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UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

Abbas Kiarostami

IMAGE MAKER

FILM RETROSPECTIVE IN THE PFA THEATER

July 7 – August 30, 2007

PHOTOGRAPHS IN THE BAM GALLERIES

July 8 – September 23, 2007



Abbas Kiarostami in *10 on Ten* (2004), presented August 30.
TOP *Through the Olive Trees* (1994), presented August 4.

One of the most critically acclaimed and influential filmmakers of the past twenty-five years, Abbas Kiarostami (b. 1940) is also a poet, photographer, painter, illustrator, and graphic designer. BAM/PFA is proud to present, at the Pacific Film Archive Theater, a Kiarostami film retrospective that captures each stage of the director's remarkable career, along with a companion exhibition of his photography in the Berkeley Art Museum galleries. Together they showcase an artist who has refigured our very idea of what cinema can be.

PFA THEATER 2575 Bancroft Way, Berkeley
TICKETS visit bampfa.berkeley.edu or call (510) 642-5249.

BAM GALLERIES 2626 Bancroft Way, Berkeley
(510) 642-0808 | Tue-Sun 11 a.m.–5 p.m., Thurs till 7 p.m.



Abbas Kiarostami: from the series *Roads and Trees* (2006); black-and-white photograph; 28 1/2 x 41 1/4 in.; collection of the Iranian Art Foundation, New York.

PHOTOGRAPHS ON VIEW IN GALLERY 6

"Contemplating the cloudy sky and the massive trunk of a tree under a magical light is difficult when one is alone," Abbas Kiarostami has said. "Not being able to feel the pleasure of seeing a magnificent landscape with someone else is a form of torture. That is why I started taking photographs. I wanted somehow to eternalize those moments of passion and pain."

Kiarostami has received international attention for his two landscape series in black and white: *Snow White* and *Roads and Trees* (both 1978–2003). In the former, he explores the single motif of trees in snow, setting black silhouettes and gray shadows starkly against the blank white snow to yield images that are at once harsh and sublime. The series evolved out of Kiarostami's long, solitary walks in winter as he searched for film sets, sometimes covering thousands of miles in the Iranian landscape. In *Roads and Trees*, roads traverse barren, mostly unpeopled landscapes. Roads and automobiles also figure

prominently in Kiarostami's films, as both a formal and a metaphoric device. The car is again the center of his new color series *Rain* (2006), in which Kiarostami focuses on partially obscured landscapes or city streets seen through the rain-streaked windshield of his car. In *Trees and Crows* (2006), the black birds walk amongst imposing, sometimes severely cropped tree trunks in the verdant palace grounds in Tehran. Crows, which have very long lives, have been silent witnesses to the turbulent history of modern Iran, as have trees, be they stately and majestic or precarious survivors in an inhospitable environment.

Completing the gallery exhibition is the film installation *Summer Afternoon* (2006), an interior scene that depicts shadows moving against a curtained window. A fan installed in the gallery behind the viewer gives the sensation that one is actually standing before the window.

"One single picture could be the mother of cinema. That's where cinema



"We are living in the era of Kiarostami, but don't yet know it."

—Werner Herzog

FILM RETROSPECTIVE IN THE PFA THEATER

Starting with the barest of scripts, and improvising specifics with his nonprofessional casts, Abbas Kiarostami crafts fictions that are barely removed from real life, works of deceptive simplicity and indefinable poetry that philosophize on how we film reality, view reality, and most of all, how we understand reality. Having honed his craft as a documentary filmmaker concerned with the lives of children in Iran—marvelous studies that are included in our retrospective—Kiarostami later gained a following in the West with a series of remarkable films that were at once documentary and fiction, "real" and created: *Close-Up*, an audacious escapade, about the swindle and magnetism of cinema; and the beloved trilogy filmed with denizens of what would become the earthquake-ravaged villages of northern Iran, *Where Is the Friend's Home?*, *And Life Goes On*, and *Through the Olive Trees*. Kiarostami solidified his standing with *Taste of Cherry*, which won the 1997 Cannes Palme d'or, and with 1999's *The Wind Will Carry Us*. In recent years

he has nearly abandoned narrative cinema, instead channeling his passion for photography and fine art into digital video works such as *Five*, a Buddhist-like study of the rhythms and beauty of the natural world.

FOR THE FAMILY



Many of Kiarostami's films, especially his rarely screened early works made for the Institute for the Intellectual Development of Children and Young Adults, speak to adults and youths

alike in their poetic, often humorous evocation of the world of young people in Iran. *The Traveler*, *The Experience*, *The Wedding Suit*, *First-Graders*, *Homework*, and *Where Is the Friend's Home?* are all suitable for younger viewers.

Where Is the Friend's Home? (1987), presented July 28, August 25.

starts, with one single picture."—Abbas Kiarostami

Schedule of Film Screenings

4p #45020

SATURDAY, JULY 7

8 p.m. **The Wind Will Carry Us**
(*Bad mara khahad bourd/*
Le vent nous emportera)
(Iran/France, 1999, 118 min.)

TUESDAY, JULY 10

7:30 p.m. **The Traveler**
(*Mossafer*) (1974, 74 min.)
SHORTS **So Can I** (*Man ham mitounam*)
(1975, 4 min.) **Two Solutions for**
One Problem (*Do rah-e hal baray-e*
yek massaleh) (1975, 5 min.)

SATURDAY, JULY 14

4:30 p.m. **The Experience**
(*Tadjrobeh*) (1973, 60 min.)
SHORTS **Bread and Alley** (*Nan va*
koutcheh) (1970, 10 min., No dialogue)
Recess (*Zang-e tafrih*) (1972, 14 min.)

6:30 p.m. **The Traveler**
(*Mossafer*) (1974, 74 min.)
SHORTS **So Can I** (*Man ham mitounam*)
(1975, 4 min.) **Two Solutions for**
One Problem (*Do rah-e hal baray-e*
yek massaleh) (1975, 5 min.)

THURSDAY, JULY 19

7 p.m. **The Wedding Suit**
(*Lebasi bara ye aroussi*) (1976, 54 min.)
SHORTS **Colors** (*Rang-ha*) (1976,
15 min.) **Solution No. 1** (*Rah-e*
hal-e yek) (1978, 11 min.)

8:45 p.m. **The Experience**
(*Tadjrobeh*) (1973, 60 min.)
SHORTS **Bread and Alley** (*Nan va*
koutcheh) (1970, 10 min., No dialogue)
Recess (*Zang-e tafrih*) (1972, 14 min.)

SATURDAY, JULY 21

4:30 p.m. **The Wedding Suit**
(*Lebasi bara ye aroussi*) (1976, 54 min.)
SHORTS **Colors** (*Rang-ha*) (1976, 15 min.)
Solution No. 1 (*Rah-e hal-e yek*)
(1978, 11 min.)

6:30 p.m. **Close-Up**
(*Nama-ye nazdik*) (1990, 100 min.)
FOLLOWED BY
Film School of Hossein Sabzian
(Azadeh Akhlaghi, Iran, 2005, 52 min.)

TUESDAY, JULY 24

7:30 p.m. **Fellow Citizen**
(*Hamshahri*) (1983, 52 min.)
SHORTS **Orderly or Disorderly** (*Be tartib*
va bedoun-e tartib) (1981, 16 min.)
The Chorus (*Hamsarayan*)
(1982, 17 min.)

SATURDAY, JULY 28

4:30 p.m. **First-Graders**
(*Avali ha*) (1984, 84 min.)
6:30 p.m. **Where Is the Friend's Home?**
(*Khaneh-je doost kojast?*) (1987, 87 min.)

8:30 p.m. **Homework**
(*Mashq-e Shab*) (1990, 89 min.)

SATURDAY, AUGUST 4

6:30 p.m. **And Life Goes On**
(*Zendegi va digar hich*) (1992, 91 min.)
8:30 p.m. **Through the Olive Trees**
(*Zir-e darakhtan-e zeyton*)
(1994, 108 min.)

TUESDAY, AUGUST 7

7:30 p.m. **Rugs, Roads, and Palaces:**
Short Films by Abbas Kiarostami

Rug (2006, 10 min.) **Birth of Light**
(*Tavalod-e noor*) (Japan, 1997, 5 min.)
Jahan-Nama Palace (*Kakh-e*
Jahan-Nama) (1977, 30 min.)
Roads of Kiarostami (2005, 32 min.)
(Total running time: 77 min.)

THURSDAY, AUGUST 9

7 p.m. **First-Graders**
(*Avali ha*) (1984, 84 min.)

8:45 p.m. **Fellow Citizen**
(*Hamshahri*) (1983, 52 min.)
SHORTS **Orderly or Disorderly** (*Be tartib*
va bedoun-e tartib) (1981, 16 min.)
The Chorus (*Hamsarayan*)
(1982, 17 min.)

SATURDAY, AUGUST 11

6:30 p.m. **Taste of Cherry**
(*Ta'am-e gilās*) (1997, 99 min.)
SHORT **Birth of Light** (*Tavalod-e noor*)
(Japan, 1997, 5 min., No dialogue)
8:35 p.m. **And Life Goes On**
(*Zendegi va digar hich*) (1992, 91 min.)

THURSDAY, AUGUST 16

7 p.m. **Ten**
(Iran/France, 2002, 93 min.)
SHORT **Roads of Kiarostami**
(2005, 32 min.)

SATURDAY, AUGUST 18

8 p.m. **Close-Up**
(*Nama-ye nazdik*) (1990, 100 min.)
FOLLOWED BY
Film School of Hossein Sabzian
(Azadeh Akhlaghi, Iran, 2005, 52 min.)

THURSDAY, AUGUST 23

7 p.m. **ABC Africa**
(Iran/France, 2001, 85 min., In English,
Ugandan, and Farsi with English subtitles)

8:45 p.m. **Five**
(France/Iran/Japan, 2004, 74 min.,
No dialogue)

SATURDAY, AUGUST 25

6:30 p.m. **Where Is the Friend's Home?**
(*Khaneh-je doost kojast?*) (1987, 87 min.)
8:30 p.m. **Homework**
(*Mashq-e Shab*) (1990, 89 min.)

TUESDAY, AUGUST 28

7:30 p.m. **Five**
(France/Iran/Japan, 2004, 74 min.,
No dialogue)

THURSDAY, AUGUST 30

7 p.m. **10 on Ten**
(Iran/France, 2004, 93 min.,
English voice-over)
9 p.m. **The Wind Will Carry Us**
(*Bad mara khahad bourd/*
Le vent nous emportera)
(Iran/France, 1999, 118 min.)

All films directed and written by Abbas
Kiarostami, Iran, In Farsi with English
subtitles, unless otherwise noted.

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