A TRIBUTE TO GEORGE GUND

GEORGE GUND III AWARD

In 2011, to honor George Gund for more than 40 years of stalwart support, the San Francisco Film Society is inaugurating the George Gund III Award, which will be given on a periodic basis to members of the filmmaking community for their outstanding contributions to film culture.

George, on behalf of the Film Society board, staff and everyone who has enjoyed the San Francisco International Film Festival since you began to support it in 1966, thank you!

Remembering his days at the San Francisco International Film Festival, former Executive Director Claude Jarman said that 1966 was my first year at the Film Society. It was also the first year I met George Gund. George came into the office one day and said, ‘I’m interested in the Film Festival. I’d like to make a $1,000 contribution.’

“And I said, ‘That’s great. What can we do for you?’”


That’s George.

Longtime chairman of the board of directors, George Gund III has been associated with the Film Society in one capacity or another for more than 40 years. He has been a donor, an advocate, a champion of world cinema.

Since the 1970s, Gund has been importing and distributing Eastern European films and encouraging independent film production in the US. He is a founder of the Cleveland Cinematheque, a board member of the Cleveland Film Festival and the Sundance Institute, and has been chair of the San Francisco Film Society for more than 30 years.

“George has been the lifeblood and patron saint of the Film Society,” says Film Society Executive Director Graham Leggat. “He is one of the most supportive and committed arts patrons I have ever worked with.”

Gund’s enthusiasm and generosity extend beyond film. Part of a family distinguished for its wide-ranging philanthropy, he is a trustee of the George Gund Foundation, a Cleveland-based organization created by his father in 1952 and known for its support of innovative community and national programs. He is the cofounder of the Lee and Gund Foundation, serves on the board of a number of nationally recognized philanthropic and arts organizations and is an avid art collector.

He has generously “ponied up” in support of the annual National Cowboy Poetry Gathering in Nevada, as well as the National Museum of the American Indian in Washington DC.

A native of Cleveland and a longtime resident of San Francisco, George has been a National Hockey League owner more than 30 years, testifying to a lifetime of enthusiasm for amateur and professional sports.

George Gund III has been an indispensable part of the San Francisco International Film Festival. Jeannette Etheredge, the owner of Tosca Café in North Beach, is a former board member and longtime friend of Gund. “For so many years, George would ride to the rescue of the Festival,” she says. “Every time there was a crisis, George stepped up to the plate.”

The Festival, and the Film Society, no longer need rescuing, but George continues his steady, enlightened support.
FOUNDER’S DIRECTING AWARD

The Film Society honors an outstanding director with the Founder’s Directing Award. This award is given each year to a master of world cinema in memory of Irving M. Levin, the visionary founder of the San Francisco International Film Festival in 1957. The evening will include a clip reel of career highlights and an onstage interview with the director, followed by a film screening.

Film Screening
The evening includes a special screening of a representative film from the career of the honoree.

PREVIOUS RECIPIENTS
2010 Walter Salles  
2009 Francis Ford Coppola  
2008 Mike Leigh  
2007 Spike Lee  
2006 Werner Herzog  
2005 Taylor Hackford  
2004 Milos Forman  
2003 Robert Altman

PREVIOUSLY KNOWN AS AKIRA KUROSAWA AWARD
2002 Warren Beatty  
2001 Clint Eastwood  
2000 Abbas Kiarostami  
1999 Amuro Ripstein  
1998 Im Kwon-taek  
1997 Francesco Rosi  
1996 Arthur Penn  
1995 Stanley Donen  
1994 Manoel de Oliveira  
1993 Ousmane Sembène  
1992 Satyajit Ray  
1991 Marcel Carné  
1990 Jirí Menzel  
1989 Joseph L. Mankiewicz  
1988 Robert Bresson  
1987 Michael Powell  
1986 Akira Kurosawa

The Founder’s Directing Award is made possible by Fred M. Levin and Nancy Livingston.
PETER J. OWENS AWARD

Named for the longtime San Francisco benefactor of arts and charitable organizations, Peter J. Owens (1936–1991), this award honors an actor whose work exemplifies brilliance, independence and integrity. The evening will include a clip reel of career highlights and an onstage interview with the artist, followed by a film screening.

Film Screening
The evening includes a special screening of a representative film from the career of the honoree.

PREVIOUS RECIPIENTS
2010 Robert Duvall
2009 Robert Redford
2008 Maria Bello
2007 Robin Williams
2006 Ed Harris
2005 Joan Allen
2004 Chris Cooper
2003 Dustin Hoffman
2002 Kevin Spacey
2001 Stockard Channing
2000 Winona Ryder
1999 Sean Penn
1998 Nicolas Cage
1997 Annette Bening
1996 Harvey Keitel

PREVIOUSLY KNOWN AS PIPER-HEIDSIECK AWARD
1995 Tim Roth
1994 Gérard Depardieu
1993 Danny Glover
1992 Geena Davis
1991 Anjelica Huston

The Peter J. Owens Award is made possible by a grant from the Peter J. Owens Trust of The San Francisco Foundation. Gary Shapiro and Scott Owens, trustees.
The breadth of Frank Pierson’s career can be suggested by the contrast between two films and a single night in March 1976. That was the evening he took home the Oscar for Best Original Screenplay for Sidney Lumet’s tense, character-driven drama *Dog Day Afternoon*. Presenter Gore Vidal accepted the statuette on his behalf. The writer of the tough, violent story that Pauline Kael hailed as “one of the most satisfying of all the movies starring New York City” spent awards night in a Phoenix parking lot directing scenes from his script of an altogether softer and weepier film, Barbra Streisand’s version of *A Star Is Born*.

That pair of movies may make unlikely twins, but what they share is Pierson and his vision.

“What I do think I have,” he explained in a recent interview for *Inside Film Magazine*, “is the ability to take a look at a situation—whether it’s a real-life situation in *Dog Day* or whether it’s a fictional one that expresses a kind of emotional, psychological truth to me—and think through what kind of a movie I would like to make that is new and fresh and exists on its own level.”

A World War II combat veteran, Pierson was a *Time* magazine correspondent before turning to scriptwriting. He honed his craft in television, contributing to such shows as *Have Gun, Will Travel* (for which he also served as producer) and *Naked City*. He jumped to the big screen with the comic musical Western *Cat Ballou* (1965), sharing an Academy Award nomination for Best Adapted Screenplay with cowriter Walter Newman.

Two years later, Pierson got another Oscar nod, this one shared with Donn Pearce for their adaptation of Pearce’s novel *Cool Hand Luke*. The drama starred Paul Newman as a chain gang convict dedicated to flouting the rules and eventual escape. It was set in a prison in the Deep South but nonetheless captured the zeitgeist of an increasingly fractured America, as the Vietnam War continued to escalate, in a single line that did not appear in Pearce’s book: “What we’ve got here is a failure to communicate.” The dialogue was Pierson’s, coming to him as he labored over the script on his Underwood typewriter.

After contributing to the screenplay for the 1967 mob/hippie hybrid comedy *The Happening*, Pierson made his feature-film directing debut in 1969 with his adaptation of John le Carré’s spy thriller *The Looking Glass War*. In 1971, he created a television Western for James Garner, *Nichols*, serving as writer and producer on the short-lived series. That same year also marked his first collaboration with Lumet, with Pierson penning the adaptation of Lawrence Sanders’ crime drama *The Anderson Tapes*. 
A Star Is Born marked Pierson’s return to screenwriting after his Dog Day Afternoon triumph. He was the seventh writer and fourth director hired to work on a rock-and-roll update of a story filmed twice before, in 1936 and 1954. It was not a happy experience, as he revealed in a 1976 story he wrote for New West magazine, excoriating Streisand and her then-partner and producer Jon Peters.

Pierson’s article is a peek behind the curtain at a troubled shoot and a mercurial star, but it also provides insight into his thinking as a writer, as he neatly sums up the challenges in transforming a tale first told during the Great Depression to the Watergate era. “The simple unvarnished dialogues of 1936 are embarrassing today,” he wrote. “We need to update a sentimental romantic story for an audience that has become skeptical about sentiment and almost derisive of romance.”

Pierson went on to write and direct King of the Gypsies (1978) and collaborated on the teleplay adaptation of Haywire (1980), Brooke Hayward’s memoir of life with her troubled parents, actress Margaret Sullavan and producer/agent Leland Hayward. After cowriting an adaptation of Bobbie Ann Mason’s post-Vietnam novel In Country (1989) and collaborating with Alan J. Pakula on the screenplay of Scott Turow’s novel Presumed Innocent (1990), Pierson concentrated more on directing and producing for television, most recently sharing a Writer’s Guild of America Drama Series award for his work as consulting producer on season three of Mad Men.

Long active behind the scenes in Hollywood, Pierson has twice served as president of the Writers Guild of America, West, and from 2001 to 2005 as president of the Academy of Motion Picture Arts and Sciences, where he is currently a member of the board of governors. He is also active in educating the next generation of screenwriters and filmmakers. He has taught at the Sundance Institute and is the artistic director of the American Film Institute Conservatory.

Pierson is hard at work as ever. In addition to his teaching, he recently served as a consulting producer on the drama series The Good Wife and is currently writing the screenplay for 17 Days of Winter, a 3-D Korean War drama due for release in 2012. As he recently joked to Variety, “By this time I thought I’d be playing golf, but I never had time to learn.”

Pam Grady is a San Francisco–based critic and journalist who contributes to Boxoffice, the San Francisco Chronicle, FilmStew and other publications.
“Film is a liberator for me,” Matthew Barney said in an interview near the 2005 theatrical release of his enigmatic epic, Drawing Restraint 9. It’s an ironic and perfectly fitting term for an artist who makes video, sculpture and full-fledged masterworks (that would be his notorious Cremaster Cycle) dealing with notions of resistance, control and release. Cinema sets him free to work on an enlarged conceptual canvas, to inhabit a dynamic role between artist and auteur and to pave the way for subsequent generations of artists to push further the boundaries of the medium. Film also helps to tap his audience-building potential—he’s one of the best-known artists of his generation, one with movie- and art-star charisma.

Barney changes the way we look at and make film, from conception to distribution. He’s hijacked film genres, merged them with sculpture and physiological interests in sports, then filtered them through a highly individualized aesthetic. Like Andy Warhol, he has his own troupe of “superstars” in front of and behind the camera—notably the legless athlete Aimee Mullins and composer/collaborator Jonathan Bepler. He’s lured an illustrious roster of cameos—Norman Mailer, proto-Bond girl Ursula Andress, country singer Patty Griffin—all of whom he cast for their cultural mythologies.

Barney hit the art world in the early 1990s with his Drawing Restraint series of sculptural objects, photos and single-channel tapes—unforgettable and somewhat perverse videos derived from endurance- and obstacle-based athletic actions. These were black-and-white or lower-res color pieces that express an indebtedness to the body-based art videos and 8mm and 16mm films of Bruce Nauman (see Nauman’s fittingly testicular Bouncing Balls, 1969) and Vito Acconci. These artists also worked in color, but Barney, being of another media generation—born in 1967 in San Francisco—evolved his focus on the corporeal to infinitely more phantasmagorical proportions.

It seems he was as inspired by the expansive acid trip surrealism of Alejandro Jodorowsky’s Holy Mountain as much as by more minimalistic gestures—and Barney had the wherewithal to mobilize his widescreen vision. One of Barney’s gifts is his ability to think big and long-term—an attribute more akin to indie filmmakers aiming for general release than to visual artists working at more intimate scale. The five Cremasters, and their culmination in a massive multimedia exhibition at the Guggenheim, took eight years (1994–2002) to realize.

He started his Cremaster Cycle with Cremaster 4 because the 42-minute work included elements he could leverage at the time. The film’s initial run at the Joseph Papp Public Theater, in New York City, took place in conjunction with an exhibition at Barbara Gladstone Gallery. Merging sports spectacle, motorcycle cinema (those peach-colored tires with testicles!), aerial photography,
Barney remains a pioneer in his artistic experimentation as well as in his channeling of a particularly American spirit of vast landscapes and can-do attitude. With the Cremaster films, which essentially make characters of football stadiums, salt flats and the Chrysler Building, among other iconic sites, he made the connection between epic cinema and large-scale sculptures—similar to massive Earthworks projects such as James Turrell’s decades-in-progress Roden Crater. Now Barney is in the midst of staging a series of seven massive performances, *Ancient Evenings*, of which two have been produced. Even though they are live presentations, they allude as much to performance art history as to biblical epics and *CSI* TV shows. Barney patiently operates in time frames that seemingly exist in centuries, his influence likely to extend past the 21st.

Glen Helfand is a writer, educator and curator who contributes to *Artforum* and other publications. Helfand teaches in the graduate fine arts programs at California College of the Arts and Mills College.
Serge Bromberg is based in Paris, France, but he is an international crusader for cinema. His enthusiasm is bottomless, his energy even more so. He lives the lives of four men, all of them passionate and amazingly accomplished cinephiles.

Serge began collecting Laurel and Hardy comedies as a child and soon discovered that rare old films come to him as flies come to honey. Serge will go to a butcher shop to buy some chops and instead bring back a pile of 100-year-old 35mm prints. I was in his office one day when a kid rode up on a bicycle with a basket full of films. He had found them in the milk house of a farm and wanted to donate them because he thought they might be interesting (they were). In another lucky find, Serge discovered 17 Méliès films that were previously unknown.

Serge founded Lobster Films in Paris in 1984, when he was barely out of his teens, with the hope of collecting, preserving and sharing rare cinematic treasures. Today the Lobster collection comprises some 40,000 reels. Standing in Lobster’s vault and looking at the vast accumulation of wonders stretching into the far distance, it is hard to imagine that all this is the work of Serge Bromberg and his self-effacing colleague Eric Lange. But Serge is not a collector who gloats over his rare holdings; he has deposited thousands of unique original negatives and prints with public-benefit archives in Europe and the United States, where they will be preserved and made available for study.

Several times a year, Serge becomes a cinema evangelist and takes to the road. Since 1992, he has presented brilliant programs to the public, accompanying the silent films on piano and providing all the films with high-energy personal introductions. He calls these unique film concerts “Retour de flamme” (flashback). Beginning with showings at vintage music halls in Paris, at the Cannes Film Festival, the Musée d’Orsay, the Louvre and in the Tuileries Garden, he has performed them not only across France and Europe but also in many US venues and in Mexico, India, South America and heaven knows where else.

The films go even where he cannot. Through Lobster Films, Serge organized a website, europafilmtreasures.eu, on which hundreds of rare films from many archives are streamed for the pleasure of anyone who wishes to watch them. He has coproduced award-winning DVD sets including Georges Méliès, First Wizard of Cinema, whose 200 films comprise almost all of Méliès’ surviving work; Chaplin at Keystone: An International Collaboration, offering eye-opening restorations of all the comedian’s surviving work from his first year in movies; and the previously lost 1926 silent Bardelys the Magnificent, directed by King Vidor and starring John Gilbert.

Animation is another of Serge Bromberg’s special passions. Since 1999 he has been artistic director of the International Festival of Animation, a world conclave held annually in Annecy, France. For several years he also produced and hosted a very popular daily children’s
television show called *Cellulo*, breeding a new generation of cinephiles with the delightful short films he displayed. Most of the profit from this venture he invested in first-class 35mm preservation of unique films that document the work of some worthy forgotten artist or some fascinating, little-remembered event.

As the result of getting trapped in an elevator with the widow of director Henri-Georges Clouzot, Serge won the opportunity of shaping the unedited footage from Clouzot’s unfinished film *Inferno* into a provocative new docudrama which premiered at the Cannes Film Festival and won for Serge ecstatic reviews as well as a 2010 César (the French equivalent of an Academy Award) for Best Documentary Feature. The film, *Henri-Georges Clouzot’s Inferno*, was featured in last year’s SFIFF program and has been released theatrically and on DVD in many countries, including this one. Serge has also produced over 500 newsmagazines, corporate films, documentaries and television programs, having organized Steamboat Films, a production company, as an affiliate of Lobster.

This tornado of activity has not gone unnoticed. Serge is a member of the board of directors of the GAN Foundation for Cinema, the Cinematheque Française and the French Muscular Dystrophy Association (organizer of the annual telethon). He was honored for *Inferno* and his preservation work by the Los Angeles Film Critics Association in 2011, made a knight of the French Order of Arts and Letters in 2002 and, in 1997, was awarded the Prix Jean Mitry, presented by the Province of Pordenone, Italy, for his lifetime of work in conserving vintage cinema.

Beyond all of this, Serge has a fabulous sense of humor, is an intensely loyal and encouraging friend, a devoted husband and father to three terrific children. The only mystery I’ve never been able to unravel about Serge is how he does it all.

David Shepard is a film archivist and preservationist, a film teacher, founder of Film Preservation Associates, owner of the Blackhawk Films library and has been a leading influence in the film preservation movement for over four decades. He was the recipient of the Festival’s Mel Novikoff Award in 2000.
The New Directors Prize is awarded to the director of a debut narrative feature that is an Official Selection in the San Francisco International Film Festival. It is accompanied by a $15,000 cash award. Films selected to compete for the New Directors Prize are first narrative features that exhibit a unique artistic sensibility or vision. An independent jury of film professionals from various fields screens the international selections during the Festival. The New Directors Prize will be announced at the Golden Gate Awards on Wednesday, May 4.
NEW DIRECTORS PRIZE COMPETITION
OFFICIAL SELECTIONS

AUTUMN
Aamir Bashir
India

CIRCUMSTANCE
Maryam Keshavarz
USA/Iran/Libanon

THE HIGH LIFE
Zhao Dayong
China

THE JOURNALS OF MUSAN
Park Jung-bum
South Korea

KINYAWANDA
Africk Brown
USA/Rwanda

MY JOY
Sergei Loznitsa
Germany/Ukraine/Netherlands

THE PLACE IN BETWEEN
Sarah Bouyain
France/Burkina Faso

THE SALESMAN
Sébastien Pirole
Canada

SHE MONKEYS
Lisa Aschan
Sweden

TILVA ROŠ
Nikola Lezaic
Serbia

ULYSSES
Oscar Godoy
Chile/Argentina

PAST WINNERS OF THE NEW DIRECTORS PRIZE

ALAMAR
Pedro González-Rubio
Mexico

ME AND YOU AND EVERYONE WE KNOW
Miranda July
USA

SNOW
Aída Begić
Bosnia and Herzegovina

SOUQUIT YOUR EYES
Andrzej Jakimowski
Poland

VASERMIL
Mushon Saloma
Israel

THE MAN OF THE YEAR
José Henrique Fonseca
Brazil

THE VIOLIN
Francisco Vargas
Mexico

THE WILD BEES
Bhodan Sláma
Brazil

TAKING FATHER HOME
Ying Liang
China

THE BUSINESS OF STRANGERS
Patrick Stettner
USA

EENY MEENY
Alice Nellis
Czech Republic

XIAO WU
Jia Zhangke
China

SOMERSAULT IN A COFFIN
Derwin Zaim
Turkey

HONEY AND ASHES
Andrzej Jakimowski
Poland

NEW DIRECTORS PRIZE JURY

NICK JAMES

Nick James is the editor of Sight & Sound, one of the world’s leading English language film magazines, first published in 1932. As a freelance critic on film, literature and art, James has contributed to the Guardian, the Observer, the Independent, Vogue, Time Out, the London Review of Books and the Literary Review. In 1995 he was appointed deputy editor of Sight & Sound and editor the following year. In 2002 his book on Michael Mann’s Heat was published, and he was the presenter of the BBC documentary British Cinema: The End of the Affair. He is currently working on a British film criticism reader as well as other book and film projects.

MARIE THERESE GUIRGIS

Marie Therese Guirgis is a talent manager in New York City who has represented film directors since 2008. She is a producer of the upcoming films The Loneliest Planet, The Goodbye People and Keep the Lights On, as well as a consultant for MPU/Dark Sky Films. Previously she was senior vice president of Wellspring, where she ran acquisitions and helped launch the company’s theatrical releasing initiative.

DANIELA MICHEL

Daniela Michel is the founding director of the Morelia International Film Festival, an annual event launched in 2003 to support and promote a new generation of Mexican filmmakers. The festival shares an ongoing partnership with the Critic’s Week section of the Cannes Film Festival. Michel has served as juror for the Rockefeller Foundation’s Media Arts Fellowships, the Fulbright Garcia-Robles Film Fellowships and the J. William Fulbright Prize for International Understanding, as well as for festivals including Sundance and IDFA. She has reported on film in major Mexican media as a print journalist and television presenter since 1994. Michel lives in Mexico City.
The Golden Gate Awards were established to augment the San Francisco International Film Festival’s tradition of recognizing and promoting excellence in independent and world cinema. For more than five decades, the competition has introduced Bay Area audiences to illustrious filmmakers who have transformed the medium with their award-winning documentary and narrative features and animated, narrative, documentary, experimental and youth-produced short films.

The Golden Gate Awards are one of many ways in which the San Francisco Film Society fulfills an essential Festival function: to increase attention and resources given to independent filmmakers, and to support the development of international cinema. This year, there will be close to $100,000 awarded in cash prizes, with $75,000 for feature-length documentary and narrative works and $18,500 earmarked specifically for Bay Area filmmakers.

Selected from a wide array of entries, these films truly represent the best of the international filmmaking community. Some past recipients of the Golden Gate Award for feature film include Lixin Fan (Last Train Home), Pedro González-Rubio (Alamar) and Anders Østergaard (Burma VJ), while local luminaries such as Marlon Riggs, Sam Green and Lourdes Portillo have been awarded for their cinematic achievements.

The prestige of the Golden Gate Awards is distinguished in large part due to the participation and expertise of the members of our vital and dedicated Bay Area film and video community. Each year, filmmakers, journalists, exhibitors, curators and academics devote hours of their valuable time to screen hundreds of entries. These individuals evaluate each submission and recommend films for Golden Gate Award competition. International jurors view these works at the Festival and bestow Golden Gate Awards upon narrative and documentary features and short films.

Since 1957, the Golden Gate Awards have recognized and honored filmmakers of the highest caliber, and we are especially proud of this year’s world-class films in competition.
# Golden Gate Awards Official Selections

## Documentary Feature

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<tr>
<th>Title</th>
<th>Director(s)</th>
<th>Country</th>
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<tr>
<td>Better This World (Bay Area)</td>
<td>Kelly Duane de la Vega, Katie Galloway</td>
<td>USA</td>
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<tr>
<td>Cinema Komunisto</td>
<td>Mila Turajic</td>
<td>Serbia</td>
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<td>Crime After Crime (Bay Area)</td>
<td>Yoav Potash</td>
<td>USA</td>
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<tr>
<td>Detroit Wild City</td>
<td>Florent Tillon</td>
<td>France/USA</td>
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<tr>
<td>Foreign Parts</td>
<td>Verena Paravel, J.P. Sniadecki</td>
<td>USA</td>
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<tr>
<td>The Good Life</td>
<td>Eva Mulvad</td>
<td>Denmark</td>
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<tr>
<td>The Green Wave</td>
<td>Ali Samadi Ahadi, Germany/iran</td>
<td>USA</td>
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<tr>
<td>Marathon Boy</td>
<td>Gemma Atwal, England/USA/India</td>
<td>USA</td>
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<tr>
<td>The Pipe</td>
<td>Risteard Ó Domhnaill</td>
<td>Ireland</td>
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<tr>
<td>Position Among The Stars</td>
<td>Leonard Retel Helmrich</td>
<td>Netherlands</td>
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<tr>
<td>The Redemption of General Butt Naked</td>
<td>Eric Strauss, Daniele Anastasion</td>
<td>USA</td>
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<tr>
<td>The Tiniest Place</td>
<td>Tatiana Huezo</td>
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## Documentary Short

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<tr>
<th>Title</th>
<th>Director(s)</th>
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<tr>
<td>The Home Front</td>
<td>Phie Ambo</td>
<td>Denmark</td>
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<tr>
<td>Into the Middle of Nowhere</td>
<td>Anna Frances Ewert</td>
<td>Scotland/England</td>
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<tr>
<td>Library of Dust (Bay Area)</td>
<td>Ondi Timoner, Robert James</td>
<td>USA</td>
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<tr>
<td>A Glacée</td>
<td>Rudi Rosenberg</td>
<td>France</td>
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<tr>
<td>Bitch Rabbit</td>
<td>Guérin Van De Vorst</td>
<td>Belgium</td>
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<tr>
<td>Blokes</td>
<td>Marialy Rivas</td>
<td>Chile</td>
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<tr>
<td>God of Love</td>
<td>Luke Matheny</td>
<td>USA</td>
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<tr>
<td>Machines of the Working Class</td>
<td>James Dastoli, Robert Dastoli</td>
<td>USA</td>
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<tr>
<td>Noreen</td>
<td>Domhnall Gleeson</td>
<td>Ireland</td>
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<tr>
<td>The Strange Ones</td>
<td>Christopher Radcliff, Laurent Volkstein</td>
<td>USA/France</td>
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<tr>
<td>Young Dracula (Bay Area)</td>
<td>Alfred Seccombe</td>
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## Narrative Short

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<td>Aglæe</td>
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## Animated Short

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<tr>
<td>Dromosphere</td>
<td>Thorsten Fleisch</td>
<td>Germany</td>
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<td>The External World</td>
<td>David O'Reilly</td>
<td>Ireland</td>
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<tr>
<td>Get with the Program</td>
<td>Jennifer Drummond Deutrom</td>
<td>USA</td>
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<tr>
<td>Once It Started It Could Not Be Otherwise</td>
<td>Kelly Sears</td>
<td>USA</td>
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<tr>
<td>Pixels</td>
<td>Patrick Jean</td>
<td>France</td>
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<tr>
<td>A Purpleman</td>
<td>Kim Tak-hoon, Yoo Jin-young, Ryu Jin-young, Park Sung-ho, South Korea</td>
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## New Visions

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<th>Title</th>
<th>Director(s)</th>
<th>Country</th>
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<tbody>
<tr>
<td>All Flowers in Time</td>
<td>Jonathan Cauette</td>
<td>Canada/USA</td>
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<tr>
<td>Chromatastic (Bay Area)</td>
<td>Kerry Laitala</td>
<td>USA</td>
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<tr>
<td>Coming Attractions</td>
<td>Peter Tscherkassky</td>
<td>Austria</td>
</tr>
<tr>
<td>Lost Lake</td>
<td>Zackary Drucker</td>
<td>USA</td>
</tr>
<tr>
<td>Self Portrait as a PowerPoint Proposal for an Amusement Park Ride (Bay Area)</td>
<td>Jonn Herschend</td>
<td>USA</td>
</tr>
<tr>
<td>Tourist Trap (Bay Area)</td>
<td>Skye Thorstenson</td>
<td>USA</td>
</tr>
</tbody>
</table>

## Youth Works

<table>
<thead>
<tr>
<th>Title</th>
<th>Director(s)</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Escape from Suburbia (Bay Area)</td>
<td>Mayana Bonapart</td>
<td>USA</td>
</tr>
<tr>
<td>Flags</td>
<td>Mattan Cohen</td>
<td>USA</td>
</tr>
<tr>
<td>India Export (Bay Area)</td>
<td>Raphael Linden</td>
<td>USA/India</td>
</tr>
<tr>
<td>The Math Test (Bay Area)</td>
<td>Sam Rubin</td>
<td>USA</td>
</tr>
<tr>
<td>2 AM</td>
<td>Joseph Procopio</td>
<td>Canada</td>
</tr>
<tr>
<td>Z-Man (Bay Area)</td>
<td>Nat Talbot</td>
<td>USA</td>
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</tbody>
</table>

## Works for Kids and Families

<table>
<thead>
<tr>
<th>Title</th>
<th>Director(s)</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Fantastic Flying Books of Mr. Morris Lessmore</td>
<td>William Joyce, Brandon Oldenburg</td>
<td>USA</td>
</tr>
<tr>
<td>Play by Play (Bay Area)</td>
<td>Carlos Baena</td>
<td>USA</td>
</tr>
<tr>
<td>The Snowman (Bay Area)</td>
<td>Kelly Wilson, Neil Wrischnik</td>
<td>USA</td>
</tr>
<tr>
<td>Specky Four Eyes</td>
<td>Jean-Claude Rozec</td>
<td>France</td>
</tr>
</tbody>
</table>
GOLDEN GATE AWARDS
JURIES

DOCUMENTARY FEATURE JURY

DAN KRAUSS

Dan Krauss is an Academy Award– and Emmy-nominated documentary filmmaker whose work has won awards from the Tribeca Film Festival, IDA and the San Francisco International Film Festival. HBO acquired his first film, The Death of Kevin Carter. He was director of photography for the Academy Award–nominated documentary The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers and Life 2.0 (SFIFF 2010).

MIKE MAGGIORE

Mike Maggiore, with director Karen Cooper, programs the premieres for New York’s Film Forum. He has served on the committees of Film Independent’s True or Fiction Award and the Sundance Documentary Fund. Previously he was assistant director of the film and video department of Walker Art Center in Minneapolis and publicity manager for the Museum of the Moving Image.

ESTHER ROBINSON

Esther Robinson is an award-winning filmmaker/producer whose critically acclaimed directorial debut, A Walk into the Sea: Danny Williams and The Warhol Factory, took top prizes at the Berlin, Tribeca and Chicago film festivals and is available domestically on the Sundance Channel, Netflix and iTunes. Other producing projects include The Canal Street Madam, Home Page and the 1999 digital satellite release of The Last Broadcast.

SHORTS JURY

ANDY GILLET

Andy Gillet is a stage and screen actor. His first film was Nouvelle Chance. He subsequently appeared in Eric Rohmer’s The Romance of Astrea and Celadon (SFIFF 2008), Min Kyu-dong’s Antique and Philippe Terrier Hermann’s The Rift. Gillet recently appeared as the Marquis de St. Loup in an adaptation of Proust’s A la Recherche du Temps Perdu, directed by Nina Companez.

MAX GOLDBERG

Max Goldberg is a film critic for San Francisco Bay Guardian, where he writes primarily about alternative cinemas. His work also appears in Cinema Scope, SF360.org, MUBI Notebook and on his blog, Text of Light. He received his master’s degree in Cinema Studies from San Francisco State University.

KIM YUTANI

Kim Yutani is a film programmer for the Sundance Film Festival. She is also the director of programming for Outfest: The Los Angeles Gay and Lesbian Film Festival, and oversees Fusion: The Los Angeles LGBT People of Color Film Festival and the Outfest Screenwriting Lab. She has served on juries at the Toronto and Berlin international film festivals and the Palm Springs International ShortFest.

SFIF 2010 GOLDEN GATE AWARD WINNERS

BEST DOCUMENTARY FEATURE

PIANOMANIA
Lilian Franck, Robert Cibis (Austria/Germany)

INVESTIGATIVE DOCUMENTARY FEATURE

LAST TRAIN HOME
Lixin Fan (Canada/China)

BAY AREA DOCUMENTARY FEATURE

PRESUMED GUILTY
Roberto Hernández, Geoffrey Smith (Mexico)

NEW DIRECTORS PRIZE

ALAMAR
Pedro González-Rubio (Mexico)

FIPRESCI PRIZE

FRONTIER BLUES
Babak Jalali (Iran/England/Italy)

DOCU NTARY SHORT

THE SHUTDOW N
Adam Stafford (Scotland)

BAY AREA SHORT, FIRST PRIZE

EMBRACE OF THE IRRATIONAL
Joni Herschend (USA)

BAY AREA SHORT, SECOND PRIZE

LEONARDO
Jim Capobianco (USA)

NARRATIVE SHORT

THE ARMOIRE
Jamie Travis (Canada)

ANIMATED SHORT

TUSSLAGO
Jonas Odell (Sweden)

NEW VISIONS

RELEASE
Bill Morrison (USA)

WORK FOR KIDS AND FAMILIES

LEONARDO
Jim Capobianco (USA)

WORK FOR KIDS AND FAMILIES, HONORABLE MENTION

THE MOUSE THAT SOARED
Kyle Bell (USA)

YOUTH WORK

MOON SHOES
Joel Vanzeverent (USA)

YOUTH WORK, HONORABLE MENTION

ALISHA
Daniel Citron (USA)
THE PURPOSE OF FIPRESCI IS TO SUPPORT CINEMA AS ART

By Klaus Eder

Festivals offer an exciting opportunity to become acquainted with world cinema. As film critics, it is our interest and often our pleasure to support national cinema in all its forms and diversity, considering it an important part of national culture and identity. We do this by writing and talking about cinema in newspapers or specialized magazines, on radio and television or the Internet. And we do it by awarding the best of them (from our point of view) the International Critics Prize (FIPRESCI Prize). This prize is established at international film festivals, and its aim is to promote film art and to particularly encourage new and young cinema. We hope (and sometimes we know) that this prize can help films to get better distribution, or distribution at all, and to win greater public attention. FIPRESCI, the International Federation of Film Critics, has been in existence for more than 65 years. The basic purpose of the organization, which now has members in over 60 countries all over the world (among them, of course, in the US, the National Society of Film Critics), is to support cinema as an art and as an outstanding and autonomous means of expression. We do this for cultural, not political, reasons: Our interest is focused only on cinema itself and its artistic development. FIPRESCI also organizes conferences and seminars and is increasingly playing a part in a number of cultural activities designed to protect and encourage independent filmmaking and national cinemas. We are cooperating with the European Film Academy and are deciding, within the framework of the European Film Awards, a...
A celebration of the passion, innovation and diversity of Bay Area filmmaking, the intelligence and probing spirit of local directors and the incredible depth and breadth of America's film and media frontier, Cinema by the Bay designates work produced in or about the San Francisco Bay Area and provides a window into Bay Area film culture and practice at its best. This program section includes features, shorts, narratives and documentaries from well-known and emerging local talent. The San Francisco Film Society has long celebrated films produced in the creative heart of the West, recently expanding Cinema by the Bay to include a film series in the fall. In 2010, SF360.org, the Film Society's daily online magazine, inaugurated Essential SF, an ongoing compendium of the Bay Area film community's most vital figures and institutions.
WORLD CINEMA SPOTLIGHT

Supported by the Academy of Motion Picture Arts and Sciences, the Festival’s World Cinema Spotlight calls attention to a current trend in international filmmaking, bringing to light hot topics, reinvigorated genres, underappreciated filmmakers and national cinemas. This year’s Spotlight gathers three excellent examples of a thematic trend in filmmaking: bringing paintings and their creators alive through film.

FESTIVAL SCREENING
Cave of Forgotten Dreams
The Mill and the Cross
Nainsukh

It’s taken film long enough to earn its legitimacy. In the early days of cinema (and photography), filmmakers sought respectability by choosing “respectable” subjects. These days films aren’t trying to look like paintings, but they’re still trying to probe the mysteries of painting.

Cave of Forgotten Dreams by Werner Herzog leaps 30,000 years—from the mysterious creation of the recently discovered cave drawings at Chauvet-Pont-d’Arc in the Ardeche region of southern France to the 3-D technology that Herzog’s skeleton crew uses to document a brief visit. Back to the future once again?

Until now, the public could only see official still photographs of the cave, which was found in 1994. For once, the word “revelation” means something here.

We don’t know who the Chauvet “artists” were or why they made those drawings. The charcoal images of animals on the undulating cave walls—horses, mammoths, lions, panthers, bears, even rhinos—blend a remarkable naturalism with a thrilling gestural drama. Herzog’s title comes right out of the cabinet of eeriness, but we can assume that these images are anything but mere dreams. How could the artists have drawn animals that they hadn’t seen? How did they learn to draw them so well?

Herzog’s 3-D depiction of the magical realm where the images are preserved amid magically sculptural stalacites and stalagmites is as eloquent an argument for the 3-D filmmaking as you’re likely to see. Another reason to see Cave of Forgotten Dreams is that it’s the only way you’ll ever be able to enter this unique but fragile archaeological monument. The only way to preserve the cave was to seal it.

In Nainsukh, which looks back—only a few centuries—at Nainsukh (1710-1778), one of the great Mughal painters of the 18th century, director Amit Dutta is not building on the element of surprise. His film opens in the Kashmir landscape, and it reconstructs the miniature paintings of Nainsukh’s time that probably won’t make it to Art Basel Miami Beach.
Shifting among ruins, Paradjanov-style live action and lingering observations of nature, Dutta familiarizes you with Nainsukh’s palette and his characters. He also works against our expectations of moving pictures, especially those moving pictures that find their way into art galleries. His camera stays with the scenes that found (and find) their way into paintings. If you’re accustomed to today’s drive-by art, you need to readjust as you look at the weathered stone of the palace of Jasrota. Finding the right rhythm is part of how you find your way into Nainsukh. Your eyes begin to redefine the notion of site-specific work.

The Mill and the Cross shares some of the same ambition. Lech Majewski, no stranger to the world of art, invites you to enter a painting. His broad canvas is inspired by The Way to Calvary, the 1564 panorama by Pieter Bruegel the Elder (at the Kunsthistorisches Museum in Vienna).

At the center of the image, soldiers on horseback take Christ to the cross. Yet throughout the landscape, as tends to happen with Bruegel, life goes on in all its richness, bawdiness and banality. The camera navigates its way into the human drama as your eye might wander through the painting. Bruegel (played by Dutchman Rutger Hauer) conceived of society as a web of activity. It’s a thick web. His paintings are densely human.

The Mill and the Cross is about more than the Passion of Christ in a human landscape without a center. Bruegel painted The Way to Calvary as occupying Spanish troops pillaged and burned their way through his native Flanders. The painting inside the film becomes much more than a novelty when you see women accused of heresy buried alive (with a priest in attendance) and a man martyred on a wheel atop a high pole, where he’s eaten by crows. Bruegel was nothing if not tactile. In retouching a masterpiece, The Mill and the Cross is nothing if not ambitious.

A filmmaker isn’t going to top Pieter Bruegel the Elder, Nainsukh or the extraordinary observers of the wildlife near the caves of Chauvet 30,000 years ago. But the camera can sharpen our eyes to a painting’s secrets and to its magic, preserving the Old Masters by preserving our interest in them. Even better—in the cases in which the French government hasn’t barricaded entry to all but Werner Herzog and a few specialists—the camera can lead you back to the paintings themselves.

David D’Arcy writes about film for Screen International and other publications. He has written about art for The Art Newspaper since its founding in 1990.