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一信算廿念唐文敏作



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

**PROGRAM GUIDE**

WESLEY TONGSON JUMANA MANNA FRANCIS FORD COPPOLA AND AMERICAN ZOETROPE DJIBRIL DIOP MAMBÉTY F. W. MURNAU BIG SCREEN  
BARBARA STANWYCK NATHANIEL DORSKY ANIMATION! CONTEMPORARY INDIGENOUS MEDIA DOCUMENTARY VOICES THE FUTURE IS FEMINIST

## SEASON'S GREETINGS!

We continue to explore timely conversations raised by the exhibition *New Time: Art and Feminisms in the 21st Century* with a robust slate of related programming, including gallery talks with featured artists Koak, Favianna Rodriguez, Lava Thomas, and Anne Walsh; a FULL performance with Sarah Cahill on piano presenting compositions by women from around the globe; and *The Future Is Feminist* film series. I'm particularly excited to see Rosine Mbakam, Eléonore Yameogo, and An van Dienderen's *Prism* and *Knives and Skin*, a Midwestern gothic teen noir by Jennifer Reeder, in the Barbro Osher Theater.

Did you know BAMPFA has more than 28,000 artworks and 18,500 films and videos in our collection? We are diving deeply into the museum's collection holdings with two new exhibitions: *Spiritual Mountains: The Art of Wesley Tongson* and *The Artist's Eye* (opening March 16). Curated by Senior Curator for Asian Art Julia White, *Spiritual Mountains* pairs a large gift of contemporary ink paintings by Hong Kong artist Wesley Tongson (1957–2012) with traditional historical Chinese paintings to create a dynamic intergenerational dialogue.

Five Tables, a monthly event on Free First Thursdays, features a group of drawings, prints, and works on paper, curated by BAMPFA staff and periodically by the Student Committee. The works are available for drop-in viewing in the Florence Helzel Works on Paper Study Center. Upcoming themes include Reflections, Shadows, and the Color Red.

BAMPFA is the largest institutional collector of films by Bay Area experimental filmmaker Nathaniel Dorsky, and we are his archive of record. We are delighted to

present eight recent additions to the BAMPFA collection: new, intentionally silent 16mm prints mostly made during the COVID-19 pandemic and photographed in San Francisco across different seasons.

Our curators will continue to explore innovative and relevant ways to show artworks and films from the BAMPFA collection while making them more accessible for enjoyment, research, and loans to other museums.

It's an exciting time at BAMPFA as we welcome many new staff members across the museum. I am thrilled to announce the appointment of our new Chief Curator Christina Yang, who joins us from the Williams College Museum of Art, most recently, after sixteen years at the Solomon R. Guggenheim Museum. Yang, a UC Berkeley alum, is a curator and interdisciplinary scholar who investigates cultural difference, particularly as a visual phenomenon, through the work of artists.

Warmest holiday wishes on behalf of the entire BAMPFA staff,

Julie Rodrigues Widholm

Director  
UC Berkeley Art Museum and Pacific Film Archive



## Winter 2021-22

at BAMPFA

This edition covers December through February. Note the museum will be closed for the holidays starting on 12/23 and will reopen on 1/5; for the full schedule, visit [bampfa.org/calendar](http://bampfa.org/calendar).

# EXHIBITIONS ON VIEW



## BEYOND BOUNDARIES BUDDHIST ART OF GANDHARA

THROUGH MARCH 13, 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 Phylissa 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.

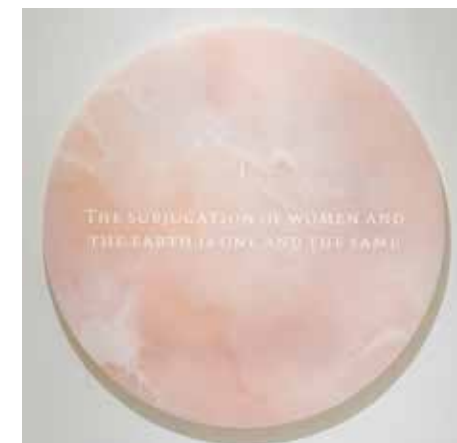
**Art Wall: Luchita Hurtado** The Art Wall is commissioned by BAMPFA and made possible by major funding from Frances Hellman and Warren Breslau.

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

## NEW TIME

### ART AND FEMINISMS IN THE 21ST CENTURY

THROUGH JANUARY 30, 2022



## ART WALL

### LUCHITA HURTADO

THROUGH MARCH 12, 2022

LEFT TO RIGHT

Unknown artist: *Hariti in the Guise of the Greek Goddess Tyche*, 2nd–3rd century CE; gray schist; BAMPFA, on long term loan from a private collection.

ANOHNI, Kembra Pfahler, Johanna Constantine, Bianca Casady, and Sierra Casady: *I—The Subjugation*

*of Women and the Earth Is One and the Same*, from the series *13 Tenets of Future Feminism*, 2013; rose onyx; collection of ANOHNI. Photo: Walter Włodarczyk.

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

## MEET CHRISTINA YANG NEW CHIEF CURATOR

As we look toward a brighter year ahead, BAMPFA is proud to introduce the newest member of our senior leadership team, whose appointment heralds an exciting next chapter for the museum. This season, Christina Yang joins the museum as our new chief curator, bringing three decades of experience at some of America's most celebrated art institutions—including the Solomon R. Guggenheim Museum, the Queens Museum, The Kitchen, and, most recently, the Williams College Museum of Art. As the leader of our curatorial program, Christina will shape an artistic vision that builds on our spirit of artistic innovation and progressive values.



"When I was an undergraduate at UC Berkeley, I had the opportunity to intern at BAMPFA, which became the foundational experience that convinced me as to a career in the arts. It's thrilling to return to the museum that has remained a beacon of excellence close to my heart for the past thirty years. I hope that my work as Chief Curator can have a similarly meaningful impact on our diverse audiences, especially the UC campus, Bay Area, and global Berkeley communities."





1



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# SPIRITUAL MOUNTAINS

## THE ART OF WESLEY TONGSON

JANUARY 12–JUNE 14, 2022  
NEW EXHIBITION

**Spiritual Mountains** debuts a recent gift to BAMPFA of eleven paintings by the Hong Kong artist Wesley Tongson (1957–2012). His work draws heavily on traditional Chinese painting techniques and processes, including painting with his fingers and hands, but takes these a step further to create a personal expression that is wholly his own. This exhibition combines Tongson’s works with historic paintings from BAMPFA’s extensive Chinese painting collection to demonstrate the relationship between his genius and that of past masters. Throughout Tongson’s practice, we perceive a strong admiration and acknowledgment of the past, even as he pursued a new direction in his own work. It is in his highly lyrical brushwork and exuberant style of painting—which includes large-scale landscapes and intricately patterned, dense examinations of the natural world—that we comprehend his range and genius.

The exhibition’s title reflects the importance of spirituality in Tongson’s journey as an artist; he was a student of many forms of devotion, from the teachings of Buddhism, Daoism, and Christianity to references to the natural world.

His later paintings are frequently inscribed “Mountain Daoist” (*Shandao Daoren*), while some of his paintings come from series titled *Spiritual Mountains* and *Mountain of Heaven*.

Tongson’s experimentation in painting with his hands and fingernails finds precedence in the works of eighteenth- and nineteenth-century masters like Gao Qipei (1672–1734), while his dramatic use of splash color treatment seems in harmony with Zhang Daqian’s (1889–1983) work of the mid-twentieth century. The exhibition includes works by these artists, other historical painters who may have provided inspiration, such as Shitao (1642–1718) and Li Fangying (1695–1754), and modern masters who were more directly involved in his development, including Liu Guosong (born 1932), with whom he briefly studied, and his teacher and mentor Huang Zhongfang (Harold Wong) (born 1943).

- 1 Wesley Tongson (Tang Jiawei 唐家偉), 1996.
- 2 Wesley Tongson: *Spiritual Mountains 6* / 靈山 6, 2012; ink and color on paper, mounted on silk; Wesley Tongson Charitable Trust.

**Spiritual Mountains** is organized by BAMPFA’s Senior Curator for Asian Art Julia M. White, with the assistance of Associate Curator Stephanie Cannizzo and independent curator Rosaline Kyo. The exhibition is supported in part by the Asian Art Endowment Fund and the Wesley Tongson Charitable Trust.



# MATRIX 278

## JUMANA MANNA

DECEMBER 8 2021–MARCH 6, 2022  
NEW EXHIBITION

For **MATRIX 278**, Jumana Manna, a Palestinian artist based in Berlin and Jerusalem, presents the installation version of her new feature film *Foragers* (2022), co-commissioned by BAMPFA. In *Foragers* Manna took as her subject the traditions and power structures that shape foraging for ‘akkoub (a thistlelike plant that tastes similar to artichoke) and za’atar (thyme), both wild edible plants that have been collected for generations in historic Palestine. Foraging for ‘akkoub and za’atar is criminalized by the Israeli government under the guise of conservation efforts, resulting in heavy fines, trials, and prison sentences exclusively for Arabs who are caught gathering these plants. Filmed both before and during the pandemic, Manna’s investigatory meditation combines fiction and documentary to trace the entangled cultural and governmental significance of this tradition and its legislation.

Following the plants from the wild to the kitchen, from chases between local foragers and the Israeli Nature Authority to defense courtrooms, this work is concerned with what is made extinct and what gets to live on. It carefully illustrates the importance of these food sources as sustenance and cultural symbols for people whose political autonomy, rights, and land have been under attack for nearly a century. Framed within our current moment of ecological and economic precarity, *Foragers* examines human and nonhuman resistance in the face of intended erasure and alienation from the land.

Jumana Manna: production still from *Foragers*, 2022; HD video; courtesy the artist.

**Jumana Manna / MATRIX 278** is selected by Apsara DiQuinzio, former senior curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, and organized by Claire Frost, curatorial assistant. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis.





1/2/3/4/5



6/7/8/9/10



- 1, 2 Conversation with Jumana Manna and Nicolás Pereda, 12.9.21
- 3 Full: The Future Is Female with Sarah Cahill, 12.18.21  
Photo: Christine Alicino
- 4 Five Tables of Shadows, 1.6.22
- 5, 6 Suzanne Hudson and Jennifer Sorkin, 1.23.22
- 7, 8, 9, 10 Luchita Hurtado panel with Laura Pérez, Marie Heilich, Celia Herrera Rodríguez, and Yreina Cervántez, 1.29.22

DEC

- 1/WED  
7:00 Persists, Resists, Exists  
Jeanne C. Finley and Janis  
Crystal Lipzin in person  
FUTURE IS FEMINIST P. 14
- 2/THU  
12:00 Carmine Cella: New Sounds  
ARTS + DESIGN P. 12  
12:15 Guided Tour: **New Time** P. 12  
4:00 Osmund Boppearachchi on The  
Great Departure and the Twin  
Miracle LECTURE P. 11  
4-7 Five Tables of Reflections P. 12  
7:00 *The Story of a Three Day Pass*  
Introduction by Ryanaustin  
Dennis BIG SCREEN | BLACK  
LIFE PP. 10, 19
- 3/FRI  
7:00 *The Rain People*  
COPPOLA P. 16
- 4/SAT  
1:00 Guided Tour with American  
Sign Language Interpretation:  
**New Time** P. 12  
4:30 *Beyond the Visible: Hilma af  
Klint* BIG SCREEN P. 19  
7:00 *Nervous Translation* FUTURE IS  
FEMINIST P. 14
- 5/SUN  
1:00 Guided Tour: **Beyond  
Boundaries** P. 12  
1:00 Osmund Boppearachchi  
on **Beyond Boundaries**  
CURATOR'S TALK P. 11  
1:30 *Oliver Sacks: His Own Life* BIG  
SCREEN P. 19  
2:00 Gabrielle Selz on *Light on  
Fire: The Art and Life of Sam  
Francis* with Frances Dinkelspiel  
READING P. 10

- 2:00 Guided Tour: **New Time** P. 12  
4:00 *The Story of a Three Day Pass*  
Introduction by Ryanaustin  
Dennis BIG SCREEN | BLACK  
LIFE PP. 10, 19
- 8/WED  
7:00 *Every Man for  
Himself* COPPOLA P. 16  
**MATRIX 278: Jumana Manna** opens  
P. 5
- 9/THU  
12:15 Guided Tour: **New Time** P. 12  
6:00 Conversation with Jumana  
Manna and Nicolás Pereda  
MATRIX 278 P. 10  
7:00 *Oliver Sacks: His Own Life* BIG  
SCREEN P. 19
- 10/FRI  
7:00 *Chungking Express* BIG  
SCREEN P. 20
- 11/SAT  
12:30 Powerful & Positive Poster-  
Making Party! VIRTUAL  
GALLERY + STUDIO P. 13  
2:30 *Ways to Make Sunshine*  
VIRTUAL ROUNDTABLE  
READING P. 13  
3:30 *One from the Heart*  
COPPOLA P. 16  
7:00 *Flowers of Shanghai* BIG  
SCREEN P. 20
- 12/SUN  
12:30 Collaborative Postcard Printing  
ART LAB P. 11  
2:00 *Beyond the Visible: Hilma af  
Klint* BIG SCREEN P. 19  
2:00 Guided Tour: **New Time** P. 12

- 15/WED  
7:00 *Passion* COPPOLA P. 17
- 16/THU  
12:15 Guided Tour: **New Time** P. 12  
7:00 *Flowers of Shanghai* BIG  
SCREEN P. 20
- 17/FRI  
7:00 *The Cloud-Capped Star* BIG  
SCREEN P. 20
- 18/SAT  
2:00 The Future Is Female  
FULL P. 10  
3:30 *The Cotton Club Encore*  
Introduction by Richard Beggs  
COPPOLA P. 17  
7:00 *Chungking Express* BIG  
SCREEN P. 20
- 19/SUN  
2:00 *Edo Avant Garde* BIG  
SCREEN P. 20  
2:00 Guided Tour: **New Time** P. 12  
4:30 *The Edge of the World* BIG  
SCREEN P. 20
- 23/THU  
BAMPFA closes for holidays; reopens  
Jan 5
- 24/FRI  
*Ailey* streaming begins P. 15  
STREAMS FREE FOR BAMPFA MEMBERS  
DEC 24-30

JAN

- 6/THU  
12:15 Guided Tour: **New Time** P. 12  
4-7 Five Tables of Shadows P. 12
- 7/FRI  
7:00 *Dementia 13*  
Introduction by James  
Mockoski COPPOLA P. 17
- 8/SAT  
7:00 *Sunrise: A Song of Two Humans*  
Judith Rosenberg on piano  
MURNAU P. 22
- 9/SUN  
11:00 Collaborative Postcard Printing  
ART LAB P. 11  
2:00 *The Cloud-Capped Star* BIG  
SCREEN P. 20  
2:00 Guided Tour: **New Time** P. 12  
5:00 *The Edge of the World* BIG  
SCREEN P. 20
- 12/WED  
7:00 *Journey into the Night*  
Judith Rosenberg on piano  
MURNAU P. 22
- Spiritual Mountains: The Art of  
Wesley Tongson opens P. 4
- 13/THU  
12:15 Guided Tour: **New Time** P. 12  
7:00 *American Graffiti* COPPOLA  
P. 17
- 14/FRI  
7:00 *Double Indemnity*  
STANWYCK P. 26
- 15/SAT  
11:00 Foam Stamp Making ART  
LAB P. 11

- 4:00 *Beyond the Visible: Hilma af  
Klint* BIG SCREEN P. 19  
7:00 *The Haunted Castle*  
Judith Rosenberg on piano  
MURNAU P. 22
- 16/SUN  
2:00 *The Burning Earth*  
Bruce Loeb on piano  
MURNAU P. 22  
2:00 Guided Tour: **New Time** P. 12  
4:30 *Baby Face* STANWYCK P. 26  
7:00 Debussy Times Three FULL  
P. 10
- 19/WED  
7:00 *The Conversation*  
COPPOLA P. 17
- 20/THU  
2:00 Guided Tour: **New Time** P. 12  
7:00 Utopian Visions  
Emily Chao and Adele  
Horne in person FUTURE IS  
FEMINIST P. 15
- 21/FRI  
12:00 Koak, Favianna Rodriguez,  
Lava Thomas, and Anne  
Walsh ARTISTS' TALK P. 11  
7:00 *Touki Bouki* MAMBÉTY P. 28
- 22/SAT  
4:30 *Stella Dallas* STANWYCK P. 26  
7:00 *Nosferatu: A Symphony  
of Horror*  
Judith Rosenberg on piano  
MURNAU P. 23
- 23/SUN  
11:30 Mambéty and His Films  
MAMBÉTY P. 28  
11:30 Suzanne Hudson on  
*Contemporary Art* and  
Jennifer Sorkin on *Art in  
California* READING P. 10

- 2:00 *Irmi*  
Veronica Selver and Susan  
Fanshel in person BIG  
SCREEN P. 21  
2:00 Guided Tour: **New Time** P. 12  
3:00 Julia White on **Spiritual  
Mountains** with Cynthia  
Tongson CURATOR'S TALK P. 11
- 26/WED  
7:00 *Prism*  
Introduction by Rizvana  
Bradley FUTURE IS FEMINIST |  
DOCUMENTARY VOICES  
PP. 15, 30
- 27/THU  
12:15 Guided Tour: **New Time** P. 12  
7:00 *Apocalypse Now: Final Cut*  
COPPOLA P. 17
- 28/FRI  
7:00 *Phantom*  
Judith Rosenberg on piano  
MURNAU P. 23
- 29/SAT  
2:30 Films by Wendy Tilby and  
Amanda Forbis ANIMATION!  
P. 25  
4:00 Conversation with Laura  
Pérez, Marie Heilich, Celia  
Herrera Rodríguez, and Yreina  
Cervántez on Luchita Hurtado:  
Embodying Landscape P. 10  
5:00 *The Last Laugh*  
Judith Rosenberg on piano  
MURNAU P. 23  
7:00 *Knives and Skin* FUTURE IS  
FEMINIST P. 15
- 30/SUN  
2:00 Guided Tour: **New Time** P. 12  
2:00 Claire Frost on **New Time**  
CURATOR'S TALK P. 11

FEB

- 2:00 *Tell Them We Were Here*  
Griff and Keelan Williams,  
Lawrence Rinder, and Bay Area  
artists in conversation BIG  
SCREEN P. 21  
5:00 *The Lady Eve* STANWYCK P. 27  
**New Time** closes p. 3
- 2/WED  
3:30-5:30 Valentine Mail Art Mini  
Camp with No School ART  
LAB P. 11  
7:00 *499*  
Rodrigo Reyes in person  
DOCUMENTARY VOICES P. 30
- 3/THUR  
12:15 Guided Tour: **Highlights** P. 12  
3:30-5:30 Valentine Mail Art Mini  
Camp with No School ART  
LAB P. 11  
4-7 Five Tables of the Color Red  
P. 12  
7:00 *Kagemusha* COPPOLA P. 18
- 4/FRI  
3:30-5:30 Valentine Mail Art Mini  
Camp with No School ART  
LAB P. 11  
7:00 *Ball of Fire* STANWYCK P. 27
- 5/SAT  
12-4 Community Valentine Mail Art  
Party with No School ART  
LAB P. 11  
3:30 *The Finances of the Grand Duke*  
Judith Rosenberg on piano  
MURNAU P. 23  
5:15 *Tartuffe*  
Judith Rosenberg on piano  
MURNAU P. 23

- 7:00 Temple Sleep: Four Films  
Nathaniel Dorsky in person  
DORSKY P. 29
- 6/SUN  
2:00 *Song Without a Name* BIG  
SCREEN P. 21  
4:00 Emanations: Four Films  
Nathaniel Dorsky in person  
DORSKY P. 29
- 9/WED  
7:00 *Surname Viet Given Name Nam*  
Les Blank Lecture by Trinh  
T. Minh-ha DOCUMENTARY  
VOICES P. 30
- 10/THU  
7:00 what was always yours and  
never lost CONTEMPORARY  
INDIGENOUS MEDIA P. 31
- 11/FRI  
7:00 *Mishima: A Life in Four Chapters*  
COPPOLA P. 18
- 12/SAT  
4:00 Lawrence Jordan on  
Experimental Animation and  
Joseph Cornell ANIMATION!  
P. 25  
6:30 *Double Indemnity*  
STANWYCK P. 27
- 13/SUN  
2:00 *The Outsiders: The Complete  
Novel* COPPOLA P. 18  
5:00 *Faust*  
Judith Rosenberg on piano  
MURNAU P. 24





# Holiday Gift Ideas from the BAMPFA Store

# GIFT LOCALLY!

**16/WED**

7:00 *The Two Sights* BIG SCREEN | DOCUMENTARY VOICES PP. 21, 30  
 7:30 *The Gypsy Chronicles* FULL P. 10

**17/THU**

7:00 *Hyenas* MAMBÉTY P. 28

**18/FRI**

7:00 *Sunrise: A Song of Two Humans* Bruce Loeb on piano MURNAU P. 24

**19/SAT**

1:00 *Hearts of Darkness: A Filmmaker's Apocalypse* Eleanor Coppola in person COPPOLA P. 18  
 7:00 *There's Always Tomorrow* STANWYCK P. 27

**20/SUN**

2:00 *The Conversation* COPPOLA P. 18  
 5:00 *The Little Girl Who Sold the Sun* MAMBÉTY P. 29

**23/WED**

7:00 *Phases of Matter* Ernst Karel in person DOCUMENTARY VOICES P. 30

1, 2, 3, 4, 5 Full: Debussy Times Three with PC Muñoz, Minor Aoki, Destiny Muhammad, Karl Evangelista, and Ray Furuta, 1.16.22

6 Wesley Tongson: *Orchid 1*, 2010; ink on paper; BAMPFA, gift of Lilia and Kenneth Tongson.

**24/THU**

7:00 *Nūhū yāg mū yōg hām: This Land Is Our Land!* CONTEMPORARY INDIGENOUS MEDIA P. 31

**25/FRI**

7:00 *City Girl* Bruce Loeb on piano MURNAU P. 24

**26/SAT**

4:00 Janie Geiser: *Mysteries and Unerthed Histories* ANIMATION! P. 25  
 7:00 *Forty Guns* STANWYCK P. 27

**27/SUN**

3:00 *Tabu: A Story of the South Seas* Bruce Loeb on piano MURNAU P. 24  
 5:00 *Rumble Fish* COPPOLA P. 18

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## GIFT ARTFULLY!

A year of art and inspiration awaits. The 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 510.642.5186 OR BAMPFAMEMBER@BERKELEY.EDU FOR MORE INFO.

LEFT TO RIGHT

Rigel Stuhmiller 2022 Garden of Birds Calendar. From beloved Berkeley artist and printmaker Rigel Stuhmiller.

*New Time: Art and Feminisms in the 21st Century* Tote. High quality cotton canvas totes available in black and natural canvas.

Let Me Hold This For You Ceramic Tray by Carissa Potter. Keep it all together with this handy and charming tray.

David Lance Goines Notecard Collection: Movies. David Lance Goines's classic poster illustrations for BAMPFA film programs.

*Light on Fire: The Art and Life of Sam Francis*. The first in-depth biography of legendary American abstract painter Sam Francis.

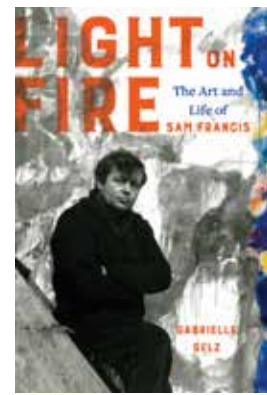
**No admission charge to visit the BAMPFA Store**





1 / 2 / 3 / 4 / 5

Unless otherwise noted, all events are included with admission.



6 / 7 / 8 / 9



## FULL

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

## FULL: THE FUTURE IS FEMALE

SATURDAY / 12.18.21 / 2:00 PM

**The Future Is Female** is Sarah Cahill's investigation and reframing of the piano literature, featuring compositions by women from around the globe, from the Baroque to the present day, including new commissioned works. This seven-hour marathon performance allows audience members to listen for any length of time, come and go, and walk around the space.

## FULL: DEBUSSY TIMES THREE

SUNDAY / 1.16.22 / 7:00 PM

Programmed by PC Muñoz

Acclaimed Bay Area percussionist, recording artist, and producer PC Muñoz returns to BAMPFA with an evening of Debussy's legendary "Clair de Lune," rendered in three completely different ways—in a traditional fashion by classical pianist Minori Aoki, as a gorgeous solo harp piece by Destiny Muhammad, and as a radically reimagined mood-funk meditation by Muñoz with guitarist Karl Evangelista and "Rock Star of the Flute" Ray Furuta.

## FULL: THE GYPSY CHRONICLES

WEDNESDAY / 2.16.22 / 7:30 PM

Oakland native Femi Andrades (FEMI) brings her latest project, "The Gypsy Chronicles," to our performance space. FEMI is an

accomplished international recording artist with over twenty albums, including her debut, *Sweet Water Soul*, and *REVOLUTION* with Punk Funk Mob. She has been a staple in the music industry for over a decade, blending the sounds of jazz, soul, punk, funk, hip-hop, and rock into a hybrid style all her own.

Please note: Seating for Full is limited.

## BLACK LIFE

The Ladder Print Mailer

RSVP BY MONDAY / 12.20.21

Sign up to receive a special-edition risograph mailer, printed in the BAMPFA Art Lab, featuring an archival interview with Ernestine Eckstein from a 1966 issue of *The Ladder: A Lesbian Review*. Eckstein was an activist who began her social justice work as a student at Indiana University, where she worked with the NAACP; the Daughters of Bilitis, the first lesbian civil and political rights organization in the United States; and later the Black Women Organized for Political Action.

Film: The Story of a Three Day Pass

THURSDAY / 12.2.21 / 7:00 PM

SUNDAY / 12.5.21 / 4:00 PM

Introduction by Ryanaustin Dennis

"Among the great American films of the sixties. . . The movie reflects the stylistic variety and the freewheeling innovation of the French New Wave." RICHARD BRODY, *NEW YORKER*

(*La permission*). Inventive and poignant, *The Story of a Three Day Pass* balances French New Wave style with social critique and psychological substance. Melvin Van Peebles adapted the film from his novel *La permission*, written in French after he traded Hollywood's racist roadblocks for opportunity in Paris. Van Peebles made the most of cinematic technique and cross-cultural comedy without sugarcoating the bitter structural realities inherent in the plight of the Black GI Turner (Harry Baird) as he embarks on a sightseeing sojourn to Paris and eventually

into the embrace of Miriam (a radiant Nicole Berger in her final role). KATE MACKAY

## GALLERY TALKS, LECTURES & DISCUSSIONS

Gabrielle Selz on *Light on Fire: The Art and Life of Sam Francis* with Frances Dinkelspiel

SUNDAY / 12.5.21 / 11:30 AM

The award-winning author of *Unstill Life*, Gabrielle Selz, introduces her new biography of the artist Sam Francis, *Light on Fire: The Art and Life of Sam Francis* (UC Press), in conversation with noted journalist and author Frances Dinkelspiel. The conversation is followed by a book signing.

MATRIX Conversation: Jumana Manna and Nicolás Pereda

THURSDAY / 12.9.21 / 6:00 PM

UC Berkeley professor and filmmaker Nicolás Pereda joins MATRIX artist Jumana Manna for a conversation about her new film, *Foragers* (2022), and the resonances between their filmmaking practices.

Suzanne Hudson on *Contemporary Art* and Jennifer Sorkin on *Art in California*

SUNDAY / 1.23.22 / 5:00 PM

Suzanne Perling Hudson and Jennifer Sorkin introduce their recent contributions to the noted Thames & Hudson World of Art series: *Contemporary Art* and *Art in California*, both published in 2021. The two art historians converse about their shared interests in revisionist history and recovering movements, artists, and trends.

Laura Pérez, Marie Heilich, Celia Herrera Rodríguez, and Yreina Cervántez on Luchita Hurtado: Embodying Landscape

SATURDAY / 1.29.22 / 4:00 PM

This program is organized in collaboration with UC Berkeley's Latinx Research Center.

We were fortunate to obtain a singular large-scale drawing by Latina feminist artist Luchita Hurtado for BAMPFA's Art Wall in 2019, a year before her death. Join UC Berkeley Professor Laura Pérez, writer and curator Marie Heilich, artist Celia Herrera Rodríguez, and artist Yreina Cervántez for a discussion that places Hurtado's work in dialogue with the practices of the generation of Chicana/Latinx artists that followed her own.

## CURATOR'S TALKS

Osmund Boparachchi on *Beyond Boundaries: Buddhist Art of Gandhara*

SUNDAY / 12.5.21 / 1:00 PM

Join art historian, numismatist, and archaeologist Osmund Boparachchi for an in-depth exploration of *Beyond Boundaries* and the fascinating cultural exchange between the Hellenistic world of Greco-Roman art and the native artistic traditions of India that the exhibition embodies. Dr. Boparachchi, who cocurated *Beyond Boundaries*, pays special attention to how Gandharan artists depicted episodes in the life of the Buddha.

Julia M. White on *Spiritual Mountains: The Art of Wesley Tongson* with Cynthia Tongson

SUNDAY / 1.23.22 / 3:00 PM

BAMPFA Senior Curator for Asian Art Julia White, who organized the exhibition *Spiritual Mountains*, highlights Wesley Tongson's artistic achievement along with insights into the influence of other Chinese artists whose works from the museum's collection are paired with his. Cynthia Tongson, the artist's sister, joins the program to contribute personal and biographical perspectives.

Claire Frost on *New Time: Art and Feminisms in the 21st Century*

SUNDAY / 1.30.22 / 2:00 PM

To mark the closing of *New Time*, BAMPFA Curatorial Assistant Claire Frost, who helped organize the exhibition, offers a tour highlighting a special selection of works that address feminisms' lingering questions and unfinished business, as well as providing an exhibition overview.

## ARTISTS' TALK

Koak, Favianna Rodriguez, Lava Thomas, and Anne Walsh

FRIDAY / 1.21.22 / 12:00 PM

Four artists featured in *New Time*—Koak, Favianna Rodriguez, Lava Thomas, and Anne Walsh—discuss their artwork in relation to their practice and the exhibition itself.

## LECTURE

Osmund Boparachchi on the Great Departure and the Twin Miracle: How Gandharan Buddhist Sculptors Showcased Key Episodes in the Life of the Buddha

THURSDAY / 12.2.21 / 4:00 PM

International authority on the art of Gandhara Osmund Boparachchi presents a lecture about Buddhist imagery in Gandharan art, focusing on two key episodes in the life of the Buddha—the Great Departure and the Twin Miracles. This lecture is the keynote address for the conference Gandharan Studies: A Comprehensive Survey, sponsored by UC Berkeley's Tang Center for Silk Road Studies.

## ART LAB

Collaborative Postcard Printing: A Risograph Workshop

SUNDAY / 12.12.21 / 11:00 AM

SUNDAY / 1.9.22 / 11:00 AM

All ages, Drop-in

Learn the basics of risograph printing in the BAMPFA Art Lab. We create a collaborative design to be printed as a series of postcards. Each participant will go home with a set of postcards to send out in celebration of the New Year.

Foam Stamp Making

SATURDAY / 1.15.22 / 11:00 AM

All ages, Drop-in

Learn how to cut foam to create simple abstract stamp designs. Use the Art Lab collection of rubber stamps, and add your own to the mix.

## ART LAB HOURS

DROP IN & MAKE ART!

FRI  
SAT & SUN

2-7  
11-7

Valentine Mail Art Mini Camp with No School

WEDNESDAY / 2.2.22 / 3:30-5:30 PM

THURSDAY / 2.3.22 / 3:30-5:30 PM

FRIDAY / 2.4.22 / 3:30-5:30 PM

Ages 7-17; Limited Space, RSVP

Join us for one, two, or all three days of this afterschool, mini camp, a mail art intensive with celebrated arts education program No School. We make connections between the history of avant-garde, experimental mail art practices, and classic Valentine's Day traditions. We look at materials from BAMPFA's archive and make our own mail art to be dropped in the mailbox. No School is an arts education program focusing on adventurous, process-oriented group art making designed to promote a broad sense of wonder, joy, and possibility.

Community Valentine Mail Art Party with No School

SATURDAY / 2.5.22 / 12:00-4:00 PM

All ages, Drop-in

Come to the Art Lab for a Valentine's Day mail art making extravaganza hosted by experimental arts education program No School. Explore collage, stamp, and various simple print processes to create pieces of mail art to send to your loved ones. No School is an arts education program focusing on adventurous, process-oriented group art making designed to promote a broad sense of wonder, joy, and possibility.

- 1 Full: The Gypsy Chronicles with Femi Andrades (FEMI), 2.16.22
- 2 Black Life: The Ladder Print Mailer
- 3, 4 Gabrielle Selz and Frances Dinkelspiel, 12.5.21  
Photo: Tom Kochi
- 5 Collaborative Postcard Printing, 12.12.21, 1.9.22
- 6, 7, 8, 9 *New Time* Artists' Talk with Koak, Favianna Rodriguez, Lava Thomas, and Anne Walsh, 1.21.22  
Koak, Photo: Maria Kanevskaya  
Favianna Rodriguez, Photo: Scott La Rockwell





- 1 Osmund Bopearchchi, 12.2.21, 12.5.21  
Photo: Edward Bopearchchi
- 2 Five Tables of the Color Red, 2.3.22
- 3 **New Time** gallery tours, see below and calendar

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## 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 are live captioned. If you require captioning to access a prerecorded event on our site, please contact Paris Cotz at [pariscotz@berkeley.edu](mailto:pariscotz@berkeley.edu). Please allow 7-10 days for captioning to be provided.

### Carmine Cella: New Sounds

THURSDAY / 12.2.21 / 12:00 PM

Free and open to the public; online only. Please register at [https://berkeley.zoom.us/webinar/register/WN\\_Hu46aGtQSQaQodsY3738aw](https://berkeley.zoom.us/webinar/register/WN_Hu46aGtQSQaQodsY3738aw).

Carmine Cella shares his compositions and musical instrument innovations, which produce novel sounds, music, and spatial experiences. While these experiments represent perhaps the most abstract form of creativity, they nevertheless have the potential to allow us to feel in ways we have never felt before. Cella is an assistant professor for music at the Center for New Music and Acoustic Technologies at UC Berkeley. He has written many music apps and created novel musical instruments, including the Augmented Piano.

## GUIDED TOURS

PLEASE CONSULT CALENDAR (PP. 6-8)

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 in December and January.



American Sign Language interpreter Patricia Lessard, who specializes in the arts, offers ASL interpretation for a graduate student-led tour of **New Time** on Saturday, December 4, at 1:30 PM. All visitors are welcome.

## FIVE TABLES

Five Tables is a monthly event coinciding with First Free Thursdays organized by the BAMPFA staff, and periodically by the Student Committee. Using unique themes to draw artworks from the BAMPFA collection, Five Tables allows visitors to get an up-close look at an extraordinary range of works on paper. Drop by the Florence Helzer Works on Paper Study Center for a curated behind-the-scenes experience.

### Five Tables of Reflections

THURSDAY / 12.2.21 / 4:00-7:00 PM

Light and the mind play fun tricks when it comes to reflections, and the images glimpsed in mirrors, glass, and water can be true, wishful thinking, or fun-house distortions. The works on view for this month's Five Tables display include the screen-printed plexiglass panels of John Cage's *Not Wanting to Say Anything about Marcel, Plexigram II*; the mirrored boxes of Lynn Hershman Leeson's *Robert Breitmeyer Box: Multiple #2*; photographs; and Japanese woodblock prints.

### Five Tables of Shadows

THURSDAY / 1.6.22 / 4:00-7:00 PM

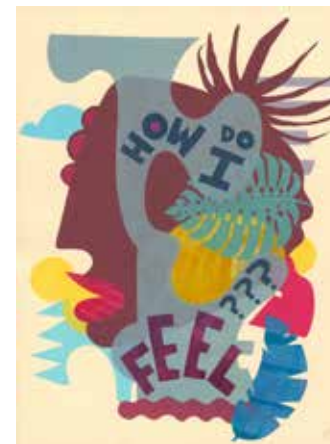
Mezzotint fans unite! This month's shadow theme is an unabashed chance to pull out a dozen of these labor-intensive engravings, with their dramatic gradations of tone and velvety blacks. The works on display include Richard Earlom's brilliant versions of *The Forge* (after Joseph Wright of Derby) and *Banditti* (after Claude Lorrain), equally lush eighteenth-century aristocratic portraits and landscapes, and atmospheric photographs of Yucatán views and ancient Greek monuments at night.

### Five Tables of the Color Red

THURSDAY / 2.3.22 / 4:00-7:00 PM

Stop signs, lipstick, valentines, ripe fruit, sexy clothes, agit-prop posters, falling leaves—the color red attracts the eye, quickens the pulse, and takes no prisoners. Works on view in this Five Tables display include eye-popping political posters featuring bloody hands; autumnal landscape scrolls by Rinkoku, Bunrin, and Zeshin; conceptual correspondence from James Lee Byars and Ant Farm; and women in red, from French cabarets to Japanese teahouses.

## FOR FAMILIES



## SECOND SATURDAYS FOR FAMILIES

Second Saturdays for Families will take a break in January, as we regroup for onsite family events. Watch [bampfa.org](http://bampfa.org) for updates about February.

### Virtual Gallery + Studio: Powerful & Positive Poster-Making Party

SATURDAY / 12.11.21 / 12:30 PM

Workshop led by artist Raphael Noz. For ages 6-12.

Gallery + Studio integrates art on view at BAMPFA with a related art project; the session lasts about an hour.

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, December 8 and 9, to receive a Zoom link on Saturday, December 11.

Join us for a fun session combining personal awareness and expressive poster making inspired by the work of Oakland's own activist-artist Favianna Rodriguez. Before the workshop, think of two short statements or word combinations that express positive thoughts about how you want to be in the world. Then experiment with colorful cutout shapes to make a dynamic composition to keep you inspired and powerful.

### Virtual Roundtable Reading: *Ways to Make Sunshine* by Renée Watson

SATURDAY / 12.11.21 / 2:30 PM

Reading led by Rachel Budge, librarian at Emerson Elementary School, Berkeley. Recommended for ages 8 and up.

Young readers are invited to read aloud to one another from the opening pages of a good book. We read together for about an hour. Children who participate at the event receive a copy of the book to continue reading at home.

Sign up online at [bampfa.org/program/family-events](http://bampfa.org/program/family-events). Sign up on Wednesday and Thursday, December 8 and 9, to receive a Zoom link on Saturday, December 11.

"I do not have a boy's name; I have *my* name. My name is Ryan and Ryan means 'king' and that means I am a leader." Meet Ryan, who tries to see the best in everyone and to live up to her name. But she has a lot on her mind. For instance, money is tight, so her family moves into a new (old) house in a different neighborhood, and her dad is working the night shift. Meanwhile, the fourth-grade talent show is coming up, and Ryan wonders what talent she can perform in front of everyone without freezing.

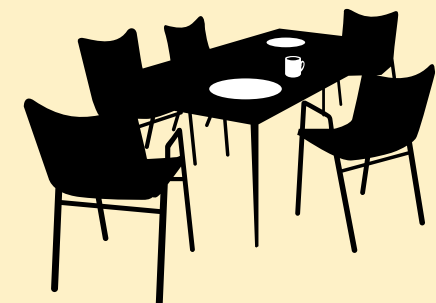
## FAREWELL TO BABETTE

After nearly 10 years at BAMPFA, Joan Ellis and Patrick Hooker will be moving Babette to a new location.

Their next location will be announced in early 2022, but in the meantime, join us in wishing them every success and a fond farewell! They have been wonderful partners over the years, enhancing the museum experience for visitors and serving delicious food and drink to a loyal local following.

Please come visit Babette during operating hours of Wed-Sun, 11:00 AM-5:00 PM, before its closing on Wednesday, December 22.

For more information, visit [www.babettecafe.com](http://www.babettecafe.com).







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## NEW TIME THE FUTURE IS FEMINIST

**The Future Is Feminist** continues from our fall season with 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, 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. 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.

Organized by Kate MacKay and Kathy Geritz. Made possible in part with support from the National Endowment for the Arts. 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.

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 Dinçel'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, whom the Chicago police described as "more dangerous than a thousand rioters."

**INSTRUCTIONS ON HOW TO MAKE A FILM** Nazli Dinçel, 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

**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 minuscule 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 Agoncillo, Angge Santos, Sid Lucero, Amos Dy-Liacco Calaguas. (90 mins, In Filipino with English subtitles, Color, DCP, From Cinema One Originals)

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 2* 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, Digital, 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, Digital, From Canyon Cinema  
Total running time: c. 65 mins

WEDNESDAY / 1.26.22

### PRISM

7:00 PM

ROSINE MBACKAM, 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 *Spit on the Broom*, 1.20.222 *More Dangerous Than a Thousand Rioters*, 12.1.213 *Nervous Translation*, 12.4.214 *Ailey*, streaming 12.24.21–12.30.21

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## FREE FILM FOR MEMBERS

### AILEY

JAMILA WIGNOT (US, 2021)

AVAILABLE FOR STREAMING  
12.24.21–12.30.21  
PASSWORD: BAMPFA

"*Ailey* gracefully attempts to understand the legendary choreographer as fully as possible."

WASHINGTON POST

"Breathtaking . . . a fitting tribute to an artistic giant."

SAN FRANCISCO CHRONICLE

Alvin Ailey (1931–1989) was a trailblazing dancer and choreographer who founded the Alvin Ailey American Dance Theater. His leadership and passion helped nurture artists and allowed them to express the universality of the African American experience through dance. His celebrated company is well known to Bay Area audiences through a long-term relationship with Cal Performances, including residency programs and the annual AileyCamp. Director Jamila Wignot's biographical portrait of the enigmatic artist is largely told through Ailey's own words—archival recordings that act as a form of narration for the film. Documentation of performances and interviews with his contemporaries and those he inspired make for must-see viewing. **SUSAN OXTOBY**

(82 mins, B&W/Color, Digital streaming, From Neon)



1 / 2 / 3 / 4 / 5

# FRANCIS FORD COPPOLA AND AMERICAN ZOETROPE

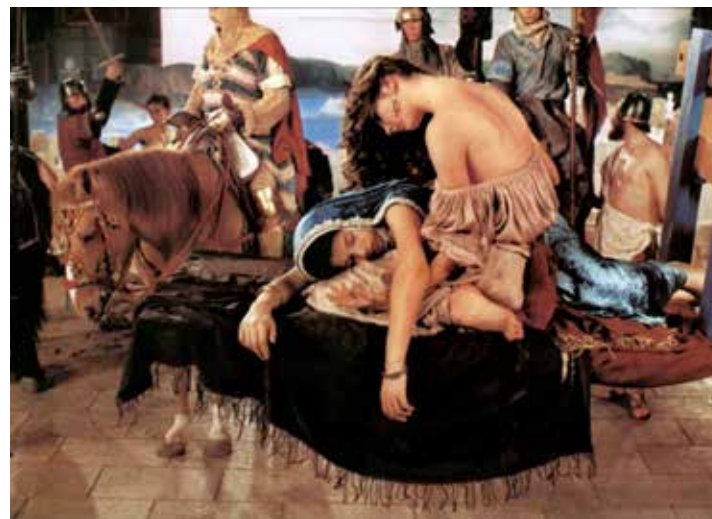
One of the most recognizable names in the movie business, Francis Ford Coppola is distinguished by his enthusiastic and unflagging support for the art of filmmaking and by a spirit of innovation that runs through his films. Fresh out of film school and already established as a talented screenwriter and director, Coppola found himself frustrated by the constraints of 1960s Hollywood and decamped to San Francisco with a cohort of talented colleagues, including George Lucas and Walter Murch. Connecting with a wellspring of counter-culture creativity, they quickly set up shop to edit Coppola's *The Rain People* and start production on a feature-length version of Lucas's *THX 1138*. American Zoetrope was born.

Part of our celebration of five decades of year-round screenings at BAMPFA, this series presents a selection of the most compelling films made or supported by Coppola and American Zoetrope from the 1960s through the 1980s. It features a recent restoration of *Dementia 13*; new edits of *Apocalypse Now*, *The Outsiders*, and *The Cotton Club*; a new 35mm print of *The Conversation*; and the exquisite, poignant, underappreciated musical *One from the Heart*. A testament to the vision of former PFA director Tom Luddy during his tenure as producer and director of special projects at Zoetrope, films by Jean-Luc Godard, Akira Kurosawa, and Paul Schrader are representative of the company's dedication to the support of adventurous international cinema.

Kate MacKay, Associate Film Curator

Film Series Sponsor: Susan Consey

Thanks to James Mockoski, *American Zoetrope*; Kevin Lee, *Francis Ford Coppola Presents*; Eric Di Bernardo, *Rialto Pictures*; Jake Perlin, *The Film Desk*; Katie Dintelman, *20th Century Fox/Criterion Pictures*; Alyssa Peoples, *Swank Motion Pictures*; Kristie Nakamura, *Warner Bros. Classics*; Jason Jackowski, *Universal Pictures*; Brain Belovarac and Ben Crossley-Marra, *Janus Films*; and Tom Luddy.



FRIDAY / 12.3.21

## THE RAIN PEOPLE

FRANCIS FORD COPPOLA (US, 1969) 4K DIGITAL RESTORATION

7:00 PM

A disaffected Long Island housewife ditches her man, hits the road, and never stops heading west in Francis Ford Coppola's striking early work, described as a female *Easy Rider*, overflowing with flashbacks and a loose energy that recalls the French New Wave. Like his heroine, Coppola abandoned both the ease and the restrictions of an enclosed realm—in his case, the studio system—and lit out for freedom; during filming, he and his cast and bare-bones crew (which included a young George Lucas) simply followed the roads west, shooting whatever they encountered along the way and tweaking the script accordingly. JASON SANDERS

Written by Coppola. Photographed by Bill Butler. With Shirley Knight, James Caan, Robert Duvall, Marya Zimet. (101 mins, Color, DCP, From Warner Bros. Classics)

WEDNESDAY / 12.8.21

## EVERY MAN FOR HIMSELF

JEAN-LUC GODARD (FRANCE/SWITZERLAND, 1980)

7:00 PM

(*Sauve qui peut [la vie]*). A shared friendship with former Pacific Film Archive director Tom Luddy brought Jean-Luc Godard and Francis Ford Coppola together. American Zoetrope, in turn, helped finance *Every Man for Himself* and affixed “Francis Ford Coppola Presents” to the title for its US release. Isabelle Huppert plays a country girl turned prostitute in this lyrical comedy about the selling of the self, which Godard referred to as his “second first film.” (It was his first narrative film after eight years.) “At the end of the film, one’s perceptions have been so enriched, so sharpened, that one leaves invigorated. . . . A stunning, original work” (Vincent Canby, *New York Times*).

Written by Jean-Claude Carrière, Anne-Marie Miéville. Photographed by William Lubtchansky, Renato Berta, Jean-Bernard Menoud. With Isabelle Huppert, Jacques Dutronc, Nathalie Baye, Roland Amstutz. (87 mins, In French with English subtitles, Color, 35mm, From The Film Desk)

SATURDAY / 12.11.21

## ONE FROM THE HEART

FRANCIS FORD COPPOLA (US, 1982) RESTORED 35MM PRINT

3:30 PM

With lavishly surreal sets and a giddily romantic mood, *One from the Heart* is Francis Ford Coppola's candy-colored valentine to a cinema of pure attractions, his alternative to the arduous on-location production method and brooding themes of *Apocalypse Now*. Finding Las Vegas not quite neon or fake enough, Coppola re-created it on a ten-acre lot and multiple soundstages, setting Frederic Forrest, Teri Garr, Raul Julia, and Nastassja Kinski loose with songs by Tom Waits. The film landed with a thud in the Reagan-era denim dullness of 1982, but its luminous exotica is ripe for reappraisal. JASON SANDERS

Written by Armyan Bernstein, Coppola. Photographed by Vittorio Storaro. With Frederic Forrest, Teri Garr, Raul Julia, Nastassja Kinski. (107 mins, Color, 35mm, From American Zoetrope)

WEDNESDAY / 12.15.21

## PASSION

JEAN-LUC GODARD (FRANCE, 1982) BAMPFA COLLECTION

7:00 PM

*Passion* was the second film financed from Jean-Luc Godard's aborted Bugsy Siegel project with Francis Ford Coppola and Zoetrope Studios. The French director even borrowed sets from *One from the Heart* for a few (ultimately unused) scenes. In this maze of a film-within-a-film, two directors create a movie based on tableaux vivants of famous paintings, but because “you have to live stories before inventing them,” the action quickly moves to the world beyond the frames, where very real dramas of labor and love exist. Isabelle Huppert and Michel Piccoli costar with Hanna Schygulla, the Fassbinder muse whom Godard met when they were both coincidentally visiting Zoetrope. JASON SANDERS

Written by Godard, Jean-Claude Carrière (uncredited). Photographed by Raoul Coutard, Hans Liechti. With Isabelle Huppert, Hanna Schygulla, Michel Piccoli, Jerzy Radziwiłowicz. (87 mins, In French, German, and Polish with English subtitles, Color, 35mm, BAMPFA collection, permission Gaumont)

SATURDAY / 12.18.21

## THE COTTON CLUB ENCORE

FRANCIS FORD COPPOLA (US, 1984/2019) 4K DIGITAL RESTORATION

3:30 PM

INTRODUCTION Richard Beggs

*Richard Beggs is an Academy Award winning sound designer credited for his work on more than sixty films, including The Cotton Club, Apocalypse Now, One From the Heart, The Outsiders, and Rumble Fish.*

This newly recut, restored, color-corrected version of Francis Ford Coppola's 1984 vision of 1930s America—centered on the historic Harlem nightclub the Cotton Club—serves as a necessary corrective to the original release, reinstating many of the excised musical numbers and secondary stories that timid investors complained made the film “too long” and “too Black.” Where the first cut was more gangster, less club, this version, “full of casual wit and visual invention,” returns the music—and the musicians behind it—to the tale (Dave Kehr). JASON SANDERS

Written by Coppola, William Kennedy, Mario Puzo. Photographed by Stephen Goldblatt. With Richard Gere, Gregory Hines, Diane Lane, Bob Hoskins. (139 mins, Color, DCP, From Swank Motion Pictures)

FRIDAY / 1.7.22

## DEMENTIA 13

FRANCIS FORD COPPOLA (US, 1963) 4K DIGITAL RESTORATION

7:00 PM

INTRODUCTION James Mockoski

*James Mockoski is a film archivist and postproduction supervisor at American Zoetrope, where he has supervised the restorations of classic films, including Dementia 13, Apocalypse Now, and The Rain People.*

This atmospheric tale of terror, Francis Ford Coppola's second venture, was considered so shocking that a test was devised to determine viewers' fitness for watching it—the “D-13 Test,” which precedes this

screening. *Dementia 13* is no ordinary shockfest. The first stunning scene, with a body slowly sinking to a lake bottom, propels you into the murky world of a family cursed by its own suffocating memories. Luana Anders plays the unwelcome visitor at the castle Halloran, a glum enclave harboring a dark secret. Lurking in the abundant shadows is an unnamed loony, wielding his woeful ax. *Dementia 13* is a chopping spree in chiaroscuro. STEVE SEID

Written by Coppola. Photographed by Charles Hannawalt. With Luana Anders, William Campbell, Bart Patton, Patrick Magee. (72 mins plus 6 mins prologue, B&W, DCP, From Rialto Pictures)

THURSDAY / 1.13.22

## AMERICAN GRAFFITI

GEORGE LUCAS (US, 1973)

7:00 PM

“You can't stay seventeen forever,” one teenager advises another in George Lucas's vivid recollection of the summer of 1962. Nonetheless, *American Graffiti* preserves the end of innocence in an amber glow. As the film cruises through one long night in small-town Northern California, from dusk at Mel's Drive-In to dawn over the golden Central Valley, it surveys the teen social taxonomy of college-bound boys and gang members, good girls and greasers, all facing the end of summer and the beginning of the rest of their lives. Like nostalgia itself, this boomer touchstone—Lucas's second feature with Francis Ford Coppola as producer—is both specific and eternal. JULIET CLARK

Written by Lucas, Gloria Katz, Willard Huyck. Photographed by Jan D'Alquen, Ron Eveslage. With Richard Dreyfuss, Ron Howard, Paul Le Mat, Charles Martin Smith. (112 mins, Color, 35mm, From Universal Pictures)

WEDNESDAY / 1.19.22

## THE CONVERSATION

FRANCIS FORD COPPOLA (US, 1974) NEW 35MM PRINT

7:00 PM

REPEATS SUNDAY / 2.20.22

*The Conversation* is that rarity among Hollywood films: a formalist narrative. It features intricate color patterns, intertwined visual and 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 (Gene Hackman) steals privacy for a living but is so obsessed with his own privacy that he suffers near-pathological loneliness and guilt. Contracted to trail an executive's wife, who is suspected of infidelity, Caul becomes fearful that he may be part of a murder plot. RUSSELL MERRITT

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

THURSDAY / 1.27.22

## APOCALYPSE NOW: FINAL CUT

FRANCIS FORD COPPOLA (US, 1979/2019) 4K DIGITAL RESTORATION

7:00 PM

“The most important thing I wanted to do in the making of *Apocalypse Now*,” Francis Ford Coppola said, “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.” Forty years after its original release, *Apocalypse Now* returns to the screen with a newly restored cut (differing even from 2001's *Redux* version), remastered in 4K from the original negative for the first time. Boasting a stunningly reworked sound design taken from recently discovered soundtrack masters, it's an experience to be seen—and heard—in the theater. JASON SANDERS

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)

- 1 *One from the Heart*, 12.11.21
- 2 *The Rain People*, 12.3.21
- 3 *Passion*, 12.15.21
- 4 *American Graffiti*, 1.13.22
- 5 *The Cotton Club Encore*, 12.18.21





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THURSDAY / 2.3.22

**KAGEMUSHA**

AKIRA KUROSAWA (JAPAN, 1980)

7:00 PM

BAMPFA STUDENT COMMITTEE PICK

Unable to secure funding for this samurai epic, Akira Kurosawa channeled key scenes from the film into beautifully rendered, intricate paintings; by showing or selling these paintings to investors and interested parties (including George Lucas and Francis Ford Coppola, who helped the director gain Hollywood studio support), he was able to raise enough money to film this tale of a king, his double, and the scheming and warfare of feudal Japan. Tatsuya Nakadai plays both a king who wishes to keep his kingdom (and those he's conquered) united and his double, a petty thief rescued from the gallows to live as his *kagemusha* (shadow warrior). JASON SANDERS

Written by Kurosawa, Masato Ide. Photographed by Takao Saito, Masaharu Ueda. With Tatsuya Nakadai, Tsutomu Yamazaki, Kenichi Hagihara, Kota Yui. (160 mins, In Japanese with English subtitles, Color, 35mm, From 20th Century Fox/Criterion Pictures)

FRIDAY / 2.11.22

**MISHIMA: A LIFE IN FOUR CHAPTERS**

PAUL SCHRADER (US, 1985) NEW DIGITAL RESTORATION

7:00 PM

While at American Zoetrope, producer Tom Luddy assembled a remarkable team to realize Paul Schrader's riveting *Mishima*, based on the life and work of the celebrated Japanese author Yukio Mishima. Shot in Japan with a Japanese cast and crew, the film consists of a series of flashbacks and stylized renderings of scenes from Mishima's fiction embedded in the last day of his life. Supported by the brilliant production design of Eiko Ishioka and a compelling score by Philip Glass, Schrader communicated Mishima's literary and existential quest to transcend ordinary life through devotion to ideals of beauty and purity, transforming the author's words into unforgettable images. KATE MACKAY

Written by Schrader, Leonard Schrader. Japanese screenplay by Chieko Schrader. Photographed by John Bailey. With Ken Ogata, Kenji Sawada, Yasosuke Bando, Toshiyuki Nagashima. (120 mins, In English and Japanese with English subtitles, B&W/Color, DCP, From Janus Films)

SUNDAY / 2.13.22

**THE OUTSIDERS: THE COMPLETE NOVEL**

FRANCIS FORD COPPOLA (US, 1983/2005) 4K DIGITAL RESTORATION

2:00 PM

Looking for projects with more grounded commercial appeal after the neon-hued fantasia of *One from the Heart*, Francis Ford Coppola adapted an S. E. Hinton novel with a cast filled with actors who would become 1980s heartthrobs. Matt Dillon, Patrick Swayze, Tom Cruise, Emilio Estevez, C. Thomas Howell, and Rob Lowe bicker, pout, fight, and love in "one of the most overtly aesthetic, art-for-art's-sake films in Hollywood's history, a faux-naïf Pre-Raphaelite mural in which angels with dirty faces but immaculately pure hearts burn with a hard, gemlike flame" (Gilbert Adair). Coppola deliberately goaded the actors playing the rival Greasers and Socs to foster a realistic hostility onscreen. JASON SANDERS

Written by Kathleen Knutsen Rowell, Coppola, based on the novel by S. E. Hinton. Photographed by Stephen H. Burum. With C. Thomas Howell, Matt Dillon, Ralph Macchio, Patrick Swayze. (114 mins, Color, 35mm, From Warner Bros. Classics)

SATURDAY / 2.19.22

**HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE**

FAX BAHR, GEORGE HICKENLOOPER, ELEANOR COPPOLA (US, 1991)

1:00 PM

IN PERSON Eleanor Coppola

This award-winning documentary uses behind-the-scenes footage filmed by Eleanor Coppola during the 1976–77 shoot of *Apocalypse Now* in the Philippines. In 1990 Coppola turned her material over to filmmakers George Hickenlooper and Fax Bahr, who shot new interviews with the original cast and crew and brought together this

fascinating account, narrated by Coppola, of the challenges faced by her husband, Francis Ford Coppola, on this epic project that more often than not seemed insurmountable. "The result is fascinating, harrowing film history. We feel for once we are witnessing the true story of how a movie got made" (Roger Ebert).

Written by Bahr, Hickenlooper. Photographed by Les Blank, Larry Carney, Coppola, Shana Hagan. (96 mins, Color, DCP, From American Zoetrope)

SUNDAY / 2.20.22

**THE CONVERSATION**

FRANCIS FORD COPPOLA (US, 1974) NEW 35MM PRINT

2:00 PM

SEE WEDNESDAY / 1.19.22

SUNDAY / 2.27.22

**RUMBLE FISH**

FRANCIS FORD COPPOLA (US, 1983) 4K DIGITAL RESTORATION

5:00 PM

Francis Ford Coppola followed *The Outsiders* with another adaptation of an S. E. Hinton novel, again starring his high-cheekboned, blue-jeaned muse Matt Dillon. A teen film told as Greek myth, shot in a chiaroscuro black and white more befitting John Alton than John Hughes, *Rumble Fish* stars Dillon as a low-level hood whose older, not wiser, brother Motorcycle Boy (Mickey Rourke) returns to the bars and back alleys of the edge of nowhere they call home. Dennis Hopper costars as their jaded, weathered father. American teen life hypnotically reimagined, the atmospherically alienated *Rumble Fish* is "an exercise in hallucinatory style" (Richard Corliss). JASON SANDERS

Written by Coppola, S. E. Hinton, based on the novel by Hinton. Photographed by Stephen H. Burum. With Matt Dillon, Mickey Rourke, Diane Lane, Dennis Hopper. (94 mins, B&W/Color, DCP, From Universal Pictures)

- 1 *Kagemusha*, 2.3.22
- 2 *The Outsiders: The Complete Novel*, 2.13.22
- 3 *Beyond the Visible: Hilma af Klint*, 12.4.21, 12.12.21, 1.15.22
- 4 *Oliver Sacks: His Own Life*, 12.5.21, 12.9.21

**BIG SCREEN****HIGHLIGHTS FROM A YEAR OF VIRTUAL CINEMA**

During the period of the COVID-19 pandemic that resulted in the prolonged closure of the Barbro Osher Theater in 2020–21, BAMPFA's *Watch from Home* programming offered an eclectic mix of virtual cinema, including streaming spotlights, recent releases, and online conversations with artists, filmmakers, and experts. Now that we are back in the Barbro Osher Theater, we want to share some highlights from the past year of virtual cinema as an affirmation of the importance of seeing films on the big screen and with an audience.

**Big Screen** features a number of special presentations: Ryanaustin Dennis, guest cocurator of *Black Life*, introduces Melvin Van Peebles's poignant 1968 feature, *The Story of a Three Day Pass*. This groundbreaking film was recently restored and is most deserving of greater attention and recognition. Oakland-based filmmaker Veronica Selver and her New York-based codirector Susan Fanshel present *Irmi*, a 2020 documentary made with great sensitivity and depth, for its first local screening in a cinema. Filmmakers Griff Williams and Keelan Williams also join us to share their new film, *Tell Them We Were Here* (2021), an important examination of eight Bay Area artists, whose work overlaps with and has many connections to BAMPFA's exhibition history.

Susan Oxtoby, Director of Film & Senior Film Curator

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**BLACK LIFE: THE STORY OF A THREE DAY PASS**

MELVIN VAN PEEBLES (FRANCE, 1968) DIGITAL RESTORATION

INTRODUCTION Ryanaustin Dennis

Ryanaustin Dennis is a *Black Life* guest curator.

THURSDAY / 12.2.21 / 7:00 PM

SUNDAY / 12.5.21 / 4:00 PM

"Among the great American films of the sixties. . . . The movie reflects the stylistic variety and the freewheeling innovation of the French New Wave." RICHARD BRODY, *NEW YORKER*

(*La permission*). Inventive and poignant, *The Story of a Three Day Pass* balances French New Wave style with social critique and psychological substance. Melvin Van Peebles adapted the film from his novel *La permission*, written in French after he traded Hollywood's racist roadblocks for opportunity in Paris. Van Peebles made the most of cinematic technique and cross-cultural comedy without sugarcoating the bitter structural realities inherent in the plight of the Black GI Turner (Harry Baird) as he embarks on a sightseeing sojourn to Paris and eventually into the embrace of Miriam (a radiant Nicole Berger in her final role). KATE MACKAY

Written by Van Peebles. Photographed by Michael Kelber. With Harry Baird, Nicole Berger, Karell Jonathan Beer, Harold Brav. (87 mins, In French with English subtitles, B&W, DCP, From Janus Films)

Black Life Film Program Sponsor: Julie Simpson

**BEYOND THE VISIBLE: HILMA AF KLINT**

HALINA DYRSCHKA (GERMANY, 2019)

SATURDAY / 12.4.21 / 4:30 PM

SUNDAY / 12.12.21 / 2:00 PM

SATURDAY / 1.15.22 / 4:00 PM

"Bristles with the excitement of discovery and also with the impatience that recognition has taken so long. It refreshes the eyes and the mind." AO SCOTT, *NEW YORK TIMES*

(*Jenseits des Sichtbaren: Hilma af Klint*). Swedish painter Hilma af Klint (1862–1944) created a remarkable body of artwork that only gained international

recognition following a Guggenheim Museum exhibition in 2018–19. *Beyond the Visible* tells the story of this artist, who began creating radically abstract paintings in 1906—before Wassily Kandinsky, Paul Klee, Kazimir Malevich, and Piet Mondrian—and yet has never been part of the official history of abstraction. The film questions how it was that af Klint's significant achievements were left out of art history and showcases her paintings and handwritten journals in a highly visual, cinematic style, bringing long-overdue attention to this visionary talent.

Photographed by Luana Knipfer, Alicja Pahl. (93 mins, In German, Swedish, and English with English subtitles, Color, DCP, From Zeitgeist Films)

**OLIVER SACKS: HIS OWN LIFE**

RIC BURNS (US, 2019)

SUNDAY / 12.5.21 / 1:30 PM

THURSDAY / 12.9.21 / 7:00 PM

"A portrait at once tender and thrilling. . . . [Sacks] was that rare if not unique thing, a scientific navigator of the soul." OWEN GLEIBERMAN, *VARIETY*

Shortly after he was diagnosed with terminal cancer in 2015, at age eighty-one, neurologist and writer Oliver Sacks welcomed a documentary film crew into his apartment for a series of intimate conversations. Those interviews became the basis of this moving portrait, enriched with images from his extensive personal archive and commentary from friends and associates, including Lawrence Weschler, Robert Krulwich, Atul Gawande, and Temple Grandin. For Sacks, storytelling was a key to selfhood, and his own life makes quite a story. JULIET CLARK

Photographed by Buddy Squires. (114 mins, Color, DCP, From Zeitgeist Films)





FILMS

FILMS

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# BIG SCREEN HIGHLIGHTS FROM A YEAR OF VIRTUAL CINEMA

## CHUNGKING EXPRESS

WONG KAR WAI (HONG KONG, 1994) DIGITAL RESTORATION

FRIDAY / 12.10.21 / 7:00 PM

SATURDAY / 12.18.21 / 7:00 PM

*(Chung Hing sam lam)*. Frustrated with the slow filming of his martial arts epic *Ashes of Time*, Wong Kar Wai promised funders a film about “two cops” and pounded out a contemporary quickie that would come to define 1990s Hong Kong cinema. Section one involves a blonde-bewigged female smuggler (Brigitte Lin) and a smitten beat cop (Takeshi Kaneshiro); in section two, another police officer (Tony Leung Chiu-wai) falls under the sway of food vendor Faye Wong and her constant “California Dreamin’.” Funders got their cop movie; international viewers received a mesmerizing jolt of Hong Kong’s energy, romance, and style, framed by Christopher Doyle’s lyrically kinetic cinematography. JASON SANDERS

Written by Wong, Jeffrey Lau. Photographed by Christopher Doyle, Andrew Lau. With Brigitte Lin, Tony Leung Chiu-wai, Faye Wong, Takeshi Kaneshiro. (102 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)

## FLOWERS OF SHANGHAI

HOU HSIAO-HSIEN (TAIWAN, 1998) DIGITAL RESTORATION

SATURDAY / 12.11.21 / 7:00 PM

THURSDAY / 12.16.21 / 7:00 PM

“Perfect, and one of the most beautiful films ever made.” PHILLIP LOPATE

*(Hai shang hua)*. In a Shanghai brothel circa 1890, an intimate dinner gambling party is going on, obviously a continuation of the previous night’s and a preview of the next. Here men with money spend time away from arranged marriages, and (presumably) a world outside, with women who have been bred and raised to love them. Of course, it’s not that simple; in fact, it’s not simple at all.

Hou Hsiao-hsien’s normally still camera languorously, almost imperceptibly, moves as we observe relationships played out in eyelid matches and subtle gestures—relationships that will unfold in their strange, internecine complexity over the next two hours. JUDY BLOCH

Written by Chu Tien-wen. Photographed by Mark Lee Ping-bin. With Tony Leung Chiu-wai, Michiko Hada, Carina Lau, Michele Reis, Jack Kao. (113 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)

## EDO AVANT GARDE

LINDA HOAGLUND (JAPAN/US, 2019)

SUNDAY / 12.19.21 / 2:00 PM

Filmmaker Linda Hoaglund was born and raised in Japan, so it is perhaps no wonder that her documentary *Edo Avant Garde* involves a cross-cultural study of artistic traditions. The film explores the delicate beauty and variety of folding screen and scroll paintings from the Edo period (1603–1868), examining the innovative techniques of expert painters and many others who left their art unsigned. Curators, historians, and collectors offer insights into subject matter, compositional strategies, techniques, and styles, including experimental approaches and encompassing both representation and abstraction. The film is expertly filmed by cinematographer Kasamatsu Norimichi and brimming with detail. SUSAN OXTOBY

Written by Hoaglund. Photographed by Kasamatsu Norimichi. (83 mins, In Japanese and English with English subtitles, Color, DCP, From the artist)

## THE CLOUD-CAPPED STAR

RITWIK GHATAK (INDIA, 1960) DIGITAL RESTORATION

FRIDAY / 12.17.21 / 7:00 PM

SUNDAY / 1.9.22 / 2:00 PM

“One of the five or six most beautiful melodramas of film history.” SERGE DANEY, QUOTED IN RAYMOND BELLOUR, *PENSÉES DU CINÉMA*

*(Meghe Dhaka Tara)*, a.k.a. *The Hidden Star*. Ritwik Ghatak’s most passionate subject—the disintegration of life for Bengali refugees—is at the core of *The Cloud-Capped Star*, but the film resonates with universally Indian themes like, as Ghatak explained, the “powerful mother image, in both its benevolent and terrible aspects.” The story focuses on the seemingly indomitable Neeta, who sacrifices everything as the sole physical and moral support for her refugee family. Ghatak manipulated the melodrama to create a dark family portrait whose many levels of meaning are reflected in Supriya Choudhury’s luminous performance. JUDY BLOCH

Written by Ghatak, Samiran Dutta, based on an original story by Shaktipada Rajguru, with lyrics by Rabindranath Tagore. Photographed by Dinen Gupta. With Supriya Choudhury, Anil Chatterjee, Gita Dey, Niranjana Ray. (127 mins, In Bengali with English subtitles, B&W, DCP, From Janus Films)

## THE EDGE OF THE WORLD

MICHAEL POWELL (UK, 1937) RESTORED 35MM PRINT

SUNDAY / 12.19.21 / 4:30 PM

SUNDAY / 1.9.22 / 5:00 PM

“As a poem of looming cliff sides and craggy human faces, of crashing waves and colliding sheep, *The Edge of the World* is unforgettable.” STUART KLAWANS, *THE NATION*

Scotland’s remote offshore isles provide the stark setting for Michael Powell’s windswept testament to human life on civilization’s edge, which combines the documentary approach of Robert J. Flaherty’s *Man of Aran* with the romantic fatalism and poetry that would mark Powell’s later works. On the appropriately named island of Hirta (Norse for “death”), a community faces oblivion due to total isolation; grappling with the choice to remain or leave, two young men place a bet that may condemn them all. Locals provided the film’s nonprofessional background cast, while the jagged sea cliffs, majestic skies, and constant storms lent the film its true star power. JASON SANDERS

Written by Powell. Photographed by Ernest Palmer. With John Laurie, Belle Chrystall, Eric Berry, Niall MacGinnis. (75 mins, B&W, 35mm, From Kino Lorber)

## IRMI

VERONICA SELVER, SUSAN FANSEL (US, 2020) BAMPFA COLLECTION

SUNDAY / 1.23.22 / 2:00 PM

IN PERSON Veronica Selver and Susan Fanshel

Irmí Selver (1906–2004) had a long and fascinating life, one touched by love and tragedy, challenges and resilience. This documentary portrait, based on her memoirs and codirected by her daughter Veronica Selver and Susan Fanshel, traces Irmí’s personal story across the political and social history of the last century. From her upbringing in a Jewish family in Chemnitz, Germany, to her flight from Nazism with her husband and young children, to beginning life again in New York—not just once but twice—Irmí’s story unfolds against a treasure trove of archival imagery, photographs, drawings, and home movies. SUSAN OXTOBY

Based on a memoir by Irmí Selver. Photographed by John Haptas, Michael Chin. (70 mins, B&W/Color, DCP, BAMPFA collection)

## TELL THEM WE WERE HERE

GRIFF WILLIAMS, KEELAN WILLIAMS (US, 2021)

SUNDAY / 1.30.22 / 2:00 PM

IN PERSON Griff and Keelan Williams, Lawrence Rinder, and Bay Area artists

*Lawrence Rinder, director emeritus of BAMPFA, is a writer, farmer, and political activist living in Northern California.*

Structured as a series of intersecting, beautifully photographed studio visits and conversations annotated with archival and contemporary images, *Tell Them We Were Here* focuses on the work of groundbreaking Bay Area artists Amy Franceschini, Tucker Nichols, Jim Goldberg, Lynn Hershman Leeson, Nigel Poor, Michael Swaine, Alicia McCarthy, and Sadie Barnette. Joined by a chorus of colleagues and collaborators, they reflect on the influence of historical countercultural movements, as well as contemporary social and economic challenges, in fostering an art scene less concerned with money and power than with imagination, innovation, community, and care. KATE MACKAY

Photographed by Keelan Williams. (90 mins, Color, DCP, From the artists)

## SONG WITHOUT A NAME

MELINA LEÓN (PERU/SPAIN/US, 2019)

SUNDAY / 2.6.22 / 2:00 PM

*(Canción sin nombre)*. An Indigenous Andean woman searches the labyrinthine corridors of power for her stolen newborn in this atmospheric tale of institutional corruption and social alienation, set in a 1988 Peru wracked by political violence and economic and racial inequality. Giving birth in a bare-bones clinic that seems more prepared for death than life, the young Georgina discovers her child has simply vanished into the ether, with her pleas for information falling on disinterested ears. *Song Without a Name* constructs a world of shadows and silence, of Kafka-esque doors that never open, mouths that never speak the truth, and answers that never come. JASON SANDERS

Written by León, Michael J. White. Photographed by Inti Briones. With Pamela Mendoza, Tommy Párraga, Lucio Rojas, Maykol Hernández. (97 mins, In Spanish and Quechua with English subtitles, B&W, DCP, From Film Movement)

## THE TWO SIGHTS

JOSHUA BONNETTA (CANADA/UK, 2020)

WEDNESDAY / 2.16.22 / 7:00 PM

“A meticulous and highly creative exploration, a geographic and atmospheric peregrination around these islands where the invisible has shone through over time.” FABIEN LEMERCIER, *CINEUROPA*

*(An dà shealladh)*. Over several years, while immersing himself in the landscape of the Outer Hebrides islands off the coast of Scotland, filmmaker Joshua Bonnetta collected stories related to second sight—the inherited capacity of some islanders to see and hear the unusual and unexplained and to understand these visions’ meaning. Recordings of old stories and personal experiences permeate the film’s beautifully captured terrain. Critic Justine Smith wrote, “Bonetta’s film captures a hazy mood akin to the feeling between waking and sleeping, where the otherworldly takes root.” Magically, the audience begins to see and hear more, too, briefly becoming seers.

(90 mins, In English and Gaelic with English subtitles, B&W/Color, DCP, From Cinema Guild)

- 1 *Tell Them We Were Here*, 1.30.22
- 2 *Irmí*, 1.23.22
- 3 *Edo Avant Garde*, 12.19.21
- 4 *Chungking Express*, 12.10.21, 12.18.21
- 5 *The Story of a Three Day Pass*, 12.2.21, 12.5.21





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# F. W. MURNAU VOYAGES INTO THE IMAGINARY

“The greatest film director the Germans have ever known. . . . He created the most overwhelming and poignant images in the whole of German cinema.”

LOTTE H. EISNER  
FILM HISTORIAN AND AUTHOR OF *MURNAU*

Born Friedrich Wilhelm Plumpe in Westphalia, Germany, F. W. Murnau (1888–1931) directed some of the most highly regarded films of the silent era. His lyrical cinema is distinguished by its mood, mellifluously moving camera, and chiaroscuro lighting. Murnau’s ingenious ability to create the sense of a world beyond the frame was one of his trademarks. He began his career directing theater before turning his attention to cinema in 1919. He quickly made his mark as a director and by 1923 joined the UFA studio, where he directed *The Last Laugh*, *Tartuffe*, and *Faust* before heading to Hollywood. His productions at Fox included the beloved silent classic *Sunrise, 4 Devils* (a lost film), and *City Girl*. Murnau joined forces with ethnographic filmmaker Robert J. Flaherty on what would be his final film, *Tabu: A Story of the South Seas*, shot in Bora Bora. One week before its premiere in 1931, Murnau died in a car crash on the Pacific Coast Highway, outside Santa Barbara, California. This retrospective offers viewers a chance to watch Murnau’s extant works with live piano accompaniment by Judith Rosenberg and Bruce Loeb.

Susan Oxtoby, Director of Film & Senior Film Curator

Thanks to Stefan Droessler, Munich Filmmuseum; Clemence Taillandier, Kino Lorber; and Patricia Heckert, Murnau-Stiftung.

SATURDAY / 1.8.22

## SUNRISE: A SONG OF TWO HUMANS

F. W. MURNAU (US, 1927) RESTORED 35MM PRINT

LIVE MUSIC Judith Rosenberg on piano

REPEATS FRIDAY / 2.18.22

F. W. Murnau’s American masterpiece was written while the director was still in Germany. It is set in a weatherworn hamlet that is not America, in perhaps Middle Europe, more like Middle Earth; and a city a world away but just across the lake. A trite situation—the happy marriage of a peasant couple invaded by a big-city seductress—is immediately stripped of melodrama, ultimately becoming film poetry. The director’s famously “invisible” tracking shots and the fluidity with which he moved through double exposures create an extraordinary moving palette from which we can project story, psychology, and a horrifyingly genuine involvement with the characters. JUDY BLOCH

Written by Carl Mayer. Photographed by Charles Rosher, Karl Struss. With Janet Gaynor, George O’Brien, Margaret Livingston, Bodil Rosing. (95 mins, Silent with English intertitles, B&W, DCP, From 20th Century Fox/Criterion Pictures)

WEDNESDAY / 1.12.22

## JOURNEY INTO THE NIGHT

F. W. MURNAU (GERMANY, 1921) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

“The Munich Filmmuseum’s team has created one of the most beautiful editions of a silent film I’ve ever seen.” DAVID BORDWELL

(*Der Gang in die Nacht*). This reconstruction of the earliest surviving F. W. Murnau film—long lost, and then existing only in a partial print—represents a major rediscovery of a work that, even upon its release, was hailed as a milestone in the art of cinema. The story, involving a tortured triangle between a doctor, his wife, and the patient he cures of blindness, is reflected in a brilliant use of natural imagery. Written by Carl Mayer, the treatment, with its wealth of psychological detail, was recognized as an early entry into the *Kammerspiel*-film.

Written by Carl Mayer, based on a script by Harriet Bloch.

Photographed by Max Lutze. With Olaf Fønss, Erna Morena, Conrad Veidt, Gudrun Bruun Steffensen. (81 mins, Silent with German intertitles and English subtitles, Tinted B&W, Digital, From Munich Filmmuseum, permission Murnau-Stiftung)

SATURDAY / 1.15.22

## THE HAUNTED CASTLE

F. W. MURNAU (GERMANY, 1921) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

(*Schloss Vogelöd*, a.k.a. *Castle Vogelöd*). This fascinating film weaves an atmosphere of anguished oppression into an intrigue of death and deception, punctuated with spurts of comic relief. It is autumn; at the Castle Vogelod, guests gather for a hunting vacation. Among them is the beautiful Baroness von Safferstadt, whose first husband died years before under suspicious circumstances, perhaps implicating his own brother, perhaps the baroness herself. Murnau captured, as few other filmmakers have, the torturous hold such an unsolved mystery has on its protagonists, as the retreat turns into a series of eerily staged confessionals.

Written by Carl Mayer, adapted from a novella by Rudolf Stratz. Photographed by Fritz Arno Wagner, László Schäffer. With Arnold Korff, Lulu Keyser-Korff, Lothar Mehnert, Olga Tschschowa. (81 mins, Silent with English intertitles, Tinted B&W, Digital, From Kino Lorber)

SUNDAY / 1.16.22

## THE BURNING EARTH

F. W. MURNAU (GERMANY, 1922)

LIVE MUSIC Bruce Loeb on piano

(*Der brennende Acker*). For years *The Burning Earth* was counted as the most significant of the lost Murnaus; reconstructed, it reveals the filmmaker’s richly detailed treatment, which drew comparisons with the films of his Swedish contemporaries Victor Sjöström and Mauritz Stiller. The story concerns a peasant, Johannes, whose values and relationships are distorted by the prospect of wealth from the oil-rich land into which he has married. Lotte H. Eisner wrote in *Murnau* (1964) of this then-lost film: “German and foreign critics alike pronounced this film perfect. Everyone talked about the poetic charm of the snowy landscapes and the marvelous lighting that reached its peak in the fire at the oil-well.”

Written by Willy Haas, Arthur Rosen, Thea von Harbou. Photographed by Fritz Arno Wagner, Karl Freund. With Werner Krauss, Vladimir Gajdarov, Eugen Klöpfer, Lya de Putti. (Approximately 98 mins, Silent with German intertitles and English subtitles, B&W, From Bundesarchiv, permission Murnau-Stiftung)

SATURDAY / 1.22.22

## NOSFERATU: A SYMPHONY OF HORROR

F. W. MURNAU (GERMANY, 1922) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

(*Nosferatu: Eine Symphonie des Grauens*). In *Nosferatu*, F. W. Murnau departed from the artifice associated with German Expressionism to invest the natural world with an unnerving incandescence that surpasses any studio-created image. Filming on location in Baltic villages and the Carpathian Mountains, he evoked the most horrific sense of all: that of a real world. As the vampire, Max Schreck embodies a figure of living death, a walking ruin leaving devastation in its wake. “Sex and death, those two great mainstays of the horror genre, have rarely been as poetically evoked,” noted Anne Billson in *The Guardian*. “Many of what would become conventions of vampire pictures were established here.”

Written by Henrik Galeen, based on the novel *Dracula* by Bram Stoker. Photographed by Fritz Arno Wagner. With Max Schreck, Gustav von Wangenheim, Greta Schröder, Alexander Granach. (94 mins, Silent with English intertitles, Tinted B&W, DCP, From Kino Lorber)

FRIDAY / 1.28.22

## PHANTOM

F. W. MURNAU (GERMANY, 1922) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

Through a variety of montage and trick effects, F. W. Murnau and designer Hermann Warm created a nightmare world for the troubled hero of *Phantom*, a young clerk and aspiring poet (Alfred Abel) who becomes obsessed with the image of a woman he has met only briefly. In despair, he indulges himself with a prostitute who resembles his “phantom” and then allows a friend to draw him into a petty burglary that leads to murder. Made in 1922, after *Nosferatu* and before *The Last Laugh*, *Phantom* existed only as a lost legend for many years, during which critics regarded it as a key “missing link” in Murnau’s development.

Written by Thea von Harbou, based on a novel by Gerhart Hauptmann. Photographed by Axel Graatkjær, Theophan Ouchakoff. With Alfred Abel, Lil Dagover, Lya de Putti, Olga Engl. (122 mins, Silent with German intertitles and English subtitles, Tinted B&W, DCP, From Murnau-Stiftung)

SATURDAY / 1.29.22

## THE LAST LAUGH

F. W. MURNAU (GERMANY, 1924) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

(*Der letzte Mann*). A powerful study of the enduring status symbol of the uniform and a piercing critique of its importance in German society, *The Last Laugh* is the story of a proud hotel doorman’s demotion to lavatory attendant and his fall from grace in the eyes of neighbors and relatives. Working in close collaboration with writer Carl Mayer, cameraman Karl Freund, and actor Emil Jannings, F. W. Murnau fashioned a genuine tragedy out of this simple tale, translated into a remarkable film language in which the character’s turmoil is expressed through multiple imagery and Jannings’s Expressionist use of gestures, which make intertitles virtually unnecessary.

Written by Carl Mayer. Photographed by Karl Freund. With Emil Jannings, Maly Delschaft, Max Hiller, Hans Unterkirchen. (90 mins, Silent with English intertitles, B&W, DCP, From Kino Lorber)

SATURDAY / 2.5.22

## THE FINANCES OF THE GRAND DUKE

F. W. MURNAU (GERMANY, 1924) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

(*Der Finanzen des Grossherzogs*). F. W. Murnau’s venture into the world of comic irony was greeted with delight by contemporary critics (“At last,” wrote one, “a film without deeper significance”); certainly, it represents a move in German cinema away from Expressionism and toward a realistic use of locations and actors. The story is a broad farce set in a small Mediterranean paradise, where the grand duke comes into conflict with a shady financier who wants to turn it into a profitable sulfur mine.

Written by Frank Heller, Thea von Harbou. Photographed by Karl Freund, Franz Planer. With Harry Liedtke, Mady Christians, Robert Scholz, Alfred Abel. (77 mins, Silent with English intertitles, Tinted B&W, Digital, From Kino Lorber)

SATURDAY / 2.5.22

## TARTUFFE

F. W. MURNAU (GERMANY, 1925) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

F. W. Murnau set the first of his theatrically based costume spectacles for UFA firmly within his own artistic medium, the cinema, by presenting Molière’s satire as a film-within-a-film, sandwiched between a prologue and epilogue with a contemporary setting. Tour-de-force performances by Emil Jannings (*Tartuffe*), Lil Dagover (*Elmire*), and Werner Krauss (*Orgon*) are elegantly integrated into the concerns for set design and camera movement. The script developed by the team of Murnau, Carl Mayer, and Karl Freund, fresh from *The Last Laugh*, calls for an angular camera style, extreme naturalism in the prologue and epilogue, and a gauzy, artificial approach to the “fiction” that comprises the body.

Written by Carl Mayer, based on a play by Molière. Photographed by Karl Freund. With Emil Jannings, Lil Dagover, Werner Krauss, Rosa Valetti. (63 mins, Silent with English intertitles, B&W, Digital, From Kino Lorber)

- 1 *Nosferatu: A Symphony of Horror*, 1.22.22
- 2 *The Last Laugh*, 1.29.22
- 3 *The Haunted Castle*, 1.15.22
- 4 *Phantom*, 1.28.22
- 5 *Sunrise: A Song of Two Humans*, 1.8.22, 2.18.22





1 / 2 / 3 / 4

## F. W. MURNAU: VOYAGES INTO THE IMAGINARY

SUNDAY / 2.13.22

**FAUST** 5:00 PM

F. W. MURNAU (GERMANY, 1926) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

(*Faust: Eine Deutsche Volkssage*). Black-and-white cinematography was redefined in F. W. Murnau's *Faust*, a film shot in darkness and light. According to Lotte H. Eisner, Murnau's version of the legend of Faust, starring Emil Jannings as the subtly mischievous Mephistopheles and Gösta Ekman as a subtly homoerotic Faust, "starts with the most remarkable and poignant images the German chiaroscuro ever created. The chaotic density of the opening shots, the light dawning in the mists, the rays beaming through the opaque air, are breathtaking. . . . No other director, not even [Fritz] Lang, ever succeeded in conjuring up the supernatural as masterfully as this."

Written by Hans Kyser, based on Goethe, Marlowe, and German folk sagas. Photographed by Carl Hoffmann. With Emil Jannings, Gösta Ekman, Camilla Horn, Yvette Guilbert. (106 mins, Silent with English intertitles, B&W, DCP, From Kino Lorber)

FRIDAY / 2.18.22

**SUNRISE: A SONG OF TWO HUMANS** 7:00 PM

F. W. MURNAU (US, 1927) 35MM RESTORED PRINT

LIVE MUSIC Bruce Loeb on piano

SEE SATURDAY / 1.8.22

FRIDAY / 2.25.22

**CITY GIRL** 7:00 PM

F. W. MURNAU (US, 1930)

LIVE MUSIC Bruce Loeb on piano

F. W. Murnau's next-to-last film, produced under the title *Our Daily Bread*, was cut and reshot as a part-talkie for its 1930 release. Until the late 1960s, it was considered a lost film, but when it was found,

film scholars were amazed to discover Murnau's complete silent version. *City Girl* is the story of a wheat grower's son (Charles Farrell) who meets a city waitress (Mary Duncan) and brings her back to the farm, only to have her abused by his father. As in *Sunrise*, Murnau's pièce de résistance is his depiction of the city through the eyes of the innocent farm boy and his slightly more sophisticated wife.

Written by Berthold Viertel, Marion Orth, based on a play by Elliot Lester. Photographed by Ernest Palmer. With Charles Farrell, Mary Duncan, David Torrence, Edith Yorke. (90 mins, Silent with English intertitles, B&W, 35mm, From 20th Century Fox/Criterion Pictures)

SUNDAY / 2.27.22

**TABU: A STORY OF THE SOUTH SEAS** 3:00 PM

F. W. MURNAU (US, 1931) DIGITAL RESTORATION

LIVE MUSIC Bruce Loeb on piano

In 1929 both Robert J. Flaherty, America's leading documentarist, and F. W. Murnau were ready to quit Hollywood. Murnau invited Flaherty to collaborate on a film to be shot in Tahiti. Jeffrey Scheftel wrote, "The story was . . . simple: about the love of a sun-bronzed Tahitian fisherman for a young woman whose body has been consecrated to the gods, rendering her tabu. . . . Even in this idyllic setting, the filmmakers had their differences. . . . Flaherty sold his interest in the film to Murnau . . . and it was his particular knack for the rhythms of editing, and the lyricism and simplicity of tone he achieved, that made *Tabu* the masterpiece it is."

Written by Robert J. Flaherty, Murnau. Photographed by Floyd Crosby. With Matahi, Anne Chevalier, Bill Bambridge, Hitu. (86 mins, Silent with English intertitles, B&W, DCP, From Kino Lorber)



## ANIMATION! SPEAKING WITH THE MAKERS

In this series, we shine light on a number of artists with outstanding achievements in the field of animation. The Canadian duo Wendy Tilby and Amanda Forbis excels at storytelling. They create an uncanny sense of stream of consciousness, delighting viewers with delicate details and charming humor. Lawrence Jordan brings a poet's sensibility to cutout animation. His roots in surrealism and experimental film determine how he approaches his work, but it is the profound influence of Joseph Cornell, with whom he worked as an assistant and film editor, that deeply affects the character and tone of Jordan's animated films. As a multidisciplinary artist, Janie Geiser works fluidly with a wide variety of media and materials. The selection of her works shown here, made over a twenty-five-year period, demonstrates Geiser's fascination with allowing found objects to suggest emotional narratives. In this hybrid series, shown in-theater and via BAMPFA's streaming platform, the filmmakers, who sat down to record interviews with us, discuss their techniques, how they developed their stylistic approaches, and how they distill time, gesture, and mood, frame by frame, into the basic unit of animation.

Susan Oxtoby, Director of Film & Senior Film Curator

Thanks to Jane Gutteridge, National Film Board of Canada. Made possible in part with support from the National Endowment from the Arts.



SATURDAY / 1.29.22

**FILMS BY WENDY TILBY AND AMANDA FORBIS** 2:30 PM

PRESENTED WITH A PRERECORDED INTERVIEW WITH THE FILMMAKERS.

Talented Canadian animators Wendy Tilby and Amanda Forbis exhibit a sophisticated technique and an extraordinary ability to depict life's tender moments. *Strings* wends its way through a series of delightful visual metaphors. The award-winning *When the Day Breaks* uses pencil and paint on photocopies to bring to life a troubling encounter that Ruby the pig has on her way to the store. Drawing on the tropes of the documentary form, *Wild Life* tells the tale of a young man who immigrates to the bleak Canadian prairies to be a rancher. These films are charming, witty, and exacting in their attention to detail and timing. SUSAN OXTOBY

**STRINGS** Wendy Tilby, Canada, 1991, 10 mins, Color, DCP, From NFBC

**WHEN THE DAY BREAKS** Amanda Forbis, Wendy Tilby, Canada, 1999, 10 mins, Color, 35mm, From NFBC

**WILD LIFE** Amanda Forbis, Wendy Tilby, Canada, 2011, 14 mins, Color, 35mm, From NFBC

**UNITED AIRLINES: THE INTERVIEW** Amanda Forbis, Wendy Tilby, 2010, 1 min, Color, Digital, From the artists

Total running time (with interview): c. 75 mins

SATURDAY / 2.12.22

**LAWRENCE JORDAN ON EXPERIMENTAL ANIMATION AND JOSEPH CORNELL** 4:00 PM

PRESENTED WITH A PRERECORDED INTERVIEW WITH THE FILMMAKER.

Artist and filmmaker Lawrence Jordan has created a monumental body of work since the mid-1950s. Much of his output is in the realm of cutout animation, but he is also well known for his very personal, poetic documentaries and his collaborations with the American artist Joseph Cornell. Jordan stated, Cornell's "influence on me touches the very foundation of my life." This program features a selection of Jordan's experimental animation, including two of his best-known films, *Duo Concertantes* and *Our Lady of the Sphere*, revealing the influence of surrealism on his approach. Also included are three films by Cornell, completed by Jordan. SUSAN OXTOBY

**DUO CONCERTANTES** Lawrence Jordan, US, 1961-64, 9 mins, B&W, 16mm, BAMPFA collection

**OUR LADY OF THE SPHERE** Lawrence Jordan, US, 1969, 10 mins, Color, 35mm, BAMPFA collection

**CHATEAU/POYET** Lawrence Jordan, US, 2004, 6 mins, Color, 16mm, From Canyon Cinema

**OGRE'S GARDEN** Lawrence Jordan, US, 2019, 3 mins, Color, 16mm, From Canyon Cinema

**JACK'S DREAM** Joseph Cornell, completed by Lawrence Jordan, US, c. 1930-70, 4 mins, Color, 16mm, From the artist

**THE MIDNIGHT PARTY** Joseph Cornell, completed by Lawrence Jordan, US, c. 1938-68, 4 mins, Silent, B&W, 16mm, BAMPFA collection

**THIMBLE THEATER** Joseph Cornell, completed by Lawrence Jordan, US, 1938-68, 6.5 mins, Color tint, 16mm, From the artist

Total running time (with interview): c. 75 mins

SATURDAY / 2.26.22

**JANIE GEISER: MYSTERIES AND UNEARTHED HISTORIES** 4:00 PM

PRESENTED WITH A PRERECORDED INTERVIEW WITH THE FILMMAKER.

Janie Geiser is a multidisciplinary American artist whose practice includes performance, film, installation, and visual art. Her work in collage animation has been central to her artistic output for more than twenty-five years. Using painted cutouts, vintage materials, found objects, live action, still photography, and manipulations of light and shadow, she creates imaginary worlds that explore memory, language, and identity. Her approach to sound is equally evocative. From *The Red Book*, which was nominated to the National Film Registry, to her more recent works, Geiser's films are influenced by surrealism, psychology, art history, design, and Americana, and they reveal a unique and accomplished vision. SUSAN OXTOBY

**THE RED BOOK** US, 1994, 11.5 mins, Color, 16mm

**THE SECRET STORY** US, 1996, 8.5 mins, Color, 16mm

**IMMER ZU** US, 1997, 8.5 mins, B&W, 16mm

**LOST MOTION** US, 1999, 11 mins, Color, 16mm

**MAGNETIC SLEEP, EPISODE 1** US, 2006-09, 7.5 mins, B&W, Digital

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

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

**VALERIA STREET** US, 2018, 11.5 mins, Color, Digital

All from the artist

Total running time (with interview): c. 110 mins

**Animation! Speaking with the Makers** will be made available in the Barbro Osher Theater and via the BAMPFA Eventive streaming site from January 29 through March 13. Streaming package prices: \$30 for general admission and \$20 for members; also available as single programs for \$12 general admission and \$8 members. Normal pricing applies for the in-theater presentations.

- 1 *Faust*, 2.13.22
- 2 *When the Day Breaks*, 1.29.22
- 3 *Duo Concertantes*, 2.12.22
- 4 *Lost Motion*, 2.26.22





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# BALL OF FIRE

## BARBARA STANWYCK

"Thank God I wasn't an ingenue. That would have killed me," Barbara Stanwyck (1907–1990) said, reflecting late in life on her early career in Hollywood. Anything but ingenuous, Stanwyck was the screen archetype of the independent woman, with her wits about her, alert, and often on the make. Born Ruby Stevens in Flatbush and orphaned early, she started working as a chorus girl at age fifteen; by 1930 she had embarked on a film career that ran from scandalous pre-Code sagas and "women's weepies" through noirs, smart-mouthed comedies, and whip-cracking Westerns. The movies made the most of her tough-broad-from-Brooklyn persona, but her performances also convey a certain reserve and private tenderness, her vigor and slangy vivacity tempered by the ambivalence that comes with knowledge. Douglas Sirk, with whom she made a devastating pair of 1950s melodramas, called her "more expressive than any actress I ever worked with. . . . She had depth as a person. There is this amazing tragic stillness about her, and there is nothing the least bit phony. She isn't capable of phony." Our tribute showcases the very real qualities of this extraordinary actress: the knowing precision of glance and gesture, the husky voice that deepened with time and smoke—and then there were those legs. As Stanwyck said, "What the hell. Whatever I had, it worked, didn't it?"

Juliet Clark

### Celebrating Fifty Years of Film at BAMPFA

We reprise a series originally presented for the centennial of Barbara Stanwyck's birth in July 2007. In addition to presenting screenings in Berkeley, BAMPFA copresented the 2007 Stanwyck retrospective at the Castro Theatre in San Francisco.

Series organized by Susan Oxtoby, director of film and senior film curator. Thanks to Todd Wiener and Steven K. Hill, UCLA Film and Television Archive; Edda Manríquez, Academy Film Archive; Chris Chouinard, Park Circus; Jason Jackowski, Universal Pictures; and Kristie Nakamura, Warner Bros. Classics.

FRIDAY / 1.14.22

### DOUBLE INDEMNITY

BILLY WILDER (US, 1944)

REPEATS SATURDAY / 2.12.22

If there's an archetype of the noir femme fatale, Barbara Stanwyck's Phyllis Dietrichson is it: she wears her platinum wig like a steel helmet and her ankle like the tag on a half-wild animal. When insurance salesman Walter Neff (Fred MacMurray) arrives at her Los Feliz bungalow, Phyllis greets him in a towel, not fully covered but fully in control. As their relationship of lopsided lust and mutual opportunism proceeds, though, it becomes clear that nobody can control what happens. The movie has been accused of misogyny—perhaps rightly—but loathsome as Phyllis is, her willing victim, Walter, earns equal contempt. JULIET CLARK

Written by Wilder, Raymond Chandler, from the novel by James M. Cain. Photographed by John F. Seitz. With Fred MacMurray, Barbara Stanwyck, Edward G. Robinson, Porter Hall. (106 mins, B&W, 35mm, From Universal Pictures)

7:00 PM

SUNDAY / 1.16.22

### BABY FACE

ALFRED E. GREEN (US, 1933)

This defining example of pre-Code depravity also establishes femme fatalism as both an economic and a philosophical position. "I'm a tramp and who's to blame? My father!" declares Lily Powers (Barbara Stanwyck), who starts as the sweetheart of the night shift at her dad's mangy mill-town speakeasy and soon sleeps her way to the top of the Gotham Trust Company, one floor at a time. (Among her victims there is a very young John Wayne). The movie was trimmed before its release to appease horrified censors; this print is preserved from the uncut negative. JULIET CLARK

Written by Gene Markey, Kathryn Scola, Mark Canfield (a.k.a. Darryl F. Zanuck). Photographed by James Van Trees. With Barbara Stanwyck, George Brent, Donald Cook, Margaret Lindsay. (76 mins plus outtakes, B&W, 35mm, From Warner Bros. Classics)

4:30 PM

SATURDAY / 1.22.22

### STELLA DALLAS

KING VIDOR (US, 1937) 35MM ARCHIVAL PRINT

"I don't want to be like me," says millhand's daughter Stella (Barbara Stanwyck) to the wealthy man who will marry and soon turn against her in this quintessential weepie. She'd rather be like "people in a movie, well-bred and refined." But in this particular movie, breeding and refinement are reserved for other people, like her daughter, for whom Stella is both too vulgar and too good. A slattern and fashion tragedy, Stella is a model of maternal self-abnegation, ready to sacrifice everything to give her child a shot at respectability. Stanwyck is spirited and unafraid of ugliness; made up as a caricature, she plays a human being. JULIET CLARK

Written by Sarah Y. Mason, Victor Heerman, from a novel by Olive Higgins Prouty. Photographed by Rudolph Maté. With Barbara Stanwyck, John Boles, Anne Shirley, Barbara O'Neil. (108 mins, B&W, 35mm, From Academy Film Archive, permission Park Circus)

4:30 PM

SUNDAY / 1.30.22

### THE LADY EVE

PRESTON STURGES (US, 1941)

"The [Barbara] Stanwyck temperament and style are at the heart of that tension between experience and innocence which so much preoccupies [Preston] Sturges," James Harvey wrote. This tale of innocence seduced by experience, and vice versa, is a comic pinnacle for both director and actress. From the moment card sharp Jean Harrington (Stanwyck) clunks him on the head with an apple, virginal ale heir and ophiologist Charles Poncefort Pike (Henry Fonda) is headed for a fall. In Stanwyck's universe, love may be a con, but it's a privilege to get taken by her, time after exhilarating time. JULIET CLARK

Written by Sturges, from a story by Monckton Hoffs. Photographed by Victor Milner. With Barbara Stanwyck, Henry Fonda, Charles Coburn, Eugene Pallette. (94 mins, B&W, 35mm, From Universal Pictures)

5:00 PM

FRIDAY / 2.4.22

### BALL OF FIRE

HOWARD HAWKS (US, 1941) 35MM ARCHIVAL PRINT

Within the wooded walls and fusty halls of the home graciously provided them by the Totten Foundation live and work eight mossy professors, researching and "updating" an encyclopedia that becomes obsolete faster than the pedants can down their morning prunes. Among them, Professor Potts (Gary Cooper) stands out as the youngest, all the more priggish for his youth. At S for Slang, a field trip turns up a gold mine of information in the form of Sugarpuss O'Shea (Barbara Stanwyck), a nightclub singer and gangster's moll whom the gentlemen adopt as their own Snow White. The sparks lit by this long-legged ball of fire make for a belated coming of age. JUDY BLOCH

Written by Billy Wilder, Charles Brackett, from a story by Wilder, Thomas Monroe. Photographed by Gregg Toland. With Gary Cooper, Barbara Stanwyck, Dana Andrews, Dan Duryea. (111 mins, B&W, 35mm, From UCLA Film and Television Archive, permission Park Circus)

7:00 PM

SATURDAY / 2.12.22

### DOUBLE INDEMNITY

BILLY WILDER (US, 1944)

SEE FRIDAY / 1.14.22

6:30 PM

SATURDAY / 2.19.22

### THERE'S ALWAYS TOMORROW

DOUGLAS SIRK (US, 1956)

"Once upon a time, in sunny California," a title card announces through the rain, lived toy manufacturer Fred MacMurray with his perfect fairy-tale family: bustling wife Joan Bennett and three busy children. Left home alone one evening, he answers the doorbell in an apron, and there stands Barbara Stanwyck after twenty years, carrying memories and a carefully hidden torch. While MacMurray indulges in fantasies of youth regained, Stanwyck beautifully conveys the ambivalence of an ethical person who wants what she can't have. Douglas Sirk's brilliance was to recognize both the horror and the wisdom of accepting one's lot. JULIET CLARK

Written by Bernard C. Schoenfeld. Photographed by Russell Metty. With Fred MacMurray, Barbara Stanwyck, Joan Bennett, Pat Crowley. (84 mins, B&W, 35mm, From Universal Pictures)

7:00 PM

SATURDAY / 2.26.22

### FORTY GUNS

SAMUEL FULLER (US, 1957)

Jessica Drummond (Barbara Stanwyck) sweeps into the picture astride a white stallion, leading her forty dragoons: no ladylike sidesaddle rider, this rancher and boss of Cochise County is a "high-ridin' woman with a whip." When marshal Griff (Barry Sullivan) arrives with a warrant for one of her deputies, the imperious Jessica says, referring to his gun, "It's not you I'm interested in; it's your trademark. May I feel it?" Sam Fuller was never one to beat around the tumbleweed, and *Forty Guns* is brilliantly blatant in its conflation of sex, violence, and power and its "perversion" of the Western's usual treatment of all three. JULIET CLARK

Written by Fuller. Photographed by Joseph Biroc. With Barbara Stanwyck, Barry Sullivan, Dean Jagger, Gene Barry. (77 mins, B&W, 'Scope, DCP, From 20th Century Fox/Criterion Pictures)

7:00 PM

- 1 *Baby Face*, 1.16.22
- 2 *Double Indemnity*, 1.14.22, 2.12.22
- 3 *Forty Guns*, 2.26.22
- 4 *Stella Dallas*, 1.22.22
- 5 *The Lady Eve*, 1.30.22



# DJIBRIL DIOP MAMBÉTY

“When a story ends—or ‘falls into the ocean,’ as we say—it creates dreams,” stated Senegalese filmmaker Djibril Diop Mambéty, one of African cinema’s most legendary figures. “I do the audience justice . . . they are free to take their own path, to enter or to leave. In one word, ‘liberty’ is what characterizes what I am doing.” Born in Colobane, a small town outside Dakar, Mambéty studied acting before teaching himself filmmaking. After turning heads in 1969 with the satirical short *Contras’ City*, Mambéty made his feature debut with *Touki Bouki* (1973), a psychedelic, supercharged homage to urban Senegal’s tricksters and dreamers. “Unlike anything in the history of African cinema” (N. Frank Ukadike), the film caught audiences entirely off guard, accustomed as they were to the polite enquiries of social realist-inspired “Third World Cinema.”

Unable to overcome the hurdles of film financing in Africa, Mambéty disappeared from feature filmmaking for nearly twenty years, finally returning in the 1990s with *Hyenas* and *Le franc*, which showcase “his signature mix of wild narrative style, rich traditional symbolism, and virtuoso editing technique with impeccable political commitment” (Greg Thomas). In 1998, in the midst of editing *The Little Girl Who Sold the Sun*, he passed away from lung cancer at age fifty-three. “I am interested in marginalized people,” he wrote, “because I believe that they do more for the evolution of a community than the conformists.”

Jason Sanders, Film Notes Writer

Organized by Kathy Geritz. With thanks to George Schmalz, Metrograph Pictures; Brian Belovarac, Janus Films; Anna Sanders Films; African Film Festival, New York; Papa Madièye Mbaye; and Laurence Gavron.



FRIDAY / 1.21.22

## TOUKI BOUKI

DJIBRIL DIOP MAMBÉTY (SENEGAL, 1973)

7:00 PM

“One of African cinema’s greatest technical and artistic achievements.” WALKER ART CENTER

(*La Rire de hyène*, a.k.a. *The Hyena’s Laugh*, a.k.a. *The Hyena’s Voyage*). Djibril Diop Mambéty’s debut film embraces the energy and fire of a new generation of Africans, embodied by two youngsters dreaming of escaping Senegal for a better life in Europe. Fresh from the countryside, trickster Mory and his radicalized friend Anta tool around Dakar on a motorcycle, scheming their way to a new life and encountering visions both real and unreal. A picaresque tale of adventure enlivened by the raw energy of urban Dakar and 1960s global psychedelia, *Touki Bouki* has been called an African *Easy Rider*, generous in its embrace of cinematic New Wave traditions but firmly, proudly, of its time and place. JASON SANDERS

Written by Mambéty. Photographed by Georges Bracher, Pap Samba Sow. With Magaye Niang, Mareme Niang, Aminata Fall, Ousseynou Diop. (88 mins, In French, Arabic, and Wolof with English subtitles, Color, DCP, From Janus Films)

SUNDAY / 1.23.22

## MAMBÉTY AND HIS FILMS

4:30 PM

Three short documentaries reveal Djibril Diop Mambéty as both filmmaker and man through interviews and reflections by his friends, family, and colleagues; readings from his writing; and clips from his films. The “deeply moving” *Mambéty*, made while the filmmaker shot *The Little Girl Who Sold the Sun*, includes his reflections on the art of filmmaking. Fusing documentary and fantasy, Mati Diop’s hybrid featurette looks back at her uncle’s *Touki Bouki*, through a portrait of its lead actor Magaye Niang. In *Ninki Nanka, the Prince of Colobane*, made during the filming of Mambéty’s *Hyenas*, his family and friends speak with insight about him alongside clips from many of his films.

**MAMBÉTY** Papa Madièye Mbaye, Senegal, 2002, 28 mins, In Wolof with English subtitles, Color, Digital, From the artist

**A THOUSAND SUNS** Mati Diop, France/Senegal, 2013, 45 mins, In French and Wolof with English subtitles, Color, DCP, From Anna Sanders Films

**NINKI NANKA, THE PRINCE OF COLOBANE** Laurence Gavron, Senegal, 1991, 45 mins, In Wolof with English subtitles, Color, Digital, From the artist

Total running time: c. 120 mins

THURSDAY / 2.17.22

## HYENAS

DJIBRIL DIOP MAMBÉTY (SWITZERLAND/FRANCE/SENEGAL, 1992)

7:00 PM

“A wicked tale told with wit and irony.” GEORGIA BROWN, *VILLAGE VOICE*

(*Hyènes*). Djibril Diop Mambéty adapted a timeless parable about human greed into a biting satire about how Africa has betrayed the hopes of independence for the false promises of Western materialism. Years ago, a mysterious prostitute, Linguère Ramatou, appeared for a few years in Dakar and, just as suddenly, disappeared. Mambéty imagined her story, and then, after seeing the play *The Visit*, discovered an ending for her story. Linguère returns to her village as a rich old woman and bribes the avaricious inhabitants to kill her former lover. Mambéty’s satire reveals the implacable logic of the marketplace—the reign of the hyena.

Written by Mambéty, based in part on *The Visit* by Friedrich Dürrenmatt. Photographed by Matthias Kälin. With Mansour Diouf, Ami Diakhate, Mahouredia Gueye, Issa Ramagelissa Samb. (113 mins, In Wolof with English subtitles, Color, DCP, From Metrograph Pictures, Restored by Eclair Digital, Vanves, France, Restoration taken on by Thelma Film AG, Switzerland)

1 / 2 / 3

SUNDAY / 2.20.22

## THE LITTLE GIRL WHO SOLD THE SUN

DJIBRIL DIOP MAMBÉTY (SENEGAL, 1999)

5:00

“Two of the masterpieces of the medium-length form . . . provide us a fuller picture of the elements that define [Djibril Diop Mambéty’s] small, but perfect, filmography.” METROGRAPH

(*La petite vendeuse du “Soleil”*). This was to be Djibril Diop Mambéty’s second film in a trilogy called *Tales of Ordinary People*, but it was instead his last film, as he died during its making. Nonetheless, it is a loving yet unsentimental “hymn to the courage of street children.” Feisty and fearless Sili sets out to earn a living by hawking the newspaper *Le Soleil* (*The Sun*), the only girl in a sea of boys. Mambéty closed his masterpiece, “This tale is thrown to the sea. The first to breathe it will go to heaven.” He left this gift on his own way there. CORNELIUS MOORE

Written by Mambéty. Photographed by Jacques Besse. With Lissa Baléra, Taïru M’Baye, Oumy Samb, Moussa Baldé. (45 mins)

## PRECEDED BY LE FRANC

DJIBRIL DIOP MAMBÉTY (SENEGAL, 1994)

*Le franc* is Djibril Diop Mambéty’s humorous first film in the series *Tales of Ordinary People*. Marigo, a poor musician, has trouble making enough money to pay his bills—including his rent. His landlady takes her revenge by destroying his beloved musical instrument. Now Marigo must come up with money fast. He buys a lottery ticket and actually wins, but his troubles aren’t over. Behind Marigo’s richly colored dreams is a wealth of allegory about life in Senegal. CORNELIUS MOORE

Written by Mambéty. Photographed by Stephan Oriach. With Dieye Ma Dieye, Aminata Fall, Demba Bâ. (46 mins)

Both in Wolof with English subtitles, Color, DCP, From Metrograph Pictures  
Total running time: 91 mins

- 1 *Hyenas*, 2.17.22
- 2 *Touki Bouki*, 1.21.22
- 3 *A Thousand Suns*, 1.23.22

# OUT OF THE VAULT: RECENT FILMS OF NATHANIEL DORSKY

We are delighted to present eight new silent 16mm films by local filmmaker Nathaniel Dorsky, most of them made during the COVID-19 pandemic, photographed in Golden Gate Park—a refuge for Dorsky during the lockdown—and other parts of San Francisco across different seasons. They are recent additions to our film collection. Dorsky wrote of creating “a film form which, in itself, has all the qualities of being human: tenderness, observation, fear, relaxation, the sense of stepping into the world and pulling back, expansion, contraction, changing, softening, tenderness of heart.” We use quotes from his seminal short book, *Devotional Cinema*, as our film notes, as well as his short descriptions of the films in each program.

These presentations are part of our **Out of the Vault** series, funded by the National Endowment for the Arts. We thank Owsley Brown III for making possible the addition of these works to our film collection.

SATURDAY / 2.5.22

## TEMPLE SLEEP: FOUR FILMS

BAMPFA COLLECTION

7:00 PM

IN PERSON Nathaniel Dorsky

In Greek theories of medicine it was taught that illness came from a dreamlike absorption, a state of imbalance. The sanctuary of Epidaurus was created in order to let citizens realign themselves and awaken to the full energy of the present. Long periods of relaxation and sleep, called “temple sleep,” were followed by theater pieces, chanting, and poetry. So art has had a long history of being used as a healthy model. What is it about the nature of film that can produce health or ill health? It is film’s ability to mirror and realign our metabolism. NATHANIEL DORSKY, *DEVOTIONAL CINEMA*

The following descriptions were written by the filmmaker.

**CANTICLES** (US, 2019). A strange autumnal in an empty world, a film of late autumn and ghostly presences. (15 mins)

**LAMENTATIONS** (US, 2020). A cinematic tumble through diverse dreamscapes in a manmade world. (14 mins)

**TEMPLE SLEEP** (US, 2020). Photographed and edited during the initial virus lockdown. The fly casting pools in Golden Gate Park became a mind healing place for me, a calming space of sacredness, tempered by the fear of the on-coming unknown. A place of feminine power. (18 mins)

**INTERLUDE** (US, 2019). A brief lost moment lies between. (11 mins)

All 18fps, Silent, Color, 16mm, BAMPFA collection  
Total running time: c. 60 mins



4 / 5

4 *Ember Days*, 2.6.22

5 *Interlude*, 2.5.22

SUNDAY / 2.6.22

## EMANATIONS: FOUR FILMS

BAMPFA COLLECTION

4:30 PM

IN PERSON Nathaniel Dorsky

That the ineffable quality of vision can be expressed by projected light within darkness gives film great power. When a film is fully manifest it may serve as a corrective mirror that realigns our psyches and opens us to appreciation and humility. The more we are open to ourselves and are willing to touch the depths of our being, the more we are participating in devotion. Similarly, the more film expresses itself in a manner intrinsic to its own true nature, the more it can reveal for us. NATHANIEL DORSKY, *DEVOTIONAL CINEMA*

The following descriptions were written by the filmmaker.

**EMANATIONS** (US, 2020). The fourth film made during the COVID crises . . . in this case October and November reveal small joys in a melancholic sea. (16 mins)

**EMBER DAYS** (US, 2021). The fifth film made during the COVID crises . . . primordial spring is in the air, all is tentative. (10 mins)

**INTERVAL** (US, 2021). A bouquet from those final arid days of summer. (12.5 mins)

**TERCE** (US, 2021). The sixth film made during the COVID crises . . . the yellow greens of spring at last . . . the beginning of a greater relaxation. (16 mins)

All 18fps, Silent, Color, 16mm, BAMPFA collection  
Total running time: c. 60 mins



# DOCUMENTARY VOICES

WEDNESDAY / 1.26.22

## PRISM

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

A prismatic inquiry into how skin color is seen on screen, this provocative essay film asks whether technology consciously or unconsciously orients itself to depicting white skin as the norm.

See film note under **New Time: The Future Is Feminist** (p. 15).

WEDNESDAY / 2.2.22

## 499

RODRIGO REYES (MEXICO, 2021)

**IN PERSON** Rodrigo Reyes

**“Rodrigo Reyes has created a strong, beautiful and disturbing film that seems to occupy a genre all its own. . . . 499 deftly weaves brutality with tender beauty, and harsh reality with the realm of dreams.”** JIM JARMUSCH

A conquistador inexplicably finds himself once again in Mexico, 499 years after conquering Tenochtitlán with Hernán Cortez’s army in 1521. He retraces their original journey across Mexico, but this time he is mute, a reluctant witness to the legacy of the Spanish conquest. He meets real people—grieving mothers, victims of the drug wars, migrants from Central America, Indigenous activists—the present-day violence a mirror of the barbarity of five hundred years before. For critic Carlos Aguilar, “499 offers a one-of-a-kind meditation on the effect of colonialism, a nightmare and a dream wrapped into one.”

Written by Reyes, Lorena Padilla. Photographed by Alejandro Mejía. With Eduardo San Juan Breña. (88 mins, In English and Spanish with English subtitles, Color, DCP, From Cinema Guild)

WEDNESDAY / 2.9.22

## SURNAME VIET GIVEN NAME NAM

TRINH T. MINH-HA (US, 1989)

**LES BLANK LECTURE** Trinh T. Minh-ha

“Unstable, like a hat without a chin strap,” goes a popular Vietnamese ballad, an image that resonates immediately with women, whether they are sampan rowers or doctors in postwar Vietnam. The tornado that was the American war swept up women along with men, but the peace was not kind to them; the erasure of the South only further erased women. “We are ghost women,” says one of those interviewed in Trinh T. Minh-ha’s 1989 film, which got exceedingly close to its subject(s) while continuing this artist’s almost cubist approach to documentary truth in restaged interviews and beautifully manipulated archival footage. JUDY BLOCH

Written by Trinh. Photographed by Kathleen Beeler. With Tran Thi Hien, Khien Lai, Ngo Kim Nhuy. (108 mins, In English and Vietnamese with English subtitles, B&W/Color, 16mm BAMPFA Preservation Print)

Total running time: c. 130 mins, including lecture

WEDNESDAY / 2.16.22

## THE TWO SIGHTS

JOSHUA BONNETTA (CANADA/UK, 2020)

**“A meticulous and highly creative exploration, a geographic and atmospheric peregrination around these islands where the invisible has shone through over time.”** FABIEN LEMERCIER, *CINEUROPA*

*CINEUROPA*

In an “eerie and hypnotic” experimental evocation of the gift of second sight, Joshua Bonnetta infused the landscape of Scotland’s Outer Hebrides with otherworldly tales and meanings (Justine Smith, *P.O.V.*).

See film note under **Big Screen** (p. 21).

Our annual series features an international array of recent and historical documentaries and nonfiction films. We open with two powerful examinations of racism: a collaborative essay film that examines how cinema represents skin color on screen, and a hybrid exploration of the legacy of the Spanish conquest of Mexico. Trinh T. Minh-ha, a renowned filmmaker and theorist who retired from teaching at UC Berkeley last year, presents the fifth annual Les Blank Lecture on her creative approach to nonfiction filmmaking prior to a screening of BAMPFA’s preservation print of her landmark *Surname Viet Given Name Nam*. Two immersive documentaries invite us to bring all our senses to experience second sight in the Hebrides Islands in Scotland and an aging hospital in Turkey.

This series is organized by Deniz Göktürk and Kathy Geritz and presented in conjunction with Göktürk’s UC Berkeley course on documentary film. Trinh T. Minh-ha’s presentation of the Les Blank Lecture is made possible with support from the Les Blank Fund; the evening is cosponsored by the Department of Gender and Women’s Studies.

WEDNESDAY / 2.23.22

## PHASES OF MATTER

DENIZ TORTUM (TURKEY, 2020)

**IN PERSON** Ernst Karel

*Ernst Karel did sound design and the re-recording mix for Phases of Matter and is teaching reality-based audio in UC Berkeley’s Department of Film & Media this semester.*

(*Maddenin halleri*). The creator of the acclaimed experimental virtual reality works *Floodplain* and *September 1955*, and a graduate of Harvard’s powerhouse Sensory Ethnography Lab (*Sweetgrass*, *Leviathan*, *Lampedusa*), Deniz Tortum makes his feature debut with this immersive tour of the daily scenes and routines of an Istanbul hospital. Unlike the overarching institutional overviews of filmmakers like Frederick Wiseman, *Phases of Matter* focuses on the everyday sights—and, especially, sounds—of life on the medical frontlines, from bedside consultations to graphic surgeries, lunch breaks to impromptu poetry readings. “At times poetic and at times terrifying, this is a testimony of life-and-death that only cinema can make possible” (Istanbul Modern). JASON SANDERS

Photographed by Tortum. (71 mins, In Turkish with English subtitles, Color, DCP, From the artist)

In our first series to explore the breadth of Indigenous media currently being made in the Americas, we place works in relation to one another across geographies and stylistic approaches in six programs presented between February and April 2022. The series opens with a program curated by filmmaker Sky Hopinka, a member of the Cousin Collective (Sky Hopinka, Adam Khalil, Alex Lazarowich, Adam Piron), which supports experimental Indigenous filmmaking. This program features works by artists from different countries—Canada, the United States, and Mexico—and homelands. It is followed by a presentation of *This Land Is Our Land!*, a collaboration between Maxakali of Minas Gerais, Brazil, and non-Indigenous filmmakers.

As part of these programs, filmmakers, artists, and activists from South and North America join together in conversation, both in person and via prerecorded discussions. As the Cousin Collective observed, “It’s a lonely thought that outside of the safe harbors of reservations, towns, circles of friends and remembrances . . . are whole other worlds. . . . It can be lonely, but there’s a freedom in being alone. Within that freedom is a way to find others who have already said what you’ve said, have thought the ideas you’ve thought and are doing things you didn’t know could be done.”

This series is organized by Kathy Geritz and Natalia Brizuela and presented in conjunction with the UC Berkeley course Indigenous Arts in the Americas: Old and New Media, taught by Julia Bryan-Wilson, Brizuela, and Beth Piatote. The film programs and guests are made possible with support from The Andy Warhol Foundation for the Visual Arts.

THURSDAY / 2.10.22

## WHAT WAS ALWAYS YOURS AND NEVER LOST

CURATED BY SKY HOPINKA

This program begins with films by makers from different backgrounds, different countries, different homelands, and different nations. Each artist makes works that traverse a wide range of topics dealing directly and indirectly with Indigeneity: assertions of identity and presence in the face of—and regardless of—colonial history and outdated traditions of anthropology, ethnography, and representation. The artists make space for poetry, for beauty, for movement between cosmological and visceral worlds, sometimes blurring the lines between both. They’ll teach you things you didn’t know you needed to learn; they claim what was always theirs and celebrate what was never lost. SKY HOPINKA

**CREATURA DADA** Caroline Monnet, Canada, 2016, 3 mins, Color, Digital, From the artist

**ITZCÓATL** Colectivo Los Ingrávidos, Mexico, 2016, 5 mins, Color, Digital, From the artists

**LESS LETHAL FETISHES** Thirza Cuthand, Canada, 2019, 10 mins, Color, Digital, From the artist

**THE VIOLENCE OF A CIVILIZATION WITHOUT SECRETS** Adam Khalil, Zach Khalil, Jackson Polys, US, 2017, 10 mins, Color, Digital, From the artists

**JUST DANDY** Thirza Cuthand, Canada, 2013, 8 mins, Color, Digital, From the artist

**GEPHYROPHOBIA** Caroline Monnet, Canada, 2012, 2 mins, B&W, Digital, From the artist

**IMPRESSIONS FOR A LIGHT AND SOUND MACHINE (IMPRESIONES PARA UNA MÁQUINA DE LUZ Y SONIDO)** Colectivo Los Ingrávidos, Mexico, 2014, 7 mins, B&W, Digital, From the artists

**MOBILIZE** Caroline Monnet, Canada, 2015, 3 mins, Color, 16mm, From the artist

**THE HISTORY OF THE LUISEÑO PEOPLE** James Luna, US, 1993, 27 mins, Color, Digital, From Video Data Bank

Total running time: c. 85 mins



2

# CONTEMPORARY INDIGENOUS MEDIA

THURSDAY / 2.24.22

## NŪHŪ YĀG MŪ YŌG HĀM: THIS LAND IS OUR LAND!

ISAEEL MAXAKALI, SUELI MAXAKALI, CAROLINA CANGUÇU, ROBERTO ROMERO (BRAZIL, 2020)

Nūhū yāg mū yōg hām—literally, “this land is our land”—creates an alternative system of audiovisual cartography to give shape, both physical and mythical, to the Tikmũ’ün territory, which is now confined to three portions of land in the northeast of Minas Gerais, Brazil. The film devotes equal attention to the portions of land stolen by farmers; the memory of relatives murdered by white men, alluding to a living history of struggle; and the ancestral stories that expand the territory far beyond the present, accumulating different names across generations and blessing the prosaic with magic. FÁBIO ANDRADE

(70 mins, In Portuguese and Maxakali with English subtitles, Color, Digital, From the artists)

1 499, 2.2.22

2 *Itzcóatl*, 2.10.22





## On View

### GALLERIES

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

Through January 30

**MATRIX 278: JUMANA MANNA**

December 8-March 6

**ART WALL: LUCHITA HURTADO**

Through March 13

**BEYOND BOUNDARIES: BUDDHIST ART OF GANDHARA**

Through March 13

**SPIRITUAL MOUNTAINS: THE ART OF WESLEY TONGSON**

January 12-June 14

### THEATER 2

**NEW TIME: FILM AND VIDEO PROGRAM**

Through January 30

### BARBRO OSHER THEATER

**NEW TIME: THE FUTURE IS FEMINIST**

Through January 29

**BIG SCREEN: HIGHLIGHTS FROM A YEAR OF VIRTUAL CINEMA**

December 2-February 16

**FRANCIS FORD COPPOLA AND AMERICAN ZOETROPE**

December 3-February 27

**F. W. MURNAU: VOYAGES INTO THE IMAGINARY**

January 8-February 27

**BALL OF FIRE: BARBARA STANWYCK**

January 14-February 26

**DJIBRIL DIOP MAMBÉTY**

January 21-February 20

**DOCUMENTARY VOICES**

January 26-April 20

**ANIMATION!: SPEAKING WITH THE MAKERS**

January 29-March 13

**OUT OF THE VAULT: RECENT FILMS OF NATHANIEL DORSKY**

February 5-6

**CONTEMPORARY INDIGENOUS MEDIA**

February 10-April 14

### VISIT BAMPFA

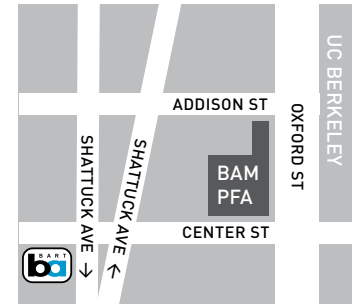
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### GALLERY HOURS

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### COVER

Wesley Tongson: *Untitled*, from the series *Mountain of Heaven*, 2000; ink and color on board; gift of Lilia and Kenneth Tongson.

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