



**BERKELEY ART MUSEUM • PACIFIC FILM ARCHIVE**  
UNIVERSITY OF CALIFORNIA

**PROGRAM GUIDE**

NEW TIME LUCHITA HURTADO THE ENDURING MARK KAY SEKIMACHI BEYOND BOUNDARIES SHIRIN NESHAT SHIMON ATTIE WALTER MURCH  
THE FUTURE IS FEMINIST KAZUO MIYAGAWA ALBERT JOHNSON MARGUERITE DURAS DOCUMENTARY VOICES ALTERNATIVE VISIONS CINESPIN

**B**efore taking on the role of director of BAMPFA, I was primarily familiar with our contemporary MATRIX exhibitions. Now that I'm living in Berkeley, I've learned how beloved and world-renowned our film exhibitions, collections, and Film Library & Study Center are. For example, when my family and I were looking for a rental house in Berkeley, everyone we met told us how much they love BAMPFA's film programs and wondered when the screenings would resume. I'm thrilled to say that in September we relaunched our in-person film screenings. I had to wait more than a year to see a film in the Barbro Osher Theater myself, but I was excited to experience the 1971 documentary *The Murder of Fred Hampton* surrounded by UC Berkeley students. This story of a renowned Black Panther ties the political histories of civil rights movements from Oakland to Chicago, resonating deeply in 2021. Film brings stories to life in a way no

other artform can. I particularly love documentaries and look forward to seeing more programs in our **Documentary Voices** series.

BAMPFA's first film screening in the museum's old Mario Ciampi-designed Brutalist building took place in August 1971; it was a premiere of Akira Kurosawa's *Dodes'ka-den* (1970). To this day, we continue our commitment to foregrounding filmmakers from the Pacific Rim countries. With the fiftieth anniversary of BAMPFA's year-round screening program, this fall marks a "coming home" of sorts—a return to in-person screenings and a great variety of beloved programming, including Japanese film classics such as those featured in the series **Kazuo Miyagawa: Cinematographer and Visual Stylist**. BAMPFA's commitment to showcasing world cinema, both past and present, exploring and celebrating more marginalized cinema, and hosting an impres-

sive number of guest filmmakers and film experts comes together within the intimacy of the Barbro Osher Theater.

This season offers all that BAMPFA is at its core—a place to learn, to feel, to think, to question, and to explore deeply. I hope to see you in the galleries and in the Barbro Osher Theater!

**Julie Rodrigues Widholm**  
**Director**  
**UC Berkeley Art Museum**  
**and Pacific Film Archive**



Celebrating **50 Years** of BAMPFA's year-round screening program!



Thank you for attending our **NEW TIME** opening events and community day!



Selections from the *New Time* Director's Reception and community day on August 28, 2021. Photos: Monica Semergiu Photography

## Gift Artfully!

A year of art and inspiration awaits. Winter gift-giving season is the perfect time to give a BAMPFA membership to every art and film lover on your list. Members can bring a friend each visit year-round. Current members receive a 10 percent discount on all gift memberships. (Discount does not apply to gifts to individuals in the same household as the purchasing members.)

Contact Member Services at [bampfamember@berkeley.edu](mailto:bampfamember@berkeley.edu) for more information.





**OCT**

**17/SUN**

- 2:00 Guided Tour: **New Time** P. 8
- 3:00 Guided Tour: **The Enduring Mark** P. 8

**18/MON**

- 6:30 Looking Back at *Night Watch* ARTS + DESIGN P. 10

**20/WED**

- 7:00 1990s Experimental Film in Japan  
Wakae Nakane and Miryam Sas  
in conversation ALTERNATIVE  
VISIONS P. 22
- 7:30 Full: Cantata Collective P. 8

**21/THU**

- 12:00 Aya de Leon ARTS + DESIGN  
P. 10
- 12:15 Guided Tour: **New Time** P. 8
- 7:00 *Fauna*  
Nicolás Pereda in person P. 20

**22/FRI**

- 12:00 Guided Tour: **The Enduring Mark** P. 8
- 7:00 *Faya dayi* P. 20

**23/SAT**

- 5:00 *Rashomon* MIYAGAWA P. 16
- 7:00 *Fauna*  
Nicolás Pereda in person P. 20

**24/SUN**

- 1:00 Hiroko Tamano WORKSHOP P. 9
- 2:00 Guided Tour: **New Time** P. 8
- 3:00 Guided Tour: **The Enduring Mark** P. 8
- 4:00 *Terra Femme*  
Courtney Stephens and Kathleen  
Quillian in conversation FUTURE  
IS FEMINIST P. 12
- 7:00 *Faya dayi* P. 20

**25/MON**

- 6:30 Virtual Conversation with  
Jacqueline Francis, Kenyatta A.C.  
Hinkle, and Courtney Desiree  
Morris on A New Vocabulary:  
Labor, Narrative, and Radical  
Possibility in the Work of  
Black Feminist Artists ARTS +  
DESIGN P. 10

**27/WED**

- 7:00 *Crip Camp: A Disability Revolution*  
Nicole Newnham, James  
LeBrecht, and Sunaura Taylor in  
conversation DOCUMENTARY  
VOICES P. 23

**28/THU**

- 12:00 Marti Hearst ARTS + DESIGN  
P. 10
- 12:15 Guided Tour: **New Time** P. 8
- 5:00 Sasha Duerr on *Natural Palettes* READING P. 9
- 7:00 *Ugetsu* MIYAGAWA P. 16

**29/FRI**

- 7:00 *Delphine and Carole* FUTURE IS  
FEMINIST P. 12

**30/SAT**

- 4:30 *Charulata*  
Introduction by Edith Kramer  
ALBERT JOHNSON P. 18
- 7:00 *Sansho the Bailiff* MIYAGAWA  
P. 16

**31/SUN**

- 2:00 Guided Tour: **New Time** P. 8
- 2:00 *Passing Through*  
Larry Clark and Josslyn Lockett  
in conversation ALBERT  
JOHNSON P. 18
- 3:00 Guided Tour: **The Enduring Mark** P. 8
- 5:00 *Nightmare Alley* P. 20



New Time galleries



- 1 Hiroko Tamano, 10.24.21
- 2 Sasha Duerr, 10.28.21
- 3 Jazz duo Gabe and Miles will perform a live original score for *My Grandmother*, 11.12.21
- 4 New Esterházy Quartet, 11.19.21  
Photo: R. Beach
- 5 Yétúndé Olagbaju, 11.14.21

# Fall 2021

at BAMPFA

This edition covers mid-October through November; for the full schedule, visit [bampfa.org/calendar](http://bampfa.org/calendar).

## NOV

### 1/MON

6:30 Designing for the Indigenous Theater ARTS + DESIGN P.10

### 3/WED

7:00 *The Private Life of Fenfen*  
Leslie Tai in person FUTURE IS FEMINIST | ALTERNATIVE VISIONS PP.12, 22

### 4/THU

12:00 Elisa Giardina-Papa ARTS + DESIGN P.10

12:15 Guided Tour: **New Time** P.8

4-7 Five Tables of Bohemian Rhapsody P.8

7:00 *Chess of the Wind* P.21

First Free Thursday:  
Galleries Free All Day

### 5/FRI

12:00 Nicki Green and Davina Semo ARTISTS' TALK P.9

7:00 *Chaos* FUTURE IS FEMINIST P.13

### 6/SAT

2:00 Victoria Sancho Lobis on The Afterlives of Drawings LECTURE P.9

5:00 *Hive* P.21

7:00 *The Conversation*

Walter Murch and Fyodor Urnov in conversation AFTERIMAGE P.19

### 7/SUN

2:00 Guided Tour: **New Time** P.8

3:00 Guided Tour: **The Enduring Mark** P.8

4:30 *Floating Weeds* MIYAGAWA P.16

7:00 *Nightmare Alley* P.20

### 8/MON

6:30 Monumental: Part Two, with Lava Thomas and Kenyatta A.C. Hinkle ARTS + DESIGN P.10

### 10/WED

7:00 Kevin Jerome Everson and Claudrena N. Harold's UVA Black Fire Films

Ryanaustin Dennis in person BLACK LIFE | DOCUMENTARY VOICES PP.8, 23

### 11/THU

12:15 Guided Tour: **New Time** P.8

7:00 *Hiroshima mon amour* DURAS P.15

### 12/FRI

7:00 CineSpin: *My Grandmother*  
Live Music by Gabe and Miles P.23

### 13/SAT

12:30 YOU Are the Earth / TÚ eres la Tierra VIRTUAL GALLERY + STUDIO BILINGÜE P.11

2:30 *Voyage of the Dogs / Perronautas* VIRTUAL ROUNDTABLE READING BILINGÜE P.11

4:00 *Suzanna Andler* DURAS P.15

6:00 *Apocalypse Now: Final Cut*  
Walter Murch and Pat Jackson in conversation AFTERIMAGE P.19

### 14/SUN

1:00 Studio Session with Yétúndé Olagbaju ART LAB P.9

2:00 Guided Tour: **New Time** P.8

3:00 Guided Tour: **The Enduring Mark** P.8

4:00 *Girls / Museum* plus shorts

Emily Chao in person FUTURE IS FEMINIST P.13

7:00 *Daughters of the Dust*  
Introduction by Ra Malika Imhotep ALBERT JOHNSON P.18

### 15/MON

6:30 Second Nature ARTS + DESIGN P.10

### 17/WED

7:00 Janie Geiser: Collage Animation  
Janie Geiser in person ALTERNATIVE VISIONS P.22

### 18/THU

12:00 Alex Saum-Pascual ARTS + DESIGN P.10

12:15 Guided Tour: **New Time** P.8

7:00 *Suzanna Andler* DURAS P.15

### 19/FRI

12:00 Guided Tour: **The Enduring Mark** P.8

7:00 Full: New Esterházy Quartet P.8

7:00 *A Story from Chikamatsu*  
MIYAGAWA P.17

### 20/SAT

1:00 Fabric Marker Jam ART LAB P.9

5:00 *Hive* P.21

7:00 *Coup 53*

Walter Murch and Mark Danner in conversation AFTERIMAGE P.19

### 21/SUN

2:00 Guided Tour: **New Time** P.8

3:00 Guided Tour: **The Enduring Mark** P.8

5:00 *Le navire Night* DURAS P.15

7:00 *Chess of the Wind* P.21

### 23/TUE

*Whisky* streaming begins P.14  
STREAMS FREE FOR BAMPFA MEMBERS  
NOV 23-28

### 25/THU

BAMPFA Closed

### 26/FRI

4:30 *The Umbrellas of Cherbourg* ALBERT JOHNSON P.18

7:00 *Yojimbo* MIYAGAWA P.17

### 27/SAT

3:30 *Tokyo Olympiad* MIYAGAWA P.17

7:00 *Nightmare Alley* P.20

### 28/SUN

2:00 Guided Tour: **New Time** P.8

3:00 Guided Tour: **The Enduring Mark** P.8

3:00 *Hiroshima mon amour* DURAS P.15

5:00 *Gonza the Spearman* MIYAGAWA P.17

*Whisky* streaming ends P.14



## NEW EXHIBITION

# SHIRIN NESHAT: FERVOR

THROUGH NOVEMBER 14, 2021

### NEW EXHIBITION

This timely presentation of Shirin Neshat's *Fervor* (2000) from the BAMPFA collection demonstrates the visual power and political critique that her work is known for. Born in Iran, Neshat received her MFA from UC Berkeley in 1982. Having departed Iran to begin her studies before the 1979 Revolution, she was shocked by the dramatic cultural shift toward Islamic fundamentalism she witnessed upon returning in the 1990s. In the film, carefully composed aerial views and close-ups depict the meeting and

diverging paths of a man and woman, as well as the sexual desire that colors their brief interactions. The side-by-side black-and-white projection style in *Fervor* not only exemplifies her interest in binary oppositions, but also divides the attention of the viewer between two perspectives in the same way that Neshat's own critiques are driven by her split experiences in the time before and after the Revolution, divided by her time in the United States. On view during **New Time: Art and Feminisms in**

**the 21st Century** and as women's rights in Islamic countries rise to headlines, this BAMPFA collection highlight represents art's ability to address the defining questions of our contemporary moment.

Installation view of Shirin Neshat: *Fervor*, 2000; two-channel video; B&W, sound; 10 min; BAMPFA, General Acquisitions Fund purchase. Photo: Impart Photography.





## THE ENDURING MARK SIX CENTURIES OF DRAWING FROM THE GRAY COLLECTION

THROUGH NOVEMBER 28, 2021



## BEYOND BOUNDARIES BUDDHIST ART OF GANDHARA

THROUGH MARCH 13, 2022



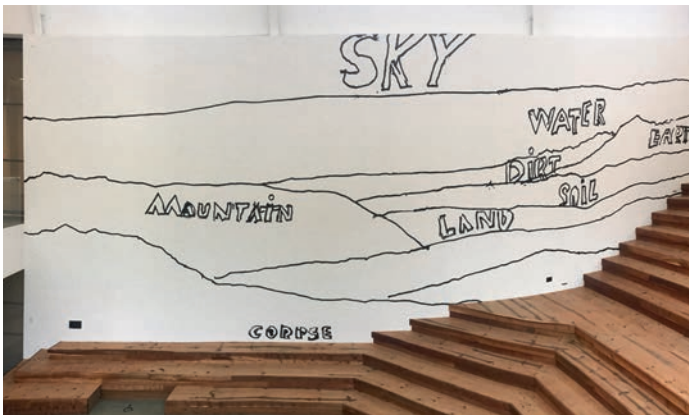
## NEW TIME ART AND FEMINISMS IN THE 21ST CENTURY

THROUGH JANUARY 30, 2022



## KAY SEKIMACHI GEOMETRIES

THROUGH OCTOBER 24, 2021



## ART WALL LUCHITA HURTADO

THROUGH MARCH 12, 2022

**New Time: Art and Feminisms in the 21st Century** is made possible with lead support from The Andy Warhol Foundation for the Visual Arts, the Black/Sandquist Family, and the Scintilla Foundation. Major support is provided by the Paul L. Wattis Foundation. Generous support is provided by Phlyssa Koshland and The Simpson PSB Fund. Additional support is provided by Ethan Beard and Wayee Chu, Alexandra Bowes and Stephen Williamson, Sabrina Buell and Yves Behar, Penny Cooper and Rena Rosenwasser, Agnes Gund, Eileen Harris Norton, Komal Shah and Gaurav Garg, Thomas J. White and the Estate of Leslie Scalapino, Rena Bransten, Tad Freese and Brook Hartzell, Susan Swig, and Jacqueline Tully.

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

**The Enduring Mark: Six Centuries of Drawing from the Gray Collection** is organized by the Art Institute of Chicago. The BAMPFA presentation is made possible with major support from the Richard and Mary L. Gray Foundation, Katrine and Harry Gray, and Alan Templeton. Additional support is provided by the BAMPFA Trustees.

**Beyond Boundaries: Buddhist Art of Gandhara** is supported in part by the Asian Art Endowment Fund.

**Kay Sekimachi: Geometries** is supported in part by an award from the National Endowment for the Arts.

FROM TOP, LEFT TO RIGHT

Wassily Kandinsky: *Untitled*, c. 1915; watercolor and touches of opaque watercolor on ivory wove paper; The Art Institute of Chicago, gift of Richard and Mary L. Gray in memory of Buddy Mayer.

Unknown artist: *Elephant Gathering Lotuses*, 2nd or 3rd century; gray schist; BAMPFA, on long-term loan from a private collection.

Farah Al Qasimi: *It's Not Easy Being Seen 3*, 2016; archival inkjet print; courtesy the artist; The Third Line, Dubai; and Helena Anrather.

Luchita Hurtado: *I Live Here*, 2021; acrylic paint on wall; courtesy the artist and Hauser & Wirth.

Kay Sekimachi: *Katsura*, 1971; nylon monofilament; Fine Arts Museums of San Francisco, Foundation purchase, George and Dorothy Saxe Endowment Fund.



- 1 UVA Black Fire Films: *Black Bus Stop*, 11.10.21
- 2 Jacques Louis David, attributed: *Death of Camilla*, late 18th/early 19th century; ink and graphite on paper; BAMPFA, museum purchase.

Unless otherwise noted, all events are included with admission.

## FULL

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

### FULL: CANTATA COLLECTIVE

WEDNESDAY / 10.20.21 / 7:30 PM

Programmed by William Skeen

Cantata Collective, the Bay Area's source for the music of J. S. Bach, offers three disparate works for voices, winds, organ, and strings, featuring renowned soprano Christine Brandes and baritone Nicholas Nackley. Works include "Ich habe genug" BWV 82, "Ich geh und suche mit Verlangen" BWV 49, and "Non sa che sia dolore" BWV 209, a rare secular cantata sung in Italian.

### FULL: NEW ESTERHÁZY QUARTET

FRIDAY / 11.19.21 / 7:00 PM

Programmed by William Skeen

The New Esterházy Quartet (NEQ), a leading period-instrument ensemble, presents a unique program juxtaposing one of Joseph Haydn's beloved and iconic works, the "Emperor" quartet, with a world premiere by NEQ cellist William Skeen entitled "The Emperor Has New Clothes."

Please note: Seating for Full is limited. Full is made possible by the generous support of the BAMPFA Trustees. These performances are supported by the KAVAH Fund at the Chicago Community Foundation.

## FIVE TABLES

### Five Tables of Bohemian Rhapsody: An Artist's Fantasy

THURSDAY / 11.4.21 / 4-7 PM

Bohemian rhapsody is often interpreted as being an artist's fantasy or being related to Greek history and theater. Like a night at the opera, this Five Tables display features the raw emotion and drama of the neoclassical art style through pieces from the BAMPFA collection. The Five Tables of Bohemian Rhapsody: An Artist's Fantasy focuses on the elements of drama, tragedy, and extravagance seen in Greek plays, operas, and the neoclassical painting style.

## BLACK LIFE

### Kevin Jerome Everson and Claudrena N. Harold's UVA Black Fire Films

WEDNESDAY / 11.10.21 / 7:00 PM

In Person Ryanaustin Dennis

Ryanaustin Dennis is cocurator of BAMPFA's Black Life series.

Kevin Jerome Everson and Claudrena N. Harold's UVA Black Fire films employ a radical, non-narrative approach to represent the history of Black achievement and everyday life at the University of Virginia.

This is a ticketed event. For program note, see p. 23.

Film Program Sponsor: Julie Simpson

## GUIDED TOURS

Graduate students in art history and gender and women's studies—Claire Chun, Patricia de Nobrega-Gomes, Saif Radi, Angela Pastorelli-Sosa, and Kimberly Yu—offer tours of **New Time** on Thursdays at 12:15 PM and Sundays at 2:00 PM. An American sign language-interpreted tour with ASL interpreter Patricia Lessard is scheduled for Saturday, December 4, at 1:30 PM.

Tours of **The Enduring Mark** are offered by independent scholar Alan Templeton on Sundays at 3:00 PM and at 12:00 PM on Fridays, October 22 and November 19.

Please consult calendar (pp. 4-5) for schedule.







- 1 Nicki Green and Davina Semo, 11.5.21
- 2 Fabric Marker Jam, 11.20.21

## WORKSHOPS

### Hiroko Tamano: Four Direction Pray, a Qigong Exercise

SUNDAY / 10.24.21 / 1:00 PM

Celebrated Butoh dancer and teacher Hiroko Tamano leads a playful exercise in energy alignment loosely inspired by Qigong. Hiroko considers this exercise to be “one of the most important wisdoms of Human nature since the ancient era. Once this method becomes common sense again, our connection to our Universe in time and space works smoothly.” Hiroko was a disciple of Butoh founder Tatsumi Hijikata in Tokyo.

## ART LAB

### Studio Session with Yétúndé Olagbaju

SUNDAY / 11.14.21 / 1:00 PM

To celebrate the release of a limited edition riso-graph print created in the Art Lab, join Yétúndé Olagbaju for an interactive presentation and bring home a copy of the new print. An artist, cultural strategist, educator, and maker, Olagbaju utilizes video, sculpture, action, gesture, and performance as through lines for inquiries regarding Black labor, legacy, and processes of healing.

### Fabric Marker Jam

SATURDAY / 11.20.21 / 1:00 PM

Bring a T-shirt or garment to draw on, and use the Art Lab’s stash of fabric markers to explore the expressive potential of customizing your style. Taking inspiration from **New Time**, consider political messages you may want to put out in the world by writing on your clothes or on a provided fabric flag.

## READING

### Sasha Duerr: *Natural Palettes: Inspiration from Plant-Based Color*

THURSDAY / 10.28.21 / 5:00 PM

Renowned natural dyer, artist, and educator Sasha Duerr introduces her new book *Natural Palettes: Inspiration from Plant-Based Color* with an illustrated presentation. An innovative plant-based color guide, *Natural Palettes* envisions a new age of fresh, modern color palettes drawn from their original source of inspiration and ingredients—the natural world. A book signing follows the presentation.

## GALLERY TALKS, LECTURES & DISCUSSIONS

### ARTISTS’ TALK

#### Nicki Green and Davina Semo

FRIDAY / 11.5.21 / 12:00 PM

Two artists featured in **New Time** address their work in the context of both their own practice and the exhibition. Davina Semo creates artworks that explore profound tensions within contemporary natural and man-made environments. Nicki Green is a transdisciplinary artist working primarily in clay whose sculptures, ritual objects, and various flat works explore topics of history preservation, conceptual ornamentation, and aesthetics of otherness.

## LECTURE

#### Victoria Sancho Lobis: The Afterlives of Drawings

SATURDAY / 11.6.21 / 2:00 PM

Presented in conjunction with **The Enduring Mark: Six Centuries of Art from the Gray Collection**, this lecture by Victoria Sancho Lobis, director of the Benton Museum of Art at Pomona College, traces the lives and afterlives of drawings, charting their journeys from artists’ studios to collectors’ cabinets, auction houses to gallery walls. Lobis highlights a number of drawings gifted to the museum from the Gray Collection.

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## ART LAB

Drop in and make art!

FRI 2-7  
SAT & SUN 11-7



## VIRTUAL CONVERSATION

### Jacqueline Francis, Kenyatta A.C. Hinkle, and Courtney Desiree Morris: A New Vocabulary: Labor, Narrative, and Radical Possibility in the Work of Black Feminist Artists

MONDAY / 10.25.21 / 6:30 PM

Inspired by Hortense Spillers's essay "Mama's Baby, Papa's Maybe" (1987)—which calls for breaking apart the constraints of gender so that human subjects can move more freely in unbounded social space—Courtney Desiree Morris, Jacqueline Francis, and Kenyatta A.C. Hinkle explore the labor of Black feminist artists in creating beyond the constraints of heteronormative white supremacy.

Presented in partnership with Berkeley Arts + Design as part of Arts + Design Mondays

For more information and to register for the event, visit [artsdesign.berkeley.edu/Mondays](https://artsdesign.berkeley.edu/Mondays).

## ARTS + DESIGN MONDAYS: PERSEVERANCE, RENEWAL, AND REFLECTION IN A CHANGING WORLD

Registration links provided in the online calendar listings. All events will be live captioned. Participants and topics are subject to change; visit [Berkeley Arts + Design \(artsdesign.berkeley.edu\)](https://artsdesign.berkeley.edu) for the most up-to-date series information.

### Looking Back at *Night Watch*: A Floating Media Arts Installation That Activated and Animated the San Francisco Bay with Shimon Attie

MONDAY / 10.18.21 / 6:30 PM

Free and open to the public; online only.

In this presentation, in addition to sharing a brief overview of his work, artist Shimon Attie focuses on his recent project *Night Watch*. The installation was circulated in San Francisco Bay in September 2021, following its initial debut in the waterways around New York City in 2018. Attie presents still and moving images from the project and discusses its impact and reception in the Bay Area.

*Night Watch* is appearing on BAMPFA's Outdoor Screen through October 31 as part of the ongoing series **On the Hour**, in conjunction with an event organized by BOXBLUR and Immersive Art Alliance.

### Designing for the Indigenous Theater

MONDAY / 11.1.21 / 6:30 PM

Free and open to the public; online only.

What does it mean to consider the Indigenous eye? How do we design an Indigenized space within the American theater? Costume and fashion designer Asa Benally explores the process and the nuances of appropriation versus appreciation.

Presented by the UC Berkeley Department of Theater, Dance, and Performance Studies and the Berkeley Center for New Media's Indigenous Technologies speaker series.

### Monumental: Part Two, with Lava Thomas and Kenyatta A.C. Hinkle

MONDAY / 11.8.21 / 6:30 PM

Free and open to the public; online only.

Interdisciplinary visual artists Kenyatta A.C. Hinkle and Lava Thomas continue their November 2020 discussion regarding the dismantling of hegemonic factors within public art selection and looking at who determines what is "monumental." Together they unpack the problematic elements within public art commissions and artwork removal, and the lifelong impact that cycles of commissioning have upon communities.

### Second Nature: Embodying Our Technological Systems

MONDAY / 11.15.21 / 6:30 PM

Free and open to the public; online only.

Bay Area dance companies Kinetech Arts and Smith/Wymore Disappearing Acts talk about their years of experience working within the intersection of dance and technology. Both companies are making new works for the Department of Theater, Dance, and Performance Studies to be performed February 17–20, 2022, in The Playhouse at Zellerbach Hall.

Presented by UC Berkeley's Department of Theater, Dance, and Performance Studies.

## ARTS + DESIGN THURSDAYS: CREATIVITY IN PRACTICE

Available to the general public as livestream only. UC Berkeley students may attend in person with a valid Cal 1 ID. All events will be live captioned. Registration links provided in the online calendar listings. Participants and topics are subject to change; visit [Berkeley Arts + Design \(artsdesign.berkeley.edu\)](https://artsdesign.berkeley.edu) for the most up-to-date series information.

### Aya de Leon: New Stories

THURSDAY / 10.21.21 / 12:00 PM

Free and open to the public; online only.

Author Aya de Leon discusses what happened when she infused an established genre of literature with new feminist identities and politics. She shares her creative path and discusses the concept of creative friction between literary form and content. De Leon also reads passages from her works and poems that advocate for cultural change, showing why new times demand new narratives and new heroes.

### Marti Hearst: New Inventions

THURSDAY / 10.28.21 / 12:00 PM

Free and open to the public; online only.

Marti Hearst talks about the creative side of computer science, covering topics ranging from search engines and computational linguistics to reading and data visualization. She shares examples from her research lab about how new ideas arise and lead to new inventions, and how to try to discard the many bad ideas to pursue the few good ones.

### Elisa Giardina-Papa: New Labor

THURSDAY / 11.4.21 / 12:00 PM

Free and open to the public; online only.

To see Elisa Giardina-Papa's art is to see a piece of the future. Extrapolating from novel labor conditions and new media economies of online labor, she speculatively makes visible possible futures of which we currently only see hints. Join her to learn about the creative path she developed to move her ideas from an impossible present to a possible future.

### Alex Saum-Pascual: New Poetics

THURSDAY / 11.18.21 / 12:00 PM

Free and open to the public; online only.

For poet and new media artist Alex Saum-Pascual, a Google form is a platform to create an interactive poem. Join her talk to hear about her creative path of subversion, in which she engages corporate tools for off-label adventures in both form and content, and get inspired to use common tools in unconventional ways toward a new poetics of the electronic page.



## ¡VIRTUAL SECOND SATURDAY BILINGÜE!

### Virtual Gallery + Studio Bilingüe: YOU Are the Earth / TÚ eres la Tierra

SATURDAY / 11.13.21 / 12:30 PM

For ages 6-12

Virtual Gallery + Studio integrates art on view at BAMPFA with a related art project; the session lasts about an hour. We will speak English and Spanish at the session.

Find the materials list and sign up online at [bampfa.org/program/family-events](http://bampfa.org/program/family-events). Sign up on Wednesday and Thursday, November 10 and 11, to receive a Zoom link on Saturday, November 13.

"This is a landscape, this is the world . . . this is where you live." Artist Luchita Hurtado made paintings that explored the boundaries between the self and the natural world. In *I Live Here*, her mural for BAMPFA's Art Wall, she used horizon lines and text to create a landscape that expressed her commitment to the environment. In this workshop, explore unique visual perspectives with Indira Urrutia. Then incorporate parts of yourself and your world into a landscape that expresses something about you.

### Virtual Roundtable Reading Bilingüe: *Voyage of the Dogs* / *Perronautas* by Greg Van Eekhout

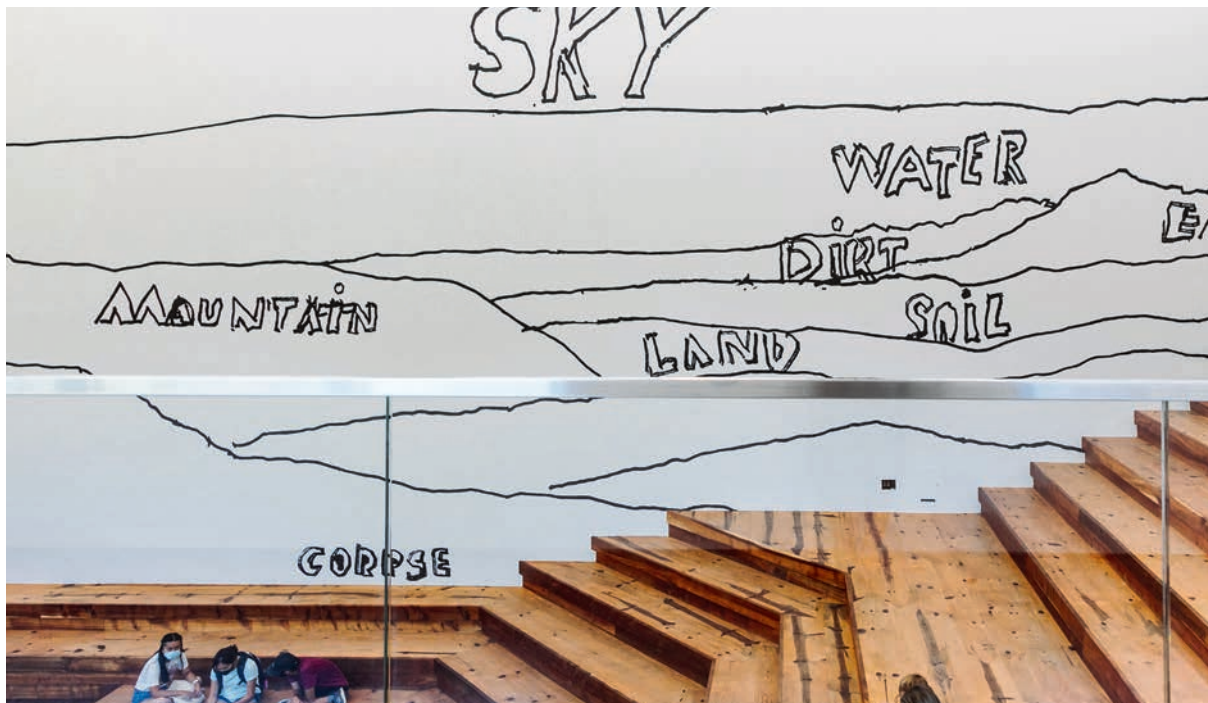
SATURDAY / 11.13.21 / 2:30 PM

Recommended for ages 8 and up

Young readers are invited to read aloud to one another from the opening pages of Greg Van Eekhout's *Voyage of the Dogs*, or *Perronautas* in Spanish. We will read from on-screen text in both English and Spanish for about an hour.

Sign up online at [bampfa.org/program/family-events](http://bampfa.org/program/family-events). Sign up on Wednesday and Thursday, November 10 and 11, to receive a Zoom link on Saturday, November 13.

Ladito, Campeona, Bicho, and Margarita are Barkonauts, dogs specially trained to help human astronauts on missions in space. They and the crew aboard the spaceship *Laika* are on their way to set up an outpost on a distant planet. When the mission takes a disastrous turn, the Barkonauts on board suddenly find themselves completely alone on their severely damaged ship. Survival seems impossible, but these dogs are Barkonauts, and Barkonauts always complete their mission! Angela Loza, a librarian in the West Contra Costa Unified School District, will lead the reading.



Detail of Art Wall, Luchita Hurtado: *I Live Here*, 2021; acrylic paint on wall; courtesy the artist and Hauser & Wirth.



1 / 2 / 3 / 4 / 5

## NEW TIME THE FUTURE IS FEMINIST

**The Future Is Feminist** brings together a diverse range of works made since 2000 by women filmmakers. Moving between interior states and social and political realities, the films' concerns are far-ranging—from the effects of war, mental illness, and racism, to the lasting impacts of capitalism and colonialism, issues of sexual identity, and the possibilities of transgressive acts—but all extoll the power of creativity. Many are scaled to human experience—women speaking directly about their lives, girls talking back to art, a teenager gone missing, a mother caught shoplifting, a grandmother cooking, homes collectively built. Taken together, the films represent an array of feminist voices and aesthetics, variously observational, confrontational, collaborative, analytical, or poetic. Featuring ten programs, the majority of films showing at BAMPFA for the first time, the series opens with two that look to the past, while other programs elucidate the present and imagine a more communal, hopeful future. Conceived in dialog with BAMPFA's major exhibition **New Time**, the film series uses as a jumping-off point the show's eight themes—hysteria, the gaze, reexamination of historical narratives, the fragmentation of the female body, gender fluidity, women's work, female anger, and feminist utopias. The twenty-five films defy easy categorization: an alternative gaze, an act of resistance, a shot of optimism, a controversial position, a committed cinema, but ultimately **The Future Is Feminist** avers just that.

Of related interest, please see *Hive* (p. 21) and Janie Geiser: Collage Animation (p. 22).

Organized by Kate MacKay and Kathy Geritz. Thanks to Apsara DiQuinzio and Claire Frost, as well as Andrea Bussmann, Natalia Brizuela, Mary Ann Doane, Brett Kashmere, Anneka Lenssen, Wakae Nakane, and Miryam Sas for their suggestions.

SUNDAY / 10.24.21

### TERRA FEMME

COURTNEY STEPHENS (US, 2017-21)

LIVE LECTURE Courtney Stephens

IN CONVERSATION Courtney Stephens  
and Kathleen Quillian

Searching through film archives and other collections, Courtney Stephens unearthed amateur films and home movies shot by women from the 1920s through the 1940s. These travelogues documented their voyages to the Arctic Circle, India, Guatemala, and beyond, some for extended explorations, others on vacations or work trips. Some of these films demonstrated an eye for landscape, others for ethnographic detail or for framing people. In her video essay and lecture, Stephens contemplates what it meant for a woman with a movie camera to capture the places she visited and speculates whether her way of looking was distinctive.

Written by Stephens. (62 mins, B&W/Color, Digital with live lecture, From the artist)

Preceded by **SHUT OUT THE SUN** (Janis Crystal Lipzin, US, 2015). A tribute to Arctic explorer and Marin heiress Louise Arner Boyd. (7.5 mins, B&W, Digital, From the artist)

**HUNTRESS OF FLOWERS/MARIANNE** (Kathleen Quillian, US, 2015). A collage animation of work from botanical artist Marianne North's time in Brazil. (5 mins, Color, Digital, From the artist)

Total running time: c. 75 mins

- 1 *Girls / Museum*, 11.14.21
- 2 *Terra Femme*, 10.24.21
- 3 *Delphine and Carole*, 10.29.21
- 4 *The Private Life of Fenfen*, 11.3.21
- 5 *Chaos*, 11.5.21

4:00 PM

FRIDAY / 10.29.21

### DELPHINE AND CAROLE

CALLISTO MCNULTY (FRANCE, 2019)

(*Delphine et Carole, insoumuses*). *Delphine and Carole* chronicles the extraordinary collaboration of documentary film and video maker Carole Roussopoulos and actor and activist Delphine Seyrig. A force in some of the greatest films of the twentieth century, by the 1970s, Seyrig was increasingly critical of an industry and society defined by men. Seeking a means for women to tell their own stories, Seyrig attended a video workshop offered by Roussopoulos. Soon they were collaborating to record the burgeoning women's movement. Illustrated with clips of Seyrig's performances, television interviews, video projects with *Les insoumuses*, and Roussopoulos's reflections, Callisto McNulty's documentary is an essential contribution to feminist history.

Written by McNulty, Alexandra Roussopoulos, Geronimo Roussopoulos. (70 mins, In French and English with English subtitles, B&W/Color, DCP, From MPM Premium)

WEDNESDAY / 11.3.21

### THE PRIVATE LIFE OF FENFEN

LESLIE TAI (US/CHINA, 2013)

IN PERSON Leslie Tai

Blurring the boundaries between public and private and inner and outer states, the works in this program illustrate the porous and precarious nature of identity in light of the economic, physical, and psychological challenges confronted by three women. Leslie Tai's *The Private Life of Fenfen*, a raw and moving film documenting three years in the life of a migrant worker, is distilled from over one hundred hours of a video diary shot by Guo Lifan (aka Fenfen).

Photographed by Tai. (30 mins, In Mandarin with English subtitles, Color, Digital, From the artist)

Preceded by **DAZED FLESH** (*Vaga carne*) (Grace Passô, Ricardo Alves Jr., Brazil, 2019). This film merges cinema and theater to depict the experience of an itinerant voice that has, after peregrinations through various beings and objects, occupied the body of a woman. (45 mins, In Portuguese with English subtitles, Color, Digital, From Entrefilmes)

**SIGHT** (Thirza Cuthand, US, 2012). A first-person reflection on blindness and mental illness accompanied by super 8mm footage occluded by overpainting. (3.5 mins, Color, Digital, From VTape)

Total running time: c. 80 mins

7:00 PM

7:00 PM





FRIDAY / 11.5.21

**CHAOS**

7:00 PM

SARA FATTAHI (AUSTRIA/SYRIA/LEBANON/QATAR, 2018)

**Chaos** is “a conversational film about silence, a visually complex film about invisibility, a film about the possibility of making a film about the war and what’s been lost in it.” RICHARD BRODY, *NEW YORKER*

Syrian filmmaker Sara Fattahi’s recent documentary, the beautifully, intimately filmed *Chaos*, looks at the impact of the Syrian war on three women. In Damascus an elderly woman repeats daily rituals as she mourns the murder of her son. A collage artist, living in exile in Sweden, relates the beginnings of her bipolar disorder. An actress wanders around Vienna, accompanied by audio recordings of the Austrian writer Ingeborg Bachmann, in which she asks, “What does it actually mean to describe the whole of society, the state of an era’s consciousness? . . . And the sickness, the torment in it,” echoing the filmmaker’s current concerns.

Photographed by Fattahi. With Jaschka Lämmert. (95 mins, In Arabic and German with English subtitles, Color, DCP, From Little Magnet Films)

SUNDAY / 11.14.21

**GIRLS / MUSEUM**

4:00 PM

SHELLY SILVER (GERMANY, 2020)

IN PERSON Emily Chao

A number of young girls and teenagers are our tour guides at the Leipzig Museum of Fine Arts, speaking about particular paintings from the past to the present. Some suggest what the women depicted might be thinking; others speak about the representation of gender. One asserts again and again, “They are all by men.” These reflections touch on the politics of collecting art, the representation of women, and the girls’ own generation.

Photographed by Silver. (71 mins, In German and Dari with English subtitles, Color, DCP, From the artist)

Preceded by **GENTILESCI’S RETURN** (Emily Chao, US, 2013). A tactile tribute to Artemisia Gentileschi. (5 mins, Color, Digital, From the artist)

**WITH IT WHICH IT AS IT IF IT IS TO BE, PART II** (Eve Fowler, US, 2019). Women artists working in their studios, with a voiceover reading from Gertrude Stein’s *Many Women*. (34 mins, Color, Digital, From the artist)

Total running time: c. 110 mins

WEDNESDAY / 12.1.21

**PERSISTS, RESISTS, EXISTS**

7:00 PM

IN PERSON Jeanne C. Finley and Janis Crystal Lipzin

This program celebrates a range of materialist approaches to feminist filmmaking in the United States, ranging from Nazli Dincel’s utopian instructional film about 16mm filmmaking and Jodie Mack’s gorgeous stop-motion meditation on nature’s cycles, to Christina C. Nguyen’s and Peggy Ahwesh’s reimaginings of the representation of female protagonists in popular music and early video games. Jeanne C. Finley’s and Janis Crystal Lipzin’s films explore resistance and existence through personal histories, while Kelly Gallagher’s exuberant collage animation commemorates the life and achievements of the activist and organizer Lucy Parsons, who the Chicago police described as “more dangerous than a thousand rioters.”

**INSTRUCTIONS ON HOW TO MAKE A FILM** Nazli Dincel, US, 2018, 13 mins, B&W, 16mm, From the artist

**WASTELAND NO. 2: HARDY, HEARTY** Jodie Mack, US, 2019, 7 mins, Silent, Color, 16mm, From Canyon Cinema

**SHE PUPPET** Peggy Ahwesh, US, 2001, 15 mins, Color, Digital, From Video Data Bank

**YOU DON’T OWN ME** Christina C. Nguyen, US, 2015, 6 mins, B&W, Digital, From Canyon Cinema

**LOSS PREVENTION** Jeanne C. Finley, Doug DuBois, US, 2000, 17 mins, Color, Digital, From Video Data Bank

**SOME MISTAKES I HAVE MADE** Janis Crystal Lipzin, US, 2021, 19.5 mins, B&W/Color, Digital, From the artist

**MORE DANGEROUS THAN A THOUSAND RIOTERS** Kelly Gallagher, US, 2016, 6 mins, Color, Digital, From the artist

Total running time: c. 85 mins

SATURDAY / 12.4.21

**NERVOUS TRANSLATION**

7:00 PM

SHIREEN SENO (PHILIPPINES, 2017)

Eight-year-old Yael spends time after school doing homework, quizzing a friend over the phone, and preparing miniscule meals on a doll’s stove. She also illicitly plays back, memorizes, and reenacts the cassettes that her father, working abroad, sends to her mother. Set in Manila in the late 1980s, on the cusp of typhoon Insang, *Nervous Translation* brilliantly illustrates the child’s perception of the world, keeping the camera low to align with her point of view and lingering on details often overlooked by adults. This is an exquisitely subtle and unerring depiction of the delicate world of childhood. KATE MACKAY

Written by Seno. Photographed by Albert Banzon, Jippy Pascua, Dennese Victoria. With Ana Agonillo, Angge Santos, Sid Lucero, Amos Dy-Liacco Calaguas. (90 mins, In Filipino with English subtitles, Color, DCP, From Cinema One Originals)



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THURSDAY / 1.20.22

## UTOPIAN VISIONS

7:00 PM

IN PERSON Emily Chao and Adele Horne

This program features six experimental films that suggest a communal vision for the future arising out of actions in the present. *Spit on the Broom* explores the secret history of the United Order of Tents, an organization of Black women dating to the 1840s, the height of the Underground Railroad. *Pilgrim* arose from a cross-country trip to visit sites of creativity and inspiration—Alice Coltrane’s Sai Anantam Ashram, the Watts Towers, and the Watervliet Shaker Historic District. *Who Is Afraid of Ideology? Part II* documents two all-women eco-communities in Syria. Other films feature the communal building of a cottage, a grandmother cooking, and a short cine-poem.

**SPIT ON THE BROOM** Madeleine Hunt Ehrlich, US, 2019, 12 mins, Color, Digital, From the artist

**CHIVE POCKETS** Emily Chao, US, 2017, 3 mins, Silent, B&W, 16mm, From the artist

**ROCK CLAY SAND STRAW WOOD** Adele Horne, US, 2015, 11 mins, Color, 16mm, From the artist

**PILGRIM** Cauleen Smith, US, 2017, 8 mins, Color, Digital, From Corbett vs. Dempsey and the artist

**WHO IS AFRAID OF IDEOLOGY? PART 2** Marwa Arsanios, Lebanon, 2019, 28 mins, In Arabic and Kurdish with English subtitles, Color, Digital, From the artist and mor charpentier, Paris

**AS LONG AS THERE IS BREATH** Emily Chao, US, 2020, 2 mins, Color, 16mm, From the artist

Total running time: c. 65 mins

WEDNESDAY / 1.26.22

## PRISM

7:00 PM

ROSINE MBAKAM, ELÉONORE YAMEOGO, AN VAN. DIENDEREN (BELGIUM, 2021)

(*Prisme*). Three filmmakers come together in a Zoom call to talk about how to make a film that examines how skin color is seen on screen. They ask whether technology consciously or unconsciously orients itself to depicting white skin as the norm. Each filmmaker—An van Dienderen (Belgium), Rosine Mbakam (Cameroon), and Eléonore Yameogo (Burkina Faso)—also ponders this issue and its implications in visual tableaux, interviews, and voice-over reflections. They take a prismatic view, reflecting personally, technologically, and ideologically; in relation to Black and white, North and South; and including directors, actors, camerapersons, and cinema professors in their provocative essay film.

(78 mins, In French and English with English subtitles, Color, DCP, From Icarus Films)

SATURDAY / 1.29.22

## KNIVES AND SKIN

7:00 PM

JENNIFER REEDER (US, 2019)

Riffing on genre conventions from a feminist point of view, Jennifer Reeder’s *Knives and Skin* chronicles the haunted inhabitants of a small town following the disappearance of popular teen Carolyn Harper. “Awash in Christopher Rejano’s neon-hued cinematography and punctuated by Nick Zinner’s eerie synth soundscapes, Reeder’s meandering tale . . . centers a kind of radical and rebellious girlhood, and effortless inclusivity, seldom seen onscreen. . . . A mesmerizing tapestry—mundane middle Americana meets magical realism—in a town where the grown-ups are most certainly not alright, but the teens at least offer a glimmer of hope for the future” (Jen Yamato, *Los Angeles Times*).

Written by Reeder. Photographed by Christopher Rejano. With Marika Engelhardt, Grace Smith, Ireon Roach, Kayla Carter (112 mins, Color, DCP, From IFC Films)

- 1 *Knives and Skin*, 1.29.22
- 2 Utopian Visions: *Who Is Afraid of Ideology? Part 2*, 1.20.22
- 3 *Prism*, 1.26.22
- 4 *Whisky*, streaming 11.23–11.28.21



4

## FREE FILM FOR MEMBERS

### WHISKY

JUAN PABLO REBELLA, PABLO STOLL (URUGUAY, 2004)  
BAMPFA COLLECTION  
AVAILABLE FOR STREAMING 11.23–11.28.21  
PASSWORD: BAMPFA

“Profound, deadpan comedy . . . a pleasure!”

MANOHLA DARGIS, *NEW YORK TIMES*

Aki Kaurismäki seems to haunt this wonderful comedy from Uruguay about an over-sixty “love” triangle between a grumpy sock factory owner, his faithful assistant, and his excessively cheerful, far more successful brother. Directors Juan Pablo Rebella and Pablo Stoll (whose 25 *Watts* heralded the Latin American new wave) have a keen sense for the awkwardness of human communication and for cinema’s ability to capture it. Wordless moments, weathered faces, and excellent comic pacing convey the humor of three disparate souls forced together but still apart. *Whisky* won the Prix du Regard at the 2004 Cannes Film Festival.

Written by Gonzalo Delgado Galiana, Rebella, Stoll. Photographed by Bárbara Álvarez. With Andrés Pazos, Mirella Pascual, Jorge Bolani, Ana Katz. (95 mins, In Spanish with English subtitles, Color, Digital streaming, BAMPFA collection)





# MARGUERITE DURAS

## THE SEAMLESS PAST AND PRESENT

French novelist, playwright, screenwriter, essayist, and experimental filmmaker Marguerite Duras (1914–1996) has always been better known as a writer than a filmmaker, but through the years, BAMPFA has often screened films she has been associated with. We take this opportunity to present the Bay Area premiere of *Suzanna Andler* (2021), directed by Duras's longtime friend and collaborator Benoît Jacquot. Before her death, Duras gave Jacquot permission to adapt her play of the same name to the screen. The resulting work is both faithful to its source and made with conviction, drawing out Duras's themes and using the language of cinema to add resonance to her work. To round out a trio of films, we also screen the recently restored *Le navire Night* (1979), an experiment in cinematic form directed by Duras and narrated by Duras and Jacquot, and the French New Wave classic *Hiroshima mon amour* (1959), Duras's first screenplay and Alain Resnais's debut feature.

Duras's writing style changed over the years from a conventional approach to one that experimented with form and achieved a seamless integration of past and present. She was praised for writing poetic dialogue and was able to pare texts down to the point that she gave importance to what was not said. Her influence on art cinema remains significant, and for her many devoted followers, it is exciting that in 2021, a quarter century after her death, we can premiere a new film based on *Suzanna Andler*.

Susan Oxtoby, Director of Film and Senior Film Curator

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### HIROSHIMA MON AMOUR

ALAIN RESNAIS (FRANCE/JAPAN, 1959) DIGITAL RESTORATION

THURSDAY / 11.11.21 / 7:00 PM

SUNDAY / 11.28.21 / 3:00 PM

**"A cornerstone film of the French New Wave, Alain Resnais's first feature is one of the most influential films of all time."** CRITERION

(*Hiroshima, my love*). In *Hiroshima* a French actress (Emmanuelle Riva) working on an antiwar film meets a Japanese architect (Eiji Okada). They become lovers, but their encounter only revives memories of the war. Their struggle to come to terms with the idea that life goes on is reflected in images from a collective memory in which the film's pacifist subtheme is skillfully developed. The seamless integration of past and present, and the poetic fusion of music to text and image to the clipped poetry of dialogue, were shared tropes of Alain Resnais and screenwriter Marguerite Duras.

Written by Marguerite Duras. Photographed by Michio Takahashi, Sacha Vierny. With Emmanuelle Riva, Eiji Okada, Stella Dassas, Pierre Barbaud. (92 mins, In French and Japanese with English subtitles, B&W, DCP, From Rialto Pictures)

### SUZANNA ANDLER

BENOÎT JACQUOT (FRANCE, 2021) BAY AREA PREMIERE!

SATURDAY / 11.13.21 / 4:00 PM

THURSDAY / 11.18.21 / 7:00 PM

Before her death, Marguerite Duras granted her colleague Benoît Jacquot permission to adapt her play *Suzanna Andler* to the screen. Set in a mansion on the French Riviera, this is a portrait of a woman at odds with her unfaithful husband, her male lover, and herself. A cinematic expression of the themes of circular entrapment, deception, and doubt, the film's striking camerawork and Charlotte Gainsbourg's strong performance allow Duras's drama to resonate with a quiet mystery. The film's cool aquamarine color palette and the transition of sunlight throughout the one-day drama counterbalance the emotional state of the troubled protagonist. SUSAN OXTOBY

Written by Jacquot, based on a play by Marguerite Duras. Photographed by Christophe Beaucarne. With Charlotte Gainsbourg, Niels Schneider, Nathan Willcocks, Julia Roy. (88 mins, In French with English subtitles, Color, DCP, From Icarus Films)



- 1 *Le navire Night*, 11.21.21
- 2 *Hiroshima mon amour*, 11.11.21, 11.28.21

### LE NAVIRE NIGHT

MARGUERITE DURAS (FRANCE, 1979) DIGITAL RESTORATION

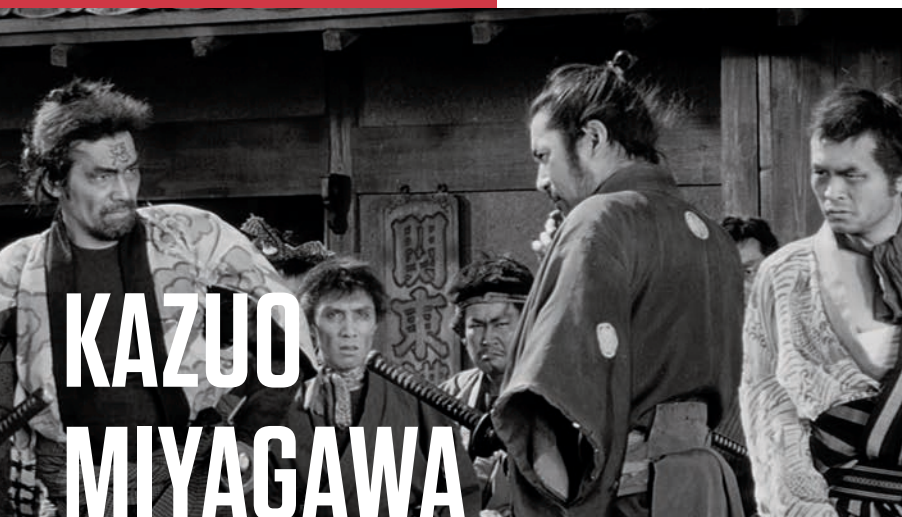
SUNDAY / 11.21.21 / 5:00 PM

*Le navire Night* is a thought-provoking and rewarding experiment in cinematic modernism, challenging the conventional relationship between sound, image, and narrative. A trio of top European actors—Bulle Ogier, Dominique Sanda, and Mathieu Carrière—star in this recently restored film. In her uncompromising and subversive approach, Marguerite Duras employed the ostensible-film-within-a-film format used so cleverly in *Le camion* to tell of an extraordinary love affair conducted entirely by telephone. The voices of Duras and fellow filmmaker Benoît Jacquot provide the dialogue and narrate the movements of the actors. This is a bold directorial intervention, part Kabuki, part Sacha Guitry, pure Duras.

Written by Duras. Photographed by Pierre Lhomme. With Dominique Sanda, Bulle Ogier, Mathieu Carrière. (90 mins, In French with English subtitles, Color, DCP, From Icarus Films)



- 3 *Suzanna Andler*, 11.13.21, 11.18.21



# KAZUO MIYAGAWA

## CINEMATOGRAPHER AND VISUAL STYLIST

The celebrated Japanese cinematographer Kazuo Miyagawa (1908–1999) is the great visual stylist behind classics directed by Akira Kurosawa, Kenji Mizoguchi, Yasujiro Ozu, Kon Ichikawa, and Masahiro Shinoda, among others. Longtime BAMPFA filmgoers may remember Miyagawa's March 1981 visit—at the time, he was still actively making films and spoke about his development as a young filmmaker. Born in Kyoto, Miyagawa came of age in the 1920s. His first job was as a camera assistant during the era of silent film. He learned the art of cinematography by making films and looking carefully at international cinema, seeing how lighting was used differently by filmmakers in the United States, France, and Germany. He was particularly impressed by German Expressionism and its use of high-contrast black-and-white cinematography. Miyagawa also studied painting to learn how artists use composition and render lighting effects. A firm believer in filmmaking as a collaborative art form, Miyagawa felt it worked best when a director allowed space for a cinematographer or actors to bring their own creativity to the interpretation of the script.

We take this occasion to showcase some of the most exquisite examples of Miyagawa's work, several of which are in the BAMPFA collection. It is always a joy to experience films like *Rashomon* (1950), *Ugetsu* (1953), and *Sansho the Bailiff* (1954), as well as scope-format masterpieces such as *Yojimbo* (1961) and *Tokyo Olympiad* (1965) presented theatrically.

Susan Oxtoby, Director of Film and Senior Film Curator

Thanks to Brian Belovarac, Ben Crossley-Marra, and Emily Woodburne at Janus Films.



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SATURDAY / 10.23.21

### RASHOMON

5:00 PM

AKIRA KUROSAWA (JAPAN, 1950) DIGITAL RESTORATION

(*In the Woods*). The film that opened the world's eyes to the pleasures of Japanese cinema, *Rashomon* tells the story of a brutal encounter in the woods outside Kyoto from the perspectives of all the participants and witnesses. *Rashomon* both celebrates and annihilates point of view. This film about storytelling is also a kind of pure cinema: between Akira Kurosawa's instinctual direction and Kazuo Miyagawa's virtuoso camera, there is almost no need for words. The camera writes the account of a gesture, enacts the rush of a forest breeze: truth is expressed in twenty-four frames per second, a little different each time. JUDY BLOCH

Written by Kurosawa, Shinobu Hashimoto. Photographed by Kazuo Miyagawa. With Toshiro Mifune, Masayuki Mori, Machiko Kyo, Takashi Shimura. (88 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

THURSDAY / 10.28.21

### UGETSU

7:00 PM

KENJI MIZOGUCHI (JAPAN, 1953) BAMPFA COLLECTION

**"Ugetsu is a shattering experience, among the greatest movies ever made."** MIKE HALE,

NEW YORK TIMES

(*Ugetsu monogatari*). In sixteenth-century Japan, with the pandemonium of civil wars a looming presence in their lives, the potter Genjuro and his wife long to be rich and safe, respectively. The all-too-real and the supernatural move steadily toward each other; a boat ride on foggy waters foreshadows the horizontal unity Kenji Mizoguchi gave his two worlds. For just as his images overflow with life, this reality flows into the phantom universe. Mizoguchi built an eerie netherworld entirely out of shadows and lighting, decor and texture, and the graceful chicanery of human desire. JUDY BLOCH

Written by Yoshikata Yoda and Matsutarō Kawaguchi. Photographed by Kazuo Miyagawa. With Machiko Kyo, Masayuki Mori, Kinuyo Tanaka, Sakae Ozawa. (95 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

SATURDAY / 10.30.21

### SANSHO THE BAILIFF

7:00 PM

KENJI MIZOGUCHI (JAPAN, 1954) BAMPFA COLLECTION

(*Sansho dayu*). In eleventh-century Japan, two children are kidnapped and sold into slavery, while their mother, Tamiki (Kinuyo Tanaka), withers away on a distant island, dreaming only of being reunited with them. After many years, the son assumes his rightful post as provincial governor and sets about deposing the cruel bailiff who brought tragedy upon his family. As in Greek tragedy, this film's distanced determinism vies with the direct engagement of the characters to affect the richest form of drama, a purity of emotion. In Kenji Mizoguchi's films, it has been noted, the long shot is as psychologically astute as the close-up. JUDY BLOCH

Written by Yoshikata Yoda, Fuji Yahiro, based on a story by Ogai Mori. Photographed by Kazuo Miyagawa. With Yoshiaki Hanayagi, Kyōko Kagawa, Kinuyo Tanaka, Eitarō Shindō. (126 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

SUNDAY / 11.7.21

### FLOATING WEEDS

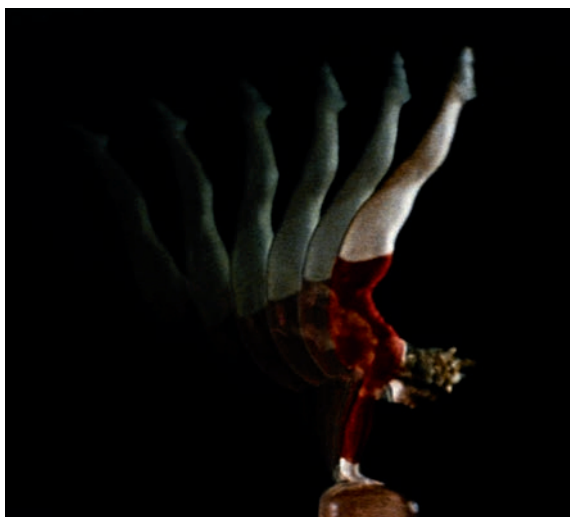
4:30 PM

YASUJIRO OZU (JAPAN, 1959) DIGITAL RESTORATION

(*Ukikusa*). A fairly close remake of the 1934 silent film *A Story of Floating Weeds*, about a group of traveling players whose leader visits his illegitimate son in a remote island town. The remake gains enormously from the acting of Ganjiro Nakamura and Machiko Kyo, as well as the stunning color photography of the great Kazuo Miyagawa, here working with Yasujiro Ozu for the first and last time. It is interesting to note the small alterations made by Ozu in this version, strengthening the end and introducing a different flavor to the scenes of the troupe at work. JOHN GILLET

Written by Ozu, Kogo Noda, based on the 1934 script by Tadao Ikeda. Photographed by Kazuo Miyagawa. With Ganjiro Nakamura, Machiko Kyo, Ayako Wakao, Haruko Sugimura. (119 mins, In Japanese with English subtitles, Color, DCP, Janus Films)





- 1 *Yojimbo*, 11.26.21
- 2 *Ugetsu*, 10.28.21
- 3 *Sansho the Bailiff*, 10.30.21
- 4 *A Story from Chikamatsu*, 11.19.21
- 5 *Tokyo Olympiad*, 11.27.21

FRIDAY / 11.19.21

## A STORY FROM CHIKAMATSU

7:00 PM

KENJI MIZOGUCHI (JAPAN, 1954) DIGITAL RESTORATION

(*Chikamatsu monogatari*, aka *Crucified Lovers*). This is the story of an illicit love between a merchant's wife and her husband's servant in the days when the punishment for adultery was crucifixion. Here Kenji Mizoguchi is at his most painterly, particularly in the two processions that frame the film, and in the lovers' flight from their pursuers. Monzaemon Chikamatsu's seventeenth-century puppet play was based on an actual event, which also served as the basis for a story by Saikaku that provides many of the film's most important elements, but Mizoguchi and screenwriter Yoshikata Yoda made significant departures from their famous sources.

Written by Yoshikata Yoda, Matsutarō Kawaguchi, based on a play by Monzaemon Chikamatsu. Photographed by Kazuo Miyagawa. With Kazuo Hasegawa, Kyōko Kagawa, Eitarō Shindō. (102 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

FRIDAY / 11.26.21

## YOJIMBO

7:00 PM

AKIRA KUROSAWA (JAPAN, 1961) 35MM SCOPE PRINT

(*The Bodyguard*). In one of his best-known roles, Toshiro Mifune plays the boisterous, bullying, amoral ronin (masterless samurai) who calls himself Sanjuro ("Thirty Years Old"). When Sanjuro wanders into a town terrorized by an ongoing war between two factions, he decides to make some money by cleaning up the place. *Yojimbo* was inspired by the American Western and combines that genre's best elements—a remarkable authenticity, finely drawn characters, brilliant comedy, and superb editing—with exquisite widescreen cinematography by Kazuo Miyagawa, who made extensive and surprising use of the telephoto lens, so that the most violent swordfights take on a rare intimacy.

Written by Ryuzo Kikushima, Kurosawa. Photographed by Kazuo Miyagawa. With Toshiro Mifune, Eijiro Tono, Kamatari Fujiwara, Takashi Shimura. (110 mins, In Japanese with English subtitles, B&W, Scope, 35mm, From Janus Films)

SATURDAY / 11.27.21

## TOKYO OLYMPIAD

3:30 PM

KON ICHIKAWA (JAPAN, 1965) DIGITAL RESTORATION

**"I tried to grasp the solemnity of the moment, when man defies his limits, and to express the solitude of the athlete who, in order to win, struggles against himself . . . I wanted people to rediscover with astonishment that wonder which is a human being."** KON ICHIKAWA

(*Tōkyō orinpikku*). This is a masterpiece of poetic documentary filmmaking, presented in its original almost-three-hour-long version. Kon Ichikawa, inspired by Leni Riefenstahl's immortal coverage of the 1936 Olympics, decided to make a documentary of the 1964 games in Tokyo. His project involved 164 camera operators (supervised by Kazuo Miyagawa and Shigeo Hayashida) plus a crew of 500, making it an Olympian feat. But Ichikawa was intent on making "a visual poem of peace and human equality." The result: every frame is an exercise in film experimentation, "an idiosyncratic, formally innovative, and surprisingly intimate film" (James Quandt).

Written by Natto Wada, Ishio Shirasaka, Shuntaro Tanigawa, Kon Ichikawa. Photographic direction by Shigeo Hayashida, Kazuo Miyagawa. (170 mins, In Japanese with English subtitles, Color, DCP, Janus Films)

SUNDAY / 11.28.21

## GONZA THE SPEARMAN

5:00 PM

MASAHIRO SHINODA (JAPAN, 1986) BAMPFA COLLECTION

WINNER OF THE SILVER BEAR AT THE BERLIN FILM FESTIVAL

(*Yari no Gonza*). *Gonza the Spearman* is a classic tale of passions subsumed to honor, devotion suffused in duty. Gonza (Hiromi Go), a lancer in the employ of the Asaka clan, allows himself to be romantically linked with both the daughter of his master and the sister of one of his rivals at court and then falls for the master's wife, Osai (Shima Iwashita), to whom he becomes unwittingly bound in a treacherous plot. For this period melodrama, Masahiro Shinoda teamed up with Kazuo Miyagawa, who captured the pictorial beauty of the early years of the Tokugawa Shogunate, an era of peace.

Written by Taeko Tomioka, from a play by Monzaemon Chikamatsu. Photographed by Kazuo Miyagawa. With Hiromi Go, Shima Iwashita, Shohei Hino, Misako Tanaka. (126 mins, In Japanese with English subtitles, 35mm, Color, BAMPFA collection, permission Janus Films)

# THE BLACK FILM AMBASSADOR THE ECSTATIC WORLD OF ALBERT JOHNSON

Taking its title from Josslyn Luckett's Fall 2021 *Film Quarterly* article, this spotlight series is dedicated to film critic, scholar, curator, and educator Albert Johnson (1925–1998) and is part of our ongoing celebration of five decades of year-round film programming at BAMPPFA. A pillar of the Bay Area film scene, Johnson helped to create a thriving local film culture. He was a cofounder of *Film Quarterly*, a senior lecturer in the Department of African American Studies at UC Berkeley, and program director of the San Francisco International Film Festival from 1965 to 1972. A lover of and authority on musicals, he was described in the *Guardian* by film critic and historian David Robinson as “an all-singing, all-dancing scholar and a teacher who exerted the enchantment of a piper.” An inveterate traveler, Johnson presented American independent films alongside Hollywood classics around the world and brought the best of world cinema back to the Bay Area. The four films in this series—Satyajit Ray's *Charulata*, Larry Clark's *Passing Through*, Julie Dash's *Daughters of the Dust*, and Jacques Demy's *The Umbrellas of Cherbourg*—gesture toward the breadth of his interests and provide a welcome opportunity to celebrate his brilliant legacy.

Presented in collaboration with *Film Quarterly*, Josslyn Luckett will be in conversation with director Larry Clark at the screening of *Passing Through*.

Kate MacKay, Associate Film Curator

Thanks to B. Ruby Rich and Rebecca Prime, *Film Quarterly*; Taylor Morales, Academy Film Archive; Todd Weiner and Steven K. Hill, UCLA Film and Television Archive; Tim Lanza, Cohen Media; and Brian Belovarac, Emily Woodburne, and Ben Crossly-Marra, Janus Films.



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SATURDAY / 10.30.21

## CHARULATA

SATYAJIT RAY (INDIA, 1964)

**INTRODUCTION** Edith Kramer

*Edith Kramer was senior film curator and PFA director from 1983 until her retirement in 2005.*

“[*Charulata* is] a gracious, dignified character study, set in India of the 1870s, embellished by this famous Indian director’s introspective, cinematic vision. Here, Ray tells the story of a successful publisher whose major interest is interpreting the Indian political scene, while his intelligent wife vegetates by doing embroidery. . . . The intricate characterizations and exemplary camerawork capture the Jamesian mood of the period, and since the script is based upon a novel by the famous Rabindranath Tagore, the subtle interplay of Hindu aestheticism and Victorian morality makes *Charulata* one of Ray’s most mature and challenging works.” ALBERT JOHNSON

Written by Ray, from a novel by Rabindranath Tagore. Photographed by Subrata Mitra. With Madhabi Mukherjee, Shailen Mukherjee, Soumitra Chatterjee, Shyamal Ghosal. (117 mins. In Bengali and English with English subtitles, B&W, 35mm. Restored by the Satyajit Ray Preservation Project through a collaboration of the Academy Film Archive, the Merchant-Ivory Foundation, the Film Foundation, and the Packard Humanities Institute. Print courtesy of the Academy Film Archive, permission Janus Films)

SUNDAY / 10.31.21

## PASSING THROUGH

LARRY CLARK (US, 1977)

PRESENTED IN COLLABORATION WITH *FILM QUARTERLY*

**IN CONVERSATION** Larry Clark and Josslyn Luckett

*Josslyn Luckett is a contributing editor at Film Quarterly, a screenwriter, and assistant professor in the Department of Cinema Studies at New York University.*

*Passing Through* theorizes that jazz is one of the purest expressions of African American culture, embodying the struggles of generations of Blacks going back to slavery, now hijacked by a white culture that brutally exploits jazz musicians for profit. Accordingly, the opening seven-minute credit sequence is an homage to jazz and jazz musicians.

“*Passing Through* attempted to encompass both the burgeoning creative consciousness of the central character musician Eddie Warmack, as well as the sounds of authentic jazz by Eric Dolphy, John Coltrane, Charlie Parker, and Grover Washington on the soundtrack; it remains an invaluable film-outcry” (Albert Johnson).

Written by Ted Lange, Clark. Photographed by George Geddis, Roderick Young. With Nathaniel Taylor, Clarence Muse, Pamela Jones, Johnny Weathers. (111 mins, B&W/Color, 16mm, From UCLA Film and Television Archive, permission Larry Clark)

SUNDAY / 11.14.21

## DAUGHTERS OF THE DUST

JULIE DASH (US, 1991)

**INTRODUCTION** Ra Malika Imhotep

*Ra Malika Imhotep is a Black feminist writer and performance artist and doctoral candidate in African diaspora studies at UC Berkeley.*

On a summer day in 1902, the Peazant family prepares to leave their island home off the Georgia coast and a way of life to which there is no return. With authenticity in every detail, including the Gullah language, Julie Dash told this story in the manner of a West African griot—“the way an old relative would retell it, not linear but always coming back around.” *Daughters of the Dust* creates a fabric of universal themes: the conflicts between personal and collective history, and between spiritual and industrial life; and the strength of bonds between sisters, daughters, and mothers. LISANNE SKYLER

Written by Dash. Photographed by Arthur Jafa. With Alva Rogers, Cora Lee Day, Barbara O. Jones, Cheryl Lynn Bruce. (113 mins, In English and Gullah, Color, DCP, From Cohen Media)

FRIDAY / 11.26.21

## THE UMBRELLAS OF CHERBOURG

JACQUES DEMY (FRANCE, 1964)

(*Les parapluies de Cherbourg*). Watching Jacques Demy’s most famous work is like viewing a secret history of cinema, where the French New Wave and the MGM musical dwell hand in hand in a paradise of Pop Art and popsicle colors. The plot? A boy and girl love, lose, love again, and lose again. Catherine Deneuve seems more hologram of beauty than earthly being, characters’ clothes match their apartment walls, and gas station attendants serenade customers with a Michel Legrand-penned song. For those who love the 1960s, French culture, Deneuve, Demy, design, romance, musicals, or cinema itself, *The Umbrellas of Cherbourg* stands alone, unmatched.

Written by Demy. Photographed by Jean Rabier. With Catherine Deneuve, Nino Castelnuovo, Anne Vernon, Marc Michel. (92 mins, In French with English subtitles, Color, DCP, From Janus Films)





# AFTERIMAGE

## WALTER MURCH

### IN CONVERSATION

Think of some of the greatest Hollywood films of the past fifty years. Chances are Walter Murch is responsible for their sound or editing. *Apocalypse Now*, *The Godfather I-III*, *The English Patient*, *The Talented Mr. Ripley*: Murch's accomplishments have earned him respect and praise as "the film editor's editor" and "a sound and image guru" (Steven Soderbergh). Similarly, his book on film editing, *In the Blink of an Eye* (1995), and his later collaboration with novelist Michael Ondaatje, *The Conversations: Walter Murch and the Art of Editing Film* (2002), are acknowledged as classics of film writing. BAMPFA is honored to have Murch as our guest for **Afterimage**, sharing his wisdom on editing and sound design, in three in-depth conversations.

Born in New York City, Murch joined the University of Southern California's film school in 1965, where he met George Lucas, John Milius, and other luminaries. In 1969 he joined Francis Ford Coppola at American Zoetrope, beginning a partnership that would last for decades—and garner several Academy Awards. "The most respected film editor and sound designer in the modern cinema" (Roger Ebert), Murch approaches his craft with a poet's soul and a philosopher's ever-curious mind. "With every movement of our eyes," he shared in *The Conversations*, "an invisible editor is at work, cutting out the bad bits before we can ever see them."

Jason Sanders, Film Notes Writer

Film Series Sponsor: Susan Consey

Thanks to Eric Di Bernardo, Rialto Pictures; James Mockoski, American Zoetrope; and Taghi Amirani, Amirani Media.

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SATURDAY / 11.6.21

### THE CONVERSATION

FRANCIS FORD COPPOLA (US, 1974) PRINT

IN CONVERSATION Walter Murch and Fyodor Urnov

*Fyodor Urnov is an editor of human genes to treat disease, working at the Innovative Genomics Institute at UC Berkeley. A native of Moscow, he grew up obsessed with Francis Ford Coppola, Ingmar Bergman, Andrei Tarkovsky, and Martin Scorsese.*

*The Conversation* is that rarity among Hollywood films: a formalist narrative. Not since Alfred Hitchcock had anyone contrived an American film with such intricate color patterns, subtly linked props and decor, intertwined musical motifs, and dialogue bristling with cross-references. But above all, *The Conversation* is a love story, the story of a professional eavesdropper who becomes vicariously involved with a woman he encounters through wiretapped conversations and surveillance cameras. Harry Caul, played by Gene Hackman, steals privacy for a living but is so obsessed with his own privacy that he suffers near-pathological loneliness and guilt. Yet Caul is anything but emotionally dead. RUSSELL MERRITT

Written by Coppola. Photographed by Bill Butler, Haskell Wexler. With Gene Hackman, John Cazale, Allen Garfield, Frederic Forrest. (113 mins, Color, 35mm IBTech Print, BAMPFA collection, permission Rialto Pictures)

SATURDAY / 11.13.21

### APOCALYPSE NOW: FINAL CUT

FRANCIS FORD COPPOLA (US, 2019)

IN CONVERSATION Walter Murch and Pat Jackson

*Pat Jackson, a sound designer and editor who teaches in San Francisco State University's Cinema Department, was originally Walter Murch's assistant on The Conversation and later worked with him on The Godfather: Part II, Apocalypse Now, The English Patient, The Talented Mr. Ripley, and Jarhead.*

History will no doubt call *Apocalypse Now* the most astute, acute portrait of Americans at war in the post-World War II period. Francis Ford Coppola said his aim was "to create a film experience that would give its audience a sense of the horror, the madness, the sensuousness, and the moral dilemma of the Vietnam War." For David Fear of *Rolling Stone*, this version, prepared for the film's fortieth anniversary, "is, in terms of storytelling and scope, a completely different trip up the river, through your acid-fried skull, and into the heart of darkness."

Written by Coppola, John Milius. Photographed by Vittorio Storaro. With Marlon Brando, Robert Duvall, Martin Sheen, Frederic Forrest. (183 mins, Color, DCP, From Rialto Pictures)

SATURDAY / 11.20.21

### COUP 53

TAGHI AMIRANI (UK, 2019)

IN CONVERSATION Walter Murch and Mark Danner

*Mark Danner, who writes regularly for the New York Review of Books and is the author of six books, has reported on wars and political violence around the world for three decades. He teaches at UC Berkeley and at Bard College.*

Ten years in the making, Iranian director Taghi Amirani's feature film debut is a fascinating investigation into the 1953 Anglo-American coup d'état in Iran that displaced democratically elected Prime Minister Mohammad Mossadegh and reinstalled Mohammad Reza Pahlavi as shah, turning Iran into a despotic monarchy. Amirani and editor and cowriter Walter Murch uncovered a wealth of secrets held for over sixty years in a trove of documents and film obtained from a 1985 British television documentary. Assembling never-before-seen archival footage, animation, and interviews with witnesses on both sides of the conflict, *Coup 53* presents a chilling exposé. VICTORIA JASCHOB

Written by Amirani, Walter Murch. Photographed by Amirani, Chris Morphet, Claudia Raschke. (119 mins, In English, Italian, Farsi, with English subtitles, B&W/Color, DCP, From Amirani Media)

- 1 *Passing Through*, 10.31.21
- 2 *Daughters of the Dust*, 11.14.21
- 3 *Apocalypse Now: Final Cut*, 11.13.21
- 4 *The Conversation*, 11.6.21

# LIMITED ENGAGEMENTS



## FAUNA

NICOLÁS PEREDA (MEXICO/CANADA, 2020)

**IN PERSON** Nicolás Pereda (both screenings)

**THURSDAY / 10.21.21 / 7:00 PM**

**SATURDAY / 10.23.21 / 7:00 PM**

A longtime collaborator's ambivalence toward participating in the television show *Narcos: Mexico* triggered Nicolás Pereda's newest work, which expands his familiar concerns—the rhythms, conversations, spaces, and silences of his native Mexico—into a rewarding metafictional investigation of storytelling and our relationship to the representation of violence. An aspiring actress lugs her actor-boyfriend, fresh off a narco-trafficking role, home to Mexico, where awkward encounters with family await. The subtle brutality of familial communications soon fades as a more “*Narcos*-approved” narrative emerges, but whether it is drawn from life, or contemporary storytelling's vision of “life,” is *Fauna*'s most pressing question. JASON SANDERS

Written by Pereda. Photographed by Mariel Baqueiro. With Lázaro Gabino Rodríguez, Luisa Pardo Úrias, Francisco Barreiro. (70 mins, In Spanish with English subtitles, Color, DCP, From Interior 13 Cine)



## FAYA DAYI

JESSICA BESHIR (ETHIOPIA/US/QATAR, 2021)

**FRIDAY / 10.22.21 / 7:00 PM**

**SUNDAY / 10.24.21 / 7:00 PM**

Ethiopian Mexican filmmaker Jessica Beshir's hallucinatory first feature returns to the rural Ethiopian region where she grew up, a region that has seen the stimulant khat shift from being used for enlightenment by Sufi Muslims to becoming a mainstream escape from despair and hardship. Circling between youths with little hope and their elders, who are dependent on the khat dream state, the lyrical *Faya dayi* evokes the world of this addictive stimulant. With its stunning black-and-white visuals and elliptical structure, this film is a mesmerizing “tone poem” that “settles into a trance-like flow” (*New York Times*).

Photographed by Beshir. (120 mins, In Amharic, Harari, and Oromoiffa with English subtitles, Color, DCP, From Janus Films)



## NIGHTMARE ALLEY

EDMUND GOULDING (US, 1947) **DIGITAL RESTORATION**

**SUNDAY / 10.31.21 / 5:00 PM**

**SUNDAY / 11.7.21 / 7:00 PM**

**SATURDAY / 11.27.21 / 7:00 PM**

**“After viewing this picaresque and cathartic film, you will never again misuse the word ‘geek.’”** GUY MADDIN

One of the blackest of the American film noirs of the 1940s, *Nightmare Alley* is amazing for the amount of cynical, sordid material it presents as a matter of course. Tyrone Power is a mind reader in a carnival sideshow, who ascends a ladder of gullible women all the way to Chicago, where he is on the verge of fame and fortune as a leader in the pseudo-religion market, and then plunges to the pit of carnival-life degradation. “*Nightmare Alley* is the quintessential B movie spoiled by an A production” (Clive T. Miller, *Kings of the Bs*). JUDY BLOCH

Written by Jules Furthman, based on the novel by William Lindsay Gresham. Photographed by Lee Garmes. With Tyrone Power, Joan Blondell, Coleen Gray, Helen Walker. (110 mins, B&W, DCP, From Criterion Pictures/20th Century Fox)





## CHESS OF THE WIND

MOHAMMAD REZA ASLANI (IRAN, 1976)

BAY AREA PREMIERE!

THURSDAY / 11.4.21 / 7:00 PM

SUNDAY / 11.21.21 / 7:00 PM

*(Shatranj-e baad, aka Chess Game of the Wind)*. Banned and thought lost for decades, this gothic 1976 Persian chamber piece involving murderous Iranian haves and have-mores was acclaimed as a major rediscovery at the 2020 New York Film Festival. In a decadently sumptuous, candlelit mansion setting, a dead mother's riches trigger family warfare—and illicit desires—between a wheelchair-bound daughter, a monstrous stepfather, a maid, and more. With ornate interior set designs and a brilliantly discordant score by trailblazing female composer Sheyda Gharachedaghi, this endlessly surprising work of aristocratic horror is simply, as the London Film Festival notes, “a revelation.” JASON SANDERS

Written by Aslani. Photographed by Houshang Baharlou. With Fakhri Khorvash, Mohamad Ali Keshavarz, Akbar Zanjani, Shohreh Aghdashloo. (93 mins, In Farsi with English subtitles, Color, DCP, From Janus Films)



## HIVE

BLERTA BASHOLLI (KOSOVO/SWITZERLAND/MACEDONIA/ALBANIA, 2021)

BAY AREA PREMIERE!

SATURDAY / 11.6.21 / 5:00 PM

SATURDAY / 11.20.21 / 5:00 PM

*(Zgjo)*. An iron-willed widow in Kosovo fights to provide for her family in this formidable tale of female empowerment and resilience, which in 2021 became the first film to sweep the Sundance World Cinema Dramatic Competition's Grand Jury Prize, Audience Award, and Directing Award. The widow, whose husband has been missing for years after the Kosovo War, decides to start her own business to survive, but she must overcome her village's patriarchal indifference—and eventual rage. Based on a remarkable true story, *Hive* is, for director Blerta Basholli, “dedicated to all the women who really need their voice to be heard, everywhere in the world.” JASON SANDERS

Written by Basholli. Photographed by Alexander Bloom. With Yllka Gashi, Çun Lajçi, Kumrije Hoxha, Aurita Agushi. (84 mins, In Albanian with English subtitles, Color, DCP, From Zeitgeist Films)

*“During the last year of legal travels only through one’s mind and memories, our life was enriched through the BAMPFA streaming program. The Ulrike Ottinger retrospective was especially heaven-sent . . . and now Amit Dutta is back! Thank you for all your efforts to create such an engaging program! We are looking forward to the reopening of the museum and theater.”*

Christel Dillbohner and Gero Leson

Berkeley, CA (April 25, 2021)

*“It is a true joy to return to BAMPFA and the community of filmgoers, who flock to the Barbro Osher Theater. Sharing a film with an audience and having the chance to see important and often challenging films on the big screen, opens our minds, spurs analysis, engenders debate, and ultimately brings new insights. Film culture is at its best when we share in this experience together. It is so good to be back in the theater.”*

Robert Riccardi, BAMPFA Trustee and Chair of the Film Committee



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# ALTERNATIVE VISIONS

Our annual experimental cinema showcase **Alternative Visions** continues with 1990s Japanese experimental films by women, with guest curators Wakae Nakane and Miryam Sas in conversation about their selection, which includes films not seen in thirty years. Collage animator Janie Geiser travels from Los Angeles with a program of her recent films, created from a haunting array of visual and auditory fragments. This fall **Alternative Visions** alternates on Wednesdays with **Documentary Voices**. Also of interest is our film series **The Future Is Feminist**, which includes a number of experimental films.

**Alternative Visions** is organized by Kathy Geritz and Miryam Sas and presented in conjunction with the course on avant-garde film taught at UC Berkeley by Sas. Wakae Nakane's visit is made possible by support from the Center for Japanese Studies at UC Berkeley; the film program is presented with support from the Theresa Hak Kyung Cha Endowment. Janie Geiser's visit is funded in part by the National Endowment for the Arts.

- 1 1990s Experimental Film in Japan: *A Dandelion, Rosaceae*, 10.20.21
- 2 Janie Geiser: *Silent Sister*, 11.17.21
- 3 UVA Black Fire Films: *Sugarcoated Arsenic*, 11.10.21
- 4 *Crip Camp: A Disability Revolution*, 10.27.21
- 5 CineSpin: *My Grandmother*, 11.12.21

WEDNESDAY / 10.20.21

## 1990s EXPERIMENTAL FILM IN JAPAN: WOMEN'S ANARCHIC VISIONS OF THE EVERYDAY

7:00 PM

GUEST CURATED BY WAKAE NAKANE AND MIRYAM SAS  
Cosponsored by the Center for Japanese Studies at UC Berkeley

**IN CONVERSATION** Wakae Nakane and Miryam Sas

*Wakae Nakane is a PhD student in cinema and media studies at the University of Southern California School of Cinematic Arts, whose research interests include Japanese film and culture and feminist theory and historiography. Miryam Sas is a professor of comparative literature and film and media at UC Berkeley.*

The early 1990s saw a surge in the participation of women filmmakers working in the Japanese experimental film scene, bringing them into a circle that had previously been almost exclusively male. Departing from the formal exploration and abstract structuralism that had dominated the male realm of filmic experimentalism, these creators shifted toward experiments centered on the materiality of the everyday, the body, and the cityscape. A new anarchic playfulness and emphasis on experimental narrative served the filmmakers' articulations of issues of identity, familial dynamics, sexuality, and pervasive social alienation. This program features rarely seen films by Yuko Asano, Hiromi Saiki, Yukie Saito, Mari Terashima, and Utako Koguchi. WAKAE NAKANE

**THE LIFE OF ANTS** (*Ari no seikatsu*) Yuko Asano, Japan, 1994, 14 mins, Color, 16mm transferred to digital, From the artist

**THE NIGHT WHEN WATER COMES DOWN** (*Mizu no furu yoru ni*) Yukie Saito, Japan, 1992, 6 mins, Japanese titles with live English translation, Color, VHS transferred to digital, From the artist

**THE PLACE WHICH ISN'T NECESSARILY WRONG** (*Anagachi machigatteru tomo ienai kô*) Hiromi Saiki, Japan, 1996, 18 mins, In Japanese with English subtitles, Color, 8mm transferred to digital, From the artist

**GREEN BUG** (*Midorimushi*) Mari Terashima, Japan, 1991, 41 mins, Color, 8mm transferred to digital, From the artist

**A DANDELION, ROSACEAE** (*Bara-ka tanpopo*) Utako Koguchi, Japan, 1990, 8 mins, Color, 16mm transferred to digital, From the artist

Total running time: c. 90 mins

WEDNESDAY / 11.3.21

## THE PRIVATE LIFE OF FENFEN

7:00 PM

LESLIE TAI (US/CHINA, 2013)

**IN PERSON** Leslie Tai  
See **The Future Is Feminist**, p. 12

Blurring the boundaries between public and private and inner and outer states, the works in this program illustrate the porous and precarious nature of identity and sanity in light of the challenges confronted by three women.

(29 mins, In Mandarin with English subtitles, Color, Digital, From the artist)

Preceded by **DAZED FLESH** (*Vaga carne*) (Grace Passô, Ricardo Alves Jr., Brazil, 2019) 45 mins, In Portuguese with English subtitles, Color, DCP, From Entrefilmes

**SIGHT** (Thirza Cuthand, US, 2012) 3.5 mins, Color, Digital, From VTape  
Total running time: c. 80 mins

WEDNESDAY / 11.17.21

## JANIE GEISER: COLLAGE ANIMATION

7:00 PM

**IN PERSON** Janie Geiser

We are delighted to welcome Los Angeles-based filmmaker and artist Janie Geiser to present a program of her recent films. Acclaimed for her hypnotic, elliptical collage animations constructed from scavenged finds, Geiser layers, magnifies, and fractures these potent materials, creating new contexts and resonances, amplified by accompanying sound collages of musical fragments, recorded voices, alarming noises, and field recordings. Film critic Holly Willis noted that Geiser "prowls around the mysterious boundary-land between territories—like the lands of the conscious and the unconscious mind, or life and death, sanity and madness, hope and despair, animate and inanimate, nature and culture."

**LOOK AND LEARN** US, 2017, 11 mins, Color

**SILENT SISTER** US, 2016, 6 mins, Color

**FLUORESCENT GIRL** US, 2018, 1.5 mins, B&W

**REVERSE SHADOW** US, 2019, 8 mins, Color

**ABSENT OBJECTS** US, 2020, 8 mins, Color

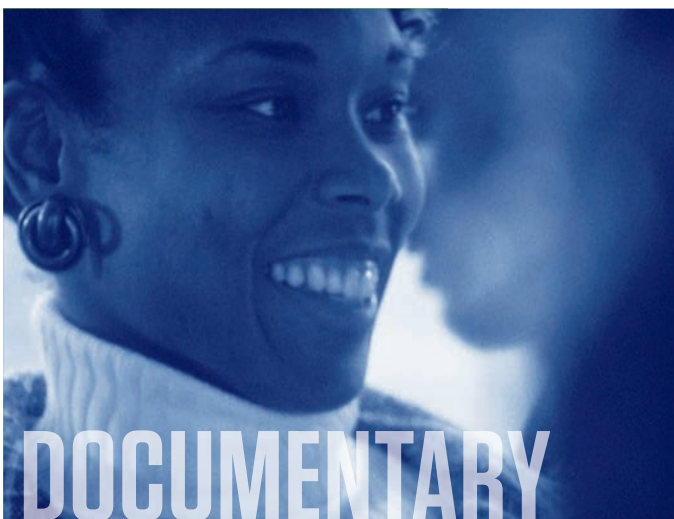
**22 LIGHT-YEARS** US, 2021, 17.5 mins, Color

**CHAMELEON LAW** US, 2021, 8 mins, Color

All Digital, From the artist

Total running time: 60 mins





# DOCUMENTARY VOICES

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**Documentary Voices** continues with two programs of contemporary nonfiction films that bring history to light in powerful, inventive, and engaging ways. Local filmmakers Nicole Newnham and Jim LeBrecht join us for a post-screening conversation about their award-winning documentary *Crip Camp: A Disability Revolution*, an inspiring account of the influence of a radical summer camp in upstate New York on the disability rights movement. The series concludes with a special Black Life presentation of Claudrena N. Harold and Kevin Jerome Everson's ongoing UVA Black Fire film project, which takes an innovative approach to bringing the history of Black achievement at the University of Virginia to light. This fall **Documentary Voices** alternates on Wednesdays with **Alternative Voices**.

Organized by Jeffrey Skoller and Kate MacKay, **Documentary Voices** is presented in conjunction with Skoller's UC Berkeley course History of Documentary Film. Thanks to Victor Garcia, Netflix; and Madeleine Molyneux, Picture Palace Pictures.



FILMS

WEDNESDAY / 10.27.21

7:00 PM

## CRIP CAMP: A DISABILITY REVOLUTION

NICOLE NEWNHAM, JAMES LEBRECHT (US, 2020)

**IN CONVERSATION** Nicole Newnham, James LeBrecht, and Sunaura Taylor

*Sunaura Taylor is an assistant professor in the Department of Environmental Science, Policy, and Management at UC Berkeley.*

This culture-changing, award-winning documentary draws on archival materials and intimate stories from campers, camp counselors, journalists, and activists to show how a summer camp for disabled teens that James LeBrecht attended in 1971 helped spark a civil rights movement for people with disabilities. The film follows the story from the Catskills through Berkeley, and ultimately on to Washington, DC, and the passing of the Americans with Disabilities Act. "This is a movie that starts with powerful memories of childhood but uses them as merely seeds for something much greater . . . a commentary on how to change the world" (Brian Tallerico, RogerEbert.com).

Written by LeBrecht, Newnham, David Radcliff. Photographed by Justin Schein. (106 mins, B&W/Color, DCP, From Netflix)

WEDNESDAY / 11.10.21

7:00 PM

## BLACK LIFE PRESENTS: KEVIN JEROME EVERSON AND CLAUDRENA N. HAROLD'S UVA BLACK FIRE FILMS

**IN PERSON** Ryanaustin Dennis

*Ryanaustin Dennis is cocurator of BAMPFA's Black Life series.*

A synthesis of Claudrena N. Harold's rigorous historical research and Kevin Jerome Everson's refined, materialist image making, the ongoing UVA Black Fire films series employs a radical, non-narrative approach to represent the legacy of Black achievement and everyday life at the University of Virginia (UVA). Engaging students as filmmaking collaborators grounds the project within the pedagogical process, which combines historical investigation with questions of cinematic form. Each film is distinct in terms of style, and the attention to specific details, language, and gesture helps to fill the gaps in UVA's historical record while evoking the experiences of Black students and faculty on college campuses across the country.

**WE DEMAND** US, 2016, 10 mins, Color, Digital

**SUGARCOATED ARSENIC** US, 2014, 21 mins, B&W, DCP

**HOW CAN I EVER BE LATE** US, 2017, 5 mins, B&W, Digital

**FASTEST MAN IN THE STATE** US, 2017, 10 mins, B&W/Color, Digital

**PRIDE** US, 2021, 7 mins, Color, Digital

**HAMPTON** US, 2019, 7 mins, B&W, Digital

**BLACK BUS STOP** US, 2019, 10 mins, Color, DCP

All From Picture Palace Pictures

Total running time: c. 70 mins

Film Program Sponsor: Julie Simpson

# CINESPIN



FRIDAY / 11.12.21

7:00 PM

## MY GRANDMOTHER

KOTE MIKABERIDZE (USSR, 1929) BAMPFA COLLECTION  
FREE!

**LIVE MUSIC** Gabe and Miles

*(Moya babushka / Chemi bebia)*. Join the BAMPFA Student Committee for our exciting annual film and live music event **CineSpin**. Gogol meets Chaplin in Kote Mikaberidze's riotous, scathingly antibureaucratic satire. One of the eccentric high points of Soviet silent cinema, *My Grandmother* is filled with expressionist decor, skewed

camera angles, and even puppetry and animation. The Berkeley-based jazz duo Gabe and Miles performs a live, original score for the astonishing film. Their music explores the intersection of improvisation and composition, finding balance between jazz, folk, electronic, and indie sounds. You will not want to miss their stunning performance or this incredible film.

Written by Mikaberidze, Giorgi Mdivani, Siko Dolidze. Photographed by Anton Polikevich, Vladimir Poznan. With Aleksandre Takaishvili, Elena Chernova, Evgenii Obanov, Akakii Khorava. (65 mins, Silent with Russian intertitles and English electronic titling, B&W, 35mm, BAMPFA collection)



## On View

### GALLERIES

**KAY SEKIMACHI: GEOMETRIES**

Through October 24

**SHIRIN NESHAT: FERVOR**

Through November 14

**THE ENDURING MARK: SIX CENTURIES OF DRAWING FROM THE GRAY COLLECTIONS**

Through November 28

**NEW TIME: ART AND FEMINISMS IN THE 21ST CENTURY**

Through January 30

**ART WALL: LUCHITA HURTADO**

Through March 12

**BEYOND BOUNDARIES: BUDDHIST ART OF GANDHARA**

Through March 13

### OUTDOOR SCREEN

**ON THE HOUR / NIGHT WATCH (SIMON ATTIE)**

Through October 31

### THEATER 2

**NEW TIME: FILM AND VIDEO PROGRAM**

Through January 30

### COVER

Kenji Mizoguchi: still from *Ugetsu*, 1953; 35mm; B&W; 95 mins; BAMPFA collection.

### BARBRO OSHER THEATER

**KAZUO MIYAGAWA: CINEMATOGRAPHER AND VISUAL STYLIST**

October 23–November 28

**NEW TIME: THE FUTURE IS FEMINIST**

October 24–January 29

**THE BLACK FILM AMBASSADOR: THE ECSTATIC WORLD OF ALBERT JOHNSON**

October 30–November 26

**AFTERIMAGE: WALTER MURCH IN CONVERSATION**

November 6–20

**MARGUERITE DURAS: THE SEAMLESS PAST AND PRESENT**

November 11–28

**DOCUMENTARY VOICES**

Through November 10

**ALTERNATIVE VISIONS**

Through November 17

**LIMITED ENGAGEMENTS**

*Fauna* October 21, 23

*Faya dayi* October 22, 24

*Nightmare Alley* October 31, November 7, 27

*Chess of the Wind* November 4, 21

*Hive* November 6, 20

### VISIT BAMPFA

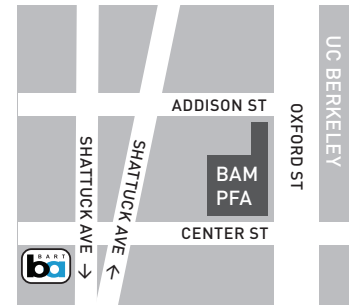
2155 Center Street  
Downtown Berkeley

[bampfa.org](http://bampfa.org) (510) 642-0808

### GALLERY HOURS

Wed–Sun, 11–7

Plan your visit at [bampfa.org/visit](http://bampfa.org/visit).



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**BABETTE**  
Wed–Sun  
11am–5pm

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### FUNDERS AND PARTNERS

