

SEP/OCT 2014

BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

JOHN ZURIER AMERICAN FOLK ART JOSEPH HOLTZMAN HANS HOFMANN STANLEY KUBRICK GEORGIAN CINEMA

JEAN-LUC GODARD HOU HSIAO-HSIEN FREE SPEECH MOVEMENT ON FILM DEVENDRA BANHART JAMES DEAN ALTERNATIVE VISIONS



ENDLESS SUMMER CINEMA FREE OUTDOOR MOVIES OCT 3 & 10



ON THE CRESCENT LAWN

Oxford Street between Center & Addison Streets

Copresented by Downtown Berkeley Association

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

FRIDAY / 10.3.14 / 8:00

PEE-WEE'S BIG ADVENTURE

TIM BURTON (US, 1985)

RECOMMENDED FOR AGES 7 & UP

If there's one thing in this world Pee-wee Herman loves, it's his bike: a forties Schwinn cruiser, tricked out with some handlebar tassels, striped saddlebags, hypno-hubs, and a growling lion's head on the headset. Well, there's ditzzy Dottie (Elizabeth Daily) as well, but Pee-wee's no tandem rider. When the beloved bike goes missing, Pee-wee hits the road, desperately searching for his wandering wheels. Tim Burton's first feature film has him lubricating the lugs with some eye-popping madness. Who can forget the P.W. dance to "Tequila" or the Wee lad in chaps for his Texas bull ride? Yikes bikes! STEVE SEID

Written by Phil Hartman, Paul Reubens, Michael Varhol. Photographed by Victor J. Kemper. With Paul Reubens, Elizabeth Daily, Mark Holton, Diane Salinger. (90 mins, Color, Blu-Ray, From Warner Bros.)

Pedal on over to Pee-wee!

Bike racks courtesy of Bike East Bay

FRIDAY / 10.10.14 / 8:00

THIS IS SPINAL TAP

ROB REINER (US, 1984)

Say it loud! Spinal Tap is back, touring behind their new LP, *Smell the Glove*. It's Nigel, David, and Derek, the loudest metal trio in the UK, chunkin' anthems like "Hell Hole," "Big Bottom," and "Sex Farm." Neither death nor speed metal, but something more like ore, metal before metal. Reiner's mock-doc sticks close to the Tap as their US tour, more a de-tour, circulates through failed shows and cancellations, until they amp up the attraction with the stoner Stonehenge, a mega-Druid spectacle. Push it to eleven. Not just loud, but volumes funnier than ten. Spinal Tap: let your mullets fly. STEVE SEID

Written by Reiner, Christopher Guest, Michael McKean, Harry Shearer. Photographed by Peter Smokler. With Christopher Guest, Michael McKean, Harry Shearer, Tony Hendra. (82 mins, Color, Digital, From Rialto Pictures)

COVER *Pirosmeni*, 10.6.14

Courtesy of the National Archives of Georgia.
GEORGIAN FILM COURSE P. 31

(*Pirosmeni* also screens 11.2.14
in our Georgian cinema series)

GET MORE

PROGRAM UPDATES AND EVENT REMINDERS

SIGN UP to receive our monthly e-newsletter, weekly film update, exhibition and program announcements, and L@TE reminders at bampfa.berkeley.edu/signup.

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

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

UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE,

PROGRAM GUIDE

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L@TE

Friday Nights @ BAM/PFA



1 / 2 / 3 / 4

L@TE FRIDAY NIGHTS

FRIDAY / 9.19.14

PHARAOHS: OASIICS

7:30

Programmed by Andy Cabic

Since 2008, Los Angeles-based Pharaohs (Sam Cooper, Alejandro Cohen, and their collaborators) have journeyed from sound-bending investigations to unstoppable dance-floor dominance. Get loose and bust a move to drum machine and live percussion, synthesizer and saxophone, dub delay and surf guitar.

- 1 Andy Cabic and Devendra Banhart
Photo: Alissa Anderson.
- 2 William Winant
- 3 Pharaohs: Oasiics
- 4 Splinter Reeds

FRIDAY / 9.26.14

WILLIAM WINANT PERCUSSION GROUP

7:30

Programmed by Sarah Cahill

Master percussionist William Winant and his cohorts return to L@TE with a program of pioneering percussion music. Don't miss this chance to hear Steve Reich's groundbreaking, thunderous work *Drumming (Parts One and Two)*, along with other works by Reich, Lou Harrison, Johanna Beyer, and James Tenney, in the reverberant volume of BAM/PFA.

5:30 RE@DS

Lucy Corin & Alix Lambert p. 12

FRIDAY / 10.17.14

ANDY CABIC AND DEVENDRA BANHART

7:30

Programmed by Andy Cabic

Longtime friends and musical collaborators Andy Cabic (Vetiver) and Devendra Banhart grab a couple of guitars and turn our atrium gallery into an intimate performance space. These two singer-songwriters formed the vanguard of an experimental, folk-influenced aesthetic that emerged in the Bay Area around the turn of the millennium. They will perform both individually and together, with a casual mix of older and newer material from their deep catalogs.

5:30 RE@DS

Gabrielle Calvocoressi & Maggie Nelson p. 12

FRIDAY / 10.24.14

SPLINTER REEDS

7:30

Programmed by Sarah Cahill

This all-star quintet of Bay Area musicians breathes new life into contemporary music for woodwinds and blows audiences away. Not your grandmother's woodwind quintet, Splinter Reeds adds bass clarinet and saxophone to the mix to create a more robust and dynamic sound. They will premiere a new work by composer Marc Mellits, among other music written specifically for the ensemble.

5:30 RE@DS

Rocket Caleshu & Brian Teare p. 12

Admission to L@TE is \$7, always free for BAM/PFA members and UC Berkeley students, faculty, and staff. Doors 5:00 Galleries open until 9:00

L@TE is made possible by the generous support of the BAM/PFA Trustees and the Office of the Executive Vice Chancellor and Provost, UC Berkeley.

- 1 John Brewster, Jr. (attributed):
Portrait of a Boy in Green,
c. 1805–10; oil on canvas;
53 ¾ × 32 ¼ in.; gift of W. B.
Carnochan.
- 2 *Untitled (Calligraphy Leaping
Deer)*, United States, c. 1840;
ink on paper with collage of
inked cards; 29 ¾ × 34 ¾ in.;
gift of W. B. Carnochan and
N.C. Carnochan.



AMERICAN WONDER

FOLK ART FROM THE COLLECTION



2

OCTOBER 1–DECEMBER 21

NEW EXHIBITION

American Wonder: Folk Art from the Collection captures our burgeoning nation during a time of enormous change, from the Declaration of Independence in 1776 to the onset of the Civil War in 1861. The exhibition includes approximately fifty portraits, landscapes, commemorative mourning pictures, weather vanes, and decorative sculptures from the BAM/PFA collection. This distinguished collection—one of the finest of American folk art in California—is due to the generosity of W.B. Carnochan and N.C. Edebo.

In the years just following the Revolutionary War, many newly minted Americans desired painted portraits for their homes in order to identify individuals, establish family legacy, and demonstrate personal and/or civic achievement. Artists usually chose to portray their subjects in conventional poses, with the greatest emphasis placed on individual facial features. Clothing and surroundings were often simple and stylized, but might include details that would have been understood at the time as signs of social status or phase of life.

Portrait of a Boy in Green (c. 1805–1810), attributed to the prolific deaf artist John Brewster, Jr., depicts a poised and vibrant youth standing on a brightly patterned floor holding a book, which associates him with learning and apprenticeship. The boy is thought to be Samuel Field McIntire, son of a prominent Salem, Massachusetts architect. The younger McIntire went on to become a distinguished and highly successful furniture designer and carver of architectural details.

The exhibition also includes a number of landscapes, ranging from pastoral scenes to views of industrial progress. *View of Providence, Rhode Island*, created in the mid-1820s by an unidentified artist, functions as a portrait; the coastal city is portrayed on the brink of transition from pioneer village to bustling center of commerce. With remarkable beauty and formal simplicity, the works of art in **American Wonder** evoke the vivid presentness of their subjects and makers.

American Wonder: Folk Art from the Collection is organized by Chief Curator and Director of Programs and Collections Lucinda Barnes.

PUBLIC PROGRAMS

THURSDAY / 10.2.14 / 12:15

CURATOR'S GALLERY TALK P. 13

SUNDAY / 10.5.14 / 3:00

GALLERY TALK:
BLISS CARNOCHAN P. 13

THURSDAYS AT 12:15
SUNDAYS AT 2:00

GUIDED TOURS P. 13



MATRIX 255

John Zurier

SEPTEMBER 12–DECEMBER 21

NEW EXHIBITION

Berkeley-based artist John Zurier (b. 1956) paints abstract, luminous canvases with hand-mixed pigments that range from subtle, muted earth tones to vibrant, saturated hues. He uses a wide range of brushwork and surface treatments to draw attention to the varied textures of the canvas—often applying distemper (a tempera paint made with dry pigments in animal glue) in thin, brushy layers—to capture qualities of light and the changing effects of the atmosphere. He builds compositions that are both simple and involved, paying close attention to all aspects of a painting's construction, including the differences between cotton and linen surfaces, the weave of each canvas, and the individual properties of tempera versus oil paint. Informed by a wide range of references—Abstract Expressionism, Italian Renaissance painting, Minimalism, Japanese painting, and poetry—Zurier's work transcends the mundane to enter an affective realm. "I'm very interested in how compositional formats and motifs and even incidents in a painting can trigger perceptual responses and associations," Zurier says.

Born in Santa Monica, Zurier received both his BA and MFA from the University of California, Berkeley. For **MATRIX 255**, his first solo exhibition in a museum, Zurier debuts a new body of paintings and watercolors inspired by Iceland, where he has been traveling, teaching, and painting since 2011. Zurier's abstractions evoke the ice, fog, wind, water, and light of the Icelandic landscape, while also tapping into more timeless, contemplative states. Icy pale blue tones predominate, revealing the infinite range of the hue, as each composition strikes a unique, sensitive chord.

John Zurier / MATRIX 255 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.

- 1 John Zurier: *Cold July*, 2014; distemper on linen; 25% × 16 ½ in.; courtesy of the artist and Peter Blum Gallery, New York.
- 2 John Zurier: *Fjall*, 2011; oil on linen; 18 × 22 in.; museum purchase: bequest of Phoebe Apperson Hearst, by exchange.
Photo: Modern Effects, Peter Macchia



2



MATRIX 256

Joseph Holtzman

OCTOBER 17–DECEMBER 21

NEW EXHIBITION

Joseph Holtzman's unusual artistic sensibility evolved from his close study of historical painting and his connoisseurship of eighteenth- and nineteenth-century decorative arts. His themes and motifs draw on these diverse sources as well as allude to family and friends, cultural personalities, historical figures, and literary characters. Balancing his wide-ranging references is an intensely sensual connection to paint and surface.

Holtzman is highly attentive to the unique qualities of color and texture that can be expressed through the medium of paint on various grounds. His palette is fantastically rich and varied and he achieves remarkable chromatic and tonal effects by exploiting not only the transparency of the oil medium but also the unusual capacity of marble—his favorite surface—to absorb and reflect light. He pays as much attention to the tiniest details of the paintings as he does to their overall compositions. To contemplate Holtzman's paintings is to become immersed—indeed, nearly lost—in a strange yet beautiful universe.

Many of Holtzman's paintings are portraits though their subjects may only emerge for him in the process of painting: Frieda (Holtzman's mother), Monsieur de Charlus (the dissolute aristocrat in Proust's *In Search of Lost Time*), Mary Todd Lincoln ("a driven decorator," according to Holtzman), the composer Stephen Sondheim, and Holtzman's husband, Carl Skoggard. These subjects are evoked less through accurate depictions of their bodies and faces than through settings and related objects that, like saintly "attributes," convey symbolic meaning.

Through his highly personal and inventive engagement with painting, Holtzman has invested new life into this versatile medium while nodding to the admired forebears of his, and our, cultural past.

Joseph Holtzman / MATRIX 256 is organized by Director Lawrence Rinder. It will travel to the Hammer Museum in Los Angeles in summer 2016. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAM/PFA Trustees.

Joseph Holtzman: *Mary Todd Lincoln, 1880, 2007*; oil on marble; 44 × 35 in.; courtesy of the artist.

PUBLIC PROGRAM

FRIDAY / 10.17.14 / 6:30

ARTIST'S TALK:
JOSEPH HOLTZMAN P. 13

FORREST BESS: SEEING THINGS INVISIBLE

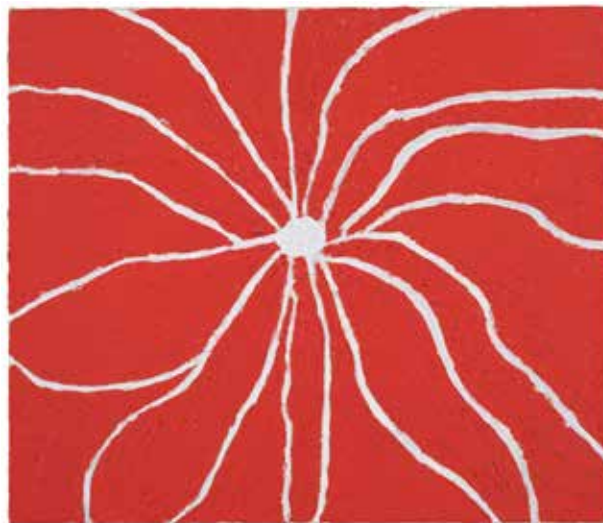
THROUGH SEPTEMBER 14

CONTINUING EXHIBITION

Self-described “visionary” artist Forrest Bess (1911–1977) created a signature aesthetic, painting small but powerful abstract paintings that draw on a vocabulary of coded symbols derived from dreams. While resonant with Modernist abstraction, Bess’s beautiful and mysterious pictures suggest a spirituality akin to indigenous religious icons. **Forrest Bess: Seeing Things Invisible** pairs Bess’s paintings with an installation of archival materials curated by sculptor Robert Gober that illuminates Bess’s art and life.

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 LLP; 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; Tecoa and Tom Bruce; the Robert Lehman Foundation; and Laura and David Perry.

Forrest Bess: *Untitled (The Spider)*, 1970; oil on canvas; 13¼ × 16½ in.; collection of Christian Zacharias.



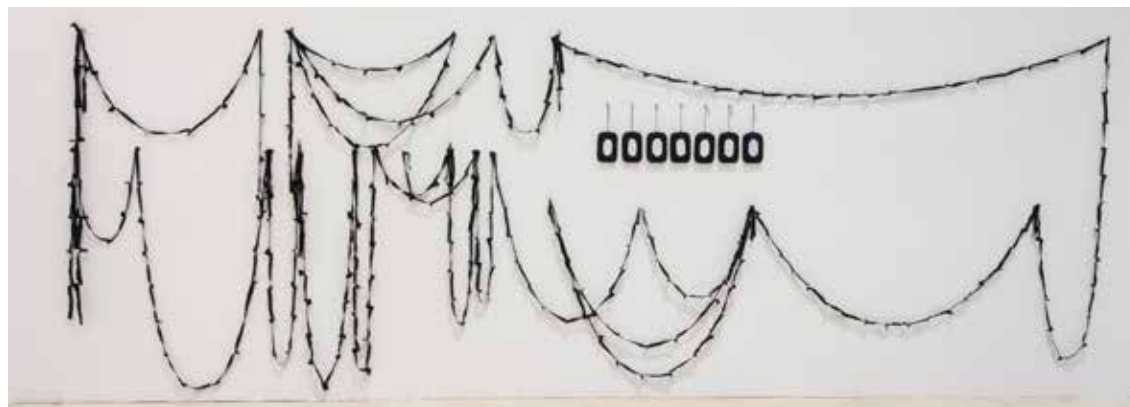
PUBLIC PROGRAM

SUNDAY / 9.14.14 / 3:00

GALLERY TALK: ANDREW MASULLO P. 13

IN THE MUSEUM STORE

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



MATRIX 254

GETA BRĂTESCU

THROUGH SEPTEMBER 28

CONTINUING EXHIBITION

Geta Brătescu (b. 1926) has been a central figure in Romanian art for the past fifty years, but her work is just now becoming known internationally. Her multidisciplinary practice is characterized by a playful, experimental approach and frequent use of role-playing and self-portraiture. **MATRIX 254** presents a selection of key works that exemplify Brătescu’s use of drawing as both a representational technique and conceptual strategy.

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.

Geta Brătescu: *Didona (Dido)* (detail), 2000; felt, wooden objects with aluminum foil, wooden laundry pegs with tempera; dimensions variable; courtesy of Galeria Ivan, Bucharest, and Galerie Barbara Weiss, Berlin.

HOFMANN BY HOFMANN

THROUGH DECEMBER 21

CONTINUING EXHIBITION

In 1963, Abstract Expressionist painter Hans Hofmann donated nearly fifty paintings to the University in recognition of the role Berkeley had played in his early career in the United States. **Hofmann by Hofmann** pairs the first paintings the artist selected for BAM/PFA with his own words, illuminating his signature approach to color, pictorial space, and artistic creation. Hofmann's gift of these paintings, along with a sizeable monetary donation, made possible the construction of our current home, so it seems fitting to showcase his work in one of our last exhibitions in this remarkable structure.

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

Hans Hofmann: *Scintillating Space* (detail), 1954; oil on canvas; 84 1/8 × 48 3/8 in.; gift of Hans Hofmann.



LOOKING INTENTLY: THE JAMES CAHILL LEGACY

THROUGH DECEMBER 21

CONTINUING EXHIBITION

This exhibition is dedicated to the memory of UC Berkeley Professor Emeritus James Cahill (1926–2014), whose knowledge and generosity played a key role in shaping BAM/PFA's collection of Asian art. We honor his legacy as a teacher and connoisseur by inviting you to look intently at a small selection of works that represent the range of Professor Cahill's collecting interests. (The works on view will rotate at the end of October.)

Looking Intently: The James Cahill Legacy is organized by Senior Curator for Asian Art Julia M. White and is generously supported by the Asian Art Department, Bonhams.

Shên Shichong: *Man and Servant Beneath Trees* (detail), 1616; ink and color on paper; 12 × 9 7/8 in.; purchase made possible through a gift from Jane Lurie.



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

THROUGH SEPTEMBER 14

CONTINUING EXHIBITION

A rotating display of works by anonymous Indian, Nepalese, and Tibetan artisans, on long-term loan from a private collection.

Deities, Demons, and Teachers is organized by Senior Curator for Asian Art Julia M. White.

Nagaraja, Tibet, 15th century; gilt bronze; 15 × 8 × 10 in.; on long-term loan from a private collection.



KIDS CLUB

THROUGH DECEMBER 21

A special gallery dedicated to engaging children in the creative process.

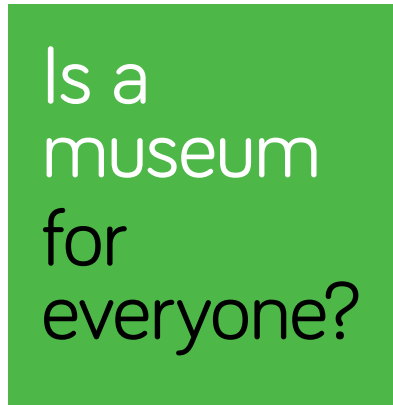
Galleries always free for children 12 & under. **Kids Club** is organized by Director of Engagement Aimee Chang and is supported by Donna and Gary Freedman.

WHAT #ISAMUSEUM?

THROUGH OCTOBER 15

Share your thoughts on isamuseum.org and on Twitter using #isamuseum.

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



RE@DS

Fridays at 5:30 in The Reading Room

Guest RE@DS programmer Genine Lentine has invited twelve poets and writers to **The Reading Room** who embody a quality she calls "avant morte"—they "inhabit life with such astonishing courage, resilience, tenderness—and aplomb—it seems they've already come through death. To hear their work is to learn what it takes to live."

FROM LEFT:

- 1 Genine Lentine
- 2 Lucy Corin
- 3 Gabrielle Calvocoressi
- 4 Maggie Nelson
- 5 Brian Teare
- 6 Rocket Caleshu

FRIDAY / 9.26.14 / 5:30

LUCY CORIN & ALIX LAMBERT

Lucy Corin is the author of the short story collections *One Hundred Apocalypses* and *Other Apocalypses* and *The Entire Predicament* and the novel *Everyday Psychokillers: A History for Girls*. She was the 2012–13 John Guare Fellow in Literature at the American Academy in Rome.

Alix Lambert directed and produced the documentaries *The Mark of Cain*, *Bayou Blue*, and *Mentor*. She created and directed two original series for MOCATv, *Ambiance Man* and *Crime: The Animated Series*, and has written four books: *Russian Prison Tattoos*, *Mastering The Melon*, *The Silencing*, and *Crime*.

FRIDAY / 10.17.14 / 5:30

GABRIELLE CALVOCORESSI & MAGGIE NELSON

Gabrielle Calvocoressi is the author of *The Last Time I Saw Amelia Earhart* and *Apocalyptic Swing* and her poems have been featured in the *New York Times*, *Boston Review*, the *Washington Post*, and on Garrison Keillor's *Poet's Almanac*. She is senior poetry editor for the *Los Angeles Review of Books* and is the Walker Percy Fellow in Poetry at University of North Carolina, Chapel Hill.

Maggie Nelson's nonfiction books include *The Art of Cruelty: A Reckoning*; *Bluets*; and *Women, the New York School, and Other True Abstractions*. Her books of poetry include *Something Bright, Then Holes*; *Jane: A Murder*; *The Latest Winter*; and *Shiner*. She is on the faculty at CalArts.

FRIDAY / 10.24.14 / 5:30

ROCKET CALESHU & BRIAN TEARE

Rocket Caleshu, born in San Francisco in 1984, is an MFA candidate in creative writing in the Critical Studies Department at CalArts. Rocket is also a letterpress printer and book artist. He received his AB from Brown University in Africana Studies.

Brian Teare is the recipient of poetry fellowships from the NEA, the MacDowell Colony, the Fund for Poetry, Headlands Center for the Arts, and the American Antiquarian Society. He is the author of *The Room Where I Was Born*, *Sight Map*, *Pleasure*, and *Companion Grasses*. He teaches at Temple University.

RE@DS is included with L@TE admission



1

FORREST BESS: SEEING THINGS INVISIBLE

Gallery Talk: Andrew Masullo

SUNDAY / 9.14.14 / 3:00

Artist Andrew Masullo offers his personal insights into the work of Forrest Bess, who has long been one of his inspirations. Masullo's own art has been described as "pure painting" in the *New York Times*; thirty-four of his paintings were included in the 2012 Whitney Biennial.

BAM/PFA Galleries. Included with admission



2

3



AMERICAN WONDER: FOLK ART FROM THE COLLECTION

Curator's Gallery Talk

THURSDAY / 10.2.14 / 12:15

Exhibition organizer Lucinda Barnes, chief curator and director of programs and collections, leads an informative tour of **American Wonder: Folk Art from the Collection**.

BAM/PFA Galleries. Included with admission

Gallery Talk: Bliss Carnochan

SUNDAY / 10.5.14 / 3:00

Bliss Carnochan, who collected the works on view in **American Wonder** with Nancy Edebo between 1966 and 1975, shares his passion for and knowledge of American folk art in this informal gallery talk. Carnochan, Richard W. Lyman Professor of Humanities, Emeritus at Stanford University, will discuss selected portraits, landscapes, sculptures, and commemorative mourning pictures, and address the complex status of folk art per se and as a field for collecting.

BAM/PFA Galleries. Included with admission

Guided Tours

THURSDAYS AT 12:15

SUNDAYS AT 2:00

Join us for a guided tour of **American Wonder**, led by UC Berkeley graduate students from art history and history.

BAM/PFA Galleries. Included with admission. No reservations required



4

JOSEPH HOLTZMAN / MATRIX 256

Artist's Talk: Joseph Holtzman

FRIDAY / 10.17.14 / 6:30

Artist Joseph Holtzman discusses his strikingly original paintings in this overview of his work.

BAM/PFA Galleries. Included with admission

11th ANNUAL BERKELEY WORLD MUSIC FESTIVAL

Riffat Sultana: Music & Dance of India

SATURDAY / 9.20.14 / 3:00

Presented by the Berkeley World Music Festival

Renowned Pakistani singer Riffat Sultana draws from both modern and traditional musical forms from the Indian subcontinent, including Sufi, Ghazal, and Punjabi folk and pop songs. Expect stunning vocals and Bhangra dancers.

Go to berkeleyworldmusic.org for more information.

BAM/PFA sculpture garden. Admission free

FILM SCREENING & PANEL DISCUSSION

The Making of an Avant-Garde: The Institute for Architecture and Urban Studies, 1967-1984

WEDNESDAY / 10.8.14 / 6:30

Go to ced.berkeley.edu for more information.

112 Wurster Hall on the UC Berkeley campus. Admission free

- 1 Andrew Masullo
- 2 Sarah Perkins: *Alexander Dix* (detail), 1790; oil on canvas; 36 × 27 ¾ in.; gift of W. B. Carnochan.
- 3 Bliss Carnochan
- 4 Joseph Holtzman: *Robert Offitt Dying with AIDS, 1989* (detail), 2006; oil and acrylic on slate; 40 × 50 in.; courtesy of the artist.



1

ACTIVATE YOURSELF: THE FREE SPEECH MOVEMENT AT FIFTY

P. 24

Filmmakers, activists, historians, and other experts on the period join us to celebrate and honor the fiftieth anniversary of the Free Speech Movement, famously born on the UC Berkeley campus in 1964. We kick it off with *Berkeley in the Sixties* with filmmaker **Mark Kitchell** and other guests in person, including **Frank Bardacke**, **David Lance Goines**, and **Lynne Hollander Savio**. Guests at other screenings include **Bill Nichols**, an expert on radical filmmaking collective San Francisco Newsreel; UC Berkeley School of Law Professor **Christopher C. Kutz**, who will discuss the sometimes blurry line between advocacy and incitement; KPFA alums **Alan Snitow** and **Larry Bensky**; and activist **Michael Smith**, who found himself starring as a young Berkeley radical in the 1969 film *The Activist*. Plus more—see individual film notes for the full roster of scheduled appearances.



2

BANJO TALES AND MUSICAL HOLDOUTS

P. 20

Join us on September 16 for the world premiere of *Banjo Tales*, copresented with the Berkeley Old Time Music Convention. Yasha Aginsky's film follows the legendary folklorist and string-band performer Mike Seeger (1993–2009) as he travels through Appalachia in search of traditional banjo players. Expect some live clawhammer-style banjo picking and special guest **Alexia Smith**, Mike Seeger's widow. Plus **John Cohen** will introduce his short film *Musical Holdouts*.

3 / 4



5

6 / 7



DISCOVERING GEORGIAN CINEMA

P. 28

We are honored to host a number of international guests as part of our major new series **Discovering Georgian Cinema**. Filmmaker **Eldar Shengelaia** introduces *Blue Mountains*, *The White Caravan*, and *An Unusual Exhibition*, as well as his father Nikoloz Shengelaia's *Twenty-Six Commissars* (1928). **Nana Janelidze**, director of the Georgian National Film Center and a filmmaker herself, talks about her experiences as cowriter of *Repentance* and presents the Bay Area premiere of *Will There Be a Theater Up There?!* George Washington University's **Peter Rollberg** lectures on silent-era films and **Nino Dzandzava** from the National Archives of Georgia presents a program of recently restored Georgian *kulturfilms*. Pianist **Judith Rosenberg** accompanies a number of classic silent films and, to cap off our first installment of **Discovering Georgian Cinema**, **Trio Kavkasia** performs a newly commissioned score for Nikoloz Shengelaia's *Eliso* (1928) on October 25 and 26.

- 1 Michael Smith
- 2 Alexia Smith
- 3 Eldar Shengelaia
- 4 Trio Kavkasia
- 5 Peter Rollberg
- 6 Nino Dzandzava
- 7 Nana Janelidze

- 8 From left: Tom Luddy and Jean-Pierre Gorin, pictured in the late 1960s with Jean-Luc Godard
- 9 Erik Ulman
- 10 Laura Heit
- 11 Jerome Hiler
- 12 Leslie Thornton
- 13 Pooja Rangan



JEAN-LUC GODARD: EXPECT EVERYTHING FROM CINEMA

P. 26

In 1968, Tom Luddy brought Jean-Luc Godard and his collaborator Jean-Pierre Gorin to Berkeley for a complete Godard retrospective. Now Luddy, cofounder of the Telluride Film Festival, and Gorin return for our current retrospective. **Tom Luddy** introduces *One P.M.*, which documents Godard shooting his first American film. On September 24 **Jean-Pierre Gorin** lectures (with film clips!) about the films he made in collaboration with Godard under the name Dziga Vertov Group. Gorin also joins us the following evening for a screening of *Ici et ailleurs*. Plus composer **Erik Ulman**, who has written on Gorin's films, introduces *Tout va bien*.



AFTERIMAGE: LESLIE THORNTON P. 21

New York-based experimental filmmaker **Leslie Thornton** combines original and found footage, sound, and texts to create indefinable works that cross narrative, science fiction, ethnography, and documentary forms. She presents her work and joins in conversation with **Pooja Rangan**, assistant professor of culture and media at the New School in New York, on October 15 and 16.



12/13

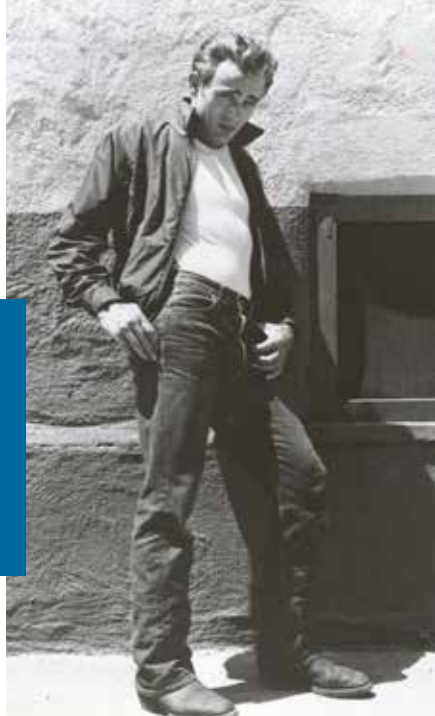


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ALTERNATIVE VISIONS P. 22

As always, our annual avant-garde series offers a number of opportunities to hear directly from filmmakers. Animator **Laura Heit** joins us for a special performance and book signing at a screening of her films on September 3. Filmmaker **Dawn Logsdon** presents the film she codirected, *Big Joy: The Adventures of James Broughton*, and our evening devoted to Broughton's own films is introduced by local media artist **Janis Crystal Lipzin**. San Francisco filmmaker **Jerome Hiler** joins us to introduce two new films. And our annual student film festival is enlivened with the presence of both the **student curators** who selected the films, and the **students from Bay Area colleges** who made them.





JAMES DEAN

Restored Classics from Warner Bros.

"In James Dean, contemporary youth recognizes itself completely, less for the reasons that are usually said—violence, sadism, frenzy, darkness, pessimism and cruelty— than for others infinitely more simple and everyday: emotional modesty, fantasy every moment, the eternal taste of adolescence for the test, drunkenness, pride and regret at feeling 'outside' of society, refusal of the desire to belong, and finally the acceptance—or refusal—of the world as it is."—François Truffaut

This series presents beautiful new digital restorations of the three films James Dean made for Warner Brothers: *East of Eden*, *Rebel Without a Cause*, and *Giant*. In the case of *East of Eden*, for which the originals sustained heavy physical damage due to the popularity of the film, and *Giant*, the digital restorations were made as 4K scans from the original 35mm camera negatives. The restoration of *Rebel Without a Cause* was completed from an 8K scan of the original CinemaScope camera negative, which because of color fading issues can no longer be used to make an acceptable 35mm print. With these new restorations, James Dean will remain forever young for generations of viewers.

Susan Oxtoby, Senior Film Curator



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FRIDAY / 9.5.14

EAST OF EDEN

ELIA KAZAN (US, 1955)
4K DIGITAL RESTORATION!

8:50

"If *East of Eden* were remembered only for introducing to the screen its legendary star, James Dean, its place in film history would be assured. As it is, however, the techniques developed by the director [Elia Kazan] to capture and translate the actor's performance most effectively within a widescreen format also lend the film the artistic distinction of being one of the first serious attempts at a creative use of CinemaScope" (Stephen L. Hanson, *International Dictionary of Films and Filmmakers*). Adapted from John Steinbeck's novel, the plot transposes the story of Cain and Abel to the Salinas Valley, focusing on two brothers' rivalry for their father's affection.

Written by Paul Osborn, Guy Tomajean, from the novel by John Steinbeck. Photographed by Ted McCord. With James Dean, Julie Harris, Raymond Massey, Richard Davalos. (115 mins, Color, 'Scope, 4K DCP, From Warner Bros.)

- 1 *Rebel Without a Cause*, 9.12.14
- 2 *Giant*, 9.20.14
- 3 *East of Eden*, 9.5.14

FRIDAY / 9.12.14

REBEL WITHOUT A CAUSE

NICHOLAS RAY (US, 1955)
4K DIGITAL RESTORATION!

9:10

Not enough has changed to render this film outdated; it still reads as *American Gothic* given truth serum. Realizing CinemaScope's narrative potential, Ray effectively tore open the walls of the American home to reveal teenagers wracked by alienation and parents trapped in the cycle of their own ineffectuality. The film that made James Dean an emblem for an entire generation also established him as an actor of impressive depth and sensitivity. The architectural strength of the visuals and editing is enhanced by the choice of Los Angeles hilltop locations including the Planetarium—an imposing structure that sits close to the sky, lending an ancient classicism to a fifties classic. JUDY BLOCH

Written by Stewart Stern, adapted by Irving Shulman, from a story by Ray. Photographed by Ernest Haller. With James Dean, Natalie Wood, Sal Mineo, Jim Backus. (111 mins, Color, 'Scope, 4K DCP, From Warner Bros. Restored in collaboration with The Film Foundation with support provided by Gucci and The Film Foundation)

SATURDAY / 9.20.14

GIANT

GEORGE STEVENS (US, 1956)
4K DIGITAL RESTORATION!

7:00

ACADEMY AWARD FOR BEST DIRECTOR

James Dean burns through the wide Texas plains in this searing Western-style soap opera boasting an all-star cast: Rock Hudson, Elizabeth Taylor, Dennis Hopper, and Dean himself. A wealthy rancher (Hudson) brings his lovely new East Coast wife (Taylor) back home to Texas, where she soon grows disturbed by the land's emptiness, violence, and racism. It's a virile cowhand (Dean, of course) who most disturbs her, however, leading to an inevitable confrontation between husband, wife, workers, and family. One of the greatest American films of the 1950s, *Giant* was Dean's final film; released after his death, it solidified his immortality.

Written by Fred Guiol, Ivan Moffat based on the novel by Edna Ferber. Photographed by William C. Mellor. With Elizabeth Taylor, Rock Hudson, James Dean, Mercedes McCambridge. (201 mins, Color, 4K DCP, From Warner Bros.)

ALSO LIKE LIFE: THE FILMS OF Hou Hsiao-hsien

"I make films because I love this world and I believe in people," wrote Taiwanese director Hou Hsiao-hsien, "the world's greatest working narrative filmmaker" (J. Hoberman). A graduate of Taiwan's National Arts Academy (known more as a theater school than a film hotbed), Hou first came to prominence as a key figure of the New Taiwan Cinema movement of the eighties, thanks to naturalistic works like *The Boys from Fengkuei* (1983) and *Dust in the Wind* (1986), which quietly yet eloquently captured the textures and essence of everyday life. Later films, such as *City of Sadness* (1989), *The Puppetmaster* (1993), and *Flowers of Shanghai* (1998), added a more sweeping political and historical scope to his work, yet retained that sense of intimacy, of eavesdropping upon ordinary lives that happened to be lived in extraordinary times. ("The growth of an individual, or of a whole nation," he once stated, "often occurs without us noticing.") These films, and later international efforts like *Café Lumière* (2003), solidified his status among the world's elite filmmakers. In 1998, a worldwide critics' poll named him "one of the three directors most crucial to the future of cinema."

Continuing through December, our series begins in October with Hou's early works, including screenings of his first three, extremely rare commercial films. Low-budget romantic comedies starring Canto-pop icons, they are certainly atypical of Hou's later films, yet stand now as fascinating representatives of popular Taiwanese cinema of the 1980s. Offering glimpses of Hou's first steps as a filmmaker, they also provide invaluable snapshots of a Taiwan in the throes of economic and cultural changes.

Jason Sanders

International retrospective organized by Richard I. Suchenski, director of the Center for Moving Image Arts at Bard College, in collaboration with Amber Wu, Taipei Cultural Center in New York, and the Ministry of Culture of the Republic of China (Taiwan). The book *Hou Hsiao-hsien* (Vienna: Österreichisches Filmmuseum and New York: Columbia University Press, 2014) is being released in conjunction with this retrospective and will be available for purchase at the Museum Store and at the PFA Theater. At BAM/PFA, the series is presented in conjunction with the Center for Chinese Studies at UC Berkeley and organized by Film Curator Kathy Geritz.



FRIDAY / 10.10.14

THE SANDWICH MAN

7:00

HOU HSIAO-HSIEN, TSENG CHUANG-HSIANG, WAN JEN (TAIWAN, 1983)

(*Erzi De Da Wan'ou*). Considered the opening salvo of the New Taiwan Cinema, *The Sandwich Man* combines three short films into a declaration of cinematic intent. Hou Hsiao-hsien's titular tale follows a luckless young father who supports his family by dressing as a clown and wearing an advertising billboard. Teenagers hawk Japanese electronics with tragic results in *Vicki's Hat*, while *The Taste of Apples* shows a laborer's taste of the American dream. All chronicle the downside of Taiwan's economic "miracle" of the seventies, and stand now as insightful glimpses into a country in the midst of turmoil. JASON SANDERS

Written by Wu Nien-jen, adapted from stories by Huang Chun-ming. Photographed by Chen Kun-hou. With Chen Po-cheng, Yang Li-yin, Chin Ding, Cho Seng-li. (100 mins, In Mandarin and Taiwanese with English subtitles, Color, 35mm)

CUTE GIRL

9:00

HOU HSIAO-HSIEN (TAIWAN, 1980)

(*Jiushi Liuliu*, a.k.a. *Lovable You*). Hou Hsiao-hsien made his unlikely debut with this breezy romantic comedy starring Hong Kong singer Kenny Bee and Taiwanese pop diva Feng Fei-fei. A tycoon's daughter (Feng) is arranged to be married to another tycoon's son, but she is soon distracted by the charming, more down-to-earth Daigang (Bee); can their relationship last amid a constant parade of misconceptions, class divisions, comedy bits, polyester outfits, and Canto-pop songs? Firmly entrenched in the era's low-budget, star-driven approach to filmmaking, *Cute Girl* holds interest for its glimpses of an emerging, industrialized Taipei, and as the beginning of Hou's career. JASON SANDERS

Written by Hou. Photographed by Chen Kun-hou. With Kenny Bee, Feng Fei-fei, Anthony Chan. (90 mins, In Mandarin with English subtitles, Color, 'Scope, 35mm)

SUNDAY / 10.19.14

THE GREEN, GREEN GRASS OF HOME

6:45

HOU HSIAO-HSIEN (TAIWAN, 1982)

(*Zai na hepan qing cao qing*). A key bridge between Hou's first two commercial films and his later, more personal works, *The Green, Green Grass of Home* finds the director working once again with Hong Kong crooner Kenny Bee, who here plays an idealistic teacher assigned to a remote rural village. Ostensibly at the helm of a romantic comedy, Hou steadfastly ignores the genre's conventions and turns his attention from his leads to their pupils, a gaggle of distractingly cute children, and the serene beauty of the village. From actors to amateurs, conventional script to naturalism, here Hou begins his escape from commercial cinema. JASON SANDERS

Written by Hou. Photographed by Chen Kun-hou. With Kenny Bee, Chiang Ling, Chen Mei-feng, Gu Jun. (91 mins, In Mandarin with English subtitles, Color, 'Scope, 16mm)

TUESDAY / 10.21.14

CHEERFUL WIND

7:00

HOU HSIAO-HSIEN (TAIWAN, 1981)

(*Feng'er tita cai*, a.k.a. *Play While You Play*). Hou Hsiao-hsien's second film continues in the popular star-driven romance genre of his debut feature, but finds the director beginning to assert his own style. Hong Kong singer Kenny Bee and Taiwanese pop diva Feng Fei-fei return from *Cute Girl*, this time as a blind man and the married photographer who falls for him amid the island's scenic locales (many of which Hou revisits in later films). "I asked you to write slogans, not paint on walls," notes one character; here, Hou dutifully follows the script, yet colors it with the beginnings of his own aesthetic. JASON SANDERS

Written by Hou. Photographed by Chen Kun-hou. With Kenny Bee, Feng Fei-fei, Anthony Chan, Mei Fang. (90 mins, In Mandarin with English subtitles, Color, 'Scope, 35mm)

TUESDAY / 10.28.14

THE BOYS FROM FENGKUEI

7:00

HOU HSIAO-HSIEN (TAIWAN, 1983)

(*Feng guilai de ren*, a.k.a. *All the Youthful Days*). Hou's fourth feature is strikingly emblematic of the shift (in Taiwanese cinema) towards greater naturalism and subjects dealing with youth and provincial life. The film follows the fortunes of a trio of bored teenagers who move from the small island of Fengkuei to the port of Kaohsiung in southern Taiwan, showing with sympathy and quiet humor a whole social stratum dispossessed of the Taiwanese economic dream and wandering aimlessly without a clear sense of purpose. Chen Kuo-hou's striking camerawork stresses the desolate beauty of the youths' Fengkuei existence and the more intense (but less secure) life of bustling Kaohsiung. DEREK ELLEY, LONDON FILM FESTIVAL

Written by Chu Tien-wen. Photographed by Chen Kun-hou. With Doze Niu (Cheng-tse), Lin Hsiu-ling, To Tsung-hua. (99 mins, In Mandarin and Taiwanese with English subtitles, Color, 35mm)

^ *The Boys from Fengkuei*, 10.28.14



EYES WIDE THE FILMS OF STANLEY KUBRICK

When Stanley Kubrick died on March 7, 1999, he left behind a dozen films, many of them truly groundbreaking, and one yet to open, *Eyes Wide Shut*. Thirteen films over a span of forty-six years, each the product of an ever-curious, pessimistic, and meticulous mind. *The Killing*, *Paths of Glory*, *2001: A Space Odyssey*, *A Clockwork Orange*, *Barry Lyndon*, *The Shining*: no genre eluded him, no technical challenge went unmet. And binding it all together: a fundamental distrust of life's worth, of the futility of filling the void with meaning. On the bright side, Kubrick was an auteur in the truest sense, writing his own scripts, pushing aside noted cinematographers, investigating technical innovations to advance his filmic vision, and demanding countless takes from his actors. *Eyes Wide* is a complete retrospective—beginning with his first feature, *Fear and Desire*, we follow Kubrick's restive mind as it grappled with cinematic space: rising through the dark earthiness of *The Killing* and *Paths of Glory* and the epic *Spartacus*, to the lascivious but literate *Lolita* and *Dr. Strangelove's* debunked militarism, and then to a literal ascension with the adaptation of Arthur C. Clarke's sci-fi masterpiece *2001: A Space Odyssey*. The later years were fading to black: the fascistic falderol of *A Clockwork Orange*; the dimly lit, picaresque pageant *Barry Lyndon*; the jovially gothic *The Shining*; the combatively cynical *Full Metal Jacket*; and the free-fall through desire that is *Eyes Wide Shut*. Kubrick once said regarding his patent fatalism, "However vast the darkness, we must supply our own light." Thankfully, Kubrick's "light" was in great supply.

Steve Seid, Video Curator



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THURSDAY / 9.4.14

FEAR AND DESIRE

STANLEY KUBRICK (US, 1953)

7:00

CLASSIC DOUBLE FEATURE!

A squad of soldiers finds itself stranded behind enemy lines. They are members of an unspecified army, fighting an unspecified war. We are given their names and ranks, but little more. Kubrick's first feature is an existentialist exercise in the meaninglessness of war, played out in an eerie zone of suspended dread. Here, combatants (Paul Mazursky among them) face off with their own faces, only to see doppelgängers in the fatigues of foes. Filled with skewed camera angles, occasionally clunky dialogue, and a kind of adjourned action, Kubrick's neophyte outing is like a hand grenade—you can miss your target but still feel the blast. STEVE SEID

Written by Howard Sackler. Photographed by Kubrick. With Frank Silvera, Kenneth Harp, Paul Mazursky, Virginia Leith. (62 mins, B&W, 35mm, From Library of Congress. Preserved by Library of Congress)

FOLLOWED BY:

KILLER'S KISS

STANLEY KUBRICK (US, 1955)

Ever the cunning creator, Kubrick determined what murky settings in his NYC neighborhood he could exploit for a low-budget film, then he had scriptwriter Howard Sackler cast a net of words over them. The result is an ever-menacing mood piece about an exhausted taxi dancer (Irene Kane) and a has-been boxer (Jamie Smith) who must endure the jealous jockeying of a nightclub owner (Frank Silvera). But being this is a Kubrick film, dancer and pugilist must duke it out as well. The working title, *Kiss Me, Kill Me*, says it all—sex and violence are wed like a curb to the gutter. STEVE SEID

Written by Howard Sackler, from a story by Kubrick. Photographed by Kubrick. With Frank Silvera, Jamie Smith, Irene Kane, Jerry Jarret. (67 mins, B&W, 35mm, From Park Circus)

Total running time: 129 mins



SATURDAY / 9.6.14

PATHS OF GLORY

STANLEY KUBRICK (US, 1957)

6:30

Coming into his own with *Paths of Glory*, Kubrick was well aware that "for all its horror, war is pure drama." Set during World War I, the film is based on an incident in the French army involving the execution of three soldiers scapegoated for a botched attack against German forces. To distract from the ill-conceived assault, the generals—the pompous Broulard (Adolphe Menjou) and the conniving Mireau (George Macready)—insist on this punishment. Kirk Douglas as Colonel Dax is the obdurate officer who challenges their scheme. A grand entry in the pantheon of antiwar films, *Paths of Glory* stands alone for its fearless flacking of the high command and its obvious rank. STEVE SEID

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. (88 mins, B&W, DCP, From Park Circus)

THE KILLING

STANLEY KUBRICK (US, 1956)

8:20

The Killing displays Kubrick's early fixation with entropy's reign. Whether through hubris or naïveté, his characters, in this case an ex-con named Johnny Clay (Sterling Hayden) and his de facto crime companions, plan for perfection, a two million dollar racetrack heist, but must deal with the dire fall-out as things come apart. Kubrick sketched out the plot, but had hardboiler Jim Thompson pen the patter. This latter-day noir lensed by Lucien Ballard loses no momentum as Kubrick's average Joes explain the grim impetus for their undoing. Again, the working title, *Bed of Fear*, tells all: once that bed is made, you've got to lie in it. STEVE SEID

Written by Kubrick, Jim Thompson, from the novel *Clean Break* by Lionel White. Photographed by Lucien Ballard. With Sterling Hayden, Coleen Gray, Vince Edwards, Jay C. Flippen. (84 mins, B&W, DCP, From Park Circus)



- 1 *Barry Lyndon*, 10.18.14
- 2 *A Clockwork Orange*, 10.11.14
- 3 *Killer's Kiss*, 9.4.14
- 4 *The Shining*, 10.24.14
- 5 *Lolita*, 9.19.14

SATURDAY / 9.13.14

SPARTACUS

STANLEY KUBRICK (US, 1960)

The Spartacus story is much adored—the liberation of the masses, led by a humble man inspired not by ideology, but by righteous ire. Buff Kirk Douglas plays the proud slave who leads the revolt against the Roman Republic. Beside him was Varinia (Jean Simmons), a slave herself, who bears him a child, born into freedom. The epic began with director Anthony Mann at the helm and a cast that included Laurence Olivier, Charles Laughton, Peter Ustinov, and Tony Curtis. Within weeks, Kubrick took over, finding himself with an emperor's ransom—twelve million dollars—to throw at monumental battle scenes with eight thousand Spanish soldiers playing the brawny Roman legions. STEVE SEID

Written by Dalton Trumbo, based on the novel by Howard Fast. Photographed by Russell Metty. With Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton. (197 mins, Color, 'Scope, 35mm, From Universal Pictures)

FRIDAY / 9.19.14

LOLITA

STANLEY KUBRICK (US, 1962)

STUDENT PICK!

Vladimir Nabokov's literary lovechild *Lolita* was bound to make a sensational film, in both senses of the word. A stutter of a man, Humbert Humbert (James Mason) is feloniously fixated on "nymphets," girls in their mid-teens. Then he meets Lolita, played by Sue Lyon, who was too young to see the film when first released. As a consequence of censorship, Kubrick's adaptation replicates the novel's black humor coolly—Humbert must relish his restraints (rather than his unfettered fulfillment) in this two-and-a-half-hour teaser. Still, that iconic image of Lolita peering from behind her heart-shaped sunglasses is worth the price of submission. STEVE SEID

Written by Vladimir Nabokov, based on his novel. Photographed by Oswald Morris. With James Mason, Shelley Winters, Peter Sellers, Sue Lyon. (152 mins, B&W, DCP, From Warner Bros.)

FRIDAY / 10.3.14

2001: A SPACE ODYSSEY

STANLEY KUBRICK (US, 1968)

Teaming with writer Arthur C. Clarke, Kubrick set out to compose a film of "mythic grandeur," and we are happy to report from the other side of the "Star Gate" that he succeeded. Not so much a sci-fi film, though it has the requisite technogadgets, as an inquiry into the origins of consciousness, Kubrick's foray into heady mythmaking required a quantum leap in visualization. From the furred hominids to the "Star Child," this evolutionary parable—punctuated by the appearance of each new "Monolith"—encourages visual euphoria. Only HAL 9000's utterance in reassuring tones—"It can only be attributable to human error"—reminds us of our real-world imperfection. STEVE SEID

Written by Kubrick, Arthur C. Clarke, based on Clarke's story "The Sentinel of Eternity." Photographed by Geoffrey Unsworth. With Keir Dullea, Gary Lockwood, William Sylvester, Daniel Richter. (160 mins, Color, 'Scope, DCP, From Warner Bros.)

SATURDAY / 10.4.14

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

STANLEY KUBRICK (US, 1964)

IN 4K DIGITAL!

Believing that Commie-instigated water fluoridation has made him impotent, General Jack D. Ripper (Sterling Hayden) launches a big SAC attack against the Soviet Union. Pretty soon President Muffley (Peter Sellers) is sitting around the war table with the Joint Chiefs of Staff, a gaggle of gimcrack generals led by "Buck" Turgidson (George C. Scott), fielding doomsday scenarios. Desperate, the prez turns to ex-Nazi physicist Dr. Strangelove (Sellers, again) who calculates that the gene pool can survive such a theoretical annihilation. Adding satirist Terry Southern (*Candy*, *The Loved One*) to script deployment insured that the impact would be hilariously devastating. STEVE SEID

Written by Kubrick, Terry Southern, Peter George, based on the novel *Red Alert* by George. Photographed by Gilbert Taylor. With Peter Sellers, George C. Scott, Sterling Hayden, Slim Pickens. (102 mins, B&W, 4K DCP, From Sony Pictures)

SATURDAY / 10.11.14

A CLOCKWORK ORANGE

STANLEY KUBRICK (US, 1971)

STUDENT PICK!

One of Kubrick's more controversial outings, *A Clockwork Orange* anticipated a punk anarchy that would rise later in the decade. Yet at its murky bottom, it's about free will versus state control. Played with adrenal glee by Malcolm McDowell, Alex is the demented bad boy. Following a crime spree, Alex is sentenced to prison, but his incarceration is reduced by submitting to a radical form of therapy. To establish the gangbangers as an autonomous cohort, Kubrick enlists author Anthony Burgess's "Nadsat," a slangy language. Always talking the talk, *A Clockwork Orange* is like a punch in the guttiwuts. STEVE SEID

Written by Kubrick, from the novel by Anthony Burgess. Photographed by John Alcott. With Malcolm McDowell, Patrick Magee, Michael Bates, Warren Clarke. (136 mins, B&W/Color, DCP, From Warner Bros.)

SATURDAY / 10.18.14

BARRY LYNDON

STANLEY KUBRICK (US, 1975)

This ribald tale of a young man in eighteenth-century Ireland who longs to become an English aristocrat recounts with illuminating wit his well-earned comeuppance. Such lechery and larceny as he can muster gather about lucky Lyndon (Ryan O'Neal), upon whose shoulders this adventure fits like an off-sized suit. Referencing the paintings of such artists as Hogarth, Reynolds, and Gainsborough, Kubrick sought to reproduce the milieu with grand factuality. Most famous are the high-speed cameras that could capture the lusty scene with only candlelight illumining. Kubrick's flamboyant fable is like an antiquated orb held up to a dim but detailed light. STEVE SEID

Written by Kubrick, based on the story "The Luck of Barry Lyndon, Esq., A Romance of the Last Century" by William Makepeace Thackeray. Photographed by John Alcott. With Ryan O'Neal, Marisa Berenson, Patrick Magee, Hardy Kruger. (184 mins, Color, DCP, From Warner Bros.)



FRIDAY / 10.24.14

THE SHINING

STANLEY KUBRICK (US, 1980)

7:30

“A majestically terrifying movie, where what you don’t see or comprehend shadows every move the characters make.” MARTIN SCORSESE

Start with a farcical situation: a dysfunctional family holes up in an unoccupied lodge, so they can reclaim their domestic unity. Throw in a dad (Jack Nicholson) prone to erratic behavior, a son (Danny Lloyd) who is a lightning rod for psychic forces, and a mom (Shelley Duvall) wired for hysteria. And don’t forget the residue of ectoplasmic happenstance. *The Shining* is a labyrinth of temporal switchbacks and spatial anomalies: rooms morph, hallways fold in, and time is layered like a parfait. Kubrick orchestrates this comedy of terrors with aplomb, relishing set pieces that totter precariously near the abyss that is family. STEVE SEID

Written by Kubrick, Diane Johnson, based on the novel by Stephen King. Photographed by John Alcott. With Jack Nicholson, Shelley Duvall, Danny Lloyd, Scatman Crothers. (144 mins, Color, DCP, From Warner Bros.)

SATURDAY / 10.25.14

FULL METAL JACKET

STANLEY KUBRICK (US, 1987)

8:30

The Vietnam War was different. At the Marine Corps boot camp, drill instructor Hartman, played by Lee Ermey, is a brute whose task is to make his platoon of young GIs kill-ready. The recruits—sharp-witted Joker (Matthew Modine), rustic Cowboy (Arliiss Howard), and doltish Gomer Pyle (Vincent D’Onofrio)—are bullied into becoming warriors and soon find themselves in Da Nang as the Tet Offensive swells. The combatants don’t understand why they fight, just that they do. And in a series of brilliantly executed firefights, the grunts take one casualty after another. But in *Full Metal Jacket*, glory and patriotism are the first to fall. STEVE SEID

Written by Kubrick, Gustav Hasford, Michael Herr, based on Hasford’s novel *The Short-Timers*. Photographed by Douglas Milsome. With Matthew Modine, Adam Baldwin, Vincent D’Onofrio, Lee Ermey. (116 mins, Color, DCP, From Warner Bros.)

FRIDAY / 10.31.14

EYES WIDE SHUT

STANLEY KUBRICK (US, 1999)

7:30

SPECIAL HALLOWEEN SCREENING: WEAR A MASK!

This *traumnovelle*, literally “dreamstory,” involves a married couple, played by Tom Cruise and Nicole Kidman, who free fall through a psychological landscape of libido and longing. The first steps toward their plunge are delicate as they tease each other with fantastical seductions and saucy dreams. At a masked ball, Cruise seeks in anonymity a source for his arousal as a murky rite with sex as its sacrament transpires around him. And Bill is not alone behind his mask—all the globe’s people are so disguised. A truly erotic outing, *Eyes Wide Shut* is like a caution sign on the road of excess. STEVE SEID

Written by Kubrick, Frederic Raphael, based on the novella “Traumnovelle” by Arthur Schnitzler. Photographed by Larry Smith. With Tom Cruise, Nicole Kidman, Sydney Pollack, Marie Richardson. (159 mins, Color, 35mm, From Warner Bros.)



Banjo Tales and Musical Holdouts

COPRESENTED BY THE BERKELEY OLD TIME MUSIC CONVENTION

TUESDAY / 9.16.14

7:30

BANJO TALES

YASHA AGINSKY (US, 2014) WORLD PREMIERE!

LIVE MUSIC

IN PERSON John Cohen
SPECIAL GUEST Alexia Smith

Old-time music performer Alexia Smith is the widow of Mike Seeger

Traditional clawhammer-style banjo picking ain’t no technique—it’s a link to a culture, an old-timey culture, but also a regional one, populated by people steeped in more rustic ways. Yasha Aginsky’s brand-spanking-new *Banjo Tales* follows the legendary folklorist and string-band performer Mike Seeger (1933–2009) as he travels through Appalachia in search of traditional banjo players. Like a present-day Alan Lomax, or even our own Chris Strachwitz, Seeger sets down on a porch, in a log cabin living room, or out in a meadow, digital recorder nearby, to listen to banjo players whose styles sustain a direct link to the locale.

Photographed by Aginsky. Sound recorded by Mike Seeger, Slava Basovich. With Riley Baugus, Justin Robinson, Brian Grim, John Haywood. (57 mins, Color, Digital, From the artist)

FOLLOWED BY **MUSICAL HOLDOUTS** (John Cohen, US, 1976). Cohen’s classic survey of traditional music in America pulls in a wide swath of regions, from the singsongy games of the Carolina Sea Islands to Cheyenne and Comanche powwow drumming in Oklahoma, from Appalachian pickers like Roscoe Holcomb and Ralph Stanley to the street buskers of Telegraph Avenue. (47 mins, Color, 16mm, From Anthology Film Archives, permission of the artist)

Total Running Time: 104 mins

Thanks to Suzy Thompson, the Berkeley Old Time Music Convention; John Cohen; Andrew Lampert, Anthology Film Archives, and all the players.



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Afterimage Leslie Thornton

We are delighted that Leslie Thornton will present two programs of her work drawing on old and new technologies as part of our **Afterimage** series. Based in New York, she teaches at Brown University. Whether using found footage and sound she has gathered or her own image and aural tracks, Thornton's investigations into the making of meaning are unparalleled—beautiful and poetic, while often perplexing and surprising.

Leslie Thornton's visit is presented as part of **Afterimage: Filmmakers and Critics in Conversation**, made possible by generous funding from the Hollywood Foreign Press Association*.

WEDNESDAY / 10.15.14

PEGGY AND FRED IN HELL

LESLIE THORNTON (US, 1985–2013)

IN CONVERSATION Leslie Thornton & Pooja Rangan

Pooja Rangan is assistant professor of culture and media at the New School in New York, and is completing a book on the humanitarian impulse in documentary

"A saga that raises questions about everything."

JONATHAN ROSENBAUM

In her recently completed landmark series, *Peggy and Fred in Hell*—worked and reworked over nearly thirty years and incorporating film and video—Leslie Thornton examines sexual differences and experiences on the edge. Peggy and Fred are two eerie children inhabiting an eerie world, the more so for its seeming familiarity. While nothing much really happens in hell—Peggy and Fred sing, dance, explore—neither does much make sense. Purposely, evocatively, Thornton creates ambiguous, puzzling images and sounds whose meanings are elusive, obscured; she presents a world where meaning is fluid rather than fixed.

(95 mins, B&W, 16mm/Digital with video monitors, From the artist. BAM/PFA Preservation Print of *The Prologue*)

THURSDAY / 10.16.14

AN AESTHETIC OF UNCERTAINTY: CINEMA BY LESLIE THORNTON

LESLIE THORNTON (US, 1983–2014)

IN CONVERSATION Leslie Thornton & Pooja Rangan

Tonight's program features a selection of Leslie Thornton's short films and digital videos that explore how the West looks at the East; how we look at animals, nature, and each other; and how technology impacts these interactions. It includes Thornton's lush and evocative *Adynata*, which uses excerpts from Theresa Hak-Kyung Cha's *Dictée* and a host of well-known films to create a semiological overload. Her recent *Philosophers Walk on the Sublime* takes us to the Alps to talk about philosophy. For *Sahara/Mohave*, Thornton set out to "hone an 'aesthetic of uncertainty' to question our understanding of the real"—an apt description of her life's work.

ADYNATA 1983, 30 mins, Color, 16mm, BAM/PFA Preservation Print

SAHARA/MOHAVE 2006, 12 mins, Color, Digital, From the artist

SONGS ONE TWO THREE 2012, 14 mins, Color, Digital, From the artist

BINOCLAR MENAGERIE 2014, 3 mins, Color, Digital, From the artist

PHILOSOPHERS WALK ON THE SUBLIME 2013, 15 mins, Color, Digital, From the artist

Total running time: c. 75 mins

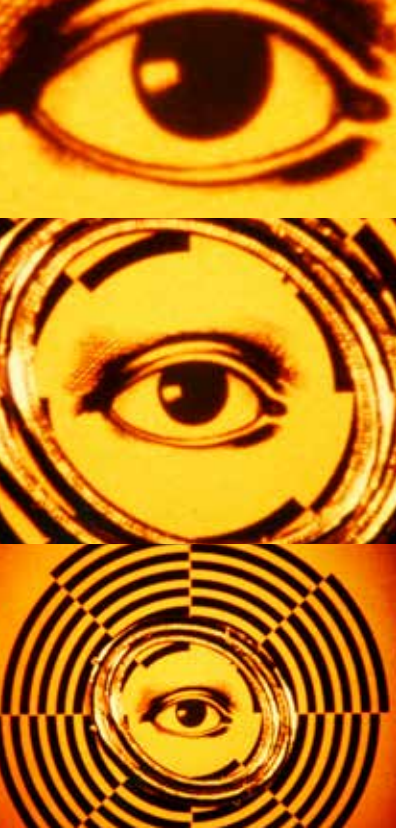
1 *Peggy and Fred in Hell*, 10.15.14

2 *Binocular Menagerie*, 10.16.14

3 *SONGS One Two Three*, 10.16.14

3





ALTERNATIVE visions

Our annual fall series featuring avant-garde cinema includes guest presentations by filmmakers Laura Heit and Jerome Hiler, as well as a centennial tribute to local luminary James Broughton and a selection of films by a new generation of local artists. Two programs explore expanded projections, films with two images side by side or superimposed, as well as other projections with special instructions that will keep our projectionist working overtime! Plus New York-based filmmaker Leslie Thornton visits for two nights as part of our **Afterimage** series (see p. 21). **Alternative Visions** continues through November 19.

Kathy Geritz, Film Curator

Presented in conjunction with the UC Berkeley course Avant-Garde Film, taught by Mary Ann Doane. Our tributes to James Broughton are cosponsored by Canyon Cinema; our *Projection Instructions* programs are presented as part of a tour organized by Josh Guilford for Film-Makers' Cooperative /The New American Cinema Group, Inc. *Now and Then: Bay Area Student Film Festival 2014* is presented with support from the Theresa Hak Kyung Cha Endowment.



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WEDNESDAY / 9.3.14

ANIMATION: LAURA HEIT

LAURA HEIT (US, 1997–2011)

IN PERSON Laura Heit

PLUS SPECIAL PERFORMANCE AND BOOK SIGNING

Laura Heit's ingenious, do-it-yourself approach to animation takes a variety of forms and formats; her films employ puppets, hand drawing, and computer animation, as well as stop motion and a wonderful toy theater. Heit is drawn to the "deep, dark," calamities, anxieties, and mysteries—in one film, a woman imagines being invisible, others pay tribute to 9/11 and a pioneering woman paleontologist. Heit will perform one of her Matchbook Shows, where she manipulates miniature puppets to enact a tiny cabaret, which is then projected onscreen. She will also discuss her book, *Animation Sketches*, a beautiful revelation of the creative processes of fellow animators.

PARACHUTE 1997, 17 mins, Color, 16mm, From the artist

COLLAPSE 2002, 4:08 mins, Color, 35mm, From the artist

THE AMAZING, MYSTERIOUS, AND TRUE STORY OF MARY ANNING AND HER MONSTERS 2003, 8 mins, Color, DigiBeta, From the artist

LOOK FOR ME 2005, 3:35 mins, Color, DigiBeta, From the artist

THE DEEP DARK 2011, 7 mins, Color, Digital, From the artist

THE MATCHBOOK SHOWS c. 30 mins, puppet performance/live-action video

Total running time: c. 70 mins

WEDNESDAY / 9.10.14

BIG JOY: THE ADVENTURES OF JAMES BROUGHTON

STEPHEN SILHA, ERIC SLADE, DAWN LOGSDON (US, 2013)

IN PERSON Dawn Logsdon

"Irresistibly playful and joyous!" SEATTLE TIMES

James Broughton (1913–1999), the legendary Bay Area poet, filmmaker, and teacher, is known for exuberant countercultural films that embrace spirituality and eroticism with humor and pleasure. This loving and vibrant portrait of the one-of-a-kind artist intermixes archival footage; interviews with friends, lovers, and colleagues, including Lawrence Ferlinghetti and George Kuchar; and clips from many of Broughton's films. Our tribute continues next week with a selection of Broughton's poetic and subversive short films. Both programs are part of a series of local events planned to celebrate the centennial of Broughton's birth.

(83 mins, Color, Digital, From Frisky Divinity Productions)

WEDNESDAY / 9.17.14

FILMS OF JAMES BROUGHTON

JAMES BROUGHTON (US, 1948–81)

INTRODUCTION Janis Crystal Lipzin

Lipzin is a Bay Area media artist and educator who taught at the San Francisco Art Institute for three decades

Tonight's program begins with a self-portrait of Broughton and features work from throughout his long, joy-filled career. In *Mother's Day*, his first solo film and one of the first films of the San Francisco film movement, adults reenact their childhoods. Peter Kubelka called it "one of the great films in film history." *This Is It* embraces philosophy, while depicting the play of Broughton's two-year-old son. The tableaux-filled, allegorical *The Bed* depicts almost everything that can happen in a bed, with most everyone naked. *The Gardener of Eden*, filmed in Sri Lanka, pays tribute to the beauty of nature.

TOGETHER 1976, 3 mins, B&W, 16mm, From Canyon Cinema

MOTHER'S DAY 1948, 22 mins, B&W, 16mm, BAM/PFA Preservation Print

THIS IS IT 1971, 10 mins, Color, 16mm, From Canyon Cinema

THE BED 1968, 19 mins, Color, 16mm, BAM/PFA Preservation Print

THE GARDENER OF EDEN James Broughton, Joel Singer, 1981, 8:30 mins, Color, 16mm, From Anthology Film Archives

Total running time: 65 mins

WEDNESDAY / 10.1.14

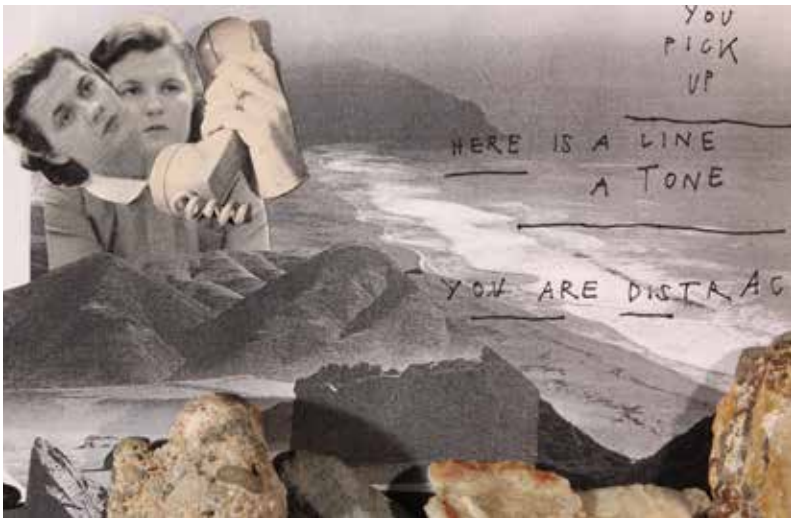
PROJECTION INSTRUCTIONS: ANDY WARHOL & BARBARA RUBIN

Tonight we present the first of two special programs exploring "expanded cinema." Callie Angell wrote of Andy Warhol's multiscreen *Outer and Inner Space*: "'Outer and inner' refers not only to the dichotomy between [Edie] Sedgwick's outer beauty and inner turmoil . . . but it also describes the two very different spaces of representation occupied by the video/television medium and by film." Barbara Rubin's vibrant *Christmas on Earth* is a "work of sexual tableaux vivants, gay and straight. Consisting of two separate reels projected one inside the other . . . it was originally projected onto the Velvet Underground as they performed during Andy Warhol Up-Tight, an early version of the Exploding Plastic Inevitable events" (Anthology Film Archives).

OUTER AND INNER SPACE Andy Warhol, US, 1965, 33 mins, B&W, 16mm double projection, From MoMA Circulating Film

CHRISTMAS ON EARTH Barbara Rubin, US, 1963, 29 mins, Color/B&W, 16mm double projection, From Film-Makers' Cooperative

Total running time: c. 62 mins



WEDNESDAY / 10.8.14

NOW AND THEN: BAY AREA STUDENT FILM FESTIVAL 2014

IN PERSON Student filmmakers
INTRODUCTION Student curators

This year's student film festival brings together exciting new works from colleges throughout the Bay Area. They look both forward and backward in time, from *Bad Connection*, a collage homage to the rotary telephone, and the Cold War nightmares of *Dilemmas of the Day*, to a depiction of our evolving digital identity in *The Password Was SNACKS*. *Ghost Syndrome*, a portrait of a Moroccan lesbian living in the United States and *My Homeland*, the story of one family's emigration from Iraq, illustrate the emotional resonances of living in-between cultures, while *Heklina*, *Lost Cities*, and *Counting the Dead* explore San Francisco, then and now. OLIVIA CUEVA

Curated by UC Berkeley students Irene Cantizano Bescos, Dino Demiraca, Marina Fuser, David Gomez, Ilji Park, Colm Rogers, and curatorial intern Olivia Cueva, as part of a curatorial internship.

- LOST CITIES Kyle Wilhite, San Francisco State University
- FRAGMENTS Maria Theresa Barbist, San Francisco Art Institute
- DILEMMAS OF THE DAY Scott Falkowski, San Francisco State University
- MAWTINI (MY HOMELAND) Zaineb Hadi, UC Berkeley
- BAD CONNECTION Talia Feder, San Francisco State University
- COUNTING THE DEAD Catharine Axley, Stanford University
- GHOST SYNDROME Rita Piffer, San Francisco State University
- FROM THE SNOW Nathalie Brilliant, San Francisco Art Institute
- HEKLINA Brian Favorite, San Francisco State University
- ANIMALS AND A MONSTER Leah Dubuc, California College of the Arts
- THE PASSWORD WAS SNACKS Sean Draper, UC Santa Cruz
- SLEEPLESS Emily Fraser, Stanford University

Total running time: c. 70 mins



WEDNESDAY / 10.22.14

FILMS OF JEROME HILER

JEROME HILER (US, 2012)

IN PERSON Jerome Hiler

In the Stone House records and recollects a period of life of four years in rural New Jersey. In the latter 1960s, two young guys with monastic leanings leave the clatter of Manhattan's art and film scene to catch the wave of higher consciousness that was about to change the world forever to find themselves washed ashore in a place only slightly updated from *Way Down East*. Although *New Shores* is a completely independent project, it could also be seen as a continuation of the world of *In the Stone House*. It affords glimpses of life led from the 1970s to the 1990s in San Francisco. JEROME HILER

IN THE STONE HOUSE 1967-70/2012, 35 mins @ 18fps, Silent, Color/B&W, 16mm, From the artist
NEW SHORES 1970-90/2012, 35 mins @ 18fps, Silent, Color/B&W, 16mm, From the artist
Total running time: c. 70 mins

WEDNESDAY / 10.29.14

PROJECTION INSTRUCTIONS: SHORT FILMS

(US, 1964-91)

In the 1960s and 1970s, a number of avant-garde filmmakers moved away from standardized projection to explore "expanded cinema," pushing the parameters of cinema as a means of expanding consciousness. In some cases this entailed using multiple projectors and formats to create one-of-kind experiences. We revisit this era, and beyond, with a selection of rarely screened double projection films, in which two images are simultaneously projected side by side, broadening the possibilities for aesthetic exploration, incorporating performance, psychedelics, and more. We also feature single projection films that alter the cinematic experience with actions taken by either the audience or projectionist.

- OPENING THE 19TH CENTURY: 1896 Ken Jacobs, 1990, 9 mins, Silent, B&W, 3D, 16mm, From Film-Makers' Cooperative
- A DANCE PARTY IN THE KINGDOM OF THE LILLIPUT, NOS. 1 AND 2 Takahiko Iimura, 1964/66, 13 mins, B&W, 16mm double projection, From Film-Makers' Cooperative
- THIRD EYE BUTTERFLY Storm De Hirsch, 1968, 10 mins, Color, 16mm double projection, From Film-Makers' Cooperative
- GLANCE Bud Wirtschafter, 1970, 5 mins, B&W, 16mm double projection, From Film-Makers' Cooperative
- PROJECTION INSTRUCTIONS Morgan Fisher, 1976, 4 mins, Silent, B&W, 16mm, From the artist
- SHUTTER INTERFACE Paul Sharits, 1975, 24 mins, Color, 16mm double projection, From Film-Makers' Cooperative

Total running time: c. 65 mins

- 1 *Third Eye Butterfly*, 10.29.14
- 2 *The Bed*, as seen in *Big Joy: The Adventures of James Broughton*, 9.17.14
Photo courtesy of Frisky Divinity Productions
- 3 *The Amazing, Mysterious, and True Story of Mary Anning and Her Monsters*, 9.3.14
- 4 *Bad Connection*, 10.8.14
- 5 *In the Stone House*, 10.22.14
- 6 *Dilemmas of the Day*, 10.8.14

ACTIVATE YOURSELF THE FREE SPEECH MOVEMENT AT 50

In 1964, UC Berkeley was the epicenter of the Free Speech Movement (FSM), which encouraged a generation to view political engagement as a principled right of passage. The FSM first had an impact on campus, as thousands of students rose to passionate activism, ignited by a reckless campus policy that restricted expression. But its influence soon spread beyond its ivory towers to the culture at large. The arrest of pamphleteer Jack Weinberg in Sproul Plaza, fifty years ago this October, awakened a level of activism that was unexpected, inspiring, and politically resonant. Mario Savio's quick ascension to a police car's roof provided a defiant image for an eloquence that bespoke the very value of speech. **Activate Yourself** brings together punchy, probing documentaries and feature films, most from the period, that testify to the expansive influence of the Free Speech Movement. *Sons and Daughters*, *People's Park*, *Off the Pig*, *Second Campaign*, and others capture the urgency, the aspirations, and the ire felt by many during that still-resonating time. Members of the FSM, along with lifelong activists and scholars of the period will be present at every program. Like the Free Speech Movement with its call for action, we present this series not as an object for nostalgic study, but as an example: Don't just watch, activate.

Steve Seid, Video Curator

Special thanks to Mark Kitchell, Gar Smith, and Mike Smith for their generous advice; Alix Schwartz, On the Same Page, UC Berkeley College of Letters and Science; the Northern California chapter of the ACLU; and Bruce Yonemoto.

All prints BAM/PFA Collection unless otherwise noted.



1/2/3/4



THURSDAY / 9.11.14

BERKELEY IN THE SIXTIES

MARK KITCHELL (US, 1990)

IN PERSON Mark Kitchell

SPECIAL GUESTS

FSM activists Frank Bardacke, David Lance Goines, Lynne Hollander Savio

Mark Kitchell's gripping documentary distills the effort to reinvent the very terms of citizenship in the 1960s. He rightfully focuses on the Free Speech Movement (FSM), born as a reaction to the suppression of political speech on the UC Berkeley campus. It was here that student activism found its voice in the fall of 1964, boldly reified by Mario Savio. Archival footage complements contemporary interviews with prominent activists of that era, many of whom are still politically engaged. *Berkeley in the Sixties* excels in its portrayal of the newly coined counterculture and its desire to reinvent relationships of power. STEVE SEID

Written by Kitchell, Susan Griffin, Stephen Most. Photographed by Stephen Lighthill. (117 mins, Color/B&W, 16mm)

TUESDAY / 9.23.14

PIGS, PARKS, AND PROTESTERS: FILMS BY SAN FRANCISCO NEWSREEL

SAN FRANCISCO NEWSREEL (US, 1968-69)

SPECIAL GUEST San Francisco State University Professor of Cinema Studies Bill Nichols

In early 1968, members of Newsreel, New York's recently formed radical media collective, established a San Francisco affiliate; its purpose was to create poignant films about liberation movements that could be used to raise political awareness. San Francisco Newsreel, as it was known, generated a string of potent films, opinionated, forceful, and unvarnished. Three of them, *Off the Pig* (1968), *San Francisco State Strike* (1969), and *People's Park* (1969), recount important Bay Area events, from the optimism of the nascent days of the Black Panther Party to the chilling demise of People's Park. STEVE SEID

OFF THE PIG 1968, 15 mins, B&W, 16mm

SAN FRANCISCO STATE ON STRIKE 1969, 25 mins, B&W, 16mm

PEOPLE'S PARK 1969, 25 mins, B&W, 16mm

PRECEDED BY PP1 (Donna Deitch, US, 1969). The arrival of the National Guard at People's Park collides with Steve Reich's musique concrète "Come Out" and John Cage's recitation on indeterminacy. (6:30 mins, Color, 16mm)

Total Running Time: c. 72 mins

THURSDAY / 10.9.14

SONS AND DAUGHTERS

JERRY STOLL (US, 1967) NEW DIGITAL RESTORATION!

SPECIAL GUESTS

Cinematographer Stephen Lighthill, antiwar activist Mike Smith, environmental journalist Gar Smith

Jerry Stoll's long-overlooked film tracks a 1965 protest in which thousands of antiwar activists marched from Sproul Plaza on the UC Berkeley campus to the Oakland Army Terminal, where GIs were processed for overseas duty, only to be turned away by Oakland's finest. This ambitious documentary follows the details of the two-day demonstration—from the minutiae of mimeographing flyers to the public rallies needed to bolster support. *Sons and Daughters* stands with the protestors, using blunt footage and a voice-over that empathizes with a disillusioned generation. The soundtrack features two songs performed by the Grateful Dead. STEVE SEID

Written by Stoll. Photographed by Stephen Lighthill (98 mins, B&W, DCP, From UCLA Film & Television Archive, permission Stephen Lighthill)

TUESDAY / 10.14.14

OPERATION ABOLITION & THE RIOTMAKERS

SPECIAL GUEST UC Berkeley School of Law Professor Christopher C. Kutz

In May 1960, the House Committee on Un-American Activities tried again to purge society of the red threat—this time with hearings at San Francisco City Hall. A "riot" broke out when police turned fire hoses on protesting students, many from UC Berkeley. To cover up this debacle, HUAC subpoenaed news footage and issued the infamously distorted *Operation Abolition*, a film claiming the protest was fomented by "professional communist agitators." A decade later, *The Riotmakers: The Technology of Social Demolition* alleged that student activism was orchestrated by trained "Leninoids." After the screening, Professor Kutz will discuss the hazy line between advocacy and incitement, among other topics. STEVE SEID

OPERATION ABOLITION Fulton Lewis III, US, 1960, 41:30 mins, B&W, 16mm

THE RIOTMAKERS: THE TECHNOLOGY OF SOCIAL DEMOLITION Eugene Methvin, US, 1971, 28 mins, B&W/Color, 16mm

Total Running Time: c. 70 mins



- 1 *The Activist*, 10.30.14
- 2 *Berkeley in the Sixties*, 9.11.14
- 3 *Off the Pig*, 9.23.14
- 4 *Sons and Daughters*, 10.9.14

SUNDAY / 10.26.14

KPFA ON THE AIR

VERONICA SELVER (US, 2000)

IN PERSON Veronica Selver, Sharon Wood

SPECIAL GUESTS

KPFA alums Alan Snitow & Larry Bensky, Pacifica historian Matthew Lasar

Listener-supported KPFA, which began broadcasting sixty-five years ago, was the radical brainchild of Lewis Hill, who believed that radio should be a meaningful part of a community's cultural life. Veronica Selver's captivating documentary illustrates a history few of us know, particularly the first decades when luminaries such as Dick Gregory, William Mandel, and Alan Watts were regular contributors. Though each new decade displays some shift in civic orientation, KPFA remains a through-line in Berkeley's political history. As on-air host Elsa Knight Thompson once said, "The truth is always left of center." STEVE SEID

Written by Sharon Wood. (56 mins, Color, Digital, From the artist)

PRECEDED BY **SECOND CAMPAIGN** (Norman Yonemoto, Nicholas Ursin, US, 1969). UCLA student Norman Yonemoto arrived in Berkeley with a 16mm camera and discovered People's Park in turmoil. His compelling short has remarkable interviews with bystanders and a poignant moment when a young folksinger serenades the National Guard. (19:40 mins, Color, DCP, From the artist)

Total running time: c. 76 mins

THURSDAY / 10.30.14

THE ACTIVIST

ART NAPOLEON (US, 1969)

IN PERSON Michael Smith

Activist-turned-actor Michael Smith plays a Berkeley radical opposed to the war in Vietnam in this youth-market entry, shot in Berkeley. After a demonstration goes bad, Smith seeks refuge at a friend's house and there meets Lee, played by real-life girlfriend Lesley Gilbrun. This seat-of-its-pants pic alternates between the budding romance, Lee's fitful coming to political awareness, and a plan to occupy the draft induction center. "You're not really an activist," Mike's old professor tells him, "You're a romantic." Watch for guerrilla theater in front of Cody's Books, a heated encounter in the Greek Theatre, and Mike's hippie bus passing by the Berkeley Main Post Office. STEVE SEID

Written by Art and Jo Napoleon. With Michael Smith, Lesley Gilbrun, Tom Maier, Brian Murphy. (87 mins, Color, 35mm, From Universal Pictures)

7:00

7:00



Ai Weiwei

THE FAKE CASE

This new Danish documentary following the Chinese dissident artist after his release from imprisonment for the "subversion of state power" sets the stage for *I'm Weiwei*, our film series on human rights coming this November and December.

FRIDAY / 9.5.14

AI WEIWEI: THE FAKE CASE

ANDREAS JOHNSEN (DENMARK, 2013)

"A life lived in silence is not a life," says Ai Weiwei, the vociferous Chinese artist who has challenged the gag order of his homeland. Eighty-one days of solitary detention left him damaged but determined to pursue free expression in a country that finds its power consolidated in the muted masses. *The Fake Case* follows Ai in the aftermath of imprisonment and a retaliatory lawsuit meant to silence him. Still undaunted, Ai rails against injustice on the Internet and creates his politically inflected art, such as *S.A.C.R.E.D.*, an installation comprising scaled-down replicas of his jail cell. STEVE SEID

Photographed by Johnsen. (89 mins, In English and Mandarin with English subtitles, Color, DCP, From International Film Circuit)

Special thanks to Wendy Lidell at IFC.

7:00



FILMS



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JEAN-LUC GODARD

EXPECT EVERYTHING FROM CINEMA

We concluded the first part of our tribute to Jean-Luc Godard in April with his films from 1967, *La Chinoise* and *Weekend*, bold ideological critiques that explored revolutionary politics and declared the “end of cinema.” For this second half of our tribute, which continues through April 2015, we pick up with films made in the aftermath of May ‘68. Godard’s investigations into cinema had already rejected the illusion of narrative; now he turned to the problem of how to “make films politically.” He joined up with the young French critic and journalist Jean-Pierre Gorin and made a series of films under the banner of the Dziga Vertov Group. Inspired by their Soviet namesake, they invented a “new” cinema, combining radical aesthetics with radical politics to investigate the “new” reality—whether focusing on the struggles of the Palestinians and the Black Panthers, or on the production and consumption of culture. We are honored that Jean-Pierre Gorin will discuss the Dziga Vertov Group on September 24 and will return the next evening to present *Ici et ailleurs*. Godard continued to experiment with sound and image in collaboration with Anne-Marie Miéville, incorporating the relatively new medium of video in *Numéro deux* and *Comment ça va* in the mid-1970s. We conclude with Godard’s “second first film,” *Every Man For Himself*; his return to narrative, Godard-style, is featured in the next installment of our series.

Kathy Geritz, Film Curator

We are indebted to Kent Jones and Jacob Perlin at the Film Society of Lincoln Center, where a Godard retrospective recently took place at the 51st New York Film Festival, as well to James Quandt at TIFF Cinematheque, which hosts a Godard retrospective this year. We also wish to thank French Cultural Services, New York, and the French Consulate San Francisco.

FRIDAY / 9.12.14

SYMPATHY FOR THE DEVIL

7:00

JEAN-LUC GODARD (UK, 1968)

(a.k.a. *One Plus One*). One of those rare and unsettling examples of a rock film, which has all the immediacy of reportage from a distant war-zone . . . Godard . . . briefly left Paris for London in the wake of the Paris riots of May ‘68 with the aim of making a film about art, power and revolution. The Stones . . . were, as Godard saw it, perfect for the role of agents of anarchy in a movie whose stated aim was to ‘subvert, ruin and destroy all civilized values’ . . . [A] snapshot of a far-off, lost world where rock music is still a redemptive and revolutionary force. ANDREW HUSSEY, *THE GUARDIAN*

Written by Godard. Photographed by Tony Richmond. With the Rolling Stones, Anne Wiazemsky, Ian Quarrier, Frank Dymon. (111 mins, Color, 35mm, From ABKCO Films)

THURSDAY / 9.18.14

TOUT VA BIEN

7:00

JEAN-LUC GODARD, JEAN-PIERRE GORIN (FRANCE, 1972)

INTRODUCTION Erik Ulman

Erik Ulman is a composer who teaches at Stanford and has written on Gorin's films

“It’s a film about history and its power to transform the individual.” JEAN-PIERRE GORIN

Godard and Gorin cowrote and codirected this 1972 feature, which, unlike their previous films together, has two famous stars in the cast—Jane Fonda and Yves Montand, both famous for their politics as well as their films. They portray He and She: a film director who has turned to TV commercials, and an American radio correspondent in Paris. He and She become leaders of a labor uprising in a large factory in France. “A film by turns melancholy and antic, the peak of Godard and Gorin’s partnership, inspired by Jerry Lewis in general and *The Ladies Man* in particular” (Lincoln Center).

Written by Godard, Gorin. Photographed by Armand Marco. With Jane Fonda, Yves Montand, Vittorio Caprioli. (95 mins, In English and French with English subtitles, Color, 35mm, From Contemporary Films)

SUNDAY / 9.21.14

ONE P.M.

5:00

D.A. PENNEBAKER (US, 1971)

INTRODUCTION Tom Luddy

Producer Tom Luddy, cofounder of the Telluride Film Festival, brought Godard to Berkeley in 1968 as part of a complete retrospective

(a.k.a. *One Parallel Movie*). In the fall of 1968, Jean-Luc Godard embarked on his first American movie, *One American Movie* (*One A.M.*), a Leacock-Pennebaker production. He abandoned the project well into the shooting, and this film, *One P.M.*, represents an edition of Godard’s rushes mixed together with footage of Godard directing the film and engaging in other activities during his stay in the United States. This assemblage of rushes and other material by D.A. Pennebaker in no way attempts to complete Godard’s film or suggest its final form. *One P.M.* stands on its own as a fascinating document of a film-in-progress and a prodigious cineaste at work.

Photographed by Jean-Luc Godard, Richard Leacock, Pennebaker. With Rip Torn, Tom Hayden, Eldridge Cleaver, The Jefferson Airplane. (90 mins, Color, DigiBeta, From Pennebaker Hegedus Films)

LETTER TO JANE: AN INVESTIGATION OF A STILL

7:00

JEAN-LUC GODARD, JEAN-PIERRE GORIN (FRANCE, 1972)

This extraordinary little movie emerged from the then recently formed French Dziga Vertov film collective, led by Jean-Luc Godard and Jean-Pierre Gorin . . . united in a dream of a new revolutionary cinema . . . The entire premise of *Letter to Jane* is a deconstruction of a notorious news photograph of Jane Fonda visiting Hanoi and surrounded by Vietnamese communists. The best parts of the film function as a withering critique of the iconography of Hollywood and the (fashionably unfashionable) Hollywood star system. JONATHAN DAWSON, *SENSES OF CINEMA*

(52 mins, In English, Color, From the Reserve Film and Video Collection of the The New York Public Library for the Performing Arts, permission Janus Films)

FOLLOWED BY **GODARD IN AMERICA** (Ralph Thanhauser, US, 1970). Godard and J.P. Gorin travel across the United States visiting colleges and meeting with politically engaged young people. (44 mins, B&W, 16mm, BAM/PFA Collection)

Total running time: 96 mins



- 1 *One P.M.*, 9.21.14
- 2 *Numéro deux*, 10.2.14
- 3 *Tout va bien*, 9.18.14
- 4 *Every Man for Himself*, 10.23.14
- 5 *Sympathy for the Devil*, 9.12.14

WEDNESDAY / 9.24.14

THE DZIGA VERTOV GROUP: LECTURE WITH CLIPS BY JEAN-PIERRE GORIN

7:00

Lifelong cinephiles, Godard and Gorin know cinema history through expansive, wide-ranging viewing, and have thought deeply about film language and the making of meaning. Their brilliance is in how they reveal their thinking through their filmmaking. After they met in 1967, Godard and Gorin began to collaborate on a series of formally and politically radical films and videos under the banner of the Dziga Vertov Group. In these often maligned but rarely seen works, they interrogate film image and sound, asking questions of cinema, history, and contemporary life—forging a new film practice. Difficult and provoking, yes, but also humorous, exhilarating, and beautiful.

Total running time: c. 90 mins

THURSDAY / 9.25.14

ICI ET AILLEURS

7:00

JEAN-LUC GODARD, ANNE-MARIE MIÉVILLE, JEAN-PIERRE GORIN (FRANCE, 1976)

IN PERSON Jean-Pierre Gorin

(a.k.a. *Here and Elsewhere*). *Ici et ailleurs* explores cinema's ability to record history, particularly in situations of war. In 1970, Godard and Gorin began a film on the Palestinian struggle, tentatively titled *Jusqu'à la victoire* (*Until Victory*). But after the Black September attack at the 1972 Munich Olympics, the film changed direction. Completed in 1974 with the collaboration of Miéville, the final work uses a mix of video and film footage to examine the fine line that separates struggle from terrorism, and ties what happens "elsewhere" to all that happens "here," in the typical living room of a French family hooked on television.

(60 mins, In French with English subtitles, Color, Digital, From Olive Films)

THURSDAY / 10.2.14

NUMÉRO DEUX

7:00

JEAN-LUC GODARD, ANNE-MARIE MIÉVILLE (FRANCE, 1975)

The first masterpiece of Godard's post-Maoist period, *Numéro deux* [is] also his first, truly assured use of video technology . . . [T]he movie is almost entirely images of images . . . played out on a pair of TV monitors. The camera never moves but the little TVs bring us everything—sports, news, music, and sex. [The film takes] as its subject the effect of modern capitalism on sex as experienced by a multi-generational working-class family . . . Godard uses the video camera to invent a dozen new ways of splitting the screen or layering the image. J. HOBERMAN

With Sandrine Battistella, Pierre Oudry, Alexandre Rignault. (88 mins, In French with English subtitles, Color, Digital, From Olive Films)

SUNDAY / 10.5.14

COMMENT ÇA VA

5:00

JEAN-LUC GODARD, ANNE-MARIE MIÉVILLE (FRANCE, 1978)

(a.k.a. *How's It Going*). A journalist, who is making a video on his newspaper's production process, discusses the rough cut with his collaborator (played by Miéville, largely unseen). For her, it's not going well. Why is that image used instead of this? Why is this image cut here rather than there? They realize—as Godard did so often—that they must start over, differently . . . Much like *Ici et ailleurs*, completed two years earlier, this is a work of deconstruction, both of cinema and its processes and of the transmission (and control) of information whether via the press, a photograph, a letter, or a film.

(78 mins, In French with English subtitles, Color, Digital, From Olive Films)

THURSDAY / 10.23.14

EVERY MAN FOR HIMSELF

7:00

JEAN-LUC GODARD (FRANCE/SWITZERLAND, 1979)

(*Sauve qui peut* (*la vie*)). Godard called *Every Man for Himself* his second first film. It does leave one breathless. His first narrative feature after eight dry years is an achingly lyrical film about the selling of the self. Three non-souls—Paul Godard, a bespectacled videomaker working in television; Paul's lover Denise, heading for the country; and Isabelle (Huppert), a farm girl turned city prostitute—cross paths in a nameless Swiss city. In a wonderfully wry script by Jean-Claude Carrière and Anne-Marie Miéville the central metaphor is a Rube Goldberg-like human configuration conceived by a businessman for three prostitutes. JUDY BLOCH

Written by Jean-Claude Carrière, Anne-Marie Miéville. Photographed by William Lubchansky, Renato Berta, Jean Bernard Menoud. With Isabelle Huppert, Jacques Dutronc, Nathalie Baye, Roland Amstutz. (87 mins, In French with English subtitles, Color, 35mm, From The Film Desk)





Georgian CINEMA

Discovering Georgian Cinema is truly an opportunity for discovery—a chance to explore the rich cinematic heritage of a place that has produced many wonderful films during the past century. You will encounter an impressive range of stylistic approaches and thematic concerns, from antibureaucratic satires of the Soviet system to philosophical studies rooted in a humanist tradition, as well as lyrical depictions of Georgia's spectacular landscape. The series was inspired by BAM/PFA's significant holdings of Soviet Georgian films, which led me to undertake extensive research at archives throughout the world to assemble a selection of the best films for this touring series, the largest retrospective of Georgian film ever mounted in North America.

The retrospective, which includes some fifty programs and will continue through spring 2015, surveys the cinematic tradition that has emerged from this distinctive cultural milieu during the past century. Spotlighting the talents of individual directors, the programs concentrate on three main periods of film production: the wonderfully creative films of the silent era; the flowering of narrative filmmaking that began in the mid-fifties with Tengiz Abuladze and Rezo Chkheidze's award-winning *Magdana's Donkey* and is well represented here by a concentration of films from the 1960s to the 1980s; and the new wave of Georgian cinema, which demonstrates the talents of the young filmmaking community today.

Susan Oxtoby, Senior Film Curator

Discovering Georgian Cinema is a collaboration between the UC Berkeley Art Museum and Pacific Film Archive and The Museum of Modern Art, New York. Organized by Susan Oxtoby, senior film curator, BAM/PFA, and Jytte Jensen, curator, Department of Film, MoMA.

The retrospective at BAM/PFA is supported in part by the Andy Warhol Foundation for the Arts Curatorial Fellowship program, which allowed for extensive research, and the National Endowment for the Arts, which helped underwrite the touring series organized by BAM/PFA. We wish to thank the San Francisco Silent Film Festival, the Institute of Slavic, East European, and Eurasian Studies, and the Department of Music at UC Berkeley for their support.

We are grateful to the Georgian National Film Center and the National Archives of Georgia, Tbilisi; Gosfilmofond, Moscow; Arsenal, Berlin; Eye Film Institute, Amsterdam; La Cinémathèque de Toulouse; La Cinémathèque Française, Paris; British Film Institute, London; and the Pordenone Silent Film Festival for assisting with research materials as well as archival print loans. Special thanks to our indispensable volunteers and interns: Sophia Babluani and Nino Chichau, at MoMA; and Alix Sandra Blevins, Josephine Sedgwick, Marah Trujillo, Peter Washburn, and Jenny White, at BAM/PFA.



1/2/3/4/5



FRIDAY / 9.26.14

BLUE MOUNTAINS

ELDAR SHENGELAIA (USSR, 1984) DIGITAL RESTORATION!

IN PERSON Eldar Shengelaia

(*Tsisperi mtebi anu arachveulebrivi/Golubye gory*, a.k.a. *An Unbelievable Story*). An inspired satire by one of Georgia's leading directors, Eldar Shengelaia's *Blue Mountains* is a charming and disarming critique of bureaucracy. In a publishing house in Tbilisi, a writer and his manuscript submission are all but ignored as the employees, a colorful cast of characters, carry on with their private affairs and outside interests, oblivious to his needs. This deftly orchestrated study of an office environment is part Jacques Tati, part Ermanno Olmi, capturing nuanced situations with an eye for humor and timing. *Blue Mountains* was featured this year in the classic category at the Cannes film festival. SUSAN OXTOBY

Written by Revaz Cheyshivili, Shengelaia. Photographed by Levan Paataashvili. With Ramaz Giorgobiani, Vasil Kakhnishvili, Teimuraz Chirgadze, Ivan Sakvarelidze. (97 mins, In Georgian with English subtitles, Color, DCP, From Gosfilmofond)

SATURDAY / 9.27.14

TWENTY-SIX COMMISSARS

NIKOLOZ SHENGELAIA (USSR, 1932) IMPORTED PRINT!

IN PERSON Eldar Shengelaia

LIVE MUSIC Judith Rosenberg on piano

(*Otsdaeqvsi komisari/Dvadtsat' shest' komissarov*). Set against a backdrop of oil derricks and sand dunes, this impressive silent-era feature about the geopolitical struggle for the control of oil fields is still relevant today. "Shengelaia went to the film factory of Azerbaijan, Azerkino, to direct *Twenty-Six Commissars* . . . about the 1918 defeat of pro-Soviet forces in Baku, an event that had opened the doors for British and Turkish occupants . . . The picture's stylish pathos and ritualism preceded the monumentalism of the late 1930s–1940s and secured it a place in the annals of Soviet cinema" (Peter Rollberg, *Historical Dictionary of Russian and Soviet Cinema*).

Written by Amiragov, Aleksandr Rzhesheshevsky, Shengelaia. Photographed by Yevgeni Shneider. With K. Gasanov, Baba-Zade, Heiri Emirzade, Alekper Melikov. (72 mins, Silent with English and French intertitles, B&W, 35mm, From Arsenal)

PRECEDED BY **WORK AT OIL DERRICKS** and **OIL EXTRACTION** (Vasil Amashukeli, Georgia, Russian Empire, 1907). Early imagery shot in Baku by the Georgian filmmaker and cinematographer Vasil Amashukeli. (5 mins, 35mm, From Gosfilmofond)

Total running time: 77 mins

- 1 *Repentance*, 9.28.14
Courtesy of TIFF Film Reference Library
- 2 *Three Lives: Part 2*, 10.11.14
- 3 *The White Caravan*, 9.27.14
Courtesy of the National Archives of Georgia
- 4 *Will There Be a Theater Up There?!*, 9.30.14
- 5 *Blue Mountains*, 9.26.14
- 6 *An Unusual Exhibition*, 9.29.14



6



THE WHITE CARAVAN

ELDAR SHENGELAIA, TAMAZ MELIAVA (USSR, 1963)
IMPORTED PRINT!

IN PERSON Eldar Shengelaia

(*Tetri karavani/Belyi karavan*). A work that certainly deserves to be better known, *The White Caravan* has a commonality with the moral codes found in the Western genre. Against a rugged landscape and the forces of nature, a group of shepherds, led by the experienced Martia and his sons, move their flock to winter pastures. The rural way of life is contrasted with the lure of the big city, and one character's decision to break with tradition ultimately comes to haunt him. The film makes striking use of cinematography, especially during a dramatic windstorm sequence, which also showcases expressive editing techniques. SUSAN OXTOBY

Written by Merab Eliazishvili. Photographed by Leonid Kalashnikov. With Imedo Kakhiani, Ariadna Shengelaia, Giorgi Kikadze. (97 mins, In Georgian with French subtitles and English electronic titling, B&W, 35mm, From La Cinémathèque de Toulouse)

SUNDAY / 9.28.14

REPENTANCE

TENGIZ ABULADZE (USSR, 1984/1987)
IMPORTED 35MM PRINT!

IN PERSON Nana Janelidze

(*Monanieba/Pokainie*). In the former Soviet Union, *Repentance* was as much an event as a film: one of the most important of the censored films to come off the shelf with the new cultural liberalization of the late 1980s, it was the first to deal with the terrors of the Stalin era. This it does in an oblique but unmistakable way typical of Abuladze, whose art is one of symbolism and surrealism. The central character is a parody of a dictator with attributes of Stalin, Hitler, and Mussolini. Abuladze's allegorical parable is at once specific to the memory of the actual historical horrors, and general to a Kafkaesque collective memory of tyranny. JUDY BLOCH

Written by Abuladze, Rezo Kveselava, Nana Janelidze. Photographed by Mikhail Agranovitch. With Avtandil Makharadze, Ili Ninidze, Merab Ninidze, Zejnab Botsvadze. (153 mins, In Georgian with German subtitles and English electronic titling, Color, 35mm, From Arsenal)

8:30

MONDAY / 9.29.14

AN UNUSUAL EXHIBITION

ELDAR SHENGELAIA (USSR, 1968)

IN PERSON Eldar Shengelaia

(*Neobyknovennaya vystavka/Arachveulebrivi gomopena*). Reflective and provocative, Eldar Shengelaia's *An Unusual Exhibition* is a tragicomedy about a sculptor who, in order to feed his family, develops a niche carving tombstones bearing the likeness of the now departed. The work wryly hits home on several sensitive subjects—art practice, socialist realism, and social conventions—in a way that initially caused ripples in the official Soviet cinema establishment and ultimately established Shengelaia as an independent voice. Film historian Peter Rollberg has noted the parallels to Eldar's brother Giorgi Shengelaia's *Pirosmani*: both are "reflections on the conditions of artistic creativity, juxtaposing the needs of the family and society at large to the demands of pure artistry." SUSAN OXTOBY

Written by Revaz Gabriadze. Photographed by Giorgi Gersamia. With Guram Lortkipanidze, Dodo Abashidze, Valentina Telichkina, Vasili Chkheidze. (96 mins, Dubbed in Russian with English subtitles, B&W, 35mm, BAM/PFA Collection)

TUESDAY / 9.30.14

WILL THERE BE A THEATER UP THERE?!

NANA JANELIDZE (GEORGIA, 2011) BAY AREA PREMIERE!

IN PERSON Nana Janelidze

(*Netavi ik teatri aris?!*). Starring one of the most popular Georgian actors, Kahki Kavsadze, and based on the true-life experiences of the Kavsadze family, this powerful film is part historical essay and part recreated biography; it uses the tragic circumstances of the twentieth century (World War II and the aftermath of the Soviet regime) as a backdrop for the chronicle of a Georgian family. Opening scenes depict a former railroad car repair plant bearing the name of Stalin; then the film proceeds to the stage of Tbilisi's Rustaveli Theater, an apt location filled with poetic resonances for this poignant work of reclaimed history. SUSAN OXTOBY

Written by Janelidze, Nino Natroshvili, based on a story by Kachki and Imeri Kavsadze. Photographed by Giorgi Beridze. With Kahki Kavsadze, Nino Kuratashvili, Irakli Kakauridze, Niko Kakauridze. (55 mins, In Georgian with English subtitles, Color, DCP, From the artist)

PRECEDED BY **THE FAMILY (OJAKHI)** (Nana Janelidze, USSR, 1985). This slice-of-life drama reveals Janelidze's keen eye for intergenerational family dynamics; it is lovingly made with a near-documentary authenticity. (Written by Janelidze. With Veriko Andjaparidze, Natela Mikhaldianim, Tina Mepisashvili. 25 mins, In Georgian with English subtitles, Color, 35mm transferred to Betacam, From the artist)

Total running time: 80 mins

7:00

SATURDAY / 10.4.14

LITTLE RED DEVILS

IVAN PERESTIANI (USSR, 1923)

LIVE MUSIC Judith Rosenberg on piano

(*Tsiteli eshmakunebi/Krasnye d'javoliata*, a.k.a. *Red Imps*). Jay Leyda considered *Little Red Devils* "the first Soviet (Georgian) film to compete successfully with all foreign products on the country's screens." Set in the Ukraine during the Civil War, the film adopts the styles of American adventure films à la Douglas Fairbanks (and D. W. Griffith) in narrating the exploits of two daredevil teenagers (brother and sister) and a young black acrobat who volunteer as scouts in the Red Cavalry. V. Sutyurin gives an interesting portrayal of the anarchist leader Makhno, whose band of "bandits" is pursued by Budyenny's cavalry in the film's freewheeling recreation of historical events. TOM LUDDY, YVETTE BIRO

Written by Pavel Blyakhin, Perestiani. Photographed by Alexander Digmelov. With Pyotr Yesikovskiy, Sofia Zozeffi, Kador Ben-Selim, V. Sutyurin. (100 mins, Silent with Russian intertitles and simultaneous English translation, B&W, 35mm, BAM/PFA Collection)

SATURDAY / 10.11.14

THREE LIVES: PARTS 1 & 2

IVAN PERESTIANI (USSR, 1924)

LIVE MUSIC Judith Rosenberg on piano

(*Sami sitsotskhle/Tri zhizni*). Different in tone from *Little Red Devils* but similar in its directorial approach, Perestiani's *Three Lives* was improvised, adapted without a script from Giorgi Tsereteli's classic novel. Distinctive location shooting, inspired compositions, and beautiful use of natural light lend an atmospheric, almost documentary quality to many scenes in this narrative that is set in late nineteenth-century Georgia. The film's strong cast includes Nato Vachnadze in an early role as Esma, a poor tailor woman. Vachnadze was the real-life mother of Eldar and Giorgi Shengelaia and one of the screen legends of Soviet Georgia. SUSAN OXTOBY

Based on a novel by Giorgi Tsereteli. Photographed by A. Digmelov. With Mikheil Gelovani, Dimitri Kipiani, Nato Vachnadze. (c. 150 mins plus 5 mins intermission, Silent with Russian intertitles and simultaneous English translation, B&W, 35mm, BAM/PFA Collection)



7 / 8



SUNDAY / 10.12.14

THE CASE OF TARIEL MKLAVADZE

IVAN PERESTIANI (USSR, 1925) **IMPORTED PRINT!**

LECTURE Peter Rollberg
LIVE MUSIC Judith Rosenberg on piano

Peter Rollberg is professor of Slavic languages, film studies, and international affairs at George Washington University in Washington, DC, and the author of the Historical Dictionary of Russian and Soviet Cinema (2009)

(*Tariel Mklavadzis mkvlelobis saqme/Delo ob ubiistve Tariela Mklavadze*).

“A masterpiece of emotionally compelling narrative filmmaking, indispensable for the understanding of Georgian national cinema” (Sergei Kapterev). Set in the nineteenth century, *The Case of Tariel Mklavadze* is more than a courtroom drama about social injustice; its innovative use of flashbacks creates a cinematic adaption of this literary classic. Perestiani’s direction is nuanced, including elements of satire and melodrama. Filmed by the talented cinematographer Aleksandr Digmelov, who also shot *Little Red Devils*, and featuring Nato Vachnadze and future film directors Kote Mikaberidze and Mikhail Kalatozov as cast members.

Written by Shalva Dadiani, Perestiani, based on *A Knight of Our Land* by Egnate Ninoshvili. Photographed by Aleksandr Digmelov. With Kote Mikaberidze, Nato Vachnadze, Mito Qadagidze, Mikheil Kalatozishvili [Mikhail Kalatozov]. (98 mins @ 18 fps, Silent with Russian and Georgian intertitles and simultaneous English translation, B&W, 35mm, From Gosfilmofond)

FRIDAY / 10.17.14

MAGDANA'S DONKEY

TENGIZ ABULADZE, REZO CHKHEIDZE (USSR, 1955)

(*Lurdzha Magdana/Magdanas lurja*). A debut feature by two young filmmakers, Tengiz Abuladze and Rezo Chkeidze, this charming folk tale was hailed as the start of a “new wave” in Soviet cinema; it won the Grand Prix at Cannes. Circa 1890 in a Georgian village, the widow Magdana lives in a shack with her three children; walking to market along dirt roads and rocky hillsides, she ekes out a living selling yogurt. When her children find a donkey lying by the road and nurse it to health, it seems the family’s troubles are over, but the incident brings out the venality of the village leaders. JUDY BLOCH

Written by Carlo Gogodze, based on a novel by Ekaterine Gabashvili. Photographed by Lev Sukhov, Alexander Digmelov. With Dudukhana Tserodze, L. Moistsrapishvili, Mikho Borashvili, Nani Chiqvinidze. (67 mins, In Georgian with English subtitles, B&W, 35mm, BAM/PFA Collection)

MOLBA

TENGIZ ABULADZE (USSR, 1967)

(*Vedreba*, a.k.a *The Prayer/The Plea*). Quite surely a masterpiece and one of the most strikingly original and beautiful films ever made. [*Molba*] is shot in the deepest blacks and almost blinding whites, tightly compressing its complex tale of love, hate, and revenge . . . Abuladze has managed to convey the ‘epic’ quality of the piece [based on two poems by Vaza Psavela] by superb use of the harsh landscapes and the integration of the characters within the surroundings . . . What one finally remembers about the film is not the story, the adventure, or the moments of tenderness, but the overwhelming images. BRIAN BAXTER, LONDON FILM FESTIVAL.

Written by Arcil Salukvadze, R. Kveselava, Abuladze, based on poems by Vaza Psavela. Photographed by Aleksandr Antipenko. With Ramaz Chkhikvadze, Spartak Bagashvili, Rusudan Kiknadze, Otar Megvinetukhutsesi. (80 mins, In Georgian with English subtitles, B&W, 35mm, From MoMA)

SUNDAY / 10.19.14

GEORGIAN KULTURFILMS

INTRODUCTION Nino Dzandzava
LIVE MUSIC Judith Rosenberg on piano

Nino Dzandzava is deputy director of the Central Archive of Audiovisual Documents at the National Archives of Georgia

This special program showcases recent efforts to digitally restore examples of the *Kulturfilm* boom that occurred in the late 1920s and early 1930s, films made by young cinephile directors in Soviet Georgia. Film archivist Nino Dzandzava presents and discusses four short films that she describes as “united by the concept of the body as machine. *Call of the Land* and *You Must Reap as You Have Sown* are dedicated to the urgent problems of a young socialist republic, especially the mechanization of labor on collective farms. *Ten Minutes in the Morning* and *Collective Farmers’ Hygiene* represent a state policy of promoting physical culture and exercise as a form of healthcare.”

CALL OF THE LAND (MITSIS DZAKHILI) Siko Dolidze, USSR, 1928, 32 mins
YOU MUST REAP AS YOU HAVE SOWN (RASATS DASTES, IMAS MOIMKI) Kote Mikaberidze, Vasil Dolenko, USSR, 1930, 26 mins

TEN MINUTES IN THE MORNING (DILIS ATI TSUTI) Aleqsandre Jaliashvili, USSR, 1930, 29 mins

COLLECTIVE FARMERS’ HYGIENE (KOLMEURNIS HIGIENA) Vakhtang Shvelidze, USSR, 1934, 17 mins

All silent with Russian intertitles and English subtitles, B&W, DCP, From National Archives of Georgia, Central Archive of Audiovisual Documents

Total running time: 104 mins

7 *Magdana’s Donkey*, 10.17.14

8 *Molba*, 10.17.14

9 *The Case of Tariel Mklavadze*, 10.12.14
Courtesy of the National Archives of Georgia



9



SATURDAY / 10.25.14

6:30

SUNDAY / 10.26.14

4:00

ELISO

NIKOLAZ SHENGELAIA (USSR, 1928)

LIVE MUSIC Trio Kavkasia

Trio Kavkasia (Alan Gasser, Stuart Gelzer, and Carl Linich) performs a new score commissioned by BAM/PFA and adapted from traditional folk songs by Georgian music expert Carl Linich (*Elisso*, a.k.a. *Caucasian Love*). This historical epic evokes the tragic fate of a nation pacified in 1864 by the Tsarist Russian Empire. When authorities begin to appropriate arable lands, the peasants are forced to evacuate under terrible conditions. In the village of Verdi, we find Eliso, whose love for Vazho is encumbered by differences of class and religion. Yet the most overwhelming passion in this cherished classic is the depiction of Georgia's majestic landscape and the deep-rooted traditions of its people. One of the great early figures in Georgian cinema, Nikoloz Shengelaia was the head of an enormously influential family of film professionals. The clan included not only his wife, the celebrated actress Nato Vachnadze, and their sons, Eldar and Giorgi, who became prominent directors; but also Vachnadze's sister, Kira Andronikashvili, who stars in *Eliso*.

Written by Sergei Tretyakov, Oleg Leonidov, Shengelaia, based on the short story by Alexandre Kazbegi. Photographed by Vladimir Kereselidze. With Alexandre Imedashvili, Kokta Karalashvili, Kira Andronikashvili. (80 mins @ 24 fps, Silent with English subtitles, B&W, 35mm, BAM/PFA Collection)

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^ *Eliso*



FILM COURSE: SPOTLIGHT ON Georgian CINEMA

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Mondays, September 29–October 27
1:10–3:40 p.m.

Lecture presentations moderated
by BAM/PFA Senior Film Curator
Susan Oxtoby

Susan Oxtoby visited archives and festivals in Tbilisi, Moscow, Berlin, Amsterdam, Toulouse, and Bologna over the past three years to research and prepare **Discovering Georgian Cinema**, the largest retrospective of Georgian cinema ever mounted in North America. We are excited to offer this five-week course in conjunction with the series, giving you the opportunity to view 35mm archival prints and learn more about Georgian history, geography, and culture, and the stylistic traditions of Georgian cinema from leading authorities.

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^ *The Wishing Tree*, 10.20.14
Courtesy of the National Archives of Georgia

MONDAY / 9.29.14 / 1:10

JOURNEY OF AKAKI TSERETELI TO RACHA AND LECHKHUMI

VASIL AMASHUKELI (GEORGIA, RUSSIAN EMPIRE, 1912)

SALT FOR SVANETIA

MIKHAIL KALATOZOV (USSR, 1930/32)

INTRODUCTION Nana Janelidze, Georgian National Film Center

LIVE MUSIC Judith Rosenberg on piano

MONDAY / 10.6.14 / 1:10

PIROSMANI

GIORGI SHENGELAIA (USSR, 1969)

LECTURE Susan Oxtoby,
Cinema and the Arts in Georgia

MONDAY / 10.13.14 / 1:10

THE SINGING BLACKBIRD

OTAR IOSSSELIANI (USSR., 1971)

LECTURE Peter Rollberg, George Washington University, *The Poetics of Georgian Cinema*

MONDAY / 10.20.14 / 1:10

THE WISHING TREE

TENGIZ ABULADZE (USSR, 1977)

LECTURE Nino Dzandzava, National Archives of Georgia, *Challenges Facing Film Archivists*

MONDAY / 10.27.14 / 1:10

COURSE WRAP-UP AND SELECTED HIGHLIGHTS

LECTURE DEMONSTRATION

Trio Kavkasia, *Georgian Polyphonic Music*



meet me downtown

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Charter Member Shireen Mayeri Burns still has her original membership card from 1969! Join her in supporting BAM/PFA as we chart a new course for our future.

“I became a Charter Member of BAM/PFA in 1969 because having grown up in Berkeley, I was excited that there was going to be a place in our own city where I could see great art and interesting films. My family and I have been involved for more than forty years, and we have wonderful memories of trips to the gift store, playing around the Calder, and seeing terrific exhibitions. We look forward to being a part of the new building when it opens.”

— Shireen Mayeri Burns, Berkeley

THANK YOU for your support as we embark on this journey. We look forward to meeting you downtown!

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



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BAM/PFA TOPPING OUT BLOCK PARTY

We were inspired by the incredible outpouring of support and enthusiasm for our new building at our Topping Out Block Party in July. Thanks so much to those who were able to celebrate with us.



1/2/3/4

SEP

3/WED

7:00 *Animation: Laura Heit*
Laura Heit in person
ALTERNATIVE VISIONS P. 22

4/THR

7:00 *Fear and Desire & Killer's Kiss*
STANLEY KUBRICK DOUBLE FEATURE
P. 18

Free First Thursday
Galleries free all day

5/FRI

7:00 *Ai Weiwei: The Fake Case* P. 25
8:50 *East of Eden* JAMES DEAN P. 16

6/SAT

6:30 *Paths of Glory*
STANLEY KUBRICK P. 18
8:20 *The Killing* STANLEY KUBRICK P. 18

10/WED

7:00 *Big Joy: The Adventures of James Broughton*
Dawn Logsdon in person
ALTERNATIVE VISIONS P. 22

11/THR

7:00 *Berkeley in the Sixties*
With special guests
FREE SPEECH AT 50 P. 24

12/FRI

5:30 BAM/PFA Fall Celebration
VIP MEMBER OPENING P. 33
6:30 BAM/PFA Fall Celebration
MEMBER OPENING P. 33
7:00 *Sympathy for the Devil* GODARD P. 26
9:10 *Rebel Without a Cause*
JAMES DEAN P. 16

John Zurier / MATRIX 255 opens P. 6

13/SAT

7:00 *Spartacus* STANLEY KUBRICK P. 19

14/SUN

3:00 Gallery Talk: Andrew Masullo
FORREST BESS P. 13

Forrest Bess closes P. 10

Deities, Demons, & Teachers closes P. 11

16/TUE

7:30 *Banjo Tales*
With special guest Alexia Smith.
John Cohen in person
OLD TIME MUSIC CONVENTION P. 20

17/WED

7:00 *Films of James Broughton*
Introduced by Janis Crystal
Lipzin ALTERNATIVE VISIONS P. 22

18/THR

7:00 *Tout va bien*
Introduced by Erik Ulman
GODARD P. 26

19/FRI

7:30 *Lolita* STANLEY KUBRICK P. 19
7:30 *Pharaohs: Oasiics* L@TE P. 3
Galleries open until 9:00

20/SAT

7:00 *Giant* JAMES DEAN P. 16

21/SUN

5:00 *One P.M.*
Introduced by Tom Luddy
GODARD P. 26
7:00 *Letter to Jane: An Investigation of a Still* with short GODARD P. 26

Envisioning Human Rights closes

23/TUE

7:00 *Films by San Francisco Newsreel*
with short
With special guest Bill Nichols
FREE SPEECH AT 50 P. 24

24/WED

7:00 *The Dziga Vertov Group: Lecture with Clips by Jean-Pierre Gorin*
GODARD P. 27

25/THR

7:00 *Ici et ailleurs*
Jean-Pierre Gorin in person
GODARD P. 27

26/FRI

5:30 Lucy Corin & Alix Lambert
RE@DS P. 12
7:30 William Winant Percussion
Group L@TE P. 3

7:30 *Blue Mountains*
Eldar Shengelaia in person
GEORGIAN CINEMA P. 28

Galleries open until 9:00

27/SAT

6:30 *Twenty-Six Commissars*
with short
Eldar Shengelaia in person.
Judith Rosenberg on piano
GEORGIAN CINEMA P. 28

8:30 *The White Caravan*
Eldar Shengelaia in person
GEORGIAN CINEMA P. 29

28/SUN

4:00 *Repentance*
Nana Janelidze in person
GEORGIAN CINEMA P. 29

Geta Brătescu / MATRIX 254 closes P. 10

29/MON

1:10 *Journey of Akaki Tsereteli to Racha and Lechkhumi and Salt for Svanetia*
Introduced by Nana Janelidze
GEORGIAN FILM COURSE
(registration required) P. 31

7:00 *An Unusual Exhibition*
Eldar Shengelaia in person
GEORGIAN CINEMA P. 29

30/TUE

7:00 *Will There Be a Theater Up There?!*
with short
Nana Janelidze in person
GEORGIAN CINEMA P. 29

OCT

1/WED

7:00 *Projection Instructions: Andy Warhol & Barbara Rubin*
ALTERNATIVE VISIONS P. 22

American Wonder: Folk Art from the
Collection opens P. 4

2/THR

12:15 Curator's Gallery Talk
AMERICAN WONDER P. 13

7:00 *Numéro deux* GODARD P. 27

Free First Thursday
Galleries free all day

3/FRI

7:30 *2001: A Space Odyssey*
STANLEY KUBRICK P. 19

8:00 *Pee-wee's Big Adventure*
FREE OUTDOOR SCREENING P. 2

4/SAT

6:30 *Little Red Devils*
Judith Rosenberg on piano
GEORGIAN CINEMA P. 29

8:40 *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*
STANLEY KUBRICK P. 19

5/SUN

2:00 Guided Tour AMERICAN WONDER
P. 13

3:00 Gallery Talk: Bliss Carnochan
AMERICAN WONDER P. 13

5:00 *Comment ça va* GODARD P. 27



6/MON

1:10 *Pirosmani*
Lecture by Susan Oxtoby
GEORGIAN FILM COURSE
(registration required) P. 31

8/WED

7:00 *Now and Then: Bay Area Student Film Festival 2014*
Student filmmakers and curators in person
ALTERNATIVE VISIONS P. 23

9/THR

12:15 Guided Tour AMERICAN WONDER P. 13
7:00 *Sons and Daughters*
With special guests
FREE SPEECH AT 50 P. 24

10/FRI

12:00 Guided Tour: Introducing BAM/PFA CAL ALUMNI & FAMILY WEEKEND
3:00 Guided Tour: Introducing BAM/PFA CAL ALUMNI & FAMILY WEEKEND
7:00 *The Sandwich Man*
HOU HSIAO-HSIEN P. 17
8:00 *This Is Spinal Tap*
FREE OUTDOOR SCREENING P. 2
9:00 *Cute Girl* HOU HSIAO-HSIEN P. 17

11/SAT

1:00 Guided Tour of American Wonder CAL ALUMNI & FAMILY WEEKEND P. 4
5:30 *Three Lives: Parts 1 & 2*
Judith Rosenberg on piano
GEORGIAN CINEMA P. 29
8:30 *A Clockwork Orange*
STANLEY KUBRICK P. 19

12/SUN

2:00 Guided Tour of American Wonder CAL ALUMNI & FAMILY WEEKEND P. 4
4:00 *The Case of Taniel Mklavadze*
Lecture by Peter Rollberg
GEORGIAN CINEMA P. 30

13/MON

1:10 *The Singing Blackbird*
Lecture by Peter Rollberg
GEORGIAN FILM COURSE
(registration required) P. 31

14/TUE

7:00 *Operation Abolition & The Riotmakers*
With special guest
Christopher C. Kutz
FREE SPEECH AT 50 P. 24

15/WED

7:00 *Peggy and Fred in Hell*
Leslie Thornton and Pooja Rangan in conversation AFTERIMAGE P. 21

16/THR

12:15 Guided Tour AMERICAN WONDER P. 13
7:00 *An Aesthetic of Uncertainty: Cinema by Leslie Thornton*
Leslie Thornton and Pooja Rangan in conversation AFTERIMAGE P. 21

17/FRI

5:30 Gabrielle Calvocoressi & Maggie Nelson RE@DS P. 12
6:30 Artist's Talk: Joseph Holtzman MATRIX 256 P. 13
7:00 *Magdana's Donkey*
GEORGIAN CINEMA P. 30
7:30 Andy Cabic & Devendra Banhart L@TE P. 3
8:30 *Molba* GEORGIAN CINEMA P. 30
Galleries open until 9:00
Joseph Holtzman / MATRIX 256 opens P. 8

18/SAT

7:00 *Barry Lyndon*
STANLEY KUBRICK P. 19

19/SUN

2:00 Guided Tour AMERICAN WONDER P. 13
4:00 *Georgian Kulturfilms*
Introduced by Nino Dzandzava.
Judith Rosenberg on piano
GEORGIAN CINEMA P. 30
6:45 *The Green, Green Grass of Home*
HOU HSIAO-HSIEN P. 17

20/MON

1:10 *The Wishing Tree*
Lecture by Nino Dzandzava
GEORGIAN FILM COURSE
(registration required) P. 31

21/TUE

7:00 *Cheerful Wind*
HOU HSIAO-HSIEN P. 17

22/WED

7:00 *Films of Jerome Hiler*
Jerome Hiler in person
ALTERNATIVE VISIONS P. 23

23/THR

12:15 Guided Tour AMERICAN WONDER P. 13
7:00 *Every Man for Himself*
GODARD P. 27

24/FRI

5:30 Rocket Caleshu & Brian Teare RE@DS P. 12
7:30 Splinter Reeds L@TE P. 3
7:30 *The Shining* STANLEY KUBRICK P. 20
Galleries open until 9:00

25/SAT

6:30 *Eliso*
Live music by Trio Kavkasia
GEORGIAN CINEMA P. 31
8:30 *Full Metal Jacket*
STANLEY KUBRICK P. 20

26/SUN

2:00 Guided Tour AMERICAN WONDER P. 13
4:00 *Eliso*
Live music by Trio Kavkasia
GEORGIAN CINEMA P. TK
7:00 *KPFA on the Air* with short
With special guests FREE SPEECH
AT 50 P. 25

27/MON

1:10 Course wrap-up
Lecture demonstration by
Trio Kavkasia
GEORGIAN FILM COURSE
(registration required) P. 31

28/TUE

7:00 *The Boys from Fengkuei*
HOU HSIAO-HSIEN P. 17

29/WED

7:00 *Projection Instructions: Short Films* ALTERNATIVE VISIONS P. 23

30/THR

12:15 Guided Tour AMERICAN WONDER P. 13
7:00 *The Activist*
Michael Smith in person
FREE SPEECH AT 50 P. 25

31/FRI

7:30 *Eyes Wide Shut*
STANLEY KUBRICK P. 20

1 *Spartacus*, 9.13.14

2 *Lolita*, 9.19.14

3 *Ten Minutes in the Morning*, 10.19.14
Courtesy of the National Archives of Georgia

4 *Pee-wee's Big Adventure*, 10.3.14



BAM/PFA EXHIBITIONS & FILM SERIES

AMERICAN WONDER: FOLK ART FROM THE COLLECTION
October 1–December 21

JOHN ZURIER / MATRIX 255
September 12–December 21

JOSEPH HOLTZMAN / MATRIX 256
October 17–December 21

FORREST BESS: SEEING THINGS INVISIBLE
Through September 14

DEITIES, DEMONS, AND TEACHERS OF TIBET, NEPAL, & INDIA
Through September 14

ENVISIONING HUMAN RIGHTS: THE NEXT GENERATION
Through September 21

GETA BRĂTESCU / MATRIX 254
Through September 28

HOFMANN BY HOFMANN
Through December 21

LOOKING INTENTLY: THE JAMES CAHILL LEGACY
Through December 21

KIDS CLUB
Through December 21

^ Forrest Bess: *Dedication to Van Gogh*, 1946; oil on canvas; 15% × 17% in.; collection of the Museum of Contemporary Art, Chicago, gift of the Mary and Earle Ludgin Collection, 1981.20 Photo: Nathan Keay, © MCA Chicago

ALTERNATIVE VISIONS
September 3–November 19

EYES WIDE: THE FILMS OF STANLEY KUBRICK
September 4–October 31

AI WEIWEI: THE FAKE CASE
September 5

JAMES DEAN, RESTORED CLASSICS FROM WARNER BROS.
September 5–20

ACTIVATE YOURSELF: THE FREE SPEECH MOVEMENT AT FIFTY
September 11–October 30

JEAN-LUC GODARD: EXPECT EVERYTHING FROM CINEMA
September 12–April 2015

BANJO TALES
September 16

DISCOVERING GEORGIAN CINEMA
September 26–April 2015

FILM COURSE: SPOTLIGHT ON GEORGIAN CINEMA
September 29–October 27

ENDLESS SUMMER CINEMA
October 3 & 10

ALSO LIKE LIFE: THE FILMS OF HOU HSIAO-HSIEN
October 10–December 14

AFTERIMAGE: LESLIE THORNTON
October 15 & 16

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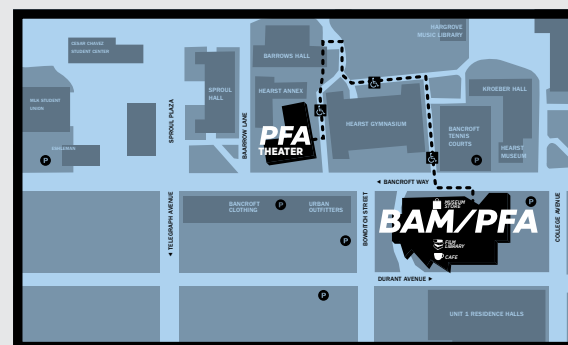
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