



BERKELEY ART MUSEUM • PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

ROSIE LEE TOMPKINS RON NAGLE EDIE FAKE TAISO YOSHITOSHI GEOGRAPHIES OF CALIFORNIA AGNÈS VARDA FEDERICO FELLINI
DAVID LYNCH ABBAS KIAROSTAMI J. HOBERMAN ROMANIAN CINEMA DOCUMENTARY VOICES OUT OF THE VAULT



1/2/3/4/5/6



DEC

1/SUN

- 2:00 Guided Tour: **Strange** P.5
 4:30 *Five Dedicated to Ozu*
 Introduction by Donna
 Honarpisheh KIAROSTAMI P.16
 7:00 *Amazing Grace* P.14

2/MON

- 6:30 Art, Health, and Equity in the City
 of Richmond ARTS + DESIGN P.5

4/WED

- 7:00 *Mr. Klein* P.14

5/THU

- 1:15 Exhibition Highlights Tour P.5
 4-7 Five Tables of the Indian Ocean P.5
 7:00 *Fire and Ashes: Making the Ballet*
RAKU
 Shirley Sun in person P.14
 Free First Thursday: Galleries Free All Day

6/FRI

- 4:00 *Toni Morrison: The Pieces I Am* P.14
 7:00 *4 Months, 3 Weeks and 2*
Days ROMANIAN CINEMA P.18

7/SAT

- 2:00 Sylvia Fein & Garrett
 Caples CONVERSATION P.5
 2:00 Your Thriving Space WORKSHOP
 P.6
 6:00 *Victor Erice-Abbas Kiarostami:*
Correspondences KIAROSTAMI P.16
 8:15 *Miles Davis: Birth of the Cool* P.15

8/SUN

- 1:30 Film Composing in Real Time: A
 Workshop with Donald Sosin P.13
 2:00 Guided Tour: Sakaki Hyakusen P.5
 2:00 Haptic Encounters WORKSHOP P.6
 4:30 *Shirin*
 Introduction by Donna
 Honarpisheh KIAROSTAMI P.16
 5:00 Subjects for Further
 Research WORKSHOP P.6
 7:00 *Stuff and Dough*
 ROMANIAN CINEMA P.18

11/WED

- 7:00 Full: *Strange Connections* P.4
 7:00 *The King of Comedy*
 Introduction & book signing by
 J. Hoberman AFTERIMAGE P.17

Lands of Promise and Peril:
Geographies of California opens P.11

12/THU

- 7:00 *River's Edge*
 Introduction by J. Hoberman
 AFTERIMAGE P.17

13/FRI

- 4:00 *Fire and Ashes: Making the Ballet*
RAKU P.14
 7:00 *The Death of Mr. Lazarescu*
 ROMANIAN CINEMA P.18

14/SAT

- 11:30, 1:00 A Landscape in Your Pocket
 GALLERY + STUDIO P.7
 1:00 *Christ Stopped at Eboli* P.21
 3:00 *The Cricket in Times Square*
 ROUNDTABLE READING P.7
 6:00 *Certified Copy* KIAROSTAMI P.16
 8:15 *Mr. Klein* P.14

15/SUN

- 3:30 *The Brink*
 ruth weiss, Robyn Beattie &
 Steve Seid in person
 OUT OF THE VAULT P.20
 5:00 Tashi Wada Group
 PERFORMANCE P.4
 7:00 *12:08 East of Bucharest*
 ROMANIAN CINEMA P.18

18/WED

- 7:00 *Mr. Klein* P.14

19/THU

- 7:00 *Like Someone in Love*
 KIAROSTAMI P.17

20/FRI

- 4:00 *Amazing Grace* P.14
 7:00 *Varda by Agnès* VARDA P.22

21/SAT

- 1:30 *Varda by Agnès* VARDA P.22
 4:00 *24 Frames* KIAROSTAMI P.17
 7:00 *Tokyo Twilight* P.15

22/SUN

- 1:00 *Christ Stopped at Eboli* P.21

25/WED

BAMPFA Closed

26/THU

- 12:00 *Fanny and Alexander* P.21
 7:00 *Varda by Agnès* VARDA P.22

27/FRI

- 2:00 *Tokyo Twilight* P.15
 5:00 *Amazing Grace* P.14
 7:00 *Notorious* P.15

28/SAT

- 3:00 *The Adventures of Prince*
Achmed MATINEES P.13
 5:00 *The Gleaners and I*
 Film to Table dinner
 follows VARDA P.22
 7:00 *Miles Davis: Birth of the Cool* P.15

29/SUN

- 2:30 *Fire and Ashes: Making the Ballet*
RAKU P.14
 4:30 *Vagabond* VARDA P.22
 7:00 *Elevator to the Gallows* P.15

JAN

1/WED

BAMPFA Closed

2/THU

- 1:15 Guided Tour: **Strange** P.5
 4-7 Five Tables of the Grid P.5
 Free First Thursday: Galleries Free All Day

5/SUN

- 2:00 Surrealist Self-Portrait
 WORKSHOP P.6

8/WED

- 12:15 Guided Tour: **Strange** P.5
 7:00 *Tokyo Twilight* P.15

9/THU

- 7:00 *La Pointe Courte* VARDA P.22

10/FRI

- 6:30 *Blue Velvet* LYNCH P.26
 7:00 Full: *Howl & Beat* P.4

11/SAT

- 11:30, 1:00 Great Cosmic Eyes
 GALLERY + STUDIO P.7
 1:30 *The Tiger of Eschnapur* P.25
 3:00 *Guts* ROUNDTABLE READING P.7
 3:45 *The Indian Tomb* P.25
 6:00 *Cléo from 5 to 7* VARDA P.23
 8:00 *Eraserhead* LYNCH P.26

12/SUN

- 4:30 *The Elephant Man* LYNCH P.26
 7:00 *The Oak* ROMANIAN CINEMA P.19

15/WED

- 12:00 Apsara DiQuinzio on Ron Nagle
 CURATOR'S TALK P.5
 7:00 *The Night of the Hunter*
 Introduction by Ron Nagle P.21

Ron Nagle: Handsome Drifter & Brave
Warriors and Fantastic Tales: The World
According to Yoshitoshi open PP.8,11

16/THU

- 7:00 *The White Sheik* FELLINI P.28

17/FRI

- 5:00 Whale Song OFF-SITE WORKSHOP P.6
 7:00 *Faces Places* VARDA P.23

18/SAT

- 2:30 *My Life as a Zucchini* MATINEES P.13
 4:00 *Le bonheur* VARDA P.23
 5:00 Alphabet of Wrongdoing
 PERFORMANCE P.4
 7:00 *La dolce vita* FELLINI P.28

19/SUN

- 1:30 *Toni Morrison: The Pieces I Am* P.14
 2:00 Guided Tour: **Strange** P.5
 4:30 *Variety Lights* FELLINI P.28
 5:00 Returning to Proximity
 WORKSHOP P.6
 7:00 *The State of Things*
 ROMANIAN CINEMA P.19



- 1 *The White Sheik*, 1.16.20, 2.12.20
- 2 Sakaki Hyakusen: *Two Men on a Raft*, 18th century (detail); BAMPFA.
- 3 *Twin Peaks: Fire Walk with Me*, 2.8.20
- 4 *12:08 East of Bucharest*, 12.15.19
- 5 René Magritte: *Duo*, 1928; BAMPFA, museum purchase.
- 6 *Faces Places*, 1.17.20, 1.31.20

22/WED

- 3:10 In Focus: Shorts by Agnès Varda, Program 1
Lecture by Tom Luddy VARDA P. 23
- 7:00 *Notorious* P. 15

23/THU

- 7:00 *Amarcord* FELLINI P. 28

24/FRI

- 4:00 *Varda by Agnès* VARDA P. 22
- 7:00 *Dune* LYNCH P. 26

25/SAT

- 1:00 *The Tiger of Eschnapur* P. 25
- 3:15 *The Indian Tomb* P. 25
- 4:00 *Europa Grace* BLACKLIFE P. 4
- 5:30 *The Paper Will Be Blue* ROMANIAN CINEMA P. 19
- 7:30 *I vitelloni* FELLINI P. 29

26/SUN

- 1:30 Shorts by Agnès Varda, Program 2 VARDA P. 23
- 3:30 *La dolce vita*
Film to Table dinner follows
FELLINI P. 29
- 7:00 *The Straight Story* LYNCH P. 26

29/WED

- 3:10 *Open City*
Lecture by Russell Merritt
IN FOCUS: FELLINI P. 30
- 7:00 *Wild at Heart*
LYNCH P. 27

30/THU

- 5:00 Anne Walsh READING P. 5
- 7:00 *Vagabond* VARDA P. 23

31/FRI

- 5:00 *Faces Places* VARDA P. 23
- 7:00 *Blue Velvet* LYNCH P. 26

FEB

1/SAT

- 12:00 Video Preservation Petting Zoo
WORKSHOP P. 6
- 3:00 *La Pointe Courte* VARDA P. 24
- 5:30 *La strada* FELLINI P. 29
- 8:00 *Blue Velvet* LYNCH P. 26

2/SUN

- 3:00 *One Child Nation* P. 25
- 5:00 *Daguerréotypes* VARDA P. 24
- 7:00 *Child's Pose* ROMANIAN CINEMA P. 19

5/WED

- 3:10 *Variety Lights*
Lecture by Russell Merritt
IN FOCUS: FELLINI P. 30
- 7:00 *Beyond Ethnography: Three Short
Films* DOCUMENTARY VOICES P. 31

6/THU

- 1:15 Exhibition Highlights Tour P. 5
- 4-7 Five Tables of the Color Blue P. 5
- 7:00 *8 1/2* FELLINI P. 29
- Free First Thursday: Galleries Free All Day

7/FRI

- 5:00 *Cléo from 5 to 7* VARDA P. 24
- 7:00 *Lost Highway*
Introduction by Barry Gifford
LYNCH P. 27

8/SAT

- 11:30, 1:00 Bite-Sized Universe of Color,
Texture, and Form
GALLERY + STUDIO P. 7
- 3:00 *One-Third Nerd*
ROUNDTABLE READING P. 7
- 5:00 Shorts by Agnès Varda,
Program 1 VARDA P. 24
- 7:00 Full: Rightfully Ours P. 4
- 7:00 *Twin Peaks: Fire Walk with Me*
LYNCH P. 27

12/WED

- 12:15 Exhibition Highlights Tour P. 5
- 3:10 *The White Sheik*
Lecture by Russell Merritt
IN FOCUS: FELLINI P. 30
- 7:00 *Videograms of a Revolution*
Andrei Ujică in person
ROMANIAN CINEMA P. 19

13/THU

- 7:00 *Out of the Present*
Andrei Ujică in person
ROMANIAN CINEMA P. 19

14/FRI

- 12:00 Juana Berrío on Ron Nagle
GALLERY TALK P. 5
- 5:00 *Le bonheur* VARDA P. 24
- 7:00 *Wild at Heart*
Introduction by Barry Gifford
LYNCH P. 27

15/SAT

- 1:00 *The Young Girls of Rochefort*
VARDA P. 24
- 3:30 *The Young Girls Turn 25* VARDA P. 24
- 5:00 *8 1/2*
Film to Table dinner follows
FELLINI P. 29
- 8:00 *Mulholland Drive* LYNCH P. 27

16/SUN

- 12:30 *The Autobiography of
Nicolae Ceaușescu*
Andrei Ujică in person
ROMANIAN CINEMA P. 20
- 5:00 Braxton75 PERFORMANCE P. 4
- 5:00 *Mur murs* VARDA P. 24
- 7:00 *Il bidone* FELLINI P. 29

19/WED

- 12:00 Elaine Yau on Rosie Lee
Tompkins CURATOR'S TALK P. 5
- 3:10 *I vitelloni*
Lecture by Russell Merritt
IN FOCUS: FELLINI P. 30
- 7:00 *Lands* DOCUMENTARY VOICES P. 31
- Rosie Lee Tompkins: A Retrospective**
opens P. 9

20/THU

- 7:00 *Lions Love (... and Lies)* VARDA P. 24

21/FRI

- 12:00 Lands of Promise and Peril
GALLERY TALK P. 5
- 4:00 *One Child Nation* P. 25
- 7:00 *The Gleaners and I* VARDA P. 24

22/SAT

- 3:00 *Jacquot* VARDA P. 25
- 4:00 Stephanie Hewett BLACKLIFE P. 4
- 5:30 *Open City* FELLINI P. 29
- 8:00 *Eraserhead* LYNCH P. 27

23/SUN

- 2:00 Guided Tour: Rosie Lee Tompkins
P. 5
- 2:00 *Paisan* FELLINI P. 29
- 3:00 Lands of Promise and Peril
GALLERY TALK P. 5
- 4:30 *One Sings, the Other Doesn't*
VARDA P. 25
- 7:00 *Soldiers: A Story from Ferentari*
ROMANIAN CINEMA P. 20

26/WED

- 12:15 Guided Tour: Rosie Lee Tompkins
P. 5
- 3:10 *La strada*
Lecture by Russell Merritt
IN FOCUS: FELLINI P. 30
- 7:00 *News from Home*
DOCUMENTARY VOICES P. 31

Art for Human Rights: Peace Now!

opens P. 12

27/THU

- 5:00 Susan Straight READING P. 5
- 7:00 *I Do Not Care If We Go Down in
History as Barbarians*
ROMANIAN CINEMA P. 20

28/FRI

- 4:00 *Notorious* P. 15
- 7:00 *The Beaches of Agnès* VARDA P. 25

29/SAT

- 2:00 Re-visioning the Art of Rosie Lee
Tompkins COLLOQUIUM P. 5
- 5:30 *The Flowers of St. Francis*
FELLINI P. 30
- 7:30 Premonitions: Short Films by
David Lynch LYNCH P. 27



FULL

Explore the galleries and discover exciting performances in our dramatic space on the night of each full moon.

Full: Strange Connections

WEDNESDAY / 12.11.19 / 7:00

Programmed by Graeme Vanderstoel

Three duets span global performance practices. Movement artist and storyteller Leonard Pitt and composer, performer, and instrument inventor Paul Drescher perform together for the first time since 1983, creating a new work. Sarod player Manik Khan, son of Ali Akbar Khan, is joined by tabla player Sudhakar Vaidyanathan to perform Indian classical music. And dancer Tandy Beal performs two new works accompanied by her husband, composer Jon Scoville.

Full: Howl & Beat

FRIDAY / 1.10.20 / 7:00

Programmed by PC Muñoz

Acclaimed Bay Area recording artist and producer PC Muñoz returns with an evening of literary and musical explorations inspired by the Beat Generation. Muñoz and a knockout array of Bay Area wordsmiths and musicians offer recontextualizations of classic works, a live “cut-up” collaboration with the audience, and premieres of new Beat-inspired pieces. Copresented by the Jewish Community Center of the East Bay.

Full: Rightfully Ours

SATURDAY / 2.8.20 / 7:00

Berkeley Ballet Theater and San Francisco Girls Chorus copresent excerpts from their new collaborative production, *Rightfully Ours*, featuring seven choreographers and composers with direction by SFGC Artistic Director and Conductor Valérie Sainte-Agathe and BBT Artistic Director Robert Dekkers. As the centennial of the passage of the 19th Amendment approaches, *Rightfully Ours* addresses both the progress that the suffragist movement represented and the systemic discrimination that remains unresolved today.

Please note: Seating for Full is limited. Full is made possible by the generous support of the BAMPFA Trustees.

PERFORMANCES

Tashi Wada Group Featuring Julia Holter and Corey Fogel

SUNDAY / 12.15.19 / 5:00

Programmed by Alix Blevins

Los Angeles-based composer Tashi Wada presents his new group featuring Julia Holter and percussionist Corey Fogel, performing music from Wada's album *Nue*. This collaboration ranges from minimalist bagpipes to otherworldly vocals, creating, in Wada's words, “a vision, an endless night of dreams, and a personal history of sorts, full of joys and demons.”

Alphabet of Wrongdoing

SATURDAY / 1.18.20 / 5:00

Alphabet of Wrongdoing is the newest musical project from Snowblink's Daniela Gesundheit, exploring ceremonial Jewish prayer songs and blessings that encircle themes of reckoning, forgiveness, mortality, striving, and atonement, reimagined for secular audiences and secular spaces. The texts and melodies are traditional and ancient; the context and arrangements are modern, impressionistic, and subversive.

Braxton75

SUNDAY / 2.16.20 / 5:00

Programmed by Alix Blevins

The AB West 8+1 ensemble performs the music of one of the most revered figures in contemporary music, Anthony Braxton. Directed by longtime Braxton collaborator Chris Jonas, the ensemble features members of key Bay Area new music ensembles Del Sol String Quartet and Goggle Sax Quartet (with Dan Plonsey, Cory Wright, Chris Jonas, and Randy McKean), and double-bassist Lisa Mezzacappa. This event is part of Braxton75, a two-year initiative of the Tri-Centric Foundation celebrating the composer's seventy-fifth birthday.

BLACK LIFE

Programmed by Ryanaustin Dennis

Europa Grace

SATURDAY / 1.25.20 / 4:00

Europa Grace presents a new original work considering the structures of value exercised by the modern black body. Somatically, this constant struggle to be worthy (and therefore free) impacts our ability to soften, open, and connect. This experimental performance is a visceral movement meditation, immersed in sound and breath. Poetic gestures flirt with spirit, leaping over the hands of death.

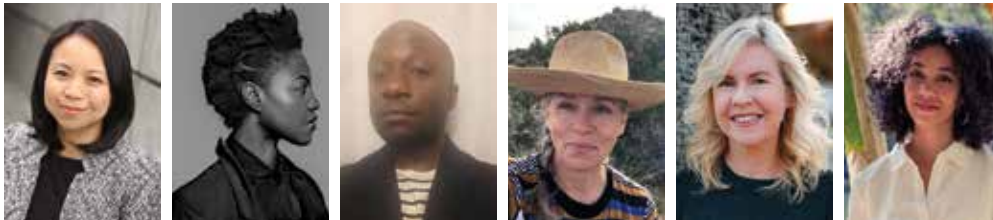
Stephanie Hewett

SATURDAY / 2.22.20 / 4:00

Choreographer and movement artist Stephanie Hewett presents “(E)cho Queue,” a performance that aims to reclaim the inextricable connection between techno music and black life. In response to Jenn Nkiru's documentary *Black to Techno*, Hewett reinforces the inherently Black American nature of this invention by examining its true origins and locating its syncopated, complicated, and paradoxical rhythms in the black, dancing body.

- 1 Leonard Pitt and Paul Drescher, 12.11.19
- 2 Tandy Beal and Jon Scoville, 12.11.19
- 3 Manik Khan, 12.11.19
- 4 Sudhakar Vaidyanathan, 12.11.19
- 5 PC Muñoz, 1.10.20
Photo: Alexander Winter
- 6 Berkeley Ballet Theater, 2.8.20
Photo: Natalia Perez
- 7 Tashi Wada, 12.15.19
- 8 Daniela Gesundheit, 1.18.20
Photo: Terri Loewenthal
- 9 Anthony Braxton, 2.16.20
- 10 Europa Grace, 1.25.20
- 11 Stephanie Hewett, 12.22.20

Unless otherwise noted, all events are included with admission.



16 / 17 / 18 / 19 / 20 / 21

GALLERY TALKS, LECTURES & DISCUSSIONS

Art, Health, and Equity in the City of Richmond

MONDAY / 12.2.19 / 6:30

Free Admission

In this year's final event in the Arts + Design Mondays @ BAMPFA series, author, activist, and park ranger Betty Reid Soskin; writer and Richmond native Donté Clark; and poet, author, and educator Ptah Tracey Mitchell discuss the city of Richmond—its colorful past and shifting present, and how art and health play an integral role in its future. Spring Arts + Design events will be announced in early 2020 at bampfa.org and artsdesign.berkeley.edu.

Conversation: Sylvia Fein and Garrett Caples

SATURDAY / 12.7.19 / 2:00

On the occasion of her *MATRIX* exhibition, Bay Area painter Sylvia Fein joins poet Garrett Caples for a wide-ranging conversation about Fein's life and art, from her student days in Wisconsin in the 1940s and her time in Mexico during World War II to her most recent work, which continues her engagement with Surrealism and the egg tempera medium.

Curator's Talk: Apsara DiQuinzio on Ron Nagle

WEDNESDAY / 1.15.20 / 12:00

Join exhibition curator Apsara DiQuinzio for an engaging, expert tour of **Ron Nagle: Handsome Drifter** (p. 8). DiQuinzio, BAMPFA's senior curator of modern and contemporary art and Phyllis C. Wattis *MATRIX* Curator, offers insights into Nagle's work from several angles, including his history at UC Berkeley, the Bay Area context, and his interest in Surrealism.

Gallery Talk: Juana Berrío on Ron Nagle

FRIDAY / 2.14.20 / 12:00

Juana Berrío, an independent curator and writer, presents perspectives on Ron Nagle's ceramic sculptures through the lenses of painting and music. She will focus on how Nagle's use of color, texture, and rhythm inflects his distinctively emotional and humorous compositions.

Curator's Talk: Elaine Yau on Rosie Lee Tompkins

WEDNESDAY / 2.19.20 / 12:00

Explore **Rosie Lee Tompkins: A Retrospective** (p. 9) with exhibition cocurator Elaine Yau, Andrew W. Mellon Postdoctoral Fellow at BAMPFA. You will discuss how Tompkins's textile art evolved both within and outside of quilting traditions, sharing new information about the artist's life and introducing never-before-exhibited artworks along with Tompkins's signature quilt tops.

Gallery Talks: Lands of Promise and Peril

FRIDAY / 2.21.20 / 12:00

SUNDAY / 2.23.20 / 3:00

The student curators of **Lands of Promise and Peril: Geographies of California** (p. 11) present gallery talks mapping the exhibition's themes and revealing their curatorial process and perspectives.

Colloquium: Re-visioning the Art of Rosie Lee Tompkins

SATURDAY / 2.29.20 / 2:00

Three scholars who contributed essays to the catalog for **Rosie Lee Tompkins: A Retrospective** shed new light on Tompkins, her cultural context, and her place in modern and contemporary art. Presenters are exhibition cocurator Elaine Yau; Horace Ballard, curator at the Williams College Museum of Art; and Andrianna Campbell-LaFleur, PhD candidate at CUNY Graduate Center. Tompkins's son Sammy Howard brings a personal dimension to the discussion, which is moderated by Director and Chief Curator Lawrence Rinder, co-organizer of the exhibition.

- 12 Sylvia Fein, 12.7.19
- 13 Garrett Caples, 12.7.19
- 14 Apsara DiQuinzio, 1.15.20
Photo: Page Bertelsen
- 15 Juana Berrío, 2.14.20
Photo: Daniel Gomez
- 16 Elaine Yau, 2.19.20, 2.29.20
- 17 Andrianna Campbell-LaFleur,
2.29.20 Courtesy Matthew Placek
- 18 Horace Ballard, 2.29.20
- 19 Anne Walsh, 1.30.20
- 20 Susan Straight, 2.27.20
Photo: Felisha Carrasco
- 21 Delphine Sims, 2.27.20

READINGS

Anne Walsh

THURSDAY / 1.30.20 / 5:00

Video and performance artist Anne Walsh introduces her new book *Hello Leonora, Soy Anne Walsh*, a visual and textual response to Surrealist painter Leonora Carrington's novel *The Hearing Trumpet*. Walsh, a professor in UC Berkeley's Department of Art Practice, is joined in conversation by BAMPFA curator Apsara DiQuinzio.

Susan Straight

THURSDAY / 2.27.20 / 5:00

Award-winning author Susan Straight reads from her new book *In the Country of Women*, which the *New York Times* describes as "a family memoir that stretches back to the mid-19th century and traverses a forest of family trees." Straight is joined in conversation by her daughter Delphine Sims, a PhD student in art history at UC Berkeley, for this program presented in conjunction with **Lands of Promise and Peril: Geographies of California**.

FIVE TABLES

Drop by our art study centers on Free First Thursdays for an up-close look at treasures from the BAMPFA collections, laid out on the five tables in the seminar area. Find out about the works on view at bampfa.org.

... of the Indian Ocean

THURSDAY / 12.5.19 / 4:00-7:00

... of the Grid

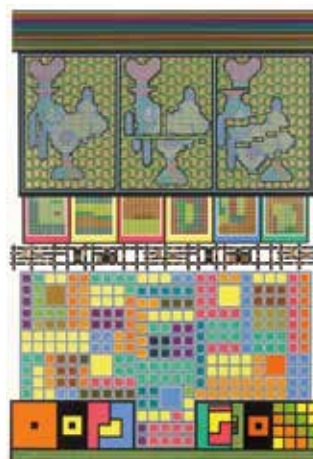
THURSDAY / 1.2.20 / 4:00-7:00

... of the Color Blue

THURSDAY / 2.6.20 / 4:00-7:00

GUIDED TOURS

Join a guided tour to discover the vibrant quilts of Rosie Lee Tompkins, explore the spirit of Surrealism in **Strange**, consider the work of a pivotal Japanese artist in **Hinges: Sakaki Hyakusen and the Birth of Nanga Painting**, or sample highlights of works on view throughout the museum. See calendar (pp. 2-3) for schedule.



4 / 5 / 6 / 7

8

- 1 Whale Song Workshop, 1.17.20
- 2 Video Preservation Petting Zoo, 2.1.20
- 3 Johnny Galvan, 1.5.20
- 4 Juan Carlos Rodríguez Rivera, 12.7.19
- 5 Marcela Pardo Ariza, 12.7.19
- 6 Haptic Encounters, 12.8.19
- 7 Subjects for Further Research, 12.8.19
- 8 Five Tables, 1.2.20: Eduardo Paolozzi: *Universal Electronic Vacuum: War Games Revised*, 1967; silkscreen; 40 × 28 ½ in.; BAMPFA, gift of Eduardo Paolozzi.

WORKSHOPS

Your Thriving Space

SATURDAY / 12.7.19 / 2:00

Programmed by Denise Kan

If you had a space or room of your own with no limitations, what would it contain? How would it look? Who would be there? Work with artists Marcela Pardo Ariza and Juan Carlos Rodríguez Rivera to create your own surrealist tiny set by assembling images and text in a prebuilt fifteen-inch cube. Taking inspiration from the exhibition **Strange**, this workshop encourages participants to embrace the strange in creating a space of possibility.

Haptic Encounters

SUNDAY / 12.8.19 / 2:00

Programmed by Lukaza Branfman-Verissimo

Useless Initiatives Collective members River Black, Jillian Crochet, and Beatriz Escobar lead a workshop that explores radical proxemics between bodies and objects. Taking inspiration from artist Lygia Clark's therapeutic work, we will incorporate contemporary discussions around boundaries and consensual touch to experience mundane objects with the full range of our senses.

Subjects for Further Research: A Collections-Based Micro-Residency

SUNDAY / 12.8.19 / 5:00

Research as artistic process. Work as experiment. Cinema as archaeology. In the spirit of open-ended curiosity, Oakland filmmaker and curator Alix Blevins leads participants through her research on experimental films and ephemera in the BAMPFA collection. Blevins applies the lens of an artist-filmmaker to investigate a history of experimental film culture, and explores the space claimed by contemporary local underground cinema.

Surrealist Self-Portrait

SUNDAY / 1.5.20 / 2:00

Programmed by Denise Kan

Let go of rational control of your self-image and work with artist Johnny Galvan to create an artwork guided by surrealist methods in this workshop in conjunction with **Strange**. Have your photo taken, then use surrealist drawing techniques to make a self-portrait, and see how these two images can be juxtaposed and layered using the Risograph printer.

Off-Site Workshop: Whale Song

FRIDAY / 1.17.20 / 5:00

Location: 2727 California Street, Berkeley

Experience the compositional techniques and structures at play within humpback whale song in a collaborative, experimental vocal workshop led by vocalist, composer, and cantor Daniela Gesundheit in conversation with the groundbreaking work of acoustic biologist Katy Payne (*Songs of the Humpback Whale*). This special off-site workshop is copresented by the 2727 California Street art center. All voices are welcome.

Returning to Proximity

SUNDAY / 1.19.20 / 5:00

Programmed by Lukaza Branfman-Verissimo

In this performance and workshop inspired by their book *Approximations - +*, artists Carolina Magis Weinberg and Raphael Villet bring their reflections about distance and approximation into space, exploring what proximity to the "center"—both collectively and individually defined—can look and feel like.

Video Preservation Petting Zoo

SATURDAY / 2.1.20 / 12:00

Your tapes are dying! Join the Bay Area Video Coalition's Preservation Department for hands-on analog preservation demos and DIY tips. See good tapes go bad before your eyes, scope some far-out video art, and learn about BAVC's program to subsidize tape digitization for artists and community groups.

Art Lab

Drop in and make art!

THU & FRI 2-7
SAT & SUN 11-7
2nd SAT 2:30-7

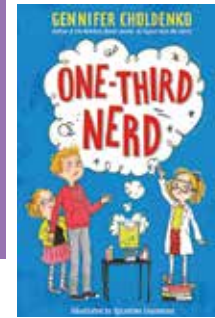
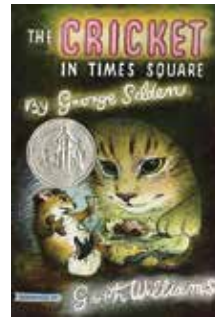


JOIN THE

Art Lab
Mailing Club!



Did you know that the BAMPFA Art Lab periodically sends mail art and prints to members of our mailing list? It's easy to join: mail us anything—a postcard, a love letter, some art, a found object—and we'll start mailing things to you! Drop us a line: BAMPFA Art Lab, 2120 Oxford St., Berkeley, CA 94720.



FOR FAMILIES

SECOND SATURDAYS

Admission free for kids 18 & under and for one adult per child 13 & under

Gallery + Studio

For ages 6–12 with accompanying adult(s)

This two-part workshop integrates an interactive gallery tour with a related art project; each session lasts about an hour and a half. Sign up on site beginning fifteen minutes before the session you wish to attend. Space is limited to twelve kids per session; please arrive promptly to sign up.

A Landscape in Your Pocket

SATURDAY / 12.14.19 / 11:30 OR 1:00

After an interactive tour of **Hinges: Sakaki Hyakusen and the Birth of Nanga Painting**, experiment with a range of drawing materials on Japanese paper to create value and tone, and build an imaginary landscape on your own miniature folding screen. Workshop led by Marcela Florez.

Great Cosmic Eyes

SATURDAY / 1.11.20 / 11:30 OR 1:00

Experience the magical realism of Sylvia Fein's glowing egg tempera paintings, then work with artist Mary Curtis Ratcliff to learn a paint-resist technique—using waxed colors and tempera—for revealing mysterious eyes in unexpected places!

Bite-Sized Universe of Color, Texture, and Form

SATURDAY / 2.8.20 / 11:30 OR 1:00

Ron Nagle's unique small sculptures begin as drawings, exploring color, texture, and form as they assume their three-dimensional shape. After a tour of his exhibition (p. 8), artist Jennie Smith will guide you in using gouache, pen, and a variety of tools to create surface texture as you make a painting inspired by Nagle's vibrant and fascinating art.

Roundtable Reading

Recommended for ages 8 and up (younger kids welcome as listeners)

In these participatory readings, young readers are invited to read aloud the opening chapters of a good book, and then take a copy to continue reading at home. No advance sign-up needed; just show up at 3 o'clock, ready to read!

The Cricket in Times Square by George Selden

SATURDAY / 12.14.19 / 3:00

Reading led by Carl Coleman, librarian, West Contra Costa Unified School District

Chester Cricket never intended to leave his Connecticut meadow. He'd be there still if he hadn't followed the entrancing aroma of liverwurst right into someone's picnic basket. Luckily, he couldn't have found better guides to the city than Harry Cat and Tucker the streetwise mouse, who live in the Times Square subway station. He makes a third friend, too—the boy Mario, who hopes to keep Chester as a pet. But Chester has hidden talents, and soon exceeds the expectations of all his new city friends.

Guts by Raina Telgemeier

SATURDAY / 1.11.20 / 3:00

Reading led by Jennifer Gordon, librarian, Malcolm X Elementary School, Berkeley

Raina wakes up one night with a terrible upset stomach. Her mom has one, too, so it's probably just a bug. When Rainaw returns to school, she's facing the usual highs and lows with friends, not-friends, and classmates. And her tummy trouble isn't going away; in fact, it coincides with her worries about food, school, and changing friendships. What's going on? This relatable graphic novel, Telgemeier's latest, is based on her true story.

One-Third Nerd by Gennifer Choldenko

SATURDAY / 2.8.20 / 3:00

Reading led by Jessica Lee, District Library Coordinator, Berkeley Unified School District

Liam lives in the Bay Area with his mom and two younger sisters: Dakota, who is fascinated by science and has a big personality but struggles to make friends, and Izzy, a child with Down syndrome, who makes friends easily. Dad lives across town, but he's over a lot. And then there's Cupcake, their loveable German shepherd, who lately has a problem—she's peeing in the house. Can the kids make enough money to take her to the vet before their landlord finds out and makes them get rid of her?



RON NAGLE: HANDSOME DRIFTER

JANUARY 15–JUNE 14, 2020

NEW EXHIBITION

Ron Nagle has made stunning, entirely unique small sculptures since the 1960s, producing a body of work that is as original as it is mischievous. He mixes allusions to modernism, middlebrow culture, and the specific pop sensibility of Northern California with linguistic humor, a bodily and architectural sensibility, and a keen attention to color in finely tuned, pitch-perfect works that are often no bigger than a few inches. This exhibition marks his first survey in the Bay Area in over twenty-five years.

A student of legendary ceramicist and UC Berkeley professor Peter Voulkos, Nagle participated in an important dialogue with ceramic artists like Ken Price and Jim Melchert from the 1960s onward. He began his career making funky, rough cups and vessels out of earthenware, and by the early 1960s was using low-fire, slip casting techniques, making smoother surfaces and bringing into play the luminous colors that would become his calling card. Later, he also began gluing elements together, muddying the purity of ceramics and allowing more flexibility of form.

Nagle integrates varied references—from Japanese tea ceremony to Krazy Kat and art-historical movements such as Abstract Expressionism, Surrealism, and Pop art—in his series of sculptures. He has said, “I’m just as moved by seeing a 1934 DeSoto Airflow or by listening to ‘Waterloo Sunset’ by the Kinks as I am by most things in a museum.” Many of the artist’s key artistic influences have come from painting, including such diverse figures as Philip Guston, Giorgio Morandi, and Josef Albers. Each sculptural object starts as a casual drawing or a distractedly made doodle, which Nagle then translates into a three-dimensional object that retains the imagistic quality of the original drawing. These works embrace being in the world and condense sensory pleasure into compact, perfect packages of experience and feeling whose miniature scale makes them surprising models for imagination.

Ron Nagle introduces a screening of Charles Laughton’s *The Night of the Hunter* in the Barbro Osher Theater on Wednesday, January 15, at 7 p.m. (see p. 21).

Ron Nagle: Handsome Drifter is organized by Apsara DiQuinzio, senior curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Lucia Olubunmi Momoh, curatorial assistant. The exhibition is made possible with lead support from The Andy Warhol Foundation for the Visual Arts, Matthew Marks Gallery, and Nion McEvoy and Leslie Berriman. Major support is provided by Joachim and Nancy Hellman Bechtle, Chara Schreyer and Gordon Freund, Robin Wright and Ian Reeves, and Joan Roebuck. Additional support is provided by Carla Emil and Rich Silverstein, Alexandra Bowes and Stephen Williamson, Jeffrey Spahn Gallery, the LLWW Foundation, and Dorothy Saxe.

Ron Nagle: *Handsome Drifter*, 2015; ceramic, glaze, catalyzed polyurethane, and epoxy resin; 3¼ × 4 × 3 in.; collection of Joachim and Nancy Hellman Bechtle.

ROSIE LEE TOMPKINS

A RETROSPECTIVE



FEBRUARY 19–JULY 19, 2020

NEW EXHIBITION

Rosie Lee Tompkins (1936–2006) is widely considered one of the most brilliant and inventive quiltmakers of the late twentieth and early twenty-first centuries. Her reputation has grown to the point where her work is no longer considered solely within the context of quilting, but celebrated among the great American artistic achievements of our time. **Rosie Lee Tompkins: A Retrospective** is the largest and most comprehensive exhibition of the artist's work to date, featuring approximately eighty quilts, pieced tops, embroideries, assemblages, and decorated objects. It reveals Tompkins to be an artist of extraordinary variety, depth, and impact.

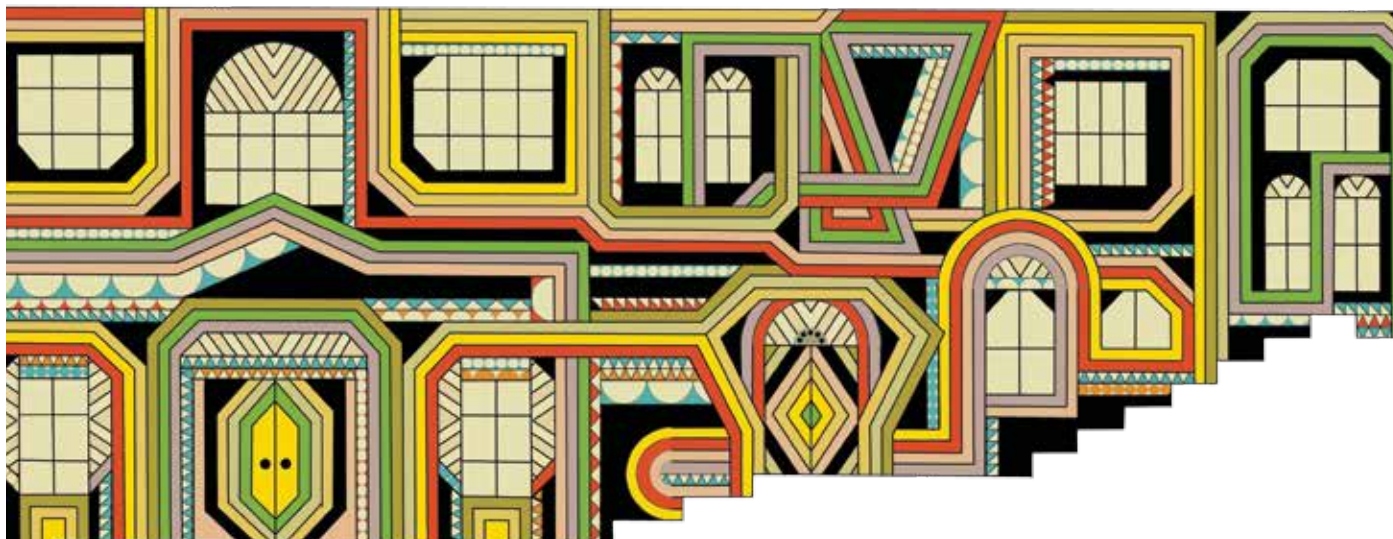
Born Effie Mae Howard in 1936 in Arkansas, the artist later adopted the pseudonym Rosie Lee Tompkins. She learned quilting from her mother as a child but did not begin to practice the craft seriously until the 1980s, when she was living in the Bay Area city of Richmond. Often inspired by her belief in God, Tompkins made quilts directed toward

her own healing and spirituality and to honor family members. She employed a wide variety of traditional patterns, including half-squares, medallions, and yo-yos, exploring and adapting these approaches through her individual sensibility and integrating such favorite fabrics as velvet, artificial fur, and various types of glittery material. She also frequently incorporated embroidery—stitching words and citations of Christian scripture—as well as printed images on recycled clothes, which suggest the artist's commentary on contemporary social, political, and cultural events.

Made up almost entirely of works from BAMPFA's collection, **Rosie Lee Tompkins: A Retrospective** is the first in a series of exhibitions celebrating the donation of approximately 3,000 quilts by African American artists from the estate of the collector Eli Leon. This transformative bequest makes BAMPFA a leader in the field of African American art with what is probably the largest public collection of African American quilts in the world.

Rosie Lee Tompkins: A Retrospective is organized by Director and Chief Curator Lawrence Rinder and Andrew W. Mellon Postdoctoral Curatorial Fellow Elaine Yau. The exhibition is made possible with major support from Nion McEvoy and Leslie Berriman. Additional support is provided by Anthony and Celeste Meier and Topher Delaney.

Rosie Lee Tompkins: *Untitled (Half-Squares Medallion)*, 1986; quilted by Willia Ette Graham; velvet, velveteen, velour, faux fur, pannelé velvet; 85 × 77 in.; BAMPFA, Eli Leon Living Trust Bequest.



ART WALL EDIE FAKE

NOVEMBER 20, 2019–JUNE 21, 2020

CONTINUING EXHIBITION

The latest commission for the BAMPFA Art Wall, Edie Fake's *Affordable Housing for Trans Elders* is an open invitation for visitors to consider the exciting complexities of queer space. Presented as a building façade, Fake's mural visualizes a structure full of surprises. Window frames veer off in new directions and dead-end or interlock with others; decorative strips add vibrant accents in seemingly ad hoc ways; and doors are adorned with striking patterns that capture one's gaze even as they remain closed. Drawing on the idiosyncratic character of vernacular and repurposed buildings, Fake employs architecture as an imaginative site for celebrating the uniqueness of transgender bodies and the lives of non-gender-conforming people.

At the same time, Fake's mural seeks to catalyze social action. The ideas behind *Affordable Housing for Trans Elders* originated with the artist's experience helping an older trans person secure housing in Southern California's high desert. Faced with his

friend's limited physical and economic mobility, discrimination, and a social infrastructure that inadequately addressed the needs of the LGBTQ community, Fake responded with the imaginative power of what he calls "ecstatic architecture": "It's a visualization of something that is unbuilt but has the potential to be realized. I draw what I draw to push these things into existence." Both familiar and abstract, Fake's vision prompts viewers to consider how affordable housing for the trans community can move from imaginary structures to reality.

Born in 1980 outside of Chicago, Edie Fake lives and works in Twentynine Palms, California. He is best known for his intimately scaled drawings and paintings that explore trans and nonbinary experiences of adaptation and transition. An artist who has exhibited nationally and internationally, Fake is also an award-winning graphic novelist and creator of the queer comic series *Gaylord Phoenix*.

The Art Wall is commissioned by BAMPFA and made possible by major funding from Frances Hellman and Warren Breslau.

Edie Fake: Proposal for Art Wall, *Affordable Housing for Trans Elders*, 2019; courtesy of the artist and Western Exhibitions, Chicago.



CAL CONVERSATIONS

LANDS OF PROMISE AND PERIL: GEOGRAPHIES OF CALIFORNIA

DECEMBER 11, 2019–APRIL 26, 2020

NEW EXHIBITION

California is an elusive dream but also a cruel illusion. It is both the Golden State and the “plundered province,” a place of beauty and brutality, sanctuary and exclusion. Drawing on the collections of BAMPFA and the Bancroft Library, **Lands of Promise and Peril: Geographies of California** depicts the material places and social spaces that have created both astonishing prosperity and intractable inequality in the state. Themes in environmental, economic, urban, and cultural geography structure the installation, which features works by Ruth-Marion Baruch, Glen E. Friedman, Dorothea Lange, Joanne Leonard, Richard Misrach, Chiura Obata, and Brian D. Tripp, among others.

This is the fourth in a series of annual exhibitions, Cal Conversations, developed in collaboration with UC Berkeley classes.

Cal Conversations / Lands of Promise and Peril: Geographies of California is organized in conjunction with the UC Berkeley course Geography 50AC: California, by Dr. Seth Lunine and students Noor Ali, Lillias Arvanites, Aidan Barry-Owen, Joseph Chang, Kate Gabon, Jocelyn Gama, Joss Harrison, Shuge Luo, Luz Mendez, Paul O'Neill, Mohini Rye, and Aylin Figueroa Uribe, with BAMPFA Associate Curator Stephanie Cannizzo.

Richard Misrach: *Untitled (OF 104-91: Swimming Pool)*, from 1991: *The Oakland-Berkeley Fire Aftermath*, 1991; archival pigment print; 59½ × 75 in.; BAMPFA, gift of the artist.



BRAVE WARRIORS AND FANTASTIC TALES: THE WORLD ACCORDING TO YOSHITOSHI

JANUARY 15–MAY 31, 2020

NEW EXHIBITION

Among the last great ukiyo-e artists of Meiji Japan, Taiso Yoshitoshi (1839–1892) reigned supreme for his daring prints based on various tales and legends of ancient Japan and China. He made use of Western colors and inks for dramatic effect, yet stayed loyal to the woodblock print techniques that had guided past masters. In his short life, he created numerous series exploring a multiplicity of themes related to Japan’s rich history. In *Brave Warriors*, legendary warriors of Japan come to life to bring honor to themselves and their masters. In *One Hundred Aspects of the Moon*, exquisitely attired men and women are cast as theatrical players in settings that evoke melancholy, romance, and bravery. Fantastic creatures inhabit his series known as *Thirty-Six Ghosts*, featuring figures that both frighten and amuse the viewer with their dramatic design.

This exhibition is made possible through a generous gift from Fernàn Franz Steiner, whose donation of his personal collection of prints greatly enhances the BAMPFA holdings of nearly two thousand woodblock prints.

Brave Warriors and Fantastic Tales: The World According to Yoshitoshi is organized by Senior Curator for Asian Art Julia M. White with Curatorial Assistant Lucia Olubunmi Momoh.

Taiso Yoshitoshi: *Fukami Jikyu Challenges the Moon*, from the series *One Hundred Aspects of the Moon*, 1887; color woodblock print; 22 × 17 in.; BAMPFA, gift of Fernàn Franz Steiner.



ART FOR HUMAN RIGHTS: PEACE NOW!

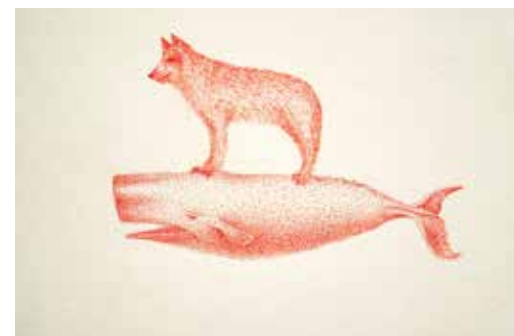
FEBRUARY 26–JULY 12, 2020
NEW EXHIBITION

A selection of protest posters made at UC Berkeley during the Vietnam War offers a chance to consider the materiality, ephemerality, and utility of posters as tools for social and political intervention, and reflect on an era when Americans were at war with one another while waging war abroad.



MATRIX 275 SYLVIA FEIN

THROUGH MARCH 1



STRANGE

THROUGH JANUARY 19



HINGES SAKAKI HYAKUSEN AND THE BIRTH OF NANGA PAINTING

THROUGH FEBRUARY 2



DIVINE WOMEN, DIVINE WISDOM

THROUGH MAY 24

Hinges: Sakaki Hyakusen and the Birth of Nanga Painting is made possible with lead support from the Henri and Tomoyo Takahashi Charitable Foundation. Major support is provided by Kristine Johnson and Tim Dattels. Additional support is provided by the BAMPFA Asian Art Endowment Fund; Hanley Tzebo, Christopher Tzening, and Jonathan Tzechien Leung; the Blakemore Foundation; Bonhams Japanese Art, New York and San Francisco; the E. Rhodes and Leona B. Carpenter Foundation; Jane DeBevoise in memory of Professor James Cahill; Grace S. Chang and Jennifer Y. Chang; Julia and John Curtis; Dr. Ruedi F. Thoeni and David B. Franklin; and Nobuko and Allen Zecha. The exhibition catalog is made possible with support from the Metropolitan Center for Far Eastern Art Studies.

The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees.

Divine Women, Divine Wisdom is supported in part by the Asian Art Endowment Fund.

CLOCKWISE FROM FROM TOP

Unknown artist: *Peace Now*, 1970; screenprint; 29 × 23 in.; BAMPFA, gift of Rex Powell.

Sylvia Fein: *The Painting Told Me What to Do*, 2012; egg tempera on gesso board; 24 × 24 in.; collection of the artist; © 2019 Sylvia Fein.

Masako Miki: *Participation in Mysticism*, 2015; silkscreen; 8 ½ × 11 in.; BAMPFA, gift of the artist. Photo: Courtesy the artist and CULT Aimee Friberg Exhibitions.

Dancing Devi, India, Madhya or Uttar Pradesh, 12th century; buff sandstone; 30 in. high; BAMPFA, on long-term loan from a private collection.

Sakaki Hyakusen: *Two Ladies by a Stream*, 18th century (detail); hanging scroll, ink and color with traces of gold on paper; 72¾ × 22½ in.; BAMPFA, on long-term loan from a private collection.



MOVIE MATINEES FOR ALL AGES

1
2 / 3



SATURDAY / 12.28.19

THE ADVENTURES OF PRINCE ACHMED

LOTTE REINIGER (GERMANY, 1926)
HAND-TINTED 35MM PRINT

LIVE MUSIC Judith Rosenberg on piano

RECOMMENDED FOR AGES 7 & UP

One of the world's first animated feature films, Lotte Reiniger's enchanting work uses intricate silhouettes made from cutout cardboard and thin sheets of lead, an animation technique she invented, to enact a tale from *The Arabian Nights*. The film tells the story of a wicked sorcerer who tricks Prince Achmed into mounting a magical flying horse. What follows is a series of wondrous adventures. The film "impresses for its exquisite craftsmanship, balletic movement, expressive romanticism, and moments of potent sensuousness and poetry" (Wally Hammond, *Time Out*).

(65 mins @ 22 fps, Silent, Hand-tinted and toned, 35mm, From Milestone)

3:00

SATURDAY / 1.18.20

MY LIFE AS A ZUCCHINI

CLAUDE BARRAS (SWITZERLAND/FRANCE, 2017)

RECOMMENDED FOR AGES 12 & UP

This wonderfully creative film has been celebrated for its stylized stop-motion animation and sympathetic treatment of life's hardships. Our protagonist, a boy nicknamed Zucchini, comes to live in a foster home for orphans, where he eventually learns to trust and love others. This accomplished debut feature from director Claude Barras, based on a script by Céline Sciamma (*Girlhood*, *Tomboy*), was nominated for both a Golden Globe and an Academy Award for Best Animated Feature. We present the English-language version featuring the voices of Will Forte, Nick Offerman, Ellen Page, and Amy Sedaris. Please note: the film includes references to sexual behavior (in non-explicit language).

Based on a script by Céline Sciamma. (66 mins, In English, Color, DCP, From GKIDS)

2:30

SATURDAY / 2.15.20

THE YOUNG GIRLS OF ROCHEFORT

JACQUES DEMY (FRANCE, 1967) DIGITAL RESTORATION

RECOMMENDED FOR AGES 12 & UP

See **Agnès Varda**, p. 24

1:00

SATURDAY / 2.22.20

JACQUOT

AGNÈS VARDA (FRANCE, 1991) DIGITAL RESTORATION

RECOMMENDED FOR AGES 12 & UP

See **Agnès Varda**, p. 24

3:00

- 1 *The Adventures of Prince Achmed*, 12.28.19
- 2 *My Life as a Zucchini*, 1.18.20
- 3 *Jacquot*, 2.22.20

SPECIAL EVENT



SUNDAY / 12.8.19

FILM COMPOSING IN REAL TIME: A WORKSHOP WITH DONALD SOSIN

1:30

FREE ADMISSION FOR UC BERKELEY STUDENTS!

Music plays a crucial part in our perception, experience, and enjoyment of filmgoing. This special workshop is a chance to explore the arts of film scoring and silent film accompaniment with Donald Sosin, a composer, pianist, and conductor with over four decades of experience scoring for film, television, and live performance. A veteran teacher of master classes for musicians of all ages, Sosin invites audience members to join him in creating music on the spot to accompany a variety of film clips. Bring your imagination and your instrument! No musical experience required.

Program time: c. 90 mins. Copresented with the San Francisco Silent Film Festival.



AMAZING GRACE

ALAN ELLIOTT, SYDNEY POLLACK (US, 2018)

SUNDAY / 12.1.19 / 7:00

FRIDAY / 12.20.19 / 4:00

FRIDAY / 12.27.19 / 5:00

In 1972, Aretha Franklin recorded the live album *Amazing Grace* at the New Temple Missionary Baptist Church in Watts, backed by the Southern California Community Choir. A film crew documented the two-day performance by the Queen of Soul before audiences that included one of Franklin's mentors, gospel musician Clara Ward, as well as Mick Jagger. While the recording of the concert became Franklin's biggest bestseller, the film was not released until 2018, when producer Alan Elliott completed the work originally undertaken by Sydney Pollack. "It's the closest thing to witnessing a miracle—just some cameras, a crowd and a voice touched by God" (Peter Travers, *Rolling Stone*).

(89 mins, Color, DCP, From Neon Distribution)



MR. KLEIN

JOSEPH LOSEY (FRANCE, 1976) DIGITAL RESTORATION

WEDNESDAY / 12.4.19 / 7:00

SATURDAY / 12.14.19 / 8:15

WEDNESDAY / 12.18.19 / 7:00

"Long unseen and worth revisiting . . . a historical reconstruction with a modernist tone, evoking both Kafka and Borges."

J. HOBERMAN, *NEW YORK REVIEW OF BOOKS*

Played with manicured indifference by Alain Delon, Mr. Klein is a dispassionate art dealer profiting from the desperation of Jews fleeing occupied France. When he learns that the Nazi authorities suspect him of being a Jew, he seeks out the identity of a shadowy double. But the mystery of Klein's identity, whether he be Jew or Christian, is of little consequence beside the weightier question of his apathy in the face of war's horrors. As the victims of the regime accumulate in this chilling thriller, we, the viewers, must assess our own role as citizens kept in the dark. STEVE SEID

Written by Franco Solinas. Photographed by Gerry Fisher. With Alain Delon, Jeanne Moreau, Suzanne Flon, Michel Lonsdale. (122 mins, In French with English subtitles, Color, DCP, From Rialto Pictures)



FIRE AND ASHES: MAKING THE BALLET RAKU

SHIRLEY SUN (US, 2017) EAST BAY PREMIERE!

THURSDAY / 12.5.19 / 7:00

FRIDAY / 12.13.19 / 4:00

SUNDAY / 12.29.19 / 2:30

IN PERSON Shirley Sun (12.5.19 screening only)

Bay Area filmmaker Shirley Sun's engaging dance film goes behind the scenes with composer Shinji Eshima and San Francisco Ballet resident choreographer Yuri Possokhov as they recount their collaboration with the original cast of *RAKU*. Set in historic Japan, the ballet is a fictional tale filled with passion, lust, loss, pain, and compassion, based on a true event: the burning of the beautiful Temple of the Golden Pavilion in Kyoto. *Fire and Ashes* unites Eastern and Western cultures in music, literature, philosophy, and dance, as Possokhov's choreography integrates Japanese Noh theater and Butoh performance with classical and contemporary ballet.

Photographed by Jesse Eisenhardt. (64 mins, Color, Digital, From the artist)



TONI MORRISON: THE PIECES I AM

TIMOTHY GREENFIELD-SANDERS (US, 2019)

FRIDAY / 12.6.19 / 4:00

SUNDAY / 1.19.20 / 1:30

"Words have power," says Toni Morrison, and she would know. With a warm gleam in her eye, Morrison recalls her life growing up and how she became an author, editor, and champion of new African American literary voices. Featuring archival footage and interviews with Oprah Winfrey, Angela Davis, Robert Gottlieb, Hilton Als, and many more, *The Pieces I Am* places the affable and insightful Pulitzer- and Nobel Peace Prize-winning author front and center, to tell her own story in her own words. "An eloquent nonfiction biopic that travels creatively through the past" (Nick Schager, *Variety*), the film is especially affecting now, after Morrison's death in August 2019.

Photographed by Graham Willoughby. (119 mins, Color, DCP, From Magnolia Pictures)



MILES DAVIS: BIRTH OF THE COOL

STANLEY NELSON (US/UK, 2019)

FRIDAY / 12.7.19 / 8:15

SATURDAY / 12.28.19 / 7:00

Only iconic filmmaker Stanley Nelson could create a documentary that matches the artistry and dynamism of Miles Davis, who defined and embodied “cool” through his music, casual demeanor, and chiseled good looks. Featuring a voiceover from actor Carl Lumbly, who eerily captures Davis’s quintessential rasp, *Birth of the Cool* skillfully weaves together Davis’s classic jazz performances, rare recordings, archival photos, and interviews with Quincy Jones, Carlos Santana, and Juliette Gréco to present a dimensional and complex portrait of an artist’s life. “[A] tantalizing portrait: rich, probing, mournful, romantic, triumphant, tragic, exhilarating, and blisteringly honest” (Owen Gleiberman, *Variety*).

(115 mins, In English and French with English subtitles, B&W/Color, DCP, From Firelight Media)



ELEVATOR TO THE GALLOWES

LOUIS MALLE (FRANCE, 1958) DIGITAL RESTORATION

SUNDAY / 12.29.19 / 7:00

We close out 2019 with Louis Malle’s first feature, an elegant, Hitchcockian thriller. Maurice Ronet and Jeanne Moreau star as an ex-paratrooper and his lover whose plot to murder her husband goes awry. Adroitly bringing in the wider issues of the Indochina war, industry, and runaway machinery, Malle creates a milieu for his frantic, frustrated lovers (who never once share screen space), while an improvised score by Miles Davis becomes an abstraction of their punctuated existence. “A terrific thriller” (Caryn James, *New York Times*), and a perfect companion piece to *Miles Davis: Birth of the Cool*, also screening this month.

Written by Malle, Roger Nimier, based on the novel by Noël Calef. Photographed by Henri Decaë. With Jeanne Moreau, Maurice Ronet, Yori Bertin, Georges Poujouly. (88 mins, In French and German with English subtitles, B&W, DCP, From Rialto Pictures)



TOKYO TWILIGHT

YASUJIRO OZU (JAPAN, 1957) BAY AREA PREMIERE OF DIGITAL RESTORATION

SATURDAY / 12.21.19 / 7:00

FRIDAY / 12.27.19 / 2:00

WEDNESDAY / 1.8.20 / 7:00

(*Tokyo boshoku*). Yasujiro Ozu’s last black-and-white film finds him in an unusually melodramatic mode. Set among the twilit interiors, dingy bars, and mahjong parlors of Tokyo’s seedier quarters, the story tells of two sisters living with their father. The elder has fled an unhappy marriage; the younger, unmarried, is rapidly sliding into delinquency and worse. When the sisters discover that their mother, formerly presumed dead, is in fact living nearby, a series of disasters ensues. Setsuko Hara gives a stunning performance as the elder sister trying to hold together a broken family. Her mixed loyalties and her final, painful choice give the film its crushing emotional weight.

Written by Kogo Noda, Ozu. Photographed by Yuharu Atsuta. With Setsuko Hara, Ineko Arima, Chishu Ryu, Isuzu Yamada. (141 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)



NOTORIOUS

ALFRED HITCHCOCK (US, 1946) 4K DIGITAL RESTORATION

FRIDAY / 12.27.19 / 7:00

WEDNESDAY / 1.22.20 / 7:00

FRIDAY / 2.28.20 / 4:00

As Hitchcock told François Truffaut, *Notorious* involves “the old conflict between love and duty.” Cary Grant is in love with Ingrid Bergman, but his job as an intelligence agent demands that he let her marry another man. Bergman, who undertakes the expiation of her guilt for her Nazi father’s treason, suffers a similar conflict. In this film Hitchcock hit his stride, using camera movements and editing to direct not his actors but his audience. Yet for all its aesthetic mastery and grace of execution, *Notorious* is Hitchcock’s strangely disconcerting meditation on the cruel undercurrents that lurk beneath the surface of what we call romantic love. MARILYN FABE

Written by Ben Hecht, from a theme by Hitchcock. Photographed by Ted Tetzlaff. With Ingrid Bergman, Cary Grant, Claude Rains, Louis Calhern. (101 mins, B&W, DCP, From Swank Motion Pictures)



ABBAS KIAROSTAMI LIFE AS ART

These programs conclude our tribute to Iran's most influential director, whose films blend fiction and documentary, minimalism and spontaneity, poetic vision and humanist spirit. Our near-complete retrospective began in August; for the full program, visit bampfa.org.

Film Series Sponsor: Neda Nobari Foundation

Series organized by Senior Film Curator Susan Oxtoby. Thanks to Ahmad Kiarostami and the Kiarostami Foundation; Janus Films; IFC Films; the Center for Middle Eastern Studies at UC Berkeley; and the Center for Iranian Diaspora Studies at SF State University for their help in support of this retrospective.



5

- 1 *Shirin*, 12.8.19
- 2 *Victor Erice-Abbas Kiarostami: Correspondences*, 12.7.19
- 3 *24 Frames*, 12.21.19
- 4 *Certified Copy*, 12.14.19
- 5 *Five Dedicated to Ozu*, 12.1.19

1 / 2 / 3 / 4

SUNDAY / 12.1.19

FIVE DEDICATED TO OZU

4:30

ABBAS KIAROSTAMI (FRANCE/IRAN/JAPAN, 2003) DIGITAL RESTORATION

INTRODUCTION Donna Honarpisheh

Donna Honarpisheh is a PhD candidate in comparative literature and critical theory at UC Berkeley. Her research focuses on modernist Iranian film and fiction.

Kiarostami's film dedicated to Yasujiro Ozu is composed of five long shots, most taken along the waters of the Caspian Sea, each "starring" such actors as tides and driftwood, a gang of ducks, croaking frogs, or the reflection of the moon. Those wondering "where the action is" need only truly open their eyes to discover a different kind of cinema, and a different kind of seeing. Meditative or materialist, even metaphorical if you want it to be, *Five Dedicated to Ozu* provides a slate upon which to project any thought or emotion; it's "both a lesson in cinema, and a lesson in being" (James Quandt). JASON SANDERS

Written, photographed by Kiarostami. (74 mins, No dialogue, Color, DCP, From Janus Films)

PRECEDED BY **ROADS OF KIAROSTAMI** (Abbas Kiarostami, Iran, 2005). What begins as an unassuming introduction to Kiarostami's landscape photography turns into a poetic—then frightening—tour of motion and stasis, photos and dogs, beauty and destruction, led by the auteur himself. (32 mins, In Farsi with English subtitles, B&W/Color, Digital file, Courtesy of Ahmad Kiarostami)

Total running time: 106 mins

SATURDAY / 12.7.19

VÍCTOR ERICE-ABBAS KIAROSTAMI: CORRESPONDENCES

6:00

VÍCTOR ERICE, ABBAS KIAROSTAMI (SPAIN/IRAN, 2005-7)

Created for an exhibition that paired the works of Víctor Erice and Kiarostami, *Correspondences* is composed of ten "filmed letters" between the two great filmmakers. As in their other films, children, imagination, and the creative process take center stage; in one, the young grandchildren of the painter from Erice's *The Quince Tree Sun* show off their own unique styles, while in another nine-year-olds in a rural Spanish classroom watch Kiarostami's *Where Is the Friend's Home?* "Modern messages in a bottle" (Miguel Marias), these not-so-simple video letters recognize no international stamps or borders, only the artistic and personal links between individuals. JASON SANDERS

Written by Erice, Kiarostami. (97 mins, In Spanish and Farsi with English subtitles, Color, DigiBeta, From Nautilus Films)

SUNDAY / 12.8.19

SHIRIN

4:30

ABBAS KIAROSTAMI (IRAN, 2008) DIGITAL RESTORATION

INTRODUCTION Donna Honarpisheh

A film about watching and most of all experiencing film, *Shirin* features close-ups of 112 Iranian actresses (and Juliette Binoche) as they sit, transfixed, watching an adaptation of a famed twelfth-century Iranian epic poem. Or so it seems; the soundtrack they respond to, all galloping hooves, clashing swords, and declarations of love, was created by Kiarostami, but the "film" it evokes does not exist. A sly riposte to those who wanted more "action" and plot in Kiarostami's films, *Shirin* delivers narrative, albeit entirely offscreen. But its focus lies in the eyes and mind, on how cinema is constructed, and how we as viewers construct cinema. JASON SANDERS

Written by Kiarostami. Photographed by Mahmoud Kalari. With Leila Hatami, Niki Karimi, Taraneh Alidoosti, Juliette Binoche. (92 mins, In Farsi with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 12.14.19

CERTIFIED COPY

6:00

ABBAS KIAROSTAMI (FRANCE/ITALY/BELGIUM/IRAN, 2010)

(*Copie conforme*). Juliette Binoche and opera singer William Shimell star in Kiarostami's playful unspooling of the romance genre, set in a radiant Tuscany where nothing is quite as it seems. Fittingly beginning at a lecture on fakery in art, the film follows an art gallery owner (Binoche) and an author (Shimell) whose chance meeting turns into a lengthy afternoon of conversation, sparring, and play-acting, and then becomes something even trickier. Don't let the Tuscan sun blind you; Kiarostami remains as imaginative and rewarding here as in his Iran-set masterpieces. Binoche won Cannes' Best Actress prize for her role in this "brilliant, endlessly fascinating work" (David Denby, *New Yorker*). JASON SANDERS

Written by Kiarostami, Caroline Eliacheff. Photographed by Luca Bigazzi. With Juliette Binoche, William Shimell, Jean-Claude Carrière, Agathe Natanson. (106 mins, In English, French, and Italian with English subtitles, Color, 35mm, From IFC Films)



THURSDAY / 12.19.19

LIKE SOMEONE IN LOVE

7:00

ABBAS KIAROSTAMI (FRANCE/JAPAN, 2012)

A neon-and-glass Tokyo hipster bar may seem a long way from the time-forgotten Iranian villages of Kiarostami's earlier films, but the great director's last narrative feature finds many of his concerns the same, capturing how humans move within and are shaped by landscapes and how cinema blurs the line between reality and performance. Here, individuals blur that line just as easily, as our three characters try on new roles depending on their audience: a young student turned escort, or granddaughter, or lover; an older professor turned protector, or fool; and a young man turned respectful suitor, lover, or threat. JASON SANDERS

Written by Kiarostami. Photographed by Katsumi Yanagijima. With Rin Takanishi, Tadashi Okuno, Ryo Kase, Denden. (109 mins, In Japanese with English subtitles, Color, DCP, From IFC Films)

SATURDAY / 12.21.19

24 FRAMES

4:00

ABBAS KIAROSTAMI (IRAN/FRANCE, 2017)

Kiarostami's final, posthumously released work strips cinema down to its essence: a single frame, creating a hypnotic meditation on image making and the act of seeing that pays tribute to both cinema and the great director's other passion, photography. Beginning from a philosophical query—"What happens before and after a photograph is taken?"—*24 Frames* presents twenty-four short motion pictures, each beginning with a motionless image (a photograph, mainly of landscapes with wildlife) that slowly evolves into something else. A fitting last work from a filmmaker who believed in liberating audiences, *24 Frames* invites us to make our own meaning, and bring that frame to life. JASON SANDERS

(116 mins, No dialogue, B&W/Color, DCP, From Janus Films)



AFTERIMAGE

J. HOBERMAN ON MOVIE CULTURE IN THE AGE OF REAGAN

To celebrate the publication of his new book *Make My Day: Movie Culture in the Age of Reagan*, we've invited film critic and historian J. Hoberman to present two films and offer his insights on the synergy between American politics and popular culture during Ronald Reagan's presidency. The concluding work in Hoberman's ambitious Found Illusions trilogy, which also included *An Army of Phantoms* and *The Dream Life*, the book "charts how Reagan's ideology both reflected and refracted what was playing at a theater near you during his extended 'morning in America' tenure. . . . [It] has a way of connecting various dots between real figures/events and their reel-life counterparts that feels singular, stylish and slightly intoxicating in its scope" (David Fear, *Rolling Stone*). *Make My Day: Movie Culture in the Age of Reagan* is available in the BAMPFA Store.

J. Hoberman has written for *Artforum*, the *London Review of Books*, *The Nation*, and the *New York Review of Books*. For over thirty years, he was a film critic for the *Village Voice*.

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

1 *The King of Comedy*, 12.11.19

2 *River's Edge*, 12.12.19

FILMS

WEDNESDAY / 12.11.19

THE KING OF COMEDY

7:00

MARTIN SCORSESE (US, 1983)

INTRODUCTION J. Hoberman

J. Hoberman will sign books following the screening.

In a review for the *Village Voice*, J. Hoberman called *The King of Comedy* the "richest, most intelligent Hollywood movie of 1983. . . . Between them, Scorsese, Robert De Niro and screenwriter Paul Zimmerman have created an American archetype: Rupert Pupkin . . . the celebrity-crazed would-be standup comedian who attaches himself to TV talk-show host Jerry Lewis. . . . *The King of Comedy* is a meditation on American celebrity but—dealing as it does with rampant aggression, pure megalomania, visceral embarrassment and pathetic humiliation—it's a good deal more disturbing." Sandra Bernhard makes an indelible appearance as Pupkin's partner in obsession.

Written by Paul D. Zimmerman. Photographed by Fred Schuler. With Robert De Niro, Jerry Lewis, Sandra Bernhard. (109 mins, Color, DCP, From Criterion Pictures USA)

THURSDAY / 12.12.19

RIVER'S EDGE

7:00

TIM HUNTER (US, 1986)

INTRODUCTION J. Hoberman

In the age of Reagan, to "just say no" meant to relinquish that minute, but powerful act of just saying yes. At least this seemed true for a generation of teenagers whose only expression of power came from consuming taboo experience in a world of dead nerve-endings. Director Tim Hunter draws on the true story of a sixteen-year-old Milpitas student who strangles his fourteen-year-old girlfriend, taking us inside a morbid brat pack whose members include Crispin Glover, Keanu Reeves, and Lone Skye. Dennis Hopper brings a kind of psycho ethic to the film, asking the young killer, "But did you love her, man?" STEVE SEID

Written by Neal Jimenez. Photographed by Frederick Elmes. With Dennis Hopper, Crispin Glover, Lone Skye, Keanu Reeves. (99 mins, Color, 35mm, BAMPFA collection, permission Park Circus)

PERSPECTIVES ON HISTORY: ROMANIAN CINEMA SINCE 1989

Whether grappling with momentous historic events or the everyday struggles of ordinary people, Romanian filmmakers have created some of the finest cinema of recent decades. Distinguished by excellent writing and cinematography and authentic performances, what was dubbed the Romanian New Wave gained international attention around 2005 with award-winning films like Cristi Puiu's *The Death of Mr. Lazarescu*, Corneliu Porumboiu's *12:08 East of Bucharest*, and Cristian Mungiu's *4 Months, 3 Weeks and 2 Days*, stark depictions of life in Romania that became essential viewing for cinephiles. These instant classics were both preceded and followed by exceptional films portraying the realities of existence under the reign of Nicolae Ceaușescu and the persistent aftereffects of totalitarianism following his ouster in December 1989.

Commemorating thirty years since the revolution, **Perspectives on History: Romanian Cinema Since 1989** includes some of the best Romanian films made over the last three decades, with a special focus on works concerned with the events of December 1989. Stere Gulea's *The State of Things* and Radu Muntean's *The Paper Will Be Blue* both portray the human price of revolutionary chaos and confusion, while two extraordinary documentaries by Andrei Ujică, *Videograms of a Revolution* (codirected with Harun Farocki) and *The Autobiography of Nicolae Ceaușescu*, repurpose newsreels, amateur video, and home movies to examine the trajectory of revolution and investigate the abuse of power that made it inevitable. Ujică will be here in person to present both films as well as *Out of the Present*, a work constructed from footage shot aboard the Mir space station that provides a unique perspective on the dissolution of the Soviet Union.

Kate MacKay, Associate Film Curator

This series is presented in conjunction with Making Waves 14, *The Romanians: 30 Years of Cinema Revolution*, at Film Forum, New York, curated by Mihai Chirilov, David Schwartz, and Corina Șuteu and organized by Oana Radu. Thanks to Laura Toma, Florentina Mocanu-Schendal, Suzan Negip Schatt, and Ludwig Galambos, Romanian Film Festival at Berkeley, Stanford, and San Francisco State University; and Jeffrey Pennington, Institute of Slavic, East European, and Eurasian Studies, UC Berkeley.



1 / 2 / 3 / 4

FRIDAY / 12.6.19

4 MONTHS, 3 WEEKS AND 2 DAYS

7:00

CRISTIAN MUNGIU (ROMANIA, 2007)

(*4 luni, 3 săptămâni și 2 zile*). Immediately after winning the 2007 Palme d'Or at Cannes, writer-director Cristian Mungiu's breakthrough film drew comparisons to the work of Jean-Pierre and Luc Dardenne. *4 Months . . .* demonstrates deep compassion for its characters, who have all the complexity of real people trapped in dire circumstances. Two young women navigate a corrupt, decaying Romanian town to obtain an abortion for one of them during the final days of the oppressive regime of Nicolae Ceaușescu. Their harrowing journey, breathlessly told in what feels like—but isn't—real time, makes for essential cinema: intimate, haunting, and politically engaged. JONATHAN L. KNAPP

Written by Mungiu. Photographed by Oleg Mutu. With Anamaria Marinca, Vlad Ivanov, Laura Vasiliu, Luminița Gheorghiu. (113 mins, In Romanian with English subtitles, Color, 35mm, From IFC Films)

SUNDAY / 12.8.19

STUFF AND DOUGH

7:00

CRISTI PUIU (ROMANIA, 2001)

(*Marfa si banii*). A young man dreaming of enough "dough" to start his own snack stand winds up delivering a package of unknown "stuff" for some dubiously employed gangsters in this deadpan road movie, the debut film by Cristi Puiu, who would go on to direct *The Death of Mr. Lazarescu*. More *Down by Law* than *Mad Max* in its road-movie dynamics (Puiu cited the humor and "emptiness" of Jim Jarmusch's film as inspiration), *Stuff and Dough* amiably steers through a shoddily paved Romania of petty criminals and idle dreamers stuck between communism and capitalism, with no correct directions, but plenty of wrong turns. JASON SANDERS

Written by Puiu, Răzvan Rădulescu. Photographed by Silviu Stăvilă. With Alexandru Padadopol, Dragoș Bucur, Ioana Flora, Răzvan Vasilescu. (91 mins, In Romanian with English subtitles, Color, DCP, From Making Waves)

FRIDAY / 12.13.19

THE DEATH OF MR. LAZARESCU

7:00

CRISTI PUIU (ROMANIA, 2005)

(*Moartea domnului Lăzărescu*). Rarely has trusting one's life to health professionals seemed deadlier than in this sardonic *comédie humaine* that won more than thirty international prizes and was called "the most remarkable film of the year" by the *Village Voice*. Living alone with his cats and his alcohol, the elderly Dante Lazarescu experiences chest pain; thus begins a long night's journey into a medical purgatory where he is alternately harangued, mocked, and ignored. The film's quasidocumentary aesthetic creates a realistic world made all the more believable by a brilliant cast, not to mention fears that those in power, whether in the medical profession or elsewhere, have forgotten how to care. JASON SANDERS

Written by Puiu, Răzvan Rădulescu. Photographed by Oleg Mutu. With Ion Fiscuteanu, Luminița Gheorghiu, Gabriel Spahiu, Doru Ana. (154 mins, In Romanian with English subtitles, Color, 35mm, From Kino Lorber)

SUNDAY / 12.15.19

12:08 EAST OF BUCHAREST

7:00

CORNELIU PORUMBOIU (ROMANIA, 2006)

(*A fost sau n-a fost?*). "What's all the fuss about the revolution? No one cares anymore," says a young trophy mistress during the sixteenth anniversary of the Romanian revolution. Preparing for another year of getting older, drunker, and lonelier, three bickering men on an anniversary television show pose a related question: Did a true revolution take place in their town, or did everyone conveniently rebel *after* the regime collapsed? Dynamic, sharp-witted, and cut with narrative precision, the Cannes *Caméra d'Or*-winning *12:08 East of Bucharest* is a classic Eastern European allegory of how nations remember (and rewrite) their darkest moments, and how (and why) people need their own stories. JASON SANDERS

Written by Porumboiu. Photographed by George Dascalu, Marius Panduru. With Mircea Andreescu, Teodor Corban, Ion Sapdaru. (89 mins, In Romanian with English subtitles, Color, 35mm, From Kino Lorber)



SUNDAY / 1.12.20

THE OAK

LUCIAN PINTILIE (ROMANIA, 1992)

(Balanta). Returning to Romania after a decades-long exile in Paris, theater director and filmmaker Lucian Pintilie fashioned this blisteringly apocalyptic parable/farce, appropriately set during the last days of Ceaușescu's rule. A willfully independent Bucharest schoolteacher and a talented doctor find their skills are no match for the incompetence, brutality, and general insanity of Romania, where hospital patients are tossed on the floor and pedestrians hurl themselves in front of passing cars. A film that "seems to flourish in the rubble" (Anthony Lane, *New Yorker*), *The Oak* is a full-throttle assault of "imaginative hysteria that rattles with sustained fury" (J. Hoberman). JASON SANDERS

Written by Pintilie, based on the novel by Ion Băiesu. Photographed by Doru Mitran. With Maia Morgenstern, Răzvan Vasilescu, Victor Rebengiuc, Dorel Vișan. (105 mins, In Romanian with English subtitles, Color, DCP, From Making Waves)

7:00

SUNDAY / 1.19.20

THE STATE OF THINGS

STERE GULEA (ROMANIA, 1995)

(Stare de fapt). "If the viewer does not feel hit in his stomach after seeing this film, my work has been useless," declared director Stere Gulea of his wrenching drama involving a medical worker swept up in state corruption and violence, "one of the most powerful accounts of the Romanian Revolution" (Film Society of Lincoln Center). As Ceaușescu's regime begins to crumble, an idealistic hospital employee witnesses multiple crimes by the secret police. She speaks out, but at a price. Gulea, whose *The Journey* (1987) is an early Romanian masterpiece, brings what filmmaker Lucian Pintilie called a "severe and objective" worldview to this uncompromising examination of immorality, revolution, and social conviction. JASON SANDERS

Written by Gulea, Eugen Uricariu, based on an idea by Lucian Pintilie. Photographed by Alexandru Solomon. With Oana Pellea, Mircea Rusu, Răzvan Vasilescu, Luminița Gheorghiu. (89 mins, In Romanian with English subtitles, Color, DCP, From Making Waves)

7:00

SATURDAY / 1.25.20

THE PAPER WILL BE BLUE

RADU MUNTEAN (ROMANIA, 2006)

(Hirtia va fi albastră). A clueless tank crew wanders Bucharest's chaotic streets during the final night of dictator Nicolae Ceaușescu's rule in Radu Muntean's humanistic portrait of people who aren't concerned with making history, just trying to live through it. Madness, rumors, misinformation, paranoia, and even hope merge as the soldiers try to make sense of what's happening, unsure whether the army, the police, or the people are in charge of the square, the TV station, or the country. Zeroing in on one small group's experiences, *The Paper Will Be Blue* foregrounds the banal and memorable, terrifying and bemusing moments that all "historic times" are made of. JASON SANDERS

Written by Răzvan Rădulescu, Alexandru Baciu, Muntean. Photographed by Tudor Lucaciu. With Paul Ipate, Adrian Caruleanu, Dragoș Bucur, Alex Potocean. (95 mins, In Romanian with English subtitles, Color, DCP, From CNC)

5:30

SUNDAY / 2.2.20

CHILD'S POSE

CĂLIN PETER NETZER (ROMANIA, 2013)

(Poziția copilului). The grand prize winner at the 2013 Berlin Film Festival, this social thriller follows an upper-class Bucharest architect who'll stop at nothing to keep her grown son out of jail—even after he killed a child during a car accident. A withering takedown of the mores (or lack thereof) of the one percent in general and the corruption of nouveau riche, well-connected Romanians in particular, *Child's Play* is both "a story as cold, merciless, and inevitable as a tomb" (Manohla Dargis, *New York Times*) and "a ferocious psychological drama with the pace of a thriller" (Kenneth Turan, *Los Angeles Times*). JASON SANDERS

Written by Răzvan Rădulescu, Netzer. Photographed by Andrei Butica. With Luminița Gheorghiu, Bogdan Dumitrache, Ilinca Goia, Natașa Raab. (112 mins, In Romanian with English subtitles, Color, DCP, From Zeitgeist Films)

7:00

WEDNESDAY / 2.12.20

VIDEOGRAMS OF A REVOLUTION

HARUN FAROCKI, ANDREI UJICĂ (GERMANY, 1992)

(Videograme dintr-o revoluție, a.k.a. Videogramme einer Revolution). In December 1989, the future of Romania was up in the air—and on the air. Dictator Nicolae Ceaușescu's televised speech was stopped and the broadcast cut to an empty red screen. The revolution had begun. Filmmakers Harun Farocki and Andrei Ujică assembled images from the broadcast, among the last shot for Romanian state television, along with footage shot by amateurs and newsreel cameramen, to reconstruct a chronology of events leading to the fall of the Ceaușescus. The result is a fascinating portrait of how confusing and chaotic history is in the making—in front of a camera and on the television screen. KATHY GERITZ (106 mins, In Romanian and English with English subtitles, DCP, Color, From Making Waves)

7:00

THURSDAY / 2.13.20

OUT OF THE PRESENT

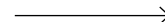
ANDREI UJICĂ (RUSSIA, 1995)

(The Autobiography of Nicolae Ceaușescu). "The first film made in outer space" (as the film's press notes lightheartedly proclaim), Andrei Ujică's Russian-made precursor to *The Autobiography of Nicolae Ceaușescu* is another found-footage documentary mining more otherworldly, yet no less epochal material: the voyage of Soviet cosmonaut Sergei Krikalev, who left the earthly Soviet Union in 1991 for the Mir space station, only to live through (or above) the political upheaval that rendered his country obsolete. As statues fell, crowds rioted, and leaders fled, Krikalev observed only a curving, seemingly unchanging globe. Ujică's film is both a political history lesson and a work of existential sci-fi reminiscent of *2001* or *Solaris*. JASON SANDERS

Written by Ujică. With Sergei Krikalev, Anatoli Artsebarski, Alexandr Volkov, Helen Sharman. (96 mins, In Russian with English subtitles, Color, DCP, From the artist)

7:00

- 1 *The Autobiography of Nicolae Ceaușescu*, 2.16.20
- 2 *The Oak*, 1.12.20
- 3 *I Do Not Care If We Go Down in History as Barbarians*, 2.27.20
- 4 *Stuff and Dough*, 12.8.19



ROMANIAN CINEMA CONTINUES

SUNDAY / 2.16.20

THE AUTOBIOGRAPHY OF NICOLAE CEAUȘESCU

ANDREI UJICĂ (ROMANIA, 2010)

IN PERSON Andrei Ujică

(Autobiografia lui Nicolae Ceaușescu). *The Autobiography of Nicolae Ceaușescu* opens with footage of Nicolae and Elena Ceaușescu at their trial in 1989, just before their execution. “I will only answer to the Grand Assembly,” Ceaușescu says, “whatever your masquerade is.” “It was your masquerade twenty-five years,” his unseen questioner retorts. Andrei Ujică’s biting film documents that masquerade. In this montage of clips from Ceaușescu’s official filmed record, there is no sign of mass poverty or turmoil, only cheering crowds, grandiose building projects, and political theater. Ujică chillingly reveals, without comment, the manner in which a dictator constructs, and comes to believe in, his own cult of personality. PAMELA TROY

Written by Ujică. (180 mins, In Romanian with English subtitles, Color, 35mm, From The Film Desk)

SUNDAY / 2.23.20

SOLDIERS: A STORY FROM FERENTARI

IVANA MLADENOVIĆ (ROMANIA, 2017)

(Soldații. Poveste din Ferentari). Two men form an unlikely couple in one of Bucharest’s toughest Roma neighborhoods in actress/filmmaker Ivana Mladenović’s naturalist drama, which represents a turning point in Romanian cinema’s depictions of gay romance and Roma society. Recently dumped, the bespectacled Adi moves into the rough Ferentari district intending to document its burgeoning *manele* pop/folk music scene; there he meets the bearish Alberto, an ex-con and constant hustler. Soon their relationship moves from uncertainty to love, much to the dismay of the community. A gay, Romany *Romeo and Juliet*, *Soldiers* offers “Romanian social realism with an ethnographic edge” (Jonathan Romney, *Screen Daily*). JASON SANDERS

Written by Adrian Schiop, Mladenović, based on the novel by Schiop. Photographed by Luchian Ciobanu. With Adrian Schiop, Vasile Pavel-Digudai, Ștefan Iancu, Nicolae Marin-Spaniolul. (120 mins, In Romanian with English subtitles, Color, DCP, From Making Waves)

THURSDAY / 2.27.20

I DO NOT CARE IF WE GO DOWN IN HISTORY AS BARBARIANS

RADU JUDE (ROMANIA, 2018)

(Îmi este indiferent dacă în istorie vom intra ca barbari). Radu Jude dissects the rise of neofascism and the reemergence of anti-Semitism in Europe in this metafictional black comedy. Staging a piece about notorious Romanian Nazi collaborator Ion Antonescu, who ordered the murder of several thousand Jews and made the defiant declaration that gives the film its title, contemporary theater director Adriana runs into government interference, public indifference, and extras who seem a little too enthused to play Nazi officers. Combining Brechtian metacommentary, social satire, and wide-ranging intellectual analysis, Jude’s film is “a complicated meditation on the responsibilities—and limits—of art in the face of horror” (A. O. Scott, *New York Times*). JASON SANDERS

Written by Jude. Photographed by Marius Panduru. With Ioana Iacob, Alexandru Dabija, Alex Bogdan, Ilinca Manolache. (138 mins, In Romanian with English subtitles, Color, DCP, From Big World Pictures)



OUT OF THE VAULT

In this installment of our ongoing **Out of the Vault** series, we present the premiere of three recent BAMPFA preservation projects, centered on the Beat era. The cornerstone of the program is ruth weiss’s *The Brink*, which Stan Brakhage called “one of the most ambitious ‘first’ films I’ve ever seen . . . [a] synthesis of poetry and image highly structured but containing a residue of very real immediate, almost haiku, feeling.”

SUNDAY / 12.15.19

THE BRINK

RUTH WEISS (US, 1961)

WORLD PREMIERE OF BAMPFA PRESERVATION PRINT!

IN PERSON ruth weiss, Robyn Beattie, and Steve Seid

Robyn Beattie is the daughter of artist and filmmaker Paul Beattie. Steve Seid, a former curator at BAMPFA, recently wrote on The Brink and awaits the publication of his book about Ant Farm’s Media Burn.

Beat poet ruth weiss was no stranger to improvisation. In the late fifties, you could find her slamming choice words in North Beach’s legendary Cellar, accompanied by free-inventing jazz musicians. A few years later, painter-turned-filmmaker Paul Beattie would ask weiss to coax from the complex body of her verse a recitation of love among the ruins. The rollicking result, a film built around the existential musings of two contentious lovers, “He” and “She,” jettisons narrative logic for a skeptical embrace of the moment—the Beat moment. Shown with *The Brink* are shorts by weiss’s close compatriots Paul Beattie and Steven Arnold. STEVE SEID

With Lori Lawyer, Sutter Marin. (40 mins, B&W, 16mm, BAMPFA preservation print)

FOLLOWED BY

A THIMBLE OF GOODBYE Paul Beattie, US, 1961, 8:30 mins, B&W, 16mm, BAMPFA preservation print

SCENES FROM THE “TAP CITY CIRCUS” Paul Beattie, US, 1961, With George Herms, 4:30 mins, Silent, B&W, 16mm, BAMPFA preservation print

MESSAGES, MESSAGES Steven Arnold, US, 1968, 23 mins, B&W, 16mm, From Steven Arnold Archive

Total running time: c. 80 mins. **Out of the Vault** is made possible with the generous support of the National Endowment for the Arts. The preservation of the BAMPFA prints was made possible with funding from the National Film Preservation Foundation.

SPECIAL SCREENINGS



CHRIST STOPPED AT EBOLI

FRANCESCO ROSI (ITALY, 1979) FULL-LENGTH DIGITAL RESTORATION, BACK BY POPULAR DEMAND!

SATURDAY / 12.14.19 / 1:00

SUNDAY / 12.22.19 / 1:00

Special admission: General: \$15; BAMPFA members: \$11; UC Berkeley students: \$7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$12.

“There will be, I suspect, no other movie released this year that can match its endless grace of life, of poetry overheard. . . . The film is a life-changing experience.” CARLOS VALLADARES, *SAN FRANCISCO CHRONICLE*

(*Cristo si è fermato a Eboli*). In the mountain village of Gagliano, Italy, a proverb reflects the unchanging nature of the inhabitants' isolation: even Christ stopped at Eboli, the town at the bottom of the bare and craggy hill. In 1935 the leftist writer Carlo Levi was banished by the Fascist government to exile in Gagliano; he later recorded his experiences in the novel *Christ Stopped at Eboli*. In Rosi's stunning film, Gian Maria Volonté portrays Levi, but he shares the role of protagonist with the camera as he walks the steep and stony streets of the village and, very slowly, comes to understand the combination of superstition and resignation by which the peasantry has survived over generations. JUDY BLOCH

Written by Rosi, Tonino Guerra, Raffaele La Capria, based on the novel by Carlo Levi. Photographed by Pasqualino De Santis. With Gian Maria Volonté, Alain Cuny, Irene Pappas, Paolo Bonacelli. (220 mins plus 30-minute intermission, In Italian with English subtitles, Color, DCP, From Rialto Pictures)

THURSDAY / 12.26.19

FANNY AND ALEXANDER

12:00

INGMAR BERGMAN (SWEDEN, 1983) FULL-LENGTH TELEVISION VERSION

Special admission: General: \$18; BAMPFA members: \$14; UC Berkeley students: \$10; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$15.

(*Fanny och Alexander*). Ingmar Bergman's dreamlike family chronicle is set in turn-of-the-century Sweden, where the members of an upper-middle-class theatrical clan are sheltered by their own theatrics from the deepening chaos of the outside world. Bergman has the grace in this most graceful film not to view their histrionics and eccentricities as neuroses. One tumultuous year in the life of the Ekdahl family is viewed through the eyes of ten-year-old Alexander, whose imagination fuels the magical goings-on leading up to the death of his father and his mother's remarriage to a stern prelate. We present Bergman's magnum opus in its television version, which runs more than five hours; the screening includes two intermissions, for a total duration just short of six hours. JUDY BLOCH

Written by Bergman. Photographed by Sven Nykvist. With Gunn Wållgren, Allan Edwall, Ewa Fröling, Bertil Guwe. (312 mins plus two intermissions totaling 40 mins, In Swedish with English subtitles, Color, DCP, From Janus Films)



WEDNESDAY / 1.15.20

THE NIGHT OF THE HUNTER

7:00

CHARLES LAUGHTON (US, 1955) RESTORED 35MM PRINT

INTRODUCTION Ron Nagle

In conjunction with his retrospective at BAMPFA (p. 8), artist Ron Nagle introduces a film he cites as an inspiration.

An atmospheric allegory of good and evil, *The Night of the Hunter* stars Robert Mitchum as Harry Powell, a pulpless preacher with LOVE and HATE tattooed on his knuckles. His dire sermon, “the story of right hand, left hand,” evokes with biblical intensity the eternal struggle now displaced as the preacher's own pathological quandary. Hot after some purloined booty, Powell chases two innocent children across a menacing rural landscape where only nature stands fast against man's moral decay. Charles Laughton's Southern Gothic masterpiece takes on a fabulous unreality as Stanley Cortez's chilling black-and-white photography frames quirky Expressionist settings. STEVE SEID

Written by James Agee, based on the novel by Davis Grubb. Photographed by Stanley Cortez. With Robert Mitchum, Shelley Winters, Lillian Gish, Billy Chapin. (93 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Park Circus)





AGNÈS VARDA

AN IRRESISTIBLE FORCE

“In my films I always wanted to make people see deeply. I don’t want to show things, but to give people the desire to see.” AGNÈS VARDA

In the sixty-four years between her first and final films, Agnès Varda (1928–2019) created an exceptional career as a photographer, filmmaker, and artist. Active until the end of her life at age ninety, Varda was a true force of inspiration who touched many through her poignant films and thoughtful artist talks (she beguiled BAMPFA audiences as a guest in our **Afterimage** series in 2013). Now, we celebrate Varda’s legacy—her wisdom, her zeal for life, and her ability to look at the world anew.

An important figure in the development of the French New Wave and the only female director associated with the movement, Varda holds a singular position in film history. Yet she maintained that she became a filmmaker unintentionally. While working as a photographer for the Théâtre National Populaire in Paris, and with little previous knowledge of cinema, she was persuaded by a friend to make her first feature, *La Pointe Courte* (1955). She went on to direct numerous shorts, essay films, and documentaries that are as impressive as her more widely distributed features. Throughout her career, Varda championed the idea that filmmaking is artisan’s work, equivalent to weaving and hand-sewing, and that production should take place in the atmosphere of an atelier. (In 1977, she created Ciné-Tamaris, her own production company and studio.) Her films draw on her love of the arts—photography and literature in particular. Varda’s ability to make non-ideological films anchored in social reality is part of the strength of her cinema. Her work responds to life in a personal and sophisticated way, reflecting her private and public role as one of France’s most celebrated directors. Vive la Varda!

Susan Oxtoby, Senior Film Curator

Film Series Sponsor: The Simpson PSB Fund

Agnès Varda: An Irresistible Force is copresented with the San Francisco Museum of Modern Art, where the series screens January through March 2020. Our thanks to Rosalie Varda and Cecilia Rose, Ciné-Tamaris; Mathieu Demy; Emily Woodburne, Brian Belovarac, and Ben Crossley-Marra, Janus Films; Juliette Donadieu, Consulate General of France, San Francisco; and Gina Basso, SFMOMA.



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VARDA BY AGNÈS

AGNÈS VARDA, DIDIER ROUGET (FRANCE, 2019)
EAST BAY ADVANCE SCREENINGS

FRIDAY / 12.20.19 / 7:00

SATURDAY / 12.21.19 / 1:30

THURSDAY / 12.26.19 / 7:00

FRIDAY / 1.24.20 / 4:00

(*Varda par Agnès*). A cinema institution unto herself, the delightfully irreverent Agnès Varda conducts a personal career retrospective as only she can: with accomplished skill, inimitable charm, wit, reverie, and copious wonder. The many outlets of her boundless creativity (photography, art, filmmaking, and architecture) coalesce as Varda shares insight into her life’s work. The most generous of visual storytellers, she shares the screen with collaborators like actor Sandrine Bonnaire, cinematographer Nurith Aviv, and curator Hervé Chandès. Lovingly produced by Varda’s daughter Rosalie, *Varda by Agnès* is an essential and profound work, the reality and the representation of a transcendent artist revealing herself in her final gift to the world. LEAH LOSCHIAVO

Written by Varda. Photographed by Claire Duguet, François Décréau. (115 mins, In French with English subtitles, Color/B&W, DCP, From Janus Films)

SATURDAY / 12.28.19

THE GLEANERS AND I

AGNÈS VARDA (FRANCE, 2000) DIGITAL RESTORATION

FILM TO TABLE DINNER FOLLOWS (SEE P. 30)

REPEATS FRIDAY / 2.21.20

(*Les glaneurs et la glaneuse*). Gleaning has meanings both literal, to gather grain left behind by reapers, and metaphorical, to collect bit by bit. Varda’s rumination on this art of “living off the leftovers of others” finds inspiration in both past and present, rural and urban, the political and the highly personal. Camera in hand, Varda moves from the highways and back roads of France to its urban alleyways, interviewing those for whom gleaning is a way of life, or an encompassing philosophy. Varda termed the film “a wandering-road documentary”; Jonathan Rosenbaum called it “beautiful, absorbing, and touching.” JASON SANDERS

Written by Varda. Photographed by Stéphane Kraus. (82 mins, In French with English subtitles, Color, DCP, From Janus Films)

SUNDAY / 12.29.19

VAGABOND

AGNÈS VARDA (FRANCE, 1985) DIGITAL RESTORATION

4:30

REPEATS THURSDAY / 1.30.20

(*Sans toit ni loi*). Varda created a chilling fiction around the true story of a young woman who froze to death in the south of France, the proverbial land of sunshine. She approaches the story of Mona (Sandrine Bonnaire)—a young dropout with only a backpack and tent to her name—from the stance of the curious journalist. Thus this film of elegant clarity, while moving, is finally devastating in the crucial distance it takes. We know nothing of Mona’s past; while on the road, she makes the few contacts needed to stay alive and, occasionally, to stay human, but no one is allowed in. *Vagabond* is a profound portrait of the will to alienation. JUDY BLOCH

Written by Varda. Photographed by Patrick Blossier. With Sandrine Bonnaire, Macha Méril, Stéphane Freiss, Yolande Moreau. (105 mins, In French with English subtitles, Color, DCP, From Janus Films)

THURSDAY / 1.9.20

LA POINTE COURTE

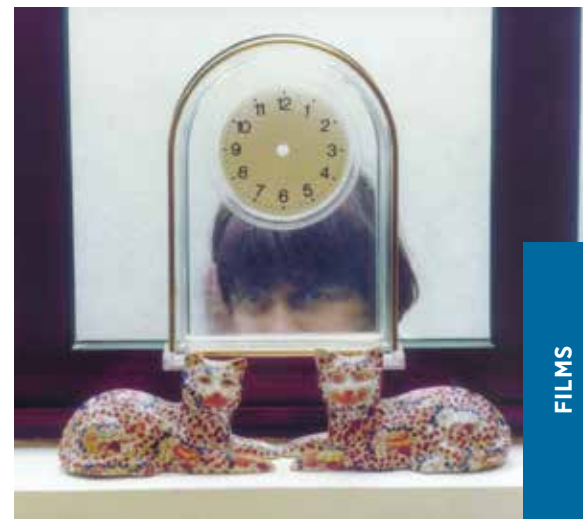
AGNÈS VARDA (FRANCE, 1955) BAMPFA COLLECTION

7:00

REPEATS SATURDAY / 2.1.20

Made outside the French film industry on a shoestring budget, Varda’s 1955 debut was called by historian Georges Sadoul “truly the first film of the *nouvelle vague*”; its innovative editing, location shooting, and use of nonprofessional actors seem as radical now as they did then. A sun-scarred Mediterranean fishing port is the setting for a fractured tale of reunited lovers. For Varda the locale is as important as the plot, and her camera divides its time evenly between the lovers’ alienated monologues and more important things, like how villagers go about their lives, or the way sunlight plays across white stones. JASON SANDERS

Written by Varda. Photographed by Louis Stein. With Silvia Monfort, Philippe Noiret, and inhabitants of La Pointe Courte. (80 mins, In French with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)



SATURDAY / 1.11.20

CLÉO FROM 5 TO 7

6:00

AGNÈS VARDA (FRANCE, 1962) DIGITAL RESTORATION

REPEATS FRIDAY / 2.7.20

(*Cléo de 5 à 7*). The film that established Varda's international reputation, *Cléo from 5 to 7* is a classic of the French New Wave, distinguished by its original form and intimate portraiture. Presenting events that appear to unfold in real time, *Cléo* chronicles two hours in the life of a pop singer (Corinne Marchand), who is waiting to learn if she has cancer. Shot entirely on location in the streets of Paris, the film features a score by Michel Legrand (*The Umbrellas of Cherbourg*) and cameos by Legrand, Jean-Luc Godard, and Anna Karina. Cléo demonstrates one of Varda's favorite themes, that "one isn't born a woman, one becomes one." SUSAN OXTOBY

Written by Varda. Photographed by Jean Rabier. With Corinne Marchand, Antoine Bourseiller, Dorothée Blanck, Michel Legrand. (90 mins, In French with English subtitles, B&W/Color, DCP, From Janus Films)

FRIDAY / 1.17.20

FACES PLACES

7:00

AGNÈS VARDA, JR (FRANCE, 2017)

REPEATS FRIDAY / 1.31.20

(*Visages, villages*). In this remarkable documentary about art, society, life, and death, Varda teams up with hipster artist JR on a road trip to rural France and its working-class communities, where they meet with the locals and create installations of large-scale photographic portraits. The tender friendship that is formed between Varda and JR is just one element of this enchanting work that binds two kindred spirits and shows how they each think about images, installations, and an artist's role in the world. Nominated for an Academy Award in the documentary category, *Faces Places* is pure inspiration. SUSAN OXTOBY

Written by Varda, JR. Photographed by Romain Le Bonniec, Claire Duguet, Nicolas Guicheteau, Valentin Vignet. (89 mins, In French with English subtitles, Color, DCP, From Cohen Media Group)

SATURDAY / 1.18.20

LE BONHEUR

4:00

AGNÈS VARDA (FRANCE, 1965) BAMPFA COLLECTION

REPEATS FRIDAY / 2.14.20

(*Happiness*). In this strikingly colorful, lyrical film, Varda contemplates happiness. François, a carpenter, is happy with his wife; he is happier still when he takes a mistress. For him it is not a question of loving one or the other; he loves both, and wants them to share a life together. This triangular relationship is examined within a circular structure. The film begins and ends with blissful family picnics—only the women have changed. Without moralizing or providing psychological explanation, Varda's depiction raises the essentially philosophical question, Is this happiness? KATHY GERITZ

Written by Varda. Photographed by Jean Rabier, Claude Beausoleil. With Jean-Claude Drouot, Sandrine Drouot, Olivier Drouot, Marie-France Boyer. (85 mins, In French with English subtitles, Color, 35mm, BAMPFA collection, permission Janus Films)

WEDNESDAY / 1.22.20

IN FOCUS: SHORTS BY AGNÈS VARDA, PROGRAM 1: PLAY AND POLITICS

3:10

Special admission: General: \$15; BAMPFA members: \$11; UC Berkeley students: \$7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$12.

ALSO SCREENS SATURDAY / 2.8.20 (WITHOUT LECTURE)

LECTURE Tom Luddy

A former director and curator of the Pacific Film Archive and cofounder and codirector of the Telluride Film Festival, Tom Luddy was a friend and collaborator of Agnès Varda.

These short films made in the sixties are both political and playful, in keeping with the times. A collection of photographs Varda took on a visit to Cuba in 1962–63 forms the basis of the innovative *Salut les cubains*, which captures the revolutionary spirit and reveals individuals alive with hope for the future. *Uncle Yanco* is a portrait of Varda's uncle, Sausalito artist Jean Varda. The film's images are as vibrant as Yanco's paintings and the man himself. *Black Panthers* documents rallies in Oakland demanding Huey Newton's release from prison, and features activists including Stokely Carmichael, Kathleen Cleaver, and Newton.

SALUT LES CUBAINS France, 1964, 28 mins, In French with English subtitles, B&W

UNCLE YANCO (*Oncle Yanco*) US, 1967, 22 mins, In English, Color

BLACK PANTHERS US, 1968, 30 mins, In English, Color

Total running time: 80 mins plus lecture, DCP, From Janus Films

SUNDAY / 1.26.20

SHORTS BY AGNÈS VARDA, PROGRAM 2: PLACES AND FACES

1:30

This collection of short works finds Varda observing people, spaces, and places from France to Iran. *L'opéra-Mouffe* evokes the "imaginative world of pregnancy" in a dreamlike montage. The jaunty, witty *Du côté de la côte* celebrates the beauty and absurdity of the Côte d'Azur. *La réponse de femmes* offers responses to the question "What does it mean to be a woman?" In *Plaisir d'amour en Iran* Varda considers the relationship between eros and architecture. For *Ulysse* she interviews the subjects of a photograph she took nearly three decades earlier, and with *Les dites cariatides* she contemplates the sculpted caryatids along the streets of Paris.

L'OPÉRA-MOUFFE France, 1958, 17 mins, B&W

DU CÔTÉ DE LA CÔTE France, 1958, 24 mins, Color

LA RÉPONSE DE FEMMES (*Women's Answer*) France, 1975, 8 mins, Color

PLAISIR D'AMOUR EN IRAN France, 1976, 6 mins, Color

ULYSSE France, 1983, 22 mins, B&W

LES DITES CARIATIDES France, 1984, 12 mins, Color

Total running time: c. 89 mins, In French with English subtitles, DCP, From Janus Films

THURSDAY / 1.30.20

VAGABOND

7:00

AGNÈS VARDA (FRANCE, 1985) DIGITAL RESTORATION

SEE SUNDAY / 12.29.19

FRIDAY / 1.31.20

FACES PLACES

5:00

AGNÈS VARDA, JR (FRANCE, 2017)

SEE FRIDAY / 1.17.20

1 *Le bonheur*, 1.18.20, 2.14.20

2 *Vagabond*, 12.29.19, 1.30.20

3 *Black Panthers*, 1.22.20, 2.8.20

4 *La Pointe Courte*, 1.9.20, 2.1.20

5 *The Gleaners and I*, 12.28.19, 2.21.20



6 / 7

- 6 *Cléo from 5 to 7*, 1.11.20, 2.7.20
- 7 *Varda by Agnès*, 12.20.19, 12.21.19, 12.26.19, 1.24.20

SATURDAY / 2.1.20

LA POINTE COURTE

3:00

AGNÈS VARDA (FRANCE, 1955) BAMPFA COLLECTION

SEE THURSDAY / 1.9.20

SUNDAY / 2.2.20

DAGUERRÉOTYPES

5:00

AGNÈS VARDA (FRANCE, 1975) DIGITAL RESTORATION

Shot along a few short blocks of the rue Daguerre, where Varda made her home for decades, *Daguerréotypes* is a playful and affectionate portrait of a thoroughly Parisian neighborhood, and an homage of sorts to the pioneering photographer who was the street's namesake. The film focuses on the local shopkeepers, presenting them as "types"—butcher and baker, laundress and tailor—but also as individuals who speak to the camera of their origins and dreams. The editing is whimsical, pointed, and punning: a magician's performance is intercut with shots of people at work to form a kind of running commentary, revealing the mystery and art of quotidian commerce. JULIET CLARK

Written by Varda. Photographed by Nurith Aviv, William Lubtchansky. (80 mins, In French with English subtitles, Color, DCP, From Janus Films)

FRIDAY / 2.7.20

CLÉO FROM 5 TO 7

5:00

AGNÈS VARDA (FRANCE, 1961) DIGITAL RESTORATION

SEE SATURDAY / 1.11.20

SATURDAY / 2.8.20

SHORTS BY AGNÈS VARDA, PROGRAM 1: PLAY AND POLITICS

5:00

ALSO SCREENS WEDNESDAY / 1.22.20 (WITH LECTURE)

FRIDAY / 2.14.20

LE BONHEUR

5:00

AGNÈS VARDA (FRANCE, 1965) BAMPFA COLLECTION

SEE SATURDAY / 1.18.20

SATURDAY / 2.15.20

THE YOUNG GIRLS OF ROCHEFORT

1:00

JACQUES DEMY (FRANCE, 1967) DIGITAL RESTORATION

(*Les demoiselles de Rochefort*). See it large: this dance musical by Varda's husband, Jacques Demy, is as antithetical to the small screen as *West Side Story*, whose choreography it emulates and whose star George Chakiris improbably appears here—along with Gene Kelly, Mr. American in Paris himself. In the sleepy town of Rochefort, Catherine Deneuve and her talented sister Françoise Dorléac play musical twins who while away the hours in their Barbie-doll outfits until they can hitch a ride to love and fame. Billed as a paean to American musicals, the film is vintage French: sugary surface, just a hint of the grotesque, and legs. JUDY BLOCH

Written by Demy. Photographed by Ghislain Cloquet. With Catherine Deneuve, Françoise Dorléac, Gene Kelly, Michel Piccoli. (124 mins, In French with English subtitles, Color, 'Scope, DCP, From Janus Films)

SATURDAY / 2.15.20

THE YOUNG GIRLS TURN 25

3:30

AGNÈS VARDA (FRANCE, 1993) DIGITAL RESTORATION

(*Les demoiselles ont eu 25 ans*). Varda's splendid documentary revisits the town of Rochefort on the twenty-fifth anniversary of the shooting of Jacques Demy's *The Young Girls of Rochefort*, and finds evidence of the film's lasting effects on the townspeople. In a fascinating behind-the-scenes look at all aspects of the production (including Michel Legrand's original score, the choreography, the art direction, and the complex camera setups), Varda combines imagery she gathered in 1966 with interviews and observations shot during the reunion of cast and crew. This powerful and celebratory film is the perfect accompaniment to Demy's masterful achievement. SUSAN OXTOBY

Photographed by Stéphane Kraus, Georges Strouve, Varda, Alexandre Auffort, Patrick Mounoud. (65 mins, In French with English subtitles, Color, DCP, From Janus Films)

SUNDAY / 2.16.20

MUR MURS

5:00

AGNÈS VARDA (US/FRANCE, 1980) DIGITAL RESTORATION

Venturing from Venice Beach to Watts, Varda looks at the murals of Los Angeles as backdrop to and mirror of the city's many cultures circa 1980. She casts a curious eye on graffiti and photorealism, roller disco and gang violence, evangelical Christians, Hare Krishnas, artists, angels, and ordinary Angelenos. Along the meandering way, we meet the creators of some of California's most memorable wall art. The film is very Varda and very LA: vibrating with color and surprising juxtapositions, rich in illusion and allusion. And like the movies, the murals are both monumental and ephemeral, destined to fade, many of them now disappeared. JULIET CLARK

Written by Varda. Photographed by Bernard Auroux. (81 mins, In English and French with English subtitles, Color, DCP, From Janus Films)

THURSDAY / 2.20.20

LIONS LOVE (. . . AND LIES)

7:00

AGNÈS VARDA (U.S., 1969) DIGITAL RESTORATION

"The pressures here in Hollywood are so great, from all the dead people," opines Warhol superstar Viva in Varda's experimental feature, shot in Los Angeles in 1968. Drifting naked in the pool attended by swains Jim Rado and Jerry Ragni (the writer-singers of *Hair*), our heroine at first seems to abide in hippie bliss. But then the trio's houseguest (filmmaker Shirley Clarke) attempts suicide; Bobby Kennedy gets killed on TV; and news of the shooting of Andy Warhol arrives by telephone. What's a superstar to do? *Lions Love* is a deliberately decadent riff on fantasy, immaturity, and violence: American culture, 1968. JULIET CLARK

Written by Varda. Photographed by Steve Lerner, Lee Alexander, William Weaver, Rusty Roland. With Viva, Jim Rado, Jerry Ragni, Shirley Clarke. (110 mins, In English, Color, DCP, From Janus Films)

FRIDAY / 2.21.20

THE GLEANERS AND I

7:00

AGNÈS VARDA (FRANCE, 2000) DIGITAL RESTORATION

SEE SATURDAY / 12.28.19

SATURDAY / 2.22.20

JACQUOT

3:00

AGNÈS VARDA (FRANCE, 1991) DIGITAL RESTORATION

(*Jacquot de Nantes*). Inspired by the stories and memories of her husband, Jacques Demy, Varda created an affecting and enlightening portrait of the artist as a young boy, exploring the inspiration for Demy's films in the everyday world of his Nantes upbringing. Filming in the places of Jacquot's youth, Varda beautifully employed Nantes residents as her nonprofessional actors. Her conceit is to have everything that feeds Jacquot's creative world—puppet shows, movie posters—in the saturated color of his own later movies, clips from which are relevantly interspersed here. But it is the black-and-white in which Varda so skillfully evokes French life in the forties that feeds our own cinephilia. JUDY BLOCH

Written by Varda. Photographed by Patrick Blossier, Agnès Godard, Georges Strouve. With Philippe Maron, Edouard Joubeaud, Laurent Monnier, Brigitte De Villepoix. (118 mins, In French with English subtitles, B&W/Color, DCP, From Janus Films)

SUNDAY / 2.23.20

ONE SINGS, THE OTHER DOESN'T

4:30

AGNÈS VARDA (FRANCE/BELGIUM/VENEZUELA, 1977) DIGITAL RESTORATION

(*L'une chante, l'autre pas*). *One Sings, The Other Doesn't* "remains almost unique as a commercial French film concerned with the militant aspects of the women's movement" (Alison Smith). The film follows the friendship of two very different women, Pauline (Valérie Mairesse) and Suzanne (Thérèse Liotard), over the course of a decade as each searches for her place in the world. Varda presents a utopian vision, a choice for which she received some criticism when the film was first released, but which some now consider radical for its day. "Without being didactic... the film has a great deal to say. Varda's dialogue is as wittily literary as ever" (Richard Roud).

Written by Varda. Photographed by Charles Van Damme. With Thérèse Liotard, Valérie Mairesse, Robert Dadiès, Mona Mairesse. (121 mins, In French with English subtitles, Color, DCP, From Janus Films)

FRIDAY / 2.28.20

THE BEACHES OF AGNÈS

7:00

AGNÈS VARDA (FRANCE, 2008) DIGITAL RESTORATION

(*Les plages d'Agnès*). Varda takes a cinematic stroll through her career—and the history of French film—in this jovial first-person documentary that "walks backwards" across the beaches, landscapes, and movie sets of her life and times. For some, turning eighty may mean settling down, but for Varda it was cause for reflection, irreverence, and a continued reinvention of the cinematic form. Recollections of a wartime childhood, an early career as a photographer, and her emergence as a filmmaker coincide with remembrances of friends and colleagues, a who's-who that includes Jean-Luc Godard, Chris Marker, Gérard Depardieu, Alexander Calder, Jim Morrison, and her great love, Jacques Demy. JASON SANDERS

Written by Varda. Photographed by Alain Sakot, Hélène Louvart, Julia Fabry, Jean-Baptiste Morin, Varda. (110 mins, In French with English subtitles, Color, DCP, From Janus Films)

LIMITED ENGAGEMENTS



FRITZ LANG'S INDIAN EPIC

FRITZ LANG (WEST GERMANY/FRANCE/ITALY, 1959) DIGITAL RESTORATION

PART I:
THE TIGER OF ESCHNAPUR
SATURDAY / 1.11.20 / 1:30
SATURDAY / 1.25.20 / 1:00

PART II:
THE INDIAN TOMB
SATURDAY / 1.11.20 / 3:45
SATURDAY / 1.25.20 / 3:15

(*Der Tiger von Eschnapur; Das Indische Grabmal*). A man-eating tiger, an entrancing temple dancer, a menacing maharajah: such are the thrills and perils encountered by a German architect in India in Fritz Lang's late two-part epic, *The Tiger of Eschnapur* and *The Indian Tomb*. After decades of exile in Hollywood, Lang returned to Germany in 1958 to direct the films, working from a script that he and Thea von Harbou had originally developed in 1920. The result is part pulp serial, part formal experiment, a fantasia of flamboyant set pieces and exotic colors shown off to full effect in this recent restoration.

Written by Lang, Werner Jörg Lüddecke, Thea von Harbou, based on a novel by von Harbou. Photographed by Richard Angst. With Debra Paget, Paul Hubschmid, Walther Reyer, Claus Holm. (Part I: 101 mins; Part II: 102 mins, In German with English subtitles, Color, DCP, From Film Movement)



ONE CHILD NATION

NANFU WANG, JIALING ZHANG (US, 2019)

SUNDAY / 2.2.20 / 3:00
FRIDAY / 2.21.20 / 4:00

China ended its one-child policy in 2015, but the ramifications of the decades-long law are still reverberating throughout the country in traumatic and haunting ways. Inspired by the birth of her own son, codirector Nanfu Wang returns to her village, where questions posed to family members about the policy lead to grim revelations about forced sterilization, property destruction, child abandonment, and human trafficking. Chilling and complex, *One Child Nation* is "a stirring look at a nation that seeks to control the bodies of its women, while seeing them as second-class to men" (Nick Allen, RogerEbert.com). Winner of the Sundance Film Festival's Grand Jury Prize, US Documentary.

Photographed by Wang, Liu. (89 mins, In English and Mandarin with English subtitles, Color, DCP, From Amazon Studios)



NEXT DOOR TO DARKNESS:

THE FILMS OF DAVID LYNCH

David Lynch has noted that when he was a child his mother, observing his passion for drawing, never gave him a coloring book; this allowed him to create unrestricted by any predetermined shape or line. Since discovering the film medium as a student at the Pennsylvania Academy of Fine Arts, Lynch has gone on pushing formal boundaries, employing conventions only to resist, transcend, or complicate them. His first feature, *Eraserhead*—five years in the making at the American Film Institute—encompasses a completely unique, self-contained world, a nightmare vision of urban alienation and physical and psychological dread that is both incomparably strange and unsettlingly familiar. The uncanny intersection of the bizarre and the banal, so brilliantly depicted in *Eraserhead*, is the rich territory from which, in different ways, all of Lynch's subsequent works for film and television have emerged. Drawing on, and often combining, the aesthetics of Surrealism, film noir, psychodrama, soap opera, and science fiction, Lynch has created a universe where characters struggle to do the right thing despite being compelled by external and internal forces that threaten their moral, psychological, and physical well-being. This retrospective of Lynch's work for the big screen allows the opportunity to explore his unique vision (which recently earned the adjective "Lynchian" a place in the Oxford English Dictionary), from his earliest art-school films, *The Grandmother* and *The Alphabet*, through big-budget studio productions *The Elephant Man* and *Dune*, to his iconic masterpieces *Blue Velvet*, *Wild at Heart*, and *Mulholland Drive*.

Kate MacKay, Associate Film Curator

Thanks to Brad Deane, TIFF Cinematheque; Brian Belovarac, Janus Films; Neil Calderone, Chicago Cinema Society; Todd Weiner and Steven Hill, UCLA Film and Television Archive; Juliette Spinner, Paramount Pictures; Dana Hillyer, Swank Motion Pictures; Chris Chouinard, Park Circus; and Jason Jackowski, NBC Universal.



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BLUE VELVET

DAVID LYNCH (US, 1986) DIGITAL RESTORATION

FRIDAY / 1.10.20 / 6:30

FRIDAY / 1.31.20 / 7:00

SATURDAY / 2.1.20 / 8:00

Lynch's color-saturated noir posits a small-town America steeped in psychic dread, where evil lurks beneath the manicured lawns. The plot concerns amateur sleuth Kyle MacLachlan's encounters with bruised chanteuse Isabella Rossellini, girl-next-door Laura Dern, and sociopath-next-door Dennis Hopper; after a series of sordid set pieces, the bluebird of happiness finally arrives, but it's an automaton with a real bug in its beak. "No one could quite match the traumatizing combination of horrific, comedic, aural, and subliminal effects Lynch rumbled out in this masterpiece. . . . Still a hilarious, red-hot poker to the brain" (Guy Maddin). JULIET CLARK

Written by Lynch. Photographed by Frederick Elmes. With Dennis Hopper, Laura Dern, Isabella Rossellini, Kyle MacLachlan. (120 mins, Color, 4K DCP, From Park Circus)

SATURDAY / 1.11.20

ERASERHEAD

DAVID LYNCH (US, 1976)

REPEATS SATURDAY / 2.22.20

Four decades later, Lynch's debut feature, a self-described "dream of dark and troubling things," remains a work of queasy genius. *Eraserhead* is the story of Henry, cursed with an innocence bordering on retardation, and a lonely life in a box-like apartment. Henry, however, does have a girlfriend, and she is in a family way. Their life together is filled with substance—every rubbery, nauseating substance one could imagine—and Baby makes just one more, a genuine horror that only a parent could love. *Eraserhead* is not for the squeamish, precisely because every image (and sound) evoked is somehow all too familiar. JUDY BLOCH

Written by Lynch. Photographed by Frederick Elmes. With Jack Nance, Charlotte Stewart, Jeanne Bates, Allen Josephs. (90 mins, B&W, 35mm, From Janus Films)

SUNDAY / 1.12.20

THE ELEPHANT MAN

DAVID LYNCH (US, 1980) ARCHIVAL PRINT

4:30

In recreating the story of John Merrick, the Victorian who was reputed to be "the ugliest man alive," Lynch effects a study of prejudice, voyeurism, and human dignity. Born with neurofibromatosis, giving him multiple deformities, Merrick is a virtual prisoner of a traveling freak show until a surgeon (Anthony Hopkins) becomes his protector. Merrick (John Hurt, in an extraordinarily moving performance) very gradually reveals himself to be not only intelligent but an intellectual, and finds a measure of happiness equal to his measure of dignity. Lynch plays with point-of-view to make his point, showing us what it must be like to see through Merrick's eyes, hear with his ears.

Written by Christopher De Vore, Eric Bergren, Lynch, based on *The Elephant Man and Other Reminiscences* by Sir Frederick Treves and *The Elephant Man: A Study in Human Dignity* by Ashley Montagu. Photographed by Freddie Francis. With John Hurt, Anthony Hopkins, Anne Bancroft, John Gielgud. (123 mins, B&W, 35mm, Courtesy of Lowell Peterson, ASC, and UCLA Film & Television Archive, permission Paramount Pictures)

FRIDAY / 1.24.20

DUNE

DAVID LYNCH (US, 1984)

7:00

Lynch turned down the chance to direct *Return of the Jedi* to adapt Frank Herbert's legendary science fiction novel about interplanetary palace intrigues and warring clans. Flamboyant producer Dino De Laurentiis hoped for an audience-friendly franchise like *Star Wars*, but wound up with a baffling, dreamlike missive from the Lynchian subconscious, where language is merely a sound effect, doublings and mirrorings are rampant, and plot is subsumed by spectacularly distracting set designs. Now popular with eighties nostalgists (a leather-clad Sting! Toto on the soundtrack!) and at least one philosopher (Slavoj Žižek is a fan), *Dune* represents what could have been for Lynch, and for science fiction cinema. JASON SANDERS

Written by Lynch, based on the novel by Frank Herbert. Photographed by Freddie Francis. With Kyle MacLachlan, Francesca Annis, Sting, José Ferrer. (137 mins, Color, 35mm, From NBC Universal)



- 1 *Eraserhead*, 1.11.20, 2.22.20
- 2 *Blue Velvet*, 1.10.20, 1.31.20, 2.1.20
- 3 *Lost Highway*, 2.7.20
- 4 *Mulholland Drive*, 2.15.20
- 5 *The Straight Story*, 1.26.20
- 6 *Wild at Heart*, 1.29.20, 2.14.20

SUNDAY / 1.26.20

THE STRAIGHT STORY

DAVID LYNCH (US, 1999)

7:00

"Walt Disney Pictures Presents a Film by David Lynch": from the opening titles, Lynch's surprising follow-up to *Lost Highway* defies all audience expectations of "the Lynchian." Longtime character actor and ex-stuntman Richard Farnsworth (Kirk Douglas's double in *Spartacus*) earned an Oscar nod as an elderly man, too impaired to have a driver's license, who instead drives his lawn mower across the Midwest to see his ailing brother. But a film can be "straight" and still be strange. "It may be my most experimental film," Lynch noted; "tenderness can be just as abstract as insanity." JASON SANDERS

Written by John Roach, Mary Sweeney. Photographed by Freddie Francis. With Richard Farnsworth, Sissy Spacek, Jane Galloway Heitz, Harry Dean Stanton. (111 mins, Color, 35mm, From Swank Motion Pictures)

WEDNESDAY / 1.29.20

WILD AT HEART

DAVID LYNCH (US, 1990)

7:00

REPEATS FRIDAY / 2.14.20 (WITH INTRODUCTION)

Just out of prison for manslaughter, Sailor (Nicholas Cage) breaks parole to take Lula (Laura Dern), his inseparable lover, to California. Lula's mother, Marietta (Diane Ladd), accompanied by a private eye (Harry Dean Stanton), pursues the de facto fugitives to rescue her daring daughter from herself. In Big Tuna, Texas, a scruffy town inhabited by lowlifes, they encounter the thoroughly demented Bobby Peru (Willem Dafoe), who confirms Lula's observation that "this whole world's wild at heart and weird on top." Lynch's fantastical free-for-all helped put Sailor and Lula on the American misfit map when it won the Palme d'Or at the Cannes Film Festival.

Written by Lynch, based on the novel by Barry Gifford. Photographed by Frederick Elmes. With Nicolas Cage, Laura Dern, Willem Dafoe, Diane Ladd. (127 mins, Color, 35mm, From Chicago Cinema Society, permission Park Circus)

FRIDAY / 2.7.20

LOST HIGHWAY

DAVID LYNCH (US, 1997)

7:00

INTRODUCTION Barry Gifford

Barry Gifford is the the co-screenwriter of Lost Highway and author of the novel Wild at Heart.

A saxophonist, Fred (Bill Pullman), is found guilty of murdering his wife (Patricia Arquette). In prison, he morphs into someone else, mechanic Pete Dayton (Balthazar Getty), who is released because he is no longer the condemned man. An incomparable car mechanic, Pete meets an Arquette look-alike, girlfriend of local porn producer Mr. Eddy (Robert Loggia). Together they seek out a cabin in the desert that had dwelled in Fred's nightmares. Over the course of the story, the two male characters begin to converge. Bridging the two "realities" is The Mystery Man, played by Robert Blake in Kabuki-like whiteface.

Written by Lynch, Barry Gifford. Photographed by Peter Deming. With Bill Pullman, Patricia Arquette, Balthazar Getty, Robert Blake. (134 mins, Color, 35mm, From NBC Universal)

SATURDAY / 2.8.20

TWIN PEAKS: FIRE WALK WITH ME

DAVID LYNCH (US, 1992)

7:00

Lynch's prequel to his cult television show *Twin Peaks* baffled most critics and audiences on its 1992 premiere, yet, with its fixation on small-town life, perversity, and crap interior decorating, the film has only grown in stature; the *Village Voice* termed it "Lynch's masterpiece." Set in the week preceding the murder of Laura Palmer, the film opens with a similar murder case, before discarding it down a (literal) hole and starting again. ("We live inside a dream," a character says, as if in explanation.) "It's as if the time Lynch spent in the *Twin Peaks* cosmos allowed him to reduce this story to its essentials . . . pain and sorrow" (Dennis Lim). JASON SANDERS

Written by Lynch, Robert Engels, based on the television program by Lynch and David Frost. Photographed by Ron Garcia. With Sheryl Lee, Kyle MacLachlan, Moira Kelly, Ray Wise. (134 mins, Color, 35mm, From Janus Films)

FRIDAY / 2.14.20

WILD AT HEART

DAVID LYNCH (US, 1990)

7:00

INTRODUCTION Barry Gifford

ALSO SCREENS WEDNESDAY / 1.29.20 (WITHOUT INTRODUCTION)

SATURDAY / 2.15.20

MULHOLLAND DRIVE

DAVID LYNCH (US, 2001)

8:00

The perfect postmodern LA story, Lynch's poison-pen love letter to Hollywood involves a recently arrived ingenue (Naomi Watts), an amnesiac with a questionable past (Laura Harring), and a filmmaker (Justin Theroux). Befitting its dream-factory setting, though, this Chandler-by-way-of-Borges noir changes its story seemingly with every reel change—longing and paranoia are the only constants. "Much more than an enigma to be cracked, *Mulholland Drive* takes as its subject the very act of solving; the pleasurable and perilous, essential and absurd process of making narrative sense, of needing and creating meaning" (Dennis Lim). JASON SANDERS

Written by Lynch. Photographed by Peter Deming. With Naomi Watts, Laura Elena Harring, Justin Theroux, Ann Miller. (146 mins, Color, 35mm, From Janus Films)

SATURDAY / 2.22.20

ERASERHEAD

DAVID LYNCH (US, 1976)

8:00

SEE SATURDAY / 1.11.20

SATURDAY / 2.29.20

PREMONITIONS: SHORT FILMS

7:30

As an art student, David Lynch wondered what it would be like if a painting could move. That jolt of inspiration led to *Six Men Getting Sick*, a film/painting hybrid projected on a three-dimensional canvas. At school and after, Lynch continued making live-action and animated films inspired by or evocative of dreams and nightmares. We present several of these, including one of his most poignant works, *The Grandmother*, a portrayal of domestic abuse and loneliness in which a distraught child grows a grandmother from seed in search of the comfort he lacks. KATE MACKAY

SIX MEN GETTING SICK US, 1967, 4 mins, Color

THE ALPHABET US, 1968, 4 mins, Color

THE AMPUTEE, VERSION 1 AND VERSION 2 US, 1974, 9 mins, B&W

PREMONITIONS FOLLOWING AN EVIL DEED US, 1995, 1 min, B&W

THE GRANDMOTHER US, 1970, 34 mins, Color

Total running time: 52 mins, DCP, From Janus Films



1/2/3/4/5/6

FEDERICO FELLINI AT 100

Federico Fellini (1920–1993) was a masterful artist of memory, dreams, fantasy, and desire. A central figure in the international art cinema movement that took off in the mid-1950s, he earned some of film's highest honors, winning Academy Awards for Best Foreign Language Film for *La strada*, *Nights of Cabiria*, *8 1/2*, and *Amarcord*, and the Palme d'Or at Cannes for *La dolce vita*. A hundred years after his birth, Fellini's films still enthrall with their baroque flamboyance, emotional resonance, and grand visual design.

The young Fellini was far more interested in drawing, puppetry, the circus, and the movies than in academic pursuits. After an early job as a caricature artist and writer for a humor magazine, by the mid-1940s he was writing screenplays and working as an assistant director with Roberto Rossellini (we present three of their collaborations: *Open City*, *Paisan*, and *The Flowers of St. Francis*). Fellini soon emerged as a director in his own right, and elected to break with conventional approaches to production, creating a boldly realized body of work that speaks to generational change and to the imagination. Essential to his success were actor Giulietta Masina, his collaborator and spouse for fifty years, and musician Nino Rota, who composed unforgettable scores for many of the films.

Our Fellini tribute continues through mid-May, complemented by an **In Focus** lecture/screening series (p. 30). BAMPFA will collaborate with the Istituto Italiano di Cultura San Francisco on a one-day celebration of Fellini's films at the Castro Theatre on Saturday, March 7. Visit bampfa.org for complete details.

Susan Oxtoby, Senior Film Curator

Film Series Sponsors: Robert Chlebowski and Gray Brechin

Federico Fellini at 100 is copresented with Luce Cinecittà; the series is organized by BAMPFA Senior Film Curator Susan Oxtoby and Camilla Cormanni and Paola Ruggiero, Luce Cinecittà. We thank Annamaria Di Giorgio and the staff of the Istituto Italiano di Cultura San Francisco for their support of this retrospective. Thanks also to Emily Woodburne, Brian Belovarac, and Ben Crossley-Marra, Janus Films; and Eric Di Bernardo, Rialto Pictures.

THURSDAY / 1.16.20

THE WHITE SHEIK

7:00

FEDERICO FELLINI (ITALY, 1952) DIGITAL RESTORATION

ALSO SCREENS WEDNESDAY / 2.12.20
(WITH LECTURE; SEE P. 30)

(*Lo sceicco bianco*). Fellini's first solo directorial effort is a farce about the collision of fantasy and reality. A pair of provincial newlyweds (Leopoldo Trieste and Brunella Bovo) arrive in Rome with plans for a visit with relatives and an audience with the Pope. But first, the naive young bride sets out to meet her heartthrob, the White Sheik (Alberto Sordi), hero of a *fumetto* photo-comic strip—leading to a romantic misadventure for her and a series of embarrassments for her increasingly hysterical husband. Propelled by a jaunty Nino Rota score, the film features a minor but memorable appearance by Giulietta Masina as the prostitute Cabiria. JULIET CLARK

Written by Fellini, Ennio Flaiano, Tullio Pinelli, based on a story by Fellini, Michelangelo Antonioni, Pinelli. Photographed by Arturo Gallea. With Alberto Sordi, Leopoldo Trieste, Brunella Bovo, Giulietta Masina. (86 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures)

SATURDAY / 1.18.20

LA DOLCE VITA

7:00

FEDERICO FELLINI (ITALY, 1960)

REPEATS SUNDAY / 1.26.20 AND SATURDAY / 5.16.20

(*The Sweet Life*). A helicopter flies over Rome dangling a gigantic statue of Christ. "Oh, look," remarks a woman sunbathing below, "there's Jesus. Where's he going?" Fellini creates a rich, intricate tapestry of "Rome, the Babylon of my dreams" in *La dolce vita*. The episodic narrative follows a jaded journalist, Marcello (Mastroianni), on an odyssey in search of himself amid the decadent, dehumanized beauties of Rome's glitterati. In Italy, Catholics were forbidden to see *La dolce vita*, but in the world on which former journalist Fellini files his report, there are more scenes of quick and real pathos than there are orgies. JUDY BLOCH

Written by Fellini, Ennio Flaiano, Tullio Pinelli, Brunello Rondi. Photographed by Otello Martelli. With Marcello Mastroianni, Yvonne Furneaux, Anouk Aimée, Anita Ekberg. (174 mins, In Italian with English subtitles, B&W, DCP, From Paramount Pictures)

SUNDAY / 1.19.20

VARIETY LIGHTS

4:30

FEDERICO FELLINI, ALBERTO LATTUADA (ITALY, 1950)
DIGITAL RESTORATION

ALSO SCREENS WEDNESDAY / 2.5.20
(WITH LECTURE; SEE P. 30)

(*Luci del varietà*). In Fellini's first film, codirected with Alberto Lattuada, we can find prototypes for the downtrodden eccentrics and comic grotesques, and the mood of pathetic humor, that would fill his later work. The story deals with a troupe of small-time vaudevillians led by the incorrigible dreamer Checco (Peppino De Filippo), who fancies himself impresario and lothario in one. His fiancée, Melina (Giulietta Masina), bears the brunt of his conceit when he betrays her for another performer, whose star is on the rise. Fellini cast Masina in a role she would own for years to come: the only one among the clowns who never wears a mask. JUDY BLOCH

Written by Fellini, Lattuada, Ennio Flaiano, Tullio Pinelli, based on a story by Fellini. Photographed by Otello Martelli. With Peppino De Filippo, Carla Del Poggio, Giulietta Masina, John Kitzmiller. (97 mins, In Italian with English subtitles, B&W, DCP, From Luce Cinecittà)

THURSDAY / 1.23.20

AMARCORD

7:00

FEDERICO FELLINI (ITALY, 1973)

REPEATS SATURDAY / 3.21.20; ALSO SCREENS
WEDNESDAY / 4.1.20 (WITH LECTURE)

In *Amarcord* Fellini evokes a year in the life of the small Italian coastal town of Rimini in the mid-1930s with free-spirited fantasy, bittersweet comedy, and intimate detail. Though filled with phantasmagorical gems from the director's imagination, the film is also rooted in history, filtered through memory: focusing on one family of perfectly normal eccentrics, Fellini examines their impact on one another's lives and the impact of life on them through a series of intersecting tales. Fascism was a fact of life and, for Fellini, a focal point around which to examine the community, the Church, the state, and the family. JUDY BLOCH

Written by Fellini, Tonino Guerra. Photographed by Giuseppe Rotunno. With Pupella Maggio, Magali Noël, Armando Brancia, Bruno Zanin. (127 mins, In Italian with English subtitles, Color, 35mm, From Janus Films)



- 1 *8 1/2*,
2.6.20, 2.15.20
- 2 *Amarcord*,
1.23.20
- 3 *I vitelloni*,
1.25.20, 2.19.20
- 4 *La strada*,
2.1.20, 2.26.20
- 5 *La dolce vita*,
1.18.20, 1.26.20
- 6 *Il bidone*, 2.16.20

SATURDAY / 1.25.20

I VITELLONI

FEDERICO FELLINI (ITALY, 1953)

ALSO SCREENS WEDNESDAY / 2.19.20 (WITH LECTURE; SEE P. 30)

I vitelloni is sufficiently rooted in neorealism to convey an authentic sense of environment, yet touched with the ether of memory in its evocation of youthful boredom and rootlessness in Rimini, the provincial town where Fellini grew up. The *vitelloni* are the not-so-young sons of the middle class, perpetually unemployed mother's pets whittling their lives away in childish pursuits. They include sentimental buffoon Alberto Sordi, flirt Franco Fabrizi, writer Leopoldo Trieste, and rebel Franco Interlenghi, Fellini's autobiographical hero. Fellini observes with intimate irony the macho banter and idiotic arguments, and the nostalgia already built into these young lives. JUDY BLOCH

Written by Fellini, Ennio Flaiano, Tullio Pinelli. Photographed by Otello Martelli, Luciano Trasatti, Carlo Carlini. With Franco Interlenghi, Alberto Sordi, Franco Fabrizi, Leopoldo Trieste. (105 mins, In Italian with English subtitles, B&W, 35mm, From Janus Films)

SUNDAY / 1.26.20

LA DOLCE VITA

FEDERICO FELLINI (ITALY, 1960)

SEE SATURDAY / 1.18.20

FILM TO TABLE DINNER FOLLOWS (SEE P. 30)

SATURDAY / 2.1.20

LA STRADA

FEDERICO FELLINI (ITALY, 1954)

ALSO SCREENS WEDNESDAY / 2.26.20 (WITH LECTURE; SEE P. 30)

(The Road). It's hard to think of *La strada* apart from its reputation as a Humanist Classic, what Vincent Canby called "a fable of spiritual redemption," in which Giulietta Masina's clownish soul Gelsomina is victimized by Anthony Quinn's brutish Zampanò and they call it a traveling sideshow. But that's a good reason to see it again. Behind Masina's tragicomic masquerade are some of the most chillingly evocative landscapes in Italian cinema (the film after all is named for its setting), reminders that Fellini used only the tools of reality to create a fable out of time, out of place. JUDY BLOCH

Written by Fellini, Tullio Pinelli, Ennio Flaiano. Photographed by Otello Martelli. With Giulietta Masina, Anthony Quinn, Richard Basehart, Aldo Silvani. (108 mins, In Italian with English subtitles, B&W, DCP, From Luce Cinecittà, permission Janus Films)

7:30

THURSDAY / 2.6.20

8 1/2

FEDERICO FELLINI (ITALY, 1963)

REPEATS SATURDAY / 2.15.20 AND SUNDAY / 3.1.20;
ALSO SCREENS WEDNESDAY / 3.18.20 (WITH LECTURE)

(Otto e mezzo). A traffic-jam nightmare, a literal flight of fancy, nuns and whores and more: *8 1/2* follows the dreams and visions of a jaded director (Marcello Mastroianni) as he bemusedly attempts his next great film, which may or may not take precedence over his own sexual desires. Fellini's masterpiece "brought an entirely new dimension to the cinema," Seymour Chatman wrote; it depicts "the crucial moments in the life of [an] artist who, despite his confusion and uncertainty, is making a supremely honest effort to understand himself and the springs of his creativity."

Written by Fellini, Tullio Pinelli, Ennio Flaiano, Brunello Rondi. Photographed by Gianni di Venanzo. With Marcello Mastroianni, Anouk Aimée, Claudia Cardinale, Sandra Milo. (138 mins, In Italian with English subtitles, B&W, 35mm, From Janus Films)

SATURDAY / 2.15.20

8 1/2

FEDERICO FELLINI (ITALY, 1963)

SEE THURSDAY / 2.6.20

FILM TO TABLE DINNER FOLLOWS (SEE P. 30)

SUNDAY / 2.16.20

IL BIDONE

FEDERICO FELLINI (ITALY, 1955) DIGITAL RESTORATION

(The Swindlers). A film about the underworld that is the closest Fellini would come to film noir, *Il bidone* is closer still to *La strada*—a sadly ironic study of the misuse of the human ability to relate. Broderick Crawford, Richard Basehart, and Franco Fabrizi practice a desperate if wickedly humorous kind of con, posing as men of the cloth in order to trick credulous peasants with a "buried treasure" scheme; they also collect down payments from slum dwellers on nonexistent housing. But like the saps they swindle, the three cronies see a more prosperous life of crime all around them, one that is quite out of reach. JUDY BLOCH

Written by Fellini, Tullio Pinelli, Ennio Flaiano. Photographed by Otello Martelli. With Broderick Crawford, Richard Basehart, Franco Fabrizi, Giulietta Masina. (104 mins, In Italian with English subtitles, B&W, DCP, From Luce Cinecittà, permission Janus Films)

7:00

SATURDAY / 2.22.20

OPEN CITY

ROBERTO ROSSELLINI (ITALY, 1945) DIGITAL RESTORATION

ALSO SCREENS WEDNESDAY / 1.29.20 (WITH LECTURE;
SEE P. 30)

The raw courage, and raw terror, of individuals caught up in the implicit violence of everyday life under fascism is made explicit in *Open City*, one of several films Fellini cowrote with director Roberto Rossellini. Anna Magnani struck a chord around the world with her performance as Pina, the pregnant lover of a resistance worker; the priest who is to marry them "tomorrow" runs errands for the underground. In the film that put neorealism on the map, Rossellini seems to have removed the "screen"; our heroes don't even get close-ups for their death scenes. Yet the film has a redemptive power that is overwhelming. JUDY BLOCH

Written by Sergio Amidei, Federico Fellini, Rossellini, from a story by Amidei, Alberto Consiglio, Rossellini. Photographed by Ubaldo Arata. With Anna Magnani, Aldo Fabrizi, Marcello Pagliero, Maria Michi. (102 mins, In Italian and German with English subtitles, B&W, DCP, From Janus Films)

SUNDAY / 2.23.20

PAISAN

ROBERTO ROSSELLINI (ITALY, 1946) DIGITAL RESTORATION

(Paisà). Cowritten by Fellini, *Paisan* is a six-episode chronicle of wartime Italy recreating incidents in different locales, from Sicily at the time of the Allied invasion to the marshes of the Po Delta in the last months of the war. A triumph of neorealist method, the film incorporates fictional anecdotes into semi-documentary scenes of astonishing verisimilitude. The episodic structure leaves no time for illusions of completeness or drawn-out sentimentality; instead, it cuts to the essential human qualities of events, always with an instinct for the extraordinary aspects of "ordinary" individual acts.

Written by Federico Fellini, Rossellini, Sergio Amidei, from stories by Victor Haines, Marcello Pagliero, Sergio Amidei, Fellini, Rossellini, Klaus Mann, Vasco Pratolini. Photographed by Otello Martelli. With Carmela Sazio, Robert Van Loon, Dots Johnson, Alfonsino. (126 mins, In English, German, and Italian with English subtitles, DCP, From Janus Films)

5:00

2:00

5:30

7:00



FELLINI AT 100 CONTINUES



7 / 8 / 9

- 7 *Paisan*, 2.23.20
- 8 *The Flowers of St. Francis*, 2.29.20
- 9 *Open City*, 1.29.20, 2.22.20
- 10 *Variety Lights*, 1.19.20, 2.5.20

SATURDAY / 2.29.20

THE FLOWERS OF ST. FRANCIS

5:30

ROBERTO ROSSELLINI (ITALY, 1949)

(*Francesco, giullare di dio*). Cowritten by Fellini and opening with an epigram from St. Paul—"God chose the foolish things of this world to humiliate the learned, the weak to humiliate the strong"—this episodic tribute to the People's Saint is constructed with crafty simplicity. The Franciscan brothers express the spiritual in the physical and faith through childish joy, seeming to inhabit an eternal present apart from the medieval world of violence and chaos. Some considered the film a betrayal of leftist politics, but with the war in Europe still a recent memory, the endorsement of fools over other kinds of madmen had its own political meaning. JULIET CLARK

Written by Rossellini, Federico Fellini, Felix Morlion, Antonio Lisandro. Photographed by Otello Martelli. With Aldo Fabrizi, Arabella Lemaitre, Fra Nazario. (87 mins, In Italian with English subtitles, B&W, 35mm, From Janus Films)



10

IN FOCUS FEDERICO FELLINI LECTURE/SCREENING SERIES

Our spring semester lecture/screening series complements BAMPFA's centennial retrospective of the films of Federico Fellini (p. 28). Led by film scholar Russell Merritt and presented chronologically, the program begins by examining Fellini's transition from cowriting films such as *Open City* with Roberto Rossellini to working as a director. Informative and engaging lectures will offer insights into the development of Fellini's themes and methods and his impact as a creator of art films that reached viewers around the world. The series continues through April 1 with screenings ranging from Fellini's omnibus shorts to his masterpiece *8 1/2*; noted film historian and author David Thomson joins us to present *Nights of Cabiria* and *Amarcord*. For the complete schedule, visit bampfa.org.

SPECIAL ADMISSION: General: \$15; BAMPFA members: \$11; UC Berkeley students: \$7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$12.

WEDNESDAY / 1.29.20

OPEN CITY

ROBERTO ROSSELLINI (ITALY, 1945)
DIGITAL RESTORATION

LECTURE Russell Merritt

ALSO SCREENS SATURDAY / 2.22.20
(WITHOUT LECTURE; SEE P. 29)

3:10

WEDNESDAY / 2.5.20

VARIETY LIGHTS

FEDERICO FELLINI, ALBERTO LATTUADA (ITALY, 1950)
DIGITAL RESTORATION

LECTURE Russell Merritt

ALSO SCREENS SUNDAY / 1.19.20
(WITHOUT LECTURE; SEE P. 28)

3:10

WEDNESDAY / 2.12.20

THE WHITE SHEIK

FEDERICO FELLINI (ITALY, 1952)
DIGITAL RESTORATION

LECTURE Russell Merritt

ALSO SCREENS THURSDAY / 1.16.20
(WITHOUT LECTURE; SEE P. 28)

3:10

WEDNESDAY / 2.19.20

I VITELLONI

FEDERICO FELLINI (ITALY, 1953)

LECTURE Russell Merritt

ALSO SCREENS SATURDAY / 1.25.20
(WITHOUT LECTURE; SEE P. 29)

3:10

WEDNESDAY / 2.26.20

LA STRADA

FEDERICO FELLINI (ITALY, 1954)

LECTURE Russell Merritt

ALSO SCREENS SATURDAY / 2.1.20
(WITHOUT LECTURE; SEE P. 29)

3:10

FILM TO TABLE AT BABETTE



Take "dinner and a movie" to a whole new level with our Film to Table dinners at Babette, the cafe at BAMPFA. Following selected screenings, join an intimate group of fellow filmgoers for a four-course meal inspired by the film and served in a convivial, dinner-party atmosphere. Purchase dinner tickets in advance at babettecafe.com (film tickets must be purchased separately). This season's dinners are on December 28, January 26, and February 15; see calendar (pp. 2-3) for films.



DOCUMENTARY VOICES

1 / 2



FILMS

Our annual series showcases an international array of recent and historical nonfiction films. We open with a program of shorts that push the borders of ethnography, an observational feature and short film that look at the complex reality and human experience of national borders, and two experimental autobiographical works that explore the significance of place through the lens of mother/daughter relationships. Of related interest, filmmaker Andrei Ujică will present three documentaries in person on February 12, 13, and 16 as part of our Romanian cinema series (p. 18). **Documentary Voices** continues through April; additional screenings will be announced in February 2020 at bampfa.org.

Series organized by Natalia Brizuela and Film Curator Kathy Geritz, in conjunction with Brizuela's course on documentary film at UC Berkeley.



3

- 1 *News from Home*, 2.26.20
- 2 *Lands*, 2.19.20
- 3 *The Black Cave*, 2.5.20
- 4 *La libertad*, 2.5.20

WEDNESDAY / 2.5.20

BEYOND ETHNOGRAPHY: THREE SHORT FILMS

7:00

These short works are grounded in ethnography but move beyond recording another culture to involve their subjects in the shaping of the story and making of the work, while also bringing attention to the aesthetics and process of filmmaking. *Video in the Villages Presents Itself* documents a twenty-five-year history of developing a model for indigenous-made media in Brazil. *The Black Cave* moves between a Taino creation myth and two boys' play as it creatively explores the layered history of Puerto Rico's Paso del Indio. *La libertad* finds its structure in the pre-Hispanic backstrap loom, weaving a portrait of one Mexican family's relationship to art, craft, and freedom.

VIDEO IN THE VILLAGES PRESENTS ITSELF (*Video nas aldeias se apresenta*), Vincent Carelli, Mari Corrêa, Brazil, 2002, 33 mins, In Portuguese with English subtitles, Color, Digital file, From Video Data Bank

THE BLACK CAVE (*La cueva negra*), Beatriz Santiago Muñoz, Puerto Rico, 2013, 21 mins, In Spanish with English subtitles, Color, Digital file, From the artist

LA LIBERTAD Laura Huertas Millán, US/Mexico/Colombia, 2017, 29 mins, In Spanish with English subtitles, Color, DCP, From Studio Arturo Lucia

Total running time: c. 85 mins

WEDNESDAY / 2.19.20

LANDS

7:00

MAYA DA-RIN (BRAZIL, 2010)

(*Terras*). The borders of Colombia, Brazil, and Peru meet at the Amazon River, in an area where three urban towns are surrounded by the rain forest. This invisible border is the main character in Maya Da-Rin's beautiful film, which moves between close-ups of the natural world and depictions of the vast amount of goods and people that circulate through the area on a daily basis. We hear from inhabitants impacted by the demarcation of territory, including taxi drivers, indigenous people, healers, and immigrants. Da-Rin recalls, "When I arrived at the border, I saw a multiple reality, where ancestral and contemporary cultures mutually influence one another."

(75 mins, In Spanish, Portuguese and Tikuna with English electronic titles, Color, 35mm, From Centro Técnico Audiovisual, Brazil)

PRECEDED BY **NATIVES** (Jesse Lerner, Scott Sterling, US, 1991). Filmed along the US-Mexico border near San Diego, *Natives* documents the rise in anti-immigration sentiments in the 1990s. (25 mins, B&W, 16mm, From the artists)

Total running time: 100 mins

WEDNESDAY / 2.26.20

NEWS FROM HOME

7:00

CHANTAL AKERMAN (FRANCE, 1977)

Describing the inspiration for *News from Home*, Chantal Akerman explained how, flying into New York City, she was struck by the contrast between the immensity of the city and the detailed intimacy of her mother's letters sent from Belgium. Beautifully filmed by Babette Mangolte, New York, imposing and anonymous, serves as the visual counterpoint to Akerman's reading of her mother's words. Occasionally overwhelmed by urban clamor, her persevering plaint evokes presence and absence, distance and proximity, and how it feels to hover in between. For Akerman, "It's a film about being off-center . . . it's like a hold that is slipping." KATE MACKAY

(90 mins, In French with English subtitles, Color, DCP, From Janus Films)

PRECEDED BY **MEASURES OF DISTANCE** (Mona Hatoum, UK, 1988). Letters sent to the artist in Britain from her mother in Beirut speak of exile and displacement. (16 mins, Color, Digital, BAMPFA collection)

Total running time: 106 mins



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On View

GALLERIES

CAL CONVERSATIONS
LANDS OF PROMISE AND PERIL:
GEOGRAPHIES OF CALIFORNIA
December 11–April 26

RON NAGLE: HANDSOME DRIFTER
January 15–June 14

BRAVE WARRIORS AND FANTASTIC TALES:
THE WORLD ACCORDING TO YOSHITOSHI
January 15–May 31

ROSIE LEE TOMPKINS: A RETROSPECTIVE
February 19–July 19

ART FOR HUMAN RIGHTS: PEACE NOW!
February 26–July 12

DENNIS FELDMAN: PHOTOGRAPHS
Through December 15

STRANGE
Through January 19

HINGES: SAKAKI HYAKUSEN AND THE BIRTH OF
NANGA PAINTING
Through February 2

SYLVIA FEIN / MATRIX 275
Through March 1

DIVINE WOMEN, DIVINE WISDOM
Through May 24

ART WALL: EDIE FAKE
Through June 21

COVER

Agnès Varda: *The Beaches of Agnès*

BARBRO OSHER THEATER

PERSPECTIVES ON HISTORY: ROMANIAN CINEMA SINCE 1989
December 6–February 27

AFTERIMAGE: J. HOBERMAN ON MOVIE CULTURE IN THE AGE OF REAGAN
December 11, 12

AGNÈS VARDA: AN IRRESISTIBLE FORCE December 20–February 28

MOVIE MATINEES FOR ALL AGES
December 28, January 18, February 15, 22

NEXT DOOR TO DARKNESS: THE FILMS OF DAVID LYNCH
January 10–February 29

FEDERICO FELLINI AT 100 January 16–May 17

IN FOCUS: FEDERICO FELLINI January 29–April 1

DOCUMENTARY VOICES February 5–April 29

ABBAS KIAROSTAMI: LIFE AS ART Through December 21

LIMITED ENGAGEMENTS & SPECIAL SCREENINGS

Amazing Grace December 1, 20, 27

Mr. Klein December 4, 14, 18

Fire and Ashes: Making the Ballet RAKU December 5, 13, 29

Toni Morrison: The Pieces I Am December 6, January 19

Miles Davis: Birth of the Cool December 7, 28

Film Composing in Real Time: A Workshop with Donald Sosin December 8

Christ Stopped at Eboli December 14, 22

Out of the Vault: The Brink December 15

Varda by Agnès December 20, 21, 26, January 24

Tokyo Twilight December 21, 27, January 8

Fanny and Alexander December 26

Elevator to the Gallows December 29

Notorious December 27, January 22, February 28

Fritz Lang's Indian Epic January 11, 25

The Night of the Hunter January 15

One Child Nation February 2, 21

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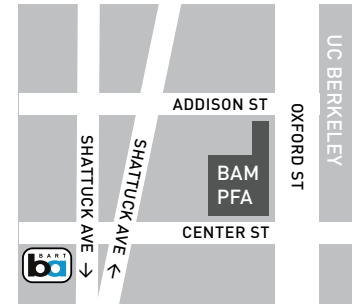
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