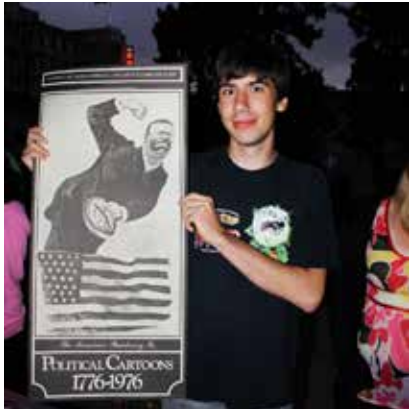


2011-12



Inspiring the Imagination and Igniting Critical

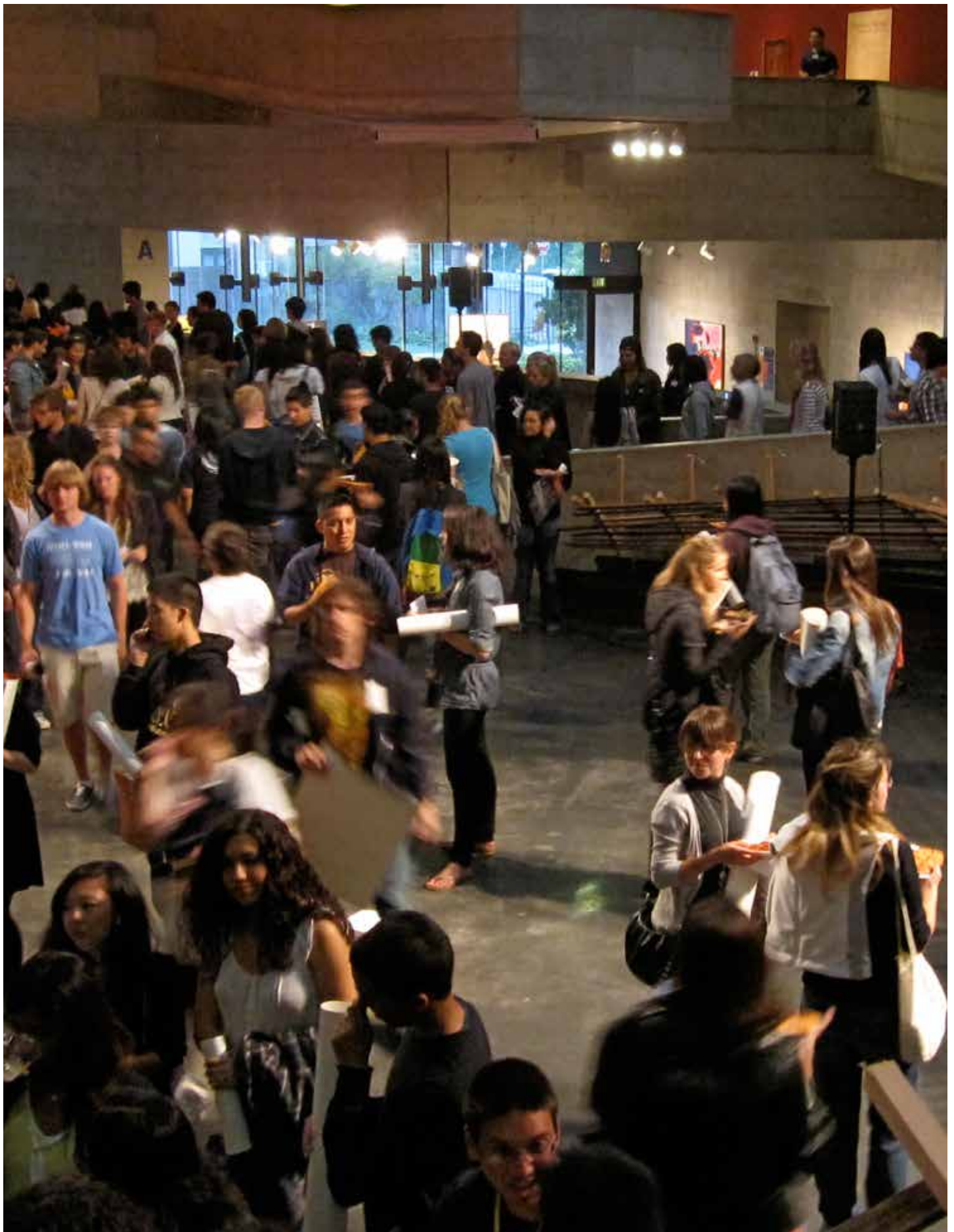


Dialogue: UC Berkeley Students & BAM/PFA



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FROM THE DIRECTOR

One of our key goals is for every Cal student to connect with BAM/PFA during his or her time at Berkeley. This critically important goal developed from our passionate belief in the value of the arts in higher education. A connection to BAM/PFA may take many forms: attending an exhibition or screening with friends or as part of a class, participating as an intern or work-study student in one of BAM/PFA's many departments, dancing to experimental free jazz at one of our Friday evening L@TE events, meeting filmmakers who come to present their work at the PFA Theater, viewing some of the 17,000 works of art in our collection as part of a customized class visit, joining the BAM/PFA Student Committee, or sharing thoughts about art and film at one of our many interactive events. We know that experiencing art and film increases cultural awareness, develops a sense of self, improves cognitive capacities, and fosters greater sociability, all of which contribute to improved classroom learning in diverse disciplines. Over the past year, we have served 19,649 Cal students, representing nearly 27% of our total ticketed attendance of 73,386. In the coming years, we hope to dramatically increase these numbers and, by 2016, forge a connection of some kind with every single Cal student. [SEE APPENDIX 4](#)

BAM/PFA's outstanding collections of art and film are a crucial part of class curricula in departments across campus: anthropology and history students regularly attend film screenings; chemistry and English students enjoy customized tours of exhibitions; scholars from a wide range of departments use the resources of the PFA Library and Film Study Center; and hundreds of students from a diverse array of disciplines come to view works from our permanent collection tailored to their course of study. 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.

Collaborating with students is one of the most important ways that we fulfill our mission. The BAM/PFA Student Committee continues to organize well-attended events in the museum and film archive theater. 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.

In the following pages, we delve deeper into the many ways in which BAM/PFA provides UC Berkeley students with a powerful and invaluable academic and cultural resource. Additionally, we offer a look forward by 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



2011–12 Student Engagement

BAM/PFA ACADEMIC LIAISON

The Academic Liaison is a full-time BAM/PFA staff member who explores the interdisciplinary opportunities presented by our exhibitions, collections, and programs and proposes collaborations with faculty, units, and departments.

The Academic Liaison works with faculty, GSIs, and students to incorporate BAM/PFA art and film 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. Her work is supplemented by the PFA Outreach Coordinator, who is responsible for outreach to faculty to inform them of film programs of relevance and interest to their students and for coordinating with campus departments and centers, as well as student groups, to facilitate cosponsorship of appropriate film series. A particular emphasis of outreach has been to encourage attendance at programs that receive little attention by the mainstream press or have special guests in attendance and to develop new relationships with University departments.

COLLECTIONS

Our art collection includes over 17,000 objects ranging from Neolithic Chinese pottery to Renaissance painting to contemporary international video art. The Academic Liaison researches course offerings across a spectrum of departments and alerts faculty to opportunities for using collection works to visually enrich curriculum for their students. She identifies artworks in museum storage to present in special viewing sessions for instruction and discussion, often in tandem with GSIs and faculty. Fifty-eight classes for a total of 1120 students viewed works of art during the 2011–12 academic year and an additional four classes totaling eighty-seven students viewed the collection during the 2011 summer session. [SEE APPENDIX 1](#)

Our film collection comprises over 14,000 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. The PFA Library collection numbers over 325,000 items that cover international film history, theory, and criticism and includes books; periodicals; clippings files of reviews, press kits, and other ephemera; still photographs; and posters. Professors and students in many departments regularly use these collections to prepare courses, lectures, papers, articles, books, and dissertations. In 2011–12 their research goals and topics included: Asian American filmmaking in the Bay Area; film soundtracks and musical scores; the use of found-footage clips in experimental cinema; how to write comedy screenplays; early Japanese film; avant-garde television in the 1970s; portraits of radical student movements in 1960s cinema; and hundreds of individual films and directors. Researchers investigated a range of individuals, including Francis Ford Coppola, Theresa Hak Kyung Cha, Georges Méliès, Alfred Hitchcock, Chris Marker, Saul Zaentz, Wong Kar-wai, Clair Denis, Marlon Brando, Lourdes Portillo, Nagisa Oshima, and Raul Ruiz.



CURRICULUM ENGAGEMENT

BAM/PFA curators, the Education department staff, and the Academic Liaison work together to collaborate with faculty to serve specific pedagogical needs.

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**, a film history course offered each spring, is designed as an undergraduate film course for nonmajors that is also open to the general public. The course, which has been going strong for twenty years, offers a wonderful opportunity for students to see classics presented on film format at the PFA Theater. Students learn to view film as a complex pictorial language and to understand how it articulates narrative, psychological, social, and ideological themes.

Faculty from a diverse range of departments include film screenings as part of their academic curricula. Courses or departments that have recently incorporated screenings include: Anthropology 138: Field Production of Ethnographic Film; English 190; Film 28B: The Documentary Film; Film 25A: Silent Cinema; Film 25B: History of Cinema; Film Studies 151: Auteur Theory: Howard Hawks; Film 151: Auteur Theory: Dziga Vertov; Film 108: Film Genre:



Noir; the Department of Spanish and Portuguese; Landscape Architecture 24: River in Film; the Center for Buddhist Studies; the Department of African American Studies; the Institute of Slavic, East European, and Eurasian Studies; the Department of Art Practice; Art 171: Video Art; the History of Art Department; and the Department of Scandinavian. Approximately three thousand students attended film programs for free in 2010-11 using a subvention funded by the Dean of Arts and Humanities. (Many more students attend programs at the PFA Theater on the recommendation of faculty, but only students required to attend a program are able to draw on the subvention funds).

BAM/PFA also works with faculty to offer customized class tours of gallery exhibitions and museum collections that relate to, and visually contextualize, course curriculum. In 2011-12, forty-nine customized tours were given to 1,180 students. [SEE APPENDIX 1](#)

EXHIBITIONS AND PUBLIC PROGRAMS

The Curatorial and Educational departments work in myriad ways to link public programs to the academic missions of a range of departments and units across campus.

All gallery exhibitions and related programs—symposia, panel discussions, lectures, artist talks, demonstrations, and performances—are designed for student audiences as well as the public. We collaborate with various academic departments and present UC Berkeley faculty in public programs in order to facilitate and enhance student engagement. In 2011–12, BAM/PFA produced thirty-two exhibition-related public programs, serving over 4,000 people; student attendance ranged from 20–50% of these audiences. Examples of such programs include:

1991: The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach: A series of public conversations across disciplines, featuring UC Berkeley faculty such as Louise Mozingo (Landscape Architecture and Environmental Planning), Richard Walker (Geography), and Paul Groth (Geography and Architecture), designed to contextualize the Berkeley-Oakland fire. Outreach to Geography; Architecture; History of Art; Art Practice; Environmental Science, Policy, and Management.

Kurt Schwitters: Color and Collage: “The Wandering *Merzbau*: Collage, Photography, and Exile,” an interdisciplinary lecture by art historian Megan Luke, followed by discussion with architect Nicholas de Monchaux (Architecture). Outreach to German, Architecture, History of Art, Film and Media, Rhetoric, Art Practice.

Collage-making workshops led by local artists Matt Gonzalez, William Theophilus Brown, and Veronica de Jesus that offered a hands-on connection with the exhibition following exhibition tours/discussion with each artist. Outreach to Art Practice, History of Art, ASUC Art Studio, African American Studies, Political Science.

A series of multifaceted (music, spoken word, visual projection) performative events (part of our L@TE: Friday Nights at BAM/PFA programming) curated by artist Kamau Patton complemented the exhibition, and included a performance of Schwitters’s influential sonata, *Ursonate*, as well as other collage-inspired programs. Outreach to Music; Theater, Dance, and Performance; German; Art Practice; History of Art.

The Reading Room: RE@DS, a series of eight literary evenings complementing the Reading Room exhibition, an interactive installation of artwork, books, and sound.

Emerging poets and writers of fiction who read their work as part of RE@DS included Jacqueline Frost, Tom Comitta, Monica Peck, Christian Nagler, Ariel Goldberg, Brian Ang, Ted Rees, and Laura Durbach.

“A Tribute to Joe Brainard,” readings of the literary work of artist Joe Brainard by poets Bill Berkson, Maxine Chernoff, Dick Gallup, and Joanne Kyger; artist Colter Jacobsen; curator Constance Lewallen; theater director Mac McGiness; and BAM/PFA Director Lawrence Rinder, followed by a screening of *I Remember: A Film About Joe Brainard*.

Outreach for literary events to English; Rhetoric; Gender and Women’s Studies; Theater, Dance, and Performance.

State of Mind: New California Art Circa 1970: An extensive array of panel discussions, lectures, conversations, artists’ talks, performances, and films that contextualized and supplemented this major exhibition of Conceptual art.

“Women, Work, Role-Playing,” a panel discussion chaired by Julia Bryan-Wilson (History of Art), with artists Lynn Hershman-Leeson, Suzanne Lacy, and Bonnie Sherk, and art historian Moira Roth.

“Contemporary Practices,” a panel discussion featuring artists Anne Walsh (Art Practice) and Mario Garcia Torres, curators Jens Hoffmann and Rudolf Frieling, and curators Constance Lewallen and Karen Moss.

A conversation between Sabine Breitwieser, Museum of Modern Art chief curator for media and performance art, and exhibition co-curator Constance Lewallen.

Artists’ talks by exhibition artists Lynn Hershman-Leeson, Chip Lord, Paul Kos, and Tom Marioni.

A series of performative events (programmed as part of L@TE: Friday Nights @ BAM/PFA) featured artists whose work appeared in State of Mind, including performance art by Linda Mary Montano, Jim Melchert, and Adam II; a reading from *Conversations with Stalin* by Eleanor Antin; and a screening of Rene Daalder’s film *Here is Always Somewhere Else: The Life of Bas Jan Ader*.

Outreach for State of Mind programs to Theater, Dance, and Performance Studies; Art Practice; History of Art; Architecture; English; Rhetoric; Film and Media; and Gender and Women’s Studies.



BAM/PFA's year-round screening program offers UC Berkeley students

access to the history of cinema, often featuring rare archival and imported prints screened in their original formats on the big screen. Throughout the year, we devoted retrospectives to the wonderful films of Bernardo Bertolucci, Jerzy Skolimowski, Marcel Pagnol, Rainer Werner Fassbinder, Jeanne Moreau, Abbas Kiarostami, Henri-George Clouzot, Robert Bresson, Gregory J. Markopoulos, Raúl Ruiz, and Cal alum Gregory Peck. Many of our film screenings are enhanced by in-person appearances by filmmakers, film critics, film archivists, and historians from around the world. Closer to home, we strive to create a dynamic interface between our diverse programs and the intellectual talent on campus by engaging UC Berkeley faculty and graduate students as guest curators and presenters.

Our ongoing series Behind the Scenes: The Art and Craft of Cinema offers an inside look at many aspects of film production and in 2011–12 featured illustrated talks by Disney animation director John Musker; special-effects master Phil Tippett; composer Mark Isham; costume designer Deborah Nadoolman Landis; and film editor Curtiss Clayton. Afterimage: Filmmakers and Critics in Conversation, another ongoing series that provides students access to the artists behind the camera, brings together an important filmmaker and established critic for a broad-ranging discussion in front of an audience, in conjunction with a film screening. Guests in 2011–12 included Mexican filmmaker Nicolás Pereda in conversation with Los Angeles film critic Robert Koehler; American film director James Ivory in conversation with New York critic Phillip Lopate; Austrian filmmaker Michael Glawogger in conversation with New York film critic Dennis Lim; and San Francisco filmmaker Nathaniel Dorsky in conversation with New York–based curator Mark McElhatten.

Alternative Visions, a series that is programmed each fall in conjunction with UC Berkeley's undergraduate-level History of Avant-Garde Film course, brings filmmakers from around the world to present their work. Recent guests include Martha Colburn, Daniel Eisenberg, Lewis Klahr, and Travis Wilkerson, as well as guest presenters Cindy Keefer from the Center for Visual Music in Los Angeles and UC Berkeley doctoral student Jennifer Pranolo, who guest-curated a three-program spotlight on American filmmaker Paul Sharits.

In the fall 2011 semester, we presented a major retrospective of the films of Russian filmmaker and film theorist Dziga Vertov, timed with a course offered by the Department of Film and Media Studies with the Slavic Department (Film 151) and



taught by professor Anne Nesbet. Other Vertov authorities gave presentations for the series as well: film archivist Adelheid Heftberger from the Austrian Film Museum in Vienna and professor Yuri Tsivian from the University of Chicago. Eleven programs featured silent films accompanied by pianist Judith Rosenberg. In the spring 2012 semester, we presented a major retrospective of the films of American director Howard Hawks, in conjunction with a Film and Media Studies course on auteur theory (Film 151) taught by Marilyn Fabe, who introduced several of the presentations.

Additional UC Berkeley faculty members introduced programs at the PFA Theater in 2011–12, such as professor Deniz Göktürk (German) on Turkish director Yilmaz Güney and professor Mark Sandberg (Scandinavian) on the Danish silent film *A Trip to Mars* (1918). Other featured guests included Oakland filmmaker Barry Jenkins in person with his film *Medicine for Melancholy* as part of the African Film festival; journalist Larry Bensky on Marcel Proust; Academy Award winning British film historian Kevin Brownlow, who gave an important talk on Abel Gance's epic silent film, *Napoleon*; the annual event Cine/Spin with Cal student DJs spinning to Jean Cocteau's 1930 classic *The Blood of a Poet*; and student filmmakers who participated in UC Berkeley's annual Eisner Prize Competition.

BAM/PFA was once again the sole East Bay venue for both the San Francisco International Film Festival and the San Francisco International Asian American Film Festival in spring 2011. We hosted many contemporary international filmmakers during these festivals, including Cherylene Lee, Peter Nicks, Jerome Hiler, John Haptas, Kristine Samuelson, Micha X. Peled, Pierre Rissient, Jamie Meltzer, Pema Tseden, Gonçalo Tocha, Paul Lacoste, Matthew Akers, and Victor Kossakovsky, giving students direct access to artists from around the world.

Since 1991, we have presented the winners of the Eisner Prize in film and video as well as judge's selections at the PFA Theater; the Eisner is the highest prize for creativity on the campus. These programs feature Cal student work, selected by faculty.

“Working at BAM/PFA has honed my understanding of my future field and sharpened my personal priorities, giving me confidence and perspective. BAM/PFA staff organized my work around one specific exhibition, giving me the rare opportunity to experience the full arc of a project from beginning to end. BAM/PFA is one of the University’s greatest assets for students interested in the arts.”

Jess Bailey (History of Art '13, BAM/PFA curatorial intern, member of BAM/PFA Student Committee)

STUDENT INTERNSHIPS

BAM/PFA offers opportunities for motivated and exceptional Cal students to intern with curators on exhibitions. Fabian Leyva-Barragan, an undergraduate student at Cal studying the history of art and art practice, worked directly with Assistant Curator Stephanie Cannizzo, as well as Director Lawrence Rinder, to co-curate the spring 2011 exhibition *Andy Warhol: Polaroids / MATRIX 240*. Among his many responsibilities pertaining to the exhibition and its planning, Fabian assisted in selecting the art, conducting research, writing brochure text, preparing the layout of the show, and coordinating details with many staff members. Chandler Tang, a Cal undergrad studying history of art, worked with Lawrence Rinder on the exhibition *At the Edge: Recent Acquisitions*. Among her responsibilities were researching artists and artworks and composing explanatory wall text.

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 the fall semester, students curate a program of experimental films and videos from San Francisco Bay Area schools; during the spring semester, they curate a program of film and video by UC Berkeley students.

The PFA Library and Film Study Center offers regular internships for film and media majors. Usually 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.

PFA LIBRARY & FILM STUDY CENTER

The PFA Library and Film Study Center is open to the general public, but a majority of our users—over 85% of the onsite users and 60% of overall users—are UC Berkeley students and faculty. They are from a great variety of departments, including Film and Media, Anthropology, History of Art, English, History, Journalism, many language departments, Landscape Architecture, Music, and Ethnic Studies. The PFA Library and Film Study Center served over 1,700 individuals in 2011–12, with onsite access to our noncirculating film and library collections, and phone and email reference services. Thousands of additional researchers use our online databases and resources including CineFiles, our film document image database, which registers over 200,000 pages requested annually. The entire BAM/PFA website, which provides access to past film notes and film and book catalogs, as well as current programs and institutional information, currently logs over 380,000 unique visitors each year. [SEE APPENDIX 3](#)

In addition, PFA Library staff regularly lectures to graduate and undergraduate classes on film research tools and archive use, gives library tours, and sets up research screenings for individuals or for classes. In 2011–12, for example, library staff gave tours or lectures to several hundred students enrolled in courses including English 24, Film 25B, Film 150, Native American Studies 158, Landscape Architecture 24, Music 179, French 24, and French 140, as well as providing tours for the student chapter of the Society of American Archivists.



STUDENT COMMITTEE

For the past thirty years, a revolving committee of roughly twenty students from a wide range of academic departments and cultural backgrounds have dedicated themselves to engaging fellow students with the museum and film archive through a range of activities. We've discovered firsthand that peer-to-peer outreach and peer-led activities are particularly effective in engaging students. Committee members also serve as the student voice in relation to BAM/PFA leadership: spaces are reserved on the museum's Board of Trustees and the BAM/PFA Building Committee for Student Committee representatives.

Over the past two years, the Student Committee's efforts have shifted to include increased outreach to, and programs for, freshmen in support of the annual Freshman Project. In addition, the Student Committee has become more engaged in BAM/PFA's L@TE: Friday Nights @ BAM/PFA programming, designing their events in tandem with our curators.



2011–12 STUDENT COMMITTEE ACTIVITIES



Fall 2011

- * **SLAM@BAM:** A poetry reading of student works in response to the Richard Misrach exhibition **1991: The Oakland-Berkeley Fire Aftermath, Photographs** by Richard Misrach.
- * **Rock, Paper, Schwitters:** A celebration of the exhibition **Kurt Schwitters: Color and Collage** with gallery viewing, merz-mobile-making, and live music by SAFE.
- * **Starship Troopers After-Party:** A reception following the screening of the 1997 Paul Verhoeven film *Starship Troopers* with refreshments, bottle-rocket making, and other crafts related to the film.

Spring 2012

- * **Andy Warhol: Polaroids:** A student opening for the exhibition that featured a gallery chat with Director Larry Rinder and exhibition co-curators Assistant Curator Stephanie Cannizzo and Curatorial Intern Fabian Leyva-Barragan, as well as a screening of Warhol's *Vinyl*.
- * **SLAM@BAM:** A poetry reading of original student work written in response to the BAM/PFA exhibition **State of Mind: New California Art circa 1970**. Featuring live music from Wheel on Caveman.
- * **CineSpin:** A screening of Cocteau's *Blood of a Poet* and several surreal shorts in the PFA Theater with new sound reels spun by local student DJs. An annual event.
- * **Film Forward:** A symposium on the future of academics and film that featured guest speakers working in various areas of the film industry.

Ongoing

- * **Student Film Picks:** The Student Committee selects one film that is screening at the PFA Theater each month that they feel would particularly appeal to the student community. The Student Picks are advertised in all BAM/PFA publications.

“ Working with BAM/PFA has been a highlight of my UC Berkeley experience. The lessons I have learned and practical experience I have gained will continue to benefit my academic and career endeavors for years to come. In particular, having the opportunity to facilitate student involvement with BAM/PFA has been incredibly rewarding. It is a wonderful community-oriented institution and it has been an honor to work here over the past year and a half. ”

Alex Sizemore-Smale, BAM/PFA Student Committee Chair

Student Committee Administrative Representation

To engage our Trustees with students in the context of their stewardship of BAM/PFA, a member of the Student Committee attends the three annual Board of Trustees' meetings as well as their annual retreat. Alex Sizemore-Smale (History of Art, '13), 2011–12 Chair of the BAM/PFA Student Committee, currently participates in these meetings. In 2010–11, the previous Student Committee Chair, Reya Seghal, also served on the Strategic Planning Committee and the New Building Committee. The Strategic Planning Committee, composed of the director, faculty, staff, and Student Committee members, helped shape the future of BAM/PFA. Included in these discussions were the relationship between the campus and the town, funding, and K–12 education, as well as the overall vision for the institution.

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 the daily operations of the museum and film archive and theater. 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 work as gallery attendants, admissions desk personnel, museum store clerks, and PFA Theater 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.



GRADUATE STUDENT PROGRAMS

Annual M.F.A. Exhibition

The M.F.A. exhibition at BAM/PFA is part of a tradition that has continued for over forty years in which UC Berkeley M.F.A. graduates in art practice have the opportunity to present their work in the museum 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, working with curators to edit and display their work; the registration and installation

departments on the receiving, conditioning, and installation of their work in the galleries; education staff to present special programming and gallery talks; and development staff to plan the opening-night reception. A brochure publication is created especially for the M.F.A. exhibition. For the duration of the four to five week exhibition, Cal students, faculty, staff and the general public view the students' work, tremendous exposure for a Bay Area graduate exhibition.

Graduate Student Tour Guides

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 the museum's 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 their academic 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.

Graduate Course in Film Curating

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. In spring 2012, we presented a four-program series, *Dizzy Heights: Silent Cinema and Life in the Air*, curated by doctoral student Patrick Ellis, that featured live music at each screening.



ALTERNATIVE
VISIONS
WEDNESDAYS
7:00



OCT 24
Intimate Portraits: Film of Life Around
with filmmaker and curator Susan Oxtoby.
OCT 31
Avant-Garde Masters: A Decade of
Preservation introduced by Jeff Lambert.

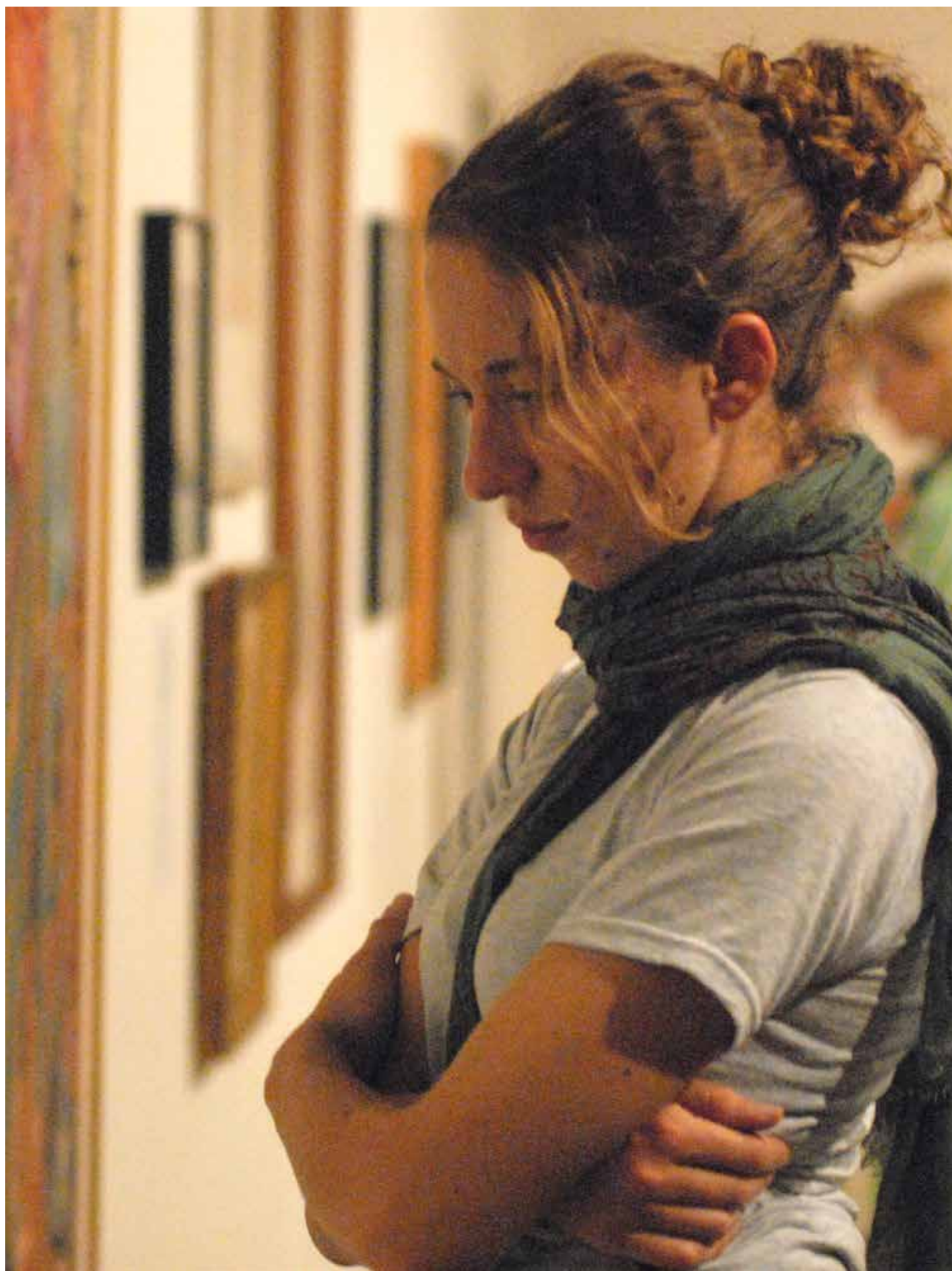
GALLERY

Recent Student Engagement Initiatives

THE FRESHMAN PROJECT

The Freshman Project is inspired by our belief that early exposure to BAM/PFA will inspire ongoing attendance and a richer experience for Cal students. 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 academic courses to exhibition tours to social events and represent the vanguard of recent 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 have initiated a Welcome Week reception for new students, the Poster Pizza Palooza. During Welcome Week in 2011, we hosted over 1,150 freshmen, who converged in our galleries for exhibition tours, conversation, and refreshments. Following the freshman-only reception, students moved outdoors to our sculpture garden for the annual Welcome Week film screening, open to the entire campus and featuring works from our film collection projected against the exterior wall of the building. We invited students to take free BAM/PFA posters from past events and exhibitions, linking their living spaces with “their” museum and film archive on a daily basis.



GALLERY B

Although our central atrium space, known as Gallery B, is occupied during fall 2012 with the large-scale Barry McGee exhibition, this space is typically used by students and the general public as a space for informal gathering, study, and live performance. In January 2013, after the close of the McGee exhibition, the space will return to this use, with the addition of a newly commissioned seating sculpture that will allow for flexible seating arrangements and multiple vantage points for performance and film screenings. This dramatic space is the locus of BAM/PFA's highly popular Friday evening L@TE programs, for which UC Berkeley students have organized film/video installations, performance, and musical accompaniment to films. During fall 2012, three of our L@TE events are dedicated to the fiftieth anniversary of KALX.

CAL STUDENT FILM PASS

Initiated in spring 2010, this program allows UC Berkeley students to purchase a semester film pass for a flat fee of \$35, valid for unlimited admission to regular-priced PFA theater screenings for the entire semester. The Student Film Pass was developed in response to a proposal from UC Berkeley students and faculty in the Department of Film and Media. The program has continued to be a success: there were 1,246 uses during the 2011–12 academic year. (The BAM/PFA galleries are always free to students.)

ON THE SAME PAGE

BAM/PFA is proud to participate in UC Berkeley's innovative On the Same Page program, designed annually for all new Cal students. In fall 2011, the theme for On the Same Page was linguistic diversity, "Voices of Berkeley," which engaged incoming freshmen and transfers and invited them to add their voices to the chorus of the Cal community. We displayed a video piece, *Mouth to Mouth*, created by noted artist and Cal alumna Theresa Hak Kyung Cha (1951–82) while she was a Cal student. The video expresses her personal experience of language following exile from her homeland. Installed in the BAM/PFA galleries specifically for "Voices of Berkeley," and accompanied by a set of open-ended interpretive questions, the video created a dialogue with students through art, illustrating the power and importance of individual voice and language.



BAM/PFA Student Engagement Goals, 2012–16

GOAL: AMONG CAL-RELATED EDUCATION PROGRAMS, PRIORITIZE THOSE THAT REACH THE GREATEST NUMBER OF STUDENTS

- * Work with faculty to support courses that fulfill the American Cultures requirement and to develop projects within the Big Ideas course category.
- * Track and cultivate students who participate in the Freshman Project programs.
- * **Working** with faculty and departments, establish four-year student engagement goals and evaluate outcomes.

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

- * Create more opportunities for student- and faculty-curated exhibitions.
- * 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.
- * Partner with athletics to make art and film a part of every athletic department's activities (i.e. half-time show, etc.).
- * Create pop-up on-campus exhibitions and outdoor screenings.

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.
- * Bring contemporary relevance to historical programs.
- * Foster a more informal character for public programs.



APPENDIX 1

COLLECTION VIEWING AND EXHIBITION TOURS FOR UC BERKELEY STUDENTS 2011-12

62 CLASSES, EVENTS, DISPLAYS FOR A TOTAL OF 1,207 STUDENTS

Our Academic Liaison worked with instructors of the following courses to enable their students to have direct access to artworks for assignments or discussion.

COLLECTION VIEWING

SUMMER SESSION 2011

History of Art R1B: Reading and Writing about Visual Experience

Cristin McKnight Sethi

- Unknown, India, *Kalaka and Sahis Conquer the King of Ujjaini's She-Ass Magic*, 1998.42.35.8
- ———, *Krishna with the Gopis in the Jumna*, 1998.42.31
- ———, *Young Man Killing a Snake on a Terrace*, 1973.11
- ———, *The Dhiradhira Nayika*, 1998.42.65

History of Art R1B: Reading and Writing about Visual Experience

Justin Underhill

- Giovanni Caracciolo, *The Young Saint John in the Wilderness*, 1968.42
- Peter Paul Rubens, *The Road to Calvary*, 1966.16

East Asian Languages and Cultures 109: History of the Culture of Tea in China and Japan

John Wallace

- Ando Hiroshige, *Otsu, Hashirii Chamise*, 1919.50
- ———, *Zoshigaya Fujimi Chaya*, 1919.87
- ———, *Fukuroi Dejaya no zu*, 1919.29
- ———, *Settsu Toi*, 1919.217
- ———, *Kanda Otama ga ike no Koji*, 1919.172
- ———, *Hodogaya*, 1919.1148
- Sakaki Hyakusen, *Priest Known as Tea Seller*, 1980.42.54
- Tomioka Tessai, *Man Blowing Stove for Heating Tea*, CJ. 110
- ———, *Tea Cup with Bodhidharma*, 2008.4.1
- Unknown, school of Qin Ying, *Old Man Painting Screen in House, Boy Servant making Tea*, 1971.75
- Unknown, Japan, *Saigyo monogatari fragment*, 2004.29.3
- Unknown, China, *Cup*, 2008.11.12
- ———, *Tea Bowl*, 2008.11.20
- ———, *Tea Bowl*, 2008.11.25
- ———, *Tea Bowl*, 2008.11.26
- ———, *Bowl*, 2008.11.36
- ———, *Bowl*, 2008.11.39
- ———, *Bowl with Stand*, 2008.11.40
- ———, *Bowl*, 2008.11.49
- Wang Wen, *Scholars Examining Ancient Bronzes*, 1981.25
- Tea ceremony and cultural items borrowed from Kimura family, yixing teapot from Sheila Keppel's tea-tasting materials

FALL SEMESTER 2011

History of Art 170: Southern Baroque Art

Todd Olson

- Giovanni Caracciolo, *The Young Saint John in the Wilderness*, 1968.42
- Il Cavaliere d'Arpino, *Judith with Head of Holofernes*, 1943.2

History of Art R1B: Reading and Writing about Visual Experience

Joni Spigler

- Louis Barthou (a.k.a. Louis Legrand), *A Corner of Paris (Un coin de Paris)*, 1970.34
- Paul Cézanne, *Les baigneurs, grande planche (The Bathers, Large Sheet)*, 1995.69
- Edgar Degas, *Untitled*, 1985.13
- Paul Gauguin, *The Volpini Suite: Bretonnes a la barrière (Breton Women Beside a Fence)*, 1994.26.3.2
- ———, *The Volpini Suite: Pastorale Martinique*, 1994.26.3.6
- School of Ingres, *Figure Study*, TR.1969.68
- Camille Pissarro, *Figure Sketch*, 1980.12.8
- ———, *Quai de Paris à Rouen*, 1983.3.31
- ———, *Quai des Menetriers, à Bruges*, 1983.3.32
- Henri de Toulouse-Lautrec, *Untitled (NIB, the Amateur Photographer)*, 1995.79.5

History of Art 34: Arts of China

Pat Berger

- Unknown, China, *Vessel, Tou Type*, 1976.26.a-b
- ———, *Storage Jar*, BK8
- ———, *Storage Jar*, BK11
- ———, *Storage Jar*, BK25
- ———, *Dancer*, BK29
- ———, *Male Figure*, BK36
- ———, *Handled Pot*, BK38
- ———, *Pigsty (Granary actually)*, BK44
- ———, *Three-Handled Pottery Small Jar*, BK154A
- ———, *Broken storage jars from Registration*
- Dai Jin, *Summer Trees Casting Shade*, 2000.7
- Ding Yunpeng, *Lohans Exercising*, 1999.45.1
- Guo Min, *Wind and Snow in the Fir-Pines*, 1999.24
- Lo Chuang, *The Zen Poet Han-Shan*, 1970.99
- Ma Yuan, *Plum Tree and Ducks by a Stream*, 2000.29
- Mu Qi, *Mother Gibbon and Child*, CY.13
- Sun Junze, *Landscape with Buildings*, CY.8
- Wen Riguan, *Grapes*, 2000.28
- Xu Bing, *Scroll from The New English Calligraphy*, 1999.12.2
- Zhang Sigong, *Bodhisattva (Monju Bosatsu)*, 1976.19

History 6A: History of China: Origins to the Mongol Conquest

Michael Nylan

- Unknown, China, Vessel, Tou Type, 1976.26.a-b
- ———, Ornament with floral decoration, 2007.24.3
- ———, Cup, 2008.11.12
- ———, Tea Bowl, 2008.11.25
- ———, Bowl, 2008.11.33
- ———, Plate, 2008.11.37
- ———, Bowl, 2008.11.39
- ———, Storage Jar, BK11
- ———, Storage Jar, BK25
- ———, Dancer, BK29
- ———, Male Figure, BK36
- ———, Handled Pot, BK38
- ———, Pigsty (Granary actually), BK44
- ———, Bowl, BK69
- ———, Male Figures, BK81, 82
- ———, Mask, BK93
- ———, White pottery Kuei/Gui with one handle, BK147
- ———, Three-Handled Pottery Small Jar, BK154A
- ———, Broken storage jar from Registration
- Guo Min, *Wind and Snow in the Fir-Fines*, 1999.24
- Lo Chuang, *The Zen Poet Han-Shan*, 1970.99
- Ma Yuan, *Plum Tree and Ducks by a Stream*, 2000.29
- Mu Qi, *Mother Gibbon and Child*, CY.13
- Sun Junze, *Landscape with Buildings*, CY.8
- Unknown, China, *Clearing out the Mountain (Soushantu)*, 1977.22
- Wen Riguan, *Grapes*, 2000.28
- Xu Bing, *Scroll from The New English Calligraphy*, 1999.12.2
- Zhang Sigong, *Bodhisattva (Monju Bosatsu)*, 1976.19

History of Art 134A: Buddhist Art and Architecture

Greg Levine (GSI Micki McCoy)

- Unknown, Japan, *Nehan-zu: The Parinirvana*, 1972.17
- ———, *Sakyamuni Buddha*, 1980.42.80
- ———, *Dainichi Nyorai*, 1980.42.79
- ———, Buddhist monk, 1970.79
- ———, Seated Monk, 2003.34.3
- ———, *Kannon*, 2006.11
- Zhang Sigong, attributed, *Bodhisattva (Monju Bosatsu)*, 1976.19

Practice of Art 164: Art and Meditation

Azin Seraj

- Ding Yunpeng, *Arhats Exercising*, 1999.45.1
- Hakuin, *Hotei in a Boat*, 2006.44
- Kokan, *Monk Riding Backwards on a Horse*, CJ.68
- Lan Ying, *Garden Rock*, 1980.42.15
- Toyo Sesshu, attribute, Pair of Haboku (splashed ink) landscapes, SJ.61.a,b
- Unknown, Tibet, *Wheel of Life (Bhavacakra)* 2004.20.5
- Zhao Zuo, *Clearing sky in Autumn over Misty Peaks*, 1983.9

Batcheet, collaborative program with Center for South Asian Studies

Joanna Williams (emeritus)

- Mola Ram, attributed, *Untitled (A Prince at a Well)*, 1998.42.91
- Unknown India, *Shah Jahan Striking a Lion*, 1998.42.12
- ———, *Untitled (The Slaying of Ravana and the Release of Sita)*, 1998.42.40
- ———, *Untitled (Adoration of the Goddess)*, 1998.42.57
- ———, *Untitled (Crowned Shiva with Uma and Nandi)*, 1998.42.137
- ———, *Karnati ragini*, 1998.42.212

History of Art 289: Pacific Standard Time seminar

Julia Bryan-Wilson

Session with Adjunct Curator Constance Lewallen and Assistant Curator Stephanie Cannizzo in Conceptual Art Study Center

From MOCA Archive:

Two folders of materials from the exhibition *The San Francisco Performance* at the Newport Harbor Art Museum, 1972

A box of photographs documenting "The Trip," Tom Marioni's piece in the *San Francisco Performance*, photographed by Larry Fox

The exhibition folder of materials from *Benefit Buffet* at MOCA

The exhibition folder of materials from *Sound Sculpture As* at MOCA

Typewritten text by Tom Marioni explaining the kind of art that happens at MOCA

Linda Montano videotape of performance in which Montano plays dual roles: a nurse, and a conceptual artist needing care

Artist books (gifts of the Pitesky Family):

Ed Ruscha, *Various Small Fires*

Bruce Nauman, *Burning Small Fires* and photographic print of poster

Dennis Oppenheim, *Flour Arrangements for Bruce Nauman*

Computer Science 39P: Photographing History in the Making

Brian Barsky

- Ansel Adams, *Museum Set*, 1994.27
- Diane Arbus, *Half-man, Half-woman*, N.Y.C., 1962, 2009.43.2
- Jack Birns, *Captured Communists are Shown to be Receiving Lenient Treatment*, Mukden, January from the series *Assignment Shanghai*, 2004.39.7
- ———, *Troops in Knee-Deep Snow Demonstrate Defensive Positions*, Mukden, January, 2004.39.8
- ———, *Crowds Watch Prisoners Paraded in an Open Truck*, Shanghai, May, 2004.39.14
- ———, *A Cavalry Company Heads South in Chilling Rain Along the Town's Main Street*, Bengbu, November, 2004.39.18
- ———, *Soldiers, Probably Nationalist, with Horses and Oxen Carrying Bundles of Sticks in the Snow, probably*

- Mukden, 2004.39.43
 - ———, *Foreign Soldier Speaks with Domestic Soldier on Rural Street Lined with Communist China Flags, a Crowd Looks On*, 2004.39.59
 - Debra Bloomfield, *Bullet Holes (First Attempt on Trotsky's Life)*, 1991.18.1
 - ———, *Black Walkway*, 1919.18.2
 - ———, *Marx, Engels, Lenin, Stalin, Mao*, 1919.18.3
 - Manuel Alvarez Bravo, *El perro veinte* (1 of a portfolio of 15), 1979.30.6
 - ———, *Tentaciones en casa* (1 of a portfolio of 15), 1979.30.10
 - Margaret Bourke-White, *Czechoslovakian Beet Field Workers near Klučove*, 2000.50.81
 - Julia Margaret Cameron, *Elaine (from Idylls of the King)*, 1995.68
 - Etienne Carjat, *Alexandre Dumas*, 1999.41.2
 - Alvin Langdon Coburn, *British Lion, from "London"*, 2000.50.23
 - ———, *St. Paul's from Ludgate, from "London"*, 2000.50.24
 - Linda Connor, *Two Women, Zanskar, Ladakh, India*, 2007.21.1
 - Carlotta Corpron, *A Walk in Fair Park, Dallas*, 1987.7.1
 - Imogene Cunningham, *The Unmade Bed*, 1995.33
 - Joe Deal, *View of Camarillo Heights*, 1983.16.4
 - Elliott Erwitt, *Brighton England*, 1966, 1978.24.11
 - ———, *New York, 1949*, 1978.24.2
 - ———, *Pasadena*, 1963, 1978.24.14
 - ———, *South Carolina*, 1962, 1978.24.13
 - ———, *Paris 1959*, 1978.24.1
 - Frederick Evans, *Lincoln Cathedral Chapter House*, 1999.49.8
 - ———, *Front of Bourges Cathedral*, 2000.50.36
 - Walker Evans, *New York State Farm Interior*, 2000.50.57
 - ———, *Savoy Barber Shop*, 2010.25.1
 - Arnold Genthe, *Chinatown Children*, 2000.50.18
 - ———, *Untitled (female dancer)*, 2002.43.812
 - Florence Henri, *View through Window/Mirror*, 1983.16.7
 - Laton Huffman, *After the Buffalo Chase*, 2002.43.820
 - William Henry Jackson, *Crater of Grand Geyser, Yellowstone*, 1999.49.11
 - Dorothea Lange, *White Angel Breadline*, 2002.43.59
 - ———, *Migrant Mother*, 2003.22.2
 - Ken Light, *Chain Gang, Huntsville, Alabama*, 2000.38.2
 - Danny Lyon, *Scrambles Track, McHenry, Illinois*, 2004.10.2
 - ———, *Sparky and Cowboy, Schererville, Indiana*, 2004.10.3
 - ———, *Mary, Santa Marta, Columbia*, 2004.10.15
 - Eadweard Muybridge, *Animal Locomotion (Semi-Clothed Woman)*, 2000.50.30
 - ———, *Animal Locomotion (Flying Pidgeon)*, 2000.50.31
 - Nadar, *Sarah Bernhardt as Theodora*, 1996.4.7
 - Bill Owens, *Open Refrigerator "Consumer Economy"*, 2005.27.24
 - ———, *Planned Parenthood*, 2000.42.17
 - August Sander, *Man with a Pipe*, 2000.50.42
 - Aaron Siskind, *New York, 6*, 1996.4.14
 - W. Eugene Smith, *Untitled (Sixties Protest)*, 1986.33.247
 - ———, *Untitled (Sixties Protest)*, 1986.33.251
 - Unknown, *Man in Formal Dress*, 1992.28.3
 - H. Wendell, *Standing Girl with Black Hat*, 1992.28.4
- Garry Winogrand, *Women Are Better Than Men. Not Only Have They Survived, They Do Prevail* portfolio, 1981.28, a-o
- Garry Winogrand, *Women Are Better Than Men. Not Only Have They Survived, They Do Prevail* portfolio, 1981.28, a-o
- Law 200F: Civil Procedure 1**
- David Oppenheimer
- William Hogarth, *The Harlot's Progress*, 1998.2.1-6
 - ———, *The Rake's Progress*, 1996.20.8
 - East Asian Languages and Cultures 109: History of the Culture of Tea in China and Japan
- John Wallace
- Ando Hiroshige, *Otsu, Hashirii Chamise*, 1919.50
 - ———, *Zoshigaya Fujimi Chaya*, 1919.87
 - ———, *Fukuroi Dejaya no zu*, 1919.29
 - ———, *Settsu Toi*, 1919.217
 - ———, *Kanda Otama ga ike no Koji*, 1919.172
 - ———, *Hodogaya*, 1919.1148
 - Sakaki Hyakusen, *Priest known as Tea Seller*, 1980.42.54
 - Tomioka Tessai, *Man Blowing Stove for Heating Tea*, CJ. 110
 - ———, *Tea cup with Bodhidharma*, 2008.4.1
 - Unknown, school of Qin Ying, *Old Man Painting Screen in House, Boy Servant making Tea*, 1971.75
 - Unknown, Japan, *Saigyō monogatari fragment*, 2004.29.3
 - Unknown, China, *Cup*, 2008.11.12
 - ———, *Tea Bowl*, 2008.11.20
 - ———, *Tea Bowl*, 2008.11.25
 - ———, *Tea Bowl*, 2008.11.26
 - ———, *Bowl*, 2008.11.36
 - ———, *Bowl*, 2008.11.39
 - ———, *Bowl with stand*, 2008.11.40
 - ———, *Bowl*, 2008.11.49
 - Wang Wen, *Scholars Examining Ancient Bronzes*, 1981.25
 - Tea ceremony and cultural items borrowed from Kimura family, yixing teapot from Sheila Keppel's tea tasting materials
- History 200X.001—The Bancroft Library Press Room**
Course: "The Hand Printed Book in its Historical Context"
- Les Feriss
- John Baldessari, *A Sentence in Thirteen Parts (with Twelve Alternative verbs) Ending in Fable*, 1994.12.10
 - Jonathan Hammer, *Where Has All the Time Gone?* 1995.50
 - Gordon Matta-Clark, two books, unaccessioned
 - H. Thorington/K. Korell, *Bag Balm*, 1995.46.280
 - Various artists, *Prepared Box for John Cage/Tribute to John Cage*, 1994.5.79
 - Kara Walker, *Freedom: A Fable*, 1998.52

Individual Student Research Project

James Grantham Turner

- William Hogarth, *A Rake's Progress: "O Vanity of Youthful Blood, . . ."*, 1996.20.3
- ———, *Stages of Cruelty: The Reward of Cruelty*, 1996.24.4
- ———, *A Harlot's Progress: Plate 6*, 1998.2.1

SPRING SEMESTER 2012

German 24: Close Looking: German Art at BAM/PFA

Karen Feldman

- Lucas Cranach (School of), *Lucretia*, 1983.25.6
- Lucas Cranach (School of), *Lucretia*, 1983.25.6
- Albrecht Dürer, *Melancholia*, 1956.18
- ———, *The Riders of the Apocalypse*, 1971.36
- Max Klinger, *In Flagranti (Caught in the Act)*, 1971.61
- ———, *The Source (after Arnold Böcklin)*, 1970.52
- Adolph von Menzel, *Untitled (three character studies)*, 1995.25
- Gustav Klimt, *Study of a Head/Nude*, 1969.44.a-b
- ———, *Reclining Woman*, EL.2.00.23
- Egon Schiele, *Standing Girl with Crossed Arms*, 1970.27.a-b
- Emanuel Leutze, *Washington Rallying the Troops at Monmouth*, 1882.1
- Erich Heckel, *Men on a Beach*, 1971.51
- Ernst Ludwig Kirchner, *Still Life*, 1983.3.4
- Emil Nolde, *Dr. R.*, 1983.3.21
- ———, *Woman with Red Hair*, 1990.9.3
- Max Beckmann, *The Martyrdom*, 1970.59
- Oskar Kokoschka, *Concert III*, 1969.21
- Paula Modersohn-Becker, *Girl with Red Hair*, 1994.26.1
- Paul Klee, *Blossoms Bending*, 1968.43
- ———, *Garden of Passion*, 1983.3.5
- ———, *What Makes Him Run? (Was Laufft er?)*, 1967.50
- Alvin Langdon Coburn, *Boat and Reflections*, 2000.50.56
- Albert Renger-Patzsch, *Untitled (Fore wheels and gears of train)*, 2002.43.6
- ———, *Untitled (Snow on Burned Trees)*, 2002.43.7
- August Sander, *Man with a Pipe*, 2000.50.42
- Emil Nolde, *Head of a Woman*, 1980.35.1
- ———, *Book ornaments*, EL.2.00.29-30
- Max Pechstein, *Variety Show Dancer*, 1969.22
- ———, *Woman*, 1968.41
- ———, *Hexen II*, EL.2.00.99
- Kathe Kollwitz, *Ruf des Todes (Call of Death)*, EL.2.00.78
- ———, *Prisoners of Tenant Farmers' War*, 1970.41
- ———, *Visit to the Hospital*, 1968.40
- Franz Von Stuck, *Elizabeth Bach*, 1983.25.1
- Hans Haacke, *Untitled (from New York Collection for Stockholm portfolio)*, 1976.39.10
- ———, *Solomon R. Guggenheim Museum Board of Trustees*, 2010.49.39
- Joseph Beuys, *Honigpumpe Am Arbeitsplatz. HoneyPump. Edition Staack, Heidelberg, Germany. Free International University Editions*, 1994.46.356

Practice of Art, student exhibition

Anuradha Vikram (curator, Worth Ryder Gallery)

- Wallace Berman, *Silent Series #1*, 1969.73
- William Blake, *With Dreams Upon My Bed*, 1954.5
- Jess, *Figure 5 – Mrs. Sarah Winchester (Translation number 17)*, 1978.9.2

Public Policy 24: Art and Despair

Michael O'Hare

- Max Beckmann, *The Martyrdom*, 1970.59
- Fernando Botero, *Abu Ghraib 16*, 2009.12.11
- Francisco Goya, *Los desastres de la guerra*, 1970.103.1/5/13/16/50/62/65/72
- George Grosz, *Leipzigers*, 1971.71
- ———, *Untitled*, 1969.83
- Oskar Kokoschka, *Self Portrait*, 1979.1.3
- Kathe Kollwitz, *Prisoners of Tenant Farmers' War*, 1970.41
- ———, *Visit to the Hospital*, 1968.40
- Dorothea Lange, *Migrant Mother*, 2003.22.2
- ———, *White Angel Bread Line*, 2003.22.1
- Danny Lyon, *Santa Marta, Columbia*, 2004.10.10
- Edvard Munch, *Self-Portrait in 1895*, 1995.23
- Takahashi Sakunosuke, *Gaki zoshi*, 1999.28.4
- Unknown, China, *Clearing out the Mountain*, 1977.22
- Unknown, Japan, *Nehan-zu*, 1972.17

History of Art 192F: Outsider Art and Artists

Kevin Muller

James Castle, artist books, 2001.28.1-15

———, *Untitled (orange house with yellow sidewalk)*, 2010.3

———, *Untitled triptych*, 2010.4.a-c

French 4: Advanced Intermediate French

Maya Smith

- Benoit I. Audran, *Henri IV Deliberating over His Future Marriage (after Peter Paul Rubens)*, 1971.49.4
- ———, *The Coronation of the Queen (after Peter Paul Rubens)*, 1971.49.3
- Louis Barthou, *Untitled*, 1970.43
- Pierre Bonnard, *The Vase and the Compote*, 1983.3.26
- Felix Bracquemond, *La terrasse*, 1970.51
- Jacques Callot, *Old Man with Rosary*, 1991.22.7
- ———, *Untitled (Woman with Rosary)*, from the series *Les gueux*, 1992.39.4
- ———, *Untitled (Old Beggar Woman Facing Left)*, from the series *Les fieux*, 1992.39.3
- Etienne Carjat, *Alexandre Dumas*, 1999.41.2
- Honoré Daumier, misc. prints
- Edgar Degas, *Untitled*, 1985.13
- Eugène Delacroix, *Un forgeron*, 1969.85
- Raoul Dufy, *Paris (Eiffel Tower and the Seine)* 1984.18
- Etienne Ficquet, *Voltaire (after Maurice Quentin de la Tour)*, X.1990.3
- Paul Gauguin, *The Volpini Suite: Pastorale Martinique*, 1994.26.3.3
- André Grévin, *Au café-concert des Champs-Élysées: Madame! Qu'e-ce que*, 1973.28.185.0
- François Raoul Larche, *Loie Fuller*, 1970.65
- Fernand Léger, *Marie the Acrobat*, 1983.3.6

- Henri Matisse, *Dancer*, 1980.12.5
- Antoine Mauve, *Untitled (Landscape with Pond)*, 1971.50
- Charles Meryon, *Chantres Street, Paris*, 1956.9
- Jean François Millet, *The Gleaners*, 19XX.36
- Nadar, *Sarah Bernhardt as Theodora*, 1996.4.7
- ———, *Gallerie contemporaine: Viollet-le-Duc*, 2000.50.60
- Pablo Picasso, *The Sculptor's Studio*, 1990.12
- B. Roger (after Rosaline Suedois), *Marie Antoinette*, X.1990.11

South and Southeast Asian Studies 24: Elephant, Monkey, Rabbit: Animal Magic in South and Southeast Asia (freshman seminar)

Penny Edwards

- Unknown artist, India (Rajasthan, Bundi), *Shiva's Family*, 1998.42.213
- ———, (Rajasthan, Sirohi), *Sarasvati*, 1999.15.8
- ———, (Punjab Hills, Chamba or Mandi), *The Churning of the Sea of Milk*, 1999.15.13
- ———, (Central? folk style), *Anantashayana*, 1998.42.140
- ———, (Karnataka, Mysore), *The Gods Fight Mahishasura*, 1999.15.22
- ———, (Rajasthan, Bundi), *Elephant*, 1999.15.16
- ———, (Rajasthan, Bundi, folk style), *Hunt Scene*, 1998.42.24
- ———, (Punjab Hills), *Shiva Family*, 1998.42.16
- ———, (Mughal, Delhi or Lahor), *Shah Jahan Striking a Lion*, 1998.42.12
- ———, (Mughal), *Historical page*, 1998.42.6
- ———, (Rajasthan, Bundi, sub-style), *Padmavati*, 1998.42.2.2
- ———, (Mughal, Eastern India), *Shah Shuja and his Son Sultan Zaynul-Abidin*, 1998.42.48
- ———, (Gujarat), *Gauri ragini*, 1998.42.38.1
- ———, (Eastern India, Murshidabad), *Composite Camel*, 1998.42.37
- ———, (Rajasthan, Kishangarh), *Radha and Krishna by a Lotus Pond*, 1998.42.46
- ———, (Rajasthan, Nathadvra), *Vishnu's Saving of the Elephant*, 1998.42.88
- ———, (Punjab Hills, Basohli), *Matsyavatara*, 1998.42.115
- ———, India (Punjab Hills), *Hanuman carrying Rama and Lakshman*, 1998.42.93
- ———, (Rajasthan, Kotah), *A Man on an Elephant*, 1998.42.105
- ———, (Rajasthan, Sirohi), *A Demon Host/Demons Fight the Goddess*, 1998.42.111.2a
- ———, (Punjab Hills, Bilaspur), *A King in Procession*, 1998.42.98
- ———, (Punjab Hills, Garhwal), *Battle Scene Between Krishna and Shiva*, 1998.42.97
- ———, (Iran, Afghanistan, India), *Solomon's Throne*, 1998.42.95a
- ———, (Rajasthan, Bikaner), *Dipak raga*, 1998.42.182.1
- ———, (Rajasthan, Bundi), *Asavari ragini*, 1998.42.177
- ———, (Rajasthan, Bundi, sub-style), *A Hunt*, 1998.42.155.1-3
- ———, (Punjab Hills, Kangra), *The Slaying of Ravana and the Release of Sita*, 1998.42.40
- ———, *Vishnu and Garuda Save the King of the Elephants (Gajendra Maksha)*, 1974.6
- ———, *Chained Elephant*, 1974.8
- ———, (Central India, Datia), *Story of the Syamantaka gem*, 1998.42.103
- Shanti Devi, *Shailesh Story: Saelish on his Way to be Married Accompanied by Musicians*, 1999.25.30
- Gophal Saha, *Life History H*, 1999.25.7
- Shanti Devi, *Shailesh Story*, 1999.25.27
- Baua Devi, *Untitled*, 1998.1.3
- Lalita Devi, *Krishna Adored and Killing the Great Serpent*, 1999.25.20
- Unknown artist, Thailand, *Temple Banner: Scenes Following the Buddha's Enlightenment*, 2006.47

English Department: Chernin Mentorship Program

Maura Nolan, et.al.

- William Hogarth, *The Rake's Progress*, 1996.20.1-8
- Jackson Pollock, *Number 6*, 1996.25

History of Art R1B: Reading and Writing about Visual Experience

Elizabeth Ferrell

- Mikhail M. Cheremnyk, *Increase the Strength of Anti-Fascist Front that the Knife Will Fall out of these Clutches*, 1993.37.35
- Victor Deni, *The October Hurricane, Capitalism S.R.'s Mensheviks*, 1993.37.38
- Fritz Erler, *Helft uns Fliegen! Zeichnet die Kriegsanneleihe*, 1993.37.2
- Jules Abel Faivre, *L'emprunt de la libération*, 1993.37.3
- H. Falter, *Pour le suprême effort*, 1993.37.4
- Ludwig Hohlwein, *Wahr Dich Wehr Wach Auf . . .*, 1993.37.5
- H. R. Hopps, *Destroy this Mad Brute*, 1993.37.6
- J. Allen John, Jr., *The Hun—His Mark, Blot It Out With Liberty Bonds*, 1993.37.7
- ———, *On ne passe pas! 1914-18*, 1993.37.8
- The Kukrynisky, *We Shall Ruthlessly Rout and Annihilate the Enemy!*, 1993.37.43
- John Warner Norton, *Keep These Off the U.S.A., Buy More Liberty Bonds*, 1993.37.9
- Henry Patrick Raleigh, *Must Children Die and Mothers Plead in Vain? Buy More Liberty Bonds*, 1993.37.30
- F. Strothmann, *Beat Back the Hun with Liberty Bonds*, 1993.37.13
- Unknown artist, China, *Mei Di Guo*, 1993.37.14
- ———, *Jian Yue Zhi*, 1993.37.15
- Unknown artist, Spain, *Que fais-tu pour empêcher cela?*, 1993.37.19
- ———, *What are You doing to prevent this?*, 1993.37.20
- Unknown artist, USA, *America is Devouring Your Children*, 1993.37.21
- ———, *Amerika When Will You be Angelic?*, 1993.37.22
- ———, *Bring Us Together*, 1993.37.24
- ———, *Don't Be a Silent Part of the War Machine*, 1993.37.27

- ———, *The Law Requires that You Inform Your Draft Board of All Changes in Status.*, 1993.37.29
- ———, *Peace Now*, 1993.37.31
- ———, *They Also Die Who Stand and Watch*, 1993.37.32
- ———, *May Freedom Not Be Extinguished!*, 1993.37.37
- Unknown artist, USSR, 1870-1924, 1993.37.34
- ———, *The Slaves are Straightening their Backs!* 1993.37.39
- ———, *Subscribe to the 5-1/2% War Loan*, 1993.37.40
- ———, *The Yilets Campaign (December 1941)*, 1993.37.44

History of Art R1B: Reading and Writing about Visual Experience

Elaine Yau

- Robert Delaunay, *Thérèse Bonney*, 1984.31
- Raoul Dufy, *Nude on a Red Divan*, 1984.43
- ———, *Paris (Eiffel Tower and the Seine)*, 1984.18
- ———, *Roses in a Vase*, 1984.29
- Alice Halicka, *Interior at Thérèse Bonney*, 1984.38
- Louis Marcoussis, *Gertrude Stein*, 1984.32
- Georges Rouault, *Thérèse Bonney*, 1984.23

History 116B: Two Golden Ages: China During the Tang and Song Dynasties

Brooks Jessup

- Unknown artist, China, *Clearing Out the Mountain*, 1977.22
- ———, Pedestal Plate, BK13
- ———, Bronze Vessel, BK47
- ———, Tripod, BK71
- ———, Female Figures, BK78/79
- ———, Male Figure, BK81/82
- ———, Female Figure, BK83
- ———, Teapot, BK87
- ———, Mask, BK93
- ———, Teapot, BK96
- ———, Pillow, BK106
- ———, White Pottery Kuei with one handle, BK147
- ———, Tang Unglazed Pottery Figure of a Foreigner, BK171B
- ———, Amber and Cream-Glazed Pottery Figure of a Camel, BK189
- ———, Tea Bowl, 2008.11.25
- ———, Tea Bowl, 2008.11.26
- ———, Bowl, 2008.11.33
- ———, Bowl, 2008.11.36
- ———, Bowl, 2008.11.38
- ———, Bowl, 2008.11.39
- ———, Bowl with stand, 2008.11.40
- Zhang Sigong, *Bodhisattva (Monju Bosatsu)*, 1976.19

History of Art 192A: The Scholar's Studio and the Artisan's Workshop: Art in Late Imperial China

Pat Berger

- Tomioka Tessai, *Tea Cup with Bodhidharma*, 2008.4.1
- Unknown, China, *Untitled pair of vases (figures with goat)*, 1980.39.2.a-b
- ———, *Untitled pair of vases (servant pouring wine for schoolmaster)*, 1980.39.4.a,b

- ———, *Untitled pair of urns (fishing scene)*, 1980.29.1.a-b
- ———, *Pair of vases with stands*, 1980.39.3.a,b
- ———, *Pair of plates with stand*, 1980.39.11
- ———, *Vase*, 2008.11.48
- ———, *Gans seal collection*, box 1, 2007.15
- Chen Hongshou, *A Scholar Instructing Girl Pupils in the Arts*, 1967.12
- ———, *Lohan*, 1976.17
- Ding Yunpeng, *Arhats Exercising*, 1999.45.1
- Shen Zhou, *Walking on a Path Among Flowers*, 1999.45.3
- Unknown, China, *152 Lohans*, 2003.30
- ———, *Scenes from the Life of Tao Yuanming*, 1979.22
- Wang Wen, *The Eighteen Arhats Crossing the Sea*, 1986.35
- Wen Zhengming, *Landscape with Figures*, 1999.45.2
- ———, attributed to, *River Landscape*, 2000.36.1
- ———, *The Temple at Mt. Zhiping*, 2005.8
- Fa Ruozhen, *Mountain Landscape*, 2003.2.1
- Fan Qi, *Landscape*, 1997.17
- Gao Qipei, *Zhong Kui*, 1967.24
- Gong Xian, *Landscape with Houses on a Mountainside*, 2002.2.7
- Hua Yan, *Zhong Kui*, CC.226
- Huang Shen, *Beggars and Street Entertainers*, 2002.2.1. a-l
- Huang Yi, *Album of Ten Landscapes in Various Styles*, 2001.36.6.a-j
- Shitao, *Lotus*, 2001.4.4
- ———, *Reminiscences of Nanjing*, 1972.40.1-10
- Unknown, China, *Ascetic Sakyamuni*, 2001.4.1
- Wang Yuanqi, *Landscape*, 2003.1.7
- Zeng Qing, *Portrait of a Scholar*, 1967.22

Italian Studies 117/Comparative Literature155: Kafka and World Literature

Saskia Ziolkowski

- Francis Bacon, *Study for Figure V*, 1983.26
- Gustav Klimt, *Study of a Head/Nude*, 1969.44.a-b
- ———, *Reclining Woman*, EL.2.00.23
- Max Klinger, *In Flagranti (Caught in the Act)*, 1971.61
- Oskar Kokoschka, *Self Portrait*, 1979.1.3
- Kathe Kollwitz, *Ruf des Todes (Call of Death)*, EL.2.00.78
- Max Kurzweil, *Pillow*, 1969.24
- René Magritte, *Duo*, 1970.3
- Edvard Munch, *Self-portrait in 1895*, 1995.23
- Emil Nolde, *Dr. R*, 1983.3.21
- Max Pechstein, *Woman*, 1968.41
- ———, *Hexen II*, EL.2.00.99
- Egon Schiele, *Standing Girl with Crossed Arms*, 1970.27.a-b

History of Art R1B: Reading and Writing About Visual Experience: East Meets West

Sujatha Meegama

- Currier & Ives, *Little Red Riding Hood*, 1979.25.6
- Francis Frith (School of), *Jehan Begum of Bhopal and Daughter*, 2002.43.61

- ———, *Iscards Cashmerian Soldiers*, 2002.45.62
- ———, *Afghans*, 2002.43.63
- Torii Kiyonobu, *Osaka Aburaya Osome*, 1919.431
- Rajputan Art Studio, Jaipur, *Maharaja Man Singh of Jaipur*, 2002.43.64
- Sree Gaheykali Art Studio, Untitled (seated man wearing cape with sunburst-like medallion on shoulder), 2002.43.73
- Studio Nepal, Untitled (couple in formal dress), 2002.43.68
- Unknown, Japan, Untitled (hand-colored photograph of girl in Japanese dress with fan), private collection
- ———, 3 hand-colored landscape photographs, private collection
- Unknown, Nepal, Untitled (woman in formal dress seated), 2002.43.72
- Unknown, Asian, Untitled (man in formal military dress standing next to sculpture on bookcase), 2002.43.69
- ———, Untitled (man seated, flanked by two men standing), 2002.43.70
- ———, Untitled (woman in formal dress, seated), 2002.43.72
- ———, Untitled (woman standing, holding blossoming branches), 2002.43.75
- ———, *Bathing and Cremation Ghats, Benaris*, 2002.43.81
- ———, *Mosque at Delhi*, 2002.43.85
- ———, *Taj, Front Gate*, 2002.43.86
- H. Wendell, *Standing Girl with Black Hat*, 1992.28.4

History of Art R1B: Reading and Writing About Visual Experience: Nineteenth-Century Photographic Images of Asia

Sujatha Meegama

- George Barnard, *U.S. Gunboat General Burnside*, 2000.50.61
- ———, *Rebel Works at Atlanta*, 2000.50.82
- Jack Birns, selections from *Shanghai 1948*, 2004.39
- Currier & Ives, *Little Red Riding Hood*, 1979.25.6
- Roger Fenton, *Men of the 68th Regiment*, 2000.50.10
- ———, *Lieutenant General Barnard*, 2000.50.11
- Francis Frith (School of), *Jehan Begum of Bhopal and Daughter*, 2002.43.61
- ———, *Iscards Cashmerian Soldiers*, 2002.45.62
- ———, *Afghans*, 2002.43.63
- Torii Kiyonobu, *Osaka Aburaya Osome*, 1919.431
- Lifton, Untitled (woman in formal dress standing at table), 2002.43.71
- Rajputan Art Studio, Jaipur, *Maharaja Man Singh of Jaipur*, 2002.43.64
- Ryuho, *Westerner in Japanese Dress*, 2006.38
- Seiko, *Ikaiei Nitto Hogeiki no zu*, 1919.610.a-c
- Studio Nepal, Untitled (couple in formal dress), 2002.43.68
- Unknown, Japan, Untitled (hand-colored photograph of girl in Japanese dress with fan), private collection
- ———, Three hand-colored landscape photographs, private collection
- Unknown, Nepal, Untitled (woman in formal dress

seated), 2002.43.72

- Unknown, Untitled (man in formal military dress standing next to sculpture on bookcase), 2002.43.69
- ———, Untitled, (Portrait of a regal couple, Far East), 2002.43.60
- ———, Untitled (man seated, flanked by two men standing), 2002.43.70
- ———, Untitled (woman standing, holding blossoming branches), 2002.43.75
- ———, *Bathing and Cremation Ghats, Benaris*, 2002.43.81
- ———, *Mosque at Delhi*, 2002.43.85
- ———, *Taj, Front Gate*, 2002.43.86
- H. Wendell, *Standing Girl with Black Hat*, 1992.28.4

Computer Science 39P: Photographing History in the Making

Brian Barsky

- Ansel Adams, *Museum Set*, 1994.27
- Jim Alinder, *Five Finger Exercise, Lincoln*, 1983.16.6
- Diane Arbus, *Half-Man, Half-Woman*, N.Y.C., 1962, 2009.43.2
- George Barnard, *U.S. Gunboat General Burnside*, 2000.50.61
- ———, *Rebel Works at Atlanta*, 2000.50.82
- Jack Birns, *Captured Communists Are Shown to be Receiving Lenient Treatment, Mukden, January* from the series *Assignment Shanghai*, 2004.39.7
- ———, *Troops in Knee-Deep Snow Demonstrate Defensive Positions, Mukden, January*, 2004.39.8
- ———, *Crowds Watch Prisoners Paraded in an Open Truck, Shanghai, May*, 2004.39.14
- ———, *A Cavalry Company Heads South in Chilling Rain Along the Town's Main Street, Bengbu, November*, 2004.39.18
- ———, *Soldiers, Probably Nationalist, with Horses and Oxen Carrying Bundles of Sticks in the Snow, Probably Mukden*, 2004.39.43
- ———, *Foreign Soldier Speaks with Domestic Soldier on Rural Street Lined with Communist China Flags, a Crowd Looks On*, 2004.39.59
- Debra Bloomfield, *Bullet Holes (First Attempt on Trotsky's Life)*, 1991.18.1
- ———, *Black Walkway*, 1919.18.2
- ———, *Marx, Engels, Lenin, Stalin, Mao*, 1919.18.3
- Manuel Alvarez Bravo, *El perro veinte* (1 of a portfolio of 15), 1979.30.6
- ———, *Tentaciones en casa*, (1 of a portfolio of 15), 1979.30.10
- Brassai, *La reve*, 1999.49.2
- Julia Margaret Cameron, *Elaine (from Idylls of the King)*, 1995.68
- Etienne Carjat, *Alexandre Dumas*, 1999.41.2
- Victor Cobo, *Tristessa, Mexico City*, 2007, 2009.42.2
- Alvin Langdon Coburn, *British Lion*, from *London*, 2000.50.23
- ———, *St. Paul's from Ludgate*, from *London*, 2000.50.24
- Linda Connor, *Two Women, Zanskar, Ladakh, India*, 2007.21.1
- Carlotta Corpron, *A Walk in Fair Park, Dallas*, 1987.7.1

- Imogene Cunningham, *The Unmade Bed*, 1995.33
- Joe Deal, *View of Camarillo Heights*, 1983.16.4
- Elliott Erwitt, *Brighton England*, 1966, 1978.24.11
- ———, *New York, 1949*, 1978.24.2
- ———, *South Carolina*, 1962, 1978.24.13
- Frederick Evans, *Lincoln Cathedral Chapter House*, 1999.49.8
- ———, *Front of Bourges Cathedral*, 2000.50.36
- Walker Evans, *New York State Farm Interior*, 2000.50.57
- ———, *Savoy Barber Shop*, 2010.25.1
- Roger Fenton, *Men of the 68th Regiment*, 2000.50.10
- ———, *Lieutenant General Barnard*, 2000.50.11
- Glen Friedman, *Jay Adams*, 2010.60.2
- ———, *Tony Alva at the Original Dog Bowl*, 2010.60.1
- Arnold Genthe, *Chinatown Children*, 2000.50.18
- ———, *Untitled (female dancer)*, 2002.43.812
- Ralph Gibson, *Dining Room View Titian's Palace, Venice Italy*, 2004.36.1
- ———, *Left Bank Bistro Menu, Paris France*, 2004.36.2
- ———, *Dining Room, Beverly Hills, California*, 2004.36.3
- Florence Henri, *View through Window/Mirror*, 1983.16.7
- Laton Huffman, *After the Buffalo Chase*, 2002.43.820
- Dorothea Lange, *White Angel Breadline*, 2002.43.59
- ———, *Migrant Mother*, 2003.22.2
- ———, *Tomato Picker, Coachella Valley*, 1996.47.4
- Wayne Levine, *Mannequins*, 1983.16.14
- Michael Lewis, *Untitled (woman in bathroom)*, 1998.24.1
- Ken Light, *Chain Gang, Huntsville, Alabama*, 2000.38.2
- Danny Lyon, *Scrambles Track, McHenry, Illinois*, 2004.10.2
- ———, *Sparky and Cowboy, Schererville, Indiana*, 2004.10.3
- ———, *Mary, Santa Marta, Columbia*, 2004.10.15
- László Moholy-Nagy, *Untitled (Spiral)*, 2002.43.4
- ———, *Untitled (Spotlight, ring, and streak of light, comet)*, 2002.43.5
- Eadweard Muybridge, *Animal Locomotion (Semi-Clothed Woman)*, 2000.50.30
- ———, *Animal Locomotion (Flying Pidgeon)*, 2000.50.31
- Nadar, *Sarah Bernhardt as Theodora*, 1996.4.7
- Bill Owens, *Open Refrigerator "Consumer Economy"*, 2005.27.24
- ———, *Planned Parenthood*, 2000.42.17
- Albert Renger-Patzsch, *Untitled (Fore wheels and gears of a train)*, 2002.43.6
- ———, *Untitled (Snow on burned trees)*, 2002.43.7
- Will Rogan, *Untitled (scaffolding collapsed during wind storm, stranded worker)*, 2002.9.1.1
- ———, *Untitled (the door opens, the fly lands, the door closes)*, 2002.9.1.2
- ———, *Untitled (the car door opens and wedges the passing bike against the bus)*, 2002.9.1.3
- W. Eugene Smith, *Untitled (Sixties Protest)*, 1986.33.247
- ———, *Untitled (Sixties Protest)*, 1986.33.251
- ———, *Untitled (World War II)*, several
- Sommer Studios, *Untitled (Italy, Mount Etna Erupting)*, 1996.4.15
- H. Wendell, *Standing Girl with Black Hat*, 1992.28.4
- Garry Winogrand, *Women Are Better Than Men. Not Only Have They Survived, They Do Prevail* portfolio, 1981.28, a-o



SPECIAL EXHIBITION TOURS & EVENTS

History of Art R1B: Reading and Writing about Visual Experience

Joni Spigler

Visit to exhibition *Naples, Venice: Italian Masterworks from the BAM/PFA Collection*

History of Art 170: Southern Baroque Art

Todd Olson

Special section visits to the exhibition *Rome, Naples, Venice: Italian Masterworks from the BAM/PFA Collection*

History of Art 186C: Art in the Later Twentieth Century

Julia Bryan-Wilson (GSI Laura Richard)

Special viewings of the exhibition *Kurt Schwitters: Color and Collage*

Practice of Art 102: Approaches to Painting

Squeak Carnwath

Special viewings of exhibitions *Kurt Schwitters: Color and Collage* and *Create*

Material Science and Engineering 39: "The Berkeley Experience" (freshman and sophomore seminar)

Kai Sastry

Special orientation and behind-the-scenes tour

Practice of Art 164: Art and Meditation

Azin Seraj

Tour of exhibition *Himalayan Pilgrimage: Journey to the Land of Snows*

Stephens Fire Ecology Lab, Department of Environmental Science, Policy, and Management

Scott Stephens

Tour of exhibition *1991: The Oakland-Berkeley Hills Fire Aftermath, Photographs by Richard Misrach*

History of Art R1B: The Museum and Its Objects

Elaine Yau

Behind-the-scenes tour

Law 277.7: Art and Cultural Property Law

Carla Shapreau

Q&A with Chief Curator and Director of Programs and Collections Lucinda Barnes and Director of Registration Lisa Calden

English Department: Chernin Mentorship Program

Maura Nolan, et.al.

Sessions on reading images led by Director of Education Sherry Goodman and Academuc Liaison Lynne Kimura in Galleries A, B, and in the exhibition *State of Mind New California Art circa 1970*

History of Art R1B: Reading and Writing about Visual Experience

Elizabeth Ferrell

Visit to the exhibition *State of Mind New California Art circa 1970*

APPENDIX 2

Academic Class Tours, 2011-12

**TOTAL NUMBER OF UC BERKELEY STUDENT
TOURS/VISITS: 49**

**TOTAL NUMBER OF UC BERKELEY
STUDENTS SERVED: 1,180**

Departments/Programs Served

Art Practice 54

Computer Science 26

East Asian Languages and Cultures 50

English 196

Fire Ecology Lab 10

French 15

Gender and Women's Studies 20

History 124

History of Art 509

Italian Studies 16

Law 75

Material Science and Engineering 15

Public Policy 15

Sociology 10

South and Southeast Asian Studies 15

Theater, Dance, and Performance Studies 30

APPENDIX 3

PFA Library and Film Study Center

- Largest film studies library in Northern California
- 1,500 researches annually use library and film/video collection in person or by phone or email; over 85% of on-site users and 60% of overall users are UC Berkeley students or faculty
- Library collections number over 327,290 items (10,253 books, 18,080 periodicals, 54,732 still photographs, 9,225 posters, 235,000 documents); many are rare and unavailable elsewhere at UC Berkeley
- Film and video collection numbers over 16,000 works
- CineFiles logs over 200,000 requests each year
- Tours or lectures offered to 300 UC Berkeley students annually
- 20 students enroll in Film 197a: PFA Library internship each year
-

REPRESENTATIVE LIST OF CLASSES AND DEPARTMENTS WHOSE STUDENTS REGULARLY USE THE PFA LIBRARY AND FILM STUDY CENTER

Department of Film and Media

Many courses, including

Film R1B: The Craft of Writing – Film Focus
Film 25A&B: History of Film
Film 50: Introduction to Film for Non-majors
Film 108: American Films of the 1950s
Film 129: History of Avant-Garde Film
Film 140: Performance in Film
Film 151: Theory: Howard Hawks
Film 197A: Internship at PFA Library
Film 197C: Film Curating Internship
Film 200: Graduate Film Theory
Film 201: Graduate Film Historiography
Film 240: State of the Art Film: 1963

Other Departments and Courses

Anthropology 138A: History and Theory of Ethnographic Film
Asian American Studies 171: Asian Americans in Film and Video
Chicano Studies 135A: Latino Narrative Film to the 1980s
Chicano Studies 135C: Latino Documentary Film
East Asian Languages and Cultures 105: Dynamics of Romantic Core Values in East Asian Premodern Literature and Contemporary Film

East Asian Languages and Cultures 181: East Asian Film
English R1B: Cold War Culture
English 173: Language and Literature of Films
English 180A: Visual Autobiography
Ethnic Studies 101B: Humanities Methods in Ethnic Studies
Ethnic Studies 201: History and Narrativity
French 170: French Films
Gender and Women's Studies 125: Women in Film
German 265: Film Theory: Historical and Systematic Perspectives
History 101: Historical Research
History 136: Gender Matters in Twentieth-Century America
History 158C: Old and New Europe, 1914 - Present
History of Art 190F: Nineteenth-Twentieth Century
History of Art 290: Special Topics in Fields of Art History
Journalism 284: Documentary News Films
Landscape Architecture 24: The River in Film
Media Studies 160: International Media
Music 128: Film Music
Music 179: Film Soundtracks
Native American Studies 158: Native Americans and the Cinema
Spanish/Portuguese 24: Freshman Seminar
Visual Studies 186: Documentary Photography



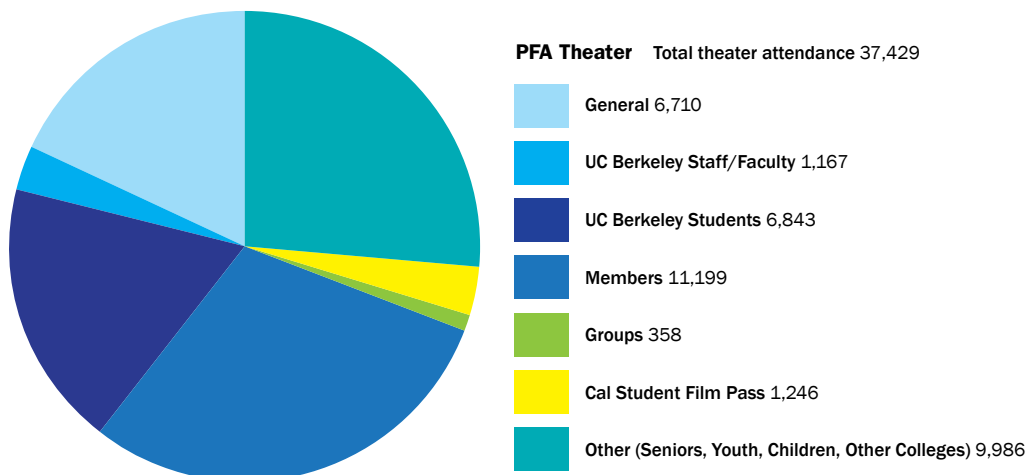
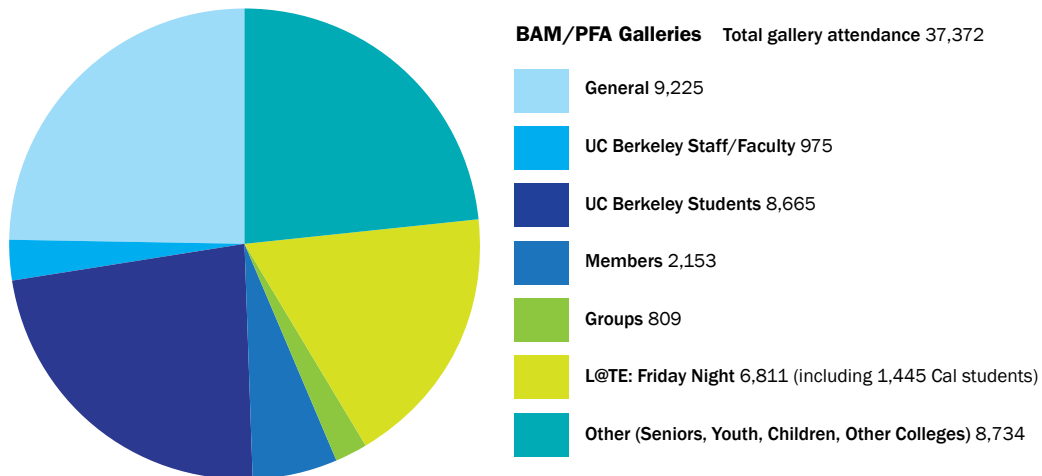
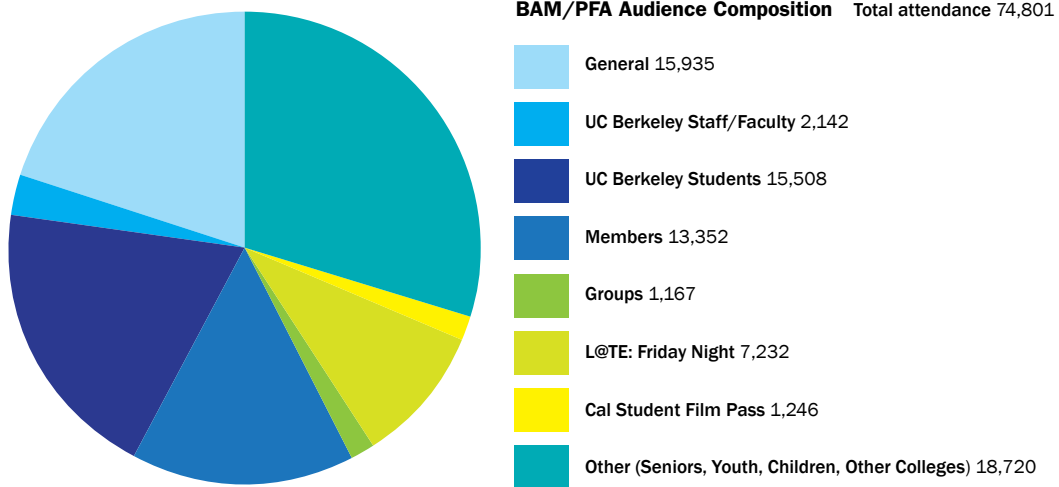
CINEFILES

Our digital imaging project, CineFiles, is greatly improving access to our clippings files of film reviews, press kits, program notes, publicity materials, and other ephemera. This pioneering imaging project has received several highly competitive grants from agencies including the National Endowment for the Humanities, the Institute of Museum and Library Services, and the California State Library's Library Services and Technology Act. The project's goal is to scan and index rare documents from our collection and make them broadly accessible over the Internet with the permission of copyright holders. We work with film faculty to select materials to process; for example, we add files on films and directors relating to courses UC Berkeley faculty are teaching and researching. With IMLS support, we recently concluded a project to work directly with history and social science faculty to add materials of particular relevance to these areas.

APPENDIX 4

BAM/PFA Attendance, 2011-12

Cal students served Total 19,649



PRESENT & DISCUSS THEIR WORK AT THE PFA THEATER



CUTTING-EDGE FILMMAKERS FROM AROUND THE WORLD IN PERSON

WEDNESDAY / 9.5.12 / 7:00

JANIE GEISER (U.S.)

L.A.-based experimental filmmaker and puppeteer Geiser's collage animations construct mysterious worlds that are as beautiful as they are haunting.

WEDNESDAY / 9.12.12 / 7:00

LAMIA JOREIGE (Lebanon)

Joreige, a filmmaker and artist who lives and works in Beirut, presents works by Lebanese filmmakers that recall that country's troubled history.

WEDNESDAY / 9.26.12 / 7:00

PAZ ENCINA (Paraguay)

In Paraguayan filmmaker Encina's first feature, *Paraguayan Hammock*, "present blurs with past, life shades to death, and things unseen haunt the melancholy shadows" (*NY Times*).

THURSDAY / 10.4.12 / 7:00

FRIDAY / 10.5.12 / 9:00

SATURDAY / 10.6.12 / 6:00

ALEX COX (U.S.)

Brit expat and brat filmmaker Cox entered the scene in the 1980s with *Repo Man* and has continued making critically acclaimed angry films ever since.

WEDNESDAY / 10.10.12 / 7:00

ROSE LOWDER (France)

France's preeminent lyrical filmmaker constructs her beautiful films in camera, often shooting one frame at a time.

WEDNESDAY / 10.17.12 / 7:00

CHRIS SULLIVAN (U.S.)

Filmmaker, animator, and performance artist Sullivan spent fifteen years making *Consuming Spirits*—at once animated collage, documentary, and melodrama.

TUESDAY / 10.23.12 / 7:00

ZEINABU IRENE DAVIS (U.S.)

Davis, a filmmaker known for representing the African American female perspective, presents her love story, *Compensation*.

WEDNESDAY / 10.24.12, 7:00

UTE AURAND (Germany)

Berlin-based experimental filmmaker Aurand makes highly personal and beautifully observed films.

THURSDAY / 11.1.12 / 7:00

SATURDAY / 11.3.12 / 8:15

SAM POLLARD (U.S.)

Sam Pollard discusses his work as a film editor, including his numerous collaborations with Spike Lee.

BAM/PFA STUDENT COMMITTEE
TO CELEBRATE THE OPENING OF
ANDY WARHOL: PHOTOGRAPHY

FRIDAY, FEBRUARY 3, 4:
BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE



Cal Student Film Pass

\$35



Good for unlimited admission to regular-priced
BAM/PFA film programs this semester at the
Pacific Film Archive Theater. Get your pass today!

Purchase at the PFA Theater Box Office.

Visit bampfa.berkeley.edu/studentpass for more information.

Passes valid for current Cal students only. ID required.

BAM/PFA

JOIN US for an afternoon of

- ART, MUSIC & FOOD
- SCREENING OF WARHOL'S VINYL
- PHOTO BOOTH
- STUDIO 54 ATTIRE ENCOURAGED

BAM/PFA Student Committee presents

ROCK/PAPER/SCHWITTERS

celebrating KURT SCHWITTERS: COLOR AND COLLAGE

Friday, October 7
4:30-6:30pm

JOIN US FOR AN AFTERNOON OF:

- Mobile-making with CASA
 - Cheeseboard Pizza
 - Live music from SAFE
- FREE ADMISSION**

BAM/PFA sculpture garden

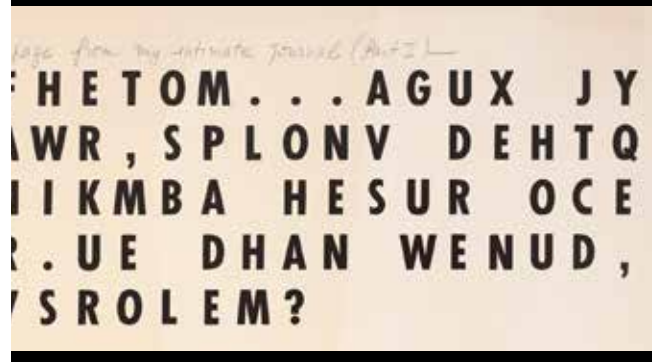
For more information
visit us online at
www.bampfasc.org

disability

BAM/PFA STUDENT COMMITTEE PRESENTS

L A M @ B A M POETRY READING

STATE OF MIND: NEW CALIFORNIA ART CIRCA 1970
S MAR 15, 2012 4:30-6:30 PM



UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

FILM FORWARD

THE FUTURE OF FILM
IN EDUCATION

FRIDAY, MARCH 2, 2012 3-5:30 P.M.

BAM/PFA STUDENT CO

THURS, APRIL 12
7:30 pm
LIVE MUSIC

CINE/SPIN





LAWRENCE RINDER

DIRECTOR

TEL 510.643.6220

CELL 510.388.5596

EMAIL lrinder@berkeley.edu

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

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October 1, 2012

BAM



VPFA

thank you for taking
time to show us
these fine pieces.
I had a great time.
-Nic

Best,

Chloe 155, Summer 10

Thanks for taking
the time to show us these
fabulous pieces of art!
-Nancy

Thank you so much!
I really appreciate
getting the chance
to see the artwork
-Carlynn

Thanks for showing us
and taking time to
explain all the
interesting artwork!
-Yayun

Thanks for the impressive
experience that you showed
us!! You

Thanks, Lynne!

The objects and images you
shared with us were a great
asset to the class!

Thanks! Great show!
Yayun

They are really nice
presenting. Thanks!

~ Ray Zhu

The artworks were a
marvel to behold - thanks
so much for letting us
see them!

- Michael L.

Thank you for
sharing the wonderful
scrolls and
paintings. I really
enjoyed learning
about the artwork!
-Carine

Hi, thanks for taking the
time to share your
wonderful artworks
with us. Definitely
appreciate the enthusiasm!
Melody

Thank you
You're genius!
Angel '10

Robert Chene