand Kruta, Jan Pech, Frantisek Havel, Pavla Marsalková. (107 mins, In Czech with English subtitles, B&W, 35mm, Permission Janus Films)

SUNDAY / 4.13.14

THE UNBEARABLE LIGHTNESS OF BEING

2:00

PHILIP KAUFMAN (U.S., 1988) [BAM/PFA COLLECTION PRINT!](#)

Adapted from Milan Kundera's novel, this grand romance begins during the Prague Spring of 1968. Daniel Day-Lewis plays Tomas, a philandering surgeon who favors “lightness,” a disconnection from the weight of history. His sexual appetite is an aspect of this flight from commitment. Then the Soviet tanks arrive and lightness becomes a luxury. Nemeč was an advisor on the film and provided footage of the invasion. With cinematography by Sven Nykvist, a script by Buñuel collaborator Jean-Claude Carrière, and cutting by Walter Murch, the film finds just the right balance between weighty aesthetics and the desires of the soul. STEVE SEID

Written by Kaufman, Jean-Claude Carrière, based on the novel by Milan Kundera. Photographed by Sven Nykvist. With Daniel Day-Lewis, Juliette Binoche, Lena Olin, Derek de Lint. (171 mins, Color, 35mm, BAM/PFA Collection)

PRECEDED BY **ORATORIO FOR PRAGUE** (Jan Nemeč, Czechoslovakia/U.S., 1968). Originally intended as a celebration of the Prague Spring, Nemeč's film ultimately chronicled the Russian invasion of Czechoslovakia. (29 mins, B&W, DigiBeta)

Total running time: 200 mins

WEDNESDAY / 4.16.14

TOYEN

7:00

JAN NEMEC (CZECH REPUBLIC, 2005)

A key figure in the Czech Surrealist movement, the painter Toyen lived a life as memorable as her work: shunning typical gender roles and taking a gender-neutral name and “way of life,” she experienced both Paris at the height of the Surrealist movement, and Prague under Nazi occupation. Nemeč's portrait merges fictional reenactments with stock footage and images from her paintings, matching the artist's hallucinatory visions with the director's own creations

and free associations. A love letter from one outsider to another, *Toyen* is a fittingly fragmented, dream-like tribute to a sadly little-known Surrealist legend. JASON SANDERS

Written by Nemeč, Tereza Brdecková. Photographed by Jiri Maxa. With Zuzana Stivínová, Jan Budar, Tobias Jirous. (73 mins, In Czech with English subtitles, Color, 35mm)

FRIDAY / 4.18.14

MARTYRS OF LOVE

7:00

JAN NEMEC (CZECHOSLOVAKIA, 1967) [ARCHIVAL PRINT!](#)

(*Mucedníci lásky*). Men in bowler hats running in unison, the curve of a woman's leg, or a strange encounter between a working-class girl and a carriage-bound society swell: such are the strange visions of Nemeč's *Martyrs of Love*, a three-part music-filled ballad to that most uncontrollable of all desires, unattainable love. Deemed subversive by government censors because the protagonists are inept and lovesick misfits, rather than strong-willed and socially conscious heroes, *Martyrs of Love* draws upon the rich traditions of the Czech Surrealist Group, with images and scenes seemingly woven from dreams. Photography is by the great Miroslav Ondříček, Milos Forman's regular cameraman. JASON SANDERS

Written by Nemeč, Ester Krumbachová. Photographed by Miroslav Ondříček. With Marta Kubisová, Hana Kuberová, Jan Klusák, Karel Gott. (71 mins, In Czech with English subtitles, B&W, 35mm)

WEDNESDAY / 4.23.14

FERRARI DINO GIRL

7:00

JAN NEMEC (CZECH REPUBLIC, 2009)

(*Holka Ferrari Dino*). Nemeč returns to the Prague Spring and his own *Oratorio for Prague* with this oblique look at memory, love, and politics. Speaking over and interrupting footage from his remarkable 1969 documentary, Nemeč inserts the personal into the political, describing his own actions and thwarted love affairs as Soviet tanks moved to occupy his nation. Here, history is not only the fall of governments and military actions, but a woman, the men who love her, and a desperate dash across the border to keep the documentary footage from being destroyed to ensure the world sees the invasion. Nemeč's love affair may have faded, but his pictures remain. JASON SANDERS

Written by Nemeč. Photographed by Jiri Maxa. With Karel Roden, Jan Budar, Tammy Sunquist, Nemeč. (68 mins, In Czech with English subtitles, Color, DigiBeta)

FOLLOWED BY A FREE SCREENING OF **GOLDEN SIXTIES: JAN NEMEC** (*ZLATA SEDESATA: JAN NEMEC*) (Martin Sulík, Czech Republic, 2011). Helmed by renowned filmmaker Martin Sulík, *Golden Sixties* was a multipart television series spotlighting key figures of the Czechoslovak New Wave. This episode profiles the great nonconformist Nemeč. (58 mins, In Czech with English subtitles, Color/B&W, DigiBeta)

Total running time: 126 mins

More Than Fantasy: In Memoriam, Saul Zaentz (1921–2014)

Cosponsored by the Berkeley Film Foundation

Producing beautifully crafted, ambitious films became a reality in the early seventies for Saul Zaentz, though he named his efforts Fantasy Films. Earlier successes in the music industry, principally with Creedence Clearwater Revival, gave Zaentz the resources to move into moving pictures. His first outing, Milos Forman's award-winning *One Flew Over the Cuckoo's Nest* (1975), loudly announced that a formidable force had entered independent film production. From that auspicious start, Fantasy had a string of prestigious offerings: some, like *Amadeus* (1984) and *The English Patient* (1996), swept the Oscars; others, like *The Unbearable Lightness of Being* (1988) and *At Play in the Fields of the Lord* (1991), garnered great critical respect. But more than simply building a film company, Zaentz nurtured a local film community. Situated in Berkeley, Fantasy Studios offered workspace to dozens of indie mediamakers. For decades, the studio, now the Zaentz Media Center, has been a nexus for the art of filmmaking.

Five years ago, the Saul Zaentz Company made a generous donation to BAM/PFA of 35mm prints of all his productions. We unfurl three of his best films over the next few weeks, a small tribute to a fantasy come true.

Steve Seid, Video Curator

SATURDAY / 3.22.14

ONE FLEW OVER THE CUCKOO'S NEST

5:30

MILOS FORMAN (U.S., 1975) BAM/PFA COLLECTION PRINT

ACADEMY AWARDS FOR BEST PICTURE, DIRECTOR,
ACTOR, ACTRESS, AND SCREENPLAY

INTRODUCTION David Bergad

David Bergad is executive director of the Berkeley Film Foundation

Convinced that a short stint at the nuthouse would be preferable to hard time in jail, the ever-maniac McMurphy (Jack Nicholson in a super-sized performance) convinces the prison docs that he's crazy. Inside the asylum, however, the cruelty of the institution is made apparent in the form of Nurse Ratched (Louise Fletcher), a coldhearted matron. Cantankerous to a fault, McMurphy refuses to succumb, becoming the oddball idol of the other inmates, cracked curios played by Christopher Lloyd, Danny DeVito, and Brad Dourif. McMurphy's is a fine and tragic madness—his unyielding resistance becoming a seventies symbol for the struggle against a soulless System. STEVE SEID

Written by Bo Goldman, Lawrence Hauben, based on the novel by Ken Kesey. Photographed by Haskell Wexler. With Jack Nicholson, Louise Fletcher, Will Sampson, William Redfield. (134 mins, Color, 35mm, BAM/PFA Collection)



SATURDAY / 4.5.14

AMADEUS

5:00

MILOS FORMAN (U.S., 1984) BAM/PFA COLLECTION PRINT
DIRECTOR'S CUT!

ACADEMY AWARDS FOR BEST PICTURE, DIRECTOR, ACTOR,
SCREENPLAY, AND SOUND DESIGN

INTRODUCTION Paul Zaentz

Paul Zaentz, Saul Zaentz's nephew, is a film producer

Peter Shaffer rewrote history in his "black opera" *Amadeus*, then rewrote the play for Forman's color extravaganza. It takes the form of a confession, thirty-two years after Mozart's death, by his supposed murderer, Antonio Salieri (F. Murray Abraham), a mediocre composer who alone perceived the sublime genius of Mozart's music. Seen through Salieri's eyes, Tom Hulce's Mozart never veers from a cartoon portrayal of the "obscene child"; he is indeed an unlikely if not unworthy vessel of divine inspiration, yet paradoxically, one whose talent could only be explained by divine intervention. Forman returned to his native Czechoslovakia to film *Amadeus* amid the still glorious eighteenth-century architecture of Prague. STEVE SEID

Written by Peter Shaffer, based on his play. Photographed by Miroslav Ondricek. With F. Murray Abraham, Tom Hulce, Elizabeth Berridge, Simon Callow. (180 mins, Color, 'Scope, 35mm, BAM/PFA Collection)

SUNDAY / 4.13.14

THE UNBEARABLE LIGHTNESS OF BEING

2:00

PHILIP KAUFMAN (U.S., 1988)

Screening in *Diamonds of the Night*: Jan Nemec, p. 31

- 1 *One Flew over the Cuckoo's Nest*, 3.22.14
- 2 *The Unbearable Lightness of Being*, 4.13.14
- 3 *Amadeus*, 4.5.14

1, 3 Courtesy Photofest

Film & Video Makers at Cal

FRIDAY / 5.9.14

WORKS FROM THE EISNER PRIZE COMPETITION

7:00

IN PERSON Student Filmmakers

The Eisner Prize is the highest award for creativity given on the UC Berkeley campus. This program presents work by the 2014 winners in film and video, along with a diverse sampling of videos from the competition—narratives, documentaries, experimental videos, and animations. As we go to press, the judging has not yet taken place; we will post the program selection on our website and a handout with written descriptions by the artists will be available at the screening.

(Digital video, From the artists)

Total running time: 90 mins

Thanks to Jimmy Ausemus, Eisner prizes and honors coordinator, and Jeffrey Skoller, UC Berkeley faculty coordinator of the film and video competition.



A Theater Near You

SATURDAY / 3.22.14

8:15

SUNDAY / 3.23.14

5:45

A TOUCH OF SIN

JIA ZHANGKE (CHINA, 2013) EAST BAY PREMIERE!

BEST SCREENPLAY, 2013 CANNES FILM FESTIVAL

(*Tian zhu ding*). Masterful director Jia Zhangke (*24 City*, *Still Life*) takes on the collateral damage of China's maniacal growth. Four violent deeds are ripped from the headlines and explosively restaged to illustrate everyday citizens pushed to the edge . . . of the economy. Taking cues from Wuxia legend King Hu (who can forget *A Touch of Zen*?), *A Touch of Sin* links the lore of martial arts to base survival in contemporary China. Stunning in their visual charge, the four overlapping stories follow de facto warriors, disenfranchised by elusive progress, as they attempt to savagely salvage their lives. But unlike his cast of aggressive actors, the politically direct Jia Zhangke doesn't pull his punches. STEVE SEID

Written by Zhangke. Photographed by Yu Likwai. With Wu Jiang, Lanshan Luo, Li Meng, Baoqiang Wang. (133 mins, In Mandarin and Cantonese with English subtitles, Color, DCP, From Kino Lorber)

Film 50: History of Cinema

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. Screenings for this semester's course are sold out, but rush tickets are often available. Special admission prices apply.

GET MORE

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

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)

^ *La Pointe Courte*, 4.2.14 ^

BAM/PFA BUILDING UPDATE

FROM THE DIRECTOR



NEW BUILDING



2 / 3 / 4 / 5 / 6



1



- 1 View of corner of Oxford and Center Streets, showing main entrance with cafe above
- 2 View of construction site, December 2013
- 3 The Carla and David Crane Forum
- 4 Interior view of a gallery
- 5 Film Library and Study Center
- 6 Aerial view from northeast

Construction on our new building on Center Street has been picking up speed. Initial work began in late 2012, and I am happy to announce that this ambitious project remains on schedule for an early 2016 public opening. We are excited to be working with the acclaimed architectural firm Diller Scofidio + Renfro, known for their innovative designs for cultural institutions and public projects such as New York's acclaimed High Line, to create this dramatic new building, an important addition to Berkeley's Arts District. The location of the new BAM/PFA, at the intersection of the campus and downtown Berkeley, aligns with our aim to be a center for diverse cultural experiences for the University and the community. Once again, our art and film programs will be housed under one roof, with a single public entrance, increasing the opportunities for integrated programming and dynamic interactions.

Through adaptive reuse and extensive excavation, the architects are reconfiguring the existing 1939 UC printing press building to house two levels of exhibition galleries and staff offices. The plan provides for a range of flexible gallery spaces for the display of diverse types of artwork, from works on paper to new media to large-scale installations. The upper galleries, with ceiling heights ranging from sixteen to twenty-eight feet, can be bathed in light by the skylights of the building's distinctive sawtooth roof (which has been temporarily removed for retrofitting), while the lower-level galleries provide for more intimate viewing and controlled light levels. The lower level also accommodates areas dedicated to research and education, accessible to both the campus community and the public: a study center for works on paper, the Conceptual Art Study Center, the film library and study center, screening rooms, and a drop-in art-making space.



The existing building will be sliced by a dramatic new structure extending from Addison to Center Streets that reinterprets the Streamline Moderne style of the printing press building in a contemporary language of ruled surfaces and sleek, precision-formed stainless steel. A supple volume draped between the adjacent orthogonal structures, the new construction is starkly differentiated in materiality and form from the existing buildings. It forms a central public spine, housing the state-of-the-art Barbro Osher Theater at the north end, a bold volume hovering above the ground plane to reveal the library spaces below; at the south end a cafe space dramatically cantilevers over Center Street, extending into the public sphere and inviting passersby to discover BAM/PFA.

Stay tuned for further updates on the progress of construction and news about our 2016 grand opening.

LAWRENCE RINDER



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* until March 31 **as of March 31

MARCH IS MEMBER APPRECIATION MONTH

Because you matter to us, we've lined up extra benefits for you in March.
All of us at BAM/PFA are so grateful to you for your support and encouragement.

THANK YOU!

MEMBERSHIP



SUNDAY / 3.9.14 / 10:00-12:00

MEMBER & FRIENDS BREAKFAST & PRINT WORKSHOP

Kick off Member Appreciation Month with exclusive access to our experimental exhibition **The Possible**. Enjoy bagels, coffee, and tea, then join David Wilson, artist and co-curator of **The Possible**, for a members-only printmaking workshop at 10:30.

Open to all members and their guests

MONDAY / 3.10.14 / 7:30

INSIDE THE BAM/PFA FILM COLLECTION MEMBERS-ONLY SCREENING

Followed by a reception with the BAM/PFA film curators. (See page 2.)

Open to all members

FRIDAY / 4.11.14 / 6:30

WILL ROGAN / MATRIX 253 MEMBER OPENING

Artist Will Rogan leads a walkthrough of the exhibition, followed by a reception on the BAM/PFA terrace.

Open to all members

FRIDAY / 5.16.14 / 6:00

THE 44TH ANNUAL UNIVERSITY OF CALIFORNIA, BERKELEY MASTER OF FINE ARTS GRADUATE EXHIBITION

OPENING CELEBRATION

Celebrate the 2014 M.F.A. graduates of UC Berkeley's Department of Art Practice. We are honored that the annual Theresa Hak Kyung Cha Fellowship Awards will be presented by Cha's sister, Elizabeth Cha Park.

Open to all members

CONTACT US

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

⇒ Phone: (510) 642-5186

⇒ Email: bampfamember@berkeley.edu

WE  MEMBERS

EXTRA SAVINGS

Double your discount in March! Take 20% off of any BAM/PFA exhibition catalog or poster at the BAM/PFA Museum Store (in-store only).

SPECIAL BENEFITS AT OUR UC BERKELEY PARTNERS

BAM/PFA members get free admission to the UC Botanical Garden at Berkeley from March 1 to 16! Simply flash your BAM/PFA membership card.

Free ticket to the film *Bugs 3D! A Rainforest Adventure* at Lawrence Hall of Science with paid admission (\$4 savings) this March. BAM/PFA membership card required.

MEMBER FOR A DAY

SATURDAY, MARCH 8

Bay Area museums team up again for our annual Member for a Day! Enjoy free admission at the following museums with your BAM/PFA membership card:

Asian Art Museum
Cartoon Art Museum
Contemporary Jewish Museum
Fine Arts Museums of San Francisco
Museum of the African Diaspora
Oakland Museum of California
SF Camerawork
San Francisco Museum of Modern Art
UC Botanical Gardens at Berkeley
Walt Disney Family Museum
Yerba Buena Center for the Arts



1/2



MAR

1/SAT

- 5:30 *The Films of Kamran Shirdel*
Kamran Shirdel and Hamid Naficy
in conversation
AFTERIMAGE P. 17
- 8:30 *The Apartment*
JOKERS WILD P. 24

2/SUN

- 11-3 The Possible Workshop
THE POSSIBLE P. 14

3/MON

- 7:00 *Too Much Johnson*
with short
Introduced by
Paolo Cherchi Usai
Judith Rosenberg on piano
P. 17
- 7:30 Artist's Talk PAZ ERRÁZURIZ /
MATRIX 251 P. 15

5/WED

- 3:10 *Early Summer*
Lecture by Emily Carpenter
FILM 50 P. 33
- 7:00 *What's New Pussycat?*
JOKERS WILD P. 24

The Elephant's Eye opens P. TK

6/THR

- 7:00 *Kanchenjunga*
SATYAJIT RAY P. 28

Free First Thursday
Galleries free all day

- 1 *Karaoke Girl*, 3.19.14
- 2 Page from an unidentified manuscript (detail), India, c. 1630-50; ink, gouache, and gold on paper; 11 $\frac{3}{16}$ × 7 $\frac{3}{8}$ in.; gift of Jean and Francis Marshall.

7/FRI

- 5:30 Natasha Huey & Jose Vadi
RE@DS P. 11
- 7:00 *The Producers* JOKERS WILD P. 24
- 7:30 TURF Inc. Presents Turf Dance
Battle, featuring The Mekanix
L@TE P. 12
- 8:50 *Take the Money and Run*
JOKERS WILD P. 24

Galleries open until 9:00

8/SAT

- 6:00 *Charulata*
Dilip Basu in person
SATYAJIT RAY P. 28
- 8:30 *Masculine Feminine*
GODARD P. 26

9/SUN

- 10-12 Members and Friends
Breakfast MEMBER EVENT P. 36
- 11-3 The Possible Workshop
THE POSSIBLE P. 14
- 3:00 *The Hero* SATYAJIT RAY P. 28
- 5:30 *Pierrot le fou* GODARD P. 26

10/MON

- 7:30 Inside the BAM/PFA
Film Collection
MEMBERS-ONLY SCREENING P. TK

11/TUE

- 7:00 *Body of War*
Ellen Spiro in person
DOCUMENTARY VOICES P. 19

12/WED

- 3:10 *Umberto D.*
Lecture by Emily Carpenter
FILM 50 P. 33
- 7:00 *Watermelon Man*
JOKERS WILD P. 24

13/THR

- 12:15 Curator Gallery Talk
THE ELEPHANT'S EYE P. 15
- 7:00 *Made in U.S.A.* GODARD P. 26

14/FRI

- 5:30 Rebecca Gaydos &
Samia Rahimtoola
RE@DS P. 11
- 7:00 *Farah Goes Bang*
Meera Menon in person
CAAMFEST P. 20
- 7:30 Joan La Barbara
L@TE P. 12
- 9:15 *Pee Mak*
CAAMFEST P. 20

Galleries open until 9:00

15/SAT

- 4:45 *Lordville*
Rea Tajiri in person
CAAMFEST P. 20
- 6:30 *Ilo Ilo*
Anthony Chen in person
CAAMFEST P. 20
- 8:30 *Innocent Blood*
Trip Hope and Sun Kim in person
CAAMFEST P. 21

16/SUN

- 11-3 The Possible Workshop
THE POSSIBLE P. 14
- 3:30 *The Great Passage*
CAAMFEST P. 21
- 6:10 *The Sun Behind the Clouds*
Ritu Sarin and Tenzing Sonam
in person
CAAMFEST P. 22
- 8:15 *The Way We Dance*
CAAMFEST P. 21

18/TUE

- 7:00 *The Missing Picture*
CAAMFEST P. 21

19/WED

- 3:10 *Los olvidados*
Lecture by Emily Carpenter
FILM 50 P. 33
- 7:00 *Bringing Tibet Home*
Tenzing Tsetan Choklay in person
CAAMFEST P. 21
- 9:00 *Karaoke Girl*
Visra Vichit-Vadakan in person
CAAMFEST P. 21

20/THR

- 7:00 *Dreaming Lhasa*
Ritu Sarin and Tenzing Sonam
in conversation with
Gaetano Kazuo Maida
CAAMFEST P. 23

21/FRI

- 7:00 *Jazz in Love* CAAMFEST P. 22
- 8:45 *Jadoo* CAAMFEST P. 22

22/SAT

- 5:30 *One Flew Over the
Cuckoo's Nest*
SAUL ZAENTZ P. 32
- 8:15 *A Touch of Sin*
A THEATER NEAR YOU P. 33

23/SUN

- 11-3 The Possible Workshop
THE POSSIBLE P. 14
- 3:00 *The Coward
with The Holy Man*
SATYAJIT RAY P. 29
- 5:45 *A Touch of Sin*
THEATER NEAR YOU P. 33

1/2/3/4/5

28/FRI

7:00 *"Everything You Always
Wanted to Know About Sex"
but Were Afraid to Ask*
JOKERS WILD P. 25

8:50 *Young Frankenstein*
JOKERS WILD P. 25

29/SAT

6:30 *Days and Nights in the Forest*
SATYAJIT RAY P. 29

8:45 *Two or Three Things
I Know About Her*
GODARD P. 26

30/SUN

11-3 The Possible Workshop
THE POSSIBLE P. 14

2:30 *Backyard and Other
Autobiographical Shorts*
Ross McElwee and Scott
MacDonald in conversation
THE CAMBRIDGE TURN P. 18

5:15 *The Adversary*
SATYAJIT RAY P. 29

Paz Errázuriz / MATRIX 251 closes P. 7
Anna Maria Maiolino / MATRIX 252
closes P. 7

APR

1/TUE

7:00 *Photographic Memory*
Ross McElwee and Scott
MacDonald in conversation
THE CAMBRIDGE TURN P. 18

2/WED

3:10 *La Pointe Courte*
Lecture by Emily Carpenter
FILM 50 P. 33

7:00 *Recent Ethnographic Shorts*
Scott MacDonald in person
THE CAMBRIDGE TURN P. 18

3/THR

7:00 *Being There*
JOKERS WILD P. 25

Free First Thursday
Galleries free all day

4/FRI

5:30 Jasmine Sufi & Leo Bryant
RE@DS P. 11

7:30 *Nuclear Nation*
Atsushi Funahashi and
Akira Mizuta Lippit
in conversation P. 17

7:30 Creative Growth Beyond
Trend Runway Event
L@TE P. 12

Galleries open until 9:00

5/SAT

5:00 *Amadeus* SAUL ZAENTZ P. 32

8:30 *Alphaville* GODARD P. 27

6/SUN

11-3 The Possible Workshop
THE POSSIBLE P. 14

3:00 *The Adventures of Goopy
and Bagha*
SATYAJIT RAY P. 29

5:30 *Diamonds of the Night*
with short
NEMEC P. 30

7/MON

7:00 Ed Catmull on Creativity
BERKELEY ARTS & LETTERS
LECTURE P. 15

8/TUE

7:00 *Far from Vietnam*
GODARD P. 27

9/WED

3:10 *Il posto*
Lecture by Emily Carpenter
FILM 50 P. 33

7:00 *Late Night Talks with Mother
with Metamorphosis*
NEMEC P. 30

10/THR

7:00 *Caddyshack*
JOKERS WILD P. 25

11/FRI

5:30 Gillian Osborne &
Simona Schneider
RE@DS P. 11

6:30 Member Opening
WILL ROGAN / MATRIX 253 P. 36

7:00 *A Report on the Party
and Guests* with short
NEMEC P. 31

7:30 Alvin Curran
L@TE P. 12

8:40 *Pearls of the Deep*
NEMEC P. 31

Galleries open until 9:00
Will Rogan / MATRIX 253 opens P. 6

12/SAT

11-2 Bear Mask-Making CAL DAY P. 15

2:00 Guided Tour CAL DAY P. 15

3:30 Guided Tour CAL DAY P. 15

6:15 *Company Limited* SATYAJIT RAY
P. 29

8:35 *La Chinoise* GODARD P. 27

Cal Day
Galleries free all day

13/SUN

11-3 The Possible Workshop
THE POSSIBLE P. 14

2:00 Curator Gallery Talk
THE ELEPHANT'S EYE P. 15

2:00 *The Unbearable Lightness
of Being* with short
NEMEC P. 31

6:00 *The Anthology Films*
GODARD P. 27

Deities, Demons, and Teachers closes
P. 10

15/TUE

7:00 *The Act of Killing*
DOCUMENTARY VOICES P. 19

16/WED

3:10 *Contempt*
Lecture by Emily Carpenter
FILM 50 P. 33

7:00 *Toyen* NEMEC P. 31

17/THR

7:00 *Planes, Trains & Automobiles*
JOKERS WILD P. 25

18/FRI

5:30 Jari Bradley & Jazz Hudson
RE@DS P. 11

7:00 *Martyrs of Love*
NEMEC P. 31

7:30 Cine/Spin L@TE P. 12

8:30 *Beetlejuice*
JOKERS WILD P. 25

Galleries open until 9:00

19/SAT

6:00 *The Middleman*
SATYAJIT RAY P. 29

8:30 *Weekend*
GODARD P. 27

20/SUN

11-3 The Possible Workshop
THE POSSIBLE P. 14



22/TUE

7:00 *Leviathan*
Lucien Castaing-Taylor
in person
DOCUMENTARY VOICES P. 19

23/WED

3:10 *My Own Private Idaho*
Lecture by Emily Carpenter
FILM 50 P. 33

7:00 *Ferrari Dino Girl* with short
NEMEC P. 31

25/FRI

5:30 Jocelyn Saidenberg
& Michelle Ty
RE@DS P. 11

7:30 *The Something*
L@TE P. 12

SFIFF @ BAM/PFA

Galleries open until 9:00

26/SAT

SFIFF @ BAM/PFA

27/SUN

11-3 *The Possible Workshop*
THE POSSIBLE P. 14

SFIFF @ BAM/PFA

Barbara Chase-Riboud closes P. 10

28/MON

SFIFF @ BAM/PFA

29/TUE

SFIFF @ BAM/PFA

30/WED

3:10 *After Life*
Lecture by Emily Carpenter
FILM 50 P. 33

SFIFF @ BAM/PFA

MAY

1/THR

SFIFF @ BAM/PFA

Free First Thursday
Galleries free all day

2/FRI

7:30 Friction Quartet and
Magik*Magik Orchestra
Perform Michael Gordon's
Van Gogh
L@TE P. 13

SFIFF @ BAM/PFA

Galleries open until 9:00

3/SAT

1:30 Sign-Language Tour
THE ELEPHANT'S EYE P. 15

SFIFF @ BAM/PFA

4/SUN

11-3 *The Possible Workshop*
THE POSSIBLE P. 14

SFIFF @ BAM/PFA

5/MON

SFIFF @ BAM/PFA

6/TUE

2014 BAM/PFA Gala

SFIFF @ BAM/PFA

7/WED

3:10 *The Five Obstructions*
Lecture by Emily Carpenter
FILM 50 P. 33

SFIFF @ BAM/PFA

8/THR

SFIFF @ BAM/PFA

9/FRI

7:00 *Works from the Eisner Prize
Competition*
Student Filmmakers in person
FILM & VIDEO MAKERS AT CAL P. 33

7:30 *Returning Current* with Daniela
Gesundheit and Katy Payne
L@TE P. 13

Galleries open until 9:00

11/SUN

11-3 *The Possible Workshop*
THE POSSIBLE P. 14

16/FRI

6:00 Opening Celebration M.F.A.
EXHIBITION P. 36

44th Annual M.F.A. Exhibition opens
P. 8

18/SUN

11-3 *The Possible Workshop*
THE POSSIBLE P. 14

3:00 Artists' Talks
M.F.A. EXHIBITION P. 15

23/FRI

7:30 *The Possible Closing Ceremony*
L@TE P. 13

Galleries open until 9:00

25/SUN

11-3 *The Possible Garden Bazaar*
THE POSSIBLE P. 15

The Possible closes P. 4

- 1 *Toyen*, 4.16.14
© Jan Nemecek - Films
- 2 David Wilson: *Mail Art* (detail),
2014
- 3 *Take the Money and Run*, 3.7.14
- 4 *The Coward*, 3.23.14. © Academy
of Motion Picture Arts and Sciences
- 5 *What's New Pussycat?* 3.5.14



THE 57TH ANNUAL
SAN FRANCISCO
INTERNATIONAL
FILM FESTIVAL

SFIFF
@ BAM/PFA

APRIL 25-MAY 8

In late April, BAM/PFA becomes the exclusive East Bay venue for the San Francisco International Film Festival. Details to come April 1. Check the website and our printed festival miniguide, which is mailed to all BAM/PFA members.



PAZ ERRÁZURIZ / MATRIX 251

Through March 30

ANNA MARIA MAIOLINO / MATRIX 252

Through March 30

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

Through April 13

BARBARA CHASE-RIBOUD: MALCOLM X STELES

Through April 27

THE POSSIBLE

Through May 25

KIDS CLUB

Through December 21

THE ELEPHANT'S EYE

March 5–June 29

WILL ROGAN / MATRIX 253

April 11–June 29

UC BERKELEY M.F.A. GRADUATE EXHIBITION

May 16–June 8

JEAN-LUC GODARD

Through December

FILM 50: HISTORY OF CINEMA

Through May 7

THE BRILLIANCE OF SATYAJIT RAY

Through August

AFTERIMAGE: KAMRAN SHIRDEL

March 1

JOKERS WILD: AMERICAN COMEDY, 1960–1989

March 1–April 18

TOO MUCH JOHNSON REDISCOVERED

March 3

INSIDE THE BAM/PFA COLLECTION

March 10

DOCUMENTARY VOICES

March 11–April 22

CAAMFEST 2014

March 14–21

COMMITTED CINEMA:

RITU SARIN & TENZING SONAM

March 16–20

A THEATER NEAR YOU: A TOUCH OF SIN

March 22 & 23

IN MEMORIAM, SAUL ZAENTZ (1921–2014)

March 22–April 13

ROSS MCLEWEE AND THE CAMBRIDGE TURN

March 30–April 2

NUCLEAR NATION

April 4

DIAMONDS OF THE NIGHT: JAN NEMEC

April 6–23

SFIFF @ BAM/PFA

April 25–May 8

FILM & VIDEO MAKERS AT CAL

May 9

^ *Two or Three Things I Know About Her*, 3.29.14
Courtesy Rialto Pictures

PLAN YOUR VISIT

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bampfa.berkeley.edu/visit
(510) 642-0808

GALLERY HOURS

Wed–Sun 11–5
Extended hours on selected
Fridays, see calendar

GALLERY ADMISSION

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

Free admission the first Thursday
of every month.

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

L@TE: FRIDAY NIGHTS @ BAM/PFA

Admission is \$7 after 5 p.m.
Free for members, UC Berkeley
students, faculty, and staff.

GUND THEATER

2626 Bancroft Way, lower level

PFA THEATER

2575 Bancroft Way

PFA THEATER ADMISSION*

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

ADDITIONAL FEATURE \$4.00

*Unless indicated otherwise

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BY PHONE (510) 642-5249

IN PERSON

Tickets available daily 11–5
at BAM/PFA admissions desk,
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before showtime at the PFA Theater
box office, 2575 Bancroft Way

PFA 24-HR RECORDED INFORMATION

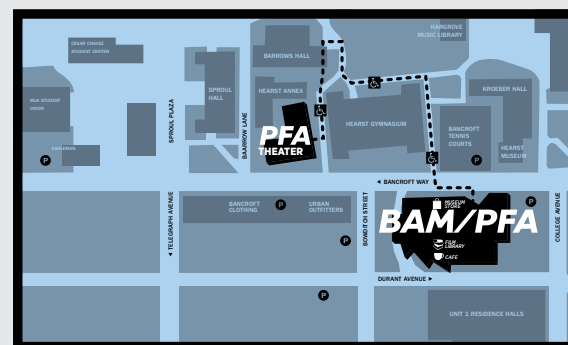
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Wed–Sun 11–5 (510) 642-1475 store.bampfa.berkeley.edu

BABETTE

Mon–Fri 8–4:30

Sat & Sun 11–4

