

JAN/FEB 2015

BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

ERIC BAUDELAIRE FILM 50: HISTORY OF CINEMA BILLY WILDER AFRICAN FILM FESTIVAL JEAN-LUC GODARD
SERIALITIES DISCOVERING GEORGIAN CINEMA DOCUMENTARY VOICES AFTERIMAGE: MATI DIOP ANNUAL REPORT

i

What's open
What's closed
What's off-site
How to buy tickets

OPEN

Enter via the Durant Avenue entrance for access to the store, cafe, and lower-level gallery.

Lower-Level Gallery
Open M-F, 9-5

Museum Store
Open M-F, 9-5

Babette
Cafe open M-F, 8:30-4:30

CLOSED

The BAM/PFA Galleries on Bancroft Way are closed in preparation for our move to downtown Berkeley.

The PFA Library and Film Study Center is closed in 2015 as we pack and move to our new home. Find links to other film research resources at bampfa.berkeley.edu/pfalibrary.

FILM TICKETS

› bampfa.berkeley.edu

› (510) 642-5249

› In person at the PFA Theater box office beginning two hours before first screening

(Tickets are no longer sold at the BAM/PFA admissions desk. We apologize for any inconvenience.)

OFF-SITE Exhibitions in 2015

Eric Baudelaire / MATRIX 257
February 4-5 at PFA Theater
February 7-21 at Kadist Art Foundation, San Francisco

Tarek Atoui / MATRIX 258
March and October 2015
David Brower Center and other locations TBA

The 45th Annual University of California, Berkeley Master of Fine Arts Graduate Exhibition
May 15-June 15
Berkeley Art Center

UPDATES

SIGN UP to receive our monthly newsletter, weekly film update, or exhibition announcements. bampfa.berkeley.edu/signup

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

COMING SOON

a new website
bampfa.org



NEW BUILDING UPDATE

THE NEW BAM/PFA ON TRACK TO OPEN IN EARLY 2016

Our new home in downtown Berkeley is really taking shape! The stainless steel cladding of the new construction is being installed, from the theater volume on Addison Street, across the middle of the structure, finishing with the cafe overhang on Center Street. Scaffolding has been erected around the administration building on Oxford Street to allow for exterior surface repairs and the application of an exterior acrylic finish. The building is being enclosed against winter rains with the installation of the roof and the window and skylight glass. On the interior, framing of walls continues and the floors of the Barbro Osher Theater have been poured. Follow the construction process via our live webcam at bampfa.berkeley.edu.

UNIVERSITY OF CALIFORNIA BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE, PROGRAM GUIDE
Volume XXXIX Number 1. Published five times a year by the University of California, Berkeley. Produced independently by the UC Berkeley Art Museum and Pacific Film Archive, which is solely responsible for its contents.

BAM/PFA, 2625 Durant Avenue, Berkeley, CA 94720-2250, (510) 642-0808. Lawrence Rinder, Director. Nonprofit Organization: Periodical Postage Paid at Berkeley Post Office. USPS #003896. POSTMASTER: Send address change to: UC Berkeley Art Museum and Pacific Film Archive, Woo Hon Fai Hall, 2625 Durant Avenue #2250, Berkeley CA 94720-2250.

Copyright © 2015
The Regents of the University of California.
All rights reserved.

BERKELEY CONNECT

In support of the new campus-wide undergraduate enrichment program Berkeley Connect, works such as Durer's *Melancholia*; *Smoke Weather*, *Stone Weather* by John Cage; Goya's *El sueño de la razón produce monstruos*, from *Los Caprichos*; and Dorothea Lange's photograph *Tomato Picker*, *Coachella Valley* will be on view in the lower-level gallery throughout the spring semester.

LOWER-LEVEL GALLERY OPEN M-F, 9-5



1 / 2



3 / 4

CURATOR STEVE SEID RETIRES FROM BAM/PFA

BAM/PFA curator Steve Seid retires in December after twenty-seven years on staff. As a curator, Steve is known for connecting film programming with the zeitgeist of the moment: Who can forget such programs as *Eco Amok!* *An Inconvenient Film Fest*; *Weird America*; *From Rags to Riches: Hollywood and the New Deal*; and *Activate Yourself: The Free Speech Movement at Fifty?* Steve's contributions to BAM/PFA exhibitions and catalogs—*Ant Farm 1968–1978* (co-curated with Constance Lewallen); *Banned in the USA: America and Film Censorship*; *Radical Light: Alternative Film and Video in the San Francisco Bay Area 1945–2000* (co-curated with Kathy Geritz and Steve Anker), and *Silence* (co-curated with Toby Kamps of the Menil Collection)—have contributed to the international scope and reach of BAM/PFA's reputation. Steve has also made

a lasting impact on the legacy of cinema by guiding many film and video preservation projects. Frequent theatergoers will especially miss Steve's insightful introductions; peppered with personal insights and acute observations, his comments always manage to make a broad range of issues relevant for today's audiences.

Steve, your talents as a writer and remarkable wit have enlivened BAM/PFA publications over the past three decades. Readers of this magazine will miss your distinctive voice—and punishing puns—and they will no doubt join me in this expression of gratitude for your deep commitment to curatorial practice and all that you have shared with us through the years.

Susan Oxtoby
Senior Film Curator

- 1 Albrecht Durer: *Melancholia*, 1514; engraving; 9 $\frac{7}{16}$ × 7 $\frac{3}{16}$ in.; gift of the Estate of J.K. Moffitt.
- 2 John Cage: *Smoke Weather* *Stone Weather*, 1991; soft ground etching, sugar lift aquatint, and spit bite aquatint on smoked paper, 1/37; 15 $\frac{1}{2}$ × 20 in.; museum purchase: Bequest of Phoebe Apperson Hearst, by exchange.
- 3 Steve Seid in front of *Methods* by Stephen Beck.
- 4 BACKGROUND Warner Jepson: *Self-Portraits*, D38, 1975



1 / 2

PUBLIC PROGRAMS

related to *The Secession Sessions*

AT KADIST ART FOUNDATION, SAN FRANCISCO

SATURDAY / 2.7.15

5:00 SESSION 1: THE ANEMBASSY IS OPEN
Karen Fiss, Maxim Gvinjia, Eric Baudelaire

WEDNESDAY / 2.11.15

6:00 SESSION 2: SECESSION MADE IN USA
Joshua Clover, members of the Cascadia
Independence Movement

SATURDAY / 2.14.15

5:00 SESSION 3: PERFORMANCE AS
POLITICS AND VICE VERSA
Julia Bryan-Wilson, David Buuck, Aaron Gach

WEDNESDAY / 2.18.15

6:00 SESSION 4: GEORGIAN VOICES
Harsha Ram and guests

SATURDAY / 2.21.15

5:00 SESSION 5: PRESENT FUTURE OF
EMANCIPATION
Martin Jay, Tarek Elhaik

Additional details at bampfa.berkeley.edu

Eric Baudelaire / MATRIX 257 is co-organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, and Joseph del Pesco, curator at Kadist Art Foundation, San Francisco. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAM/PFA Trustees.

The Secession Sessions is a coproduction of BAM/PFA; Bergen Kunsthall, Bergen, Norway; and Bétonsalon—Centre d'art et de recherche, Paris. Additional support is provided by Région Ile-de-France; Image / Mouvement, Centre national des arts plastiques; and Kadist Art Foundation, Paris and San Francisco.

- 1 *Letters to Max*
- 2 *Letters to Max*
- 3 *The Ugly One*, 2.5.15
- 4 *The Makes*, 2.4.15

MATRIX 257

Eric Baudelaire

FEBRUARY 4–21

NEW EXHIBITION

MATRIX 257 is the first of several nomadic projects that will take place in various off-site locations while BAM/PFA prepares to move to its new building in downtown Berkeley. The exhibition features the work of French-American artist Eric Baudelaire (b. 1973), who lives and works in Paris. Baudelaire's work explores intricate facets of representation through a keen unraveling of entangled narratives.

The exhibition unfolds in two parts: film screenings at the PFA Theater on February 4 and 5 and *The Secession Sessions*, presented at Kadist Art Foundation in San Francisco from February 7 to 21. In *The Anabasis of May and Fusako Shigenobu*, Masao Adachi and 27 Years *Without Images* (2011) and its sequel, *The Ugly One* (2013), Baudelaire complicates the distinctions between documentary and narrative genres to reflect on the real and imagined memories of the protagonists, whose lives become dislocated in time and place. *The Anabasis* examines the intertwined stories of Japanese New Wave filmmaker Masao Adachi, who joined the Japanese Red Army in Beirut in 1974, and May Shigenobu, daughter of the leader of the same left-wing revolutionary faction. For *The Ugly One*, also set in Beirut, Baudelaire collaborated with Adachi on the storyline, which pivots around two lovers and former resistance fighters who attempt to remember and make sense of their pasts.

The Secession Sessions explores another place caught in a contested narrative—the disputed region of Abkhazia, located along the eastern shores of the Black Sea, about which Baudelaire states: “To many observers, Abkhazia is simply a pawn in the Great Game Russia and the West have always played in the Caucasus.” Consisting of a new film, *Letters to Max* (2014); a pseudo, unofficial embassy for Abkhazia (“Anembassy”) staffed by the former foreign minister of Abkhazia, Maxim Gvinjia (also the star of the film); and a program of conversations and public events, *The Secession Sessions* invites visitors to investigate the question of statehood and representation through the prism of the stateless state of Abkhazia. Baudelaire establishes an open space for discourse and contemplation, while acknowledging both sides of the politically fraught situation.



3 / 4



EXHIBITIONS

SCREENINGS AT THE PFA THEATER

WEDNESDAY / 2.4.15

THE ANABASIS OF MAY AND FUSAKO SHIGENOBU, MASAO ADACHI AND 27 YEARS WITHOUT IMAGES

ERIC BAUDELAIRE (FRANCE/JAPAN/LEBANON, 2011)

INTRODUCTION

Apsara DiQuinzio

IN CONVERSATION

Eric Baudelaire and Joseph del Pesco

Joseph del Pesco is curator at Kadist Art Foundation, San Francisco

Few artists have turned from creating revolutionary art into fostering true revolution like Masao Adachi, a collaborator with both the Japanese New Wave and the Japanese Red Army. Adachi abandoned commercial filmmaking—and Japan—entirely in 1974 to join the extremist Japanese Red Army in exile in Beirut. Also in Beirut was the group's founder, Fusako Shigenobu, and her daughter, May, who lived incognito for years. A film on exile, revolution, landscapes, and memory, *Anabasis* brings forth the remarkable parallel stories of Adachi and May, one a filmmaker who gave up images, another a young woman whose undercover existence forbade keeping images of her own life. JASON SANDERS

Written and photographed by Baudelaire. Narrated by Masao Adachi and May Shigenobu (66 mins, In English and Japanese with English subtitles, Color/B&W, DCP, From LUX)

PRECEDED BY **THE MAKES** (France, 2009). An adaptation of Michelangelo Antonioni's notes on unmade films published in *That Bowling Alley on the Tiber*, starring French film critic Philippe Azoury in the role of "The Critic." (26 mins, In French with English subtitles, Color, DCP, From LUX)

Total running time: 92 mins

THURSDAY / 2.5.15

THE UGLY ONE

ERIC BAUDELAIRE (FRANCE/LEBANON/JAPAN, 2013)

INTRODUCTION

Joseph del Pesco

IN CONVERSATION

Eric Baudelaire and Apsara DiQuinzio

Joseph del Pesco is curator at Kadist Art Foundation, San Francisco

With war-torn Beirut as its backdrop, Eric Baudelaire's complex film vacillates among revolutionary narratives of the past, the fragile and ever-changing political situation of the present, and memories of those who once lived in the city. Baudelaire builds the structure of the film around a story told by Masao Adachi. The plot line pivots around two lovers and former resistance fighters, Michel (played by Lebanese artist and actor Rabih Mroué) and Lili (Juliette Navis); their narratives fragment and reconfigure around the screenplay, which itself intertwines with Adachi's own history, the act of making the film, and the self-conscious process of writing the script. APSARA DIQUINZIO

Written by Baudelaire, Masao Adachi, and Laure Vermeersch. Photographed by Claire Mathon. With Rabih Mroué, Juliette Navis, Manal Khader. Narrated by Masao Adachi. (101 mins, In French, Arabic, Japanese, English with French and English subtitles, Color, DCP, From LUX)

7:00

7:00

THE SECESSION SESSIONS

KADIST ART FOUNDATION, SAN FRANCISCO

FEBRUARY 7–21

The Anembassy installation will be open Wednesdays to Saturdays from 1 to 3 p.m. *Letters to Max* will screen Wednesdays through Fridays at 3 and 4:45 p.m. and Saturdays at 3 p.m.

Screenings are followed by conversations and public events Saturdays at 5 p.m. and Wednesdays at 6 p.m. Additional details at bampfa.berkeley.edu.

LETTERS TO MAX

ERIC BAUDELAIRE (ABKHAZIA, 2014)

Eric Baudelaire sent seventy-four letters from his home in Paris to Max Gvinjia in Abkhazia, anticipating that they would be returned to him stamped "destination unknown." To his surprise, Max received the letters. A stateless state situated along the eastern shores of the Black Sea in the Caucasus, Abkhazia is officially recognized by only a few other countries. Since its post office cannot handle international mail, Max responded to the letters with audio recordings, which comprise the film's soundtrack. An intimate portrait not only of Gvinjia, but also of a contested territory, the film unfolds in slow, epistolary reflections that contrast with the rapid-fire pace of our hyper-networked lives. APSARA DIQUINZIO

Written, photographed by Baudelaire, with Max Gvinjia. (103 mins, In English and Russian with English subtitles, Color, HD video, From LUX)

The Kadist Foundation is located in San Francisco at 3295 20th Street, at Folsom Street. Gallery hours are Wednesday to Saturday, 2–7 p.m. kadist.org.



1 / 2 / 3 / 4 / 5

ERIC BAUDELAIRE / MATRIX 257 P. 4

MATRIX 257, featuring the work of French-American artist **Eric Baudelaire**, includes film screenings at the PFA Theater. The artist will be in conversation with Kadist Art Foundation curator **Joseph del Pesco** following a screening of Baudelaire's 2011 film *The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images* on February 4 and with BAM/PFA curator **Apsara DiQuinzio** following *The Ugly One* (2013) on February 5. Conversations and other public events will take place at Kadist Art Foundation in San Francisco Wednesday and Saturday evenings between February 7 and 21.



JEAN-LUC GODARD: EXPECT EVERYTHING FROM CINEMA

P. 18

James Roy MacBean, author of *Film and Revolution* and a contributor to *Film Quarterly*, *Sight and Sound*, *Cineaste*, and *Jump Cut*, presents a short lecture following the screening of Godard's 2001 film *In Praise of Love*.

AFTERIMAGE: MATI DIOP P. 10

As part of our ongoing **Afterimage** series, we are delighted to welcome to BAM/PFA French filmmaker **Mati Diop**, whose films bridge fiction, fantasy, and documentary. She will be joined in conversation by **Genevieve Yue**, a professor at The New School and a regular contributor to *Film Comment* and other publications, following screenings of the filmmaker's short films on February 19 and her first feature, *A Thousand Suns*, on February 20. Diop will also be in person at a screening of Claire Denis's *35 Shots of Rum*, in which she has a starring role.

DOCUMENTARY VOICES P. 11

Professors from UC Berkeley's Department of Film and Media join us to introduce two films in this series. **Linda Williams** introduces Frederick Wiseman's *Titicut Follies*, the legendary documentarian's exposé of the horrific conditions at Bridgewater State Hospital for the Criminally Insane in Massachusetts. **Jeffrey Skoller** introduces the first of two programs paying tribute to German filmmaker and video artist Harun Farocki (1944–2014), who taught at Berkeley from 1993 to 1999.



6 / 7 / 8 / 9 / 10 / 11

SERIALITIES 1915/2015 P. 17

The Third International Berkeley Conference on Film and Media features special presentations on the serial form, the focus of this year's gathering. **Michael Zryd** (York University) introduces the seven films of Hollis Frampton's great serial work *Hapax Legomena* (1971–72). In the keynote lecture, **Mark Sandberg** (UC Berkeley) surveys the spoiler-sensitive culture of recent serial television using *Mad Men* as a point of departure. **Paolo Cherchi Usai** (George Eastman House) introduces *The Chinatown Mystery* (1928), the “last hurrah” of the silent-era serial; **Judith Rosenberg** will provide piano accompaniment for the screening.

FILM 50: HISTORY OF CINEMA P. 12

A key component of our annual film course **Film 50** is the lecture preceding each screening. This year the course is taught by **Emily Carpenter**, a lecturer in the Department of Film and Media at UC Berkeley, and also features a number of guest lecturers, including BAM/PFA Senior Film Curator **Susan Oxtoby**. Pianist **Judith Rosenberg** accompanies silent films.



DISCOVERING GEORGIAN CINEMA P. 21

Our acclaimed retrospective of Georgian films, cited by the *San Francisco Bay Guardian* as “the kind of ambitious exhibition that reminds us how much of film history is yet to be written,” continues with special guests in person. Filmmaker **Lana Gogoberidze**, who also served in Georgia's Parliament and as its ambassador to France, presents two of her films, *Some Interviews on Personal Matters* and *The Day Is Longer Than the Night*.

- | | |
|-------------------|----------------------|
| 1 Eric Baudelaire | 6 Paolo Cherchi Usai |
| 2 Mati Diop | 7 Michael Zryd |
| 3 Genevieve Yue | 8 Judith Rosenberg |
| 4 Linda Williams | 9 Mark Sandberg |
| 5 Jeffrey Skoller | 10 Emily Carpenter |
| | 11 Lana Gogoberidze |



AFRICAN

FILM FESTIVAL 2015

Liberation movements in Africa—both today and in the past—are a focus of this year's edition of our annual African Film Festival. The prodemocracy protests in Egypt's Tahrir Square and the aftermath of civil unrest in Kenya are brought to life in two recent narrative films. The struggles for independence decades earlier in Angola, Guinea, and Cape Verde are urgently told in Sarah Maldoror's little-known politically committed films from the late sixties and early seventies, presented as part of our special two-evening tribute to one of the first women to make films in Africa. This year's festival richly represents women filmmakers, including three short narratives by a new generation. Join us for this tour of Africa and the African diaspora and discover both new and historical voices.

Also of interest is our **Afterimage** series with French filmmaker Mati Diop who works in both France and Senegal (see p. 10).

Kathy Geritz, Film Curator

The African Film Festival National Traveling Series is organized by the African Film Festival, Inc. and coordinated at BAM/PFA by Film Curator Kathy Geritz. This touring series has been made possible by the generous support of the National Endowments for the Arts, New York State Council on the Arts, Lament Foundation, and The Bradley Family Foundation. Special thanks to Mahen Bonetti, director, and Aminata Diop, program coordinator, for their assistance and support. The festival at BAM/PFA includes additional titles. It is copresented by the Department of African American Studies and the Center for African Studies at UC Berkeley. Prints provided by the African Film Festival National Traveling Series, unless indicated otherwise. We are grateful to the Flaherty Film Seminar for their assistance with our tribute to Sarah Maldoror, who appeared at the 2013 Seminar.



1 / 2 / 3 / 4



SATURDAY / 1.17.15

WINTER OF DISCONTENT

IBRAHIM EL BATOUT (EGYPT, 2012)

6:30

(*El sheita elli fat*). Before the Arab Spring, there was the winter of discontent. Egyptian independent filmmaker Ibrahim El Batout returns to the first wave of Tahrir Square protests with the intertwined stories of a political dissident (Amr Waked), a TV journalist, and a state policeman. While the historical outcome is known—and the square has since been the site of further prodemocracy protests—*Winter of Discontent* thoughtfully and poetically evokes the uncertainty and terror of the period leading up to the anti-Mubarak protests of January 25, 2011. Crucial parts of the story play out on state television, security cameras, and YouTube, underscoring just how this revolution was televised.

Written by Habi Seoud, Ahmed Amer, El Batout, Yasser Naeim. Photographed by Victor Credi. With Amr Waked, Salah Al Hanafy, Farah Youssef. (95 mins, In Arabic with English subtitles, Color, Digital video)

WEDNESDAY / 1.28.15

NEW VOICES: AFRICAN SHORTS

(CAMEROON/KENYA/TUNISIA, 2013-14)

7:00

Every year, the African Film Festival features the voices of emerging artists from the African diaspora. In this year's selection of short narratives by women, Cameroonian filmmaker Eka Christa Assam takes a quirky look at gender roles in *Beleh*, her short film centered on a disgruntled married couple. The Tanzanian American filmmaker Ekwa Msangi-Omari grew up in Kenya and lives in New York. Her short *The Market King* chronicles the travails of a father who takes his daughter to get her hair braided. In Tunisian director Kaouthar Ben Hania's humorous recent film, *Wooden Hands*, a young girl goes to great lengths to avoid Koran school.

BELEH Eka Christa Assam, Cameroon, 2013, 30 mins, In Pidgin with English subtitles, Color, Digital video

SO KO SONKO (THE MARKET KING) Ekwa Msangi-Omari, Kenya/US, 2014, 22 mins, In Kiswahili and Sheng with English subtitles, Color, Digital video

WOODEN HANDS Kaouthar Ben Hania, Tunisia/France, 2013, 23 mins, In Arabic with English subtitles, Color, Digital video

Total running time: 75 mins

1 *Nora*, 2.17.15

2 *Winter of Discontent*, 1.17.15

3 *Beleh*, 1.21.15

4 *Foreword to Guns for Banta*, 2.12.15
Courtesy Mathieu K. Abonnenc and Marcelle Alix, Paris

5, 6 *Cassa Cassa! Danced Encounters Between Africa and Its Diaspora*, 2.17.15



5, 6



FRIDAY / 1.30.15

SOMETHING NECESSARY

JUDY KIBINGE (KENYA/GERMANY, 2013)

7:00

Judy Kibinge's moving, beautifully filmed narrative is set in the period subsequent to the civil unrest that erupted in Kenya after the disputed 2007 elections and left over a thousand dead and hundreds of thousands displaced. A woman awakes in a hospital and learns that her husband has died in the riots, her young son is in a coma, and their farm has been destroyed. As she attempts to rebuild her life, her path crosses with that of a young man who participated in the violence. The film was released just prior to the 2013 elections, and according to the director this "meant we were confronting audiences with memories that many would rather forget."

Written by JC Niala, Mungai Kiroga. Photographed by Yinka Edward. With Susan Wanjiru, Walter Lagat, David Koprotich, Anne Kimani. (85 mins, In Swahili with English subtitles, Color, Digital video)

WEDNESDAY / 2.11.15

SAMBIZANGA

SARAH MALDOROR (ANGOLA/CONGO, 1972)

7:00

"Maldoror is both presenting history and issuing a call to arms."

VILLAGE VOICE

One of the first feature films made by a woman in Africa is an urgent and powerful call for political change. Sarah Maldoror's *Sambizanga* is "a fictionalized chronicle of the arrest and fatal imprisonment of a man whose underground activities were an impenetrable secret to all around him. It was at a prison near the Luandan suburb of Sambizanga on February 4, 1961, that the first uprising of what was to become the Angolan resistance movement was staged . . . Rather than depicting the rebellion itself, Maldoror concentrates on the events leading up to it" (Tom Mulcaire, *Cabinet*).

Written by Maldoror, Mario de Andrade, Maurice Pons, based on the novel by Luandino Vieira. Photographed by Claude Agostini. With Domingos de Oliveira, Elisa Andrade, Dino Abelino, Talagongo. (102 mins, In Portuguese with English subtitles, Color, 16mm, From the Reserve Film and Video Collection of The New York Public Library for the Performing Arts)

THURSDAY / 2.12.15

SARAH MALDOROR: FILMS OF RESISTANCE

7:00

A French filmmaker of Guadeloupian descent, Sarah Maldoror attended film school in Moscow with Ousmane Sembène, and then went on to work on *The Battle of Algiers*. Her first short film, *Monangambée*, shot in Algeria, was set during the Angolan resistance. *Carnival in Guinea-Bissau* features the vibrant carnival as well as interviews with Luís Cabral, who became that country's first president. Maldoror's first feature, *Guns for Banta* was commissioned by the Algerian government to chronicle the Guinean and Cape Verdean fights for independence, but was never completed. In his fascinating essay film, Mathieu Kleyebe Abonnenc excavates the history of this lost film, drawing on photographs, documents, and conversations with Maldoror and her former partner, Mario de Andrade.

MONANGAMBÉE Sarah Maldoror, Algeria, 1968, 15 mins, B&W, 16mm, From Arsenal Distribution

CARNIVAL IN GUINEA-BISSAU Sarah Maldoror, Guinea, 1971, 17 mins, Color, Digital video, From Flaherty Film Seminar

FOREWORD TO GUNS FOR BANTA Mathieu Kleyebe Abonnenc, France, 2011, 25 mins, Color, Digital, From the artist

Total running time: 57 mins

TUESDAY / 2.17.15

CASSA CASSA! DANCED ENCOUNTERS BETWEEN AFRICA AND ITS DIASPORA

ELODIE LEFEBVRE (SENEGAL, 2013)

7:00

In 2007, an extraordinary gathering of choreographers, dancers, and musicians took place in a remote Senegalese village. Germaine Acogny—founder of the École des Sables, International Center for Traditional and Contemporary African Dances—invited artists from throughout Africa and its diaspora to participate in workshops and cultural exchanges. *Cassa, Cassa!* captures participants as they share their choreography, elucidating links between traditional and contemporary dance and discovering connections between their various cultures.

(51 mins, In English, French, Spanish, Portuguese with English subtitles, Color, Digital video)

PRECEDED BY NORA (Alla Kovgan, David Hinton, US/UK/Mozambique, 2008). Both a dreamlike biography of and showcase for Zimbabwe-born choreographer Nora Chipaumire. (35 mins, Color, DigiBeta, From the artists)

Total running time: 86 mins



1 / 2 / 3

THURSDAY / 2.19.15

SHORT FILMS BY MATI DIOP

7:00

MATI DIOP (FRANCE, 2009-12)

IN CONVERSATION

Mati Diop and Genevieve Yue

"The films of Mati Diop conjure faraway places. Characters both fictional and quasi-documentary long for locales beyond their reach, or sometimes, as if in a trance, they drift magnetically toward them. No matter where the films take place, there is always the specter of somewhere else, and, perhaps with it, the possibility of a different life" (Genevieve Yue). In *Atlantiques*, a young man from Dakar reveals to some friends his dreams for a better life in Europe; *Big Vietnam* depicts the filming of an adaptation of *Dangerous Liaisons* in Marseille; and *Snow Canon* is a sensual coming-of-age story loosely based on Stendahl's short story "Vanina Vanini."

ATLANTIQUES Senegal/France, 2009, 15 mins, Color, Digital file, From LeFresnoy

BIG IN VIETNAM France, 2012, 28 mins, Color, DCP, From Neon

SNOW CANON France, 2011, 33 mins, Color, 35mm, From Aurora Films

Total running time: 76 mins

FRIDAY / 2.20.15

A THOUSAND SUNS

7:30

MATI DIOP (FRANCE/SENEGAL, 2013)

IN CONVERSATION

Mati Diop and Genevieve Yue

"*Mille soleils* (*A Thousand Suns*) keeps the promise of its title, and shines with so many lights." JEAN-PIERRE REHM

(*Mille soleils*). Mati Diop's first feature looks back at her uncle Djibril Diop Mambéty's first feature film, the radically hybrid *Touki Bouki*, which tells the story of Magaye Niang and his girlfriend, who dream of leaving Senegal. Now, decades later, in Diop's equally hybrid film fusing documentary and fantasy, Magaye reminisces about his life and decision not to emigrate. "Nothing is true and nothing is false in my film. The friction and two-way shuttling between reality and myth is the main subject."

Photographed by Diop, Hélène Louvart (45 mins, In French and Wolof with English subtitles, Color, DCP, From Anna Sanders Films)

SATURDAY / 2.21.15

35 SHOTS OF RUM

8:00

CLAIRE DENIS (FRANCE, 2008)

IN PERSON

Mati Diop

(*35 rhums*). This deeply emotional yet light-of-touch *conte* follows a small circle of black Parisians and their friends in a roundelay of relationships that touches on almost every kind of love there is, from a father and daughter to the colleagues, neighbors, and friends that make up incidental families. Mati Diop, who plays the daughter, observed, "I know that acting has enormously enriched and rendered more concrete my relationship to writing and to my actors but I cannot precisely explain this relationship. My experience working with Claire Denis on *35 rhums* has particularly affected me. I wouldn't know where what she conveyed to me begins or ends. It's huge."

Written by Denis, Jean-Pol Fargeau. Photographed by Agnès Godard. With Alex Descas, Mati Diop, Grégoire Colin, Nicole Dogué. (100 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Cinema Guild)



4

- 1 *Snow Canon*, 2.19.15
- 2 *Atlantiques*, 2.19.15
- 3 *A Thousand Suns*, 2.20.15
- 4 *35 Shots of Rum*, 2.21.15 Courtesy Cinema Guild

AFTERIMAGE: Filmmakers & Critics in Conversation

Mati Diop

"Beautifully inscrutable, Diop's films are exceedingly personal, drawn from memory, experience, and chance encounters." ANDRÉ PICARD

French filmmaker Mati Diop was born into a life of radical cinema. Her uncle was the legendary Senegalese director Djibril Diop Mambéty and her father, musician Wasis Diop, composed soundtracks for films by his brother and others. She came to film first as an actress in Claire Denis's *35 Shots of Rum*. When she began directing, Diop purposefully sought to use low-grade technology as a means of resisting the standardization of high-definition images and to create her own aesthetic identity. One of the pleasures of her films is that they reside ambiguously between documentary and fiction, allowing her to reveal her characters' dreams and longings. Diop has reflected, "I talk about exile, identity, and desire like intimate experiences because that's what they are above all."

We are delighted that Mati Diop will visit the PFA Theater to present her work and that Genevieve Yue will join her in conversation on two evenings; Yue is coeditor of *Discourse: Journal for Theoretical Studies in Media and Culture* and assistant professor of culture and media at The New School University.

Kathy Geritz, Film Curator

Mati Diop's visit is presented as part of **Afterimage: Filmmakers and Critics in Conversation**, made possible by generous funding from the Hollywood Foreign Press Association". With thanks also to the Radcliffe Institute for Advanced Study where Diop is currently a Radcliffe-Harvard Film Study Center Fellow.



DOCUMENTARY VOICES

This year's edition of our annual spring series **Documentary Voices** features masters of the medium. We begin with Robert Flaherty's landmark *Nanook of the North*; his effort to salvage traditional Inuit culture is considered to be the first documentary feature ever made. Frederick Wiseman, best known for his complex chronicles of social institutions (including UC Berkeley!), made *Titicut Follies* to expose conditions at a state-run mental hospital. Harun Farocki, the influential cinema essayist who taught in UC Berkeley's Film and Media Department in the 1990s, passed away on July 30, 2014. Described as "one of the most challenging, speculative, and distinctive filmmakers ever to confront an audience," Farocki focused on the relationship between image-making and ideology in his films, videos, and installations.

Kathy Geritz, Film Curator

Documentary Voices is presented in conjunction with the UC Berkeley course History of Documentary Film taught by Linda Williams.

- 1 *Nanook of the North*, 1.27.15
- 2 *Titicut Follies*, 2.3.15
- 3 *Images of the World and the Inscription of War*, 2.24.15



1 / 2 / 3

TUESDAY / 1.27.15

NANOOK OF THE NORTH

ROBERT FLAHERTY (US, 1922)

When Robert Flaherty made *Nanook of the North*, directing a group of Inuit to enact their daily activities for his camera, he paved the way for the development of the film documentary. The resulting saga of constant struggle against harsh elements, contrasted with the intimate warmth of a small family, remains one of the most beautiful films ever made. It was a worldwide success on its release, adding irony to the tragic fate of its hero, Nanook, who died shortly after the film's release.

Written, photographed by Flaherty. (c. 85 mins @ 18 fps, Silent, B&W, 35mm, From International Film Seminars)

TUESDAY / 2.3.15

TITICUT FOLLIES

FREDERICK WISEMAN (US, 1967)

INTRODUCTION Linda Williams

Linda Williams is professor in the Departments of Film and Media and Rhetoric at UC Berkeley

In the late fifties, Frederick Wiseman, then a professor of law, took his students to observe the Bridgewater State Hospital for the Criminally Insane in Massachusetts. What they saw was a modern-day snake pit with dehumanized inmates offered little hope or dignity. Six years later Wiseman returned, this time with a 16mm camera. The result of his visit, *Titicut Follies* is a stark but compassionate look at the horrific conditions that persisted in the state-run institution. Representing the inmates, the state took Wiseman to court, charging that he had violated their wards' privacy. Not until twenty-four years later was the injunction overturned and the film allowed to be shown. JUDY BLOCH

Photographed by John Marshall. (87 mins, B&W, 16mm, From Zipporah Films)



FILMS

WEDNESDAY / 2.18.15

SHORT FILMS BY HARUN FAROCKI

HARUN FAROCKI (GERMANY, 1983–2012)

INTRODUCTION Jeffrey Skoller

Jeffrey Skoller, associate professor of film and media, is the author of *Shadows, Specters, Shards: Making History in Avant-Garde Film*

This selection of Farocki's radical short films highlights his investigation of parallels between the construction of images and the shaping of culture and society. In his words: In *An Image* "The naked woman in the middle is a sun around which a system revolves: of culture, of business, of living!" *I Thought I Was Seeing Convicts* presents "images from the Maximum Security Prison in Corcoran, California . . . With the camera and the gun side by side, the field of view and field of fire merge together." The recent *A New Product* consists of "scenes from meetings within a company, which advises corporations how to design their offices—and the work done there."

AN IMAGE 1983, 25 mins, Color, Digital file, From Video Data Bank *New Restoration!*

I THOUGHT I WAS SEEING CONVICTS 2000, 25 mins, Color, Digital file, From Video Data Bank

A NEW PRODUCT 2012, 37 mins, Color, Digital file, From Video Data Bank

Total running time: 87 mins

TUESDAY / 2.24.15

IMAGES OF THE WORLD AND THE INSCRIPTION OF WAR

HARUN FAROCKI (GERMANY, 1988)

An impressive meditation on aerial photography, surveillance, and military research, this film reveals and examines the disturbing fact that Auschwitz was photographed by US flyers on a bombing mission to Silesia. But the camp was not recognized by the British evaluators "who were not under orders to look for the camps and therefore did not find them," despite the fact that they are clearly visible in the photographs . . . The film ranges over the history of aerial photography and the shifts from artisanal to mechanized mass production . . . Here documentary becomes a kind of fiction. Reality unfolds like a detective story. MARK NASH, THE INDEPENDENT

Photographed by Ingo Kratisch, Irina Hoppe. Narrated by Cynthia Beatt. (75 mins, In German with English subtitles, Color, 16mm, From Stiftung Deutsche Kinemathek)

Film 50

HISTORY OF CINEMA

A UC Berkeley course open to the public as space permits

Lectures by Emily Carpenter

Emily Carpenter is a lecturer in the Department of Film and Media at UC Berkeley

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

Special admission prices apply

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



1 / 2 / 3 / 4 / 5

WEDNESDAY / 1.21.15

INTRODUCTION TO COURSE

PLUS **SHERLOCK JR.**
BUSTER KEATON (US, 1924)

LECTURE Emily Carpenter
LIVE MUSIC Judith Rosenberg on piano

Sherlock Jr. is Keaton's most enduring commentary on the cinema, the beautiful machine that has the power to make artists of us all. Buster plays a projectionist who dreams his way onto the screen and into a movie in which he resolves the conflicts of his own life. As early as 1925 *Sherlock Jr.* was recognized by René Clair for its Pirandello-like dramatic structure, and it was much admired by the French Surrealists. The film is equally impressive for Keaton's brilliantly modulated acrobatics—off-screen, the hapless hero hoists himself on his own banana peel, but on, he can ride on the handlebars of a driverless motorcycle, make a boat out of a car, and perform any number of cinematic miracles without special effects. JUDY BLOCH

Written by Clyde Bruckman, Joseph Mitchell, Jean Havez. Photographed by Elgin Lessley, Byron Houck. With Keaton, Kathryn McGuire, Joe Keaton, Ward Crane. (45 mins, Silent, B&W, 35mm, From Cohen Film Collection)

WEDNESDAY / 1.28.15

BATTLESHIP POTEMKIN

SERGEI EISENSTEIN (USSR, 1925)

LECTURE Emily Carpenter
LIVE MUSIC Judith Rosenberg on piano

(*Bronenosets Potyomkin*). Instructed to make a film to commemorate the 1905 revolution, Sergei Eisenstein chose to base his script on the mutiny on the battleship Potemkin of the Black Sea Fleet and the ensuing involvement of the people of Odessa. The sailors' revolt against being served maggots meat is both premise and metaphor for a tale told almost entirely through images and their rhythmic juxtaposition and repetition, the purest cinema imaginable; the massacre on the Odessa steps is justifiably one of the most celebrated sequences in film history.

Written by Eisenstein. Photographed by Edouard Tissé. With Alexander Antonov, Vladimir Barsky, Grigori Alexandrov, Mikhail Gornov. (70 mins, Silent with Russian intertitles and English subtitles, B&W, 35mm, From Kino Lorber)



WEDNESDAY / 2.4.15

PORT OF SHADOWS

MARCEL CARNE (FRANCE, 1938)

LECTURE Emily Carpenter

(*Quai des brumes*). *Port of Shadows* is a melancholy poem of life and death in the lower depths of Le Havre. Jean Gabin projects stubborn dignity and deep weariness as Jean, a deserter from the French colonial army who arrives one foggy night at an otherworldly waterfront dive. There he encounters a variety of underworld characters including a beautiful, troubled young woman (Michèle Morgan), who, like Jean, dreams of some kind of escape—from the past, from the shadowy streets, and from her sinister guardian, unsettlingly played by Michel Simon. Eugen Shufftan's atmospheric cinematography matches the lyrical pessimism of Prévert's dialogue. JULIET CLARK

Written by Jacques Prévert, based on the novel by Pierre Mac Orlan. Photographed by Eugen Shufftan. With Jean Gabin, Michèle Morgan, Michel Simon, Pierre Brasseur. (91 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

WEDNESDAY / 2.11.15

THE LADY FROM SHANGHAI

ORSON WELLES (US, 1948)

LECTURE Emily Carpenter

Welles turned a mediocre novel into a brilliant film by overturning all the expectations of the crime thriller. Although the film remains an absorbing intrigue—the story of a murder plan that unfolds as a yacht makes its luxurious way along the Pacific—every scene is a showcase for Welles's cinematic inventiveness, and the whole adds up to a significant statement on the evils of money lust. Welles pulled off a coup by casting himself as a totally sympathetic character, an Irish sailor with humanitarian politics who becomes a pawn in the game of the greedy rich. JUDY BLOCH

Written by Welles, based on the novel *Before I Die* by Sherwood King. Photographed by Charles Lawton, Jr. With Rita Hayworth, Orson Welles, Everett Sloane, Glenn Anders. (87 mins, B&W, 35mm, From Sony Pictures Releasing)



WEDNESDAY / 2.18.15

AVENTURERA

ALBERTO GOUT (MEXICO, 1949)

LECTURE Emily Carpenter

(*The Adventurers*). The Mexican genre of moody musical melodramas known as *rumberas* could be kitsch but they were far from comedies. The films, like their heroines on screen, were socially condemned by the middle class, becoming forbidden pleasures for their cult following. *Aventurera* is considered the epitome of the genre and features a dynamic performance by the Cuban rumba dancer Ninón Sevilla, the queen of the *cabareteras*, cast against Andrea Palma. Sevilla was famous for her angry outbursts, which are well used in a film that presents a devastating indictment of bourgeois hypocrisy. JUDY BLOCH

Written by Alvaro Custodio, Carlos Sampelayo, based on a story by Custodio. Photographed by Alex Phillips. With Ninón Sevilla, Tito Junco, Andrea Palma, Rubén Rojo, performances by Pedro Vargas, Los Panchos, et al. (99 mins, In Spanish with English electronic titling, B&W, 35mm, BAM/PFA Collection)

WEDNESDAY / 2.25.15

BIGGER THAN LIFE

NICHOLAS RAY (US, 1956)

LECTURE Emily Carpenter

One of Nicholas Ray's least-known films is also acclaimed by many critics as his best, featuring James Mason (who also produced) in one of his finest performances. Mason portrays a small-town schoolteacher who secretly moonlights at a cab company to supplement his salary. When he begins taking cortisone to ward off the crippling effects of a rare form of arthritis, the side effects of the drug produce a Jekyll-and-Hyde transformation: his sense of failure as a breadwinner plays off against delusions of grandeur, and he devises increasingly alarming schemes that threaten not only his livelihood but the very survival of his family. JUDY BLOCH

Written by Cyril Hume, Richard Malbaum, based on a *New Yorker* article by Berton Roueche. Photographed by Joe MacDonald. With James Mason, Barbara Rush, Walter Matthau, Christopher Olsen. (95 mins, Color, 'Scope, 35mm, From Criterion/20th Century Fox)

FILM 50 CONTINUES THROUGH APRIL

All screenings at 3:10

WEDNESDAY / 3.4.15

A MAN ESCAPED

ROBERT BRESSON (FRANCE, 1956)

WEDNESDAY / 3.11.15

L'AVVENTURA

MICHELANGELO ANTONIONI (ITALY, 1960)

WEDNESDAY / 3.18.15

GEMS FROM THE BAM/PFA COLLECTION

(US/USSR, 1967-76)

FOUR SEASONS Arthur Peleshian, USSR, 1967

OUR LADY OF THE SPHERE Lawrence Jordan, US, 1969

QUASI AT THE QUACKADERO Sally Cruickshank, US, 1976

CROSSROADS Bruce Conner, US, 1976

WEDNESDAY / 4.1.15

ALI: FEAR EATS THE SOUL

RAINER WERNER FASSBINDER (GERMANY, 1973)

WEDNESDAY / 4.8.15

TBA

WEDNESDAY / 4.15.15

IN THE MOOD FOR LOVE

WONG KAR-WAI (HONG KONG, 2000)

WEDNESDAY / 4.22.15

WENDY AND LUCY

KELLY REICHARDT (US, 2008)

WEDNESDAY / 4.29.15

FINDING VIVIAN MAIER

JOHN MALOOF, CHARLIE SISKEL (US, 2013)

6



- 1 *Sherlock Jr.*, 1.21.15
- 2 *Port of Shadows*, 2.4.15
Courtesy Rialto Pictures
- 3 *Battleship Potemkin*, 1.28.15

- 4 *The Lady from Shanghai*, 2.11.15
- 5 *Bigger Than Life*, 2.25.15
- 6 *Aventurera*, 2.18.15



READY FOR HIS CLOSE-UP

THE FILMS OF Billy Wilder

There are two sides to every coin. The superlative American director Billy Wilder worked the fine, serrated edge between—between dark noirs and ribald comedies, between blithe romance and sorrowful drama. Maybe he was just a realist who saw our lofty aspirations compromised, time and again, by our glaring limitations: somewhere in between is the joke and the crying shame. Wilder's early triumphs, *Double Indemnity*, *The Lost Weekend*, *Sunset Blvd.*, were as unexpectedly bleak as his later successes, *The Seven Year Itch*, *Some Like It Hot*, *The Apartment*, were comically sharp. Or were they just equally sardonic?

After penning screenplays in Berlin in his mid-twenties, Austrian-born Wilder moved to the United States in 1934, launching his Hollywood career with a screwball script for Ernest Lubitsch's *Ninotchka*, the brisk Greta Garbo vehicle. Then there was no stopping him: beginning with *The Major and the Minor* (not included in this series) in 1942, Wilder would write and direct over two dozen films, from the pointed pasting of the press in *Ace in the Hole* to the highly chic *Sabrina*, from the capitalist escapades of *One, Two, Three* to the needling truth of *The Private Life of Sherlock Holmes*. Considered a supple but strategic director of actors, Wilder did swell things with such starry lights as William Holden, Marilyn Monroe, Humphrey Bogart, Audrey Hepburn, Jack Lemmon, Ray Milland, Kirk Douglas, and Barbara Stanwyck. His casts, alone, garnered seventeen Academy Award nominations for their often uncharacteristic and comedic roles. Well, let's push them aside for now and give Mr. Wilder his close-up.

Steve Seid, Video Curator

Special thanks to Todd Weiner at UCLA Film and Television Archive for the loan of their rare print of *Five Graves to Cairo*. Thanks as well to Chris Chouinard (Park Circus), Paul Ginsburg (Universal), Katie Dintelman (Criterion), Stefanie Larson (Paramount), and Kristie Nakamura (Warner Bros.).



1 / 2 / 3 / 4 / 5



THURSDAY / 1.15.15

SUNSET BLVD.

BILLY WILDER (US, 1950) 4K DIGITAL RESTORATION

WINNER OF THREE ACADEMY AWARDS

As the actor Paul Henreid observed, "Wilder was an infinitely talented bad boy who brought everything he had learned in Berlin with him [and gave] it an American translation, an extremely successful translation." But in *Sunset Blvd.* Wilder toys with Hollywood's own hold on the emigré artist. William Holden's Joe, an "exile" in LA (that is, his car has broken down), finds refuge in the mansion of aging actress Norma (Gloria Swanson). In between Norma's festering need to re-emerge as a star and Joe's scarce resources as a screenwriter lies a movie industry that exploits the very lifeblood of those around it.

Written by Wilder, Charles Brackett, D. M. Marshman, Jr. Photographed by John F. Seitz. With William Holden, Gloria Swanson, Erich von Stroheim, Cecil B. DeMille. (115 mins, B&W, 4K DCP, From Paramount Pictures)

SATURDAY / 1.17.15

DOUBLE INDEMNITY

BILLY WILDER (US, 1944)

"Since *Double Indemnity*, the two most important words in motion pictures are 'Billy' and 'Wilder'."

PHILIP K. SCHEUR, LA TIMES

If there's an archetype of the noir femme fatale, Stanwyck's Phyllis Dietrichson is it: she wears her platinum wig like a steel helmet, and her anklet like the tag on a half-wild animal. When insurance salesman Walter Neff (Fred MacMurray) arrives at her Los Feliz bungalow, Phyllis greets him in a towel, not fully covered but fully in control. As their relationship of lopsided lust and mutual opportunism proceeds, though, it becomes clear that nobody—not cunning Phyllis, and for sure not glib and clueless Walter—can control what happens down the line. JULIET CLARK

Written by Wilder, Raymond Chandler, from the novel by James M. Cain. Photographed by John F. Seitz. With Fred MacMurray, Barbara Stanwyck, Edward G. Robinson, Porter Hall. (106 mins, B&W, 35mm, From NBC Universal Distribution)

SUNDAY / 1.18.15

THE SEVEN YEAR ITCH

BILLY WILDER (US, 1955)

Adman Richard Sherman (Tom Ewell) comes upon a book claiming that men, perhaps even *normal* men, have extramarital affairs by the seventh year of marriage. He's ready for his seventh inning stretch and just upstairs is the new tenant, literally referred to as The Girl, played with sexy aplomb by Marilyn Monroe. The censors did their best to put calamine lotion on that itch, but *TSY* still has a very rash scene or two. But perhaps most signature is Monroe's bout with the breeze from a subway grate. Her billowing white skirt stands as one of the iconic images of fifties cinema. Definitely an image with legs.

Written by Wilder, George Axelrod, based on the play by Axelrod. Photographed by Milton Krasner. With Marilyn Monroe, Tom Ewell, Evelyn Keyes, Sonny Tufts. (105 mins, Color, 'Scope, DCP, From Criterion Pictures)

FRIDAY / 1.23.15

ACE IN THE HOLE

BILLY WILDER (US, 1951)

"Here is, half a century out of the past, a movie so acidly au courant it stings."

NATHAN LEE, VILLAGE VOICE

(aka *The Big Carnival*). *Ace in the Hole* is Wilder's most misanthropic vision of the American mind at work. Kirk Douglas, at his seamy best, plays an opportunistic, alcoholic newspaper reporter who turns the story of a man trapped in a remote New Mexico cave to his own advantage by delaying the rescue operation as long as possible. The postwar noirs were not an optimistic bunch, but how this nasty film ever made it out of a Hollywood cutting room in 1950 is some kind of artistic miracle; American audiences naturally repudiated it, while the Venice Film Festival gave it a prize.

Written by Wilder, Lesser Samuels, Walter Newman. Photographed by Charles B. Lang, Jr. With Kirk Douglas, Jan Sterling, Robert Arthur, Porter Hall. (111 mins, B&W, DCP, From Paramount Pictures)



SUNDAY / 1.25.15

SABRINA

BILLY WILDER (US, 1954)

Fresh from a *Roman Holiday*, Audrey Hepburn does a jaunty turn in Paris before heading back to Long Island for this scintillating Cinderella story as Sabrina, simple daughter of a family chauffeur who is transformed into a delectable sophisticate. Caught between her father's employers, one a ne'er do well playboy (William Holden), the other, a sober workaholic (Humphrey Bogart), Sabrina draws on her newly found refinement to hold the siblings at bay and bay they do. Wilder's classic threesome is actually a foursome, the fourth being the grand gowns of Givenchy. Hepburn's presence is like svelte, pliable architecture set in motion by this fabric maestro.

Written by Wilder, Samuel Taylor, Ernest Lehman, based on the play *Sabrina Fair* by Taylor. Photographed by Charles Lang, Jr. With Humphrey Bogart, Audrey Hepburn, William Holden, John Williams. (113 mins, B&W, 'Scope, DCP, From Paramount Pictures)

FRIDAY / 1.30.15

THE LOST WEEKEND

BILLY WILDER (US, 1945)

WINNER OF FOUR ACADEMY AWARDS

Ray Milland's Don Birnam is a failed writer, an anxiety-prone weakling who uses alcohol as an escape. A number of short, episodic scenes mount gradually in intensity until the two climactic passages, which occur respectively in an alcoholic ward and at Birnam's apartment during a fit of delirium tremens . . . Wilder has seldom used his camera more daringly. Telephones, overturned lampshades and, of course, bottles loom menacingly in the foreground of the compositions, while John F. Seitz's New York exteriors capture in drab grays and blacks a city stripped of glamour and allure. CHARLES HIGHAM & JOEL GREENBERG, HOLLYWOOD IN THE FORTIES

Written by Wilder, Charles Brackett, from the novel by Charles R. Jackson. Photographed by John F. Seitz. With Ray Milland, Jane Wyman, Philip Terry, Howard da Silva. (101 mins, B&W, 35mm, From NBC Universal Distribution)

FRIDAY / 2.6.15

ONE, TWO, THREE

BILLY WILDER (US, 1961)

ACADEMY AWARD FOR BEST CINEMATOGRAPHY

One, Two, Three's travesty of Cold War politics, filmed in Berlin at the moment when the Wall went up, boils the war down to its essentials: "To hell with Krushchev!" "To hell with Frank Sinatra!" In a furiously paced slapstick entirely lacking *The Apartment's* humanity, no one is spared Wilder's acid pen: not the West Germans who, while "enjoying all the blessings of democracy" (i.e., Coca Cola), seek every opportunity to click their heels; nor the East Berliners, who don't return deposit bottles; nor the Russians, whose trio of emissaries are rather more decadent than their counterparts in *Ninotchka*; nor, finally, Coca Cola functionary/Yankee Doodle Dandy Jimmy Cagney, who speaks loudly and is all schtick. JUDY BLOCH

Written by Wilder, I.A.L. Diamond, based on the play *Egy, ketto, három* by Ferenc Molnár. Photographed by Daniel Fapp. With James Cagney, Horst Buchholz, Pamela Tiffin, Arlene Francis. (108 mins, B&W, 'Scope, 35mm, From Park Circus)

SATURDAY / 2.7.15

FIVE GRAVES TO CAIRO

BILLY WILDER (US, 1943) ARCHIVAL PRINT!

Five Graves to Cairo was probably the first American film to deal maturely with World War II, bringing a welcome relief from the masochistic and jingoistic last-stand dramas that cluttered screens in 1942. It is also Wilder's vest-pocket *Citizen Kane*—the film in which he explores all the possibilities of the medium. Among the most striking touches are the opening appearance of a "dead" tank and a fantastic fight involving a flashlight. A high point is Stroheim's definitive incarnation of Rommel: "Whenever he appears in this picture, a swaggering bully waving a tasseled fly-swatter, he gives you the creeps . . . Boy, what a nasty Hun!" (Bosley Crowther).

Written by Wilder, Charles Brackett, based on the play *Színmű négy felvonásban* by Lajos Biro. Photographed by John F. Seitz. With Franchot Tone, Anne Baxter, Akim Tamiroff, Erich Von Stroheim. (96 mins, B&W, 35mm, From UCLA Film and Television Archive)

- 1 *The Seven Year Itch*, 1.18.15
- 2 *Sunset Blvd.*, 1.15.15
- 3 *Five Graves to Cairo*, 2.7.15
- 4 *Ace in the Hole*, 1.23.15

- 5 *One, Two, Three*, 2.6.15
- 6 *Sabrina*, 1.25.15
- 7 *Double Indemnity*, 1.17.15

6 / 7





8 / 9

SUNDAY / 2.8.15

KISS ME, STUPID

BILLY WILDER (US, 1964)

6:30

Deliriously vulgar sex comedy played as embittered film noir, *Kiss Me, Stupid* is one of Wilder's most vicious, devastating films. Dean Martin plays a version of himself that we can only hope is exaggerated, a lascivious lounge singer who drifts out of Vegas on a sea of booze and lands in desolate Climax, Nevada. He's taken in by piano teacher and frustrated pop songwriter Ray Walston, who, torn between his desire to butter up the insatiable Dino and his own pathological jealousy, hires "cocktail waitress" (euphemism) Kim Novak as a stand-in for his own dangerously attractive wife. JULIET CLARK

Written by Wilder, I.A.L., based on the play *L'ora della fantasia* by Anna Bonacci. Photographed by Joseph La Shelle. With Dean Martin, Kim Novak, Ray Walston, Felicia Farr. (124 mins, B&W, 'Scope, 35mm, From Park Circus)

SATURDAY / 2.14.15

NINOTCHKA

ERNST LUBITSCH (US, 1939)

6:30

Garbo—the paradigm for all stars in her beauty and mystery and final inaccessibility—was now a screwball heroine, too. And the mystery compounded: she was funny . . . Garbo, Lubitsch, and the screwball comedy come together in this film in a most astonishing result: the closest thing to a convincing socialist heroine the English-speaking cinema has yet produced. It's a nice payoff to the screwball tradition: that it had the freedom to offer even this surprise. JAMES HARVEY, ROMANTIC COMEDY

Written by Billy Wilder, Walter Reisch, Charles Brackett, from an original story by Melchior Lengyel. Photographed by William Daniels. With Greta Garbo, Melvyn Douglas, Ina Claire, Bela Lugosi. (110 mins, B&W, DCP, From Warner Bros.)

SOME LIKE IT HOT

BILLY WILDER (US, 1959)

8:40

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

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

SUNDAY / 2.15.15

THE APARTMENT

BILLY WILDER (US, 1960)

7:00

WINNER OF FIVE ACADEMY AWARDS

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

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

SATURDAY / 2.28.15

THE PRIVATE LIFE OF SHERLOCK HOLMES

BILLY WILDER (US/UK, 1970)

8:40

The Private Life of Sherlock Holmes is riddled with false clues, beginning with its title. The adventure involves twenty-four canaries, eight Trappist monks, six midgets, and guest appearances by Holmes's own Machiavellian brother Mycroft and the queen of all Victorian heroines, Victoria herself. Here is a film that revels in its artifice, and in the bold theatrics under which all—Holmes, the helpless heroine, and perhaps even the ingenuous Watson—hide their private lives. Robert Stevens plays Holmes with a Wilderesque mixture of bitter sardonicism and false naïveté, at once inviting us into and shutting us out of his inner world.

Written by Wilder, I.A.L. Diamond. Photographed by Christopher Challis. With Robert Stevens, Colin Blakely, Genevieve Page, Christopher Lee. (125 mins, Color, 'Scope, 35mm, From Park Circus)

- 8 *The Apartment*, 2.15.15
- 9 *Ninotchka*, 2.14.15
- 10 *The Private Life of Sherlock Holmes*, 2.28.15
- 11 *Kiss Me, Stupid*, 2.8.15

10 / 11





Serialities 1915/2015

1915 and 2015 symbolize two moments when the serial form flourished. In 1915 what Charles Dickens called the “periodical performances” of the serial fiction writer expanded to newspaper comic strips and film in an extraordinary convergence of media. Today, one hundred years later, serials are again everywhere: on television, online, and in streaming content. How do we explain the popularity of so many new serial forms? What were serials then, what are they now? How and why have serials gone from being viewed as the commercially driven dregs of popular culture—gimmicks designed only to enhance consumption over longer periods of time—to the most quintessential expression of our postindustrial, digital age? The programs in this series, presented as part of the Third International Berkeley Conference on Film and Media, reflect just a fraction of what can happen when single films, artists, and television go serial.

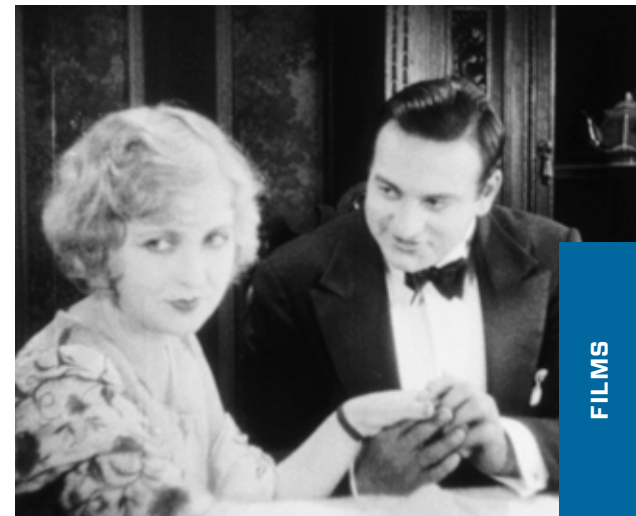
BAM/PFA partners with the conference organizers to present some intriguing examples of the serial form and special presentations by scholars Mark Sandberg, Paolo Cherchi Usai, and Michael Zryd. Of related interest are Jean-Luc Godard’s acclaimed serials, *Histoire(s) du cinéma* and *France tour/détour/deux/enfants*, featured in the ongoing retrospective (see p. 18)

Linda Williams

Linda Williams is professor in the Departments of Film and Media and Rhetoric at UC Berkeley. The Third International Berkeley Conference on Film and Media, hosted by the Department of Film and Media at UC Berkeley, takes place from February 26 to 28. berkeleyfilmconference.com.



1 / 2 / 3 / 4



FILMS

WEDNESDAY / 2.25.15

HAPAX LEGOMENA

HOLLIS FRAMPTON (US, 1971-72) NEW 16MM PRINTS!

INTRODUCTION Michael Zryd

Michael Zryd is associate professor of cinema and media studies in the School of Art, Media, Performance, and Design at York University

Hapax Legomena is Hollis Frampton’s great serial work. The seven films of the series work independently, but function within the series to designate several arcs: the history of visual media (moving from still photography through the written script, film, video, animation/pixilation, and television to the dynamic frame); the parameters of sound and film (the series alternates silence and sound—spoken voice, sound montage, nonsync sound-on-tape, and electronic synthesizer); and finally, what Frampton describes as “oblique autobiography,” from the stories told over burning photographs in (*nostalgia*) to his bodily rhythms inscribed in the vibrations of the hand-held camera of *Special Effects*. MICHAEL ZRYD

(NOSTALGIA) 1971, 36 mins, B&W, 16mm, From Film-Maker’s Coop

POETIC JUSTICE 1972, 31:30 mins@24 fps, B&W, Silent, 16mm, From Film-Maker’s Coop

CRITICAL MASS 1971, 25:30 mins, B&W, 16mm, From Film-Maker’s Coop

TRAVELLING MATTE 1971, 33:30 mins@16 fps, B&W, Silent, 16mm, From Film-Maker’s Coop

ORDINARY MATTER 1972, 36 mins@16 fps, B&W, Silent, 16mm, From Film-Maker’s Coop

REMOTE CONTROL 1972, 29 mins@16 fps, B&W/Color, Silent, 16mm, From Film-Maker’s Coop

SPECIAL EFFECTS 1972, 10:30 mins, B&W, 16mm, From Film-Maker’s Coop

Total running time: 202 mins; there will be a 10-minute intermission between *Critical Mass* and *Travelling Matte*

1 (*nostalgia*), 2.25.15

2 *Poetic Justice*, 2.25.15

3, 4 *The Chinatown Mystery*, 2.27.15
Courtesy George Eastman House, International Museum of Photography and Film

THURSDAY / 2.26.15

KEYNOTE LECTURE BY MARK SANDBERG: SPOILED! TRAUMA TIME AND SERIAL KNOWLEDGE

ADMISSION FREE

UC Berkeley professor Mark Sandberg holds a joint appointment in the Departments of Film and Media and Scandinavian

The advent of social media within post-9/11 American culture has created conditions in which long-form serial television has flourished. If a central experience of the current low-grade emergency culture in the US is the potential for traumatic information to reach us at any moment, serial television offers the opposite—the pleasures of delay, the incremental leak of narrative information, the depiction of characters who know less than we do. This combined lecture and television clip screening—using the series *Mad Men* as a point of departure—surveys recent serial television’s creation of a spoiler-sensitive culture and explains what is at stake. MARK SANDBERG

Total running time: 100 mins

FRIDAY / 2.27.15

THE CHINATOWN MYSTERY (PARTS 1-10)

J.P. MCGOWAN (US, 1928)

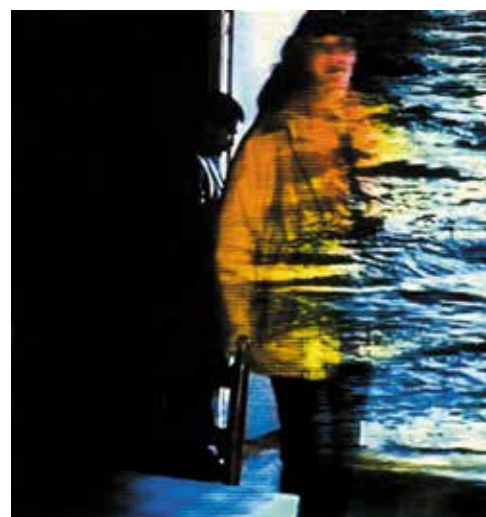
LIVE MUSIC Judith Rosenberg on piano

INTRODUCTION Paolo Cherchi Usai

Paolo Cherchi Usai is senior curator of the Moving Image Department and director of the L. Jeffrey Selznick School of Film Preservation at George Eastman House

Restored by the George Eastman House in 2001, this 1928 serial was considered a “last hurrah” for the silent-era serial, and brought together some of the biggest names of the era: director J.P. McGowan, actors Francis Ford (brother of director John Ford) and Joe Bonomo (a carnival strongman-turned-actor), producer Trem Carrand, and a slew of silent-era supporting icons such as Ruth Hiatt and Grace Cunard. Deliriously titled chapters like “The Clutching Claw,” “The Devil’s Dice,” “Galloping Fury,” and “The Invisible Hand” promise and deliver action and thrills, and make *The Chinatown Mystery* a fitting tribute to, and end of, the silent-serial era.

Written by Francis Ford, McGowan. With Joe Bonomo, Ruth Hiatt, Francis Ford, Paul Malvern. (180 mins plus intermission, Silent, B&W, 35mm, From George Eastman House)



1 / 2 / 3 / 4 / 5

JEAN-LUC GODARD

EXPECT EVERYTHING FROM CINEMA

"A body of work that is truly rich and strange, and as ambitious, diverse, and inspiring as anything [Godard] produced in his supposed 1960s heyday." MICHAEL TEMPLE & JAMES S. WILLIAMS

Our yearlong Jean-Luc Godard retrospective continues with some of the master's more recent films, as well as two of his monumental, rarely screened serial essays, *France/tour/détour/deux/enfants* and *Histoire(s) du cinéma*. Godard's cinematic provocations are best summarized by critic J. Hoberman as "elegies for twentieth-century Europe, the cinema, and himself." Valuing philosophical interrogations, political musings, and historical investigations over traditional narrative plots, these works are bound together only by the limitless curiosity of their maker, and of their viewers. "As with so many of Godard's films," wrote the *Washington Post*'s Desson Thomson of *Notre musique*, "you are put into a profound dialogue with the director, with life, and ultimately with yourself."

Whether essays or elegies, these films possess a passion and a thirst for knowledge of a mind eternally young. Questions of art, politics, spirituality, and war are posed, with any answers only leading to more inquiries; the truths and myths, images and texts, power and oppression of European culture are constantly probed and interrogated. Combative, often willfully obscurist, these pieces distrust simple truths and commercial imagery. "If anyone understands me," as a character notes in *Notre musique*, "then I wasn't clear."

Jason Sanders

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. Organized at BAM/PFA by Film Curator Kathy Geritz.



INSTITUT FRANÇAIS

FRIDAY / 1.16.15

FILM SOCIALISME

JEAN-LUC GODARD (SWITZERLAND/FRANCE, 2010)

7:30

A cruise ship traversing the Mediterranean launches Godard's majestic inquiry into the state of European civilization, whether embodied in film and television, the family, or such classical realms as Egypt, Greece, Palestine, and Naples. From the sea to land and back again, Godard stirs in film clips, philosophical musings, fictional scenes, political commentary, and historical events to create a mammoth vision of European myths and truths, of liberty, equality, and fraternity, Carnival-cruise fun times, and racial and class divides. The *Costa Concordia* was the ship that provided the film's metaphorical European setting; fittingly, it wrecked two years later. JASON SANDERS

Written by Godard. Photographed by Fabricew Aragno, Paul Grivas. With Alain Badiou, Marine Battaglia, Nadège Beausson-Diagne, Agatha Couture. (101 mins, In French, Spanish, Italian and more with English subtitles, Color, DigiBeta, From Kino Lorber)

SUNDAY / 1.18.15

HÉLAS POUR MOI

JEAN-LUC GODARD (FRANCE, 1993)

5:00

(aka *Oh, Woe Is Me*). Godard at his most expansive and reflective, *Hélas pour moi*, starring Gérard Depardieu, touches on the great questions: love, faith, spirituality, and how we remember our lives, all bottled up in Godard's typical intellectual rigor and righteous fury. Inspired by the *Canti* of Italian poet Giacomo Leopardi and the story of Zeus seducing a mortal man's wife, *Hélas* imagines a God who, wanting to feel human desire, chooses a filmmaker's body (of course) to possess. Godard's rendering of Depardieu's journey through earthly desires and human doubts, set amid scenic Lake Geneva, is "elegantly layered, rhythmically complex, and willfully impenetrable" (*Village Voice*). JASON SANDERS

Written by Godard. Photographed by Caroline Champetier. With Gérard Depardieu, Laurence Masliah, Jean-Louis Loca, François Germond. (90 mins, In French with English subtitles, Color, 35mm, From Tamasa Distribution, permission Rialto Pictures)

6





FRIDAY / 1.23.15

GERMANY YEAR 90 NINE ZERO**7:00**

JEAN-LUC GODARD (FRANCE, 1991)

(*Allemagne année 90 neuf zéro*). French television asked Godard to make a film about the state of solitude; instead he made a film about the solitude of a state. A journalist recounts the visit to East Berlin of Lemmy Caution, portrayed, as he was in *Alphaville*, by Eddie Constantine. This last spy of the Cold War travels through a wintry landscape of mislaid memories and sites peopled with the ghosts of Germany's cultural past. Godard never dwells on the enormous rift that separated Germany for forty-five years. Rather, this opus probes the question: how can a story—and by extension, history—be told today? MARIE-PIERRE MACIA, SFIFF

Written by Godard. Photographed by C. Pollock et al. With Eddie Constantine, André Labarthe. (65 mins, In French and German with English subtitles, Color, 35mm)

PRECEDED BY **POUR THOMAS WAINGGAI** (France, 1991). Godard's contribution to an omnibus film celebrating the anniversary of Amnesty International. (4 mins, Color, DigiBeta, From Institut Français)

Total running time: 69 mins

SUNDAY / 1.25.15

IN PRAISE OF LOVE**6:30**

JEAN-LUC GODARD (SWITZERLAND/FRANCE, 2001)

LECTURE James Roy MacBean

Critic and author James Roy MacBean discusses the film in a short lecture following the screening.

"This film is a pinnacle in a career marked by many Everests, an affecting saga from a restless mind constantly probing for meaning everywhere." PIERS HANDLING, TIFF

(*Éloge de l'amour*). *In Praise of Love* addresses ideas of memory, loss, the Holocaust, and Hollywood. The framing plot has the director meeting a woman he's sure he met before, and later visiting an elderly couple who are about to sell their story of the Nazi Occupation to a Hollywood studio. A film of wry humor, great visual beauty (the first half shot in 35mm black-and-white, the second in digital color), and elusive meanings, it is also a thoughtful reverie on Godard's own past.

Written by Godard. Photographed by Julien Hirsch, Christophe Pollock. With Bruno Putzulu, Cécile Camp, Jean Davy. (97 mins, In French with English subtitles, B&W/Color, 35mm, From New Yorker Films)

SATURDAY / 1.31.15

HISTOIRE(S) DU CINÉMA (CHAPTERS 1 & 2)**7:45**

JEAN-LUC GODARD (FRANCE, 1988-98)

CONTINUES ON SUNDAY / 2.1.15

"Perhaps the greatest capstone of [Godard's] career . . . sure to be one of his most enduring legacies." DAVID STERRITT

(*(Hi)story(ies) of Cinema*). Godard mourns the death of cinema and chronicles its vitality in the dazzling video series *Histoire(s) du cinéma*. Godard's purpose in these elliptical, epigrammatic montage essays is, he says, "to show that the history of film is, first of all, not history but consisting of histories. And then show that all histories are intertwined with the history of the twentieth century . . . Not showing a chronological order, names or dates, but a gust of wind, starting from the basic idea that the entire twentieth century was the stage for a merciless fight between image and sound (the newborn) and word (the grown-up, the government)."

Chapter 1(a), *Toutes les histoires (All the (Hi)stories)* (51 mins). Chapter 1(b), *Une histoire seule (One Single (Hi)story)* (42 mins). Chapter 2(a), *Seul le cinéma (Only Cinema)* (27 mins). Chapter 2(b), *Fatale beauté (Deadly Beauty)* (28 mins).

Written by Godard. (148 mins, plus intermission, In French with English subtitles, B&W/Color, Beta SP, From Gaumont, permission Olive Films)

SUNDAY / 2.1.15

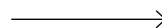
HISTOIRE(S) DU CINÉMA (CHAPTERS 3 & 4)**5:00**

JEAN-LUC GODARD (FRANCE, 1988-98)

CONTINUES FROM SATURDAY / 1.31.15

Chapter 3(a), *La monnaie de l'absolu (The Coin of the Absolute)* (26 mins). Chapter 3(b), *Une vague nouvelle (A New Wave)* (27 mins). Chapter 4(a), *Le contrôle de l'univers (The Control of the Universe)* (27 mins). Chapter 4(b), *Les signes parmi nous (The Signs Among Us)* (37 mins).

Written by Godard. (117 mins, In French with English subtitles, B&W/Color, Beta SP, From Gaumont permission Olive Films)





7 / 8 / 9



FRIDAY / 2.6.15

FOR EVER MOZART

JEAN-LUC GODARD (SWITZERLAND/FRANCE, 1996)

NEW DIGITAL RESTORATION!

A group of young people set out from Switzerland for Sarajevo to mount a performance of a play by Alfred Musset and are gruesomely ambushed; meanwhile, a movie director is preparing an epic on war but can't get past the endless retakes. Godard's film is a Pirandellian provocation: "36 Characters in Search of History." "In confronting the failure of art to change the course of history and the moral obligation of the artist to nevertheless bear witness, *For Ever Mozart* treads on ground so familiar it can only be played as farce . . . In the age of unreason . . . beautiful image[s] . . . collide, fragment, and fly apart" (Amy Taubin, *Village Voice*).

Written by Godard. Photographed by Christophe Pollock et al. With Madeleine Assas, Ghalia Lacroix, Bérangère Allaux, Vicky Messica. (85 mins, In French with English subtitles, Color, DCP, From Cohen Film Collections)

SUNDAY / 2.8.15

FRANCE/TOUR/DÉTOUR/ DEUX/ENFANTS

(PARTS 1–6)

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

CONTINUES ON TUESDAY / 2.10.15

(*France/Tour/Detour/Two/Children*). A series of twelve television programs, this now legendary work summons up a funny, frightening image of contemporary France through interviews with two children, who are asked existential questions—and others, such as why the cleaning woman gets paid but mother does not. Parables and politics, metaphysics and metaphors, science fiction and anthropology, the opinions of specialists and the words of innocents all combine in frank, funny attempts to assume the viewpoint of children, to see how the everyday world operates on given truths. If Roland Barthes hosted *Kids Say the Darndest Things*, you might get something like this great work. JAMES

QUANDT, CINEMATHEQUE ONTARIO

Written by Godard, Miéville. Photographed by Pierre Binggeli, Dominique Chapuis, William Lubtchansky, Philippe Rony. With Betty Berr, Albert Dray, Arnaud Martin, Camille Virolleaud. (180 mins [six 30-minute episodes] plus intermission, In French with English subtitles, Color, Digital files, From Electronic Arts Intermix, permission INA)

TUESDAY / 2.10.15

FRANCE/TOUR/DÉTOUR/ DEUX/ENFANTS

(PARTS 7–12)

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

CONTINUES FROM SUNDAY / 2.8.15

Total running time: 180 mins [six 30-minute episodes], plus intermission

FRIDAY / 2.13.15

NOTRE MUSIQUE

JEAN-LUC GODARD (SWITZERLAND/FRANCE, 2004)

"Beautiful and elegant" NEW YORK TIMES

Godard's profound film/essay/provocation on art, war, and society divides itself into three acts à la Dante to investigate how to live in—and respond to—a time of constant conflict. "Hell" suitably launches with a relentless (cinematic) assault: clips from films, news reports, and more, all of warfare. Filmed in Sarajevo after the Balkan Wars, "Purgatory" finds Godard (as himself) lecturing on image and text, while his Jewish translator spars with noted Palestinian author Mahmoud Darwish; "Paradise," meanwhile, takes an elegiac, pastoral viewpoint. "Brilliant!" wrote Scott Foundas for *LA Weekly*; "*Notre musique* is perhaps the most easily accessible of recent Godard films." JASON SANDERS

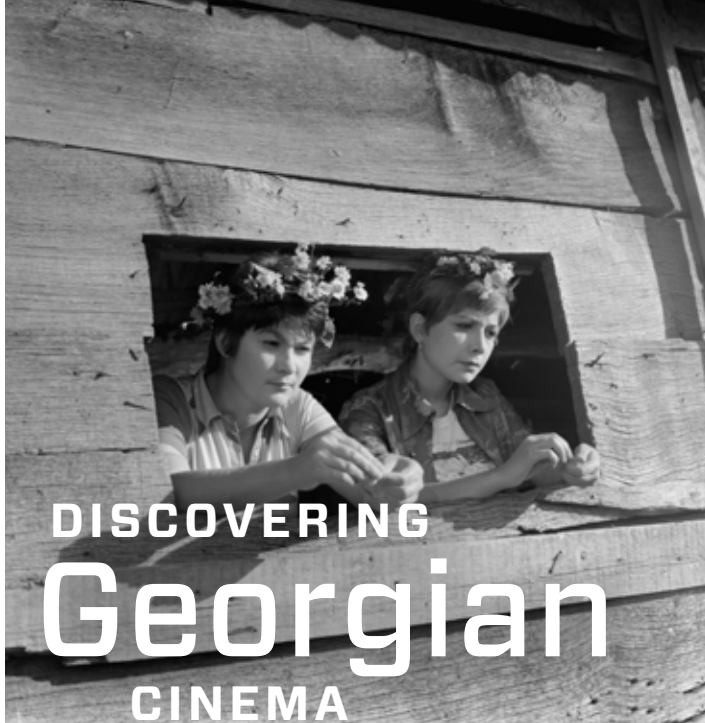
Written by Godard. Photographed by Julien Hirsch. With Sarah Adler, Nade Dieu, Rony Kramer, Simon Eine. (80 mins, In French with English subtitles, Color, 35mm, From New Yorker Films)

7 *For Ever Mozart*, 2.6.15

8 *Notre musique*, 2.13.15

9 *France/tour/détour/deux/enfants*
2.8.15, 2.10.15





DISCOVERING Georgian CINEMA

The third installment of **Discovering Georgian Cinema** offers a chance to see Otar Iosseliani's early films as well as his documentary essay, *Alone, Georgia* (1994), a reflection on his native land made after he had been living in France for some years. We are delighted to welcome filmmaker Lana Gogoberidze, whose films such as *Some Interviews on Personal Matters* (1977) and *The Day Is Longer Than the Night* (1984) reveal her interest in feminism and social history, and whose long career also included a decade as a diplomat in Paris. She will be our featured guest on January 31 and February 1.

Our selections this calendar also include two films that we screened last fall, back by popular demand: *The White Caravan* (Eldar Shengelaia and Tamaz Meliava, 1963), distinguished by its neorealist character and exceptional landscape sequences, and Tengiz Abuladze's classic *Repentance* (1984/87). Also featured is the Dadaist sendup *My Grandmother* (Kote Mikaberidze, 1929), which we screen in the 1976 version with its music score. And don't miss Merab Kokochashvili's outstanding *Big Green Valley* (1967), shown in a restored 35mm print imported from Berlin.

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 our community partners, the San Francisco Silent Film Festival, Kitka Women's Vocal Ensemble, 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, the Georgian National Film Center, and the National Archives of Georgia, Tbilisi; Gosfilmofond of Russia, Moscow; Arsenal—Institute for Film and Video, 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



1 / 2

FILMS

THURSDAY / 1.22.15

OTAR IOSSELIANI'S EARLY FILMS

7:30

OTAR IOSSELIANI (USSR, 1958–64) IMPORTED PRINTS!

A rare chance to see the early films by one of the great Georgian filmmakers Otar Iosseliani. *Akvareli* is a portrait of a poor family whose lives are changed by art. *Song About a Flower* is a poetic rumination on progress. *April* continues the critique of modernism, depicting a young couple who move to a new housing estate. The film was banned by the Soviet government, after which Iosseliani worked for two years as a fisherman, sailor, and metal founder. These experiences are reflected in his remarkable documentary *Tudzhi (Cast Iron)*, which observes ironworkers at a steel plant and shows Iosseliani's mastery of cinematic language.

AKVARELI 1958, 10 mins, In Russian with English electronic titling, B&W, 35mm, From La Cinémathèque Française

SONG ABOUT A FLOWER (SAPOVNELA) 1959, 17 mins, In Russian with English electronic titling, Color, 35mm, From La Cinémathèque Française

APRIL (APRILI) 1962, 46 mins, In Russian with English electronic titling, B&W, DigiBeta, From La Cinémathèque Française

CAST IRON (TUDZHI) 1964, 20 mins, B&W, 35mm, From La Cinémathèque Française

Total running time: 93 minutes

SATURDAY / 1.24.15

FALLING LEAVES

6:30

OTAR IOSSELIANI (USSR, 1967)

(*Listopad*, aka *When the Leaves Fall*). *Falling Leaves* is typical of the best Georgian films in seeming light and low-key on the surface, until the satire begins to cut very deep. The film begins with observations of awkward adolescence in the story of a young boy who gets his first job in a wine factory. Soon he notices that the manager is fiddling his quotas, and eventually learns the hard way that corruption is the only way to get by in an economic system that works one way in theory, another in day-to-day practice.

Written by A. Tchitchinadze. Photographed by Abesalom Maisouradze. With Ramaz Guerorgoliani, Marina Kartzivadze, Gueorguy Kharbadze. (80 mins, In Georgian with English subtitles, B&W, 35mm, BAM/PFA Collection)

1 *Pastorale*, 1.29.15
Courtesy National Archives of Georgia

2 *Falling Leaves*, 1.24.15
Courtesy La Cinémathèque de Toulouse





3 / 4 / 5 / 6 / 7



SATURDAY / 1.24.15

ONCE UPON A TIME THERE WAS A SINGING BLACKBIRD

8:15

OTAR IOSSELIANI (USSR, 1971)

(*Iqo shashvi mgalobeli/Zhil Pyevchi Drozd*, aka *A Song Thrush There Was*). We are fortunate to have in our collection several of Iosseliani's Georgian works, in which he displays a marvelous feel for the look and character of his native community. This wry comedy, set in Tbilisi, follows a young musician who is perpetually in a hurry and late for every appointment. He cannot walk down the street without stopping to chat with a dozen friends. Every resolve to reform goes astray. On the night of the big concert he arrives in the orchestra pit just in time to play his drum roll—and then rushes off for another drink.

Written by Iosseliani, Dimitri Eristavi. Photographed by Abesalom Maisuradze. With Gela Kandelaki, Gogi Chkheidze, Jansug Kakhidze, Irine Jandieri. (80 mins, In Georgian with English subtitles, B&W, 35mm, BAM/PFA Collection)

THURSDAY / 1.29.15

PASTORALE

7:30

OTAR IOSSELIANI (USSR, 1975)

Set in a rural Georgian village, "*Pastorale* is very much a tone-poem. Iosseliani's sharp perceptions are constantly aimed toward sardonic juxtapositions, in the subtlest sense, to establish those wistful ironies of human behavior that exist when cultural patterns coexist behind invisible barriers . . . The village is not at all cozy-cute, but unflinchingly grubby; the mud, poverty, insouciant pigs, goats, and chickens, plus the eternal outhouse, are just there—the labor, too, for the women do everything without modern conveniences" (Albert Johnson).

Written by Rezo Inanichvili, Otar Mekshrichvili, Iosseliani. Photographed by Abessalom Maisuradze. With Rezo Tsarchalachvili, Lia Tokkadse-Djigueli, Marina Kartzevadze. (94 mins, In Georgian with English subtitles, B&W, 35mm, BAM/PFA Collection)

SATURDAY / 1.31.15

SOME INTERVIEWS ON PERSONAL MATTERS

5:00

LANA GOGOBERIDZE (USSR, 1977) IMPORTED PRINT!

IN PERSON Lana Gogoberidze

"The first feminist film of the Soviet cinema." MOMA

(*Ramdenime intervju pirad sakitkhebz*). Sofiko, a young newspaper employee, is passionately involved in her work interviewing people who have submitted complaint letters to the editor. One of the women Sofiko interviews is her mother, and the pair's onscreen relationship strongly resembles the tragic early life of the director and her mother, making this a very personal film for Lana Gogoberidze. A bold mixture of documentary and social-psychological drama—and the first film to make mention of Stalin's camps—*Some Interviews on Personal Matters* makes powerful statements about women, work, family, and marriage that earned it international acclaim as the first feminist film of the Soviet cinema. MOMA

Written by Erlom Akhvlediani, Zaira Akhvlediani, Gogoberidze. Photographed by Nugzar Erkomaishvili. With Sofiko Chiaureli, Gia Badridze, Ketevan Orakhelashvili. (95 mins, In Georgian with German subtitles and English electronic titling, Color, 35mm, From Arsenal—Institute for Film and Video Art).

SUNDAY / 2.1.15

THE DAY IS LONGER THAN THE NIGHT

2:00

LANA GOGOBERIDZE (USSR, 1984) IMPORTED PRINT!

IN PERSON Lana Gogoberidze

(*Dges game utenebia*). Distinguished by its location shooting, eye for traditional customs, and appealing performances, this ballad follows the life of Eva from the turn of the century through various milestones, both personal and historic. Each dramatic episode is linked to the next by a troupe of actors and musicians, who offer their own commentary. Gogoberidze's film premiered in competition in Cannes in 1984, a high point in a career that included a string of remarkable films between 1958 and 1992, mostly in collaboration with screenwriter Zaira Arsenishvili (*When Almonds Blossomed*, *The Little Incident*, *Some Interviews on Personal Matters*, *Whirlwind*, *The Waltz on the Pechora*).

Written by Zaira Arsenishvili, Gogoberidze. Photographed by Nugzar Erkomaishvili. With Deredjan Kharchiadze, Tamara Skhirtladze, Guram Pirtskhalava, Irakli Khizanichvili. (105 mins, In Georgian with English subtitles, Color, 35mm, From BFI)

SATURDAY / 2.7.15

MY GRANDMOTHER

8:30

KOTE MIKABERIDZE (USSR, 1929)

(*Moya Babushka/Chemi Bebia*). Gogol meets Charlie Chaplin in this riotous, scathingly antibureaucratic satire. *My Grandmother* is a genuine piece of grotesquerie descended from the Soviet Eccentric Cinema (FEKS) of the twenties. For invention, it matches any film of the French avant-garde, taking in all kinds of advanced filmic devices such as stop-motion, bits of puppetry, and animation, as well as expressionist decor and camera angles. When a bureaucrat loses his job, he learns the true value of a "grandmother"—a slang term for the patronage and privilege that keep the machine greased. Suppressed for half a century, this irreverent blast has lost none of its immediacy.

Written by Mikaberidze, Giorgi Mdivani, Siko Dolidze. Photographed by Anton Polikevich, Vladimir Poznan. With Aleksandre Takaishvili, Bella Chernova, E. Obanov. (65 mins, Silent with music track, Russian intertitles with English electronic titling, B&W, 35mm, BAM/PFA Collection)

FRIDAY / 2.13.15

THE WHITE CARAVAN

8:40

ELDAR SHENGELAIA, TAMAZ MELIAVA (USSR, 1963)

IMPORTED PRINT!

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

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



SUNDAY / 2.15.15

ALONE, GEORGIA

OTAR IOSSELIANI (FRANCE, 1994)

2:00

(*Seule, Georgie*). Otar Iosseliani's fascinating four-hour documentary presents the history of this former Soviet republic through interwoven images of landscapes, artwork, footage from the civil war, and clips from other Georgian filmmakers' films. "He illuminates the part played by two politicians, both KGB men but with very different destinies: Gamashurdia, an ultranationalistic demagogue who died in exile; and Shevernadze, who would become president of Georgia. *Alone, Georgia* gives a spellbinding evocation of this beautiful, hospitable land, and of its culture, which has had a profound influence on other countries, notably Russia, whose best writers, from Tolstoy to Pasternak, have revered the Georgian people and their arts" (Olga Andreyev Carlisle).

Written by Iosseliani. Photographed by Nugzar Erkomaishvili. (240 mins plus two intermissions, Narration in English, Color, Betacam SP PAL, BAM/PFA Collection)

WEDNESDAY / 2.21.15

BIG GREEN VALLEY

MERAB KOKOCHASHVILI (USSR, 1968) IMPORTED PRINT!

6:15

(*Didi mtsvane veli*, aka *Great Green Valley*). The modern world comes to a forsaken section of the Soviet empire in Merab Kokochashvili's neorealist village drama, one of the most singularly pessimistic works of sixties Soviet film. "Whether he likes it or not, life will bring him here," states a collective figurehead outside a newly built worker's hall; he's referring to our hero Sosana, a burly sheepherder who could care less about progress, socialization, or answering to anyone. Offering neither John Ford-like optimism nor Communist-era visions of collective good, and created during a brief thaw in Soviet censorship, *Big Green Valley* is refreshingly, almost shockingly unsentimental. JASON SANDERS

Written by Merab Eliazishvili. Photographed by Giorgi Gersamia. With David Abashidze, Lia Kapandze, Mzia Maglakelidze, Ilia Bakakuri. (80 mins, In Georgian with English electronic titling, B&W, 35mm, From Arsenal)

SATURDAY / 2.28.15

REPENTANCE

TENGIZ ABULADZE (USSR, 1984/1987)

IMPORTED 35MM PRINT!

5:45

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

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



8 / 9

3 *Once Upon a Time There Was a Singing Blackbird*, 1.24.15

4 *The Day Is Longer Than the Night*, 2.1.15
Courtesy La Cinémathèque de Toulouse

5 *Repentance*, 1.28.15
Courtesy TIFF Film Reference Library

6 *Some Interviews on Personal Matters*, 1.31.15

7 *Big Green Valley*, 2.21.15
Courtesy Gosfilmofond of Russia

8 *My Grandmother*, 2.7.15

9 *The White Caravan*, 2.13.15
Courtesy National Archives of Georgia

July 1, 2013 – June 30, 2014

BAM/PFA



Message from the Director

At BAM/PFA, we believe passionately in the transformative value of the arts and the important role they can play in everyone's life. Your own connection to the arts at BAM/PFA might take many forms: attending an exhibition or film screening, learning about an artist's process at a gallery talk or meeting one of the many filmmakers who come to present their work, researching our extensive collections on our website. This past year, over 71,000 visitors passed through our doors, visiting the galleries and PFA Theater and attending public programs. Drop-in art-making in **Kids Club**, the newest in Portuguese cinema, a dazzling runway fashion show with the artists of Creative Growth: BAM/PFA has something to offer for every member of the community. These meaningful encounters with art and film—and artists and filmmakers—will be even more accessible when we move to our new downtown Berkeley location in the heart of the city, close to public transit and other arts venues. Our new home, scheduled to open in early 2016, will have versatile galleries, two state-of-the-art film theaters, study centers for enhanced access to our collections, a fantastic cafe, and many more spaces for you to discover your connection with art and film.

While our galleries close in December in preparation for our move, our film programming will continue through summer 2015. In addition, we will be presenting a number of wonderful off-site exhibitions and programs throughout the year, beginning with **Eric Baudelaire / MATRIX 257** (p. 4). I invite you to embark with us on this incredible journey: become a BAM/PFA Charter Member to enjoy new benefits and celebrate with us at our opening events.

In the following pages, we reflect on our previous year and extend our thanks to all those who helped us achieve our ambitious goals. Thank you for your commitment to BAM/PFA and we look forward to meeting you in downtown Berkeley!

Lawrence Rinder
DIRECTOR



1 / 2 / 3

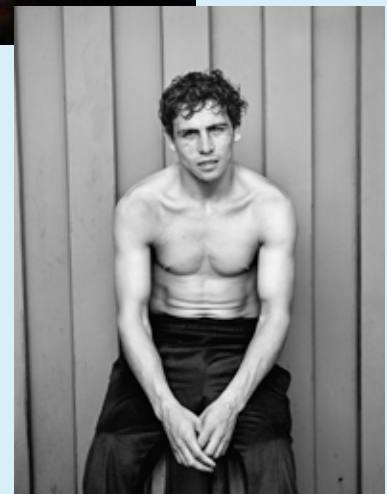
4 / 5 / 6 / 7

ANNUAL REPORT



FROM FAR LEFT

- 1 Director Lawrence Rinder after signing the beam at the Topping Out Celebration on July 17, 2014.
- 2 Page from an unidentified manuscript, Mughal, Shah Jahani copy of an Akbar period original, mid-17th century; ink, gouache, and gold on paper; 11 $\frac{3}{16}$ × 7 $\frac{7}{8}$ in.; gift of Jean and Francis Marshall. On view in **The Elephant's Eye: Artful Animals in South and Southeast Asia**, March 5–July 6, 2014.
- 3 The Possible Workshop. Public program of **The Possible**, on view January 29–May 25, 2014.
- 4 L@TE: Creative Growth Beyond Trend Runway Event, April 4, 2014. Public program of **The Possible**, on view January 29–May 25, 2014.
- 5 *Devi*, screened February 2, 2014, in the series **The Brilliance of Satyajit Ray**.
- 6 *The Life of Oharu*, screened July 11, 2014, in the series **Kenji Mizoguchi: A Cinema of Totality**.
- 7 Paz Errázuriz: Untitled, from the series *Boxeadores (The Boxers)*, 1987; gelatin silver print; 23 $\frac{3}{8}$ × 19 $\frac{1}{16}$ in.; courtesy of the artist and Galeria AFA, Santiago. On view in **Paz Errázuriz / MATRIX 251**, January 17–March 30, 2014.



Donors

BAM/PFA acknowledges the contributions of these generous supporters
Grants and gifts from July 1, 2013 through June 30, 2014

INSTITUTIONAL AND CORPORATE SUPPORT

\$100,000 and above

The Eucalyptus Foundation
Renate, Hans and Maria Hofmann Trust
Institute of Museum and Library Services
National Endowment for the Humanities
The Packard Humanities Institute
UC Berkeley Capital Bank
The Andy Warhol Foundation for the Visual Arts

\$50,000–99,999

The William and Flora Hewlett Foundation
National Endowment for the Arts
The Bernard Osher Foundation
Rotasa Foundation

\$20,000–49,999

UC Berkeley Department of Film & Media
National Film Preservation Foundation
Louis B. Mayer Foundation
The Sumitomo Foundation
Paul L. Wattis Foundation
W.L.S. Spencer Foundation
\$10,000–19,999
Academy of Motion Picture Arts and Sciences
ArtNow International
Craft Research Fund of the Center for Craft, Creativity & Design
Hollywood Foreign Press Association
Koret Foundation
LEF Foundation
Thomas J. Long Foundation
May and Samuel Rudin Family Foundation, Inc.

\$5,000–9,999

Chancellor's Community Partnership Fund
City of Berkeley Civic Arts Commission
Graue Family Foundation
The Japan Foundation
The J.S. Lee Memorial Fellowship Programme
The Robert Lehman Foundation
Rohauer Collection Foundation, Inc.

\$2,500–4,999

Asian Art Department, Bonhams
French Consulate, San Francisco
Fred Levin and Nancy Livingston, The Shenson Foundation

\$1,000–2,499

Alameda County Arts Commission
The Aaron Copland Fund for Music
The James N. Cost Foundation
The Doreen B. Townsend Center for the Humanities

\$1,000 & below

Berkeley Public Schools Fund
Berkeley Unified School District, Transportation Office
Italo Scanga Foundation

INDIVIDUAL SUPPORT

\$20,000+

Denny Abrams
Anonymous (3)
Nancy and Joachim Bechtle
Harrod Blank
Rena Bransten
Marion Brenner and Robert Harshorn Shimshak
Kate and Adam Clammer
Catherine M. Coates
Penelope Cooper and Rena Rosenwasser
Carla and David Crane
Jillian and Scott Crocker
Joseph A. Duffel
Carole and Robert H. Edelstein
Mrs. Donald Fisher
Donna and Gary Freedman
Coleman Fung
Hilary and Daniel Goldstine
Chase Goodman
Jane and Jeffrey Green
Ann Hatch and Paul Discoe
Frances Hellman and Warren Breslau
Barbara and William G. Hyland
Yvonne Koshland
Catherine and James Koshland
Wanda Kownacki
Lois Kreuzberger
Rosalyn M. Laudati and James B. Pick
Scott McDonald
Penelope and Noel Nellis
Ann and Marc Perrin

Deborah and Andy Rappaport
Joan Roebuck

Sharon and Barclay Simpson
Roselyne C. Swig
Anne and Paul L. Wattis III
Jack Wendler
Carlie Wilmans
Robin Wright and Ian Reeves
Yijing Zhu and Eric X. Li

\$10,000–19,000

Anonymous
Leslie Berriman and Nion McEvoy
Janice and Thomas Boyce
Tecoah and Thomas Bruce
Laura Brugger and Ross Sappenfield
Sabrina Buell and Yves Behar
The Burgstone Family
Elizabeth Cantillon and Steven Wyler
Arianne Dar
Jane DeBevoise
Patricia W. Fitzpatrick
Jeffrey Fraenkel and Alan Mark
Catherine Hartshorn and Richard Buxbaum
Beth and Fred Karren
Sheila Keppel
Naomie and Charles Kremer
Jane R. Lurie
Christina Maslach and Philip Zimbardo
Karen and Russell Merritt
Candace and Richard J. Olsen
Nicolas Oudin

Laura and David Perry
Michael Sasso and Robert Tufel
Andrew Teufel
Rachel and Ned M. Topham
Peter L. Washburn
Randi and Bob Fisher

\$5,000–9,999

Mary Ellen Anderson
Anonymous
Susan Bloch and Igor Khandros
Brigitte and Bliss Carnochan
Claudia Cenicerros and Eric McDougall Jr.-jye and Arnold Chang
Millicent Chase-Lalanne and Robert J. Lalanne
Helen C. Cripps Fisher
Judith de Vito

Candice Eggerss and Stephen C. Beck
Tad Freese

Phyllis K. Friedman
Florence and Leo Helzel
Nancy and George Leitmann
Marian Lever and Arthur S. Berliner
Eileen and Peter Michael
Mary Mocas and Marvin Tseu
Soheyl Modarressi
Nancy and Steven Oliver
Fredric J. Phillips
Jill and Dennis Roach
Susan Swig
Catherine and Edward C. Topham
Sakurako and William Fisher

\$2,500 – 4,999

Elizabeth and James Adams
Julia Andrews and Kuiyi Shen
Paule Anglim
Patricia Berger
Alexandra Bowes and Steven Williamson
Eunice Childs
Catherine F. Coates and Veronica Selver
Henry Feir
Stanlee R. Gatti
Miriam Haas
Maryellen and Frank Herringer
Arlene Inch
Shannon Jackson and Michael Korcuska
Lynda and Phillip Levin
Leah Levy
Scott Lorinsky
Katherine and Thomas Meadowcroft
Helen and John Meyer
Judy and Jay Nadel
Nan Peletz
Janet and David Peoples
Dibyaduti Purkayastha
Todd Quinn
Stephanie and Robert J. Rand
Amy M. Regalia
Mary Robinson
Paul Templeton and Darrell Louie
Diane B. Wilsey
Bobbi and Herb Wiltsek
Barbara and Charlie Winton
Vincent Worms

\$1,000–2,499

Susan Avila and Stephen Gong
 Jacquelynn Baas and Robert Elder
 Janice and Matt Barger
 Kathryn Beyrer and Patrick O'Brien
 Jennifer Biederbeck
 Adelie Bischoff
 Liz Kahlenberg Bordow and Richard Bordow
 William Mathews Brooks
 Kati and John Casida
 Susan C. Chamberlin
 Paul Cortese
 Katherine and David Cost
 Julia Erickson and Arthur Rothstein
 Lynn Feintech and Anthony Bernhardt
 Harrison Fraker, Jr.
 Kate Geminder
 Bob Gomez
 Katy Grannan and John J. McNeil
 Katherine and Lance Gyorfi
 Sharon and Alex Henthorn-Iwane
 Robert C. Herr
 Gretchen Hillenbrand
 Joanne Hom and Steven Addis
 Marily and David Howekamp
 Naomi Janowitz and Andrew Lazarus
 Nancy and Edward Lim
 Lucia Matzger
 Julie McCray
 Lauren McIntosh and Stephen Walrod
 Varun Mehra
 Celeste and Anthony Meier, Jr.
 Cathy and Gary Meyer
 Paulette Meyer and David Friedman
 Joe Miller
 Phyllis Moldaw
 Meridee Moore and Kevin King
 Charlotte S. Nolan
 Maureen Orth
 Gay Outlaw
 Gertrud V. Parker
 Jasbir Puar
 Nonie B. Ramsay
 Ruth and James Reynolds
 Lawrence Rinder
 Adolph Rosekrans
 Marcus Segal
 Dana and Gary J. Shapiro
 Charles Strickler
 Richard Tellinghuisen
 Allison and Euan Thomson
 Alta Tingle
 Katrina Traywick and Michael Sippey
 Joanne and Alan Vidinsky
 Cora and Wayne Wang

Alice Waters
 Michele Willens and David Corvo
 Emily J. Wilson
 Kathryn Wong
 Ronald C. Wornick
 Evelyn and Gordon Wozniak

\$450–999

Jean and Howard Alvord
 Scott Atthowe
 Julianne and Don Baldocchi
 Hannah Barr-DiChiara and David Wilson
 Joelle Benioff
 Eric Blasen
 Frances Bowes
 April and Glenn Bucksbaum
 Dean Byington
 Georgia Cassel and Peter Pervere
 Brandon Chalk
 Jacqueline Desoer
 Becky Draper
 Manya and Gary Drobnack
 Brian P. Edlefsen
 Susan Ervin-Tripp and Robert Tripp
 Michael Fischman
 Adrienne Fish
 Janet Gallin and Ted Kelter
 Robert R. Gayle
 Anne and Nick Germanacos
 Dessa and Wendell Goddard
 Aimee Le Duc
 Elena Lebedeva and Alvin Smith
 Ernest K.H. Lee
 Sally Yu Leung and Hok Pui
 Gayle Leventhal
 Barbara and Paul Licht
 Wouter Matton
 David Mayeri
 Jeanne McHugh
 Nettie F. McMillan
 Janet Moody McMurtry and John McMurtry
 Melinda and Ralph Mendelson
 Maris and Ivan Meyerson
 Beth and Robert Mott
 Fran Mueller and Norman Fritz
 Ann and Michael Parker
 John Parman
 Roger Parodi
 Garry Parton and Paul Epstein
 Rachel E. Penn and Scott Barshay
 Margaret L. Pillsbury
 Adrian Rosenfeld
 Patricia Ross
 Alice and William Russell-Shapiro
 Augusta Saulys
 Carl Schmitz

Susan Marinoff and Thomas Schrag
 Theodora and Bruce Schwab
 Jane Scott
 Elizabeth Sher
 Susan and Stephen Shortell
 Mike Smith
 Paula F. Smith
 Francoise Stone
 Marcia Tanner
 Katherine and Jeff Thompson
 Masako and Michel Vacheron
 Catherine Wagner and Loretta Gargan
 Sharon L. Wheatley and David A. Shapiro
 Jeanne and Mike Williams
 Charles Wright

GIFTS OF ART, FILM, VIDEO, OR DOCUMENTS TO THE COLLECTION

Academy Film Archive
 Bertrand Augst
 Lucinda Barnes
 Richard Barnes
 Nancy and Joachim Bechtle
 Rena Bransten
 Stella Alba Cartaino
 James Hak Shin Cha
 Penelope Cooper and Rena Rosenwasser
 Cathryn M. Cootner
 Lafcadio Cortesi
 Sally Cruikshank and Jon Davison
 Michael Dannenberg
 Estate of Evelyn Hansen Dibble '42 and Charles L. Dibble, PhD
 Candice Eggerss and Stephen C. Beck
 Lisa Eglinton
 Fin Art Associates
 Paul Goldsmith
 Léonie Guyer
 Catherine Hartshorn and Richard Buxbaum
 Valerie and Richard Herr
 Lynn Hershman Leeson
 Fred Hoffman Fine Art
 Jonathan S. Holman
 James Hurley
 Barbara and William G. Hyland
 Lynne Kimura
 Edith Kramer
 Irwin Kremen
 Karen Larsen
 Constance Lewallen
 Rebecca Litteneker
 Chip Lord
 Estate of Helen McLaren
 Eileen and Peter Michael
 Henia Miedzinski

James Robert Parish
 Kit Parker
 Roger Parodi
 Charlie Pearson
 Matt Phillips
 Lourdes Portillo
 Brenda R. Potter and Michael C. Sandler
 Avery Preesman
 David Rathod
 Brenda Richardson
 Frederic Schrag
 Peter Selz
 Stephen Shames
 Stephen Silha
 Sharin and Neil Smelser
 James Soong
 Sunaura Taylor
 Nancy Tingley
 The Andy Warhol Foundation for the Visual Arts
 Klaus Wirsing
 Robin Wright and Ian Reeves
 Thomas Yotka

2014 GALA & AUCTION

Zarouhie Abdalian
 Altman Siegel
 Gallery Paule Anglim
 Anonymous
 Atthowe Fine Art Services
 Richard Barnes
 Robert Barry
 Taha Belal
 Joe Bender
 Blue Angel Ultra Premium Vodka
 Blum & Poe
 Andrea Bowers
 Slater Bradley
 Mike Brodie
 Tecoah and Thomas Bruce
 Todd Bura
 Jim Campbell
 Squeak Carnwath
 Ajit Chauhan
 James Chronister
 Travis Collinson
 N. Dash
 Narsai and Venus David
 Nicole Eisenman
 Paz Errázuriz
 Liam Everett
 Tony Feher
 Futurefarmers
 Gagosian Gallery
 General Graphics
 Liam Gillick
 Jim Goldberg

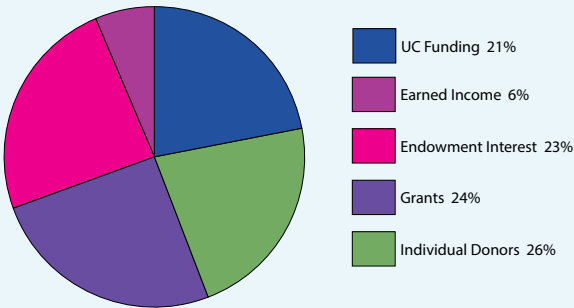
DONORS CONT.

- Greene Naftali Gallery
Haines Gallery
Eleanor Harwood Gallery
Lynn Hershman Leeson
Desirée Holman
Hosfelt Gallery
Xylor Jane
Chris Johanson
Jungle Press Editions
Casey Kaplan
Paul Kos
Wilfried Lentz Gallery
Gallery Luisotti
Tom Marioni
Chris McCaw
Barry McGee
Anthony Meier Fine Arts
Moody Gallery
Dave Muller
Ron Nagle
Silke Otto-Knapp
Gay Outlaw
Kamau Amu Patton
Laura Paulini
Paulson Bott Press
PKIRKEBY
Martin Puryear
Lucy Raven
Rigo 23
Will Rogan
Clare Rojas
Christopher Ryan Russell
Wilhelm Sasnal
Marion Brenner and
Robert Harshorn Shimshak
Jessica Silverman Gallery
Dean Smith
Al Souza
Linda Stark
Sterling Art Services
Ed Ruscha
Hadi Tabatabai
TBW Books
Rirkrit Tiravanija
Untitled, New York
Susanne Vielmetter
Los Angeles Projects
Catherine Wagner
David Wilson
Stephen Wirtz Gallery
Katharina Wulff
John Zurier

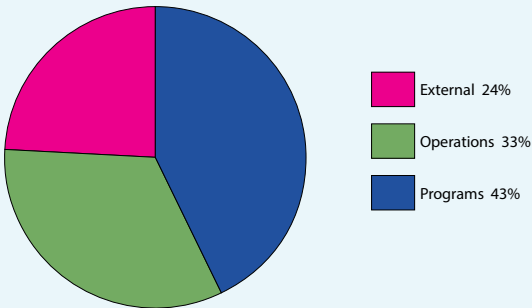
BAM/PFA 2013-2014
BY THE NUMBERS

- 71,421 VISITORS
20,213 CAL STUDENTS SERVED
33,000 WORKS IN OUR COLLECTION
21 GALLERY EXHIBITIONS
379 FILM SCREENINGS
24 L@TE FRIDAY NIGHT @ BAM/PFA PROGRAMS
5,541 L@TE PROGRAM VISITORS
106 FILMMAKERS, ARTISTS, & SPECIAL GUESTS
1,356,880 TOTAL WEBSITE HITS
61 GUIDED TOURS LED BY GRADUATE STUDENTS
125 UC BERKELEY WORK-STUDY STUDENTS EMPLOYED
79 UC BERKELEY CLASSES ATTENDED FILM COURSES AND EXHIBITION TOURS
98 UC BERKELEY CLASSES VIEWED WORK FROM OUR COLLECTION
799 WORKS VIEWED DURING ART COLLECTION VIEWING SESSIONS
1,200 BERKELEY PUBLIC SCHOOL STUDENTS VISITED ON FIELD TRIPS
1,891 RESEARCHERS SERVED
1,139 STUDENT RESEARCHERS SERVED
56 FULL-TIME STAFF
44 MEMBERS OF THE BOARD OF TRUSTEES

BAM/PFA Income 2013-14



BAM/PFA Expenses 2013-14



BAM/PFA BOARD OF TRUSTEES

- Barclay Simpson Board Chair
Noel Nellis Board President
Lawrence Rinder Director, BAM/PFA
Steven Addis
Sabrina Buell
Jonathan Burgstone
Elizabeth Cantillon
Catherine M. Coates
Penelope M. Cooper
Carla Crane
Scott Crocker
Chancellor Nicholas B. Dirks
Professor Robert H. Edelstein
Professor Harrison Fraker, Jr.
Gary Freedman
Daniel Goldstine
Jane Green
Professor Shannon Jackson
Vice Provost Catherine P. Koshland
Wanda Kownacki
Toni Kraeva Berkeley Board Fellow
BAM/PFA Student Committee Co-chair Eileen Li
Eric X. Li
Professor Christina Maslach
Scott McDonald
Soheyl Modarressi
Richard J. Olsen
Ann Baxter Perrin
James B. Pick
Associate Professor Ronald Rael
Deborah Rappaport
Joan Roebuck
Chelsea Samuel Berkeley Board Fellow
Michael W. Sasso
Robert Harshorn Shimshak
BAM/PFA Student Committee Co-chair Alexandra Nicole Solis-Sison
Executive Vice Chancellor & Provost Claude Steele
Roselyne C. Swig
Ned M. Topham
ASUC President Pavan Updahyayula
Catherine Wagner
Paul L. Wattis III
Jack Wendler
Dean Jennifer Wolch
Tecoah Bruce Honorary Trustee

In Memoriam
Barclay Simpson, 1921-2014

Thanks to those who have joined

or renewed as a BAM/PFA Charter Member! We look forward to a year full of exciting events and experiences. Be on the lookout for invitations to member-only screenings, the opening celebration for our annual MFA exhibition, and Curator's Circle MATRIX Chats.

Not yet a Charter Member? Learn more below.

► CHARTER MEMBERSHIP

Join us on the journey to our new downtown home.

As a BAM/PFA 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
- DONOR: \$800 \$1,000

► YOUR NAME IN LIGHTS

Join or renew at the Curator's Circle Contributor level (\$1,000-2,499) for one year to be honored on the donor sign in our new building. Join or renew at the Benefactor level (\$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

SAVE THE DATE

Mark your calendars . . . March is Member Appreciation Month! This year, look forward to a full calendar of special events, opportunities to save big in the Museum Store, and other exciting benefits.

MEMBER FOR A DAY

SATURDAY / 1.24.15

Bay Area cultural institutions are teaming up again to host Member for a Day!

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

Please present your BAM/PFA membership card for two free admissions per membership at each location; some restrictions apply.

*While SFMOMA's building is closed for expansion, visit the Oakland Museum of California to see *Fertile Ground: Art and Community in California*, on view through April 12.

1/2/3/4/5

The BAM/PFA Galleries at 2626 Bancroft Way are closed. **MATRIX 257** is presented at the PFA Theater and off-site at the Kadist Art Foundation in San Francisco.

The Museum Store and Babette cafe are open Mondays through Fridays via the Durant Avenue entrance.

6



JAN

15/THR

7:30 *Sunset Blvd.*
BILLY WILDER P. 14

16/FRI

7:30 *Film socialisme*
GODARD P. 18

17/SAT

6:30 *Winter of Discontent*
AFRICAN FILM FESTIVAL P. 8

8:30 *Double Indemnity*
BILLY WILDER P. 14

18/SUN

5:00 *Hélas pour moi*
GODARD P. 18

7:00 *The Seven Year Itch*
BILLY WILDER P. 14

21/WED

3:10 *Introduction to Course,*
plus *Sherlock Jr*
FILM 50 P. 12

22/THR

7:30 *Otar Iosseliani's Early Films*
GEORGIAN CINEMA P. 21

23/FRI

7:00 *Germany Year 90 Nine Zero*
GODARD P. 19

8:30 *Ace in the Hole* BILLY WILDER P. 14

24/SAT

6:30 *Falling Leaves*
GEORGIAN CINEMA P. 21

8:15 *Once Upon a Time There*
Was a Singing Blackbird
GEORGIAN CINEMA P. 22

25/SUN

4:00 *Sabrina* BILLY WILDER P. 15

6:30 *In Praise of Love*
Lecture by James Roy MacBean
GODARD P. 19

27/TUE

7:00 *Nanook of the North*
DOCUMENTARY VOICES P. 11

28/WED

3:10 *Battleship Potemkin*
Judith Rosenberg on Piano
FILM 50 P. 12

7:00 *New Voices: African Shorts*
AFRICAN FILM FESTIVAL P. 8

29/THR

7:30 *Pastorale*
GEORGIAN CINEMA P. 22

30/FRI

7:00 *Something Necessary*
AFRICAN FILM FESTIVAL P. 9

8:45 *The Lost Weekend*
BILLY WILDER P. 15

31/SAT

5:00 *Some Interviews on*
Personal Matters
Lana Gogoberidze in person
GEORGIAN CINEMA P. 22

7:45 *Histoire(s) du cinéma*
(Chapters 1 and 2)
GODARD P. 19

1 *Titicut Follies*, 2.3.15

2 *Ninotchka*, 2.14.15

3 *Bigger Than Life*, 2.25.15

4 *Pastorale*, 1.29.15

4 *Nanook of the North*, 1.27.15

6 *Film socialisme*, 1.16.15



FEB

1/SUN

- 2:00 *The Day Is Longer Than the Night*
Lana Gogoberidze in person
GEORGIAN P. 22
- 5:00 *Histoire(s) du cinéma*
(Chapters 3 and 4) GODARD P. 19

3/TUE

- 7:00 *Titicut Follies*
Introduced by Linda Williams
DOCUMENTARY VOICES P. 11

4/WED

- 3:10 *Port of Shadows* FILM 50 P. 12
- 7:00 *The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images* with short
Introduced by Apsara DiQuinzio.
Eric Baudelaire and Joseph del Pesco in conversation
MATRIX 257 P. 5

Eric Baudelaire / MATRIX 257 opens P. 4

5/THR

- 7:00 *The Ugly One*
Introduced by Joseph del Pesco.
Eric Baudelaire and Apsara DiQuinzio in conversation
MATRIX 257 P. 5

6/FRI

- 7:00 *For Ever Mozart* GODARD P. 20
- 8:45 *One, Two, Three* BILLY WILDER P. 15

7/SAT

- 3:00 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 5:00 Session 1: The Anembassy Is
Open MATRIX 257 AT KADIST ART
FOUNDATION P. 5
- 6:30 *Five Graves to Cairo*
BILLY WILDER P. 15
- 8:30 *My Grandmother*
Georgian Cinema P. 22

8/SUN

- 3:00 *France/tour/détour/deux/enfants*
(Parts 1-6) GODARD P. 20
- 6:30 *Kiss Me, Stupid* BILLY WILDER P. 16

10/TUE

- 7:00 *France/tour/détour/deux/enfants*
(Parts 7-12) GODARD P. 20

11/WED

- 3:00 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 3:10 *The Lady from Shanghai*
FILM 50 P. 12
- 4:45 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 6:00 Session 2: Secession Made in
USA MATRIX 257 AT KADIST ART
FOUNDATION P. 5
- 7:00 *Sambizanga*
AFRICAN FILM FESTIVAL P. 9

12/THR

- 3:00 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 4:45 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 7:00 *Sarah Maldoror: Films of
Resistance* AFRICAN FILM
FESTIVAL P. 9

13/FRI

- 3:00 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 4:45 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 7:00 *Notre musique* GODARD P. 20
- 8:40 *The White Caravan*
GEORGIAN CINEMA P. 22

14/SAT

- 3:00 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 5:00 Session 3: Performance as
Politics and Vice Versa MATRIX 257
AT KADIST ART FOUNDATION P. 5

- 6:30 *Ninotchka* BILLY WILDER P. 16

- 8:40 *Some Like It Hot* BILLY WILDER P. 16

15/SUN

- 2:00 *Alone, Georgia*
GEORGIAN CINEMA P. 23
- 7:00 *The Apartment* BILLY WILDER P. 16

17/TUE

- 7:00 *Cassa Cassa! Danced Encounters
Between Africa and Its Diaspora*
AFRICAN FILM FESTIVAL P. 9

18/WED

- 3:00 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 3:10 *Aventurera* FILM 50 P. 13
- 4:45 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 6:00 Session 4: Georgian Voices
MATRIX 257 AT KADIST ART
FOUNDATION P. 5
- 7:00 *Short Films by Harun Farocki*
Introduced by Jeffrey Skoller
DOCUMENTARY VOICES P. 11

19/THR

- 3:00 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 4:45 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 7:00 *Short Films by Mati Diop*
Mati Diop and Genevieve Yue
in conversation AFTERIMAGE P. 10

20/FRI

- 3:00 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 4:45 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 7:30 *A Thousand Suns*
Mati Diop and Genevieve Yue
in conversation AFTERIMAGE P. 10

21/SAT

- 3:00 *Letters to Max* MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 5:00 Session 5: Present Future of
Emancipation MATRIX 257 AT
KADIST ART FOUNDATION P. 5
- 6:15 *Big Green Valley*
GEORGIAN CINEMA P. 23
- 8:00 *35 Shots of Rum*
Mati Diop in person AFTERIMAGE P. 10
- Eric Baudelaire / MATRIX 257 closes P. 4

24/TUE

- 7:00 *Images of the World and the
Inscription of War*
DOCUMENTARY VOICES P. 11

25/WED

- 3:10 *Bigger Than Life* FILM 50 P. 13
- 7:00 *Hapax Legomena*
Introduced by Michael Zryd
SERIALITIES 1915/2015 P. 17

26/THR

- 7:00 Keynote Lecture by Mark
Sandberg: Spoiled! Trauma
Time and Serial Knowledge
Free admission
SERIALITIES 1915/2015 P. 17

27/FRI

- 7:00 *The Chinatown Mystery (Parts 1-10)*
Introduced by Paolo Cherchai
Usai. Judith Rosenberg on piano
SERIALITIES 1915/2015 P. 17

28/SAT

- 5:45 *Repentance*
GEORGIAN CINEMA P. 23
- 8:40 *The Private Life of Sherlock Holmes*
BILLY WILDER P. 16



ERIC BAUDELAIRE / MATRIX 257
February 4-21

DISCOVERING GEORGIAN CINEMA
Through April

**JEAN-LUC GODARD:
EXPECT EVERYTHING FROM CINEMA**
Through April

**READY FOR HIS CLOSE-UP:
THE FILMS OF BILLY WILDER**
January 15-February 28

AFRICAN FILM FESTIVAL 2015
January 17-February 17

FILM 50: HISTORY OF CINEMA
January 21-April 29

DOCUMENTARY VOICES
January 27-April 21

AFTERIMAGE: MATI DIOP
February 19-21

SERIALITIES 1915/2015
February 25-27

*The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images, 2.4.15
In Praise of Love, 1.25.15*

PLAN YOUR VISIT

GALLERIES CLOSED IN 2015

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

PFA THEATER
2575 Bancroft Way (at Bowditch St.)

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

TICKETS

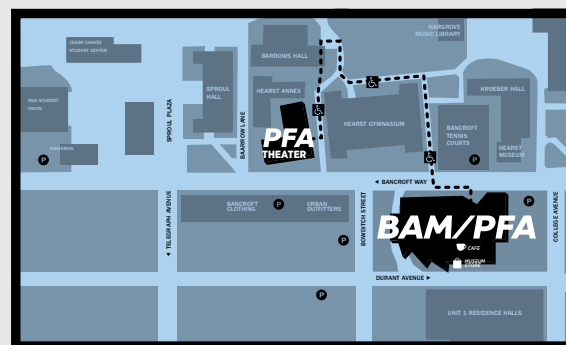
ONLINE bampfa.berkeley.edu

BY PHONE (510) 642-5249

IN PERSON Two hours before first screening at the PFA Theater box
office, 2575 Bancroft Way

MUSEUM STORE & BABETTE

2621 Durant Avenue
Open Mon-Fri



MUSEUM STORE

Mon-Fri 9-5 (510) 642-1475 store.bampfa.berkeley.edu

BABETTE

Mon-Fri 8:30-4:30

