



NOV/DEC 2014

BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

[PROGRAM GUIDE](#)

FINAL EXHIBITIONS [BEFORE WE MOVE DOWNTOWN](#) JOHN ZURIER AMERICAN FOLK ART JOSEPH HOLTZMAN HANS HOFMANN
JEAN-LUC GODARD HOU HSIAO-HSIEN GEORGIAN CINEMA ALTERNATIVE VISIONS FAMILY DAY TERRY RILEY A FAREWELL REVEL



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LETTER FROM THE DIRECTOR



After forty-four years, it is time to say goodbye to our landmark Mario Ciampi-designed building on the south side of the UC Berkeley campus. We are closing the galleries and Film Library and Study Center at the end of this year to prepare for our move to downtown Berkeley, into a new, iconic building designed by Diller Scofidio + Renfro. Our new home, necessitated by seismic concerns about our current building, will provide expanded artistic, educational, and civic opportunities and increased access to our extensive collection and archives.

I know that everyone has their own memories of favorite exhibitions and events that took advantage of the unique physical, visual, and acoustic properties of Ciampi's soaring, Brutalist structure. My own include Matt Heckert's Mechanical Sound Orchestra, whose spinning and whirring metal discs filled the central atrium gallery; Larry Eigner's poem "Again dawn," which wrapped around the building's exterior from Bancroft Way to Durant Avenue; last year's restaging of Anna Halprin's landmark dance *Parades and Changes*; the UC Berkeley Chamber Chorus, directed by Marika Kuzma, and the Abel-Steinberg-Winant Trio performing Morton Feldman's meditative masterpiece *Rothko Chapel*; the riveting array of bronze personages that occupied the heart of the building in the exhibition *Max Ernst: The Sculpture*; and Wet Gate's films projected behind Anne McGuire crooning atop Thom Faulders's *BAMscape* to the accompaniment of Wobbly's mesmerizing sound collage.

This final season in our current building reflects on our history. **Hofmann by Hofmann** looks at the artist's very first gift of paintings to BAM/PFA and celebrates the impact that UC Berkeley had on this remarkable artist and the extraordinary generosity he displayed in return. **Looking Intently: The James Cahill Legacy** explores the collecting interests of the late UC Berkeley Professor Emeritus, whose gifts to BAM/PFA helped build our extraordinary collection of historical Chinese painting. **American Wonder: Folk Art from the Collection** highlights yet another important aspect of our holdings, American folk art generously donated by Bliss Carnochan and Nancy Edebo. And we close out our L@TE: Friday Nights@ BAM/ PFA performance series with the return of Terry Riley, the remarkable artist who inaugurated this innovative series five years ago.

Please join us on December 21 to mark the final day of exhibitions in our current building. We host a full day of art-making, performances, and other events and surprises, concluding with a ceremonial procession to our new home.

While the galleries and Film Library and Study Center will close on December 21, our film programs will continue at the PFA Theater through summer 2015 and MATRIX will continue with two off-site exhibitions in the coming months. And you will still be able to visit the sculpture garden, entering from Durant Avenue, as well as the cafe and store (relocated to the lower lobby). Public programs copresented with our soon-to-be neighbors in downtown Berkeley will keep you company until we reopen in our new building in early 2016. I look forward to seeing you often, both here on Bancroft Way and—soon!—in downtown Berkeley.

Lawrence Rinder

DIRECTOR

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8



- 1 Larry Eigner: *Again dawn*, 1993 (installation view, detail); **Larry Eigner / MATRIX 159**, on view June 15–October 15, 1993.
- 2 BAM/PFA under construction, c. 1969.
- 3 Patrons lining up for **Richard Avedon: A Retrospective 1946–1980**, on view March 5–May 4, 1980.
- 4 Radical L@TE, 11.17.10
- 5 **The Perfect Thought: An Exhibition of Works by James Lee Byars** (installation view), on view April 18–June 24, 1990.
- 6 BAM/PFA Director Lawrence Rinder
- 7 L@TE: Wet Gate: Anne McGuire and Wobbly, 1.29.10.
- 8 Anna Halprin: *Parades and Changes*, 2.15.13. Photo: Pak Han



Family Day

Sunday / 11.16.14 / 11-5

A DAY OF ART, FILM, & MUSIC

FREE ADMISSION!

11-3 ART-MAKING & FAMILY TOURS
2:00 LIVE MUSIC WITH SANTOS PERDIDOS
3:30 FAMILY MATINEE: *MICROCOSMOS*



Join us for a full day of special family activities at BAM/PFA. Start off in the galleries making art with artists. Get creative with clay and collage in Kids Club and make your own quilt squares in a workshop inspired by *American Wonder: Folk Art from the Collection*. After exploring the galleries with exhibition tours designed for families, enjoy the rich harmonies and rhythmic sounds of acoustic Latin band

Santos Perdidos, playing a mix of traditional music from Cuba, Peru, Columbia, Mexico, and Spain. Top off the day at the PFA Theater with a special free screening of *Microcosmos*, a stunningly beautiful view of the teeming wonders of insect life found below and between the blades of a meadow lawn. Pick up your free tickets at the PFA Theater box office beginning at 2:30.

3:30 FAMILY MATINEE



MICROCOSMOS

CLAUDE NURIDSANY, MARIE PERENNOU
(FRANCE/SWITZERLAND/ITALY, 1996)

The Beatles are back together! Well, actually it's the beetles, along with slow-churning caterpillars, glistening slugs, and whizzing dragonflies. An uncanny work of "natural fiction" with negligible narration, *Microcosmos* takes us below the blades of a meadow lawn to witness the teeming wonders of insect life. Magnificent tableaux unfold in which brisk bees slurp on orchids, scarabs roll pellets up a Sisyphian slope, and anxious ants herd aphids on a monumental twig. The filmmakers, Claude Nuridsany and Marie Perennou, spent years observing their miniscule subjects, then years more perfecting the specialized cameras needed to capture in captivating detail these little buggers. STEVE SEID

Written by Nuridsany, Perennou. Photographed by Nuridsany, Perennou, Hugues Ryffel, Thierry Machado. Narrated by Kristin Scott Thomas. (77 mins, Color, DCP, From Park Circus)

COVER Interior of BAM/PFA, 1970s

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.

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

PROGRAM GUIDE

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It's been five years since we transformed our monumental atrium gallery into an experimental performance space and began to explore what it means to produce live performances in the context of the contemporary museum. From the start, we knew that the architecture and acoustics of our building set us apart, so we sought out performers who embraced the possibilities of the space. Joan La Barbara recorded echoes of her own voice in hidden corners of the building, Ellen Fullman stretched strings across the length of the floor, ROVA saxophone quartet meandered through the galleries, Grouper set up boom boxes in surround sound, and Anna Halprin engaged the third dimension by having a dancer drop from the ceiling.

L@TE has never been tied to a grand curatorial scheme, nor offered a mere "night-club in a highbrow setting." Rather, we have intentionally strengthened our ties to the vibrant East Bay arts scene and presented a showcase for voices from our community. The overwhelming majority of our events have been programmed by local luminaries, from Sarah Cahill and her ongoing series of contemporary classical music, to Brontez Purnell with his combination of hard rock and postmodern dance. Along the way, we've been treated to experimental film and video, cutting-edge standup comedy, instrument-building workshops, choral masterworks, Butoh performance, underground hip-hop, interactive installation art, Balinese gamelan, a Prince/Dylan mash-up band, and a woman dressed as a chicken. This unique and eclectic mix of cultural expression could only be found at BAM/PFA.

FRIDAY / 11.7.14

DALALÆÐA: MUSIC FOR CELLOS & ELECTRONICS 7:30

Programmed by John Zurier

Explore the intersection of sound, space, and painting with three new electro-acoustic compositions commissioned by artist John Zurier to accompany his exhibition of paintings and watercolors inspired by Iceland. Icelandic composers Úlfur Hansson and Georg Hilmarsson and Bay Area-based composer Amadeus Regucera wrote the works for members of the all-cello ensemble Celli@Berkeley, who will premiere them this evening. Presented in conjunction with John Zurier/MATRIX 255.

5:30 RE@DS: Frances Richard & Ronaldo Wilson P. 8

6:30 Artist's Talk: John Zurier P. 9

FRIDAY / 11.14.14

JEREMY HARRIS 7:30

Programmed by Andy Cabic

Composer/performer/producer Jeremy Harris, founder of *Quest Coast Quarterly*, explores the perpendicular intersections between cyclical minimalist rhythms and extended classical harmonies. You'll hear Harris singing and playing guitar and synthesizer, accompanied by a string quartet, a vibraphone ensemble, and expansive visual projections in our atrium space.

5:30 RE@DS: Amina Cain & Sean Labrador Y Manzano P. 8

5:30 Art for Human Rights Lecture with Marianne Hirsch P. 9

FRIDAY / 11.21.14

PAULINE OLIVEROS, WITH THINGAMAJIGS PERFORMANCE GROUP 7:30

Programmed by Sarah Cahill

Pauline Oliveros, a leader in the musical avant-garde for five decades, returns to Berkeley to collaborate with like-minded local seekers Thingamajigs Performance Group. Together they will create a new piece of music during a week of workshops and open rehearsals, leading up to the premiere at this landmark L@TE event. Prepare to be transported by masterful improvisation, sonic meditation, and experiments in deep listening.

5:30 RE@DS: RJ Ingram & Solmaz Sharif P. 8

FRIDAY / 12.5.14

TERRY RILEY 7:30

Programmed by Sarah Cahill

Five years ago, Terry Riley played at our very first L@TE event, and we are elated to have him return to close out the series. Pioneer of the minimalist aesthetic, seminal influence on the Velvet Underground and Sonic Youth, devotee of Hindustani classical music as well as jazz, Riley remains one of the most dynamic compositional voices of the twentieth and twenty-first centuries. Don't miss your last chance to hear his sublime music reverberate through our vast architecture.

Galleries will remain open until 10:30 p.m. for this special event. A limited number of chairs will be available; please bring a pillow or blanket to make yourself comfortable on the gallery floor around the piano or listen from the upper gallery balconies during the performance.

New Music Fans! Our friends at Cal Performances are presenting Paul Drescher Electro-Acoustic Band and Amy X Neuburg on December 5 & 6.

L@TE is made possible by the continued support of the BAM/PFA Trustees and the Office of the Executive Vice Chancellor and Provost, UC Berkeley. Pauline Oliveros is supported by New Music USA, made possible by annual program support and/or endowment gifts from the Andrew W. Mellon Foundation, Mary Flagler Cary Charitable Trust, Rockefeller Brothers Fund, William and Flora Hewlett Foundation, Francis Goelet Charitable Lead Trusts, and an anonymous donor. Piano for Terry Riley's performance generously provided by Piedmont Piano Company and we are grateful to Meyer Sound for providing the sound system.

NEWMUSIC
U.S.A.

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

- 1 Dalalæða
- 2 Jeremy Harris
- 3 Pauline Oliveros
Photo: © 2010 Vinciane Verguethen
- 4 Terry Riley

AMERICAN WONDER

FOLK ART FROM THE COLLECTION

THROUGH DECEMBER 21
CONTINUING EXHIBITION

Portraits, landscapes, commemorative mourning pictures, weather vanes, and decorative sculptures that capture our burgeoning nation during a time of enormous change, from the Declaration of Independence in 1776 to the aftermath of the Civil War in 1865.

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

John Brewster, Jr. (attributed): *Boy in Green* (*Samuel Field McIntire*), c. 1805–10; oil on canvas; 53¾ × 32¼ in.; gift of W. B. Carnochan.

PUBLIC PROGRAMS

SUNDAY / 11.23.14 / 3:00

IMAGINING EVERYDAY LIFE IN THE YOUNG US: MARGARETTA LOVELL & DAVID HENKIN IN CONVERSATION P. 9

THURSDAYS AT 12:15 & SUNDAYS AT 2:00

GUIDED TOURS P. 9

SATURDAY / 11.15.14 / 1:30

AMERICAN SIGN LANGUAGE GUIDED TOUR P. 9



JOSEPH HOLTZMAN

MATRIX 256

THROUGH DECEMBER 21
CONTINUING EXHIBITION

Joseph Holtzman's portraits and other highly inventive paintings on marble achieve remarkable effects by exploiting the transparency of the oil medium and the unique capacity of the stone surface to absorb and reflect light. His intensely sensual connection to paint and surface is paired with an unusual artistic sensibility that evolved from his connoisseurship of eighteenth- and nineteenth-century decorative arts and historical paintings.

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: *M. de Charlus at Home in Spanish Dress*, 2006; oil and acrylic on slate; 34¾ × 26¼ in.; courtesy of the artist.

JOHN ZURIER

MATRIX 255

THROUGH DECEMBER 21
CONTINUING EXHIBITION

John Zurier / MATRIX 255 brings together a generous selection of work created by the Berkeley-based artist in response to his experiences in Iceland. These luminous abstractions evoke the ice, fog, skies, ground, water, and light of the landscape while also tapping into more timeless, poetic states. Zurier's compositions often begin in relation to a specific color he has seen, or a memory of that color, and the palette of his Icelandic paintings ranges from subtle, muted earth tones to vibrant saturated hues, each work striking 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.

John Zurier: *Héraðsdalur 16 (Listening to Grieg)*, 2014; oil on jute; 19¼ × 15¾ in.; courtesy of the artist and Gallery Paule Anglim, San Francisco.



PUBLIC PROGRAMS

FRIDAY / 11.7.14

6:30 ARTIST'S TALK P. 9

7:30 L@TE

DALALÆÐA: MUSIC FOR CELLOS & ELECTRONICS P. 5



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*, 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.

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.

Chen Hongshou: *Autumn Trees by the River*, 17th century; ink and color on gold paper; 6 1/2 × 22 1/4 in.; purchase made possible through a gift from an anonymous donor.



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.

RE@DS

Fridays at 5:30 in The Reading Room

Guest RE@DS programmer Genine Lentine has invited 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.”

FRIDAY / 11.7.14 / 5:30

FRANCES RICHARD & RONALDO WILSON

Frances Richard is the author of *Anarch.*, *The Phonemes*, and *See Through*. Her writing on visual art has appeared in *Artforum*, *Bookforum*, *The Nation*, and *BOMB*, and she is coauthor, with Jeffrey Kastner and Sina Najafi, of *Odd Lots: Revisiting Gordon Matta-Clark's "Fake Estates."* She teaches at the California College of the Arts in San Francisco.

Ronaldo V. Wilson is the author of *Narrative of the Life of the Brown Boy and the White Man* and *Poems of the Black Object*. His latest book, *Farther Traveler: Poetry, Prose, Other*, is forthcoming from Counterpath Press. He is an assistant professor of literature and creative writing at UC Santa Cruz.

FRIDAY / 11.14.14 / 5:30

AMINA CAIN & SEAN LABRADOR Y MANZANO

Amina Cain is the author of *Creature* and *I Go To Some Hollow*. Her writing has appeared in *BOMB*, *n+1*, *The Paris Review Daily*, *Denver Quarterly*, and *Two Serious Ladies*, and is forthcoming in the anthology *The Force of What's Possible: Writers on Accessibility and the Avant-Garde*.

Sean Labrador y Manzano lives on the island off the coast of Oakland and imagines snorkeling or canoeing every day in his birthplace of Hawai'i. He edits the journal *Conversations at the Wartime Cafe* and is founder of Mixer 2.0, an MFA reading series at the Cat Club in San Francisco.

FRIDAY / 11.21.14 / 5:30

RJ INGRAM & SOLMAZ SHARIF

RJ Ingram is pursuing an MFA in creative writing at Saint Mary's College of California, where he is an editor for *Mary*. His writing can be found in *Timber*, *Whiskey Island*, *Salt Hill*, and *Selfies in Ink*, and the chapbook *Two Angels*, written in conjunction with the Featherboard Writing Series.

Solmaz Sharif holds degrees from UC Berkeley, where she studied and taught with June Jordan's Poetry for the People, and New York University. Her recent work has appeared in *Kenyon Review*, *Gulf Coast*, and *jubilat*. She is currently a Wallace Stegner Fellow in Poetry at Stanford University.

FROM TOP:

- 1 Frances Richard
- 2 Ronaldo Wilson
- 3 Amina Cain
- 4 Sean Labrador y Manzano
- 5 RJ Ingram
- 6 Solmaz Sharif

RE@DS is included with L@TE admission

IN PERSON / GALLERIES

BERKELEY GRADUATE LECTURES



Yuri Slezkine: The Children of the Revolution

WEDNESDAY / 11.12.14 / 4:10

1

“Revolutions,” contends Jane K. Sather Professor of History Yuri Slezkine, “devour their parents: they begin as tragedy and end at home.” In his 2014 Bernard Moses Memorial Lecture, the distinguished and innovative UC Berkeley historian will frame the Bolshevik Revolution as a family drama by considering the private lives of government officials and their wives, maids, lovers, children, and comrades. For more information go to gradlectures.berkeley.edu.

Gund Theater. Admission free

SYMPOSIUM

Public Art/Housing Publics: Conversations on Art and Social Justice

FRIDAY / 11.21.14 / 9:30

Cosponsored by the Arts Research Center (ARC), the Global Urban Humanities Initiative, and the UC Berkeley Regents Lecture series.

How can we sustain affordable housing and healthy neighborhoods in our communities? How can we sustain a thriving artistic life for our citizens? The symposium is timed to coincide with the residency of artist and community organizer Rick Lowe of Houston's Project Row Houses, who will deliver a UC Berkeley Regents' Lecture on November 17. For more information go to arts.berkeley.edu.

Gund Theater. Admission free



AUTHOR'S TALK

Sarah Thornton on 33 Artists in 3 Acts

SUNDAY / 11.9.14 / 3:00

2

Copresented by UC Berkeley Departments of History of Art and Art Practice

Join us for an illustrated lecture and booksigning with writer and sociologist of art Sarah Thornton, author of the bestselling *Seven Days in the Art World*. In her new book, *33 Artists in 3 Acts*, Thornton asks the simple but profound question: what is an artist? She traveled the globe to observe and interview scores of artists from fourteen countries on five continents to delve deeply into what motivates them and how they relate to the broader world.

Gund Theater. Included with admission

3



JOHN ZURIER / MATRIX 255

Artist's Talk

FRIDAY / 11.7.14 / 6:30

Artist John Zurier and curator Apsara DiQuinzio discuss Iceland, the artist's experiences working in nature, the material aspects of the paintings on view on **MATRIX 255**, and color. Followed by L@TE: Dalalæða: Music for Cellos & Electronics, programmed by John Zurier (p. 5).

BAM/PFA Galleries. Included with L@TE admission

4



ART FOR HUMAN RIGHTS

Marianne Hirsch:
Mobile Memories

FRIDAY / 11.14.14 / 5:30

In a discussion of four contemporary artists from across the globe, Columbia University professor Marianne Hirsch explores feminist cross-cultural alternatives to official remembrance in a time of migration, exile, and globalization. Her lecture is the keynote address for Memory Without Borders: Violence, Justice, and Practices of Remembrance, a UC Berkeley conference that considers memory in a global age and its effect on our conception of justice. Go to memorywithoutborders.tumblr.com for more information.

This event coincides with the presentation of works from Fernando Botero's *Abu Ghraib* series in the Theater Gallery from November 5 to 23 as part of Art for Human Rights Week.

Gund Theater. Admission free

- 1 Yuri Slezkine
- 2 Sarah Thornton
- 3 John Zurier
- 4 Marianne Hirsch
- 5 Ruth Whittier Shute and Samuel Addison Shute: *Portrait of a Woman with Combs in Her Hair*, c. 1835; oil on canvas; 30 ¼ × 25 in.; gift of Bliss Carnochan and Nancy Edebo.
- 6 Margaretta Lovell
- 7 David Henkin

5



AMERICAN WONDER: FOLK ART FROM THE COLLECTION

6

7



Imagining Everyday Life in the Young US:
Margaretta Lovell and David Henkin in
Conversation

SUNDAY / 11.23.14 / 3:00

Art historian Margaretta Lovell and social historian David Henkin, both professors at UC Berkeley, offer a rich context for the art-work on view in **American Wonder**. They will discuss pre-Civil War American society and culture, touching on such issues as individual and community identity, rituals of mourning, schoolgirl skills, professional penmanship, and the role of domestic animals.

BAM/PFA Galleries. Included with admission



Guided Tours

THURSDAYS AT 12:15 & SUNDAYS AT 2:00

Meet in the Bancroft lobby for guided tours of **American Wonder** led by UC Berkeley graduate students in art history and history. No reservations required. (No tours November 16 or December 21: see calendar for complete schedule.)

BAM/PFA Galleries. Included with admission

American Sign Language Guided Tour

SATURDAY / 11.15.14 / 1:30

Join the engaging and expert American Sign Language interpreter Patricia Lessard for a student-led guided tour of **American Wonder**.

BAM/PFA Galleries. Included with admission

IN PERSON / PFA THEATER

IN PERSON



1/2/3/4/5/6/7/8



DISCOVERING GEORGIAN CINEMA P. 20

Come hear **Levan Koguashvili**, one of the leading contemporary Georgian filmmakers, discuss his approach to making documentary and narrative films on November 17 and 18. Later that week we host the director general of Gosfilmofond of Russia, **Nikolay Mikhailovich Borodachev**, and senior curator **Peter Bagrov**. They will present two rare silent films: *Amerikanka*, which is a total discovery, and *Khabarda*. Gosfilmofond's generous support of this touring project allows us to present 35mm prints of several notable Soviet Georgian films that may have never been shown before in the United States. Composer/musician **Judith Rosenberg** will perform live piano accompaniment on six occasions; her thoughtful interpretation of silent cinema is always something to look forward to.

JEAN-LUC GODARD: EXPECT EVERYTHING FROM CINEMA P. 18

Producer **Tom Luddy**, cofounder of the Telluride Film Festival and former Pacific Film Archive director, introduces Godard's *Passion* (1982), a visually beautiful, comic essay on the artistic process—"a funny, fractured . . . movie, without a real story, about the making of a movie that has no real story" (Vincent Canby, *New York Times*).

ALTERNATIVE VISIONS P. 15

The series closes out with three stellar programs with artists in person. On the occasion of the thirtieth anniversary of Artists' Television Access, filmmaker and curator **Craig Baldwin** screens his collage film *Tribulation 99*, a pseudo-pseudo documentary that became an instant counter-culture classic. **Pawel Wojtasik**, whose short films and large-scale installations are poetic reflections on cultures and ecosystems, visits from New York. And we conclude with a celebration of recent experimental works with **Mary Helena Clark**, **Adele Horne**, **Linda Scobie**, and **Karly Stark** on hand to present their films.



9/10/11/12/13





ALSO LIKE LIFE: THE FILMS OF HOU HSIAO-HSIEN

P. 12

Two scholars who have written recently about Taiwanese filmmaker Hou Hsiao-hsien and Asian cinema join in conversation at a screening of Hou's *The Puppetmaster* on November 14 (please note that this screening is open only to BAM/PFA members and UC Berkeley students; see p. 13 for details). **Richard Suchenski**, founder and director of the Center for Moving Image Arts, is the editor of the recently released *Hou Hsiao-hsien*; Duke University's **Guo-Juin Hong** is author of *Taiwan Cinema: A Contested Nation on Screen*. Suchenski, who organized this international touring retrospective, also joins us the following evening to introduce *Good Men, Good Women*, Hou's acclaimed historical film, screened in a new 35mm print.

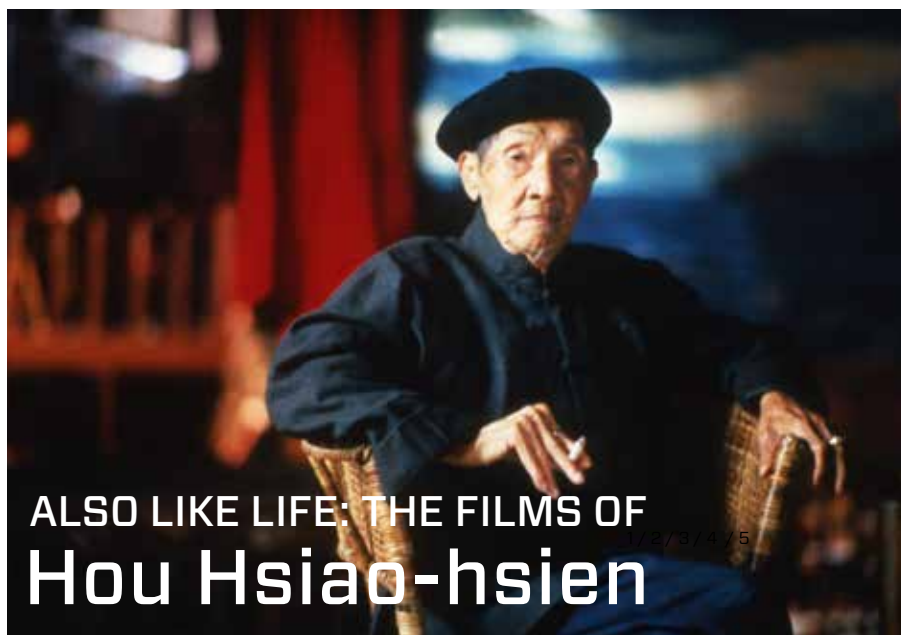
I'M WEIWEI: ACTIVISM, FREE EXPRESSION, HUMAN RIGHTS

P. 16

Inspired by Ai Weiwei and presented in conjunction with *@LARGE: Ai Weiwei on Alcatraz*, this series focuses on issues of human rights and state oppression. Filmmaker **Lynn Hershman Leeson** presents her film *Strange Culture*, which documents how artist Steve Kurtz became the mistaken target of the Department of Homeland Security. **John Trudell**, known as the "Voice of Alcatraz" during the island's 1969 occupation by Native Americans, is our special guest at the screening of Heather Rae's film about his life as an activist and spoken-word artist. **Monica Lam**, a news producer for KQED's *This Week in Northern California*, joins us for *High Tech, Low Life*, a documentary about two of China's first "citizen reporters." **Mujahid Sarsur**, founder of the Bard Palestinian Youth Initiative, and **Jameelah Sarsur**, an educator who grew up in the West Bank, present a screening of Julia Bacha's *Budrus*, a complex portrait of nonviolent protests in that West Bank village. And we are pleased to welcome **Cheryl Haines**, executive director of the For-Site Foundation, which organized *@LARGE*, at a screening of Ai Weiwei's newest film, *Appeal* ¥15,220,910.50.



- | | |
|-----------------------------------|----------------------|
| 1 Peter Bagrov | 9 Craig Baldwin |
| 2 Levan Koguashvili | 10 Pawel Wojtasik |
| 3 Nikolay Mikhailovich Borodachev | 11 Adele Horne |
| 4 Judith Rosenberg | 12 Mary Helena Clark |
| 5 Tom Luddy | 13 Karly Stark |
| 6 Richard Suchenski | |
| 7 Lynn Hershman Leeson | |
| 8 John Trudell | |



ALSO LIKE LIFE: THE FILMS OF Hou Hsiao-hsien

"The 21st century belongs to Asia, and Hou is its historian, its prophet, and its poet laureate."

JONATHAN ROSENBAUM

Our look at the work of Hou Hsiao-hsien, "the world's greatest narrative filmmaker" (J. Hoberman), continues through December with some of the Taiwanese filmmaker's best known, and most praised, works. Naturalistic films from the late 1980s like *A Time to Live and a Time to Die* and *Dust in the Wind* quietly yet eloquently capture the textures and essence of everyday life. Later films, such as *City of Sadness* (1989), *The Puppetmaster* (1993), and *Flowers of Shanghai* (1998), add a more sweeping political and historical scope, yet retain 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," Hou once stated, "often occurs without us noticing.") These films, and later international efforts like *Café Lumière* (2003), solidified his status as one of the world's elite filmmakers. In 1998, a worldwide critic's poll named him "one of the three directors most crucial to the future of cinema." We are pleased that Richard Suchenski, editor of the new book *Hou Hsiao-hsien*, will introduce two programs.

Jason Sanders

International retrospective organized by Richard I. Suchenski, director of the Center for Moving Image Arts (CMIA) 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 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.



1 / 2 / 3 / 4

SATURDAY / 11.1.14

A SUMMER AT GRANDPA'S

8:15

HOU HSIAO-HSIEN (TAIWAN, 1984)

"Gentle, deeply humane and totally assured."

TONY RAYNS

(*Dongdong de Jiaqi*). Two city kids spend a summer in the countryside while their mother is hospitalized in Hou Hsiao-hsien's gentle, assured work, which along with *The Boys of Fengkuei* announced the arrival of a major talent. Bundled off with their droopy uncle to the rural home of their busy grandfather, a young brother and sister quickly try to adapt to their slower—much slower—surroundings. Adolescent pranks and children's games fill the day, but off to the side remains a different, darker adult world, where thieves, unwanted pregnancies, and even death lurks. After this, Hou—and New Taiwanese Cinema—had arrived. JASON SANDERS

Written by Hou, Chu Tien-wen. Photographed by Chen Kun-hou. With Wang Chi-kuang, Li Shu-chen, Ku Chun, Mei Fang. (98 mins, In Taiwanese and Mandarin with English subtitles, Color, 35mm)

THURSDAY / 11.6.14

A TIME TO LIVE AND A TIME TO DIE

7:00

HOU HSIAO-HSIEN (TAIWAN, 1985)

(*Tongnian Wangshi*). In this eloquently simple autobiographical film set and filmed in the village of Hou's youth, little Ah-ha's family has moved from Kwangtung Province in China to try on life in Taiwan. It is 1947, a time of great changes. But for the boy and his siblings theirs is the only world, and Hou's camera patiently allows it to unfold in selected small, often humorous, sometimes mundane manifestations, knowing but not caring that a revolution is just a shot away. As a historian Hou is not afraid of sentiment, and nostalgia holds a place of honor: it is memory, given a generous grace.

Written by Hou, Chu Tien-wen. Photographed by Mark Lee Ping-bin. With Yu An-shun, Tien Feng, Mei Fang, Tang Ju-yun. (136 mins, In Mandarin and Taiwanese with English subtitles, Color, 35mm)

FRIDAY / 11.7.14

DUST IN THE WIND

7:00

HOU HSIAO-HSIEN (TAIWAN, 1986)

(*Lian lian feng chen*). In Hou's films exile, like death, can draw a family together as it casts them asunder. *Dust in the Wind* is the story of two young people who quit school and move from their mountain village to Taipei to find jobs. They expect to marry, but typical of Hou's tender distance, we never see them being lovers; we see them being young, and vulnerable, and extremely delicate. Deep-focus views build a portrait of youth quietly adrift; in the long shots of the long journey to their green-hilled home, Hou's steady gaze speaks to all that they can no longer take for granted. JUDY BLOCH

Written by Wu Nien-jen, Chu Tien-wen. Photographed by Mark Lee Ping-bin. With Hsin Shu-fen, Wang Ching-wen, Li Tien-lu. (110 mins, In Mandarin and Taiwanese with English subtitles, Color, 35mm)

SUNDAY / 11.9.14

DAUGHTER OF THE NILE

6:00

HOU HSIAO-HSIEN (TAIWAN, 1987)

(*Niluoh nuer*). A young woman and her brother float along the periphery of the Taipei underworld in Hou Hsiao-hsien's intriguing blend of gangster tale and mood-drenched drama, a fascinating and little-seen precursor to his *Millennium Mambo* and *Goodbye South, Goodbye*. Pretty Sao-Yang spends her days caring for her family, and her nights in neon Taipei with her brother's deadbeat friends. Gang shootouts and karaoke nightclubs are interspersed with homework, crap jobs, and listening to grandpa drone on and on; Hou pointedly smudges up the movieland glamour of "youth culture" with the mundane, ordinary realities of being young, stupid, and forever dreaming of something more. JASON SANDERS

Written by Chu Tien-wen. Photographed by Chen Huai-en. With Yang Lin, Jack Kao, Yang Fan, Li Tien-lu. (93 mins, In Mandarin with English subtitles, Color, 35mm)



THURSDAY / 11.13.14

A CITY OF SADNESS

HOU HSIAO-HSIEN (TAIWAN, 1989)

FREE SCREENING open only to BAM/PFA members and UC Berkeley students.
Reserve advance tickets at bampfamemember@berkeley.edu.

(*Beiqing chengshi*). Hou's 1989 epic has been called "one of the supreme masterworks of contemporary cinema" (Jonathan Rosenbaum). Following the Lin family from 1945 to 1949, a momentous historical period encompassing Taiwan's independence from Japan and its secession from the mainland, the film courted controversy by addressing the "February 28th Incident," when the government met a popular uprising with brutal force. Hou's particular genius lies in reflecting such large-scale social and political events in minute, highly personal moments: children being born, conversations among friends and family, goodbyes and hellos exchanged on the same hilly streets as times, and governments, change. JASON SANDERS

Written by Wu Nien-jen, Chu Tien-wen. Photographed by Chen Huai-en. With Tony Leung Chiu-wai, Hsin Shu-fen, Li Tien-lu, Jack Kao. (158 mins, In Mandarin, Taiwanese, Cantonese, Shanghaiese, Japanese with English subtitles, Color, 35mm)

FRIDAY / 11.14.14

THE PUPPETMASTER

HOU HSIAO-HSIEN (TAIWAN, 1993)

FREE SCREENING open only to BAM/PFA members and UC Berkeley students.
Reserve advance tickets at bampfamemember@berkeley.edu.

INTRODUCTION AND BOOKSIGNING Richard Suchenski
CONVERSATION Richard Suchenski and Guo-Juin Hong

Richard I. Suchenski is the editor of the new book *Hou Hsiao-hsien*; Guo-Juin Hong is author of *Taiwan Cinema: A Contested Nation on Screen* (*Hsimeng rensheng*). In *The Puppetmaster* Hou achieves a masterpiece of storytelling in re-creating the life of one of Taiwan's official national treasures (and frequent Hou actor), the puppeteer Li Tien-lu. Born into the fifty-year occupation by Japan, Li honed the subtleties of his classical puppet craft against the politics of censorship, just as he developed and strengthened as an artist against the everyday pressures of family and poverty. Li recounts the kind of personal anecdotes from which Hou naturally builds his films, sumptuous with visual detail and, here, punctuated by stunning sequences of puppet performances.

Written by Wu Nien-jen, Chu Tien-wen. Photographed by Mark Lee Ping-bin. With Li Tien-lu, Lim Giong, Chen Kuei-chung, Tsuo Chu-wei. (142 mins, In Mandarin, Taiwanese, Japanese with English subtitles, Color, 35mm)

SATURDAY / 11.15.14

GOOD MEN, GOOD WOMEN

HOU HSIAO-HSIEN (TAIWAN, 1995) NEW 35MM PRINT!

INTRODUCTION Richard Suchenski

(*Haonan Haonu*). Hou's third historical film explores Taiwan's period known as the White Terror, more deadly than our postwar Red Scare. The film opens in the present, when a film actress begins receiving troubling faxes indicating that someone has stolen her journal from her days as a gangster's mistress. At the same time she is rehearsing her role in a historical drama about Chiang Bi-yu, who bravely joined the anti-Japanese resistance in China in the forties. "As its various strands gradually untangle," wrote the London Film Festival, "it takes on an emotional and intellectual resonance most modern filmmakers barely dream of."

Written by Chu Tien-wen, inspired by Lan Po-chou's *Song of the Covered Wagon*. Photographed by Chen Huai-en. With Annie Shizuka Inoh, Lim Giong, Jack Kao, Vicky Wei Hsiao-hui. (108 mins, In Mandarin, Taiwanese, Cantonese, Japanese with English subtitles, Color, 35mm, From Center for Moving Image Arts (CMIA))

FRIDAY / 11.21.14

GOODBYE SOUTH, GOODBYE

HOU HSIAO-HSIEN (TAIWAN, 1996)

(*Nan guo zai jian, nan guo*). Leaving Taiwan's past to discover a present of neon signs, karaoke bars, and aimless gangsters, Hou disperses the milieu and plot of a Hong Kong crime film into his own cinematic truth, lingering in the moments between to expose everyday, almost absurd normality. Journeying through southern Taiwan from one poorly conceived scam to another, three friends are "gangsters" in name only, spending more time being slack-jawed and useless than thugged-out and violent, hoping to get rich quick, but too confused or human to be any good at it. Taiwanese pop star Lim Giong contributes the impressive soundtrack. JASON SANDERS

Written by Chu Tien-wen, based on a story by Hsi Hsiang, Jack Kao. Photographed by Mark Lee Ping-bin, Chen Hwai-en. With Jack Kao, Hsu Kuei-ying, Lim Giong, Annie Shizuka Inoh. (112 mins, In Mandarin and Taiwanese with English subtitles, Color, 35mm)

- 1 *The Puppetmaster*, 11.14.14
- 2 *Goodbye South, Goodbye*, 11.21.14
- 3 *Good Men, Good Women*, 11.15.14
- 4 *Flight of the Red Balloon*, 12.14.14



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SUNDAY / 11.23.14

FLOWERS OF SHANGHAI**4:00**HOU HSIAO-HSIEN (TAIWAN, 1998) **NEW 35MM PRINT!****REPEATED ON SUNDAY 11.30.14**

(*Hai shang hua*). Praised as “perfect, and one of the most beautiful films ever made” (Philip Lopate), *Flowers of Shanghai* is one of the most acclaimed films of the past twenty years. In a Shanghai brothel circa 1890, an intimate gambling party is going on, obviously a continuation of last night’s, and a preview of tomorrow’s. Fueled by opium on one side and economic need on the other, love blossoms, climbs and strangles, withers. Through it all Hou’s normally still camera languorously, almost imperceptibly, moves.

Written by Chu Tien-wen. Photographed by Mark Lee Ping-bin. With Tony Leung Chiu-wai, Hada Michiko, Carina Lau, Michele Reis, Jack Kao. (113 mins, In Shanghaiese and Cantonese with English subtitles, Color, 35mm, From Center for Moving Image Arts (CMIA))

SUNDAY / 11.30.14

FLOWERS OF SHANGHAI**4:00**HOU HSIAO-HSIEN (TAIWAN, 1998) **NEW 35MM PRINT!****SEE SUNDAY / 11.23.14**

FRIDAY / 12.5.14

MILLENNIUM MAMBO**7:00**

HOU HSIAO-HSIEN (TAIWAN/FRANCE, 2001)

(*Qianxi manbo*). A Taipei youth culture of raves, techno music, and Ecstasy pills is distilled into trancelike luminescence in Hou Hsiao-hsien’s mesmeric *Millennium Mambo*, shot by *In the Mood for Love*’s acclaimed cameraman (and longtime Hou associate) Mark Lee Ping-bin. The glamorous Shu Qi pouts her way through the city’s neon nightclubs and hostess bars, accompanied either by her jealous DJ boyfriend or a much older, somewhat wiser gangster figure; drugs, dancing, and lovemaking fuel the plot, as does our heroine’s search for a way out. Hou turns this look at contemporary youth into an abstract painting from the floating world, savoring beauty in every frame. **JASON SANDERS**

Written by Chu Tien-wen. Photographed by Mark Lee Ping-bin. With Shu Qi, Jack Kao, Tuan Chun-hao, Chen I-hsuan. (119 mins, In Mandarin and Japanese with English subtitles, Color, 35mm)

SATURDAY / 12.6.14

THREE TIMES**7:30**

HOU HSIAO-HSIEN (TAIWAN, 2005)

(*Zui hao de shi guang*). Three different time periods, two lead roles, one eternal love. A Proust novel set to the intricate rhythms and becalmed beauty of director Hou Hsiao-hsien’s color-coded aesthetic, *Three Times* moves across the history of Taiwan—and the arc of the director’s career—to explore the memory of love in the best and worst of times, whether in a 1960s pool hall, a 1911 teahouse, or a modern nightclub. Aided by the star wattage of his two leads (Shu Qi and Chang Chen), Hou pays tribute to the resilience of Taiwan and the lovers that exist within its borders. **JASON SANDERS**

Written by Chu Tien-wen. Photographed by Mark Lee Ping-bin. With Shu Qi, Chang Chen, Mei Fang, Ti Mei. (130 mins, In Mandarin and Taiwanese with English subtitles, Color, 35mm)

FRIDAY / 12.12.14

CAFÉ LUMIÈRE**7:00**

HOU HSIAO-HSIEN (JAPAN/TAIWAN, 2003)

(*Kôhi jikô*). *Coffee, Time, and Light* is the original Japanese title of Hou’s gentle tribute to Yasujiro Ozu, which seamlessly weaves those three themes into a meditative look at love—or the absence of it—in contemporary Tokyo. Living alone in the city, the strong-willed Yoko (pop singer Yo Hitoto) wanders its streets, coffee houses, and train stations, with her main friend a just-as-quiet bookstore clerk (Tadanobu Asano, *Ichii the Killer*; *Distance*). Tranquil, mournful, and utterly essential, *Café Lumière* captures a certain kind of urban solitude: alone, but never lonely, with all of life’s wonders—like coffee, music, and light—around you. **JASON SANDERS**

Written by Hou, Chu Tien-wen. Photographed by Mark Lee Ping-bin. With Yo Hitoto, Tadanobu Asano, Masato Hagiwara, Kimiko Yo. (103 mins, In Japanese with English subtitles, Color, 35mm)

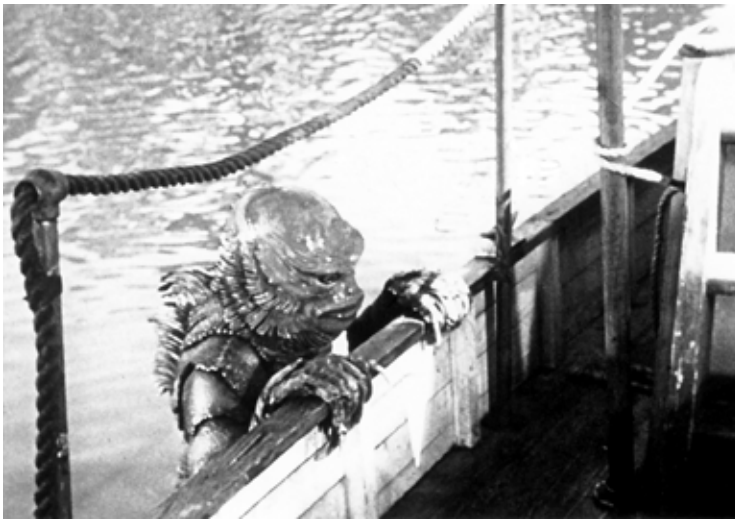
SUNDAY / 12.14.14

FLIGHT OF THE RED BALLOON**6:00**

HOU HSIAO-HSIEN (FRANCE/TAIWAN, 2008)

(*Le voyage du ballon rouge*). Hou abandons his usual Taiwanese settings for a modern-day look at the City of Light in this lovely, ephemeral update of the classic 1959 French children’s short. Hou continues the obsessions of *Café Lumière*, tracking the rhythms of life—and the rhythms of light—in the contemporary world to beautiful, dazzling effect. Juliette Binoche is Suzanne, a harried single mom whose job leaves little time for her son, Simon. At times the film is as entranced by the reflection of light—off buses, through windows, from skylights—as it is by its Ozu-esque “central” topic, the everyday life of the modern family. **JASON SANDERS**

Written by Hou, François Margolin, inspired by *The Red Balloon* by Albert Lamorisse. Photographed by Mark Lee Ping-bin. With Juliette Binoche, Song Fang, Simon Iteanu, Hippolyte Girardot. (115 mins, In French and Mandarin with English subtitles, Color, 35mm)



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FILMS



Our annual series highlighting experimental cinema continues with a diverse array of filmmakers in person. Legendary San Francisco filmmaker, collector, and curator Craig Baldwin will screen a BAM/PFA preservation print of his collage film *Tribulation 99*. Polish filmmaker Pawel Wojtasik visits from New York with a selection of his unflinching poetic films depicting often overlooked aspects of life. Adele Horne will travel from Los Angeles to screen her sensual portrait of a garden. She will be joined by local filmmakers Mary Helena Clark and Karly Stark, who present their beautiful new films, and Linda Scobie, who brings it full circle with her filmic homage to Craig Baldwin.

Kathy Geritz, Film Curator

Presented in conjunction with Mary Ann Doane's UC Berkeley course on avant-garde film. Pawel Wojtasik's visit is made possible by support from Porter College, Film + Digital Media, and Arts Dean's Fund for Excellence, all at UC Santa Cruz, with thanks to Irene Lusztiq.

WEDNESDAY / 11.5.14

TRIBULATION 99: ALIEN ANOMALIES UNDER AMERICA

CRAIG BALDWIN (US, 1991)

IN PERSON Craig Baldwin

Tribulation 99 is "both a skewed history of United States intervention in Latin America and a satire of conspiracy thinking . . . In one sense, *Tribulation* is a Cold-War sci-fi cheapster in the apocalyptic-warning tradition of *Invasion U.S.A.* and *Red Planet Mars*. Baldwin calls it 'the hidden history of postwar intervention in Latin America by alien invaders,' and the joke, of course, is on the notion of 'alien' . . . Rather than stage this comic drama, Baldwin illustrates it with a heady mix of images culled from a variety of newsreels, travelogues, industrial films, TV commercials, Mexican horror flicks, and Hollywood movies shot off the tube." J. HOBERMAN

(48 mins, B&W, 16mm, BAM/PFA Preservation print)

PRECEDED BY **A MOVIE** (Bruce Conner, 1958, 12 mins, B&W, 16mm, BAM/PFA Collection)

Total running time: 60 mins

WEDNESDAY / 11.12.14

THE FILMS OF PAWEŁ WOJTASIK

PAWEŁ WOJTASIK (US, 2008-14)

IN PERSON Paweł Wojtasik

Tonight's selection of Polish artist Paweł Wojtasik's recent films includes depictions of a woman's body, an autopsy, a recycling plant, and workers in Varanasi, India, all in sensual detail. Scott MacDonald, author of *Avant-Doc*, describes Wojtasik's imagery as "often simultaneously beautiful and disconcerting" and suggests that for the filmmaker, "making art is about facing fear—the fear of death, of pain, of loss, even the fear of seeing certain kinds of imagery on screen—and challenging taboos." Wojtasik elaborates, "I use art, and film, as a tool to discover ways in which I can go from fear to freedom from fear."

NINE GATES US, 2012, 12 mins, Color, Digital file, From the artist

NASCENTES MORIMUR US, 2008-13, 20 mins, Silent, Color, Digital file, From the artist

SINGLE STREAM With the Sensory Ethnography Lab, Toby Lee, Ernst Karel, US, 2014, 23 mins, Color, Digital file, From the artist

THE END AND THE MEANS US/India, 2014 (in progress), c. 20 mins (excerpt), Color, Digital file, From the artist

Total running time: c. 75 mins

WEDNESDAY / 11.19.14

DIALS, FRAMES, AND SCREENS: RECENT EXPERIMENTAL CINEMA

(US, 2011-14)

IN PERSON Mary Helena Clark, Adele Horne, Linda Scobie, Karly Stark

Tonight's program of recent experimental films celebrates the possibilities of cinema. Vincent Grenier finds beauty in an unassuming creek, Tomonari Nishikawa shot Times Square through colored filters, and Adele Horne chronicles a hillside garden through the seasons. In two films, Andrew Lampert reconstructs Robert Altman's *The Long Goodbye* from imperfect materials and, in a second film, explores how to project 16mm. Also featured are local artist Mary Helena Clark's beautiful and enigmatic meditation on loss, Karly Stark's recollection of a past sexual relationship, and Linda Scobie's fragmented film history composed of frames collected from filmmaker Craig Baldwin's floor.

G IS THE DIAL Andrew Lampert, US/UK, 2014, 6 mins, Color, Digital file, From the artist

WATERCOLOR Vincent Grenier, US, 2013, 12:30 mins, Color, Digital file, From the artist

EL ADIOS LARGOS Andrew Lampert, US/Mexico, 2013, 11 mins, Color, Digital file, From the artist

45 7 BROADWAY Tomonari Nishikawa, US/Japan, 2013, 6 mins, Color, 16mm, From Canyon Cinema

CRAIG'S CUTTING ROOM FLOOR Linda Scobie, US, 2011, 2 mins, Color, 16mm, From the artist

I'M DELIGHTED BY YOUR ALCHEMY, TURNING EVERYTHING IN MY KINGDOM TO GOLD Karly Stark, US, 2014, 5 mins, B&W, Digital file, From the artist

THE DRAGON IS THE FRAME Mary Helena Clark, US, 2014, 13:30 mins, Color, 16mm, From the artist

IN COMMON Adele Horne, US, 2014, 19 mins, Color, 16mm, From the artist

Total running time: 75 mins

1 *Tribulation 99: Alien Anomalies Under America*, 11.5.14

2 *Nine Gates*, 11.12.14

3 *The Dragon Is the Frame*, 11.19.14

4 *El adios largos*, 11.19.14



I'm Weiwei:

ACTIVISM FREE EXPRESSION HUMAN RIGHTS

"Freedom is a pretty strange thing. Once you've experienced it, it remains in your heart, and no one can take it away. Then, as an individual, you can be more powerful than a whole country." AI WEIWEI

Though Ai Weiwei's new art project, *@LARGE*, is on Alcatraz, he would be the first to admit no man is an island. A series in solidarity, *I'm Weiwei* addresses many of the issues that confront this great Chinese artist—basic human rights, free expression, incarceration, abuses of state power—but it does so by examining how an individual's personal principles connect to a greater cultural good. A half-dozen innovative documentaries offer portraits of men and women who have found themselves actively engaged, whether in response to unexpected circumstance or as a result of a calculated allegiance to a cause. *I'm Weiwei* traces the many measures of commitment, from the artful activism of Steve Kurtz to the poetic resistance of John Trudell, from the rabble-rousing of Haiti's Jean Léopold Dominique to the undaunted pacifism of Palestine's Ayed Morrar. We also include the premiere of Ai's own *Appeal ¥15,220,910.50*, a personal, heavily nuanced glimpse of his Kafkaesque tangles with China's Taxation Bureau. Ai Weiwei once said "A life lived in silence is not a life." This series looks at people who have made a big noise.

Steve Seid, Video Curator

Presented in conjunction with *@Large: Ai Weiwei on Alcatraz*, which runs through April 26, 2015, and the For-Site Foundation. Special thanks to Cheryl Haines and Jackie von Treskow, For-Site; Siri Smith, Ai Weiwei Studio, Beijing; Bonnie Yassky, Clinica Estetico; Kristen Cooney, ro'co films; Joan Miller, Wesleyan Cinema Archives; and John Trudell and Faye Brown.



1 / 2 / 3 / 4

SUNDAY / 11.2.14

STRANGE CULTURE

LYNN HERSHMAN LEESON (US, 2007)

IN PERSON Lynn Hershman Leeson

Artist Steve Kurtz woke one morning to find his wife dead beside him. When emergency responders entered his house, they noticed a makeshift biology lab, where he made the benign biological samples he used in performances as a member of Critical Art Ensemble. Though no biohazards were found, he was arrested on suspicion of bioterrorism. *Strange Culture* is a hybrid documentary that incorporates intriguing reenactments by Tilda Swinton and Thomas Jay Ryan to represent aspects of the story Kurtz was forbidden to discuss. As the weight of government came to bear, Steve Kurtz newfound allies made one man.

Written by Hershman Leeson. Photographed by Hiro Narita. With Steve Kurtz, Tilda Swinton, Thomas Jay Ryan, Josh Kornbluth. (76 mins, Color, Digital, From the artist)

SUNDAY / 11.16.14

TRUDELL

HEATHER RAE (US, 2005)

SPECIAL GUEST John Trudell

John Trudell arrived on Alcatraz Island in 1969 during its occupation by Native Americans and soon became known as "The Voice of Alcatraz." After the occupation, this brash Isani Sioux activist became a spokesman for the American Indian Movement, earning a reputation as a volatile political "subversive." When an arson fire killed his family, Trudell stepped away from his confrontational politics and re-emerged as an inspiring spoken-word performer. Native American director Heather Rae spent years gathering footage and amassing interviews with Trudell's friends and admirers such as Robert Redford, Jackson Browne, and Kris Kristofferson. Witness the sacrifice of an activist who has walked the longest walk.

Written by Russell Friedenborg. Photographed by Gilbert Salas. With John Trudell, Robert Redford, Jackson Browne, Kris Kristofferson. (80 mins, Color, 35mm, From Balcony Films)

SUNDAY / 11.23.14

THE AGRONOMIST

JONATHAN DEMME (US/HAITI, 2003)

In 1969, Radio Haiti began occupying Port-au-Prince's airwaves, becoming the first independent station in that nation's history. Broadcaster Jean Léopold Dominique daringly aired stories about the struggles for democracy in a style that was adored by the poor and in a language they understood, Haitian Creole. Miraculously, Radio Haiti survived for thirty years, but at great cost to its founder, who was often exiled. Demme takes great advantage of Dominique's flamboyant personality, using his story to tell the turbulent history of Haiti itself. Lavishly illustrated with archival footage, *The Agronomist* is about a man who wouldn't keep his mouth shut.

Photographed by Demme, Aboudja, Bevin McNamara, Peter Saraf. (90 mins, In French, Creole, English with English subtitles, Color/B&W, 35mm, From Wesleyan University Film Archive, permission Jonathan Demme)

WEDNESDAY / 12.3.14

AI WEIWEI'S APPEAL ¥15,220,910.50

AI WEIWEI (CHINA, 2014)

SPECIAL GUEST Cheryl Haines

Cheryl Haines is the executive director of the For-Site Foundation, organizer of *@Large: Ai Weiwei on Alcatraz*

Ai Weiwei has said, "Everything is art. Everything is politics." With *Appeal ¥15,220,910.50*, it's clear that in China politics are used to smother meaningful art. Made by Ai and his studio confederates, *Appeal ¥15,220,910.50* meticulously documents Ai's arrest at the Beijing Airport, eighty-one-day incarceration, and subsequent Kafkaesque tangling with the Taxation Bureau. The effect of this exhaustive look at Chinese jurisprudence is that you can (vicariously) experience the mundane but incremental weight of tangling with the state. "In China we're all suspects," says Ai Weiwei. "It's just that we don't know what the charges are."

Photographed by Zhao Zhao, Li Dongxu, Guo Ke, Xia Xing, Xue Yutao, Li Jie. (128 mins, In Mandarin with English subtitles, Color, Digital, From Ai Weiwei Studio)



THURSDAY / 12.4.14

HIGH TECH, LOW LIFE

STEPHEN T. MAING (CHINA/US, 2012)

SPECIAL GUEST Monica Lam

Monica Lam is a news producer for KQED's This Week in Northern California who has produced stories on China and recently interviewed Ai Weiwei

High Tech, Low Life follows two of China's first "citizen reporters" as they roam the country reporting on social and economic debacles that have been suppressed by official outlets. Equipped with laptops, cell phones, and digital cameras, each is a one-man, mobile news station circulating the unbridled news through the Internet. The two troublemakers are fifty-seven-year-old "Tiger Temple," known as China's first citizen reporter after he wrote about a local murder, and "Zola," a twenty-seven-year-old vegetable vendor who is more tabloid to T.T.'s activist bent. Staying just steps ahead of the state's censors, these two free speech advocates might have the final word. STEVE SEID

Photographed by Maing. (87 mins, In Mandarin with English subtitles, Color, Digital, From Mud Horse Pictures)

SUNDAY / 12.7.14

FATAL ASSISTANCE

RAOUL PECK (FRANCE/HAITI/US/BELGIUM, 2013)

For seventy-five seconds, Haiti's capital, Port-au-Prince, shook—when it stopped, several hundred thousand Haitians had died and a million more were left homeless. Quickly following the 2010 quake, representatives from prominent nations, along with a swarm of NGOs, rushed to this devastated island with the promise of massive humanitarian aid. When Haitian-born documentarian Raoul Peck arrived in 2011, little had changed: hundreds of thousands remained in temporary housing, fresh water was scarce, and the city was still smothered in debris. From the hygienic halls of the Recovery Commission to aid workers digging ditches for sanitation, this bold documentary shows us the collateral costs of doing good. STEVE SEID

Written by Peck. Photographed by Antoine Struyf. (99 mins, In French, Creole, English with English subtitles, Color, DCP, From Doc and Film International)

7:00

THURSDAY / 12.11.14

BUDRUS

JULIA BACHA (ISRAEL/OCCUPIED PALESTINIAN TERRITORIES, 2009)

SPECIAL GUESTS Mujahid Sarsur & Jameelah Sarsur

Mujahid Sarsur is the founder of the Bard Palestinian Youth Initiative, which creates cultural exchanges between Palestine and the US. Educator Jameelah Sarsur grew up in the West Bank

As a youth, Ayed Morrar joined Fatah and was jailed for the first of five times at the age of nineteen. When Julia Bacha arrived in the West Bank village of Budrus to begin her ever-timely film, Morrar had become the leader of a nonviolent uprising. When the Israeli government decides that the security wall should encircle the village, Morrar saw no solution but peaceful protest. Shortly, the village's plight is making international headlines, uniting not only members of Fatah and Hamas, but bringing together activists from the global rights movement. Brazilian-born Bacha intercuts interviews with local Palestinians, international observers, and Israeli soldiers to create a complex view of turbulent times.

Written by Bacha. Photographed by Shai Pollack. (82 mins, In Arabic, Hebrew, English with English subtitles, Color, Digital, From ro*co films)

7:00



- 1 *Ai Weiwei's Appeal* ¥15,220,910.50 12.3.14
- 2 *Fatal Assistance*, 12.7.14
- 3 *High Tech, Low Life*, 12.4.14
- 4 *Budrus*, 12.11.14
- 5 *Strange Culture*, 11.2.14
- 6 *Trudell*, 11.16.14
- 7 *The Agronomist*, 11.23.14

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JEAN-LUC GODARD

EXPECT EVERYTHING FROM CINEMA

Godard's films from the 1980s, the focus of this installment of our ongoing retrospective, are sometimes referred to as the director's Second Wave because of their (relative) return to narrative and larger budgets. With *Passion*, Godard embraces cinematic beauty, elegantly re-creating paintings by Delacroix, Rembrandt, and others. As in his explorations of Shakespeare's *King Lear*, Bizet's *Carmen*, Dostoyevsky's *The Idiot*, and even the biblical story of Mary, allusions to art, music, and literature are reference points for an exhilarating, perhaps overwhelming, range of concerns. Godard: "People like to say, 'What do you mean exactly?' I would answer, 'I mean, but not exactly.'" Breathlessly, he continues to interrogate what cinema means to him. Genres from slapstick to detective stories are mined, juxtaposition and fragmentation are enlisted, and sound and image angle for supremacy. Certainly a counter-cinema, yet Godard doesn't focus on battling Hollywood, but instead on making *his* cinema. In *JLG/JLG*, his study of himself and his art, Godard was interested to see if a self-portrait could exist in motion pictures, as it does in painting. In an interview soon after its completion, Godard remarked, "Now I say, 'I've done nothing, everything is to be done.'" In the spring, we present his late films, as well as a selection of his long, serial video essays.

Kathy Geritz, Film Curator

We are indebted to Kent Jones and Jacob Perlin, as well as Isa Cucinotta, at the Film Society of Lincoln Center, where a Godard retrospective 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 thank the French Cultural Services, New York, and the French Consulate San Francisco.



INSTITUT FRANÇAIS



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SATURDAY / 11.8.14

PASSION

JEAN-LUC GODARD (FRANCE/SWITZERLAND, 1982)

INTRODUCTION Tom Luddy

Producer Tom Luddy, cofounder of the Telluride Film Festival, brought Godard to Berkeley in 1968

"At base, work is the same as love, the same gestures," Isabelle Huppert's character says in *Passion*, in which a film called *Passion* is being made. Visually, it is based on tableaux vivants of famous paintings. But because "you have to live stories before inventing them," the action moves off set to the snowy factory-suburb where the studio is located, with its very real dramas of labor and its labors of love. And as the factory workers revolt, so do the people in pictures (paintings and film); art is not separate, art is work as work is love (as love is work). JUDY BLOCH

Written by Godard, Jean-Claude Carrière (uncredited). Photographed by Raoul Coutard, Hans Liechti. With Isabelle Huppert, Hanna Schygulla, Michel Piccoli, Jerzy Radziwilowicz. (87 mins, In French, German, Polish with English subtitles, Color, 35mm, BAM/PFA Collection, permission Gaumont)

SATURDAY / 11.15.14

FIRST NAME: CARMEN

JEAN-LUC GODARD (FRANCE, 1983)

(*Prénom: Carmen*). Sexual desire and desperation are the propelling forces in this gorgeous, erotically explicit reworking of Bizet's *Carmen*, which won the top prize at the Venice Film Festival. Godard and scriptwriter Miéville retained the themes of the opera—sex, death, jealousy, the fear of women—but jettisoned almost everything else. Carmen X (Maruschka Detmers) visits her institutionalized uncle Jean (Godard), a washed-up film director, and convinces him that she and her lover plan to use his apartment to shoot a documentary, but in reality she intends to use it in a kidnapping plot. JAMES QUANDT

Written by Anne-Marie Miéville. Photographed by Raoul Coutard. With Maruschka Detmers, Jacques Bonaffé, Myriem Roussel, Christophe Odent. (85 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Rialto Pictures)



FRIDAY / 11.21.14

DÉTECTIVE

JEAN-LUC GODARD (SWITZERLAND, 1985)

Don't let the title mislead you: *Déetective* is hard-boiled melodrama in name only. With a scrambled thriller plot, it's strictly a shaggy-dick flick. But its shagginess and even its sardonic gloominess are part of its quirky charm. In *Déetective*, Godard returns to the brass-knuckles fiction of his younger years to see if he can extract some lasting truths from it . . . *Déetective* is perverse and arbitrary—but that helps make it a warts-and-all reflection of Godard . . . It's a Portrait of the Artist as a Middle-Aged Man . . . Godard's imagery has rarely been more elegant and concise [and] this film about faded passions and failure is gorgeously colored. MICHAEL SRAGOW, *SF EXAMINER*

Written by Alain Sarde, Philippe Setbon, Anne-Marie Miéville, Godard. Photographed by Bruno Nuytten. With Johnny Hallyday, Nathalie Baye, Claude Brasseur, Jean-Pierre Léaud. (95 mins, In French and Italian with English subtitles, Color, 35mm, From Artificial Eye, permission Rialto Pictures)

FRIDAY / 11.28.14

KEEP YOUR RIGHT UP

JEAN-LUC GODARD (FRANCE, 1987)

(*Soigne ta droite*). Described by Godard as "the camera versus landscapes over seventeen rounds," the film "is yet another adventure, in which [Godard] casts himself in a major role. He is Dostoyevsky's Idiot, the seer and savior (of cinema), carrying reels of film under his arm. 'The hardest job in movies is carrying the cans,' he says. Yes, this is a comedy, full of slapstick action, peppered with puns. Godard, the Idiot Prince, is ordered by Gaumont to make a movie and deliver it the same day . . . [A]mid the delirium, carefully ordered juxtapositions . . . a vision of the unreal world, repeated rhythmically" (Joan Dupont, *Hollywood Reporter*).

Written by Godard. Photographed by Caroline Champetier de Ribes. With Godard, Jane Birkin, Jacques Villeret, Dominique Lavanant. (82 mins, In French with English subtitles, Color, 35mm, From Gaumont, permission Olive Films)



SATURDAY / 11.29.14

HAIL MARY

8:15

JEAN-LUC GODARD (FRANCE, 1985) NEW 35MM PRINT!

(*Je vous salue, Marie*). "Somehow I think we need faith, or I need faith, or I'm lacking in faith. Therefore maybe I needed a story which is bigger than myself" (Godard). Condemned even before its opening, *Hail Mary* is ironically a beautiful cinematic hymn. "Godard evokes the serious through a comic mode, enticing solemnity with a chained camera, a steady, austere procession of beautiful images seeking the soul in faces, reflections; a woman who is condemned from seeing love, discovers, perhaps as *Vivre sa vie*'s Nana did in her tears, that the soul is not imprisoned in the body, but the body within a soul" (Ryan DeRosa).

Written by Godard. Photographed by Jean-Bernard Ménéoud. With Myriem Roussel, Thierry Rode, Philippe Lacoste, Juliette Binoche. (103 mins, In French with English subtitles, Color, 35mm, From Cohen Film Collection)

WEDNESDAY / 12.10.14

JLG/JLG: SELF-PORTRAIT IN DECEMBER

7:00

JEAN-LUC GODARD (FRANCE, 1994)

(*JLG/JLG: autoportrait de décembre*). *JLG/JLG* has been described as "an inebriating dialectical diary of words, sounds, images, and landscapes . . . [a] galloping reflection on the filmmaker's rapport with art, nature, politics, philosophy, history, and most of all, cinema" (David Rooney, *Variety*). It's the kind of list that only Godard could attempt to assimilate, and he does so never leaving the seclusion of his Swiss lake area home. Rather, he delves into it, imbuing a photo of himself as a youth with the qualities of Proust's madeleine, youth that has a sad eye toward death.

Written by Godard. (60 mins, In French, German, English with English subtitles, Color, 35mm, From Institut Français, permission Gaumont)

PRECEDED BY ORIGINS OF THE 21ST CENTURY

(Jean-Luc Godard, France, 2000). Godard looks at a century vanished but undead in his most concise and heartbreaking film. (13 mins, Color, Beta SP, BAM/PFA Collection)

Total running time: 73 mins

FRIDAY / 12.12.14

KING LEAR

9:00

JEAN-LUC GODARD (US/FRANCE, 1987)

In Godard's *King Lear* "we follow William Shakespeare V (Peter Sellers) as he wanders through a post-Chernobyl world, 'a time when movies and art no longer exist and must be reinvented,' trying to reconstruct his ancestor's play aided and abetted by Herr Doktor Professor Pluggy, played by Godard himself. The film oscillates between telling the story of its own production and reconstructing Lear as a Mafia chieftain engaged in interminable rows with his daughters. Brilliant, witty, infuriating, the film testifies, yet again, to Godard's astonishing engagement with sound and image and, despite all his own protestations, to an engagement with Shakespeare's text" (Colin MacCabe, London Film Festival '87).

Written by Norman Mailer. Photographed by Sophie Maintigneux. With Peter Sellers, Burgess Meredith, Molly Ringwald, Godard. (90 mins, In French, Russian, Japanese, English with English subtitles, Color, 35mm, From Park Circus)

SATURDAY / 12.13.14

NOUVELLE VAGUE

8:30

JEAN-LUC GODARD (SWITZERLAND/FRANCE, 1990)

Godard's *Nouvelle Vague* is a meditation on beauty, silence, and the inadequacy of language to register the richness of experience. From breathtaking images and odd juxtapositions of sound and silence he creates an obscure, yet luminously beautiful film. The plot, as usual for Godard, is slim. A rich, beautiful businesswoman (Domiziana Giordano) accidentally injures a hitchhiker (Alain Delon) and takes him home to her vast country estate. They enter into a complex relationship, fueled by sexual desire, divided by gender antagonism and class differences. For Godard there is a timeless world apart from politics: the lush and random mélange that comprises the material world.

SF INTERNATIONAL FILM FESTIVAL '91

Written by Godard. Photographed by William Lubtchansky. With Alain Delon, Domiziana Giordano. (90 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Vega Film)

- 1 *King Lear*, 12.12.14
- 2 *Hail Mary*, 11.29.14
- 3 *Passion*, 11.8.14
- 4 *First Name: Carmen*, 11.15.14
- 5 *Keep Your Right Up*, 11.28.14
- 6 *Déetective*, 11.21.14

6



DISCOVERING Georgian

CINEMA

The second installment of **Discovering Georgian Cinema** is rich with many treasures, starting with such essential works as Tengiz Abuladze's *The Wishing Tree* (1977), Giorgi Shengelaia's seminal *Pirosmani* (1969), and Rezo Chkheidze's *Our Courtyard* (1956), which displays a strong kinship with Italian neorealism. Not to be missed is Noutsia Gogoberidze's remarkable documentary *Buba* (1930) paired with her granddaughter Salomé Alexi's inspired *Felicità* (2009). Levan Koguashvili joins us from Tbilisi for a spotlight presentation of his three films. Koguashvili's talent for depicting authentic characters and memorable scenes speaks to the heart of the contemporary Georgian experience.

We have the distinct pleasure of welcoming Nikolay Mikhailovich Borodachev, the director general of Gosfilmofond of Russia, and its senior curator, Peter Bagrov, who will present a pair of Soviet Georgian silents, Leo Esakya's fascinating *Amerikanka* (1930) and Mikheil Chiaureli's *Khabarda* (1931), a work which poses interesting political questions. Other highlights include a focus on the legendary director Mikhail Kalatozov, Patrick Cazals's insightful documentary *Hurricane Kalatozov* (2010), and Teimur Babluani's metaphorical *Flight of the Sparrows* (1980). We close for winter break with the most popular Georgian comedy of the thirties, *Paradise Lost* (1938), which is sure to delight.

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 Visual 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 Ministry of Culture and Monument Protection of Georgia, Georgian National Film Center, and the National Archives of Georgia, Tbilisi; Gosfilmofond of Russia, 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.

The Andy Warhol Foundation for the Visual Arts



საქართველოს კინოცენტრის
გეორგიული
კინოცენტრი
Georgian National
Film Center



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SATURDAY / 11.1.14

THE WISHING TREE

TENGIZ ABULADZE (USSR, 1977)

(*Natris khe/Drevo zhelanii*). The textures of folk legend and striking visual allegory permeate *The Wishing Tree*, an episodic pastorate set in the pre-revolutionary village of Kachetien (the birthplace of the famous painter Pirosmeni). Drawing on Pirosmeni's vision, as well as on Brueghel, Abuladze creates a work that is manifold in meaning. Some twenty-two stories are woven into the narrative, which centers on a beautiful young woman who is forced to marry a man she does not love; her unsanctioned love for another leads her to ritual disgrace and sacrifice. Death opens the film and closes it, but in between *The Wishing Tree* is abundant with life. JUDY BLOCH

Written by Abuladze, Revas Inanishvili, based on a story by Georgi Leonidze. Photographed by Lomer Ahvlediani. With Lika Davtaradze, Sosso Dchatchviani, Sasa Kolelichvili. (108 mins, In Georgian with English subtitles, Color, 35mm, From MoMA)

SUNDAY / 11.2.14

PIROSMANI

GIORGI SHENGELAIA (USSR, 1969)

Pirosmani is a poetic biography of the great Georgian primitive artist Nikoloz (Niko) Pirosmanishvili, who worked prior to 1920. Giorgi Shengelaia avoids the usual clichés of films about artists' lives, successfully experimenting with color control techniques based on the painter's style. Avtandil Varazi plays the gentle, uncompromising artist who sold his paintings to bars and restaurants for food and drink, and worked mostly in solitude. After its American premiere at PFA in 1974, this delicately expressive film won the Grand Prize at the Chicago Film Festival and went on to international critical acclaim.

Written by Shengelaia, Erlom Akhvlediani. Photographed by Konstantin Apryatyn. With Avtandil Varazi, Dodo Abashidze, Givi Aleqsandria, Spartak Bagashvili. (85 mins, In Georgian with English subtitles, Color, 35mm, BAM/PFA Collection)

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SATURDAY / 11.8.14

BUBA

NOUTSA GOGOBERIDZE (USSR, 1930)

LIVE MUSIC Judith Rosenberg on piano

Long suppressed and nearly written out of film history, *Buba* is an exceptional documentary filmed in the remote mountainous region of Racha in northern Georgia. An artistic collaboration between Georgia's first female director, Noutsa Gogoberidze, and the noted avant-garde painter David Kakabadze, this is a work of exhilarating cinematic splendor—with luminous cinematography and dynamic montage—that was originally intended as propaganda. Around this time, Gogoberidze was closely associated with filmmakers Alexander Dovzhenko, Sergei Eisenstein, and Mikhail Kalatozov. SUSAN OXTOBY

Photographed by Sergei Zabozaev. (39 mins, Silent with Russian intertitles and simultaneous English translation, B&W, Digital, From Gosfilmofond)

FOLLOWED BY **FELICITÀ** (Salomé Alexi, Georgia, 2009). Deadpan, hilarious, and filled with subtle character schtick, *Felicità* is pure delight. Salomé Alexi's short takes a regular societal occurrence—women who support their families by working abroad—and mines it for dramatic effect. (30 mins, In Georgian with English subtitles, Color, DCP, From the artist)

Total running time: 69 mins

SUNDAY / 11.9.14

OUR COURTYARD

REZO CHKHEIDZE (USSR, 1956)

(*Nash dvor*, aka *Our Yard*). The picaresque village comedy is updated for Georgia's postwar urban realities in Rezo Chkhaidze's lyrical tale of life, love, and the pursuit of individual happiness and the collective good inside a chaotic Tbilisi apartment block. Students, scientists, factory workers, and idle gossips call out from the balconies, led by our hero Dato, a strapping student and factory worker with an eye for the lovely Tsitsino. Inspired by both Italian neorealism and a swelling pride in what modern Georgia could accomplish, *Our Courtyard* boasts a star turn by Giorgi Shengelaia, later to become one of Georgia's most famed filmmakers (*Pirosmani*). JASON SANDERS

Written by Giorgi Medivani. Photographed by G. Chelidze. With Sofiko Chiaureli, Giorgi Shengelaia, Leila Abachidze. (89 mins, in Georgian with English subtitles, B&W, 35mm, BAM/PFA Collection)

MONDAY / 11.17.14

STREET DAYS

LEVAN KOGUASHVILI (GEORGIA, 2010)

IN PERSON Levan Koguashvili

(*Quchis dgeebi*). Filmed against the backdrop of Tbilisi's old stone walls, lanes, and apartment blocks, this award-winning debut feature presents the world of a middle-aged, unemployed, and drug-addicted protagonist, Checkie (Guga Kotetishvili), with remarkable touches of humor and pathos. Levan Koguashvili's fine eye for character and intergenerational relationships gives depth to this drama in which more often than not it is the women—teachers, medical workers, or family members—who hold society together, balancing men's foibles. SUSAN OXTOBY

Written by Boris Frumin, Koguashvili, Nikoloz Marri, Andro Sakhvarelidze. Photographed by Archil Akhvlediani. With Guga Kotetishvili, Irakli Ramishvili, Giorgi Kipshidze, Zura Begalishvili. (89 mins, In Georgian with English subtitles, Color, 35mm, From MoMA, permission Global Film Initiative)

PRECEDED BY **WOMEN FROM GEORGIA** (Levan Koguashvili, Georgia/US, 2009). Bay Area Premiere! This eye-opening, compelling documentary sheds light on the lives and hardships experienced by women who have come to America to find work so that they can support their families back in Georgia. (Written by Koguashvili. Photographed by Lyle Vincent, 54 mins, In Georgian and English with English subtitles, Color, DCP, From the artist)

Total running time: 143 mins

TUESDAY / 11.18.14

BLIND DATES

LEVAN KOGUASHVILI (GEORGIA, 2013)

IN PERSON Levan Koguashvili

(*Brma Paemnebi*). A shining example of contemporary Georgian cinema, this entertaining romantic tragicomedy tells the story of forty-something Sandro (Andro Sakhvarelidze), who still lives at home with his parents and seems to have no luck at finding true love. The plotline takes its twists and turns as Sandro and his best friend (Archil Kikodze) meet and date various women. Their misadventures and Sandro's home life are beautifully observed by director Levan Koguashvili, who has a gift for presenting fictional lives on screen with an air of authenticity and whimsy that captures life's everyday challenges. SUSAN OXTOBY

Written by Boris Frumin. Photographed by Tato Kotetishvili. With Andro Sakhvarelidze, Ia Sukhitashvili, Archil Kikodze. (95 mins, In Georgian with English subtitles, Color, DCP, From Films Boutique)

- 1 *The Wishing Tree*, 11.1.14
- 2 *Pirosmani*, 11.2.14
- 3 *Buba*, 11.8.14
- 4 *Our Courtyard*, 11.9.14
- 5 *Blind Dates*, 11.18.14
- 6 *Felicità*, 11.8.14
- 7 *Street Days*, 11.17.14



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THURSDAY / 11.20.14

AMERIKANKA

LEO ESAKYA (USSR, 1930) **IMPORTED PRINT!**

INTRODUCTION Nikolay Mikhailovich Borodachev & Peter Bagrov
LIVE MUSIC Judith Rosenberg on piano

Nikolay Mikhailovich Borodachev is director and film historian Peter Bagrov is senior curator at Gosfilmofond of Russia

(The Jobbing Press). We are delighted to partner with Gosfilmofond to showcase a number of archival gems that film historian Sergei Kraprerev has helped rediscover, including the stylistically original *Amerikanka*. Set in the revolutionary period and filmed at an underground printing shop in Moscow, Leo Esakya's film foregrounds mechanical objects such as typewriters and printing presses along with typographic materials, using them in symbolic ways to advance the narrative. The film also displays distinctive cinematography by Mikhail Gal'per and Sergei Zabozaev, who went on to work in documentary. As Kraprerev has observed, "*Amerikanka* is one of those archival surprises which still await film scholars and film fans." SUSAN OXTOBY

Written by Giorgi Mdivani, Viktor Shklovsky, Giorgi Sturua. Photographed by Mikhail Gal'per, Sergei Zabozaev. With Zagaria Berishvili, Arkadi Khintibidze, Aleksandr Gromov, Giorgi Mdivani. (76 mins @ 24 fps, Silent with Russian intertitles and simultaneous English translation, B&W, 35mm, From Gosfilmofond)

KHABARDA

MIKHEIL CHIAURELI (USSR, 1931) **IMPORTED PRINT!**

IN PERSON Nikolay Mikhailovich Borodachev & Peter Bagrov
LIVE MUSIC Judith Rosenberg on piano

(Postoronites' / Zdes' padaiut kamni, aka Forward!, Get Out of the Way!). A painter, political cartoonist, sculptor, and theater director who turned to film in his thirties, Mikheil Chiaureli made twenty-five films between 1928 and 1974. Some of his work was associated with the creation of Stalinist mythology; he received the Stalin Prize six times. Set in Tbilisi, *Khabarda* is a satire that plays on the tension between petit bourgeois values and the incoming sweep of Communist ideology. The film was immediately criticized for elements that were insensitive to Georgian culture. However, Chiaureli's contributions to both radical film style and the expressive pictorial quality of socialist cinema, with films like *Saba* and *Khabarda*, remain impressive. SUSAN OXTOBY

Written by Sergei Tretyakov, Chiaureli. Photographed by Anton Polikevich. With Sergo Zavriev, P. Chkonias, Sh. Asatiani, Siko Vachnadze. (64 mins @ 24 fps, Silent with Russian intertitles and simultaneous English translation, B&W, 35mm, From Gosfilmofond)



SATURDAY / 11.22.14

SALT FOR SVANETIA

MIKHAIL KALATOZOV (USSR, 1930)

LIVE MUSIC Judith Rosenberg on piano

(Jim Shvante/Sol' Svanetii). Kalatozov's debut places him alongside the great Soviet directors, in particular Dovzhenko for the poetic treatment of man in nature. But Kalatozov is harsh where Dovzhenko is lyrical, and *Salt for Svanetia* has more frequently been compared with Buñuel's *Land Without Bread*. *Salt for Svanetia* is a haunting portrait of the difficult life in a village in the remote, snowbound Caucasus, where salt is scarce. Kalatozov uses the poetry of repetition and juxtaposition, distance and extreme close-up, mad rhythms and seemingly impossible angles, to jar us into the kind of recognition that only art can obtain. JUDY BLOCH

Written by Kalatozov, from an idea by Sergei Tretyakov. Photographed by Kalatozov, M. Gegelashvili. (66 mins @ 18 fps, Silent with Russian and English intertitles, B&W, 35mm, From Niles Essanay Silent Film Museum)

A NAIL IN THE BOOT

MIKHAIL KALATOZOV (USSR, 1930/1932) **IMPORTED PRINT!**

LIVE MUSIC Judith Rosenberg on piano

(Gvozd' v sapoge/Lursmani cheqmashi). Ostensibly an allegory on Soviet industry, symbolized by the poor quality of a nail in a soldier's boot that leads to the defeat of a military unit, this film was banned, its symbolism lost on literal-minded authorities who felt it reflected poorly on the preparedness of the Red Army. But perhaps more threatening than its subject was its style: "The film came at a time when other directors had already begun to feel the chill of criticism for abstract films" (Alexander Birkos, *Soviet Cinema*).

Written by Leonid Perelman. Photographed by Shalva Apaqidze. With Aleksandre Jaliashvili, Siko Palavandishvili, Akaki Khorava, Arkadi Khintibidze. (54 mins, Silent with Russian intertitles and simultaneous English translation, B&W, 35mm, From Gosfilmofond)

FOLLOWED BY HURRICANE KALATOZOV (Patrick Cazals, France, 2010). (*L'Ouragan Kalatozov*). A documentary on the life and work of Mikhail Kalatozov made by Patrick Cazals, who has directed a series of documentaries on Tbilisi-born filmmakers, including Sergei Paradjanov and Rouben Mamoulian. (74 mins, In Georgian and French with English subtitles, Color, DigiBeta PAL, From Les films du Horla)

Total running time: 128 mins

- 8 *Khabarda*, 11.20.14
- 9 *Salt for Svanetia*, 11.22.14
- 10 *The Cranes Are Flying*, 11.28.14
- 11 *Saba*, 12.13.14
- 12 *The Jar*, 12.7.14
- 13 *A Nail in the Boot*, 11.22.14
- 14 *Amerikanka*, 11.20.14

13 / 14





FRIDAY / 11.28.14

THE CRANES ARE FLYING

5:30

MIKHAIL KALATOZOV (USSR, 1957)

(*Letyat zhuravli*). *The Cranes Are Flying* is one of the most acclaimed Soviet films of all time. Set during World War II, it is a tragic story of the shattering of love and youthful ambitions by war. Two young sweethearts, Veronica (Tatiana Samoilova) and Boris (Alexei Batalov), are certain they will marry and live happily ever after. Then, Boris volunteers for the army. With its visually extravagant style, the film recalls the best of the silent-era Soviet masters Pudovkin, Dovzhenko, and Eisenstein. It is also distinguished by extraordinary performances and by a sense of personal intimacy unique in the Soviet cinema of its time. JUDY BLOCH

Written by Victor Rozov, based on his play *Alive, Always*. Photographed by Sergei Urusevsky. With Tatiana Samoilova, Alexei Batalov, Vasily Merkuriev, Aleksandr Shvorin. (95 mins, In Russian with English subtitles, B&W, 35mm)

SATURDAY / 11.29.14

I AM CUBA

5:30

MIKHAIL KALATOZOV (CUBA/USSR, 1964)

(*Soy Cuba/Ja Kuba*). Here is an extraordinary example of “pure” cinema in the service of politics. “A true film maudit. Impossible to see in Cuba (where it was called *I Am NOT Cuba*), and scorned in Russia as agitprop kitsch, *I Am Cuba* was made in 1962 as an act of Soviet-Cuban friendship. Yevgeny Yevtushenko gets credit for the film’s poetic structure—a loose series of choreographed tableaux in praise of the revolutionary spirit. It is also a deliriously one-of-a-kind movie, wildly schizophrenic in its bizarre mix of Slavic solemnity and Latin sensuality” (Tom Luddy, Telluride Film Festival).

Written by Yevgeny Yevtushenko, Enriqu  Pineda Barnet. Photographed by Sergei Urusevsky. With Luz Maria Collazo, Jean Bouise, Sergio Corrieri, Jos  Gallardo. (138 mins, In Spanish and English with Russian voiceover, B&W, 35mm, BAM/PFA Collection)

SATURDAY / 12.6.14

FLIGHT OF THE SPARROWS

6:00

TEIMUR BABLUANI (USSR, 1980) NEW 35MM PRINT!

(*Perellet Vorobiev/Begurebis gadafrena*, a.k.a. *Migrating Sparrows*). The allegorical *Flight of the Sparrows* begins aboard a crowded third-class passenger train traveling through Soviet Georgia at night. An eccentric cast of characters passes the time chatting and occasionally arguing. Tensions erupt when a burly man wearing a leather jacket, who, against type, has a pet sparrow tucked inside the pocket closest to his chest, and another man, who is well-dressed, well-educated, and claims to have traveled the world, engage in a fistfight. The expert cinematography accentuates the close quarters of the train cabin, and then the action shifts to a totally different setting. SUSAN OXTOBY

Written by Babluani. Photographed by Victor Andrievsky. With Alguja Burduli, Teimuraz Bichiashvili, Rezo Esadze, Amiran Amiransvili. (60 mins, In Georgian with English subtitles, B&W, 35mm, From MoMA)

SUNDAY / 12.7.14

THE SWIMMER

4:00

IRAKLI KVIRIKADZE (USSR, 1984)

(*Plovets/Motsurave*). The amusing and artfully crafted tale of three generations of long-distance swimmers, told from the perspective of the grandson, Anton Dumbadze. The legendary grandfather, Dumishkan Dumbadze, and his son, Dometi, were each obsessed with the idea of crossing the Black Sea from Batumi to Poti, double the distance of the English Channel! Filled with alluring glimpses of Georgian folklore, the film also presents a critique of Stalinist purges that is searingly direct. *The Swimmer* had a fitful history: it was shot in 1981, but postproduction was interrupted before a Georgian version could be completed; a shortened cut was released three years later. SUSAN OXTOBY

Written by Kvirikadze. Photographed by Guram Tugushi. With Gudea Buzduli, Ruslan Mikabezidze, Badur Zuladze. (105 mins, In Georgian with English subtitles, Color, 35mm, BAM/PFA Collection)

PRECEDED BY: **KVEVRI** (Irakli Kirikadze, USSR, 1971). (*Kuvshin*). This short transposes Pirandello’s “The Jar” to rural Georgia. Gogia buys a new jug in anticipation of the wine harvest, but his daughter accidentally breaks it, leading to comic complications. (29 mins, Dubbed in Russian with English electronic titling, B&W, 35mm, BAM/PFA Collection)

Total running time: 134 mins

SATURDAY / 12.13.14

SABA

6:30

MIKHEIL CHIAURELI (USSR, 1929)

LIVE MUSIC Judith Rosenberg on piano

This silent melodrama, essentially a morality tale about the hazards of alcohol consumption, is not without humor. The film reworks Boris Sigal’s play *The Trial of Stepan Korolev*, setting the action in Tbilisi rather than Leningrad and developing the storyline about the downfall of the protagonist Saba (Aleksandre Jaliashvili) before proceeding to the courtroom. The film benefits from dynamic shot compositions, sequences of rapid editing, and compelling performances in both the lead and supporting roles. Location shooting, such as the memorable opening sequence on a tram line in Tbilisi, offers glimpses of the city’s distinctive landmarks. SUSAN OXTOBY

Written by Arsen Aravski, Shalva Alkhazishvili, based on the play *The Trial of Stepan Korolev* by Boris Sigal. Photographed by Anton Polikevich. With Aleksandre Jaliashvili, Veriko Andjaparidze, L. Januashvili, Eka Chavchavadze. (100 mins, Silent with Russian intertitles and simultaneous English translation, B&W, 35mm, BAM/PFA Collection)

SUNDAY / 12.14.14

PARADISE LOST

4:00

DAVIT RONDELI (USSR, 1938) IMPORTED PRINT!

(*Dakarguli samotkhe/Poteriannyi rai*, aka *Lost Paradise*). Director and screenwriter Davit Rondeli’s “most lasting contribution to Georgian cinema is the comedy *Paradise Lost*, a hilarious satire loosely adapted from Davit Kldiashvili’s classical stories about the parasitic lifestyle of impoverished nobility. Misconstrued by some officials as ‘anti-Georgian,’ the film’s production was repeatedly interrupted; however, Rondeli in the end won critical recognition for his superb capturing of characters and situations. *Paradise Lost* is still called the best Georgian comedy of the 1930s” (Peter Rollberg, *Historical Dictionary of Russian and Soviet Cinema*).

Written by Giorgi Mdivani, Rondeli. Photographed by Boris Buravlyov. With Dudukhana Tserodze, Bato Kraveshvili, Arkadi Khintibidze, Sh. Bejuashvili. (85 mins, In Georgian with English electronic titling, B&W, 35mm, From Gosfilmofond)



► LIFELONG ENGAGEMENT WITH THE ARTS

We're happy to announce that Franca Cioria, director of Via Nova Children's School in Berkeley, won the grand prize at our Topping Out drawing in July. Franca and her family have been longtime patrons of BAM/PFA. She recalls one particular *MATRIX* exhibition from 2000 by Wolfgang Laib, an artist who creates installations using pollen and other natural elements. Franca says her family still talks about that exhibition, prompting many animated conversations on the enduring question, "what is art?"

Franca looks forward to bringing her students, staff, family, and friends to tour BAM/PFA's galleries. Her four- and five-year-old students, budding artists who recently made portraits from recycled materials, will be invited to see early American portraits of children on view in **American Wonder: Folk Art from the Collection**. We're honored that BAM/PFA can be a part of this lifelong engagement with the arts.

Franca and her family will enjoy a two-year Sponsor level Charter Membership to BAM/PFA. She and her fellow Charter Members will always be in on the latest about our new building and receive exclusive invitations to our closing and opening events. Join us in charting a new course for our future by locking in your two-year Charter Membership today!

Director Lawrence Rinder presents Franca Cioria with her BAM/PFA tote

► CHARTER MEMBERSHIP

Be a part of this special moment in our history.

As a charter member, you will enable us to fulfill our mission to inspire the imagination and ignite critical dialogue through art and film.

Join or renew your membership today to enjoy the exclusive benefits of being a BAM/PFA Charter Member.

Receive 20% off your membership when you join or renew for two years. You'll enjoy your BAM/PFA member benefits through the opening of our new building in 2016!

TWO-YEAR RATES

- INDIVIDUAL: \$80 \$100
- DUAL/FAMILY: \$120 \$150
- SPONSOR: \$240 \$300
- PATRON: \$480 \$600
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► YOUR NAME IN LIGHTS CURATOR'S CIRCLE MEMBERSHIPS

Join the Curator's Circle at the Contributor level (\$1,000–2,499) for one year to be honored on the donor sign in our new building. Join the Curator's Circle at the Benefactor level or above (\$2,500 and up) for one year to be honored on the donor sign in our new building and on a seat in the Barbro Osher Theater.

You may also choose to honor a loved one on the donor wall or theater seat. Payments can be made in two or three quarterly installments. And when you join at these levels, you will receive even more benefits in 2015, including hard-hat tours of the new building.

bampfa.berkeley.edu/join
bampfamember@berkeley.edu
 (510) 642-5186

HAPPY HOLIDAYS FROM BAM/PFA

BAM/PFA wishes you and your family a wonderful holiday season. We are so grateful for your commitment and enthusiasm over the past twelve months. The year ahead will be an exciting one as we prepare to move downtown!

MEMBER SHOPPING WEEKS DECEMBER 10–21

Just in time for the holidays, enjoy 20% off items in the Museum Store (sale items not included; in-store only). Happy shopping!

FILM 50: HISTORY OF CINEMA

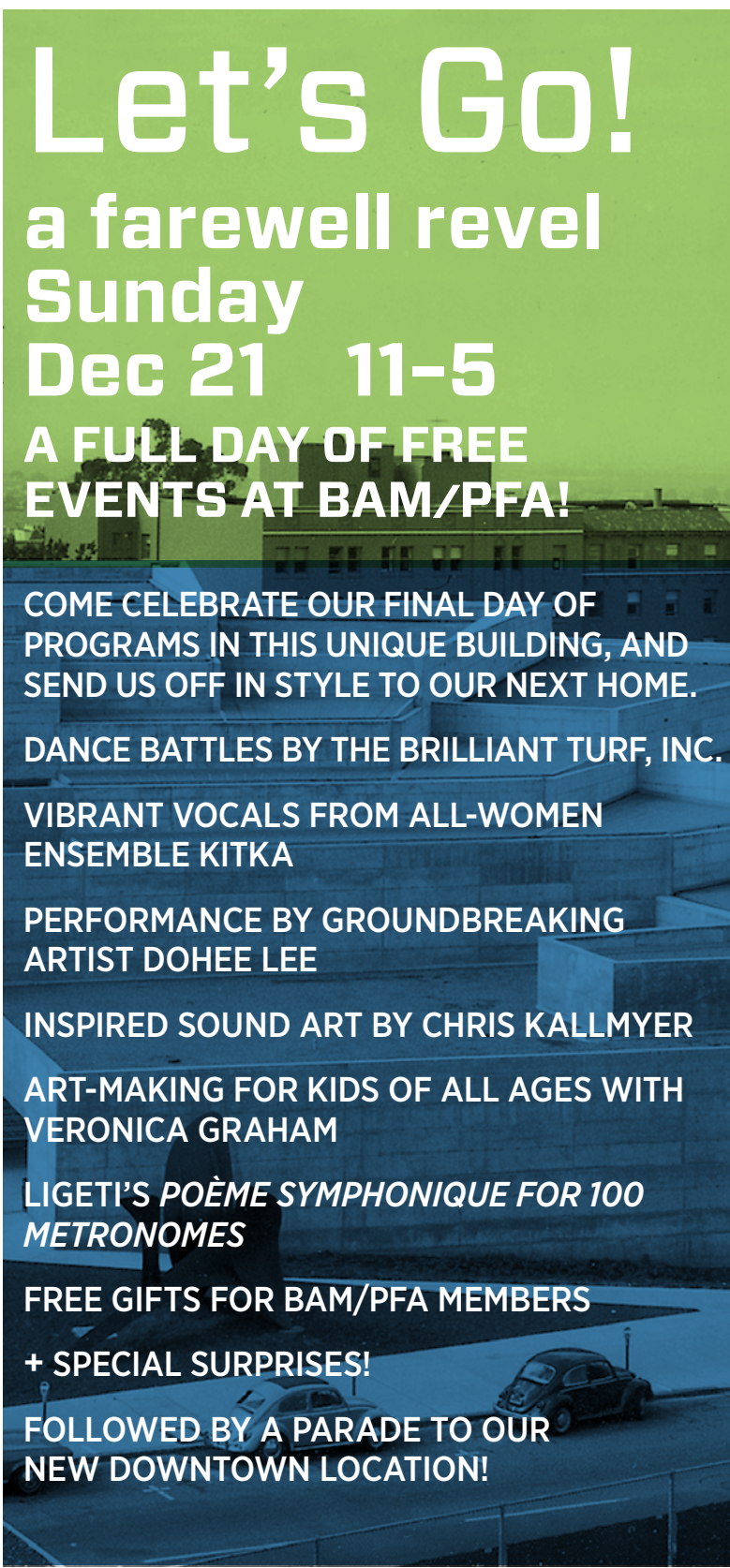
Tickets to **Film 50**—a semester-long film course offered in conjunction with UC Berkeley's Department of Film and Media—always sell out, so we recommend purchasing your tickets in advance. Members at the Sponsor level and above may purchase tickets during an exclusive ticket-buying window in early December; details will be sent to Sponsor level members and above by email. Not a Sponsor? Upgrade today at bampfa.berkeley.edu/join.

GIVE BACK TO BAM/PFA

Support BAM/PFA with a special year-end gift to our Annual Fund. Your fully tax-deductible donation is the most direct way to sponsor the BAM/PFA programs that matter to you most—art, film, or education. Your extra contributions, large or small, help us in so many ways! To donate to the Annual Fund, go to bampfa.berkeley.edu/join/annual or call (510) 642-5186. Checks (payable to UC Regents) may be sent to BAM/PFA Membership, PO Box 4796, Berkeley, CA, 94704-9943.

LET'S GO!

December 21, 2014 is the final day our galleries will be open to the public before our move to downtown Berkeley. Join us for a day of celebrations and a special salute to our Bancroft Way building (see p. 25 for details). BAM/PFA members will receive a commemorative gift to mark this momentous occasion.



Let's Go!

a farewell revel
Sunday
Dec 21 11-5

A FULL DAY OF FREE
EVENTS AT BAM/PFA!

COME CELEBRATE OUR FINAL DAY OF
PROGRAMS IN THIS UNIQUE BUILDING, AND
SEND US OFF IN STYLE TO OUR NEXT HOME.

DANCE BATTLES BY THE BRILLIANT TURF, INC.

VIBRANT VOCALS FROM ALL-WOMEN
ENSEMBLE KITKA

PERFORMANCE BY GROUNDBREAKING
ARTIST DOHEE LEE

INSPIRED SOUND ART BY CHRIS KALLMYER

ART-MAKING FOR KIDS OF ALL AGES WITH
VERONICA GRAHAM

LIGETI'S *POÈME SYMPHONIQUE FOR 100
METRONOMES*

FREE GIFTS FOR BAM/PFA MEMBERS

+ SPECIAL SURPRISES!

FOLLOWED BY A PARADE TO OUR
NEW DOWNTOWN LOCATION!

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Catherine Wagner

Paul L. Wattis III

Jack Wendler

Dean Jennifer Wolch

Tecoah Bruce Honorary Trustee

1/2 / 3 / 4 / 5

NOV

1/SAT

- 6:00 *The Wishing Tree*
GEORGIAN CINEMA P. 20
- 8:15 *A Summer at Grandpa's*
HOU HSIAO-HSIEN P. 12

2/SUN

- 4:00 *Pirosmani* GEORGIAN CINEMA P. 20
- 6:00 *Strange Culture*
Lynn Hershman Leeson in person
I'M WEIWEI P. 16

5/WED

- 7:00 *Tribulation 99: Alien Anomalies Under America* with short
Craig Baldwin in person
ALTERNATIVE VISIONS P. 15

6/THR

- 7:00 *A Time to Live and a Time to Die*
HOU HSIAO-HSIEN P. 12

Free First Thursday
Galleries free all day

7/FRI

- 5:30 Frances Richard & Ronaldo Wilson
RE@DS P. 8
- 6:30 Artist's Talk
JOHN ZURIER/MATRIX 255 P. 9
- 7:00 *Dust in the Wind*
HOU HSIAO-HSIEN P. 12
- 7:30 Dalalæða: Music for Cellos & Electronics
L@TE P. 5

Galleries open until 9:00

8/SAT

- 6:00 *Buba & Felicità*
Judith Rosenberg on piano
GEORGIAN CINEMA P. 21
- 7:30 *Passion*
Introduced by Tom Luddy
GODARD P. 18

9/SUN

- 3:00 Author's Talk: Sarah Thornton
on *33 Artists in 3 Acts* P. 8
- 4:00 *Our Courtyard*
GEORGIAN CINEMA P. 21
- 6:00 *Daughter of the Nile*
HOU HSIAO-HSIEN P. 12

12/WED

- 4:10 Yuri Slezkine: The Children of the Revolution
BERKELEY GRADUATE LECTURES P. 8
- 7:00 *The Films of Pawel Wojtasik*
Pawel Wojtasik in person
ALTERNATIVE VISIONS P. 15

13/THR

- 7:00 *A City of Sadness*
HOU HSIAO-HSIEN P. 13
Free screening for members and UC Berkeley students

14/FRI

- 5:30 Marianne Hirsch: Mobile Memories
ART FOR HUMAN RIGHTS P. 9
- 5:30 Amina Cain & Sean Labrador Y Manzano
RE@DS P. 8
- 7:00 *The Puppetmaster*
Introduced by Richard Suchenski. Suchenski & Guo-Juin Hong in conversation
HOU HSIAO-HSIEN P. 13
Free screening for members and UC Berkeley students
- 7:30 Jeremy Harris
L@TE P. 5

Galleries open until 9:00

15/SAT

- 1:30 American Sign Language
Guided Tour
AMERICAN WONDER P. 9
- 6:30 *First Name: Carmen*
GODARD P. 18
- 8:30 *Good Men, Good Women*
Introduced by Richard Suchenski
HOU HSIAO-HSIEN P. 13

16/SUN

- 11-3 Art-making & gallery tours
FAMILY DAY P. 4
- 2:00 Santos Perdidos
FREE FAMILY DAY CONCERT P. 4
- 3:30 *Microcosmos*
FREE FAMILY DAY FILM P. 4
- 5:30 *Trudell*
With guest John Trudell
I'M WEIWEI P. 16

Family Day
Galleries free all day

17/MON

- 7:00 *Street Days & Women from Georgia*
Levan Koguashvili in person
GEORGIAN CINEMA P. 21

18/TUE

- 7:00 *Blind Dates*
Levan Koguashvili in person
GEORGIAN CINEMA P. 21

19/WED

- 7:00 *Dials, Frames, and Screens: Recent Experimental Cinema*
Filmmakers in person
ALTERNATIVE VISIONS P. 15

20/THU

- 7:00 *Amerikanka*
Introduced by Nikolay Borodachev and Peter Bagrov
Judith Rosenberg on piano
GEORGIAN CINEMA P. 22
- 8:45 *Khabarda*
Introduced by Nikolay Borodachev and Peter Bagrov
Judith Rosenberg on piano
GEORGIAN CINEMA P. 22

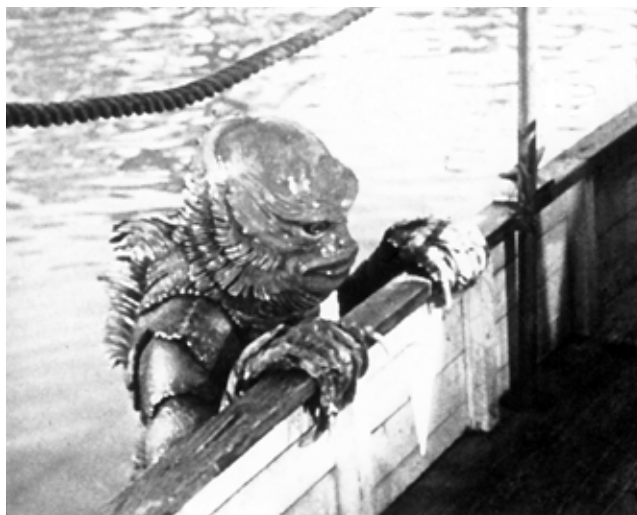
21/FRI

- 9:30 Symposium: Public Art/Housing
Publics: Conversations on Art and Social Justice P. 8
- 5:30 RJ Ingram & Solmaz Sharif
RE@DS P. 8
- 7:00 *Detective*
GODARD P. 18
- 7:30 Pauline Oliveros, with Thingamajigs Performance Group
L@TE P. 5
- 9:00 *Goodbye South, Goodbye*
HOU HSIAO-HSIEN P. 13

Galleries open until 9:00

22/SAT

- 6:30 *Salt for Svanetia*
Judith Rosenberg on piano
GEORGIAN CINEMA P. 22
- 8:00 *A Nail in the Boot & Hurricane Kalatozov*
Judith Rosenberg on piano
GEORGIAN CINEMA P. 22



23/SUN

- 3:00 Imagining Everyday Life in the Young US: Margaretta Lovell and David Henkin in Conversation
AMERICAN WONDER P. 9
- 4:00 *Flowers of Shanghai*
HOU HSIAO-HSIEN P. 14
- 6:30 *The Agronomist*
I'M WEIWEI P. 16

27/THR

Closed for Thanksgiving

28/FRI

- 5:30 *The Cranes Are Flying*
GEORGIAN CINEMA P. 23
- 7:30 *Keep Your Right Up*
GODARD P. 18

29/SAT

- 5:30 *I Am Cuba*
GEORGIAN CINEMA P. 23
- 8:15 *Hail Mary*
GODARD P. 19

30/SUN

- 4:00 *Flowers of Shanghai*
HOU HSIAO-HSIEN P. 14

DEC

3/WED

- 7:00 *Ai Weiwei's Appeal*
¥15,220,910.50
With guest Cheryl Haines
I'M WEIWEI P. 16

4/THR

- 7:00 *High Tech, Low Life*
With guest Monica Lam
I'M WEIWEI P. 17

Free First Thursday
Galleries free all day

5/FRI

- 7:00 *Millennium Mambo*
HOU HSIAO-HSIEN P. 14
- 7:30 Terry Riley L@TE P. 5
- Galleries open until 10:30

6/SAT

- 6:00 *Flight of the Sparrows*
GEORGIAN CINEMA P. 23
- 7:30 *Three Times* HOU HSIAO-HSIEN P. 14

7/SUN

- 4:00 *The Swimmer* with short
GEORGIAN CINEMA P. 23
- 6:45 *Fatal Assistance*
I'M WEIWEI P. 17

10/WED

- 7:00 *JLG/JLG: Self-Portrait in December* with short
GODARD P. 19

11/THR

- 7:00 *Budrus*
With special guests
Mujahid & Jameelah Sarsur
I'M WEIWEI P. 17

12/FRI

- 7:00 *Café Lumière*
HOU HSIAO-HSIEN P. 14
- 9:00 *King Lear* GODARD P. 19

13/SAT

- 6:30 *Saba*
Judith Rosenberg on piano
GEORGIAN CINEMA P. 23
- 8:30 *Nouvelle Vague* GODARD P. 19

14/SUN

- 4:00 *Paradise Lost*
GEORGIAN CINEMA P. 23
- 6:00 *Flight of the Red Balloon*
HOU HSIAO-HSIEN P. 14

21/SUN

- LET'S GO! A FAREWELL REVEL* P. 25
- A full day of free events
- Final day of all exhibitions



- 1 *In Common*, 11.19.14
- 2 Sarah Perkins: *Alexander Dix* (detail), c. 1795; oil on canvas; 36 × 27 3/4 in.; gift of Bliss Carnochan.
- 3 *Microcosmos*, 11.16.14
- 4 *Tribulation 99: Alien Anomalies Under America*, 11.5.14

HAPPY HOLIDAYS!

The PFA Theater reopens on January 15, 2015.

Stay tuned for information about off-site exhibitions in 2015.

We open in our new downtown location in January 2016.

6 / 7



- 5 *The Swimmer*, 12.7.14
- 6 *Stove Top Figure of George Washington*, United States, c. 1875; cast iron; 46 × 14 × 10 in.; promised gift of Bliss Carnochan and Nancy Edebo.
- 7 Joseph Holtzman: *Mary Todd Lincoln, 1880* (detail), 2007; oil on marble; 44 × 35 in.; courtesy of the artist.



BAM/PFA EXHIBITIONS & FILM SERIES

AMERICAN WONDER: FOLK ART FROM THE COLLECTION

Through December 21

HOFMANN BY HOFMANN

Through December 21

JOSEPH HOLTZMAN / MATRIX 256

Through December 21

KIDS CLUB

Through December 21

LOOKING INTENTLY: THE JAMES CAHILL LEGACY

Through December 21

JOHN ZURIER / MATRIX 255

Through December 21

ALTERNATIVE VISIONS

Through November 19

I'M WEIWEI: ACTIVISM, FREE EXPRESSION,
HUMAN RIGHTS

November 2–December 11

ALSO LIKE LIFE: THE FILMS OF HOU HSIAO-HSIEN

Through December 14

DISCOVERING GEORGIAN CINEMA

Through April 2015

JEAN-LUC GODARD:

EXPECT EVERYTHING FROM CINEMA

Through April 2015

Let's Go!
a farewell revel

Sunday / 12.21.14
11–5

A FULL DAY OF FREE
EVENTS AT BAM/PFA!

COME CELEBRATE OUR FINAL DAY
OF PROGRAMS IN THIS UNIQUE
BUILDING, AND SEND US OFF IN
STYLE TO OUR NEXT HOME.

PLAN YOUR VISIT

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

GALLERY ADMISSION

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

Free admission the first Thursday
of every month.

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

L@TE: FRIDAY NIGHTS @ BAM/PFA

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

GUND THEATER

2626 Bancroft Way, lower level

PFA THEATER

2575 Bancroft Way

PFA THEATER ADMISSION*

\$5.50 BAM/PFA members,
UC Berkeley students
\$9.50 General admission
\$6.50 UC Berkeley faculty/staff,
non-UC Berkeley students,
65+, disabled persons,
17 & under

ADDITIONAL FEATURE \$4.00

*Unless indicated otherwise

PFA THEATER TICKET SALES

ONLINE bampfa.berkeley.edu

BY PHONE (510) 642-5249

IN PERSON

Tickets available daily 11–5
at BAM/PFA admissions desk,
2626 Bancroft Way, and one hour
before showtime at the PFA Theater
box office, 2575 Bancroft Way

PFA 24-HR RECORDED INFORMATION

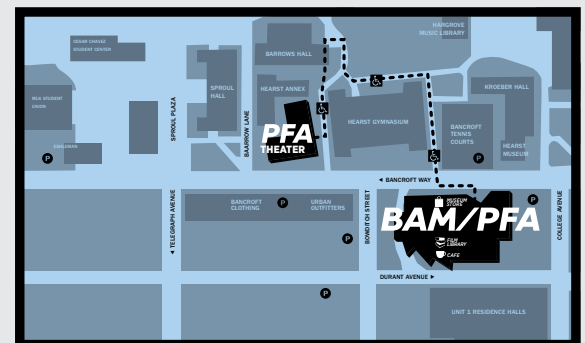
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PFA TICKET & PROGRAM INFORMATION

(510) 642-1412

PFA LIBRARY & FILM STUDY CENTER

2626 Bancroft Way, lower level
Mon–Wed, 1–5; (510) 642-1437



MUSEUM STORE

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

BABETTE

Mon–Fri 8–4:30

Sat & Sun 11–4



^ Chen Hongshou: *Autumn Trees by the River* (detail), 17th century; ink and color on gold paper;
6½ × 22¼ in.; purchase made possible through a gift from an anonymous donor.