

JUN/JUL/AUG 2014

# BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

## PROGRAM GUIDE

FORREST BESS GETA BRĂTESCU HANS HOFMANN FAMILY DAY SATYAJIT RAY KENJI MIZOGUCHI DEREK JARMAN

THE GRAPES OF WRATH AT 75 POLISH CINEMA ALTERNATIVE ANIMATIONS AMERICAN COMEDY, 1990-2010 CHILDREN'S BOOKS ON FILM

# meet me downtown



## NEW BUILDING TOPPING OUT CELEBRATION

THURSDAY / 7.17.14 / 5:30-7:00

Join us for a block party on Addison Street below Oxford to celebrate the topping out of our new building! A ceremony traditionally held when the last beam is put in place, the topping out marks a significant milestone in the construction of our new home. Come sign the beam and become a part of BAM/PFA history!

### COVER

*Ugetsu*, 6.19.14. P. 24

### RIGHT

Desirée Holman: still from *Heterotopias*, 2011; three-channel HD video, 13 mins; courtesy of the artist and Jessica Silverman Gallery, San Francisco.

### GET MORE

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

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UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE, PROGRAM GUIDE  
Volume XXXVIII Number 3. Published five times a year by the University of California, Berkeley. Produced independently by the UC Berkeley Art Museum and Pacific Film Archive, which is solely responsible for its contents. BAM/PFA, 2625 Durant Avenue, Berkeley, CA 94720-2250, (510) 642-0808. Lawrence Rinder, Director. Nonprofit Organization: Periodical Postage Paid at Berkeley Post Office. USPS #003896. POSTMASTER: Send address change to: UC Berkeley Art Museum and Pacific Film Archive, Woo Hon Fai Hall, 2625 Durant Avenue #2250, Berkeley CA 94720-2250. Copyright © 2014 The Regents of the University of California. All rights reserved.

## Family Day

SUNDAY / 6.29.14 / 11:00-5:00

A Day of Music, Art & Film

Free admission!

11:00-3:00 Art-Making & Family Tours

2:00 SoVoSó A Cappella Ensemble

3:30 Animated Films Adapted from Picture Books

Start the day in the BAM/PFA galleries making art with artists. Play with one hundred pounds of clay in **Kids Club** (p. 9), our gallery dedicated to involving children in the artistic process. Create with collage and stamps in a workshop focused on color, inspired by our new exhibition **Color Shift** (p. 7). Explore the galleries with tours specially designed for families. And at 2 p.m. tap your toes to a cappella ensemble SoVoSó's irresistible mix of jazz, gospel, and world music.

Family Day culminates at the PFA Theater with a special free film program, *Take Aways*, the first of a four-part series presenting animated shorts adapted from beloved children's books (p. 18). Followed by a reading and show-and-tell by local children's book author/illustrator Christy Hale (*The East-West House*, *Dreaming Up*). Free tickets available at the box office beginning at 2:30.





# L@TE

Friday Nights @ BAM/PFA



Guest programmer George Chen returns to L@TE this summer with a three-part variety show/mix tape featuring genre-crossing live performances. Chen booked shows in the Bay Area for many years under the auspices of Club Sandwich and with his record label Zum.



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L@TE FRIDAY NIGHTS

FRIDAY / 7.11.14

## GABRIEL SALOMAN PLUS FATHER MURPHY

7:30

Programmed by George Chen

Doors 5:00

Experience Gabriel Saloman's densely atmospheric, reverberated, minor-mode soundscapes filling BAM/PFA's interior space. Saloman, best known for his work as half of Yellow Swans, is a Vancouver-based musician and artist who has been performing experimental, conceptual, and freely improvised music for over fifteen years. Moving from twisted psychedelic pop into darker sonic exploration, the duo Father Murphy (Rev. Freddie Murphy and Chiara Lee) utilizes kabbalistic chanting, chiming bells, and tinny drones played on toy keyboards to create the sound of "Italian Cult Psychedelia."

FRIDAY / 7.18.14

## TALKIES, FEATURING RON LYNCH & SAD VICIOUS

7:30

Programmed by George Chen

Doors 5:00

Join your host George Chen for a frenetic variety show for the Internet age. Chen, with coproducers Kyle Mizono and Land Smith, brings the live monthly music and comedy show Talkies to the East Bay for the first time. The night kicks off with a set from veteran standup Ron Lynch, who was part of the 1980s comedy boom in Boston that spawned Steven Wright and Louis CK and is revered for his experimental approach to comedy. Lynch currently runs the LA comedy show Tomorrow! and has appeared on *Adventure Time* and *Bob's Burgers*. Featured act Sad Vicious, a duo known as "San Jose's Most Hated Band," performs absurd sketches, walking the line between performance art and comedy, but mostly landing on the side of silly.

FRIDAY / 7.25.14

## A MINOR FOREST PLUS MANSION

7:30

Programmed by George Chen

Doors 5:00

We are thrilled to welcome legendary local rock band A Minor Forest, performing again after a decade-long hiatus. The group, featuring UC Berkeley alumni, is known for its complex arrangements, aggressive dynamics, and intense live performances. Their albums on Thrill Jockey Records are considered classics in the "math rock" genre. Opener Mansion, a visually stimulating favorite of the underground warehouse circuit, has often been described as "sick" and "loud." We would throw in discordant, angular, hypnotically rhythmic, anachronistic, and a darkly good time.

- |               |                   |
|---------------|-------------------|
| 1 George Chen | 4 Father Murphy   |
| 2 Mansion     | 5 Gabriel Saloman |
| 3 Talkies     |                   |

Admission to L@TE is \$7, always free for BAM/PFA members and UC Berkeley students, faculty, and staff. Galleries open until 9:00.

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](http://flickr.com/groups/bampfalate).



1

# Forrest Bess

## SEEING THINGS INVISIBLE

JUNE 11–SEPTEMBER 14

### NEW EXHIBITION

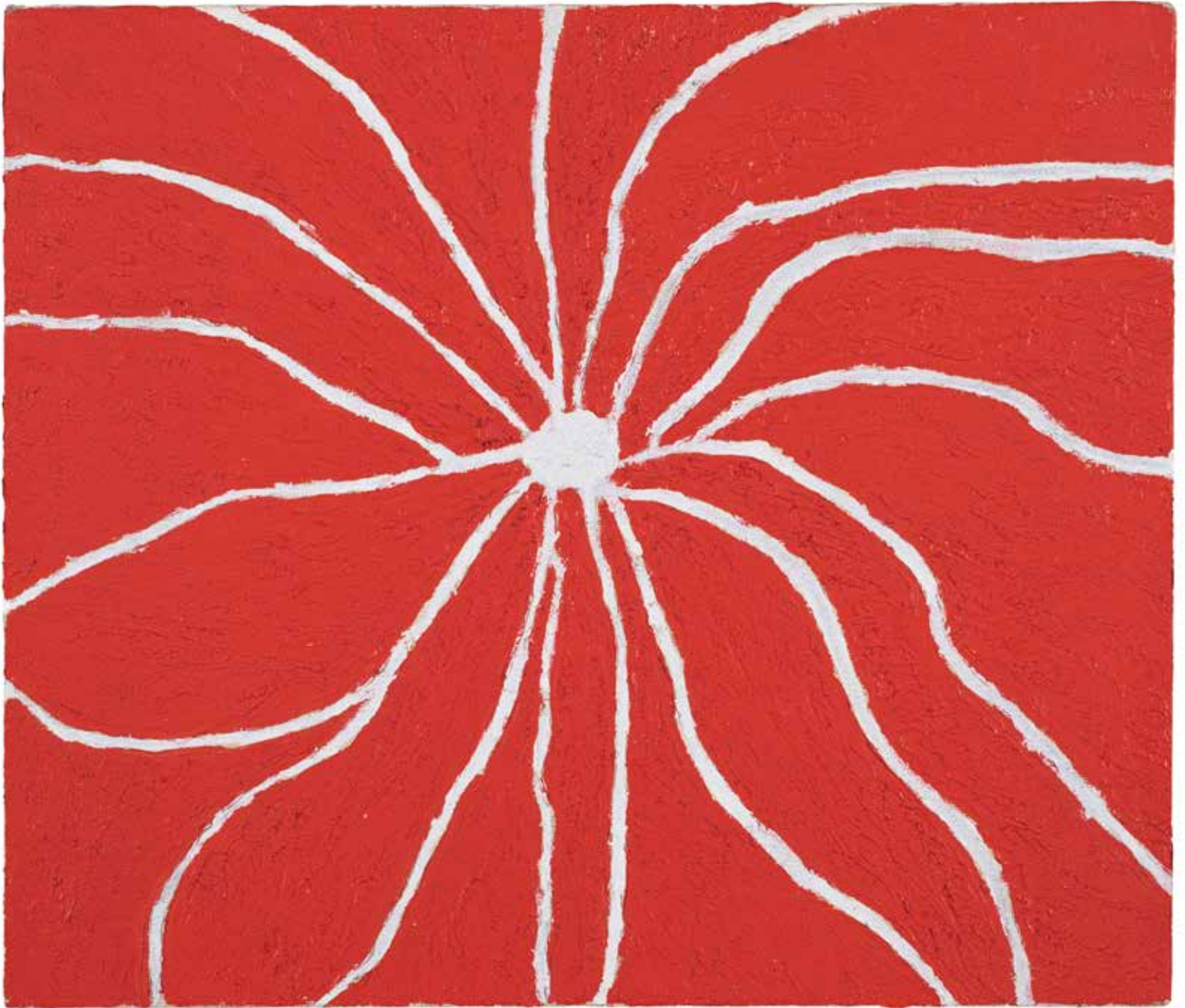
Forrest Bess (1911–1977) described himself as a visionary artist. His small but powerful abstract paintings, with their thick paint and handmade rough-hewn frames, are deeply personal. They draw on a vocabulary of simple biomorphic shapes and symbols the artist developed over the course of years from his recurring visions; when he awoke each morning, he would sketch the shapes he had seen on the inside of his eyelids in the twilight between sleep and wakefulness. While resonant with Modernist abstraction, Bess's beautiful and mysterious pictures suggest a spirituality akin to indigenous religious icons.

For most of his career, Bess lived an isolated existence in a fishing camp outside of Bay City, Texas. He made a meager living fishing and selling bait. However, by night and during the off-season, Bess read, wrote, and painted prolifically. He taught himself to paint by copying the still lifes and landscapes of artists he admired, including Vincent van Gogh and Albert Pinkham Ryder. He was

also interested in Symbolism, the exploration of universal truths, and particularly the writings of Carl Jung. Despite his isolation, Bess developed an underground following and was known to a number of other artists and art historians, including Meyer Schapiro, who collected his work. In 1949, he traveled to New York and met the prominent dealer Betty Parsons, who between 1950 and 1967 organized several solo exhibitions of his work at her gallery in New York, one of the most avant-garde of its time.

**Forrest Bess: Seeing Things Invisible** pairs Bess's paintings, dating from 1946 to 1970, with an installation of archival materials curated by sculptor Robert Gober, titled *The Man That Got Away*, which illuminates Bess's art and life. The exhibition of this piece at the 2012 Whitney Biennial renewed interest in the magnetic, compelling paintings of Forrest Bess, whose reputation had waned, along with his health, in the 1970s.





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#### PUBLIC PROGRAM

THURSDAY / 6.12.14 / 7:00

CLARE ELLIOTT: "FORREST BESS: FISHERMAN, PAINTER, PHILOSOPHER" P. 13

IN THE MUSEUM STORE

*Forrest Bess: Seeing Things Invisible*, by Clare Elliott with a contribution by Robert Gober. 112 pages, \$60.

**Forrest Bess: Seeing Things Invisible** is organized by the Menil Collection, Houston, curated by Assistant Curator Clare Elliott, and coordinated at BAM/PFA by Lucinda Barnes, chief curator and director of programs and collections. At the Menil Collection, this exhibition was realized through the generous support of The John R. Eckel, Jr. Foundation, The Eleanor and Frank Freed Foundation; Ann and Henry Hamman, Bérengère Primat; Nina and Michael Zilkha, Baker Botts L.L.P., Bank of America, Peter J. Fluor/K.C. Weiner, Christy and Lou Cushman, and the City of Houston.

Support for the BAM/PFA presentation is provided in part by Rena Bransten, Kate and Adam Clammer, Patricia W. Fitzpatrick, Beth Rudin DeWoody and the May and Samuel Rudin Family Foundation, Inc., Charles Kremer, Tecoah and Tom Bruce, and Laura and David Perry.

- 1 Forrest Bess: *Dedication to Van Gogh*, 1946; oil on canvas; 15 5/8 x 17 1/8 in.; Museum of Contemporary Art, Chicago, gift of the Mary and Earle Ludgin Collection.
- 2 Forrest Bess: *Untitled (The Spider)*, 1970; oil on canvas; 13 3/4 x 16 1/8 x 1 1/2 in.; collection of Christian Zacharias.

# Hofmann by Hofmann

1



2



- 1 Hans Hofmann in his studio, Provincetown, 1959. Photo: Marvin P. Lazarus. The painting at left is *Above Deep Waters* (1959).
- 2 Hans Hofmann: *Summer Bliss*, 1960; oil on canvas; 60 3/8 × 72 1/4 in.; gift of the artist in memory of Worth Ryder. 1960.14.

JULY 2–DECEMBER 21

## NEW EXHIBITION

In 1960 Hans Hofmann (1880–1966) described the just-completed painting *Summer Bliss* as one of his finest. At the suggestion of Erle Loran, then chair of the UC Berkeley Art Department, Hofmann offered *Summer Bliss* to the University in honor of professor Worth Ryder, who had passed away earlier that year. Ryder, who like Loran had studied with Hofmann years earlier in Germany, had invited Hofmann to teach at Berkeley in 1930, initiating what Hofmann later identified as his “start in America as a teacher and artist.”<sup>1</sup>

Three years later, Hofmann made another gift to the University—nearly fifty paintings representing the highest artistic achievement of his career, plus a pledge of \$250,000 in support of the burgeoning University Art Museum (now BAM/PFA). At Hofmann’s request, Erle Loran was closely involved in choosing the paintings for this profoundly generous gift, selecting from among significant older works as well the strongest examples of his later practice. Although Hofmann died before the entire group was finalized, the BAM/PFA Hofmann collection, recognized as the world’s most extensive museum collection of his work, embodies the artist’s desire for it to be both excellent and comprehensive.

As we prepare to move to our new building in downtown Berkeley, it seems fitting to revisit the enduring vitality and generosity of Hofmann’s extraordinary gift. **Hofmann by Hofmann** focuses on the first paintings selected personally by Hofmann for BAM/PFA. *Fantasia* (1943), one of the earliest works, straddles a cusp between Surrealism and Abstract Expressionism while also anticipating the compositional logic and push-pull spatial dynamics of his signature color plane works of the 1950s and 1960s, such as *Summer Bliss*. In *Nocturnal Splendor* (1963) and *Gloriamundi* (1963), two of the later canvases, Hofmann employs contrasting colors and the arrangement of shapes into expanding and contracting forces (push-pull) to create the experience of three-dimensional space. “Space,” he wrote, “must be vital and active—a force impelled pictorial space, presented as a spiritual and unified entity, with a life of its own.”

1. Hans Hofmann to Erle Loran, 11 January 1961, The Bancroft Library, UC Berkeley.

**Hofmann by Hofmann** is organized by Lucinda Barnes, chief curator and director of programs and collections.

# Color Shift



## PUBLIC PROGRAM

SUNDAY / 7.27.14 / 2:00–5:00

OPEN MIKE: LINDA GEARY'S  
STUDIO VISIT P. 13

**Color Shift** is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator. The exhibition is generously supported by Joan E. Roebuck and Laura and David Perry.

Mark Rothko: *Number 207 (Red over Dark Blue on Dark Gray)*, 1961; oil on canvas; 92¾ × 81½ in.; museum purchase. 1965.33.

JUNE 18–AUGUST 24

## NEW EXHIBITION

One of the most influential artist-educators of the twentieth century, Josef Albers (1888–1976) taught innovative courses at the Bauhaus in Germany in the 1920s, at Black Mountain College in the 1930s and 1940s, and at Yale University in the 1950s. In his classes, he encouraged students to see principles of form and function anew. Albers and other Bauhaus artists developed a new process of creative visual thinking that sought to break away from the classicism and tradition that defined art of the past. Albers was especially concerned with developing a “sensitive eye” for color, “the most relative medium in art.” Through his writing, teaching, paintings, and prints, Albers sought to understand how colors interacted.

Inspired by Albers's ideas, **Color Shift** presents artworks from the early twentieth century to the present that explore color relationships within abstract compositions. Drawn primarily from the BAM/PFA collection, this focused presentation includes an array media, styles, and techniques—Abstract Expressionist paintings by Jackson Pollock and Mark Rothko; the geometric patterning of Josef Albers, Jennifer Bartlett, and Xylor Jane; the carefully crafted ceramics of Ron Nagle; and Ruth Laskey's intricately woven textiles—all of which demonstrate the contingent nature of color.



MATRIX 253

## WILL ROGAN

THROUGH JUNE 29

### CONTINUING EXHIBITION

Will Rogan has created a new body of work for **MATRIX 253** that visualizes a series of diverse time scales, finding mystery, banality, finality, and beauty in seemingly everyday objects. His photographs, videos, and works on paper point to moments when a prevailing order is disturbed, when subjective interpretations of time and space threaten to undermine existing systems of measurement.

Will Rogan: Still from *Eraser*, 2014; video, looped; color, silent; 5:45 mins; courtesy of the artist; Altman Siegel, San Francisco; and Laurel Gitlen, New York.

**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.



## M.F.A.

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

THROUGH JUNE 8

### CONTINUING EXHIBITION

Discover the work of this year's UC Berkeley M.F.A. graduates: Joey Enos, Jason Fritz, Jessica Hankey, Helena Keefe, Elizabeth Keegan, and Vreni Michelini Castillo.

Vreni Michelini Castillo: *white wash wall mart codex*, 2012-14; paint, ink; 45 × 37 in.; courtesy of the artist.

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



## ENVISIONING HUMAN RIGHTS: THE NEXT GENERATION

THROUGH SEPTEMBER 21

### CONTINUING EXHIBITION

We have teamed up with the Human Rights Center at the UC Berkeley School of Law to celebrate their twentieth anniversary with a juried exhibition of artworks by University of California students that address a broad spectrum of social justice issues. We are also presenting a selection of works from Fernando Botero's *Abu Ghraib* series, which the artist generously donated to BAM/PFA in recognition of Berkeley's historic role in the arena of human rights.

**Envisioning Human Rights: The Next Generation** is organized by Lucinda Barnes, chief curator and director of programs and collections at BAM/PFA, and artist Pamela Blotner, curator of the Human Rights Center's anniversary exhibitions. Members of the BAM/PFA Student Committee have also contributed to this student-focused project, especially in the areas of outreach and curatorial process.

ENVISIONING  
HUMAN  
RIGHTS  
**THE NEXT  
GENERATION**





## THE ELEPHANT'S EYE

### Artful Animals in South & Southeast Asia

THROUGH JUNE 29

#### CONTINUING EXHIBITION

Elephants take center stage in this delightful exhibition that focuses on the representation of animals in the art of India, Thailand, and Cambodia. Discover how animals evoke the power of kingdoms, embody the wisdom of saints, and inspire devotional desire.

Page from an unidentified manuscript, India, c. 1630–50; ink, gouache, and gold on paper; 11 3/16 × 7 3/8 in.; gift of Jean and Francis Marshall.

**The Elephant's Eye** is organized by guest curator Padma Maitland, a graduate student in architecture and South and Southeast Asian studies.



## DEITIES, DEMONS, AND TEACHERS

### OF TIBET, NEPAL, & INDIA

THROUGH SEPTEMBER 14

#### CONTINUING EXHIBITION

A new rotation of paintings in this ongoing exhibition throws light on the importance of the teacher/pupil relationship in Tibetan Buddhism. An important set of seven early eighteenth-century thangkas depicting the Great Fifth Dalai Lama and his lineage, painted in brilliant colors with burnished gold details combining the traditions of Central Tibet and the Chamdo region, emphasizes the importance of direct contact between teacher and pupil. The much-beloved teacher Milarepa, who rose from a poor layman to become a great Tibetan enlightened master, is represented in an eighteenth-century thangka wearing his customary white robes amidst a mountainous landscape.

*Shakyamuni Buddha*, Tibet, 14th century; gilt bronze; 56 in. high; 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.



## KIDS CLUB

THROUGH DECEMBER 21

#### CONTINUING EXHIBITION

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.

Galleries always free for children 12 & under. **Kids Club** is organized by Director of Engagement Aimee Chang and is supported by Donna and Gary Freedman.

#### PUBLIC PROGRAM

SUNDAY / 6.29.14 / 11–5

BAM/PFA FAMILY DAY P. 2

夏木垂陰



# Looking Intently: The James Cahill Legacy

JULY 23–DECEMBER 21

## NEW EXHIBITION

The late James Cahill, Professor Emeritus at UC Berkeley, was known as a brilliant scholar, exceptional teacher and writer, and extraordinary connoisseur and collector of Chinese and Japanese paintings. He began collecting in the mid-1950s as a Fulbright Scholar in Japan, where he encountered significantly undervalued Chinese paintings of the Ming and Qing periods. At the time few collectors were interested in these later paintings and fewer still understood their inherent value. But Cahill recognized their importance and so began a lifelong pursuit of fine paintings. His collection became known by his studio name, Ching Yuan Chai, given to him by his own teacher, Shimada Shujiro. As Cahill wrote, “It could be either Studio of Someone Looking into the Yuan (as I was for my dissertation) or, more prestigiously, Someone Gazing into the Abstruse.” Today paintings associated with that studio name are among the treasures that make up the core of the BAM/PFA Chinese painting collection. In fond memory of James Cahill (1926–2014), we present this selection from the collection in tribute to his tremendous generosity and commitment to Berkeley and to BAM/PFA.

Cahill, unlike some of his contemporaries as well as historic Chinese collectors, did not mark with a seal or inscription the paintings in his collection. Rather, he made his mark by donating—and encouraging others to donate—exceptionally fine paintings to BAM/PFA. This small exhibition presents just a handful of works, but they demonstrate the unparalleled range of Cahill’s collecting interests, from *Summer Trees Casting Shade*, a large decorative painting by Dai Jin (1388–1462), to the quietly cerebral *The Zhiping Temple* by Wen Zhengming (1470–1559).

Cahill frequently used the collection for teaching, engaging students in dialogue about brushwork, connoisseurship, authenticity, and condition, and looking intently at real works of art, a tradition that continues today.

**Looking Intently: The James Cahill Legacy** is organized by Julia M. White, senior curator for Asian art.

Dai Jin: *Summer Trees Casting Shade*, 15th century; ink and colors on silk; 78 × 42½ in.; purchase made possible through gifts from an anonymous donor, Robert Bloch, the Warren King Family, Jane Lurie, Kirsten and Terry Michelsen, and other Friends of the Asian Gallery.



## IN MEMORIAM: JAMES CAHILL, 1926–2014

James Cahill, UC Berkeley Professor Emeritus of Art History and director of the UC Berkeley Art Museum and Pacific Film Archive (BAM/PFA) in the early 1970s, died at his Berkeley home on February 14, 2014. One of the foremost scholars of Chinese painting, Dr. Cahill was instrumental in building BAM/PFA’s collection of Chinese and Japanese painting through gifts from his personal collection. A UC Berkeley professor for twenty-nine years, Dr. Cahill exerted enormous influence on generations of scholars, including Julia White, BAM/PFA’s senior curator for Asian art, who wrote the following tribute.

“James Cahill will be remembered as a remarkably generous mentor to several generations of students of Chinese painting. Throughout his long and productive career, Cahill’s many books and articles, as well as an online series of lectures, unpublished writings, and communications, filled the world with knowledge, wisdom, and insight. His amazing visual memory, combined with his spectacular ability to communicate the nuances of art to specialist and amateur alike, brought Chinese painting studies to new heights. Cahill liked to say he had three great teachers in his life: Shujiro Shimada, Max Loehr, and Wang Ch’i-chien. For many of us in the field, James Cahill was our greatest teacher and strongest influence. His legacy lives on not only in his writings, but in the personal impact he had on those whom he taught and befriended over the course of an extraordinary career.”





## MATRIX 254

# Geta Brătescu

JULY 25–SEPTEMBER 28

### NEW EXHIBITION

**MATRIX 254** features the work of Romanian artist Geta Brătescu (b. 1926), who has been living and working in Bucharest since the 1950s. Working across a wide range of media (graphic design, drawing, video, textiles, performance, installation, photography, and printmaking), Brătescu is a central figure in postwar Romanian art. Having exhibited regularly in Romania throughout her career, she has maintained a rigorous studio practice that continues into the present. Due primarily to Communist leader Nicolae Ceaușescu's totalitarian regime (1967–89), which suppressed the work of avant-garde artists living and working in Romania, and the subsequent political isolation of the country, Brătescu's work was little known to international audiences until fairly recently. For **MATRIX 254**, Brătescu's first solo exhibition in a U.S. museum, the artist presents a focused selection of key works made between the years 1977 and 2000.

The space of Brătescu's studio assumes a pivotal position within the artist's oeuvre, as exemplified in an early video, *The Studio* (1978), where we see the artist creating work inside this intimate room. The camera (operated by fellow artist Ion Grigorescu) pans over artworks that fill the space and captures the playful, experimental approach that characterizes her practice. Related to the performances Brătescu carried out in the studio is her frequent use of role-playing and self-portraiture, as in the photograph *Mrs. Oliver in her traveling costume* (1985), where she dons an alter ego. Drawing and collage have also been mainstays of her practice. In the series *Memorie (Memory)* (1990), Brătescu presents forty unique, abstract collages, all black and deep indigo painted on paper. Made just after the Romanian Revolution in 1989, these works subtly conjure her deep reflection on this dark period of her personal and national history.

### PUBLIC PROGRAM

SUNDAY / 7.27.14 / 1:00

CURATOR WALK-THROUGH  
P. 13

Geta Brătescu: *Mrs. Oliver in her traveling costume*, 1985, reprinted 2012; gelatin silver print; 15 1/2 × 15 1/2 in.; courtesy the artist; Galerie Ivan, Bucharest; and Galerie Barbara Weiss, Berlin.

**Geta Brătescu / MATRIX 254** 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.



## FORREST BESS: SEEING THINGS INVISIBLE

Clare Elliott: “Forrest Bess:  
Fisherman, Painter, Philosopher”

THURSDAY / 6.12.14 / 7:00

Clare Elliott, assistant curator at The Menil Collection and organizer of **Forrest Bess: Seeing Things Invisible**, explores the diverse

influences on Bess’s paintings, from alchemical texts and aboriginal initiations to the writings of Carl Jung. Elliott will also situate the curious and complicated artist within the larger context of twentieth-century American art. The exhibition gallery will be open following the program.

George Gund Theater. Admission free



## GETA BRĂTESCU / MATRIX 254

Curator Walk-Through

SUNDAY / 7.27.14 / 1:00

Join Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, for a walk-through of **Geta Brătescu / MATRIX 254**.

BAM/PFA Galleries. Included with admission

Geta Brătescu: still from *Hands*, 1977; 8mm film transferred to DVD; B&W, silent, 7:30 mins; courtesy of Ivan Gallery, Bucharest and Galerie Barbara Weiss, Berlin.



IN PERSON

## Yuezhou: Viewing and Discussion with Michael Cherney

SUNDAY / 7.13.14 / 2:00

Photographer, calligrapher, and book artist Michael Cherney unrolls his extraordinary handscroll *Yuezhou (Procession of Ships)*, a recent BAM/PFA acquisition, and guides us through viewing it. Cherney’s distinctive work combines photography with the subject matter, aesthetics, materials, and formats of classical Chinese painting.

BAM/PFA Galleries. Included with admission



## COLOR SHIFT

Open Mike: Linda Geary’s  
Studio Visit

SUNDAY / 7.27.14 / 2:00–5:00

Artist Linda Geary and contributors to her new book, *Studio Visit*, discuss ideas generated by the project in an open-mike forum. In 2011, Geary brought a stack of 285 painted color swatches

to one hundred Bay Area artists, writers, curators, and gallerists and asked each person to choose six colors. The resulting subjective, fragmentary portraits, combined with Geary’s written recollections of each conversation, constitute a singular representation of the Bay Area’s vibrant art community. Followed by a collective booksigning.

BAM/PFA Galleries. Included with admission



## THE GRAPES OF WRATH AT 75

P. 15

Steinbeck's novel turns seventy-five this year and we honor his masterpiece with a special screening of the restored version of John Ford's compelling screen adaptation.

We will delve into the historical context and

current resonances with three experts: **Susan Shillinglaw**, the director of the Center for Steinbeck Studies at San Jose State University, **Gray Brechin**, project scholar for the Living New Deal Project, and **Harvey Smith**, president of the National New Deal Preservation Association.

## PICTURE THIS: CLASSIC CHILDREN'S BOOKS ON FILM P. 32



2 / 3 / 4

Join us this summer for a celebration of picture books and their creators. We have organized four Sunday afternoon programs of animated short films, all adapted from classic children's books, including those by Tomie dePaola, Maurice Sendak, Dr. Seuss, William Steig, Rosemary Wells, and more. We are delighted that local children's book authors and illustrators will join us after each screening to give special presentations—expect readings, show-and-tell, and more! Guests include **Christy Hale** (*The East-West House, Dreaming Up*), **Julie Downing** (*First Mothers, The Ice Cream King*), **Elisa Kleven** (*Glasswings: A Butterfly's Story, Sun Bread*), **Lea Lyon** (*The Miracle Jar: A Hanukkah Story, Keep Your Ear on the Ball*) and **Teri Sloat** (*There Was an Old Lady Who Swallowed a Trout, Berry Magic*). We are pleased to offer free admission to the first program of the series, on June 29, in conjunction with BAM/PFA Family Day (p. 2).



## ALTERNATIVE VISIONS: ANIMATION P. 19

Don't miss our special summer edition of **Alternative Visions**, dedicated to creative animation. **Emily Hubley** joins us for an evening devoted to the films of her parents, Faith and John Hubley; Emily, who will screen one of her own hand-drawn animations, worked on Faith Hubley's films from 1977 to 2001. Canadian animators **Amanda Forbis** and **Wendy Tilby** will chart their collaborative creative process from inspiration to final film. **Sally Cruikshank**, who has been making animated films since 1971, will be joined in conversation by **Russell Merritt** and will present a selection of her animation films, including some made for *Sesame Street*.



5 / 6 / 7



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## OVER THE TOP AND INTO THE WIRE: WWI ON FILM P. 22

Guest curator **Russell Merritt** has organized this series to commemorate the one-hundredth anniversary of World War I. Merritt, adjunct professor of film and media at UC Berkeley, has written and lectured extensively on film and the First World War, most recently at the Fédération internationale des archives du film (FIAF). He will share his knowledge with us in two short illustrated talks, the first preceding a screening of Chaplin's *Shoulder Arms* (1918) on August 2, and the second on August 13 in conjunction with a screening of *Gabriel Over the White House* (Gregory La Cava, 1933). Merritt will also introduce Alexander Dovzhenko's *Arsenal* (1929) on August 17.

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## THE BRILLIANCE OF SATYAJIT RAY P. 16

We are pleased that **Dilip Basu** is returning to Berkeley to introduce two additional films in our ongoing Satyajit Ray series. Basu, research professor of humanities and founding director of the Satyajit Ray Film and Study Center at UC Santa Cruz, sets the stage for *Pather Panchali* on July 12 and closes out our nine-month-long series by introducing *The Stranger* on August 31. **Tipu Purkayastha** introduces two of the films Ray made for young audiences, *The Golden Fortress* and *The Elephant God*. Purkayastha grew up in Calcutta in the 1970s and 1980s, reading the stories, poems, and essays for children and young adults penned by Satyajit Ray and by his father Sukumar, and watching Ray's movies for children.

- |                     |                                 |
|---------------------|---------------------------------|
| 1 Susan Shillinglaw | 6 Emily Hubley                  |
| 2 Christy Hale      | 7 Wendy Tilby and Amanda Forbis |
| 3 Elisa Kleven      | 8 Russell Merritt               |
| 4 Teri Sloat        | 9 Dilip Basu                    |
| 5 Sally Cruikshank  | 10 Tipu Purkayastha             |



# The Grapes of Wrath at 75



WEDNESDAY / 6.18.14

## THE GRAPES OF WRATH

JOHN FORD (U.S., 1940) RESTORED 75TH ANNIVERSARY VERSION

7:00

### INTRODUCTION

Susan Shillinglaw

### IN CONVERSATION

Gray Brechin, Susan Shillinglaw, and Harvey Smith

*Susan Shillinglaw is director of the Center for Steinbeck Studies at San Jose State University. Historical geographer Gray Brechin is project scholar for the Living New Deal Project. Harvey Smith is president of the National New Deal Preservation Association.*

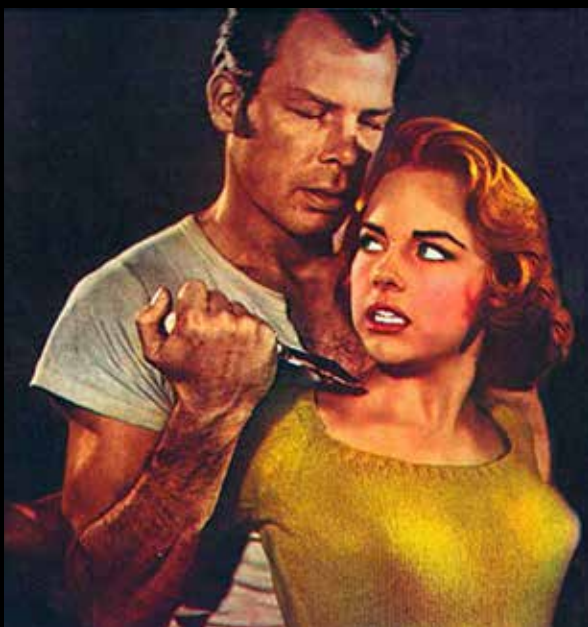
John Steinbeck penned *The Grapes of Wrath* while the Great Depression raged, forcing tenant farmers of the Dust Bowl into migration. The great film director John Ford was quick to seize on Steinbeck's story, producing a portrait of struggle in the realist style, and winning an Academy Award for his effort. The harrowing journey of the Joads—here played by Henry Fonda, Jane Darwell, and Russell Simpson—from Oklahoma to California is rendered with unvarnished verité by master cinematographer Gregg Toland. The film shows that if you press the grapes of wrath, you'll find that rarer extract, the milk of human kindness. STEVE SEID

Written by Nunnally Johnson, based on the novel by John Steinbeck. Photographed by Gregg Toland. With Henry Fonda, Jane Darwell, John Carradine, Russell Simpson. (129 mins, B&W, DCP, From Criterion Pictures)

Thanks to the National Steinbeck Center, specifically Elizabeth Welden-Smith, and to Harvey Smith.

FILMS

## FREE OUTDOOR SCREENING



In the BAM/PFA Sculpture Garden

WEDNESDAY / 8.27.14 / 8:30

## SHACK OUT ON 101

Ed Dein (U.S., 1955)

PLUS SURPRISE SHORT!

Who would have thought a burger joint could be a command center for commie spies? (I'll have that medium rare with a side of microfilm.) But then again, this deliriously trashy espionage flick is all Cold War and hot stoves. Lee Marvin plays Slob, a short-order cook who can't. Keenan Wynn plays George, owner of the seaside beanery and handy with a harpoon. Just down the beach is a missile site, so sooner or later top-secret scientists blow in looking for their fix of trans-fat. This by-the-pants paranoid pic generates enough laughable lunacy to make your patty melt. STEVE SEID

Written by Edward and Mildred Dein. Photographed by Floyd Crosby. With Lee Marvin, Terry Moore, Frank Lovejoy, Keenan Wynn. (80 mins, B&W, 16mm, BAM/PFA Collection)



## MARTIN SCORSESE PRESENTS Masterpieces of Polish Cinema

Andrzej Wajda once wrote that in a Communist country a young person had three choices: If he was lucky, he could leave. If he was cunning, he could enter politics. And barring either of these, he could become a priest or a movie director. Spanning the years from 1957 to 1987, **Masterpieces of Polish Cinema** reveals the work of those who chose the last option, and thereby created some of the most fascinating and challenging cinema of the late twentieth century, all while working under varying waves of oppression, crackdowns, and censorship. You will find films by well-known names such as Wajda and Krzysztof Kieslowski, but you can also revel in the rediscovery of such lesser-known (in the West, anyway) filmmakers as Andrzej Munk, Wojciech Has, and Krzysztof Zanussi.

"There are many revelations in **Masterpieces of Polish Cinema**," writes Martin Scorsese, who helped organize this touring series after visiting the famous National Film School in Lodz, Poland. His group The Film Foundation worked with Milestone Films and several Polish film archives and restoration companies, and Scorsese personally chose many of the titles. "Whether you're familiar with some of these films or not, it's an incredible opportunity to discover for yourself the great power of Polish cinema on the big screen in brilliantly restored digital remasters."

Thank you to Amy Heller and Dennis Doros of Milestone Films.  
All films from Milestone Films.



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SATURDAY / 6.14.14

### SARAGOSSA MANUSCRIPT 7:00

WOJCIECH HAS (POLAND, 1964) DIGITAL RESTORATION!

*Absolutely exceptional.* LUIS BUÑUEL

Considered Poland's greatest cult film, *The Saragossa Manuscript* ostensibly follows the peculiar wanderings of a Belgian army officer through Moorish lands during the Napoleonic Wars. Here bizarre tales spawn even stranger ones, backgrounded by various dreams and fantasies; everyone has a story here, each more unhinged than the last. (No wonder it was a favorite of both Luis Buñuel and Jerry Garcia.) *Alice in Wonderland* by way of *Napoleon*, it is also "a shrewd and sharp denunciation of human stupidity and superstition, ridiculing human weaknesses that are all a part of our modern world" (Albert Johnson). JASON SANDERS

Written by Tadeusz Kwiatkowski, based on the writing of Jan Potocki. Photographed by Mieczysław Jahoda. With Zbigniew Cybulski, Franciszek Pieczka, Ludwik Benoit, Barbara Krafftówna. (184 mins [Part One, 81 mins, Part Two, 103 mins], In Polish with English subtitles, Color, DCP)

SUNDAY / 6.15.14

### ASHES AND DIAMONDS 6:30

ANDRZEJ WAJDA (POLAND, 1958) DIGITAL RESTORATION!

(*Popiół i diament*). In *Ashes and Diamonds*, Wajda's approach to history is close-in, subjective, and painful; his devastating hyperrealism gives political form to a tragic struggle. The story is set at a crucial moment when past and future met in exhausted uncertainty: the last day of war, the first day of peace. Zbigniew Cybulski became an existential hero ("the Polish James Dean") for his portrayal of the young resistance fighter Maciek, who must carry out his final, now irrelevant order, to kill a Communist functionary. Maciek faces a night of procrastination, grasping at happiness, before Wajda answers for history the question of the usefulness of Maciek's "lost generation."

Written by Wajda, Jerzy Andrzejewski, based on the novel by Andrzejewski. Photographed by Jerzy Wojcik. With Zbigniew Cybulski, Eva Krzyaewska, Wacław Zastrzeżynski, Adam Pawlikowski. (104 mins, In Polish with English subtitles, B&W, DCP)

FRIDAY / 6.20.14

### EROICA 7:00

ANDRZEJ MUNK (POLAND, 1958) DIGITAL RESTORATION!

Composed of two separate stories, Munk's breakthrough film was heralded as capturing "the heroic gesture and bitter irony of Polish fate." Set during the war, the first section follows a small-time scammer and full-time drunkard who, almost in spite of himself, winds up assisting the Warsaw Uprising. The second section takes place in a POW camp for captured Uprising officers; divided in petty squabbles, they remain united only by the memory of a lieutenant who escaped the camp. Munk's take on ordinary, almost accidental heroism was viewed as a skeptical companion to the more romanticized heroism of Wajda's *Kanal*. JASON SANDERS

Written by Jerzy Stawinski. Photographed by Jerzy Wójcik. With Edward Dziewonski, Barbara Polomska, Kazimierz Opalinski, Tadeusz Lomnicki. (85 mins, In Polish with English subtitles, B&W, DCP)

SUNDAY / 6.22.14

### BLACK CROSS 6:30

ALEKSANDER FORD (POLAND, 1960)

DIGITAL RESTORATION!

(*Krzyzacy*, a.k.a. *The Knights of the Teutonic Order*). Honorable knights, fair maidens, and sadistic villains battle for glory and love in this epic adaptation of a famed Polish novel, considered one of the great works of Polish nationalism. Fifteenth-century Europe is overrun by the Knights of the Teutonic Order, a fanatical and ruthless German military group intent on conquest and conversion; caught between their boots are a noble prince, a beautiful maiden, and all of Poland. A rousing call to freedom and antityranny, and a pointed anti-Nazi parable (Nazi propaganda idealized the Teutonic Order as SS precursors), *Black Cross* spectacularly funnels Hollywood pageantry into Polish nationalism. JASON SANDERS

Written by Ford, Jerzy Stefan Stawinski, based on the novel by Henryk Sienkiewicz. Photographed by Mieczysław Jahoda. With Urszula Modrzyńska, Grazyna Staniszevska, Andrzej Szalaawski, Henryk Borowski. (173 mins, In Polish with English subtitles, Color, DCP)





- 1 *Eroica*, 6.20.14
- 2 *Saragossa Manuscript*, 6.14.14
- 3 *Ashes and Diamonds*, 6.15.14
- 4 *Night Train*, 7.6.14

WEDNESDAY / 6.25.14

## MOTHER JOAN OF THE ANGELS

JERZY KAWALEROWICZ (POLAND, 1961)  
DIGITAL RESTORATION!

7:00

(*Matka Joanna od Aniolow*). A real-life devil possession in medieval France forms the basis of one of the most visually striking Polish New Wave films, termed by director Jerzy Kawalerowicz as “a protest against all dogmatism.” Drawing from the same notorious event that inspired Aldous Huxley’s *Devils of Loudon* and Ken Russell’s *The Devils*, the film follows a pious young priest sent to an isolated convent where the nuns have been supposedly possessed by the devil—and a lascivious devil at that. Famed novelist Tadeusz Konwicki cowrote the script, while the film’s hallucinatory close-ups recall the power of Dreyer’s *Passion of Joan of Arc*. JASON SANDERS

Written by Kawalerowicz, Tadeusz Konwicki, from the novella by Jarosław Iwaszkiewicz. Photographed by Jerzy Wójcik. With Lucyna Winnicka, Mieczysław Voit, Anna Ciepielewska. (101 mins, In Polish with English subtitles, B&W, DCP)

FRIDAY / 6.27.14

## INNOCENT SORCERERS

ANDRZEJ WAJDA (POLAND, 1960) DIGITAL RESTORATION!

7:00

(*Niewinni Czarodzieje*). “We other, young and innocent sorcerers, are looking for poisons to kill our own hopes”: Wajda’s first film with a contemporary setting brought to light the problems of a new “lost generation.” The young heroes are unscathed by the horrors of war but cannot face the horrors of peace: disillusionment with the present and fear of the future are masked in a blasé pose. *Innocent Sorcerers* observes a single night in the lives of a young Warsaw doctor (a drummer in a jazz band) and an innocent if sarcastic woman who becomes his partner/adversary in a game of mutual seduction.

Written by Jerzy Skolimowski, Jerzy Andrzejewski. Photographed by Krzysztof Winiewicz. With Tadeusz Lomnicki, Krystyna Stypulkowska, Wanda Koczevska, Zbigniew Cybulski. (88 mins, In Polish with English subtitles, B&W, DCP)

SUNDAY / 7.6.14

## NIGHT TRAIN

JERZY KAWALEROWICZ (POLAND, 1959)  
DIGITAL RESTORATION!

5:00

(*Pociąg*). Kawalerowicz’s penchant for atmospheric cinematography heightens the effect of this engaging mystery about characters thrown together on a train speeding toward the seashore with a murderer on board. Leon Niemczyk (*Knife in the Water*) and Lucyna Winnicka (*Mother Joan of the Angels*) are strangers forced to bunk together while a former lover, Zbigniew Cybulski (*Ashes and Diamonds*) emerges periodically from second class to make his presence known. In the intense human solitude that surrounds the murderer, Kawalerowicz develops his frequent theme of individual responsibility. Seemingly influenced by American film noir, *Night Train* won awards for both director and actress at the Venice Film Festival.

Written by Kawalerowicz, Jerzy Lutowski. Photographed by Jan Laskowski. With Lucyna Winnicka, Leon Niemczyk, Zbigniew Cybulski, Teresa Szmigielowna. (1959, 99 mins, In Polish with English titles, B&W, DCP)

THURSDAY / 7.10.14

## THE HOUR-GLASS SANATORIUM

WOJCIECH HAS (POLAND, 1973) DIGITAL RESTORATION!

7:00

WINNER OF THE JURY PRIZE AT CANNES

(*Sanatorium pod Klepsydra*, a.k.a. *The Sandglass*). Based on the novel by the great modernist Polish writer Bruno Schulz, *The Hour-Glass Sanatorium* takes the viewer on a tour of a dazzling cinematic landscape, in which the uneasy protagonist encounters the past in constant combination with surrealistic premonitions of future events. A youth journeys to visit his father in a distant sanatorium. Although the father is already dead when he arrives, the son finds that here “death” and “time” have little meaning. Has’s cinematic reading masterfully s the ephemeral poetry of the modern ruin that was Schulz’s world.

Written by Has, based on the novel by Bruno Schulz. Photographed by Witold Sobocinski. With Jan Nowicki, Tadeusz Kondrat, Gustaw Holoubek, Halina Kowalska. (125 mins, In Polish with English subtitles, Color, DCP)

THURSDAY / 7.17.14

## THE PROMISED LAND

ANDRZEJ WAJDA (POLAND, 1975) DIGITAL RESTORATION!

7:00

(*Ziemia obiecana*). From its opening vision of the green life of turn-of-the-century Polish nobility, one has the sense that *The Promised Land* is an “escape novel on film” . . . until it slowly emerges that Wajda is about to unfold a searing political attack on the wages of greed. Centering on three young men—of Polish noble, German immigrant, and Jewish descent—and following closely the progress of their plan to become capitalist mill owners, *The Promised Land* details aspects of the industrial revolution that turned Lodz into a gruesome carnival of speculation for the rich, and a new kind of hell-on-earth for the poor.

Written by Wajda, based on the novel by Władysław Stanisław Reymont. Photographed by Witold Sobocinski, Edward Klosinski, Wacław Dybowski. With Daniel Olbrychski, Wojciech Pszoniak, Andrzej Seweryn, Bożena Dykiel. (170 mins, In Polish with English subtitles, Color, DCP)

WEDNESDAY / 7.23.14

## CAMOUFLAGE

KRZYSZTOF ZANUSSI (POLAND, 1976)  
DIGITAL RESTORATION!

7:00

(*Barwy Ochronne*). A naïve young teacher gets schooled on the social order by a disillusioned older professor in Zanussi’s powerful parable of blending in, selling out, and sucking up. Closer to his students than his fellow professors, Jarosław studies language, but his colleague Jakub’s interest in reptilian slime may be better preparation for survival in the academic (and political) order. (“The concept of justice is rarely found in science,” Jakub drolly responds to one of Jarosław’s moral quandaries). Zanussi’s rare talent is to turn philosophical debate into absorbing drama; as a parable of a morally bankrupt society, this embittered, wry masterpiece has little equal. JASON SANDERS

Written by Zanussi. Photographed by Edward Klosinski. With Zbigniew Zapasiewicz, Christine Paul-Podlasky, Mariusz Dmochowski, Piotr Garlicki. (101 mins, In Polish with English subtitles, Color, DCP)





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SATURDAY / 8.9.14

**THE CONSTANT FACTOR**

8:35

KRZYSZTOF ZANUSSI (POLAND, 1980)  
DIGITAL RESTORATION!

(*Constans*). Zanussi's concern with morality has led him to create characters who, like himself, are trained in scientific thinking, but who struggle to exist in a world of emotions. The idealistic hero Witold (Tadeusz Bradecki) is a mathematician in search of a moral constant as pure and absolute as its mathematical counterpart. But manipulation is all that the hapless hero finds in the petty corruption that pervades modern Polish life, from the business world to the hospital where his mother waits dying. Determined to resist complicity in a world devoid of true values, Witold loses his mother, his job and, finally, his innocence.

Written by Zanussi. Photographed by Slawomir Idziak. With Tadeusz Bradecki, Zofia Morzowska, Malgorzata Zajaczowska. (91 mins, In Polish with English subtitles, Color, DCP)

FRIDAY / 8.15.14

**A SHORT FILM ABOUT KILLING**

7:00

KRZYSZTOF KIESLOWSKI (POLAND, 1987) DIGITAL RESTORATION!

(*Krotki Film O Zabijaniu*). This absolutely uncompromising attack on capital punishment "follows the movements of three apparently unconnected characters: an unemployed adolescent, a taxi-driver, and a young lawyer whose paths mysteriously cross as they become protagonists in an intense drama of life and death. The film is organized around two different crimes: first, the killing by the youth, and second, the killer's execution carried out by prison authorities with equal attention to detail, leaving the young lawyer to consider his own complicity. Intricate detailing of the flow of events leading to these irrevocable acts adds a human dimension, rendering the characters as vulnerable to a crime as to its punishment" (Dimitri Eipides).

Written by Kieslowski, Krzysztof Piesiewicz. Photographed by Slawomir Idziak. With Mirosław Baka, Krzysztof Globisz, Jan Tesarz. (86 mins, In Polish with English subtitles, Color, DCP)

THURSDAY / 8.21.14

**MAN OF IRON**

7:00

ANDRZEJ WAJDA (POLAND, 1981) DIGITAL RESTORATION!

WINNER OF THE PALME D'OR AT CANNES

(*Człowiek z żelaza*). *Man of Iron* is one of the finest examples of committed, activist filmmaking, not only for its subject—the rise of Poland's Solidarity movement, complete with an appearance by Lech Walesa—but for its dissection of issues facing citizens of any country: how to live, how to create, and how to rebel against oppression. Wajda follows an alcoholic reporter—once a rebel, now an uncomfortable cog in the system—as he's browbeaten into digging up dirt on the leader of a shipyard workers' movement. What he discovers instead is the history of a man, and a movement, ready to emerge into power. JASON SANDERS

Written by Alexander Scibor-Rylski. Photographed by Edward Klosinski. With Marian Opania, Jerzy Radziwiłowicz, Bugusław Linda, Krystyna Janda. (154 mins, In Polish with English subtitles, B&W/Color, DCP)



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5 *Man of Iron*, 8.21.146 *A Short Film About Killing*, 8.15.14

## PICTURE THIS Classic Children's Books on Film

With readings by authors and illustrators!

Every generation has its beloved books, especially children's books, books often passed down from parent to child. Think of those penned by Leo Lionni or Rudyard Kipling, Maurice Sendak or William Steig, Dr. Seuss or Tomie dePaola. It's no surprise that many of their cherished writings have been adapted as short animated films, living on in a new lively and colorful form.

**Picture This** gathers over twenty of these charming adaptations for four Sunday programs, circling around simple themes of friendship, identity, trust, and imagination. All of these breezy short films have been selected because they conjure the illustration style of the originals, calling forth those first, memorable encounters with the books.

We are delighted that writers and illustrators from the Bay Area's thriving children's book community will join us at each screening. Expect lively readings and some fun show-and-tell about making books for kids after the films.

Steve Seid, Video Curator

All 16mm films from the BAM/PFA Collection. Special thanks to Lea Lyons, whose advice and enthusiasm made this series possible.



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SUNDAY / 6.29.14

## TAKE AWAYS

3:30

**FREE ADMISSION: BAM/PFA FAMILY DAY**  
**SPECIAL GUEST** Christy Hale

*Christy Hale is an author, illustrator, and arts educator whose recent titles include The East-West House and Dreaming Up.*

At the heart of every children's book is a lesson to be learned, a formative lesson about life and its many vagaries. These short films apply great animated flair to talk about such things as trust, collaboration, difference, and the unexpected. Featured artists include Frank Asch, Leo Lionni, Maurice Sendak, and Tomi Ungerer. Followed by a thirty-minute presentation by author/illustrator Christy Hale.

This program is part of BAM/PFA Family Day (see p. 2); bring the kids to make art and enjoy an a cappella in the galleries, then join us for this free screening at the PFA Theater. Tickets available at the box office beginning at 2:30.

**LITTLE BLUE AND LITTLE YELLOW** David Hilberman, 1961, Based on the book by Leo Lionni, 10:30 mins, Color

**THE EMPEROR'S NEW CLOTHES** Gene Deitch, 1989, Based on the book by Nadine Bernard Westcott, 9 mins, Color

**CHICKEN SOUP WITH RICE** Maurice Sendak, 1975, Based on his book, 4:30 mins, Color

**HERE COMES THE CAT** Igor Kovalev, Alexander Tatarsky, 1992, Based on the book by Frank Asch and Vladimir Vagin, 10:30 mins, Color

**CAT IN THE HAT** Hawley Pratt, 1971, Based on the book by Theodor Seuss Geisel (Dr. Seuss), Narrated by Allan Sherman, 24 mins, Color

**MOON MAN** Gene Deitch, 1981, Based on the book by Tomi Ungerer, 8:30 mins, Color

Total running time: 67 mins

SUNDAY / 7.13.14

## MY OTHER SELF

3:30

**SPECIAL GUEST** Julie Downing

*Author/illustrator Julie Downing has over forty children's books to her name, including the recent First Mothers, written by Deborah Trotter.*

Are we ever exactly what we want to be? Could we be someone else, someone better, or even just someone exuberantly untamed? These questions find possible answers in animated form, based on books by Mwenye Hadithi, Jack Kent, Rudyard Kipling, Maurice Sendak, and others. Followed by a thirty-minute presentation by author/illustrator Julie Downing.

**SWIMMY** Giulio Gianni, 1973, Based on the book by Leo Lionni, 5:30 mins, Color

**HOT HIPPO** Christopher Palesty, 1990, Based on the book by Mwenye Hadithi, 5 mins, Color

**MOWGLI'S BROTHERS** Chuck Jones, 1976, Based on the book by Rudyard Kipling, Narrated by Roddy McDowall, 25 mins, Color

**HAPPY BIRTHDAY, MOON** Daniel Ivanick, 1995, Based on the book by Frank Asch, 6:30 mins, Color

**THE WIZARD** Euan Frizzell, 1985, Based on the book by Jack Kent, 7:30 mins, Color

**WHERE THE WILD THINGS ARE** Gene Deitch, 1973, Based on the book by Maurice Sendak, 7:30 mins, Color

Total running time: 57 mins

SUNDAY / 7.20.14

## SUSTAINABLE STORIES

3:30

**SPECIAL GUEST** Elisa Kleven

*Author/illustrator Elisa Kleven is known for creating whimsical imaginary worlds. A tapestry rendered from her drawings is on view in the Children's Room of the Berkeley Public Library Main Branch.*

Getting along with each other is one thing, getting along with the world outside, another. These shorts address how our habits, needs, and desires sometimes impact those around us. Becoming harmonious with our environment is at the heart of these works based on Tomie dePaola, Dr. Seuss, William Steig, and others. Followed by a thirty-minute presentation by author/illustrator Elisa Kleven.

**MARY'S BIRTHDAY** Lotte Reiniger, 1951, 10 mins, Color

**STREGA NONA** Gene Deitch, 1977, Based on the book by Tomie dePaola, 8:30 mins, Color

**DOCTOR DE SOTO** Michael Sporn, 1984, Based on the book by William Steig, 9:45 mins, Color

**THE LORAX** Hawley Pratt, 1972, Based on the book by Theodor Seuss Geisel (Dr. Seuss), Narrated by Eddie Albert, 24 mins, Color

**BURT DOW, DEEP-WATER MAN** Vaclav Bedrich, 1983, Based on the book by Robert McCloskey, 9:30 mins, Color

Total running time: 62 mins

SUNDAY / 8.10.14

## IDLE TIME

3:30

**SPECIAL GUESTS** Lea Lyon and Teri Sloat

*Award-winning author/illustrator Lea Lyon has published five books, including Say Something, with Peggy Moss, and Operation Marriage, with Cynthia Chin-Lee.*

*Teri Sloat has adapted and retold numerous stories from Native cultures and has also written indispensable educational books, such as From One to One Hundred and From Letter to Letter.*

During your childhood, life is still way ahead of you. There is time to play, time to doddle, time to be lazier than lazy. But isn't that when your mind wanders, fancies arise, and new worlds open up? Today's compilation contemplates the wonders and reveries that only idle time can evoke, with stories based on Ezra Jack Keats, Pete Seeger, William Steig, Rosemary Wells, and others. Followed by a thirty-minute presentation by writer Teri Sloat and author/illustrator Lea Lyon.

**THE SNOWY DAY** Mal Wittman, 1965, Based on the book by Ezra Jack Keats, 5:50 mins, Color

**THE AMAZING BONE** Michael Sporn, 1985, Based on the book by William Steig, Narrated by John Lithgow, 11 mins, Color

**REALLY ROSIE** Maurice Sendak, 1975, Based on his book, 26 mins, Color

**NOISY NORA** Virginia Wilkos, 1994, Based on the book by Rosemary Wells, Narrated by Mary Beth Hurt, 6:30 mins, Color

**THE FOOLISH FROG** Gene Deitch, 1971, Narrated by Pete Seeger, 7:30 mins, Color

Total running time: 57 mins

- 1 *Noisy Nora*, 8.10.14
- 2 *Moon Man*, 6.29.14
- 3 *Doctor De Soto*, 7.20.14
- 4 *Happy Birthday, Moon*, 7.13.14





# KENJI MIZOGUCHI

## A CINEMA OF TOTALITY

Between the early 1920s and the year of his death, Kenji Mizoguchi (1898–1956) made more than seventy-five films (though many of the films are lost), moving easily across genres from samurai tales to contemporary melodramas. His mature style is evident beginning with his 1936 classic, *Sisters of the Gion*.

A master of marrying form and content, Mizoguchi often employs elegant long takes and sequence shots. Well known for the one scene/one take method, his aesthetic is based largely on a strategy that gives each shot equal weight, in which the camera often moves in intricate relationship to its subject, kept at a distance from the actors without the use of close-ups. His thematic concerns deal famously with the subjugation of women in society, but also with the transience of life. Mizoguchi has the extraordinary ability to create worlds that are complete unto themselves, presenting a seamless unity between style and theme. This sometimes mysterious quality, one that fuses poetry and reality, has led filmmakers and critics alike to comment upon the remarkable nature of Mizoguchi's cinema. For instance, Spanish filmmaker Victor Erice writes, "Mizoguchi was, first of all, an outstanding poet who was able to express, with a fertile imagination and a sincere human profundity, the moral drama of his own generation. The destruction, the dreams, the forbidden loves which flow through his films are about the crisis of consciousness in modern Japan."

We present here a substantial selection of Mizoguchi's extant films drawn, in part, from archival collections.

Susan Oxtoby, Senior Film Curator

Thanks to The Japan Foundation offices in Tokyo and New York for their generous support of this retrospective; David Schwartz, Aliza Ma, Museum of the Moving Image; Haden Guest, Mark Johnson, Harvard Film Archive; Hisashi Okajima, Akira Tochigi, National Film Center; and Brian Belovarac, Janus Films/Criterion Collection.



"The great thing about Mizoguchi was his tireless effort to imbue every scene with reality."

THURSDAY / 6.19.14

### UGETSU

KENJI MIZOGUCHI (JAPAN, 1953)

BAM/PFA COLLECTION PRINT!

(*Ugetsu monogatari*). In sixteenth-century Japan, with the pandemonium of civil wars a looming presence in their lives, the potter Genjuro and his wife long to be "rich and safe," respectively. But artistic vanity draws Genjuro into the paradisiacal realm of a phantom enchantress. In a parallel tale, Genjuro's brother-in-law Tobei achieves a general's rank for his fraudulent exploits—another acrid apparition. In *Ugetsu*, the all-too-real and the supernatural move steadily toward each other. Mizoguchi builds an eerie netherworld entirely out of what he is given in this one: shadows and lighting, decor and texture, and the graceful chicanery of human desire. JUDY BLOCH

Written by Matsutaro Kawaguchi, Yoshikata Yoda, based on two stories by Ueda Akinari. Photographed by Kazuo Miyagawa. With Machiko Kyo, Masayuki Mori, Kinuyo Tanaka, Mitsuko Mito. (96 mins, In Japanese with English subtitles, B&W, 35mm, BAM/PFA Collection, permission Janus Films/Criterion Collection)

SATURDAY / 6.21.14

### SISTERS OF THE GION

KENJI MIZOGUCHI (JAPAN, 1936)

(*Gion no shima*). *Sisters of the Gion* is an unsentimental portrait of the sex business as a losing proposition for the tradition-bound geisha and the modern girl alike. Umekichi (Yoko Umemura) and her younger sister O-Mocha (Isuzu Yamada) are both geisha operating in the Gion entertainment district of Kyoto. Umekichi is trapped in her allegiance to the patronage system while O-Mocha, slyly rebellious and cynical about the merchandising of women, recognizes neither obligation nor love. On the eve of war for Japan, Mizoguchi's resignation is embodied in a proverb, "The drop of a single leaf tells us fall is coming." JUDY BLOCH

Written by Yoshikata Yoda. Photographed by Minoru Miki. With Isuzu Yamada, Yoko Umemura, Benkei Shiganoya, Fumio Okura. (69 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

### OSAKA ELEGY

KENJI MIZOGUCHI (JAPAN, 1936) IMPORTED PRINT!

(*Naniwa hika*). A feminist in any period, Mizoguchi saw in mid-thirties Osaka, the center of Japanese capitalism, ever more opportunity for society's exploitation of women. The city he shows sparkles with the allure of the new economy, of the modern—of adaptability. No one is more adaptable than Ayako (Isuzu Yamada), a young switchboard operator who allows herself to become mistress to her boss for the sake of her family's future and her own. The film is a showcase for Mizoguchi's telling use of deep focus and fabulous tracking shots that together make his expression of surface so modern. JUDY BLOCH

Written by Yoshikata Yoda, from a story by Mizoguchi. Photographed by Minoru Miki. With Isuzu Yamada, Kensaku Hara, Benkei Shiganoya, Yoko Umemura. (72 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Janus Films/Criterion Collection)

THURSDAY / 6.26.14

### THE STORY OF THE LAST CHRYSANTHEMUMS

KENJI MIZOGUCHI (JAPAN, 1939)

(*Zangiku monogatari*). In 1939, probably under pressure from an increasingly watchful government, Mizoguchi turned away from "social tendency" films to the Meiji period drama, which allowed him to develop a favorite theme—the problem of female self-sacrifice—under the guise of romantic fiction. The story of a kabuki actor who owes his artistic development to his lover's encouragement and ultimate self-sacrifice, this film marks a peak in Mizoguchi's art: here we find whole scenes captured in single shots, liquid with mobility; an uncanny use of sounds as a dramatic counterpoint; and his always elegant and meaningful approach to shadow and framing. JUDY BLOCH

Written by Yoshikata Yoda. Photographed by Shigetō Miki, Yozo Fuji. With Shotaro Hanayagi, Kochiki Takada, Gonjuro Kawarazaki, Kakuko Mori. (142 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Janus Films/Criterion Collection)





1 / 2 / 3 / 4 / 5

- 1 *The Life of Oharu*, 7.11.14
- 2 *A Geisha*, 7.11.14
- 3 *Sisters of the Gion*, 6.21.14
- 4 *The Story of the Last Chrysanthemums*, 6.26.14
- 5 *Utamaro and His Five Women*, 7.5.14

—Akira Kurosawa

SATURDAY / 6.28.14

## THE 47 RONIN, Parts I & II

KENJI MIZOGUCHI (JAPAN, 1941/1942) **IMPORTED PRINT!**

### SPECIAL ADMISSION APPLIES

Members \$13 General / \$9 BAM/PFA members & UC Berkeley students / \$11 UC Berkeley faculty & staff, non-UC Berkeley students, 65+, disabled

There will be a fifteen-minute intermission between parts one and two (*Genroku Chushingura*, a.k.a. *The Loyal 47 Ronin*). The vengeance of the retainers of Lord Asano in 1703 following his forced hara-kiri formed the basis for numerous stage and screen productions. Mizoguchi's version is an austere and meditative interpretation centering on the personal drama of Kuranosuke Oishi, who suffered having to play a false role (the dissipated *roué*) while awaiting the protracted day of vengeance. Mizoguchi was given a lavish budget—during the war, no expense was spared to invoke the spirit of “the loyal forty-seven”—but the joke was on the government: the film invests a nationalist epic with intriguing ambiguity.

Written by Kenichiro Hara, Yoshikata Yoda, based on a play by Seika Mayama. Photographed by Kohei Sugiyama. With Chojuro Kwarazaki, Yoshizaburo Arashi, Mantoyo Mimasu, Kanemon Nakamura. (219 mins [Part I: 111 mins, Part II: 108 mins], In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Janus Films/Criterion Collection)

SATURDAY / 7.5.14

## UTAMARO AND HIS FIVE WOMEN

KENJI MIZOGUCHI (JAPAN, 1946)

(*Utamaro ome-guru gonin no onna*). *Utamaro and His Five Women* is perhaps the closest Mizoguchi came to an autobiographical statement about the making of art. He took as his subject the great *ukiyo-e* (color print) artist Utamaro, who broke with the conventional nature-subjects of the eighteenth century to form a supple, popular style based on the lives of geisha houses and sensuality. Mizoguchi portrays Utamaro as so absorbed in the act of vision that he can do little but watch helplessly (if compassionately) the thrashings and destructive love affairs of the women who are his models. PHILLIP LOPATE

Written by Yoshikata Yoda. Photographed by Shigeto Miki. With Minosuke Bando, Kinuyo Tanaka, Kotaro Bando, Hiroko Kawasaki. (93 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

WEDNESDAY / 7.9.14

## MY LOVE HAS BEEN BURNING

KENJI MIZOGUCHI (JAPAN, 1949)

(*Waga koi wamoen*). Notable for the prophetic feminism of its subject, this story is set in the 1880s, a crucial period in the modernization of Japan. With the blunt universality typical of Mizoguchi, the conflicts of the era are embodied in the struggles of a determined young woman (Kinuyo Tanaka) who leaves home to become involved in the political turmoil in Tokyo. The film ends with a hauntingly simple image of two women forming a mystical bond that both includes and transcends politics. Visually, the film demonstrates the dense, dark, and emotionally charged style characteristic of Mizoguchi's immediate postwar work.

Written by Yoshikata Yoda, Kaneto Shindo, based on a story by Kogo Noda. Photographed by Kohei Sugiyama, Tomotaro Nashiki. With Kinuyo Tanaka, Ichiro Sugai, Mitsuko Mito, Eitaro Ozawa. (96 mins, In Japanese with English subtitles, B&W, 35mm, From Harvard Film Archive, permission Janus Films/Criterion Collection)

FRIDAY / 7.11.14

## THE LIFE OF OHARU

KENJI MIZOGUCHI (JAPAN, 1952)

(*Saikaku ichidai onna*). Mizoguchi considered *The Life of Oharu* his masterpiece, and critics have placed it among the greatest films of all time. It chronicles the decline of a beautiful court lady (Kinuyo Tanaka) who is exiled for having loved a page. Sold by her father as a courtesan, she is gradually stripped of social respectability until she is reduced to prostitution and beggary. Through all of Oharu's degradations and transformations, Tanaka is the wick in the candle, keeping an epic tale of a woman being punished for her sexuality—right up until the last “incident in my lost life”—painfully on topic. JUDY BLOCH

Written by Yoshikata Yoda, from a novel by Ihara Saikaku. Photographed by Yoshimi Hirano. With Kinuyo Tanaka, Toshiro Mifune, Ichiro Sugai, Hisako Yamane. (136 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

FRIDAY / 7.18.14

## MISS OYU

KENJI MIZOGUCHI (JAPAN, 1951) **IMPORTED PRINT!**

(*Oyu-sama*). A contemplative and ambiguous account of a love triangle, based on a story by Junichiro Tanizaki and translated through Mizoguchi's use of the long, mobile shot infused with emotion. Kinuyo Tanaka portrays a young widow who rebuffs the advances of a wealthy man, then becomes the center of a scandal when he marries her sister to be near her. Andrew Sarris called this tale of the conflict between love and social propriety “an exceptionally poignant melodrama,” noting, “The perennial mystery of Mizoguchi's films is his revelation of Tanaka's iron will and transcendental appeal.”

Written by Yoshikata Yoda, based on a story by Junichiro Tanizaki. Photographed by Kazuo Miyagawa. With Kinuyo Tanaka, Nobuko Otowa, Yuji Hori, Kiyoko Hirai. (95 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Kadokawa)

FRIDAY / 7.25.14

## A GEISHA

KENJI MIZOGUCHI (JAPAN, 1953) **IMPORTED PRINT!**

(*Gion bayashi*). *A Geisha* is an update on the themes of the 1936 *Sisters of the Gion*, significantly set against the occupied Japan of 1953. It is the story of the friendship of two women, Miyoharu (Michiyo Kogure), an older geisha, and Eiko, her sixteen-year-old protégée. Ayako Wakao was the “discovery” of this film as Eiko, whose initial idealism about becoming a geisha—she buys into the myth about being a national treasure—is brutally quashed. A wealthy businessman who desires to become her patron manipulates Eiko's forthrightness and Miyoharu's sacrificial submission so that both become his kept property.

Written by Yoshikata Yoda. Photographed by Kazuo Miyagawa. With Michiyo Kogure, Ayako Wakao, Seizaburo Kawazu, Eitaro Shindo. (85 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Kadokawa)



6 / 7 / 8



- 6 *Sansho the Bailiff*, 8.17.14
- 7 *Street of Shame*, 8.29.14
- 8 *Princess Yang Kwei-fei*, 8.22.14

WEDNESDAY / 7.30.14

## CRUCIFIED LOVERS: A STORY FROM CHIKAMATSU

7:00

KENJI MIZOGUCHI (JAPAN, 1954) [IMPORTED PRINT!](#)

(*Chikamatsu monogatari*). This is the story of an illicit love between a merchant's wife and her husband's servant in the days when the punishment for adultery was crucifixion. Here Mizoguchi is at his most painterly, particularly in the two processions that frame the film, and in the scenes of the lovers' flight from their pursuers. For Mizoguchi, the lovers are right in the tradition of the romantic outlaw couple; Osan and Mohei are only a gun barrel away from such film noir protagonists as Bowie and Keechie or Bonnie and Clyde. PETER SCARLET

Written by Yoshikata Yoda, Matsutaro Kawaguchi. Photographed by Kazuo Miyagawa. With Kazuo Hasegawa, Kyoko Kagawa, Eitaro Shindo, Sakae Ozawa. (102 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Janus Films/Criterion Collection)

FRIDAY / 8.1.14

## A WOMAN OF RUMOR

7:00

KENJI MIZOGUCHI (JAPAN, 1954) [IMPORTED PRINT!](#)

(*Uwasa no onna*, a.k.a. *The Crucified Woman*). Mizoguchi revisits the world of prostitutes in Kyoto in this late work. Kinuyo Tanaka stars as the madam of a brothel who finds herself competing with her daughter for the affections of a young doctor. Grappling with the suffering caused by conventional attitudes, the two women begin to form a new kind of bond. "The film has the feeling of late Ford or Buñuel, of a director who has rummaged through all the styles of expression and arrived at the most subtly exquisite, minimalist ways of expressing his deepest, most complex sentiments" (Andrew Sarris).

Written by Yoshikata Yoda, Masashige Narusawa. Photographed by Kazuo Miyagawa. With Kinuyo Tanaka, Tomoemon Otani, Yoshiko Kuga, Eitaro Shindo. (83 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Kadokawa)

THURSDAY / 8.14.14

## THE TAIRA CLAN SAGA

7:00

KENJI MIZOGUCHI (JAPAN, 1955) [IMPORTED PRINT!](#)

(*Shin heike monogatari*). "In his period spectacles, of which *The Taira Clan Saga* is most epic in scope, Mizoguchi resembles Shakespeare in his ability to establish a narrative viewpoint that is godlike in its omniscient serenity and wholeness; like Shakespeare also, he refuses to separate psychology from history in showing the life of men in society" (Tom Luddy). In twelfth-century Kyoto, during a power struggle between the landed gentry and the monastic forces, a young man of the military class seizes power and changes the course of Japanese history. Raizo Ichikawa plays the young samurai whose moral growth is at the core of the film.

Written by Yoshikata Yoda, Masashige Narusawa, Kyuichi Tsuji, based on a novel by Eiji Yoshikawa. Photographed by Kazuo Miyagawa. With Raizo Ichikawa, Yoshiko Kuga, Michiyo Kogure, Eitaro Shindo. (108 mins, In Japanese with English subtitles, Color, 35mm, From National Film Center, The National Museum of Modern Art, Tokyo, permission Kadokawa)

SUNDAY / 8.17.14

## SANSHO THE BAILIFF

7:00

KENJI MIZOGUCHI (JAPAN, 1954)  
[BAM/PFA COLLECTION PRINT!](#)

(*Sansho dayu*). In eleventh-century Japan, two children are kidnapped and sold into slavery while their mother, Tamiki, withers away on a distant island, dreaming only of being reunited with them. After many years the son assumes his rightful post as provincial governor and sets about deposing the cruel bailiff who brought tragedy upon his family. As in Greek tragedy, this film's distanced determinism vies with the direct engagement of the characters to affect the richest form of drama, a purity of emotion. In Mizoguchi, it has been noted, the long shot is as psychologically astute as the close-up. JUDY BLOCH

Written by Yoshikata Yoda, Fuji Yaihiro, based on a story by Ogai Mori. Photographed by Kazuo Miyagawa. With Yoshiaki Hanayagi, Kyoko Kagawa, Kinuyo Tanaka, Eitaro Shindo. (126 mins, In Japanese with English subtitles, B&W, 35mm, BAM/PFA Collection, permission Janus Films/Criterion Collection)

FRIDAY / 8.22.14

## PRINCESS YANG KWEI-FEI

8:45

KENJI MIZOGUCHI (JAPAN, 1955) [IMPORTED PRINT!](#)

(*Yokichi*). Part fairy tale, part ghost story, *Princess Yang Kwei-fei* relates the legend of an eighth-century Chinese emperor who falls in love with a servant girl (Machiko Kyo) and makes her his consort. This tragic Cinderella story of passion doomed by politics is one of Mizoguchi's two films in color. Andrew Sarris called it "one of the most beautiful films ever to treat beauty as a subject." Dave Kehr wrote: "Again, Mizoguchi focuses his attention on the strength of women in the face of male frailty. In a final breathtaking camera movement, he elevates that strength to an eternal principle."

Written by Matsutaro Kawaguchi, Masashige Narusawa, Yoshikata Yoda. Photographed by Kohei Sugiyama. With Machiko Kyo, Masayuki Mori, So Yamamura. (98 mins, In Japanese with English subtitles, Color, 35mm, From The Japan Foundation, permission Janus Films/Criterion Collection)

FRIDAY / 8.29.14

## STREET OF SHAME

7:00

KENJI MIZOGUCHI (JAPAN, 1956)

(*Aksen chitai*). Mizoguchi's last completed film presents portraits of five prostitutes in a brothel called Dreamland in Tokyo's red-light district. A would-be bride finds being a whore preferable to being enslaved to a husband; a young mother assures her struggling husband, "Soon we'll be glad we didn't kill ourselves." Another mother's grown son witnesses her debasing herself to lure clients; still, she fantasizes this son wants to live with her, for Dreamland is as much about the women's delusions as the johns'. The place itself is an oversized, mod-fifties fantasy of a setting; times have changed since *Sisters of the Gion*. Mizoguchi has changed, too. JUDY BLOCH

Written by Masashige Narusawa. Photographed by Kazuo Miyagawa. With Ayako Wakao, Machiko Kyo, Aiko Mimasu, Sadako Sawamura. (86 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)





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FILMS

# A Theater Near You



3

- 1 *Last Year at Marienbad*, 6.20.14. Rialto Pictures
- 2 *The Wicker Man*, 8.31.14. Rialto Pictures/ Studiocanal
- 3 *Godzilla*, 7.18.14. © Toho Co. Ltd.

FRIDAY / 6.13.14

## L'AVVENTURA

MICHELANGELO ANTONIONI (ITALY, 1960)  
RESTORED 35MM PRINT!

7:30

While exploring a volcanic island on a yachting expedition, a troubled young woman named Anna disappears, leaving her lover Sandro (Gabriele Ferzetti) and close friend Claudia (Monica Vitti) to search in vain, and fall in love. *L'avventura* unfolds against Anna's very palpable absence, a love story in a void. As always, landscape is the screen onto which Antonioni projects human emotions. Anna's pain is articulated in the parched suburb from which she came, and in the rocky island on which her cohorts wander, not realizing it is they who are lost. *L'avventura* is rich in Antonioni's visual architecture, wicked humor, and, finally, youth. JUDY BLOCH

Written by Antonioni. Dialogue by Antonioni, Elio Bartolini, Tonino Guerra. Photographed by Aldo Scavarda. With Monica Vitti, Gabriele Ferzetti, Lea Massari, Dominique Blanchar. (140 mins, In Italian with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

FRIDAY / 6.20.14

## LAST YEAR AT MARIENBAD

ALAIN RESNAIS (FRANCE, 1961)

8:50

ALAIN RESNAIS REMEMBERED (1922-2014)

(*L'année dernière à Marienbad*). "Once again I walk, once again, along these corridors, across these salons, these galleries, in this edifice from another century, this huge, luxurious, baroque hotel . . ." The incantatory voice-over narration could be the voice of Sacha Vierny's camera as it travels through time, past the statues and statuesque beings-in-time—the characters—in this masterpiece of mise-en-scène. A man attempts to convince a woman (Delphine Seyrig) that, a year ago, they met and fell in love at a European spa, perhaps Marienbad where they are now. JUDY BLOCH

Written by Alain Robbe-Grillet, based on his novel. Photographed by Sacha Vierny. With Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff, Françoise Bertin. (94 mins, In French with English subtitles, B&W, 'Scope, 35mm, From Rialto Pictures)

FRIDAY / 7.18.14

## GODZILLA

ISHIRO HONDA (JAPAN, 1954) RESTORED ORIGINAL VERSION!

8:55

(*Gojira*) In this ground-zero exemplar, Godzilla is back in full-force without Raymond Burr announcing the play-by-play. Awakened from the deep by A-bomb tests, the prehistoric monster rises to the occasion, packing radioactive breath, an impenetrable hide, and a roar like a ten-megadecibel sub-woofer. The assembled might of Japan's military can do nothing to impede the progress of this nuisance from the nuclear age. The waterborne pest avoids Fukushima and heads straight for Tokyo while scientists, played by Akira Takarada and Akihiko Hirata, develop the next-gen WMD. Japan's king of the *kaiju* never dies—more than two dozen sequels have honored that bad-rep reptile. STEVE SEID

Written by Honda, Takeo Murata. Photographed by Masao Tamai. With Akira Takarada, Momoko Kuchi, Akihiko Hirata, Takashi Shimura. (98 mins, in Japanese with English subtitles, DCP, B&W, From Rialto Pictures)

SUNDAY / 8.31.14

## THE WICKER MAN

ROBIN HARDY (U.K., 1973) RESTORED "FINAL CUT"!

7:30

*The Citizen Kane of horror movies*

CINEFANTASTIQUE MAGAZINE

Before Burning Man, there was *The Wicker Man*, that burning sensation. A Christian believer, police sergeant Howie (Edward Woodward), travels to the rustic island of Summerisle to investigate the disappearance of a young girl the islanders deny exists. The sarge is alarmed to find the inhabitants possessed of a paganism that has the cultists raising the maypole and fornicating in the fields. Playwright Anthony Shaffer (*Sleuth*, *Frenzy*) penned this heathen husk of folk horror specifically for Christopher Lee, who plays the priestly Lord Summerisle. This flammable flick finds its fright in the slow revelation that you are either kin or kindling. STEVE SEID

Written by Anthony Shaffer. Photographed by Harry Waxman. With Christopher Lee, Edward Woodward, Diane Cilento, Britt Ekland. (94 mins, DCP, Color, From 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

Our Satyajit Ray series continues with the great master's later works, plus reprises of his classic Apu Trilogy and *Days and Nights in the Forest*, as well as another fascinating sampling of his documentaries, detective films, and children's fables. Little known in the West, these "detours" offer up more insights into Ray's passions and talents; while he was earning acclaim abroad for films that would redefine international cinema and the art house circuit, in India he was becoming just as famous for his detective novels and children's stories, which he would later adapt to film.

In the eighties and early nineties, Ray entered a more reflective stage of his filmmaking. Films such as *Branches of the Tree* and *The Stranger* quietly observe our flaws, hopes, and desires—not with a young man's rage or sarcasm, but a wise man's experience and love. Ray's comment about his film *The Home and the World*, which he had hoped to make as he was starting out, is particularly relevant. "The fact that thirty years intervened between desire and fulfillment has, I think, helped the film because of the experience I have gained in the meantime, not only of my craft, but of human nature."

Jason Sanders, Film Note Writer



Presented in partnership with the Academy of Motion Picture Arts & Sciences. Series curated by Senior Film Curator Susan Oxtoby. BAM/PFA thanks 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; and Brian Belovarac, Janus Films.



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SATURDAY / 7.12.14

### PATHER PANCHALI

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

INTRODUCTION Dilip Basu

*Dilip Basu is research professor of humanities and founding director of the Satyajit Ray Film and Study Center at UC Santa Cruz*

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

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

SUNDAY / 7.13.14

### APARAJITO

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

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

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

SATURDAY / 7.19.14

### THE WORLD OF APU

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

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

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

THURSDAY / 7.24.14

### THE PHILOSOPHER'S STONE

SATYAJIT RAY (INDIA, 1957) 35MM RESTORED PRINT!

One of the most sophisticated and effective satires produced by world cinema. SIGHT & SOUND

*(Parash Pathar)*. An update of the King Midas legend, Ray's 1957 comedy concerns a middle-aged bank clerk who happens on a stone with alchemical properties, allowing him to turn steel into gold. Inserting this bit of magic into the everyday, Ray satirizes the dreams that pass for values in modern society. One of the most rarely shown of Ray's films, *The Philosopher's Stone* is a subtle, cleverly nuanced satire of middle-class attitudes, and a classic tale (at once reminiscent of Gogol and Sturges) of universal irony.

Written by Satyajit Ray, based on a short story by Parashuram. Photographed by Subrata Mitra. With Tulsi Chakravarty, Ranibala Devi, Kali Banerjee. (111 mins, In Bengali with English subtitles, B&W, 35mm, Restored by the Satyajit Ray Preservation Project at the Academy Film Archive with funding from the Film Foundation, From Academy Film Archive, permission Chhayabani Private Limited)



- 1 *Distant Thunder*, 7.31.14
- 2 *Pather Panchali*, 7.12.14
- 3 *Aparajito*, 7.13.14
- 4 *The World of Apu*, 7.19.14
- 5 *The Elephant God*, 8.9.14

SATURDAY / 7.26.14

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, Shubhendu Chatterjee, Samit Bhanja, Robi Ghosh. (115 mins, In Bengali with English subtitles, B&W, 35mm, Permission Purnima Dutta)

SUNDAY / 7.27.14

SIKKIM

SATYAJIT RAY (INDIA, 1971) 35MM RESTORED PRINT!

This portrait of the remote Himalayan kingdom of Sikkim, nestled between Tibet and Nepal, is one of the most remarkable documentaries on Himalayan culture ever made. Worried that his kingdom was under threat, Sikkim's ruler commissioned Ray to create this piece; before the film was completed, Sikkim had been annexed by India, and disappeared from the map. What we see onscreen—mountain orchids, waterfalls, and snow-capped peaks, along with the faces of children, the tasks of adults, and the rituals of the court—is a time capsule of what once was. JASON SANDERS

Written by Ray. Photographed by Soumendu Roy. (55 mins, Color, 35mm, From Academy Film Archive, permission Ugyen Chopel)

FOLLOWED BY **THE INNER EYE** (1972). Ray's documentary on the celebrated blind artist Binod Behari Mukherjee. (20 mins, In English and Bengali with English subtitles, Color, 35mm, From Satyajit Ray Film and Study Center, From Academy Film Archive, permission Janus Films/Criterion Collection)

**BALA** (1976). A documentary on the famous prima ballerina Balasaraswati. (31 mins, In English and Bengali with English subtitles, Color, 35mm, From Satyajit Ray Film and Study Center, courtesy Academy Film Archive)

Total running time: 106 mins

THURSDAY / 7.31.14

DISTANT THUNDER

SATYAJIT RAY (INDIA, 1973)

(*Ashani Sanket*). One of Ray's most compassionate films, *Distant Thunder* tackles one of the twentieth century's worst man-made disasters: the 1942 Bengal famine, which, due to corruption and profiteering, left over five million people dead. Teacher/doctor Ganga (Soumitra Chatterjee) and his wife are unaffected at first, preferring not to step beyond (or below) their caste boundaries, but eventually they cannot ignore the sorrows around them. Shot in brilliant color, *Distant Thunder* juxtaposes the pettiness and rampant darkness of the social order with the gold and green of the natural world around it; Ray is at his most surgical, yet also his most open-hearted. JASON SANDERS

Written by Ray, based on a story by Bibhuti Banerji. Photographed by Soumendu Roy. With Soumitra Chatterjee, Babita, Sandhya Roy. (102 mins, In Bengali with English subtitles, Color, 16mm)

SATURDAY / 8.2.14

THE GOLDEN FORTRESS

SATYAJIT RAY (INDIA, 1974)

RECOMMENDED FOR AGES 8 & UP  
INTRODUCTION Tipu Purkayastha

*Tipu Purkayastha is a human resource director by day, father of two young children by evening, and an exhausted movie-watcher by night*

(*Sonar Kella*). Populist pulp of children's fables and detective fiction, *The Golden Fortress* spins a yarn about a young boy embarking on an adventure into the desert wilds of Western Rajasthan in search of visions, peacocks, camels, and a fortress of gold. His adventures are quickly halted by two thieves, and it's up to the fearless detective Feluda to rescue him. *The Golden Fortress* was hailed by *Variety* as an adventure on par with Hollywood's best, with Rajasthan providing a backdrop as memorable as any ever filmed. JASON SANDERS

Written by Ray. Photographed by Soumendu Roy. With Soumitra Chatterjee, Siddhartha Chatterjee, Santosh Dutta, Kushal Chakravarty. (115 mins, In Bengali with English subtitles, Color, 35mm, From Satyajit Ray Film and Study Center, permission Academy Film Archive)

PRECEDED BY **TWO (A.K.A. PARABLE OF TWO)** (1965). The afternoons of a bored rich kid and a poor child, as told through sound, music, and vision. "A tour de force in simplicity" (Marie Seton). (11 mins, B&W, 16mm, From Academy Film Archive)

Total running time: 126 mins

SATURDAY / 8.9.14

THE ELEPHANT GOD

SATYAJIT RAY (INDIA, 1977) 35MM RESTORED PRINT!

RECOMMENDED FOR AGES 8 & UP  
INTRODUCTION Tipu Purkayastha

(*Joi Baba Felunath*). Ray's detective hero Feluda (*The Golden Fortress*) is back on the case, this time in the holy city of Benares, in another example of the great director's entertaining detours into that most unexpected of all genres, pulp fiction. Attempting to track down a missing statue of the elephant god Ganesh, our wry detective encounters body-builders, holy men, young children, and even a smuggling ring. *The Elephant God* brings its own miracles, both in Ray's take on popular fiction and his images of the teeming byways of one of the world's most atmospheric and fascinating cities. JASON SANDERS

Written by Ray. Photographed by Soumendu Roy. With Soumitra Chatterjee, Utpal Dutta, Siddhartha Chatterjee. (120 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 / 8.10.14

THE CHESS PLAYERS

SATYAJIT RAY (INDIA, 1977) 35MM RESTORED PRINT!

(*Shatranj Ke Khilari*). Famed for its sophistication and faded splendors, the "golden city" of Lucknow provides the perfect backdrop for Ray's first historical film, a wry elegy set in an 1850s India on the brink of English rule, and shot in an appropriately sumptuous Technicolor. More concerned with personal pleasure than political spheres, two oblivious landowners take refuge in games of chess, little noticing that both they and their country are about to become mere pawns. Richard Attenborough and the Bollywood actor Amjad Khan star. Jason Sanders

Written by Ray, based on a story by Munshi Premchand. Photographed by Soumendu Roy. With Sanjeev Kumar, Saeed Jaffrey, Amjad Khan, Richard Attenborough. (120 mins, In English, Hindi, and Urdu with English subtitles, Color, 35mm, Restored by the Satyajit Ray Preservation Project at the Academy Film Archive with funding from the Film Foundation, From Academy Film Archive, permission Suresh Jindal)





- 6 *The Home and the World*,  
8.20.14
- 7 *The Kingdom of Diamonds*,  
8.16.14

SATURDAY / 8.16.14

## THE KINGDOM OF DIAMONDS

6:15

SATYAJIT RAY (INDIA, 1980)

RECOMMENDED FOR AGES 8 &amp; UP

(*Hirok Rajar Deshe*). Ray's two music-loving underdogs are back in this giddily inventive sequel to *The Adventures of Goopy and Bagha*, which finds the great director again turning his talents to the children's film, albeit one filled with enough political allegory for adults, too. Our heroes now find themselves in a diamond-rich realm with one flaw: its evil ruler forces everyone to speak in rhymes. Soon they're fighting the tyrant's rule, helped out by peasants, workers, children, and more. Filled with catchy songs and memorably bizarre set designs, *The Kingdom of Diamonds* bursts with enough color and insanity to catch even Willy Wonka's eye. JASON SANDERS

Written by Ray. Photographed by Soumendu Roy. With Tapan Chatterjee, Robi Ghosh, Utpal Dutta, Soumitra Chatterjee. (118 mins, In Bengali with English subtitles, Color, 35mm, From Satyajit Ray Film and Study Center, courtesy Academy Film Archive)

WEDNESDAY / 8.20.14

## THE HOME AND THE WORLD

7:00

SATYAJIT RAY (INDIA, 1984)

(*Ghare Baire*). Rabindranath Tagore's classic novel of 1905 Bengal offers the setting for Ray's examination of one woman's search for independence, and a nation's fight for freedom. As outside forces threaten to split Bengal into two, a progressive aristocrat introduces his wife to a radical school friend; their burgeoning relationship soon proves as challenging to the status quo as the revolutions in the world around them. "When it comes to truthfulness about women's lives," noted Pauline Kael, "this great filmmaker Ray shames the American and European directors of both sexes." JASON SANDERS

Written by Ray, based on the novel by Rabindranath Tagore. Photographed by Soumendu Roy. With Soumitra Chatterjee, Victor Banerjee, Swatilekha Chatterjee, Gopa Aich. (140 mins, In English and Bengali with English subtitles, Color, 35mm, From Satyajit Ray Film and Study Center, courtesy Academy Film Archive, permission Janus Films/Criterion Collection)

SATURDAY / 8.23.14

## DELIVERANCE

6:30

SATYAJIT RAY (INDIA, 1988)

(*Sadgati*). A village landowner exploits a member of the "untouchable" Dukhi caste in Ray's steely interrogation of the Indian class system, "told with stark visuals and the power of a parable" (Film Society of Lincoln Center). The great actor Om Puri stars as the exploited laborer, whose work, and eventual fate, is treated with disdain by his landed employer. "Ray's anger is never apparent," noted Derek Malcolm in *The Guardian*, "Yet his icily clear view of what the story is about is everywhere apparent."

JASON SANDERS

Written by Ray, from a story by Munshi Premchand. Photographed by Soumendu Roy. With Om Puri, Smita Patil, Mohan Agashe, Gita Siddarth. (52 mins, In Hindi with English subtitles, Color, 35mm, From Satyajit Ray Film and Study Center, courtesy Academy Film Archive)

PRECEDED BY **PIKOO** (1981). Ray's short film follows one fateful day in the life of Pikoo, an artistically inclined six-year-old in a wealthy Calcutta neighborhood. Aparna Sen stars. (26 mins, In Bengali with English subtitles, Color, From Satyajit Ray Film and Study Center, courtesy Academy Film Archive)

Total running time: 78 mins

SUNDAY / 8.24.14

## AN ENEMY OF THE PEOPLE

5:00

SATYAJIT RAY (INDIA, 1989)

(*Ganashatru*). Ray adapted the Ibsen play *Enemy of the People* for his return to filmmaking after nearly a half-decade's absence due to heart problems. A beloved doctor in the countryside (Ray regular Soumitra Chatterjee) realizes his community's water supply is being poisoned by pollution, and soon identifies a temple and tourist destination as the prime source. His discovery, though, is greeted not by praise, but condemnation; who is he to interfere with a religious temple, or to suggest that the community lose money by shutting it down? Science, religion, and profit collide in this work, inspired by several real-life cases in Bengal. JASON SANDERS

Written by Ray, adapted from the play by Henrik Ibsen. Photographed by Barun Rahu. With Soumitra Chatterjee, Dhritiman Chatterjee, Ruma Gubathakurta, Mamata Shankar. (100 mins, In Bengali with English subtitles, Color, 35mm, From Satyajit Ray Film and Study Center, courtesy Academy Film Archive, permission Janus Films/Criterion Collection)

SATURDAY / 8.30.14

## BRANCHES OF THE TREE

6:30

SATYAJIT RAY (INDIA, 1990)

(*Shakha Proshakha*). Family ties turn into family binds in this tale of a dying patriarch and his four sons, none of whom are ready to forget their past. Gathering to wait out their father's illness (or wait for his death), three of his "successful" sons have returned from Calcutta; a fourth, considered a mentally challenged failure, has always stayed by his side. As the family waits and watches, old resentments simmer, and new secrets emerge; have those who seem successful in business truly been successful in life? "On Ray's screen, everything moves and breathes, everything has nuance and depth" (Jean-Michel Frodon, *Le Monde*). JASON SANDERS

Written by Ray. Photographed by Barun Raha. With Soumitra Chatterjee, Ranjit Mullick, Deepankar, Mamata Shandar. (120 mins, In Bengali with English subtitles, 35mm, From Satyajit Ray Film and Study Center, courtesy Academy Film Archive)

SUNDAY / 8.31.14

## THE STRANGER

5:00

SATYAJIT RAY (INDIA, 1991)

INTRODUCTION Dilip Basu

(*Agantuk*, a.k.a. *The Visitor*). A comfortable Calcutta couple is visited by a seemingly long-lost uncle in Ray's last film, a comedy of manners, parable of greed, and "an extraordinary summing up of so much of Ray's worldview" (Film Society of Lincoln Center). Anila's Uncle Manomohan was the family black sheep who went overseas in 1955 and was never heard from again; now he's shown up on her family's doorstep, and her husband Sudhindra is none too amused. Seeming genuine but with a strange, almost mystical air, the uncle ingratiates himself into the household, and soon challenges their notions of hospitality, culture, and civilization. JASON SANDERS

Written by Ray. Photographed by Barun Raha. With Deepankar Dey, Utpal Dutt, Mamata Shankar. (120 mins, In Bengali with English subtitles, Color, 35mm, From Satyajit Ray Film and Study Center, courtesy Academy Film Archive, permission Janus Films/Criterion Collection)





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## ALTERNATIVE VISIONS Animation

We are delighted to present three programs of creative animation, featuring masters of the field who work largely by hand with materials ranging from paints, ink, and pencils to cut-outs. Whether drawing on dreams and hallucinations, childhood musings and musicians' improvisations, or forgotten histories and everyday details, these films astound with their beauty and originality. John and Faith Hubley's modernist films were made collaboratively from the mid-1950s until John's death in 1977 through their independent animation studio, Storyboard. Their daughter, celebrated animator Emily Hubley, will introduce a program of their work and present her most recent film. Canadian animators Wendy Tilby and Amanda Forbis, who also work collaboratively on beautifully detailed animations, join us in person to discuss their creative process from inspiration to final film, focusing on both their award-winning works. Our final program celebrates national treasure Sally Cruikshank, who will present work starring the duck-like Quasi and other strange and wonderful creatures, as well as fanciful music spots she made for *Sesame Street*. All programs are family-friendly.

Kathy Geritz, Film Curator

Presented in conjunction with Russell Merritt's UC Berkeley course on animation and made possible by the support of the Academy of Motion Picture Arts and Sciences. The tour of the Hubleys' films is organized by Artists Public Domain/Cinema Conservancy and Hubley Studios; preservation prints courtesy The Museum of Modern Art and Academy Film Archive.



TUESDAY / 7.22.14

### FILMS BY JOHN & FAITH HUBLEY

EMILY HUBLEY, FAITH HUBLEY, JOHN HUBLEY  
(U.S., 1956–2012) NEW PRINTS!

IN PERSON Emily Hubley

*Animator Emily Hubley is a daughter of Faith and John Hubley*

Presented in conjunction with *The Believer* 2014 film issue which includes a DVD of the Hubleys' films

On marrying in 1955, Faith and John Hubley vowed to make a film a year; they went on to make over twenty animated films together before John's death in 1977. John trained at Disney and worked for UPA, where he created Mr. Magoo. But in their socially committed independent animations, the Hubleys' experimental aesthetic was distinctly modern, and included paper cutouts, wax resistance, and oil painting, as well as collaborations with musicians from Benny Carter to Dizzy Gillespie.

**AND/OR** Emily Hubley, 2012, 5 mins, Color, Digital, From Hubbub Inc.

**ADVENTURES OF AN \*** John Hubley, 1956, 11 mins, Color, 35mm

**TENDER GAME** John Hubley, 1958, 6 mins, Color, 35mm

**MOONBIRD** John Hubley, 1959, 10 mins, Color, 35mm

**THE HAT** John Hubley, 1964, 19 mins, Color, 35mm

**WINDY DAY** Faith and John Hubley, 1968, 9:30 mins, Color, 35mm

**URBANISSIMO** John Hubley, 1967, 6 mins, Color, 35mm

**OF MEN AND DEMONS** Faith and John Hubley, 1968, 9 mins, Color, 35mm

**EGGS** Faith & John Hubley, 1970, 10 mins, Color, 35mm

Total running time: c. 90 mins

- 1 *Wild Life*, 7.29.14
- 2 *Face Like A Frog*, 8.7.14
- 3 *Moonbird*, 7.22.14. APD/Cinema Conservancy & Hubley Studio

TUESDAY / 7.29.14

### FILMS BY AMANDA FORBIS & WENDY TILBY

AMANDA FORBIS, WENDY TILBY  
(CANADA, 1991–2011)

IN PERSON Amanda Forbis & Wendy Tilby

Animation is notoriously slow work—Forbis and Tilby's most recent film was seven years in the making, in part because every frame was hand drawn and painted; they even wrote one of the songs. Drawing on documentary form, *Wild Life* tells the tale of a young man who immigrates to the bleak Canadian prairies with dreams of being a rancher. Their earlier *When the Day Breaks* lovingly details, using pencil and paints, the troubling day of Ruby the pig. With additional clips and images, Forbis and Tilby will chart their collaborative creative process for their artistic animations and assorted commissioned work.

**STRINGS** Wendy Tilby, Canada, 1991, 10 mins, 35mm, From National Film Board of Canada

**WHEN THE DAY BREAKS** Amanda Forbis and Wendy Tilby, Canada, 1999, 10 mins, 35mm, From National Film Board of Canada

**WILD LIFE** Amanda Forbis and Wendy Tilby, Canada, 2011, 13:30 mins, 35mm, From National Film Board of Canada

Total running time: c. 90 mins



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THURSDAY / 8.7.14

### FILMS BY SALLY CRUIKSHANK

SALLY CRUIKSHANK (U.S., 1971–96)  
NEW BAM/PFA COLLECTION PRINTS!

IN CONVERSATION Sally Cruikshank & Russell Merritt

*Russell Merritt is an adjunct professor in film studies at UC Berkeley and author, with J.B. Kaufman, of Walt Disney's Silly Symphonies.*

Intrigued by the idea of seeing her drawings move, Sally Cruikshank learned to animate while in college. Her love of surreal 1930s cartoons, as well as her desire to make her own amusement park, is evident in her wildly colorful and wonderfully detailed films. The psychedelic *Quasi at the Quackadero*, named to the National Film Registry in 2009, and other exuberant vehicles star a recurring cast of animalesque characters, one voiced by Cruikshank, and were made while she lived in San Francisco. In addition to a selection of her animation films, Cruikshank will also present short music animations she made for *Sesame Street*.

**DUCKY** 1971, 3 mins, Color, 16mm

**FUN ON MARS** 1971, 4:30 mins, Color, 16mm

**CHOW FUN** 1972, 4:30 mins, Color, 16mm

**ISLAND OF EMOTION** 1991, 1:30 mins, Color, 35mm

**OOH WHAT A FABULOUS PARTY** 1992, 1:30 mins, Color, 35mm

**QUASI AT THE QUACKADERO** 1976, 10 mins, Color, 35mm

**FROM YOUR HEAD** 1996, 2 mins, Color, 35mm

**YOUR FEETS TOO BIG** 1994, 2 mins, Color, 35mm

**MAKE ME PSYCHIC** 1978, 8 mins, Color, 35mm

**QUASI'S CABARET** 1980, 2 mins, Color, 35mm

**FACE LIKE A FROG** 1987, 5:30 mins, Color, 35mm

All films BAM/PFA Collection

Total running time: c. 75 mins



## RUDE AWAKENING American Comedy 1990–2010

Thanks to the readers of the *East Bay Express* for voting on the films for this final installment of our three-part series on American comedy.

Decades have swept by in this survey of American comedy, one that began in the thirties and staggered forward, giggling, from the hilarity of it all. What we have learned is that time favors some things over others and humor is no different. There are jokes gone stale and those that remain fresh like a GMO. Comedies are victim to these vagaries—what’s funny today may later be passé. To solve this timeworn puzzle of the recently released, we asked you, the audience, to decide which newer comedies have a suitable shelf life, which have already exceeded their “sell by” dates. The results bring us a great stable of unstable satires, domestic drubbings, and mockumentaries. You, the voting public, have favored the smartly sarcastic (*Austin Powers*, *Office Space*, *Borat*), the fondly farcical (*Groundhog Day*, *Zoolander*, *The Life Aquatic with Steve Zissou*), and the riotous replicas (*Waiting for Guffman*, *Galaxy Quest*, *Best in Show*). The final two decades of gags, quips, and wisecracks—that brings us to wit’s end.

Steve Seid, Video Curator

Special thanks to media sponsor *East Bay Express*.



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FRIDAY / 6.27.14

### WAITING FOR GUFFMAN

CHRISTOPHER GUEST (U.S., 1996)

Blaine, Missouri is one of those little towns that had a UFO visit. You know: look beyond the quaint facades and average Joes and it’s all weird America. But it doesn’t get weirder than Corky St. Clair (Christopher Guest), a self-deluded theater director organizing the commemorative musical “Red, White and Blaine.” His hokey cast is more like cast-offs: Eugene Levy, a dullsville dentist; Parker Posey, lady-in-waiting from the Dairy Queen; Catherine O’Hara and Fred Willard, travel agents who won’t get far. This spiffy spoof is *Spinal Tap* meets Samuel Beckett, a mockumentary where everyone’s waiting for the punch line. STEVE SEID

Written by Guest, Eugene Levy. Photographed by Roberto Schaefer. With Guest, Catherine O’Hara, Levy, Parker Posey. (84 mins, Color, 35mm, From Warner Bros.)

SUNDAY / 6.29.14

### GROUNDHOG DAY

HAROLD RAMIS (U.S., 1993) IN 4K DIGITAL CINEMA!

DEDICATED TO HAROLD RAMIS (1944–2014)

In 1980’s *Caddyshack*, Bill Murray was a gopher-wrangler, ridding a country club of those burrowing rodents. Déjà vu all over again: with *Groundhog Day*, he’s back at it, now terrorized by the shadowy woodchuck. Murray plays meteorologist Phil Connors, begrudgingly assigned to cover the big Punxsutawney, P.A. story, a.k.a. Groundhog Day. Upon waking the next day, he discovers it’s the previous day, a loop that keeps looping back. Director Ramis’s comic twist in time sets Phil loose to learn about himself, consequence-free, until he meets lovely Rita (Andie MacDowell), and he’s got to get it right once and for all—a joke worth repeating. STEVE SEID

Written by Ramis, Danny Rubin. Photographed by John Bailey. With Bill Murray, Andie MacDowell, Chris Elliott, Stephen Tobolowsky. (101 mins, Color, 4K DCP, From Sony Pictures)

SUNDAY / 7.6.14

### AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY

JAY ROACH (U.S., 1997)

Yeah, baby! That seductive but lethal bachelor James Bond gets his due in Mike Myers’s shagadelic send-up of spycraft. After thirty years of cryogenic suspension, Austin Powers is revived. It’s now 1997 and our not-so-secret agent is out of touch—his sixties free love comes with a cost. But Austin’s archenemy, Mr. Evil, has also been revived, so the world needs saving not just seducing. Can Austin elude the fornicating fembots? Can he stop core-boring Project Vulcan? The first in a randy threesome of Powers pics: little did we suspect that our swingin’ spy could keep it up two more times. STEVE SEID

Written by Mike Myers. Photographed by Peter Deming. With Myers, Elizabeth Hurley, Michael York, Seth Green. (90 mins, Color, 35mm, From Warner Bros.)

WEDNESDAY / 7.16.14

### THE BIG LEBOWSKI

JOEL AND ETHAN COEN (U.S., 1998)

The official approach to a bowling lane is seven by sixteen feet. That means the sport takes place on 112 square feet of well-oiled lumber. All the spheroid gestures and delivery gyrations are confined to that insignificant rectangle; once the ball is down the lane, it’s definitely out of your hands. Jeff Bridges’ immortal pothead, “the Dude,” and his pals of the polyurethane orb (John Goodman, Steve Buscemi) utter the f\*\*\* word 292 times, blabbing an average of almost three utterances per square foot of the approach and only eight f\*\*\*s shy of a perfect game. Laughter to spare. STEVE SEID

Written by the Coens. Photographed by Roger Deakins. With Jeff Bridges, John Goodman, Julianne Moore, Steve Buscemi. (117 mins, Color, DCP, From Universal Pictures)

SUNDAY / 7.20.14

### GALAXY QUEST

DEAN PARISOT (U.S., 1999)

RECIPIENT OF HUGO AND NEBULA AWARDS

When the Thermians are in danger of extinction at the hands of a reptilian warlord, they seek help from earth in the form of the cast of a canceled TV series, *Galaxy Quest*. Episodes of the *Star Trek* lookalike had been intercepted by the highly advanced Thermians who, in fact, can’t fathom fiction. The “crew” joins the mission commander Jason Nesmith (Tim Allen), the ship’s science officer (Alan Rickman), chief engineer Kwan (Tony Shalhoub), and the best star date around, Officer DeMarco (Sigourney Weaver). Will the universe be saved from the Omega 13 device? You can’t be Sirius. STEVE SEID

Written by David Howard, Robert Gordon. Photographed by Jerzy Zielinski. With Tim Allen, Sigourney Weaver, Alan Rickman, Tony Shalhoub. (102 mins, Color, 35mm, From Paramount Pictures)







- 1 *Best in Show*, 8.15.14. © Warner Bros./Everett Collection
- 2 *The Royal Tenenbaums*, 8.6.14
- 3 *The Big Lebowski*, 7.16.14
- 4 *Groundhog Day*, 6.29.14

FRIDAY / 7.25.14

## OFFICE SPACE

MIKE JUDGE (U.S., 1999)

Before he created *Beavis and Butthead*, Mike Judge worked in Silicon Valley. That's where he learned about Initech coffee mugs, carpeted cubicle dividers, and red Swinglines. It's also where he learned about the crazed things people do to rescue their sanity from the horror of corporate makeovers. *Office Space* is the end product of Judge's incubation, but what's hatched is a monster tech firm waiting to downsize. A team of peeved programmers, Peter Gibbons (Ron Livingston), Samir (Ajay Naidu), Michael (David Herman), and the already disappeared Milton (Stephen Root), are the monkey wrench in this monkey business. Remember: IT came from *Office Space*. STEVE SEID

Written by Judge. Photographed by Tim Suhrstedt. With Jennifer Aniston, Ron Livingston, David Herman, Ajay Naidu. (89 mins, Color, 35mm, From Criterion Pictures)

WEDNESDAY / 8.6.14

## THE ROYAL TENENBAUMS

WES ANDERSON (U.S., 2001)

Royal (Gene Hackman) sits at the head of a table surrounded by kin, a peculiar pack of played-out prodigies, played by Ben Stiller, Anjelica Huston, Luke Wilson, Gwyneth Paltrow, Bill Murray, and cowriter Owen Wilson. The family, either Tenenbaums or heirs to the thrown, flails about in gorgeously composed set pieces, filled with gags, sudden shifts in mood, and a faint nostalgia that emanates like decaying potpourri. An idiosyncratic visionary, Wes Anderson has a fondness for damaged characters buoyed up by a painful sort of laughter. The sinking ship that is the Tenenbaums has lifesavers in a variety of tart flavors. STEVE SEID

Written by Anderson, Owen Wilson. Photographed by Robert Yeoman. Narrated by Alec Baldwin. With Bill Murray, Gene Hackman, Gwyneth Paltrow, Ben Stiller. (109 mins, Color, DCP, From Swank Motion Pictures)

8:45

FRIDAY / 8.15.14

## BEST IN SHOW

CHRISTOPHER GUEST (U.S., 2000)

Every dog has its day and in this case it's a pack: Winky, Beatrice, Rhapsody in White, Miss Agnes, and Hubert, all well-bred bowsters, better bred than their owners, a strange assortment of dog lovers whose own quirky identification with their trophy pets is never kept at leash length. Director Christopher Guest, who also plays Harlan Pepper, an aspiring ventriloquist with a bloodhound, modeled his "dogumentary" on the Westminster Kennel Club and its preening pedigrees. The straight poop on this competition is handled by Fred Willard as the ingenuous "color" commentator. AKC-approved, *Best in Show* is a breed all its own. STEVE SEID

Written by Guest, Eugene Levy. Photographed by Roberto Schaefer. With Guest, Catherine O'Hara, Levy, Parker Posey. (90 mins, Color, 35mm, From Warner Bros.)

SATURDAY / 8.23.14

## ZOOLANDER

BEN STILLER (U.S., 2001)

Banned in Malaysia! When Derek Zoolander (Ben Stiller) loses his male modeling crown to newcomer Hansel (Owen Wilson), it's as if he's become a throwaway schmatte from the fashion biz. Just another rag on the runway after all those years of perfecting his ultimate power poses. Even working in a coalmine begins to look good. But the evil fashion czar (Will Ferrell) has other plans for this dim-witted mobile mannequin. Director Ben Stiller knew an actor he could get cheap and, after many call-backs, Stiller accepted the well-clad role. Now he keeps his "Magnum" look on ice. STEVE SEID

Written by Stiller, John Hamburg, Drake Sather. Photographed by Barry Peterson. With Stiller, Owen Wilson, Will Ferrell, Milla Jovovich. (89 mins, Color, 35mm, From Paramount Pictures)

SUNDAY / 8.24.14

## KNOCKED UP

JUDD APATOW (U.S., 2007)

With Judd Apatow's schlockbuster, we get a crass course in contemporary comedy. Here, dumpy stoner Ben (Seth Rogen) gets the comely careerist Alison (Katherine Heigl) in a classic boy-bleeps-girl story. An influential humor-monger, Apatow has had his hand in many recent rollicks, *Bridesmaids*, *Anchorman*, *The 40-Year-Old Virgin*, *Girls*, *Superbad*, and others. His specialty is the domestic drama in which some ritual like courtship collapses under the weight of gross guffaws. In *Knocked Up*, Rogen's rough-edged romancer gets his vulgarity varnished to a fine sheen. But for Heigl's Alison, the expectant mother must lower her expectations. STEVE SEID

Written by Apatow. Photographed by Eric Alan Edwards. With Seth Rogen, Katherine Heigl, Paul Rudd, Leslie Mann. (129 mins, Color, DCP, From Universal Pictures)

8:50

FRIDAY / 8.29.14

## BORAT: CULTURAL LEARNINGS OF AMERICA FOR MAKE BENEFIT GLORIOUS NATION OF KAZAKHSTAN

LARRY CHARLES (U.S., 2006)

Is there such a thing as cultural promiscuity? Having your way with the countries of the world? Sacha Baron Cohen's hilarious misadventures take you through an amalgamated landscape of cultural miscues, misconceptions, and misanthropy to emerge, well, not exactly purified, but at least deloused. The titular Borat (Baron Cohen) is a Kazakhstani journalist out to discover America. Smitten by *Baywatch*'s Pam Anderson (Anderson), he follows a libido-laden route to sunny SoCal. Accomplished with just a handful of actual actors playing off of dozens of encounters with "real" Americans, the bodacious *Borat* is like a diplomatic mission from the little nation of Causticstan. STEVE SEID

Written by Sacha Baron Cohen, Anthony Hines, Peter Baynham, Dan Mazer. Photographed by Luke Geissbuhler, Anthony Hardwick. With Baron Cohen, Ken Davitian, Luenell, Pamela Anderson. (84 mins, In English, Armenian, and Hebrew with English subtitles, Color, 35mm, From Criterion Pictures)

SATURDAY / 8.30.14

## THE LIFE AQUATIC WITH STEVE ZISSOU

WES ANDERSON (U.S., 2004)

Would Jacques Cousteau be gulping for air? Steve Zissou (Bill Murray) is an oddball oceanographer assembling a crew for his next exploit, a film about the dread "jaguar shark," the very one that chomped his pelagic partner. This aquatic predator may not be toothsome, or even real, but it's Zissou's own personal Moby nonetheless. Off goes Zissou's ship-of-fools with long-lost son Ned (Owen Wilson) and crew, along with the ever-mellifluous Seu Jorge, who punctuates the proceedings by singing David Bowie songs in Portuguese. This zany cargo is all too precious, but it's Wes Anderson, so drop anchor and wade in. STEVE SEID

Written by Anderson, Noah Baumbach. Photographed by Robert Yeoman. With Owen Wilson, Bill Murray, Cate Blanchett, Willem Defoe. (118 mins, Color, 35mm, From Swank Motion Pictures)

8:45

8:50



# OVER THE TOP AND INTO THE WIRE WWI on Film

The First World War holds the distinction of being America's most popular conflict while it lasted, and the most hated as soon as it was over. Today it is remembered as the war that gave insanity a bad name, but also as a horror that shaped the course of twentieth-century politics and culture. From the start, movies were responsible for many of its most durable images, less interested in its origins than in its effects on the home front and, above all, on the soldiers who fought. Our series brings together a selection of the shorts, cartoons, and features that span the fifty years separating the Great War from the Cold War to suggest the range of responses to the conflict and its aftermath. The war was used to help interpret the Russian Revolution, the Great Depression, France's Popular Front, and America's Cold War. But in the hands of Dovzhenko, Milestone, Renoir, and Kubrick, the narratives are always deeper and more complex than you might expect. And even the propaganda pieces made during the war, including Chaplin's, Winsor McCay's, and Griffith's are haunting in their ability to defy the stereotypes associated with "The War to End All Wars."

Russell Merritt, Guest Curator

Russell Merritt is adjunct professor in the Film and Media Studies Department at UC Berkeley, who has written and lectured extensively on film and the First World War, most recently at the Fédération internationale des archives du film (FIAF).

Series coordinated by Senior Film Curator Susan Oxtoby. Thanks to Marie-Pierre Lessard, La Cinémathèque québécoise; Anne Morra, Mary Keene, The Museum of Modern Art; Brian Belovarac, Janus Films/Criterion Collection; Eric Di Bernardo, Rialto Pictures; Paul Ginsburg, Universal; and Chris Chouinard, Park Circus.



1 / 2 / 3 / 4 / 5



SATURDAY / 8.2.14

## SHOULDER ARMS

CHARLES CHAPLIN (U.S., 1918)

LECTURE Russell Merritt

LIVE MUSIC Judith Rosenberg on piano

8:15

Russell Merritt's thirty-minute illustrated talk focuses on how the production and marketing of tonight's films, as well as tomorrow's Hearts of the World (*D.W. Griffith*), created the template for the ways movies sold the war.

Released just a few weeks before the Armistice, *Shoulder Arms* is a Tramp's-eye view of World War I in which the all-too-plausible comedy of self-preservation, like trying to sleep in a flooded trench, is conjoined with flights of patriotic fantasy. JULIET CLARK

Written by Chaplin. Photographed by Rollie Totheroh. With Chaplin, Edna Purviance, Sydney Chaplin, Henry Bergman. (46 mins, Silent, B&W, 35mm, From Janus Films/Criterion Collection)

FOLLOWED BY **THE SINKING OF THE LUSITANIA** (Winsor McCay, U.S., 1918). A somber animated counterpart to McCay's editorial cartoons. (12 mins, Silent, B&W, 35mm, From La Cinémathèque québécoise)

AND **GREAT GUNS** (Walt Disney Productions, U.S., 1927). One of Disney's parodies of trench warfare, this one starring Oswald the Rabbit, Disney's most popular silent film creation. (7 mins, Silent, B&W, 35mm, From Swank Motion Pictures)

Total running time: 95 mins

SUNDAY / 8.3.14

## HEARTS OF THE WORLD

D.W. GRIFFITH (U.K./U.S., 1918) 35MM ARCHIVAL PRINT!

LIVE MUSIC Judith Rosenberg on piano

5:00

*Hearts of the World* has unquestionably the most tangled origins of any film Griffith ever made. Following *Intolerance*, widely seen as pacifist, Griffith was commissioned by the British War Office to create a film that would encourage America's entry into the First World War. The film that emerged became Griffith's war spectacular, an epic family melodrama with war front footage (real and faked), historic tableaux, and lurid war atrocities. Lillian Gish and Robert Harron star as two American expatriates who fall in love just as Germans invade France and bombard their village. Dorothy Gish costars in one of only two features she ever made with her sister. RUSSELL MERRITT

Original story and scenario by "M. Gaston de Tolignac" (pseudonym of Griffith). Photographed by G.W. Bitzer. With Lillian Gish, Robert Harron, Dorothy Gish, Adolphe Lestina. (133 mins, Silent, 18 fps, 35mm, From MoMA Archive)

1 *Shoulder Arms*, 8.2.14

2 *Grand Illusion*, 8.8.14  
Rialto Pictures

3 *Paths of Glory*, 8.22.14

4 *All Quiet on the Western Front*,  
8.27.14

5 *Hearts of the World*, 8.3.14

6, 7 *Arsenal*, 8.17.14



6 / 7



FRIDAY / 8.8.14

## GRAND ILLUSION

JEAN RENOIR (FRANCE, 1937)

8:30

(*La grande illusion*). In Renoir's masterful study of friendship amid the false and barbarous constructs of state, a group of WWI prisoners and their captors find common ground. In this war film without battles, Renoir's subtle observation is that, even were the senseless divisions of nations to dissolve, those of class might indeed persist. On the bright side, this means there is always a place for actors like Eric von Stroheim, brilliantly cast in the role of the Prussian nobleman hiding emotion, even delicacy, behind a uniform; and Jean Gabin, whose proletarian hero takes all the risks and is rewarded with the love of a woman, his comrades, and the film audience. JUDY BLOCH

Written by Renoir, Charles Spaak. Photographed by Christian Matras, Claude Renoir. With Jean Gabin, Pierre Fresnay, Erich von Stroheim, Marcel Dalio. (117 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

WEDNESDAY / 8.13.14

## GABRIEL OVER THE WHITE HOUSE

GREGORY LA CAVA (U.S., 1933)

7:00

LECTURE Russell Merritt

*Russell Merritt's thirty-minute illustrated talk looks at how, during the isolationist thirties, Hollywood films pumped new meaning into the conflict.*

*Gabriel Over The White House* is one of the real shockers of the Depression, the story of a divinely inspired chief executive who as benevolent dictator simply seizes the power to solve the nation's most serious problems. Released a few weeks after Roosevelt's inauguration, it was produced by William Randolph Hearst to advocate the need for strong direct action. Walter Huston plays the president inspired by an angel and admired by Karen Morley and Franchot Tone. The Great War is much on his mind and plays a crucial role in showing him how to bring peace and prosperity back to the country. RUSSELL MERRITT

Written by Carey Wilson, Bertram Bloch, based on an anonymously authored novel. Photographed by Bert Glennon. With Karen Morley, Franchot Tone, Arthur Byron, Dickie Moore. (87 mins, B&W, 35mm, From Warner Bros.)

SUNDAY / 8.17.14

## ARSENAL

ALEXANDER DOVZHENKO (USSR, 1929) BAM/PFA COLLECTION PRINT!

INTRODUCTION Russell Merritt  
LIVE MUSIC Judith Rosenberg on piano

Alexander Dovzhenko was the most lyric of the great Soviet film directors of the 1920s. His cinema broke entirely with traditional film structure to convey a flow of ideas and emotions in impressionistic imagery and editing whose rhythms can only be compared to poetry. His masterful film uses symbolic juxtaposition, metaphor, pantomime, and even fantasy to pay tribute to the Ukrainian workers and their struggles in Czarist Russia during and immediately after the First World War. Without aiming for character development as we know it, nevertheless Dovzhenko makes the experiences he shows—from the trials of war to the heightened expectation of revolution—incredibly personal.

Written by Dovzhenko. Photographed by Danylo Demutsky. With Semyon Svashenko, Nikolai Nademsky, Ambrose Buchma. (75 mins, Silent with Russian and English intertitles, 20 fps, B&W, 35mm, BAM/PFA Collection)

FRIDAY / 8.22.14

## PATHS OF GLORY

STANLEY KUBRICK (U.S., 1957)

7:00

Kubrick's brave antiwar film remains one of the most cool-headed assaults on cold-blooded murder ever filmed. The story, based on a true incident in the French army in 1916, traces the court-martial and execution of three soldiers chosen as scapegoats for the failure of a suicidal French infantry attack against superior German forces. *Paths of Glory* is comparable in its beauty and pathos to classic World War I antiwar films like *All Quiet on the Western Front*. But in its concentration on lunacy in the high command, and in its brittle cynicism, it is pure Kubrick. JUDY BLOCH

Written by Kubrick, Calder Willingham, Jim Thompson, based on the novel by Humphrey Cobb. Photographed by George Krause. With Kirk Douglas, Ralph Meeker, Adolphe Menjou, George Macready. (87 mins, B&W, DCP, From Park Circus)

WEDNESDAY / 8.27.14

## ALL QUIET ON THE WESTERN FRONT

LEWIS MILESTONE (U.S., 1930) NEW 35MM PRINT!

7:00

Erich Maria Remarque wrote in the preface to his novel, "It will try simply to tell of a generation who, even though they may have escaped its shells, were destroyed by the war." Lacking any gestures toward patriotism or glory, any exploitation of spectacle, Milestone's film remains one of the boldest statements ever made against the cruelty and futility of war. In Germany, 1917, seven enthusiastic schoolboys leave their village to enlist in the army. Brutalized and disillusioned in training, they are posted to the French front, where further horrors await them. Begun as a silent, the film contains extraordinary tracking shots that have often been taken for "actuality" footage. JUDY BLOCH

Written by George Abbott, based on the novel by Erich Maria Remarque. Photographed by Arthur Edeson. With Louis Wolheim, Lew Ayres, John Wray, Ben Alexander. (143 mins, 35mm, B&W, From Universal)



# Derek Jarman

## VISIONARY

Derek Jarman (1942–1994) was one the most creative, idiosyncratic, and controversial artists to come out of Britain. A deeply independent filmmaker, he embraced low-budget filmmaking for its aesthetics and ethics, welcoming the opportunity to innovate and work with friends, but also to resist the way films were traditionally conceived and made. Jarman was openly gay and his films often foregrounded repressed gay history, at times boldly linking it to contemporary queer issues. His best-known films are fascinating, irreverent explorations of homosexual figures—*Caravaggio*, *Edward II*, *Wittgenstein*—using either stunning minimalist sets or lush tableaux to testify to their complex lives. Jarman also created looser, stream-of-consciousness films, such as *The Last of England*, *War Requiem*, and *The Garden*. In these dreamlike, often wordless constructions, one can sense Jarman reflecting on his own mortality after he was diagnosed with HIV. Jarman's concerns are evident throughout his films: the social realities of Thatcher's England, sexual politics and the AIDS crisis, religion and spirituality, gardening. "I've always felt that the cinema needed more autobiography," Jarman once noted. His last film, his most direct musing on his life, is the unforgettable *Blue*.

Originally a painter, Jarman collaborated with a host of creative associates—actors, artists, writers, musicians, and activists, including muse Tilda Swinton—and influenced a generation of artists and filmmakers, such as Isaac Julien, whose *Derek* pays tribute to him. We are pleased to screen a selection of Jarman's remarkable films, newly remastered by the BFI National Archive to mark the twentieth anniversary of his death.

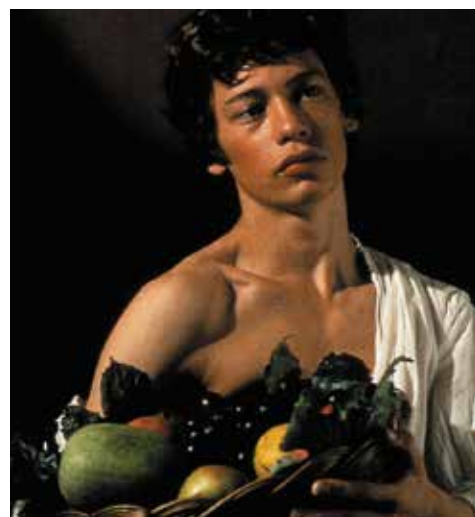
Our series opens with a special screening of *Edward II* at Frameline38: San Francisco International LGBT Film Festival; for details go to [frameline.org](http://frameline.org).

Kathy Geritz, Film Curator

Copresented by Frameline, with thanks to Desiree Buford. We are grateful to the BFI, in particular Charlie Bligh, Christine Whitehouse, and George Watson, and acknowledge the inspiration of BFI's *Queer Pagan Punk: Derek Jarman*. Our gratitude to James Mackay for his invaluable support.



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SATURDAY / 7.5.14

### SEBASTIANE

DEREK JARMAN, PAUL HUMFRESS (U.K., 1976)  
NEW DIGITAL RESTORATION!

8:20

All of Derek Jarman's films have caused a stir, but *Sebastiane*, his first feature, caused riots at the 1977 Locarno Festival. Set on the sunny, sandy coastline of Sardinia, it is a homoerotic rendering of the legend of St. Sebastian—in Latin, with English subtitles. Sebastian spends much of the film tied to a stake, tormented by the sexual advances of his commander, while nude and nearly nude Roman soldiers engage in various playful skirmishes. "A glorious hymn to the toned yet very real, living, breathing, male body, this bold film is also a personal reclamation of gay history" (BFI).

Written by James Whaley, Jarman. Photographed by Peter Middleton. With Neil Kennedy, Leonardo Treviglio, Barney Janes, Janusz Romanov. (82 mins, In Latin with English subtitles, Color, DCP, From BFI, permission Kino Lorber)

SATURDAY / 7.12.14

### JUBILEE

DEREK JARMAN (U.K., 1978) NEW DIGITAL RESTORATION!

8:30

It's 1578 and Queen Elizabeth I (Jenny Runacre) and her court astrologer, Dr. John Dee (Richard O'Brien), travel into the future to a postapocalyptic wasteland populated by outlaw girl gangs. "*Jubilee* has a rare timeliness. It exactly catches a certain mood, a mixture of political nihilism, punk aggression and nostalgic patriotism, which is very English, very contemporary and oddly attractive. It shows an acutely sympathetic understanding, not of how people behave but of how they dream" (Lucy Hughes-Hallett, *Vogue*). Punk icons Wayne County and Adam Ant deliver electrifying numbers; with music by Brian Eno, his first original film score.

Written by Jarman. Photography by Peter Middleton. With Jenny Runacre, Nell Campbell (Little Nell), Toyah Willcox, Jordan. (103 mins, Color, DCP, From BFI, permission Janus Films)

SATURDAY / 7.19.14

### CARAVAGGIO

DEREK JARMAN (U.K., 1986) NEW DIGITAL RESTORATION!

8:30

*Caravaggio* [is] admirably straightforward, but elusive and dreamy nonetheless. Set in a milieu of gamblers and prostitutes, the film evokes the fantasies of rough trade to which the artist supposedly subscribes and then transcends. Jarman's *Caravaggio* (Nigel Terry) is a cheeky Cockney but he's ultimately less a character than a vehicle for a series of extraordinary tableaux that reconstruct the original paintings using the dramatic chiaroscuro that Caravaggio pioneered. Jarman has acknowledged the influence of Godard's *Passion* as well as that of Schroeter on this film, but its sense of the painter's process as being not unlike the film director's is uniquely his. J. HOBERMAN, *VILLAGE VOICE*

Written by Jarman, based on an original idea by Nicholas Ward Jackson. Photographed by Gabriel Beristain. With Nigel Terry, Sean Bean, Garry Cooper, Tilda Swinton. (93 mins, Color, DCP, From BFI, permission Zeitgeist Films)

SATURDAY / 7.26.14

### THE LAST OF ENGLAND

DEREK JARMAN (U.K., 1987) ARCHIVAL PRINT!

8:40

Derek Jarman's apocalypse-now vision of Thatcher's England is an anti-city symphony whose lyricism is put toward a portrait of the damage done. An astounding collage of urban images is edited to flow with dramatic passages—reenactments from hell—and idyllic family footage from before the fall. This nonnarrative film thus has a dramatic progression to it, even a hero: we meet him shooting up in a godforsaken corner; we see his childhood unfold as if in a dream from another lifetime. A beautiful, obsessive, disturbing work, here is Jarman, the craftsman, at his most political—and his most personal.

Written by Jarman. Photographed by Jarman, Christopher Hughes, Cerith Wyn Evans, Richard Heslop. With Tilda Swinton, Spencer Leigh, Gay Gaynor, Matthew Hawkins. (87 mins, Color, 35mm, From Metropolis Archiv, permission Kino Lorber)





- |   |  |
|---|--|
| 1 <i>Blue</i> , 8.28.14                     | 5 <i>The Last of England</i> , 7.26.14                               |
| 2 <i>Wittgenstein</i> , 8.8.14<br>Photofest | 6 <i>Edward II</i> , 8.1.14  |
| 3 <i>Caravaggio</i> , 7.19.14<br>Photofest  | 7 Derek Jarman in <i>The Gospel According to St. Derek</i> , 8.28.14 |
| 4 <i>War Requiem</i> , 7.27.14              |  |

SUNDAY / 7.27.14

## WAR REQUIEM

DEREK JARMAN (U.K., 1988)

7:10

*A stunning visual and serious music treat.* VARIETY

Jarman's nonnarrative lament to the tragedy of war opens with an elderly soldier, played by Laurence Olivier in his screen farewell, reciting poet Wilfred Owen's "Strange Meeting": "It seemed that out of battle I had escaped." Throughout the film—the soldier's remembrances?—we hear Benjamin Britten's famed oratorio, "War Requiem," which draws on Owen's poetry, while witnessing Jarman's poetic cinematic response. Tableaux detailing Owen's life and death at twenty-five in the trenches are interwoven with archival footage of war's devastation from World War I onward. Tilda Swinton plays a nurse; the dark-haired Nathaniel Parker, Wilfred Owens; and Owen Teale, the Unknown Soldier.

Photographed by Richard Greatrex. With Tilda Swinton, Nathaniel Parker, Owen Teale, Nigel Terry. (92 mins, Color/B&W, 35mm, From BFI, permission Kino Lorber)

FRIDAY / 8.1.14

## EDWARD II

DEREK JARMAN (U.K., 1991) NEW DIGITAL RESTORATION!

8:40

Jarman's bold version of Christopher Marlowe's four-hundred-year-old play streamlines the plot to four main characters—the doomed King Edward II and his beloved Piers Gaveston, enthralled in an obsessive love affair condemned by nobles and church; and his despairing queen, Isabella (Tilda Swinton channeling Margaret Thatcher, Grace Kelly, and Dracula's daughter), who conspires with the ruthless military man Mortimer to dethrone him. Unfolding in spare, elegant tableaux, Jarman's exploration of tragic love and social control foregrounds a repressed queer history and the play's relevance to contemporary militant struggles against state-supported homophobia.

Written by Stephen McBride, Ken Butler, Jarman, based on the play by Christopher Marlowe. Photographed by Ian Wilson. With Tilda Swinton, Andrew Tiernan, Steven Waddington, Nigel Terry. (90 mins, Color, DCP, From The Works)

SUNDAY / 8.3.14

## THE GARDEN

DEREK JARMAN (U.K., 1990) BAM / PFA COLLECTION PRINT!

7:30

*The Garden is as mystifying as it is intense.*

JANET MASLIN

Jarman the gardener is a dreamer... His starting points are his own failing body, his home, and his garden. From these, his inner self conjures the dreams that fill the film, some rooted in his own secret desires, some drawn from his long-established interests as an artist, some born from his impotent anger at the world. Their scope is very wide indeed, from warm childhood memories to a song "quoted" from a Hollywood movie, from the Gospel According to Jarman to an agonizingly protracted nightmare in which two gay men are tarred and feathered by their persecutors. TONY RAYNS

Photographed by Christopher Hughes. With Kevin Collins, Roger Cook, Tilda Swinton, Jody Graber. (92 mins, Color, 35mm, BAM / PFA Collection, permission Basilisk Communications)

FRIDAY / 8.8.14

## WITTGENSTEIN

DEREK JARMAN (U.K., 1993) NEW DIGITAL RESTORATION!

7:00

*Playful, witty, and moving, it is also one of Jarman's most accessible works.* VANCOUVER FILM FESTIVAL

One of the few films to have a philosopher as its main character, Jarman's imaginative and irreverent portrait of Wittgenstein follows on his earlier biopics excavating gay history, *Caravaggio*, *Edward II*, and *Sebastiane*. The Viennese-born philosopher's tortured feelings about his class, sexuality, and philosophy—as well as life in general—are revealed through his lectures to his students and conversations with fellow Cambridge luminaries Bertrand Russell and John Maynard Keynes. But like Jarman, Wittgenstein loved cinema. Jarman's minimalist yet stunningly colorful theatrical style is a masterpiece of economy.

Written by Jarman, Terry Eagleton, Ken Butler. Photographed by James Welland. With Karl Johnson, Michael Gough, Tilda Swinton, John Quentin. (75 mins, Color, DCP, From BFI, permission Zeitgeist Films)

SATURDAY / 8.16.14

## THE TEMPEST

DEREK JARMAN (U.K., 1979) NEW DIGITAL RESTORATION!

8:35

*An eccentric, often disconcerting version of William Shakespeare's The Tempest that is nonetheless electrifying.* FILM JOURNAL

Brooding and darkly laden with heavily symbolic imagery, Jarman's terrific third feature is considered by many to be the most evocative Shakespeare adaptation ever to reach the screen. Rich images of shining gold and dark water dominate, while furtive magus Prospero converses with—and attempts to manipulate—forceful Ariel, a spirit from the beyond. Superlative performances are delivered by a fine ensemble cast, but Elisabeth Welch and her utterly delicious rendition of "Stormy Weather" steal the show! BRITISH FILM INSTITUTE

Adapted by Jarman from the play by William Shakespeare. Photographed by Peter Middleton. With Heathcote Williams, Karl Johnson, Toyah Wilcox, Peter Bull. (95 mins, Color, DCP, From BFI, permission Kino Lorber)

THURSDAY / 8.28.14

## BLUE

DEREK JARMAN (U.K., 1993)

7:00

*One of the most intimate films I've ever seen.*

CHRISTIAN DOYLE, LA WEEKLY

[Jarman] made this excruciating, brilliant, liberating film with full consciousness of his impending death. The soundtrack, intensely sculpted, is an assemblage of noises, music, and multiple voices reading philosophical reflections, anecdotes, and diaristic ruminations on the progress of the filmmaker's illness, including his progressive blindness. Visually, the film is simply a blue screen... Jarman had formulated the idea of a blue film years before, in response to the alchemical concepts of the French painter Yves Klein, for whom blue was a sacred and transcendent color. THOMAS FRICK

Written by Jarman. With the voices of John Quentin, Nigel Terry, Tilda Swinton, Jarman. (75 mins, Color, 35mm, From Walker Art Center, permission Zeitgeist Films)

PRECEDED BY **THE GOSPEL ACCORDING TO ST. DEREK** (Andy Kimpton Nye, 2014). A loving portrait of Jarman with the reminiscences of his friends and collaborators and a rallying cry for low-budget filmmaking. (37 mins, Color, BluRay, From the artist)

Total running time: 112 mins



## BAM/PFA NEW BUILDING REPORT

# Engaging Kids with Art



As construction progresses at our new site in downtown Berkeley (just steps from BART), our educators are planning new programs that will transform BAM/PFA into a place where kids can explore, enjoy, make, and learn from art. Being more accessible to school groups and families will give us the opportunity to extend our reach to new audiences, especially those in underserved communities. Thanks to funding from Sharon and Barclay Simpson, the Eucalyptus Foundation, and Donna and Gary Freedman, we are now able to make an institutional commitment to deepen and expand our educational programming for school-age kids and families with children.

Evidence continues to build that actively engaging children with art enhances their personal growth and development. Studies demonstrate that class visits to museums can result in measurable improvements in critical thinking, tolerance, and empathy—especially among children from low-income families.



“Art is so important—it not just gives people joy but it opens up their minds so that they do better in whatever they choose to pursue.”  
—Sharon and Barclay Simpson



As a first step in our commitment to K-12 education, Donna and Gary Freedman have sponsored an extraordinarily successful pilot program at our current site. This initiative brings second- and third-graders from Berkeley and Oakland public schools to BAM/PFA for discussions and hands-on art-making exploring curricular themes of community and collaboration. This year, classes are visiting **The Possible**, which includes **Kids Club**, a gallery designed especially for children; the response has been wonderful.

In the coming year, we will launch new and innovative programs, thanks to commitments from Sharon and Barclay Simpson and the Eucalyptus Foundation.

As our new home is being constructed downtown, we are developing an ambitious vision for engaging children, youth, and families in our community. It is an exciting time at BAM/PFA, and we are grateful for the support of our donors, members, and friends.

Thank you!



“A real-life experience at museum with someone helping them through some interpretation is so valuable and so important to [the student’s] learning of art appreciation. Above all, good job on your hands-on activities, [which] all tied in with the second-grade California standards and benchmarks. You really brought it down to a level where second graders can understand and relate.”

“Perfectly age-appropriate and with just enough structure to guide students.”

“I think this was probably the first time most of my class ever considered what an artist thinks about and how he/she works. It was wonderful for them to experience this first hand.”

—Teachers who brought their classes to BAM/PFA last year to visit the **Barry McGee** exhibition



# What #isamuseum?

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THROUGH OCTOBER 15

Is a museum fun? Truthful? Political? Visit the site of the new BAM/PFA building at the corner of Center and Oxford Streets in downtown Berkeley to see a new installation by multimedia artist Sam Durant. With five compelling questions installed on the fencing surrounding the construction site and on the website [isamuseum.org](http://isamuseum.org), Durant invites your thoughts about the roles and purposes of museums. Share your individual response on [isamuseum.org](http://isamuseum.org) and on Twitter using #isamuseum.

Is a  
museum  
truthful?

Is a  
museum  
a school?

Is a  
museum  
for  
everyone?

Is a  
museum  
fun?

Is a  
museum  
political?

Sam Durant is a Los Angeles-based artist whose socially engaged practice addresses subjects as diverse as the American Civil Rights Movement, Southern rock music, and Modernism.

*What #isamuseum?* originated in 2013 as a collaboration between Sam Durant and the J. Paul Getty Museum as part of the *Getty Artists Program*.



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## JUNE

5/THR

Free First Thursday  
Galleries free all day

8/SUN

M.F.A. Exhibition closes P. 8

11/WED

Forrest Bess: Seeing Things Invisible  
opens P. 4

12/THR

7:00 Lecture by Clare Elliott  
FORREST BESS: SEEING THINGS  
INVISIBLE P. 13

13/FRI

7:30 *L'avventura*  
THEATER NEAR YOU P. 23

14/SAT

7:00 *Saragossa Manuscript*  
POLISH CINEMA P. 16

15/SUN

6:30 *Ashes and Diamonds*  
POLISH CINEMA P. 16

18/WED

7:00 *The Grapes of Wrath*  
Gray Brechin, Susan Shillinglaw,  
Harvey Smith in conversation  
THE GRAPES OF WRATH AT 75 P. 15

Color Shift opens P. 7

19/THR

7:00 *Ugetsu*  
MIZOGUCHI P. 20

20/FRI

7:00 *Eroica*  
POLISH CINEMA P. 16

8:50 *Last Year at Marienbad*  
THEATER NEAR YOU P. 23

21/SAT

6:30 *Sisters of the Gion*  
MIZOGUCHI P. 20

8:00 *Osaka Elegy*  
MIZOGUCHI P. 20

22/SUN

6:30 *Black Cross* POLISH CINEMA P. 16

25/WED

7:00 *Mother Joan of the Angels*  
POLISH CINEMA P. 17

26/THR

7:00 *The Story of the Last  
Chrysanthemums*  
MIZOGUCHI P. 20

27/FRI

7:00 *Innocent Sorcerers*  
POLISH CINEMA P. 17

8:50 *Waiting for Guffman*  
RUDE AWAKENING P. 28

28/SAT

6:00 *The 47 Ronin, Parts I and II*  
MIZOGUCHI P. 21

29/SUN

FAMILY DAY  
GALLERIES FREE ALL DAY

11-3 Art-Making and Tours P. 2

2:00 SoVoSó A Cappella Ensemble P. 2

3:30 *Take Aways*  
Special Guest Christy Hale  
CHILDREN'S BOOKS ON FILM  
Free Family Day Film Screening  
P. 19

6:00 *Groundhog Day*  
RUDE AWAKENING P. 28

The Elephant's Eye closes P. 9

Will Rogan / MATRIX 253 closes P. 8

## JULY

2/WED

Hofmann by Hofmann opens P. 6

3/THR

Free First Thursday  
Galleries free all day

5/SAT

6:30 *Utamaro and His Five Women*  
MIZOGUCHI P. 21

8:20 *Sebastiane*  
DEREK JARMAN P. 32

6/SUN

5:00 *Night Train*  
POLISH CINEMA P. 17

7:00 *Austin Powers: International  
Man of Mystery*  
RUDE AWAKENING P. 28

9/WED

7:00 *My Love Has Been Burning*  
MIZOGUCHI P. 21

10/THR

7:00 *The Hour-Glass Sanatorium*  
POLISH CINEMA P. 17

11/FRI

7:30 Gabriel Saloman plus  
Father Murphy  
L@TE P. 3

7:30 *The Life of Oharu*  
MIZOGUCHI P. 21

Galleries open until 9:00



3

1 *Camouflage*, 7.23.14

2 *The Life Aquatic with Steve Zissou*,  
8.30.14

3 *Make Me Psychic*, 8.7.14

1/2/3/4

## 12/SAT

- 6:00 *Pather Panchali*  
Introduced by Dilip Basu  
SATYAJIT RAY P. 24
- 8:30 *Jubilee*  
DEREK JARMAN P. 32

## 13/SUN

- 2:00 Yuezhou: Viewing and  
Discussion with Michael  
Cherney P. 13
- 3:30 *My Other Self*  
Special Guest Julie Downing  
CHILDREN'S BOOKS ON FILM P. 19
- 6:00 *Aparajito*  
SATYAJIT RAY P. 24

## 16/WED

- 7:00 *The Big Lebowski*  
RUDE AWAKENING P. 28

## 17/THR

- 5:30 New Building Topping Out  
Celebration P. 2
- 7:00 *The Promised Land*  
POLISH CINEMA P. 17

## 18/FRI

- 7:00 *Miss Oyu* MIZOGUCHI P. 21
- 7:30 Talkies, Featuring Ron Lynch  
and Sad Vicious  
L@TE P. 3
- 8:55 *Godzilla*  
THEATER NEAR YOU P. 23

Galleries open until 9:00

## 19/SAT

- 6:15 *The World of Apu*  
SATYAJIT RAY P. 24
- 8:30 *Caravaggio*  
DEREK JARMAN P. 32

## 20/SUN

- 3:30 *Sustainable Stories*  
Special Guest Elisa Kleven  
CHILDREN'S BOOKS ON FILM P. 19
- 6:00 *Galaxy Quest*  
RUDE AWAKENING P. 28

## 22/TUE

- 7:00 *Films by John and Faith Hubley*  
Emily Hubley in person  
ALTERNATIVE VISIONS P. 27

## 23/WED

- 7:00 *Camouflage* POLISH CINEMA P. 17
- Looking Intently: The James Cahill  
Legacy opens P. 10

## 24/THR

- 7:00 *The Philosopher's Stone*  
SATYAJIT RAY P. 24

## 25/FRI

- 7:00 *A Geisha* MIZOGUCHI P. 21
- 7:30 A Minor Forest plus Mansion  
L@TE P. 3
- 8:45 *Office Space*  
RUDE AWAKENING P. 29

Geta Brătescu / MATRIX 254 opens P. 12

Galleries open until 9:00

## 26/SAT

- 6:30 *Days and Nights in the Forest* SATYAJIT RAY P. 25
- 8:40 *The Last of England*  
DEREK JARMAN P. 32

## 27/SUN

- 1:00 Curator Walk-Through  
GETA BRĂTESCU / MATRIX 254 P. 13
- 2:00 Open Mike: Linda Geary's  
*Studio Visit*  
COLOR SHIFT P. 13
- 5:00 *Sikkim*  
with shorts  
SATYAJIT RAY P. 25
- 7:10 *War Requiem*  
DEREK JARMAN P. 33

## 29/TUE

- 7:00 *Films by Amanda Forbis and Wendy Tilby*  
Forbis and Tilby in person  
ALTERNATIVE VISIONS P. 27

## 30/WED

- 7:00 *Crucified Lovers: A Story from Chikamatsu*  
MIZOGUCHI P. 22

## 31/THR

- 7:00 *Distant Thunder*  
SATYAJIT RAY P. 25

# AUGUST

## 1/FRI

- 7:00 *A Woman of Rumor*  
MIZOGUCHI P. 22
- 8:40 *Edward II*  
DEREK JARMAN P. 33

## 2/SAT

- 5:30 *The Golden Fortress* with short  
Introduced by Tipu Purkayastha  
SATYAJIT RAY P. 25
- 8:15 *Shoulder Arms* with shorts  
Lecture by Russell Merritt.  
Judith Rosenberg on piano  
WWI ON FILM P. 30

## 3/SUN

- 5:00 *Hearts of the World*  
Judith Rosenberg on piano  
WWI ON FILM P. 30
- 7:30 *The Garden*  
DEREK JARMAN P. 33

## 6/WED

- 7:00 *The Royal Tenenbaums*  
RUDE AWAKENING P. 29

## 7/THR

- 7:00 *Films by Sally Cruikshank*  
Sally Cruikshank and Russell  
Merritt in conversation  
ALTERNATIVE VISIONS P. 27

Free First Thursday  
Galleries free all day

## 8/FRI

- 7:00 *Wittgenstein*  
DEREK JARMAN P. 33
- 8:30 *Grand Illusion*  
WWI ON FILM P. 31





9/SAT

6:00 *The Elephant God*  
Introduced by Tipu Purkayastha  
SATYAJIT RAY P. 25

8:35 *The Constant Factor*  
POLISH CINEMA P. 18

10/SUN

3:30 *Idle Time*  
Special Guests Lea Lyon  
and Teri Sloat  
CHILDREN'S BOOKS ON FILM  
P. 19

6:00 *The Chess Players*  
SATYAJIT RAY P. 25

13/WED

7:00 *Gabriel Over the White House*  
Lecture by Russell Merritt  
Judith Rosenberg on piano  
WWI ON FILM P. 31

14/THR

7:00 *The Taira Clan Saga*  
MIZOGUCHI P. 22

15/FRI

7:00 *A Short Film About Killing*  
POLISH CINEMA P. 18

8:50 *Best in Show*  
RUDE AWAKENING P. 29

16/SAT

6:15 *The Kingdom of Diamonds*  
SATYAJIT RAY P. 26

8:35 *The Tempest*  
DEREK JARMAN P. 33

17/SUN

5:00 *Arsenal*  
Introduced by Russell Merritt  
Judith Rosenberg on piano  
WWI ON FILM P. 31

7:00 *Sansho the Bailiff*  
MIZOGUCHI P. 22

20/WED

7:00 *The Home and the World*  
SATYAJIT RAY P. 26

21/THR

7:00 *Man of Iron*  
POLISH CINEMA P. 18

22/FRI

7:00 *Paths of Glory*  
WWI ON FILM P. 31

8:45 *Princess Yang Kwei-fei*  
MIZOGUCHI P. 22

23/SAT

6:30 *Deliverance* with short  
SATYAJIT RAY P. 26

8:15 *Zoolander*  
RUDE AWAKENING P. 29

24/SUN

5:00 *An Enemy of the People*  
SATYAJIT RAY P. 26

7:00 *Knocked Up*  
RUDE AWAKENING P. 29

Color Shift closes P. 7

27/WED

7:00 *All Quiet on the Western Front*  
WWI ON FILM P. 31

8:30 *Shack Out on 101*  
FREE OUTDOOR SCREENING IN THE  
SCULPTURE GARDEN P. 15

28/THR

7:00 *Blue* plus short  
DEREK JARMAN P. 33

29/FRI

7:00 *Street of Shame*  
MIZOGUCHI P. 22

8:45 *Borat: Cultural Learnings of  
America for Make Benefit  
Glorious Nation of Kazakhstan*  
RUDE AWAKENING P. 29

30/SAT

6:30 *Branches of the Tree*  
SATYAJIT RAY P. 26

8:50 *The Life Aquatic with  
Steve Zissou*  
RUDE AWAKENING P. 29

31/SUN

5:00 *The Stranger*  
Introduced by Dilip Basu  
SATYAJIT RAY P. 26

7:30 *The Wicker Man*  
THEATER NEAR YOU P. 23

1 *Days and Nights in the Forest*,  
7.26.14

2 *My Love Has Been Burning*,  
7.9.14

3 *L'avventura*, 6.13.14

4 *Grand Illusion*, 8.8.14  
Rialto Pictures

5 *Vishnu and Garuda Saving the  
King of the Elephants (Gajen-  
dra Moksha)*, India, c. 1660-70;  
gouache on paper; 8½ × 6¼ in.;  
museum purchase.

6 *Ganesha*, India, 10th century;  
sandstone; 31½ × 20 × 7¼ in.;  
on long-term loan from a  
private collection. EL.1.12.17



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1990–2010**  
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**PICTURE THIS: CLASSIC CHILDREN'S  
BOOKS ON FILM**  
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July 5–August 28

**ALTERNATIVE VISIONS: ANIMATION**  
July 22–August 7

**WORLD WAR I ON FILM**  
August 2–27

**FREE OUTDOOR SCREENING**  
August 27

**THE BRILLIANCE OF SATYAJIT RAY**  
Through August 31

^ Forrest Bess: *The Hermaphrodite*, 1957; oil on canvas;  
9 1/16 x 12 1/8 x 1 3/8 in.; The Menil Collection, Houston; gift of  
John Wilcox, in memory of Frank Owen Wilson.

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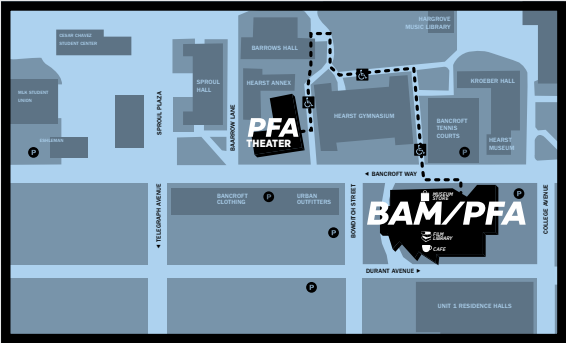
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