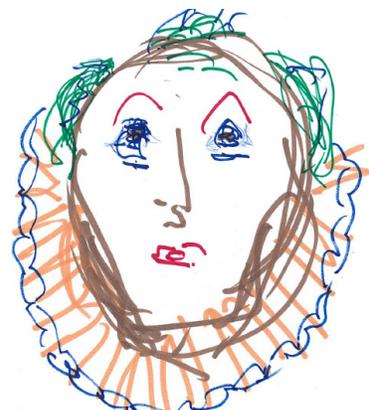
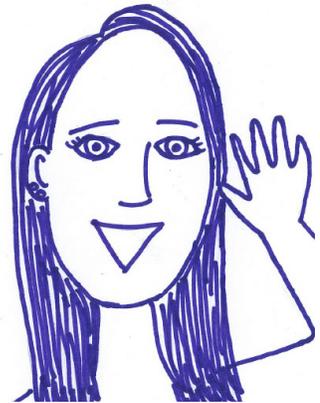
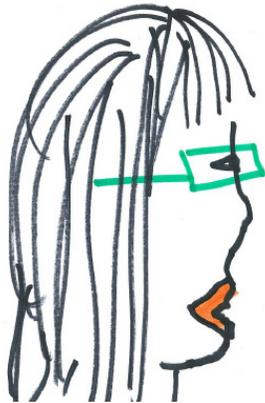


# Inspiring the Imagination and Igniting Critical



# Dialogue: UC Berkeley Students & BAM/PFA

## CONTENTS

- 3 Message from the Director
- 5 Making the Arts Part of Student Life
- 16 Students at Work: Internships and Professional Development
- 20 Teaching and Learning at BAM/PFA: Curriculum Engagement and Research Resources
- 24 Student Engagement Goals, 2013–16
- 27 APPENDIX 1  
BAM/PFA Attendance, 2012–13

“ There is so much to do at BAM/PFA! I love spending time in the galleries, going to L@TE events, and taking my friends and classmates to films at the PFA Theater. It's a great place to learn about art and film from all over the world! ”

—Elizabeth Foltz, BAM/PFA Student Committee



## MESSAGE FROM THE DIRECTOR

We believe passionately in the transformative value of the arts and their important role in higher education. We know that even informal experiences with the arts increase cultural awareness, develop a sense of self, improve cognitive capacities and visual literacy, and foster greater sociability, all of which contribute not to only improved classroom learning in diverse disciplines but also to a richer life. One of our central goals, therefore, is for every Cal student to connect with BAM/PFA during his or her time at Berkeley. A connection to BAM/PFA may take many forms: attending an exhibition or film screening or artist's talk with friends, participating as an intern or work-study student in one of BAM/PFA's many departments, dancing to experimental jazz at one of our Friday evening L@TE events, meeting one of the many filmmakers who come to present their work, responding to a post on our redesigned and interactive website (launching next month), viewing some of the 17,000 works of art in our collection, or joining the BAM/PFA Student Committee. Over the past year, **we have served 19,400 Cal students**, representing nearly 25 percent of our total ticketed attendance of 74,550. In coming years, we hope dramatically to increase these numbers and, by 2016, forge a connection of some kind with every single Cal student.

Collaborating with students is one of the most important ways in which we fulfill our mission to *inspire the imagination and ignite critical dialogue through art and film*. The BAM/PFA Student Committee is central to our goals in this area. This self-organized team of undergraduates plans a broad range of activities annually, from major symposia to post-film meet-ups to blowout exhibition openings. In addition, through work-study, volunteer, and intern positions, students gain field and professional experience at all levels of our institution, even working with curators to organize art exhibitions and film series throughout the year.

BAM/PFA's extraordinary exhibitions and screenings, our amazing collections of art and film, and the unique research resources of the PFA Library and Film Study Center have always been a crucial part of the informal Cal student experience as well as class curricula in departments across campus. Now, with the launch of the ambitious Berkeley Connect program, which aims to foster a sense of intellectual community on campus and help students take full advantage of all that UC Berkeley has to offer, BAM/PFA is poised to become more central than ever before in both formal and informal undergraduate learning.

These are but a few examples of the ways in which we, in our capacity as UC Berkeley's cultural epicenter, continue to serve the development and enrichment of Cal students. In the following pages, we delve deeper into the many unique and inspiring resources and experiences that BAM/PFA offers to students. Additionally, we look forward, highlighting some of the student-focused goals from our 2012-16 Strategic Plan. We aim to provide UC Berkeley students with an extraordinary experience of the arts, an experience that will enrich their lives while deepening the value of their education.

**Lawrence Rinder**

BAM/PFA DIRECTOR

“ I appreciate and admire how committed BAM/PFA is to the student body. They provide many educational and career-based opportunities for students. BAM/PFA's desire to see us succeed is hard to match. ”

—Mayela Rodriguez, Intern, Engagement Department, and Chair of the BAM/PFA Student Committee



# Making the Arts Part of Student Life

## STUDENT COMMITTEE

Who better to introduce Cal students to the pleasures of art and film than their fellow students? For more than thirty years, a revolving committee of roughly twenty students from a wide range of academic departments and cultural backgrounds has dedicated itself to engaging fellow students with BAM/PFA through a variety of activities. We've discovered firsthand that peer-to-peer outreach and peer-organized activities are essential in encouraging students to get involved with all that BAM/PFA has to offer. In recent years, the Student Committee's efforts have included increased outreach to freshmen in support of the annual Freshman Project (see page 6). In addition, the Student Committee has become more engaged in the programming of our L@TE: Friday Nights @ BAM/PFA performance series (see page 14).

Student Committee members also serve as the student voice in relation to BAM/PFA leadership. Spaces are reserved on our Board of Trustees and the BAM/PFA Building Committee for Student Committee representatives, ensuring that students have a meaningful role in shaping the future of BAM/PFA.

### Student Committee Activities, 2012-13

Student Committee events: 4  
Student attendance at Student Committee events: 1,880

FALL 2012

SLAM@BAM/PFA

Poetry reading showcasing student poets in conjunction with the exhibition **Trimpin: Nancarrow Percussion Orchestra / MATRIX 244**

SPRING 2013

Silence Fashion Show

Student fashion designers presenting designs inspired by the exhibition **Silence**

This Is Not a Protest

An evening of student-curated music and arts and crafts, featuring the sounds of West Coast bands

ONGOING

Student Film Picks

Monthly selections of films screening at the PFA Theater with special appeal for Cal students

## THE FRESHMAN PROJECT

The Freshman Project is inspired by our belief that early interaction with BAM/PFA will inspire ongoing attendance and a richer experience for Cal students during their years on campus. The overarching goal is to plant the seeds for a lifelong involvement with the arts and to better integrate BAM/PFA into the teaching mission of the University. The components of this multifaceted project range from courses to exhibition tours to social events, and represent the vanguard of thinking about the role of the arts in a college education.

With the aim of introducing BAM/PFA to as many freshmen as possible in their first week at Cal, we offer a popular Welcome Week reception for new students: the Poster Pizza Palooza. New Cal students, both freshmen and incoming transfers, converge in our galleries for a reception featuring special exhibition tours, hands-on activities, and refreshments, then move to our sculpture garden for a free and festive outdoor film screening open to the entire community. Students are invited to take home free BAM/PFA posters from past events and exhibitions, linking their living spaces with “their” on-campus visual arts center on a daily basis. The 2012 edition of Poster Pizza Palooza drew 800 students to BAM/PFA, and we hope to welcome all of them back to BAM/PFA again and again throughout their years at Cal.

## ON THE SAME PAGE

BAM/PFA is proud to participate in UC Berkeley’s innovative On the Same Page program, designed to give all new Cal students common ground for discussion and interaction. In fall 2012, the theme of On the Same Page was “Fiat Lux”—the motto of the University of California, and the name of a series of photographs of the UC system taken by Ansel Adams in the 1960s—and its aim was “to look imaginatively and critically at our University’s history, and to participate actively in making its future.” Our On the Same Page student event was a gallery conversation with internationally recognized Oakland-based artist David Huffman about his 2007 large-scale fantastical painting *Hunter Gatherer*. Students were invited to think about past and future through the lens of this work, which features a “traumanaut,” a character the artist invented to combine the futuristic and exploratory dimension of the astronaut with the traumatic history of the African American people.



## **ART EXHIBITIONS AND PUBLIC PROGRAMS**

With free admission to exhibitions and public programs in BAM/PFA's galleries, Cal students have unlimited access to a breathtaking range of art and ideas. A student strolling through the galleries might encounter anything from classical Chinese hanging scrolls to Renaissance paintings to the latest in contemporary art, including the innovative work featured in our MATRIX Program and art by UC Berkeley students presented in the annual M.F.A. exhibition (see page 18).

We encourage students from all departments and disciplines to attend public programs that connect the art with a wider context. Our graduate student tour guides (see page 18) offer their fresh perspectives on the work on view, and we frequently invite faculty from diverse disciplines to participate in programs in order to facilitate student engagement.

In addition to programs that are open to all, we offer students in-depth encounters with exhibitions via customized tours for UC Berkeley courses (see page 20).



## Selected Exhibitions and Public Programs, 2012–13

**Exhibitions: 25**

**Public programs: 35**

**Guided tours led by graduate students: 61**

**Student attendance at exhibitions and programs: 7,047**

### SPECIAL EXHIBITIONS

#### **Barry McGee**

Curators' Gallery Tour: Lawrence Rinder, BAM/PFA director, and Dena Beard, curator

In Conversation: Jeffrey Deitch, director, Museum of Contemporary Art, Los Angeles, and Lawrence Rinder

Crass and Other Stencils with David King, artist

Graffiti: A History in Photographs with Jim Prigoff, photographer

Make Your Own Zine with V. Vale, publisher

#### **Silence**

In Conversation: Toby Kamps, curator, and Dacher Keltner, professor of psychology, UC Berkeley

Dimensions of Silence in the Human Experience, with David Presti, neurobiologist; George Lakoff, linguist; Paul Drescher, composer/musician; Susan Griffin, writer; and Steve Seid and Lucinda Barnes, curators

Surrounded by Soundscapes: Charles Amirkhanian, composer; Bernie Krause, soundscape ecologist; and Walter Murch, sound designer

Ear Side Out: Sound Performances by Loren Chasse and Jacob Kirkegaard

Guided Meditations with Anushka Fernandopulle and Spring Washam

**Rebar: Kaleidoscope**

Kaleidoscope: An Introduction by  
Matthew Passmore, founder, Rebar

**The 43rd Annual University of California,  
Berkeley, Master of Fine Arts Graduate  
Exhibition**

Artists' Talks by student artists

MATRIX EXHIBITIONS

**Lutz Bacher**

**D-L Alvarez**

**Trimpin: Nancarrow Percussion  
Orchestra**

**Rudolf de Crignis**

In Conversation: Lawrence Rinder  
and Karen Schloss, postdoctoral  
researcher, Palmer Visual Perception  
and Aesthetics Lab, UC Berkeley

**Anna Halprin**

**Apichatpong Weerasethakul**

**Nicole Eisenman**

COLLECTION EXHIBITIONS

**At the Edge: Recent Acquisitions**

**Himalayan Pilgrimage**

**Devotion**

Liturgies East and West: Performance  
by UC Chamber Chorus

**Art for Human Rights**

In Conversation: Eric Stover, director,  
Human Rights Center at UC Berkeley  
School of Law, and Michael Mascuch,  
professor of rhetoric, UC Berkeley

Reading by UC Berkeley graduate  
students

**Points of Departure**

**Facing Two Directions: A Japanese Painter  
Looks to China**

Lecture by James Cahill, professor  
emeritus of art history, UC Berkeley

**Ballet of Heads: The Figure in the  
Collection**

**Gazing into Nature: Early Chinese Painting  
Deities, Demons, and Teachers of Tibet,  
Nepal, and India**

**Hans Hofmann: Rectangles**

SPECIAL EVENTS

Nicholas de Monchaux on the Museum  
and the City

David Littlejohn on Burning Man

Camille Paglia: Glittering Images

Regents' Lecture: Shirin Neshat: From  
Photography to Cinema

Vukani Mawethu Choir: South African  
Harmonies

““ Of the many resources that  
BAM/PFA offers, The Reading  
Room is perhaps the most  
gratifying and most underrated.  
While I thoroughly enjoy art and  
film, I also like to nestle into  
seclusion at times, to coalesce  
with the experimental prose that  
surrounds me, leaving behind  
pieces of myself and walking  
away with much more. ””

—Raquel Parra, BAM/PFA Student Committee



## FILM AND VIDEO PROGRAMS

Cal students have access to the full spectrum of cinema history, and to some of the most important artists working in film today, thanks to BAM/PFA's year-round screening program. The PFA Theater is renowned as a place to see films as they were meant to be seen, often presenting rare archival prints and hosting in-person appearances by filmmakers, critics, and scholars from around the world—all right here on the UC Berkeley campus.

And students have a presence onscreen as well as in the audience. Each year, Cal students curate programs of work made at Cal for public presentation in our theater; we also present the winners in the film and video category of the Eisner Prize, the campus's highest honor for creativity. Throughout the year, we invite graduate students as well as faculty to serve as guest curators and presenters.

We believe that extraordinary film experiences should be accessible to all students at Cal. Students receive discounted admission to film programs year-round, and to make filmgoing even more affordable, we offer the Cal Student Film Pass. Developed in response to a proposal from students and faculty in the Department of Film and Media, the pass allows students to enjoy an entire semester of screenings for a flat fee of \$35.

In addition to encouraging students to attend screenings on their own, we collaborate with faculty to develop film series in conjunction with courses and to integrate screenings into the curriculum (see page 21).

## Selected Film and Video Programs, 2012–13

**Film screenings: 387**

**Filmmakers in person and special  
guests: 130**

**Student attendance at film programs:  
10,236**

**Cal Student Film Pass attendance:  
783**

### SERIES FEATURING FILMMAKERS IN PERSON

#### **Behind the Scenes: The Art and Craft of Cinema**

Les Blank and Maureen Gosling,  
documentary filmmakers

Kyle Cooper, title designer

Barry Gifford, writer

Sam Pollard, editor

Agnès Godard, cinematographer

#### **Afterimage: Filmmakers and Critics in Conversation**

Alex Cox, director; J. Hoberman, critic

Kidlat Tahimik, director; Christopher  
Pavsek, film scholar

Royston Tan, director; Valerie Soe, artist  
and critic

Leonard Retel Helmrich, director; Daniel  
L. Miller, film scholar

#### **Campus Connection**

Stan Lai, director; Sophie Volpp,  
associate professor of comparative  
literature and East Asian languages and  
cultures, UC Berkeley

Film and Video Makers at Cal

Student filmmakers in person

### RETROSPECTIVES AND TRIBUTES

Raj Kapoor

Alexei Guerman

Chris Marker

Werner Schroeter

Stefan Drössler, archivist

Alfred Hitchcock

Jean-Louis Trintignant

Jean Rouch

Luis García Berlanga

### FILM FESTIVALS

#### **African Film Festival**

#### **CAAMfest 2013**

#### **56th San Francisco International Film Festival**

### THEMATIC SERIES AND SPECIAL EVENTS

#### **Bellissima: Leading Ladies of the Italian Screen**

#### **Cool World**

#### **Universal Pictures: Celebrating 100 Years**

#### **Alternative Visions**

Janie Geiser, Lamia Joreige, Paz  
Encina, Rose Lowder, Chris Sullivan,  
Ute Aurand, John Smith, Craig Baldwin,  
John Grayson, Gunvor Nelson, and  
Lynn Marie Kirby, filmmakers; Natalia  
Brizuela, associate professor of  
Spanish and Portuguese, and Jeffrey  
Skoller, professor of film and media,  
UC Berkeley; Damon Young, Ph.D.  
candidate, UC Berkeley

#### **Life Is Short: Nikkatsu Studios at 100**

#### **Home Movie Day**

Pamela Jean Vadakan, archivist; Rick  
Moss, curator; Marcus Shelby Duo,  
musicians

**L.A. Rebellion:**

**Creating a New Black Cinema**

Zeinabu Irene Davis, filmmaker;  
Cornelius Moore, director, California  
Newsreel

**Grand Illusions: French Cinema Classics,  
1927–1960**

**An Army of Phantoms:**

**American Cinema and the Cold War**

J. Hoberman, critic

**Don't Shoot the Player Piano:**

**The Music of Conlon Nancarrow**

Yoko Suguiura-Nancarrow and Mako  
Nancarrow; Trimpin, artist; Charles  
Amirkhanian, composer

**Readings on Cinema**

David Thomson, author

**The Sounds of Silence**

Bernie Krause, soundscape ecologist;  
Barry Spinello, Rudy Lemcke,  
and Darrin Martin, filmmakers;  
Linda Haverty Rugg, professor of  
Scandinavian languages and literatures;  
Susanna Elm, professor of history,  
UC Berkeley

**The Hills Run Red: Italian Westerns,  
Leone, and Beyond**

**Film 50: History of Cinema:**

**The Cinematic City**

Marilyn Fabe, lecturer in film  
and media, UC Berkeley

**Chronicles of Inferno:**

**Japan's Art Theater Guild**

Susumu Hani, filmmaker; Kimiko  
Nukamura, producer; Roland Domenig,  
Go Hirasawa, film scholars; Miryam  
Sas, professor of film and media and  
comparative literature, UC Berkeley

**On Location in Silent Cinema**

Patrick Ellis, Ph.D. candidate, in film  
and media; Mark Sandberg, professor  
of Scandinavian and film and media;  
Linda Williams, professor of film and  
media and rhetoric; Weihong Bao,  
assistant professor of East Asian  
languages and cultures; Anne Nesbet,  
associate professor of Slavic languages  
and literatures and film and media;  
The Town Quartet, Judith Rosenberg,  
and Bruce Loeb, musicians

**Documentary Voices**

Minda Martin and Leandro Katz,  
filmmakers; Linda Williams, professor  
of film and media, UC Berkeley

**Castles in the Sky:**

**Masterful Anime from Studio Ghibli**

**From the Archive: Treasures of Eastern  
European and Soviet Cinema**

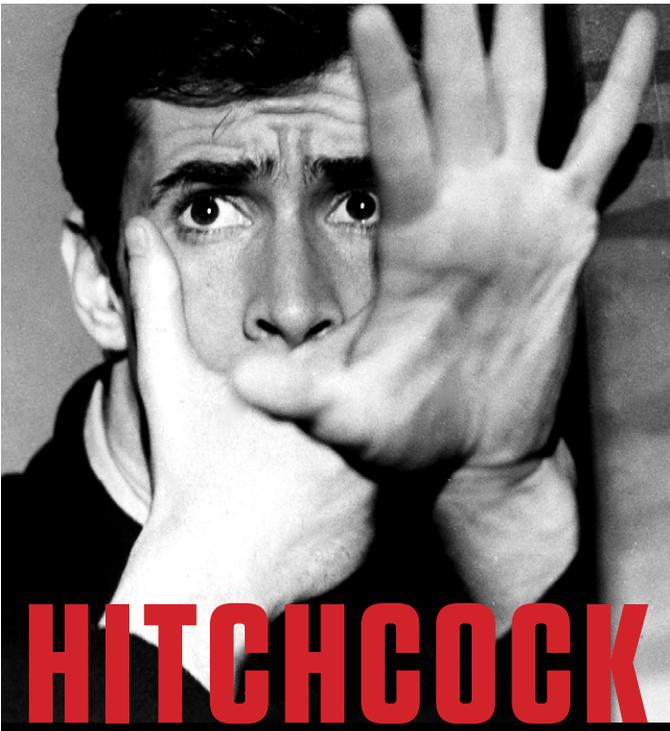
FREE SCREENINGS

**Summer Cinema on Center Street**

Smooth Toad Jug Band and Shudder,  
musicians; DJ Timber and Citizen Zain,  
DJs; Michael Campos-Quinn, Binta  
Ayofemi, and Dean Santomieri, artists;  
Tiffany Shlain, filmmaker; Jeremy  
Maitin-Shepard, Ph.D. candidate,  
UC Berkeley

**Free Outdoor Screening:**

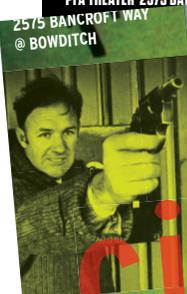
***Pretty Poison***



# HITCHCOCK

JAN 11 - APR 24, 2013 29 FILMS FROM THE MASTER OF SUSPENSE

PFA THEATER 2575 BANCROFT WAY



# cinema

ARTISTS FROM AROUND THE WORLD

# IN PERSON

**WEDNESDAY / 9.4.13 / 7:00**  
**NANCY ANDREWS**  
 Andrews's wildly inventive animations include drawn imagery, puppets, live action, and archival footage.

**WEDNESDAY / 10.2.13 / 7:00**  
**STUDENT FILMMAKERS**  
 A student-curated festival featuring young filmmakers from Bay Area colleges.

**WEDNESDAY / 10.16.13 / 7:00**  
**PHIL SOLOMON**  
 Works from "one of the great visionary artists of American experimental cinema."

**WEDNESDAY / 10.23.13 / 7:00**  
**MOLIMEK SAHBI**  
 A key figure of Moroccan and North African cinema discusses his work with Peter Lindbergh.

**WEDNESDAY / 10.23.13 / 7:00**  
**PAUL CHAN**  
 Artist/activist Chan presents documentation of his staging of Waiting for Godot in Katrina-devastated New Orleans and other works in conversation with Ted Purves.

**WEDNESDAY / 10.30.13 / 7:00**  
**ADIGAIL CHILD**  
 Child's playfully subversive films juxtapose public and private histories.

**WEDNESDAY / 11.4.13 / 7:00**  
**AGNÈS VARDA**  
 Legendary French filmmaker Agnès Varda joins us for two special evenings.

**WEDNESDAY / 11.13.13 / 7:00**  
**SUSANA DE SOUSA DIAS**  
 Portuguese documentary filmmaker Sousa Dias joins Nuno Lisboa in conversation.

**WEDNESDAY / 11.20.13 / 7:00**  
**JOÃO PEDRO RODRIGUES**  
 Portuguese filmmaker Rodrigues discusses his formally experimental films with Nuno Lisboa.

**THURSDAY / 11.27.13 / 7:00**  
**LYNNE SACHS**  
 Sachs presents her most recent experimental documentary, set in the heart of New York City's Chinatown.

**THURSDAY / 11.27.13 / 7:00**  
**DANIEL THOM**  
 Two-time Academy Award-winner Thom (The Incredibles, The Right Stuff) takes us behind-the-scenes of sound design.

**THURSDAY / 12.3.13 / 5:30**  
**FREDERICK WISEMAN**  
 Wiseman discusses his new epic documentary limited to UC Berkeley students, faculty, and

**WEDNESDAY / 11.20.13 / 7:00**  
**ERNESTO FORNEDA**  
 Forneda brings his LA-set feature *Conter Stones* to CAAMfest.

**THURSDAY / 11.27.13 / 7:00**  
**LEONARDO REYEL HERNANDEZ**  
 Hernandez discusses his celebrated trilogy chronicling one Indonesian family's everyday life with scholar Daniel L. Miller.

**FRIDAY / 12.6.13 / 7:00**  
**UC BERKELEY STUDENT ARTISTS**  
 Films and videos from the Eisner Prize Competition, with the winning student filmmakers in person.

Admission for Cal students: \$5.50 / Get the Cal Student Film Pass! Only \$35 per semester



**THURSDAY / 1.31.13 / 7:00**  
**HUI LIU (Taiwan)**  
 Liu's indie playwright and director in person to his film *The Peach Blossom Land*.

**FRIDAY / 2.5.13 / 7:00**  
**RYE SPINELLO (U.S.)**  
 Experimental filmmaker Barry Spinello's others in a program that weaves non-narrative and sound.

**FRIDAY / 2.5.13 / 7:00**  
**EVY FELM (Ghana)**  
 Felm's documentary *Broken Stones* explores everyday life as it fractures the 2010 Haitian earthquake.

**FRIDAY / 2.9.13 / 8:00**  
**WU HANG (Taiwan)**  
 HANG's documentary *Broken Stones* explores everyday life as it fractures the 2010 Haitian earthquake.

**TUESDAY / 2.12.13 / 7:00**  
**MINDA MARTIN (U.S.)**  
 Minda Martin's recent essay film, *Free Land*, traces a history of social inequality through her family's history.

**THURSDAY / 2.28.13 / 7:00**  
**RUDY LENCKE & DANIEL MARTIN (U.S.)**  
 This program of short works explores the unification of sound and picture as an idealized, experimental form.

**TUESDAY / 3.12.13 / 7:00**  
**LEONARDO KATZ (Argentina)**  
 Leandro Katz presents a selection of his stunning films that focus on significant moments in Latin American history.

**FRIDAY / 3.15.13 / 7:00**  
**BOBBIE LUM (U.S.)**  
 SF-based filmmaker Bobbie Lum presents her 2012 documentary *Seeking Asian Female* as part of CAAMfest.

**FRIDAY / 3.15.13 / 9:10**  
**ERNESTO FORNEDA (U.S.)**  
 Ernesto Forneda brings his LA-set feature *Conter Stones* to CAAMfest.

**FRIDAY / 3.16.13 / 5:50**  
**FLORENTE AGUILAR (U.S.)**  
 As part of *Cal Student Artists*, guitarist and filmmaker Florente Aguilar presents *Manita*, an award-winning feature documentary set in Manila.

**SUNDAY / 3.17.13 / 6:00**  
**SUNDAY / 3.17.13 / 7:40**  
**WEDNESDAY / 3.20.13 / 7:00**  
**INTERNATIONAL ARTISTS**  
 International artists from Singapore introduce two of his films and joins local artist Valeria See for a conversation following a screening of his latest feature *IS*.

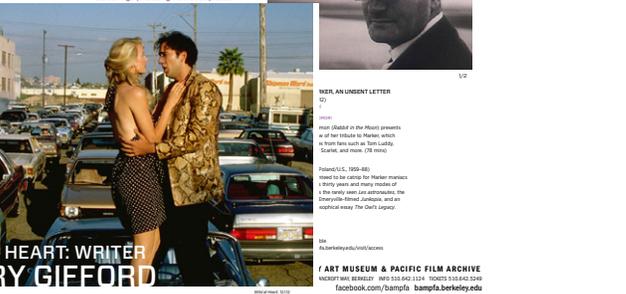
**SATURDAY / 4.20.13 / 5:30**  
**SUNDAY / 4.21.13 / 5:05**  
**LEONARDO REYEL HERNANDEZ (The Netherlands/Indonesia)**  
 Hernandez discusses his celebrated trilogy chronicling one Indonesian family's everyday life with scholar Daniel L. Miller.

**FRIDAY / 5.10.12 / 7:00**  
**UC BERKELEY STUDENT ARTISTS**  
 Films and videos from the Eisner Prize Competition, with the winning student filmmakers in person.

# AT JETTY'S END: A TRIBUTE TO CHRIS MARKER 1921-2012

NOVEMBER 2, 16, 30

We remember the great French filmmaker Chris Marker, pioneer of the film essay, with three evenings of screenings (including his masterpieces



# WILD AT HEART: WRITER BARRY GIFFORD

NOVEMBER 29 - DECEMBER 8

Writer Barry Gifford, a singular voice in American letters, joins us to present selections from his impressive cinematic oeuvre, including *Wild at Heart*, *Lost Highway*, and *The Phantom Father*, and discuss the art and craft of screenwriting. A frequent collaborator with David Lynch, Gifford is attracted to the quirky, sensual, and sometimes twisted side of the American experience.

**THURSDAY / 11.29.13**  
**BEHIND THE SCENES: BARRY GIFFORD ON SCREENWRITING**  
 GIFFORD'S PHANTOM FATHER

**FRIDAY / 12.6.13**  
**WILD AT HEART, ROSE, THICKS AND BLACK OUT**  
 DAVID LYNCH (U.S., 1985)

**SATURDAY / 12.14.13**  
**IN A WILD HEART**  
 DAVID LYNCH (U.S., 1990)

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE  
 PFA THEATER 2575 BANCROFT WAY BERKELEY, CA 94720-1324 TICKETS \$10.00-\$14.00  
 facebook.com/bam/pfa bam/pfa.berkeley.edu



### **L@TE: FRIDAY NIGHTS @ BAM/PFA**

Cal students are enthusiastic participants in our popular Friday evening event series, **L@TE**, both as audience members and behind the scenes. Students have organized events and have also been featured as performers. Three of our fall 2012 **L@TE** events were programmed by student radio station KALX in honor of its 50th anniversary, and our annual event **Cine/Spin** features Cal student DJs spinning new soundtracks to classic films. Building on the popularity of **L@TE**, we have added the **RE@DS** series, featuring readings by local poets, and **E@RLY**, a sister series of daytime performances on Sundays.

BAM/PFA's dramatic central atrium, Gallery B, is the locus of our **L@TE** and **E@RLY** programs. When not in use for performances or events, the space is used by students and the general public as a spot for informal gathering and study. A central feature of the space is Rebar's **Kaleidoscope**, a newly commissioned interactive seating sculpture that was designed in consultation with the Student Committee to maximize informal student engagement for social interactions in the museum setting.

## Selected L@TE Programs, 2012–13

Student attendance at L@TE

programs: 1,813

### L@TE PROGRAMS WITH STUDENT INVOLVEMENT

**Young Prisms:** Astronauts, Etc., the performing name of undergraduate student Anthony Ferraro, opened for headliners Young Prisms

**Anna Halprin's Parades and Changes:** Approximately twenty students from the Theater, Dance, and Performance Studies Department performed

**BareTroupe:** BareTroupe, a student-run arm of Student Musical Activities, performed excerpts from the Broadway musical *Spring Awakening*

**Positively Alphabet Street:** a student string quartet, led by cellist Rio Vander Stahl, performed music by Schumann, opening for PC Muñoz's *Singing Blood*

**Thingamajigs Performance Group:** Celli, an ensemble made up of members of the UC Berkeley Symphony, opened

**Cine/Spin,** sponsored by the BAM/PFA Student Committee, featured several student DJs

Pacific Guitar Ensemble

Carl Stone: Fujiken

Pamela Z and Christina McPhee

Cine/Spin

New Diaspora

Other Dancers

### E@RLY Events

Ikue Mori with Ken Ueno

Rock N Roll "Flea Market"

### RE@DS Poetry Readings

Norma Cole & Sara Wintz

Kevin Killian & Andrew Kenower

Lyn Hejinian & Yosefa Raz

David Meltzer & Julie Rogers

Franck André Jamme

Tisa Bryant

Lorenzo Herrera y Lozano

Sam Sax

Lauren Levin & Jennifer Manzano

Lauren Shufan & Sirama Bajo

Zoe Tuck & Wendy Trevino

Lindsey Boldt & Cheena Marie Lo

### OTHER SELECTED L@TE PERFORMANCES

John Cage Celebration: PICO

Devendra Banhart, Justin Hoover, and Chris Treggiari

The Dodos

Terry Riley with Tracy Silverman

T.I.T.S. and Erick Lyle

Shotgun Wedding Quintet

Cypress String Quartet

Peggy Honeywell and Bill Daniel

Quartet San Francisco Plays the Music of Raymond Scott

“ I feel fortunate to work in a place that is dedicated to appreciating, critiquing, and engaging with evocative art. Most importantly, I admire BAM/PFA’s purposeful mission of ensuring that its cutting-edge programs are both educational and engaging for the diverse East Bay community. My experiences at BAM/PFA have added depth to my professional and creative awareness. ”

—Megan Kang, Work-Study Student Development Department

## Students at Work: Internships and Professional Development

### STUDENT INTERNSHIP PROGRAMS

Motivated and exceptional Cal students have the opportunity to learn the curator’s craft firsthand by interning with BAM/PFA curators on special exhibitions. Interns typically assist in selecting art, conducting research, writing wall texts, and preparing exhibition layouts. Our spring 2013 curatorial intern, Alyssa Machida, worked on the *Yang Fudong* exhibition. Alyssa tackled the enormous task of learning to use SketchUps 3-D modeling software to map the exhibition object checklist to our gallery floor plans. This was required to communicate the spatial parameters of various video installations to the exhibition artist, Yang Fudong, in Shanghai and the curator, Philippe Pirotte, in Antwerp. As a result of her work, we now have working 3-D floor plans of three of our galleries, which we can reuse for mapping future exhibitions in a scaled, real-space environment. Additionally, Alyssa learned to manage object checklists and images, crucial skills for her desired career path in curating.

Our film curators regularly teach an internship course for UC Berkeley students. Interns learn about film curating through creating a program of student-made works to present at the PFA Theater the following semester. Students solicit films and videos, preview the submissions, and make a final selection as a group. During

“BAM/PFA is a great place to work. It's rewarding to know that you're helping to make the more artistic side of UC Berkeley life possible. And the work is fun—you get to read about great films and art as part of your job.”

—Elizabeth Goodrich, Work-Study Student Development Department



the fall semester, students curate a program of experimental films and videos from San Francisco Bay Area schools; in spring, they organize a program of works by UC Berkeley students. This past year, nine students participated in curating the program, *Universal, Unique, Untouched: Bay Area Student Film Festival 2012*, which screened in October 2012.

In summer 2013, the chair of the BAM/PFA student committee, Mayela Rodriguez, interned with BAM/PFA Director of Engagement Aimee Chang. She helped conceptualize our marketing plan for new students and planned student engagement at the 2013 Poster Pizza Palooza. Thanks to her, the Welcome Week event drew over 1,000 Cal freshmen. Mayela also represented students while working closely on the redesign of BAM/PFA's website.

The Film Library and Study Center (see page 23) offers a regular internship course for film and media majors. An average of ten students enroll each semester in Film 197A, where they do three hours per week of fieldwork and attend weekly lectures on the history of film archiving and on research resources for film studies.

## **GRADUATE STUDENT PROGRAMS**

### **GRADUATE COURSE IN FILM CURATING**

BAM/PFA film curators teach a graduate-level course in the Department of Film and Media that provides an introduction to the theory, history, and practice of film curating. What do curators do? How do they decide what to show? What is the role of film archives and film exhibition in the field of film and moving-image study? Students each propose film series based on their dissertation topic and the course culminates in the development of a comprehensive film series based on one or two of the proposals.

### **ANNUAL M.F.A. EXHIBITION**

The M.F.A. exhibition at BAM/PFA is part of a more than forty-year tradition in which UC Berkeley M.F.A. graduates in art practice have the opportunity to present their work in the galleries and, in the process, gain valuable experience working in a professional setting. Six to eight graduates participate in the exhibition planning process from January until the opening of the show in May. They work with curators to edit and display their work; with the registration and installation departments on the receiving, conditioning, and installation of their work in the galleries; with education staff to present special programming and gallery talks; and with development staff to plan the opening-night reception. This year, a doctoral student from history of art wrote the brochure essay, broadening student involvement in the exhibition. For the duration of the exhibition, Cal students, faculty, and staff and the general public view the students' work, creating tremendous exposure for the student artists.

### **GRADUATE STUDENT TOUR GUIDE PROGRAM**

The Graduate Student Tour Guide Program recruits and trains students from a range of academic departments and cultural backgrounds to engage UC Berkeley students and other audiences with our varied exhibitions. This program shares one of the University's most precious resources—its students—with the public, while simultaneously helping the student tour guides learn the important skill of speaking about their academic discipline with nonacademic audiences. Meanwhile, in their training sessions, the students teach one another across disciplines, a model of peer-to-peer “engaged learning.” In turn, as they explicate artwork from a range of perspectives, they model visual thinking for both fellow students and other audiences.



“ Working at BAM/PFA for almost two years now has been an honor. From working with most of the staff members here at the museum, I’m glad that I’ve been able to assist them with any computer needs and I’ve been shown nothing but respect. ”

—Kenneth (“KJ”) Estudillo, IT Department

## **STUDENT WORK-STUDY PROGRAM**

BAM/PFA employs 125 Cal students annually through the UC Berkeley Work-Study Program administered through the Financial Aid Office. The student employees are hired, trained, and supervised by permanent BAM/PFA staff and are an essential part of our daily operations. Although some of our student workers are art practice or history of art majors, this is not a requirement. In fact, many of our work-study students who are not arts majors have the added benefit of exposure to art and film that is not part of their course of study. Work-study students serve as gallery attendants, admissions desk personnel, store clerks, and box office cashiers, as well as in technical and administrative roles throughout the institution. This is an extraordinary and mutually beneficial relationship: students learn about art, film, and how arts organizations function and thrive, and staff benefits by working with and mentoring enthusiastic and talented students.

# Teaching and Learning at BAM/PFA: Curriculum Engagement and Research Resources

## CONNECTING BAM/PFA PROGRAMS WITH THE CURRICULUM

One of the key ways in which BAM/PFA serves students is by collaborating with faculty in a variety of departments to integrate our art and film resources into the curriculum. Whether through film screenings, exhibition tours, or course-specific displays of works in our collections, we offer a variety of ways to facilitate teaching and learning beyond the classroom. These experiences bring students into contact with primary sources materials and promote visual literacy and critical viewing skills.

### FILM IN THE CURRICULUM

The fifteen-week **Alternative Visions** film series is attended by the undergraduate History of Avant-Garde Film course as well as the general public. Many of these programs include filmmakers in person, offering students the opportunity to engage directly with artists. **Film 50: History of Cinema**, offered each spring, is an introduction to film history designed for nonmajors and open to the general public. It offers a wonderful opportunity for students to see classics presented in their original formats. **Documentary Voices**, offered in conjunction with the course History of Documentary Film, allows students to explore a broad range of documentary approaches, often with filmmakers in person. In addition, several series each year are organized in conjunction with upper-division film courses, primarily Film 151: Auteur Theory. Finally, faculty from a diverse range of departments include individual film screenings as part of their academic curricula.

Each year, approximately three thousand students attend film programs for free using a subvention funded by the dean of arts and humanities. (Many more students attend film programs on the recommendation of faculty, but only students required to attend a program are able to draw on the subvention funds.)

### ART IN THE CURRICULUM

BAM/PFA offers customized art experiences designed to visually contextualize course curricula. These interdisciplinary connections are facilitated by our academic liaison, a full-time BAM/PFA staff member dedicated to working with faculty, GSIs, and students to incorporate BAM/PFA resources into classroom instruction, individual research, and personal enrichment. Strategies include gallery tours interpreted with curricula in mind, onsite displays of work for assignments, and collection-viewing sessions of art selected to enhance and augment issues under discussion.

### Selected Courses Attending Film Screenings, 2012–13

**Courses: 13**

**Students receiving free admission: 2,938**

Film 26: Moving Image Media  
Film 50: History of Cinema  
Film 128: History of Documentary Film  
Film 129: History of Avant-Garde Film  
Spanish 135: Contemporary Cinema

### Selected Exhibition Tours and Events for Students, 2012–13

**Tours and events: 71**

**Students served: 1,970**

#### SELECTED DEPARTMENT/ PROGRAM STUDENTS SERVED

History of Art	985
Practice of Art	243
Ethnic Studies	106
English	63
Law	33
Rhetoric	30

### Art Collection Viewing for Students, 2012–13

**Viewing sessions and displays for students: 68**

**Works viewed: 804 (in addition to those hanging in galleries)**

**Students served: 2,187**

#### SELECTED COLLECTION VIEWING SESSIONS

##### SUMMER 2012

Practice of Art N160: Foundations of Digital Photography

Works by Linda Connor, Ralph Gibson, Paul Klett, Richard Misrach, Catherine Opie, Andy Warhol

American Studies 181B: Visual Culture in American Society: Photography & Art

Works by Theresa Hak Kyung Cha, Enrique Chagoya, Lewis Hine, Jacob Lawrence, Lorna Simpson, Kara Walker

##### FALL 2012

History 187: The History of Practice of Human Rights

Computer Science 39P: Photographing History in the Making

Works by Ansel Adams, Manuel Alvarez Bravo, Margaret Bourke-White, Walker Evans, Nan Goldin, László Moholy-Nagy, Eadweard Muybridge, August Sander

##### SPRING 2013

Comparative Literature 154: From Basho to Rilke: Studies in Modern Poetry in the Age of Mechanical Reproduction

Works by William Blake, Julia Margaret Cameron, Eugène Delacroix, Nadar

Law 277.7: Art and Cultural Property Law

### Film Collection Screenings for Students, 2012–13

**Screenings for students: 67**

**Students served: 297**

**Films or videos viewed: 144**

## **BAM/PFA COLLECTION**

BAM/PFA's collections are vital resources for Cal students and faculty, offering vital access to primary source materials that enhance teaching and research in a variety of disciplines.

### **ART COLLECTION**

Our art collection includes more than 19,000 objects ranging from neolithic Chinese pottery to Renaissance painting to contemporary video art. BAM/PFA's academic liaison works closely with UC Berkeley instructors to offer their students direct access to artworks in the collection. She identifies works in museum storage to present in special viewing sessions for instruction and discussion, often in tandem with GSIs and faculty.

### **FILM COLLECTION**

Our film collection comprises over 16,000 films and videos, including the largest group of Japanese films outside of Japan, as well as impressive holdings of Soviet silents, West Coast avant-garde cinema, seminal video art, rare animation, Eastern European and Central Asian productions, and international classics. Students gain access to the collection both through our public screening program and in private viewings arranged through the Film Library and Study Center (see page 23).

## **Film Library and Study Center Services to Students, 2012-13**

**Student researchers served: 1,180**

**Student participants in tours: 88**

**Students enrolled in Film 197A:  
Film Library Internship: 20**

### SELECTED COURSES SERVED BY THE FILM LIBRARY

Film 140D: An Introduction to the  
Films of the French New Wave  
Asian American Studies 171:  
Asians in Film and Video

### SELECTED TOPICS OF STUDENT RESEARCH

The History of Technicolor  
The Writings of Jean-Claude Carrière  
History of Soviet Georgian Cinema  
Buddhism in Cinema  
The Representation of Women in  
Prewar Japanese Film  
Silent cinema in Argentina and  
Columbia  
Bruce Connor  
Claire Denis  
Spike Lee  
Pier Paolo Pasolini  
Koji Wakamatsu



## FILM LIBRARY AND STUDY CENTER

The Film Library and Study Center serves more than 1,500 researchers each year, and a majority of those researchers—over 85 percent of onsite users and 60 percent of users overall—are UC Berkeley students and faculty. Users come from a wide variety of departments, including Film and Media, Anthropology, History of Art, English, History, Journalism, Music, and Ethnic Studies, to name just a few.

Cal students pursuing personal interests or working on papers or dissertations can take advantage of the library's non-circulating collection, which numbers over 330,000 items covering international film history, theory, and criticism. Many of the items in the collection—which includes books; periodicals; clippings files of reviews, press kits, and other ephemera; still photographs; and posters—are rare and unavailable elsewhere at UC Berkeley, making the library a unique and indispensable resource. Students can also search specialized databases and online resources including CineFiles, our pioneering film document image database, which offers online access to items in the clippings files. We collaborate with UC Berkeley faculty to select materials for inclusion in CineFiles, adding files on films and directors relating to courses that faculty are teaching or researching.

In addition, our staff regularly lectures to graduate and undergraduate classes on film research tools and archive use, gives library tours, and sets up research screenings of works in our film collection for individuals and classes.



## **BAM/PFA STUDENT ENGAGEMENT GOALS, 2013–16**

### **GOAL: PRIORITIZE THE CAL-RELATED EDUCATION PROGRAMS THAT REACH THE GREATEST NUMBER OF STUDENTS**

Make BAM/PFA visits a centerpiece of the new campus-wide initiative Berkeley Connect, an undergraduate learning enrichment program.

Work with faculty to support courses that fulfill the American Cultures requirement and to develop projects within the Big Ideas course category.

Track and engage students who participate in BAM/PFA Freshman Project programs.

### **GOAL: CREATE OPPORTUNITIES FOR MORE CAL STUDENTS TO BE INVOLVED IN MANY FACETS OF THE ORGANIZATION**

Work with the Student Committee staff liaison and chair to develop effective new approaches to involving students in curatorial work and program engagement.

Work with the Samuelson Law, Technology, & Public Policy Clinic at Berkeley Law on a policy for Internet images and photography.

Involve students in marketing and communications.

Increase opportunities for student interpretation of art and film.



**GOAL: DRAMATICALLY INCREASE VISIBILITY OF BAM/PFA IN CAMPUS LIFE**

Issue student membership cards and cultivate student membership awareness and identity.

Work with the Student Committee to create a campus outreach plan by the end of fall 2013.

Distribute Welcome Week postcards and Poster Pizza Palooza handbills in dorms and post flyers across campus.

Present outdoor film screenings on campus.

**GOAL: BETTER CONNECT BAM/PFA PROGRAMMING TO YOUNGER AUDIENCES, INCLUDING CAL STUDENTS**

Consider the interests of young audiences in developing and marketing art and film programs.

Survey students' interest in art and film.

Create program and outreach plans with a mind to major campus initiatives such as Homecoming, Cal Day, CalSO, Welcome Week, and the Fall Free for All.

Bring contemporary relevance to historical programs.

Foster a more engaging, informal character for public programs.

“ Dear Lynne,

Thank you for reaching out to our class . . .  
it was a treat to see the original nineteenth-  
century works on paper, but more valuable were  
your explanations of printmaking techniques,  
complete with tools and plates!”

—Students of History of Art 108: Cities and the Arts: Paris



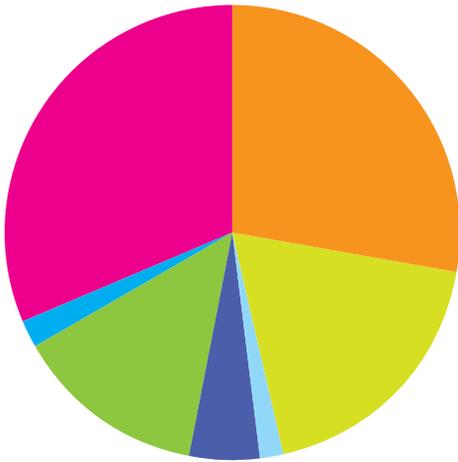
# BAM/PFA Attendance, 2012-13

Cal students served Total 19,400



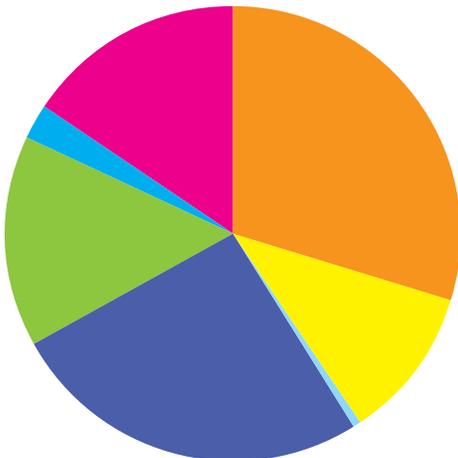
**BAM/PFA Audience Composition** Total attendance 74,550

- General 16,994
- UC Berkeley Staff/Faculty 1,720
- UC Berkeley Students 10,654
- Members 11,996
- Groups 736
- L@TE: Friday Night 6,548
- Cal Student Film Pass 4,317
- Other (Seniors, Youth, Children, Other Colleges) 21,585



**BAM/PFA Galleries** Total gallery attendance 34,940

- General 10,878
- UC Berkeley Staff/Faculty 715
- UC Berkeley Students 4,735
- Members 1,761
- Groups 573
- L@TE: Friday Night 6,548 (including 1,813 Cal students)
- Other (Seniors, Youth, Children, Other Colleges) 9,730



**PFA Theater** Total theater attendance 39,610

- General 6,116
- UC Berkeley Staff/Faculty 1,005
- UC Berkeley Students 5,919
- Members 10,235
- Groups 163
- Cal Student Film Pass 4,317
- Other (Seniors, Youth, Children, Other Colleges) 11,855



# BAM/PFA



October 1, 2013

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**UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE**

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*“ Working at BAM/PFA is a great experience. I am able to see the behind-the-scenes work that goes into an exhibition as well as learn about the artist’s work. ”*

—Maritza Segura, Work-Study student, Development Department



*“ BAM/PFA is a great place to work. It’s rewarding to know that you’re helping to make the more artistic side of UC Berkeley life possible. And the work is fun— you get to read about great films and art as part of your job. ”*

—Elizabeth Goodrich, Work-Study student, Development Department

