

SUMMER 2024





## DIRECTOR'S LETTER

This summer we celebrate the significant role Black artists have played in the Bay Area with special exhibitions, performances, films, and collection displays. The Bay Area has launched or been home to some of the country's most important Black artists for decades. Moving to Oakland from New Orleans, renowned satirical painter Robert Colescott studied fine art at UC Berkeley in the 1940s. Romare Bearden was invited to Berkeley in 1972 to create a mural for City Council Chambers. His quartet of diverse faces has become the iconic logo for the city of Berkeley. I was thrilled to hear about a school group from Rosa Parks Elementary that was inspired by Bearden's study for the mural during a Celebrating Black Artists at BAMPFA tour and made their own collage (pictured above).

Both of these artists' works, and many more, can be seen in the current exhibition *What Has Been and What Could Be* (closing July 7), which has two thematic sections that highlight the influential work of Black artists in the region. In "East Bay Ways," local artists such as Sadie Barnette, Dewey Crumpler, Mike Henderson, Mildred Howard, David Huffman, and Raymond Saunders are highlighted. In another gallery, we show all of the works by Black artists that were acquired during a special moment in BAMPFA's history from 1971 to 1973, thanks to a modest National Endowment for the Arts grant, including now-famous works by Barbara Chase-Riboud, Bettye Saar, and Charles White.

Our main exhibition this summer and fall is *A Movement in Every Direction: Legacies of the Great Migration*—a celebrated exhibition of contemporary art inspired by the historical legacy of the Great Migration, a mass movement of more than six million Black Americans throughout the twentieth century. *A Movement in Every Direction* spotlights an intergenerational cohort of twelve Black artists, many of whose family histories have been profoundly shaped by this legacy.

Complementing these important exhibitions, BAMPFA's film program advances our commitment

to presenting work by Black filmmakers this summer with a screening on June 13 of Julie Dash's *Daughters of the Dust*. Upon its initial release in 1991, this award-winning film became the first feature film directed by a Black American woman to receive theatrical distribution in the United States. Defying this representational dearth, an exciting new wave of Black female filmmakers have recently followed in Dash's footsteps—including Raven Jackson, whose celebrated 2023 feature *All Dirt Roads Taste of Salt* (screening at BAMPFA on June 19) was produced by Oscar winner and recent BAMPFA guest Barry Jenkins.

One program I am especially excited about this summer is a live performance by Brontez Purnell, a nationally acclaimed artist, musician, and writer. We are excited to welcome Purnell on August 16 to perform songs by his uncle J. J. Malone, a blues musician who migrated from Alabama to Oakland in the 1960s. Moments like these are a reminder of how Black artists of the past and present continue to enrich the cultural life of the Bay Area.

We celebrate this legacy at BAMPFA, and we hope you will join us to experience it firsthand.

**JULIE RODRIGUES WIDHOLM**  
EXECUTIVE DIRECTOR

# SUMMER 2024

BAMPFA's schedule is also available online: [bampfa.org/calendar](https://bampfa.org/calendar).



1



2



3

**1, 2** Film Screening and Conversation: Akea Brionne and Jamea Richmond-Edwards **6.15.24**  
**3** *Thailand Moment* **6.7.24**

## 2 / SUN

2:00 PM Exhibition Tour GREAT MIGRATION P. 8

## 6 / THU

Free First Thursday

1:15 PM Exhibition Tour GREAT MIGRATION P. 8

## 7 / FRI

7:00 PM The Early Years: *The Blues Accordin' to Lightnin' Hopkins* and *Hot Pepper*  
 Skip Gerson, Maureen Gosling, and Harrod Blank in conversation  
 BLANK P. 13

## 8 / SAT

11:30 AM *Tikar-Inspired Mat Making*  
 GALLERY + STUDIO P. 11

2:00 PM *My Father's Dragon*  
 by Ruth Stiles Gannett  
 ROUNDTABLE READING P. 11

4:00 PM *Princess Mononoke*  
 MIYAZAKI P. 17

7:00 PM The Early Years:  
*A Well Spent Life* and *Spend It All*  
 Skip Gerson, Maureen Gosling, and Harrod Blank in conversation  
 BLANK P. 13

## 9 / SUN

2:00 PM Exhibition Tour GREAT MIGRATION P. 8

4:30 PM *Lupin III: The Castle of Cagliostro*  
 MIYAZAKI P. 17

7:00 PM *Nostalgia*  
 SPECIAL SCREENINGS P. 36

## 12 / WED

12:15 PM Exhibition Tour GREAT MIGRATION P. 8

7:00 PM *The Zone of Interest*  
 SPECIAL SCREENINGS P. 36

## 13 / THU

7:00 PM *Daughters of the Dust*  
 Introduction by Nadia Ellis  
 SPECIAL SCREENINGS P. 37

## 14 / FRI

7:00 PM *Double Indemnity* FILM NOIR P. 21

## 15 / SAT

1:30 PM Film Screening and Conversation:  
 Akea Brionne and Jamea Richmond-Edwards  
 ARTISTS' TALK P. 8

4:00 PM *Spirited Away* MIYAZAKI P. 17

5:00 PM *Zero Charisma* P. 10

7:00 PM *A Poem Is a Naked Person*  
 Maureen Gosling and Harrod Blank in conversation  
 BLANK P. 13

## 16 / SUN

2:00 PM Exhibition Tour GREAT MIGRATION P. 8

3:30 PM *The Lady from Shanghai*  
 Lecture and post-screening discussion led by David Thomson  
 FILM NOIR P. 21

7:00 PM *The Zone of Interest*  
 SPECIAL SCREENINGS P. 36

## 19 / WED

12:15 PM Exhibition Tour GREAT MIGRATION P. 8

7:00 PM *All Dirt Roads Taste of Salt*  
 SPECIAL SCREENINGS P. 37

## 20 / THU

7:00 PM *In a Lonely Place*  
 Introduction and post-screening discussion led by David Thomson  
 FILM NOIR P. 21

## 21 / FRI

7:00 PM *About Dry Grasses*  
 SPECIAL SCREENINGS P. 37

## 22 / SAT

7:00 PM *Werner Herzog Eats His Shoe* and *Garlic Is as Good as Ten Mothers*  
 Maureen Gosling, Gary Meyer, and L. John Harris in conversation  
 BLANK P. 14

## 23 / SUN

3:00 PM *Castle in the Sky* MIYAZAKI P. 17

3:00 PM Curator's Tour: *What Has Been and What Could Be* with Matthew Villar Miranda  
 CURATOR'S TOUR P. 9

6:00 PM *Out of the Past*  
 Introduction and post-screening discussion led by David Thomson  
 FILM NOIR P. 21

## 26 / WED

12:15 PM Exhibition Tour GREAT MIGRATION P. 8

7:00 PM *The 9 Lives of Barbara Dane*  
 Maureen Gosling in person  
 SPECIAL SCREENINGS P. 37

## 27 / THU

7:00 PM *Phantom Lady* FILM NOIR P. 21

## 28 / FRI

7:00 PM *I Went to the Dance* and *Yum, Yum, Yum! A Taste of Cajun and Creole Cooking*  
 Maureen Gosling in person  
 BLANK P. 14

## 29 / SAT

4:30 PM *Ponyo* MIYAZAKI P. 18

7:00 PM *Nostalgia* SPECIAL SCREENINGS P. 36

## 30 / SUN

2:00 PM Exhibition Tour GREAT MIGRATION P. 8

5:00 PM *Mildred Pierce* FILM NOIR P. 22



**3 / WED**

7:00 PM *About Dry Grasses*  
SPECIAL SCREENINGS P.37

**4 / THU****Free First Thursday**

1:15 PM Exhibition Tour GREAT MIGRATION P.8  
4:00 PM *Always for Pleasure* with Dizzy Gillespie and *Sworn to the Drum* Maureen Gosling, Chris Simon, John Santos, and Harrod Blank in conversation BLANK P.14

**5 / FRI**

7:00 PM *The Killers* FILM NOIR P.22

**6 / SAT**

5:00 PM *Porco Rosso* MIYAZAKI P.18  
7:00 PM *The Blue Dahlia* FILM NOIR P.22

**7 / SUN****What Has Been and What Could Be: The BAMPFA Collection closes**

1:00 PM Intro to Risograph Workshop with Alayna Tinney ART LAB P.10  
2:00 PM Exhibition Tour WHAT HAS BEEN P.9  
4:00 PM *The Maestro: King of the Cowboy Artists* with *Gap-Toothed Women* Maureen Gosling, Chris Simon, Gerald Gaxiola, and Harrod Blank in conversation BLANK P.14

**10 / WED**

7:00 PM *The Big Clock* FILM NOIR P.22

**11 / THU**

7:00 PM *The Maltese Falcon* FILM NOIR P.22

**12 / FRI**

7:00 PM *A Fistful of Dollars*  
Prerecorded video introduction by Carmine-Emanuele Cella MORRICONE P.25

**13 / SAT**

11:30 AM *We Go: Ancestors Go Where the Indigo Flow*  
GALLERY + STUDIO P.11  
2:00 PM *Olga and the Smelly Thing from Nowhere* by Elise Gravel  
ROUNDTABLE READING P.11  
5:00 PM *My Neighbor Totoro*  
MIYAZAKI P.18  
7:00 PM *Chulas fronteras and Del mero corazón*  
Maureen Gosling and Harrod Blank in conversation BLANK P.15

**14 / SUN****Art Wall / Yee I-Lann closes**

2:00 PM Exhibition Tour GREAT MIGRATION P.8  
4:30 PM *Nausicaä of the Valley of the Wind*  
MIYAZAKI P.18  
7:00 PM *The Lizards* MORRICONE P.25

**17 / WED**

12:15 PM Exhibition Tour GREAT MIGRATION P.8  
7:00 PM *Laura* FILM NOIR P.23

**18 / THU**

7:00 PM *Sunset Blvd.* FILM NOIR P.23

**19 / FRI**

7:00 PM *Ornamental Hairpin* SHIMIZU P.29

**20 / SAT**

4:30 PM *All in This Tea*  
Gina Leibrecht and David Lee Hoffman in conversation  
BLANK P.15  
7:00 PM *For a Few Dollars More*  
MORRICONE P.25

**21 / SUN****MITH & CO.: The Fifty-Fourth Annual UC Berkeley Master of Fine Arts Graduate Exhibition closes**

4:30 PM *Kiki's Delivery Service*  
MIYAZAKI P.18  
7:00 PM *Mr. Thank You* SHIMIZU P.29

**24 / WED**

12:15 PM Exhibition Tour GREAT MIGRATION P.8  
7:00 PM *The Battle of Algiers*  
Prerecorded video introduction by Carmine-Emanuele Cella MORRICONE P.25

**25 / THU**

7:00 PM *Criss Cross* FILM NOIR P.23

**26 / FRI**

7:00 PM *Daisies* CHYTILOVÁ P.35

**27 / SAT**

4:00 PM *Burden of Dreams*  
Maureen Gosling, Harrod Blank, and Anthony Matt in conversation  
BLANK P.15  
7:00 PM *Forget Love for Now* SHIMIZU P.29

**28 / SUN**

1:00 PM Papermaking with Julia Goodman  
ART LAB P.10  
4:00 PM *Howl's Moving Castle*  
MIYAZAKI P.19  
6:30 PM *Fists in the Pocket* MORRICONE P.26

**31 / WED**

7:00 PM *A Hero of Tokyo*  
SHIMIZU P.29

# AUGUST

## 1 / THU

### Free First Thursday

1:15 PM Exhibition Tour GREAT MIGRATION P. 8

7:00 PM *A Fistful of Dollars*  
Prerecorded video introduction  
by Carmine-Emanuele Cella  
MORRICONE P. 26

## 2 / FRI

7:00 PM *Something Different* CHYTILOVÁ P. 35

## 3 / SAT

4:00 PM *The Wind Rises* MIYAZAKI P. 19

7:00 PM *The Good, the Bad and the Ugly*  
MORRICONE P. 26

## 4 / SUN

4:30 PM *Notes of an Itinerant Performer*  
SHIMIZU P. 30

7:00 PM *Kiss Me Deadly* FILM NOIR P. 23

## 7 / WED

### Art Wall / Rose D'Amato: Mission Chevrolet opens

### MATRIX 285 / Young Joon Kwak: Resistance Pleasure opens

5:00 PM Artist's Talk and Conversation:  
Rose D'Amato P. 7

6:00 PM Artist's Talk and Conversation:  
Young Joon Kwak P. 7

7:00 PM *A Quiet Place in the Country*  
MORRICONE P. 26

## 8 / THU

7:00 PM *The Killing* FILM NOIR P. 23

## 9 / FRI

7:00 PM *Children in the Wind*  
SHIMIZU P. 30

## 10 / SAT

4:00 PM *The Boy and the Heron*  
MIYAZAKI P. 19

7:00 PM *Fruit of Paradise* CHYTILOVÁ P. 35

## 11 / SUN

2:00 PM Exhibition Tour GREAT MIGRATION P. 8

3:00 PM *Four Seasons of Children: Spring/  
Summer and Autumn/Winter*  
SHIMIZU P. 30

6:00 PM *Once Upon a Time in the West*  
MORRICONE P. 26

## 14 / WED

### To Exalt the Ephemeral: The (Im)permanent Collection opens

7:00 PM *The Short Films of Věra Chytilová*  
CHYTILOVÁ P. 35

## 15 / THU

7:00 PM *For a Few Dollars More*  
MORRICONE P. 26

## 16 / FRI

7:00 PM *Children of the Beehive* SHIMIZU P. 31

7:30 PM Brontez Purnell P. 8

## 17 / SAT

1:00 PM Expressing the Self in Comics  
with Yasmeen Abedifard  
ART LAB P. 10

4:00 PM *Spirited Away* MIYAZAKI P. 19

7:00 PM *Investigation of a Citizen Above  
Suspicion* MORRICONE P. 27

## 18 / SUN

4:30 PM *Panelstory* CHYTILOVÁ P. 36

7:00 PM *Mr. Shosuke Ohara* SHIMIZU P. 31

## 21 / WED

12:15 PM Exhibition Tour GREAT MIGRATION P. 8

7:00 PM *Teorema* MORRICONE P. 27

## 22 / THU

7:00 PM *Ratcatcher*  
Lynne Ramsay in person  
RAMSAY P. 33

## 23 / FRI

7:00 PM *Morvern Callar*  
Lynne Ramsay in person  
RAMSAY P. 33

## 24 / SAT

3:00 PM *The Good, the Bad and the Ugly*  
MORRICONE P. 27

6:30 PM *We Need to Talk About Kevin*  
Lynne Ramsay in person  
RAMSAY P. 33

## 25 / SUN

1:00 PM *My Neighbor Totoro* MIYAZAKI P. 19

2:00 PM Exhibition Tour GREAT MIGRATION P. 8

3:00 PM *You Were Never Really Here*  
Lynne Ramsay in person  
RAMSAY P. 33

## 28 / WED

7:00 PM *Dancing Girl* SHIMIZU P. 31

## 29 / THU

7:00 PM *Princess Mononoke* MIYAZAKI P. 19

## 30 / FRI

5:00 PM *Daisies* CHYTILOVÁ P. 36

7:00 PM *The Year of the Cannibals*  
MORRICONE P. 27

## 31 / SAT

3:00 PM *The Wind Rises* MIYAZAKI P. 19

6:00 PM *Once Upon a Time in America*  
MORRICONE P. 27



- 1 *Laura* 7.17.24
- 2 *We Go: Ancestors Go Where the Indigo Flow* 7.13.24
- 3 *Kiss Me Deadly* 8.4.24
- 4 Artist's Talk and Conversation:  
Young Joon Kwak 8.7.24
- 5 *Ceiling* 8.14.24

James Lee Byars: *Untitled Photograph (Balloon)*, 1968; bequest of James Elliott. © The Estate Of James Lee Byars, Courtesy Michael Werner Gallery, New York and London.



# TO EXALT THE EPHEMERAL: THE (IM)PERMANENT COLLECTION

**AUGUST 14, 2024–  
JULY 6, 2025** NEW EXHIBITION

*To Exalt the Ephemeral: The (Im)permanent Collection* draws from BAMPFA's art and film collections to explore how museums collect, care for, and amplify the work of artists who celebrate ideas of impermanence and cycles of decay and regeneration. The exhibition is inspired by the rich history of experimentation, performance, and non-object-based artistic practices in BAMPFA's exhibition program, as well as the many conceptual projects, scores, ephemera, and works with alternative art making

materials and techniques in the museum's collections. The exhibition explores how institutions can embrace the work of artists who not only acknowledge, but also exalt the inevitability of impermanence, creating artworks with organic and non-archival materials and without the intention for them to last forever. *To Exalt the Ephemeral* provides an opportunity to showcase key histories and works in the collection by artists across generations and disciplines, including Nayland Blake, James Lee Byars, Theresa Hak Kyung

Cha, Sarah Charlesworth, Bruce Conner, Imogen Cunningham, Tacita Dean, Felix Gonzalez-Torres, Hans Haacke, Eva Hesse, Ando Hiroshige, Sister Corita Kent, Paul Kos, Zoe Leonard, Chiura Obata, Silke Otto-Knapp, Estefania Puerta, Rosie Lee Tompkins, Cecilia Vicuña, Andy Warhol, Martin Wong, and many others.

*To Exalt the Ephemeral* is curated by BAMPFA's art and film curatorial teams, including Margot Norton, Chief Curator; Tausif Noor, Curatorial Fellow; Anthony Graham, Senior Curator; Kate MacKay, Associate Curator of Film; Matthew Villar Miranda, Curatorial Associate; Susan Oxtoby, Director of Film and Senior Film Curator; Jon Shibata, Film Archivist; Victoria Sung, Phyllis C. Wattis Senior Curator; and Elaine Yau, Associate Curator.



## ART WALL

# ROSE D'AMATO: MISSION CHEVROLET

**AUGUST 7–DECEMBER 15** NEW EXHIBITION

Rose D'Amato (b. 1991, Whittier, California) is a second-generation sign painter and pinstriper. Her abstract compositions celebrate this personal lineage as a representation of the ingenuity of Latinx and working-class communities and the traditions of self-presentation embodied in lowrider culture. For her first museum exhibition, she created an Art Wall commission based on the recently exposed Mission Chevrolet Service billboard—a historic hand-painted sign in San Francisco—to memorialize and

celebrate this formerly hidden emblem of community and artistic labor. D'Amato reframes the sign's design through the techniques of its creation, as well as the service it advertises, to question the boundary between the hand- and machine-made, while establishing an art history that is inclusive of the care, knowledge, and creativity inherent to the manual labor that fuels our world.

*Art Wall / Rose D'Amato: Mission Chevrolet* is curated by Claire Frost, Art Program Senior Project Manager, Stanford Health Care (former BAMPFA Curatorial Associate).

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



**WED / 8.7.24 / 5:00 PM**

San Francisco-based artist Rose D'Amato addresses her newly commissioned Art Wall with Claire Frost, former BAMPFA Curatorial Associate.

### ABOVE

Rose D'Amato: *Star Market*, 2024; acrylic on canvas; courtesy the artist. Photo © 2024 Yubo Dong @ofphotostudio.

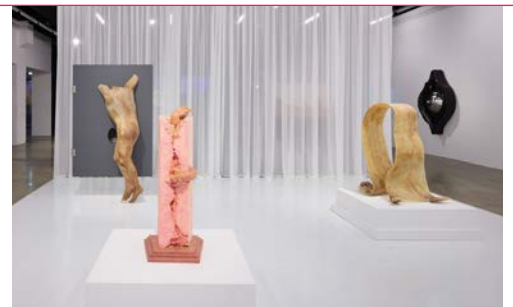
## MATRIX 285

# YOUNG JOON KWAK: RESISTANCE PLEASURE

**AUGUST 7–DECEMBER 8** NEW EXHIBITION

Young Joon Kwak (b. 1984, Queens, New York) works across sculpture, performance, and video, moving between formal abstraction and bodily figuration to create works that resist the boundaries of representation. *MATRIX 285 / Young Joon Kwak: Resistance Pleasure* presents a newly commissioned installation by the Los Angeles-based artist. Using a mixture of resin, metal, and other synthetic and organic materials, Kwak casts the human form—their own and those of friends and collaborators. In these sculptures, the body is fragmented

and installed throughout the gallery to suggest a series of movements or gestures within the space. With their distinctive materials and surfaces, Kwak's sculptures draw attention to the details and postures of the body even as they render it in new ways. These transformations and disorientations of the figure invite close and careful acts of looking. Kwak's sculptures demonstrate the complex ways that we see and recognize one another and prompt an imagining of new ways of being and belonging.



**WED / 8.7.24 / 6:00 PM**

Los Angeles-based artist Young Joon Kwak talks about their new sculptural installation, commissioned for *MATRIX 285 / Young Joon Kwak: Resistance Pleasure*, with Anthony Graham, Senior Curator.

*MATRIX 285 / Young Joon Kwak: Resistance Pleasure* is curated by Anthony Graham, Senior Curator.

The exhibition is part of BAMPFA's ongoing MATRIX series of contemporary art exhibitions. Founded in 1978, MATRIX provides artists with an experimental platform to make and show new work.

The MATRIX program is made possible by a generous endowment gift from Phyllis C. Wattis.

### ABOVE

Young Joon Kwak: Installation view of *All About Love*, ARKO Art Center, Seoul, South Korea, May 19–July 17, 2022; courtesy of the artist.

## ON VIEW

# A MOVEMENT IN EVERY DIRECTION: LEGACIES OF THE GREAT MIGRATION

THROUGH SEPTEMBER 22, 2024



1

## EXHIBITION TOURS

## Exhibition Tours

WED / 12:15 PM

June 12, 19, 26  
July 17, 24  
August 11

SUN / 2:00 PM

June 2, 9, 16, 30  
July 14  
August 11, 25

FREE FIRST THURSDAYS  
1:15 PM

June 6  
July 4  
August 1

Tours led by UC Berkeley graduate students in cultural geography and African American literature.

Support is provided by the Ford Foundation, Teiger Foundation, Henry Luce Foundation, Andy Warhol Foundation for the Visual Arts, Bloomberg Philanthropies, National Endowment for the Humanities, and the National Endowment for the Arts.

Additional support for the presentation at BAMPFA is provided by the Constance Chang Fund.

## FILM

Screening and  
Conversation:  
Akea Brionne &  
Jamea Richmond-Edwards  
SAT / 6.15.24 / 1:30 PM

In conjunction with *A Movement in Every Direction: Legacies of the Great Migration*, BAMPFA presents a screening of films by Akea Brionne and Jamea Richmond-Edwards. Both featured in the show, the artists made these works as part of their commission for *A Movement in Every Direction*. In *Mississippi Goddamn*, Brionne uses documentary filmmaking to consider her family connection to Columbus, Mississippi—the place where her grandfather was born and raised. Through music and dance, Richmond-Edwards's film *Leviathan* considers the migration story of the artist's family. In both works, the artists reflect on personal and familial narratives within the larger historical context of the Great Migration.



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3

## PERFORMANCE

Brontez Purnell  
FRI / 8.16.24 / 7:30 PM

Programmed  
by Sean Carson

Brontez Purnell and his six-piece band perform songs by his uncle J. J. Malone, a blues musician who migrated to Oakland from Alabama in the 1960s.

Advance tickets  
are recommended.

1 *A Movement in Every Direction: Legacies of the Great Migration* Through 9.27.24  
2 Film Screening & Conversation: Akea Brionne & Jamea Richmond-Edwards 6.15.24  
3 Brontez Purnell 8.16.24



# ON VIEW

## WHAT HAS BEEN AND WHAT COULD BE THE BAMPFA COLLECTION THROUGH JULY 7, 2024

### CURATOR'S TOUR

**Matthew Villar Miranda**  
SUN / 6.23.24 / 3:00 PM

Curatorial Associate Matthew Villar Miranda leads a tour inspired by the concept of “histories from below,” which was engaged and reinvented by historians, philosophers, and theorists across the last century. From Nancy Grossman’s leather-bound bust to Stephanie Syjuco’s museological parody, the tour explores how artists from the historical margins reveal vital knowledge from often-overlooked and unexpected perspectives.

### EXHIBITION TOUR

SUN / 7.7.24 / 2:00 PM

Tour led by a graduate student in art history.

#### CLOCKWISE, FROM THE TOP

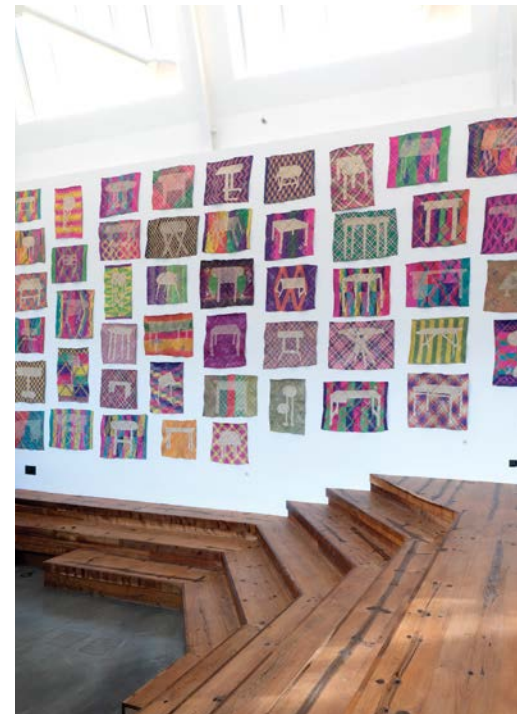
Andrea Bowers: *Eco Grief Extinction Series*, *Can the World Mend in This Body*, 2022; acrylic marker on cardboard; restricted gift of Tad Freese and Brook Hartzell, Jonathan Gans and Abigail Turin, and Pamela and David Horn.

Yee I-Lann: *TIKAR/MEJA/PLASTIK*, 2023.  
Photo by Whit Forrester.

Salimatu Amabebe: *Kitchen Chair*, 2023 (detail); resin and tank tops; courtesy of the artist.



**MITH & CO.**  
**The Fifty-Fourth Annual  
UC Berkeley Master of Fine  
Arts Graduate Exhibition**  
THROUGH JULY 21, 2024



**Art Wall / Yee I-Lann:**  
**TIKAR/MEJA/PLASTIK**  
THROUGH JULY 14, 2024





## PERFORMANCE

### Zero Charisma SAT / 6.15.24 / 5:00 PM

Join us for a performance by Oakland-based sound artist Zero Charisma. Fueled by her origin story as a queer, Black, and Indigenous Afrofuturist, Zero Charisma's ethereal music envelops listeners in a dreamlike state, exploring stories of our spiritual realities. As her voice layers and loops around itself to form haunting choruses, Zero Charisma builds a powerful current of song, creating a lyrical tapestry accentuated at times with the pulse of synths and beats.

[Included with gallery admission.](#)



## ART LAB

### Intro to Risograph Workshop with Alayna Tinney SUN / 7.7.24 / 1:00 PM

Join local artist and Art Lab facilitator Alayna Tinney for a beginner-friendly dive into risograph printing. Tinney is joined by a special guest printmaker, who will feature their work and ideas as inspiration. You will create a multimedia drawing or collage and turn it into a one-color risograph print using the machine's manual printing option. Make something in one session, or start something you can work on and add to in future sessions. All experience levels and ages are welcome.

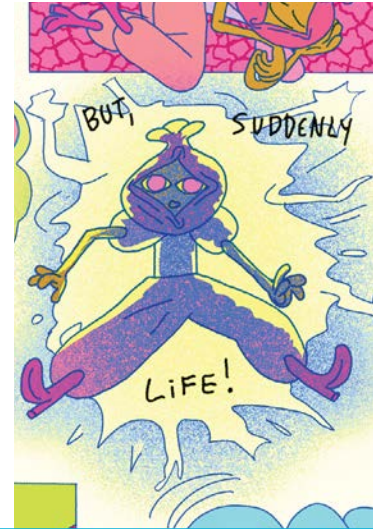
[Space is limited; RSVP required.](#)



### Papermaking with Julia Goodman SUN / 7.28.24 / 1:00 PM

Local artist Julia Goodman shares a step-by-step process to make unique pieces of handmade paper. Participants learn to use deckle boxes, colored recycled paper, kitchen blenders, and water to make their own paper. We discuss paper weight, fiber quality, and color mixing. This workshop is open to students of all ages and experience levels.

[Space is limited; RSVP required.](#)



### Expressing the Self in Comics with Yasmeen Abedifard SAT / 8.17.24 / 1:00 PM

This workshop encourages those unfamiliar with comics to dip their feet into character building and expressing themselves through the medium of comics. Iranian American artist Yasmeen Abedifard guides participants to identify an emotion that can be materialized and expressed through a character outside of their own experience. No extensive artistic or creative skill needed—just a strong desire to express yourself.

[Space is limited; RSVP required.](#)

## FREE FIRST THURSDAYS

The galleries are free for all on the first Thursday of each month.

### Art Lab is open!

Enjoy hands-on art making in the Art Lab, and check the website for special guided tours.



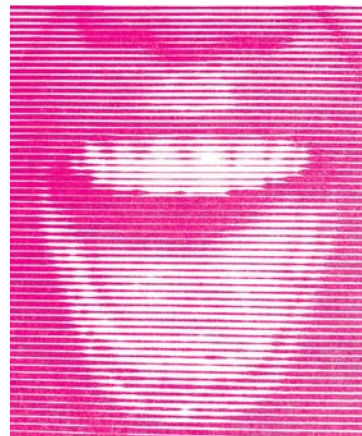
## ART LAB HOURS

### Drop in and make art!

**FRIDAYS**  
2–7 PM

**SATURDAYS & SUNDAYS**  
11 AM–7 PM  
(except Second Saturdays  
1–7 PM)

**FREE FIRST THURSDAYS**  
11 AM–7 PM



# SECOND SATURDAYS FOR FAMILIES

In BAMPFA's galleries, Art Lab, and Reading Room

Admission is always free for kids 18 and under and for one adult per child 13 and under.

Children must be accompanied by at least one adult at these family programs.

## GALLERY + STUDIO

For ages 6–12 with accompanying adult(s)

Each of these two-part workshops integrates an interactive gallery tour with a related art project; each session lasts about an hour and a half. Sign up in the Art Lab ten minutes ahead of the session, in time to join us for the tour that starts at 11:30.

### Tikar-Inspired Mat Making

SAT / 6.8.24  
11:30 AM–1:00 PM

Workshop led by  
Tara Ani Baghdassarian

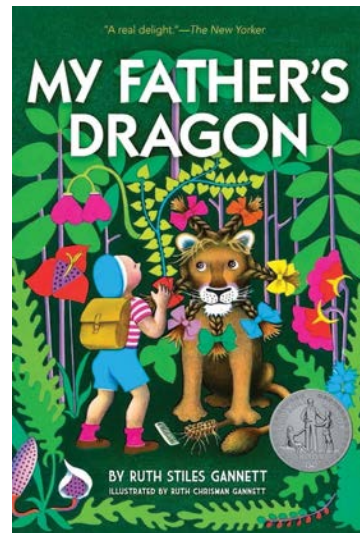
Borneo-based Malaysian artist Yee I-Lann uses the traditional *tikar*, or woven mat, to tell a collaborative story of the colonization of her native land and culture. Working with the artist, girls and women in her community wove numerous *tikar* to express cultural resilience and to consider the climate crisis. After an interactive tour of Yee I-Lann's Art Wall, *TIKAR/MEJA/PLASTIK*, weave a personalized table mat using paper and mixed-media materials to tell a story of your origins.

### We Go: Ancestors Go Where the Indigo Flow

SAT / 7.13.24  
11:30 AM–1:00 PM

Workshop led by  
Janaé "Jae" Sumter

*In A Movement in Every Direction: Legacies of the Great Migration*, twelve contemporary artists consider what the Great Migration means to them personally and culturally. After seeing some of these artists' works, build a personal archival tapestry using photographs, prints, sketches, and a range of found materials collaged and appliquéd onto indigo-dyed canvas. Tell your story while unpacking the migratory history of indigo as a plant and an ancestral bridge. Families are encouraged to bring copies of family photos and other personally meaningful images to use as elements in their artwork. General images from historians and artists related to the Great Migration are also provided.



## ROUNDTABLE READING

For ages 8 and up with accompanying adult(s)

At Roundtable Reading, young readers read aloud to one another from the opening pages of a good book for about an hour. Children who participate at the event will receive a copy of the book to continue reading at home. No advance sign-up needed; just show up promptly at 2:00 ready to read!

### My Father's Dragon by Ruth Stiles Gannett

SAT / 6.8.24  
2:00–3:00 PM

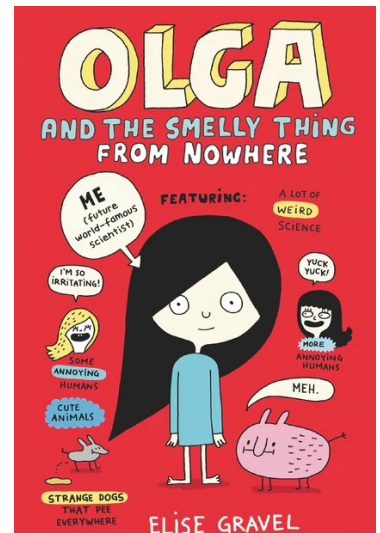
Reading led by Linda Artel,  
former BAMPFA children's  
film festival programmer

Intergenerational narration frames this Newbery Honor-winning classic, in which Elmer Elevator runs away with a savvy alley cat to rescue a flying baby dragon. The unfortunate dragon is being exploited as a ferry service by the selfish animals of Wild Island. Elmer stows away on a ship bound for the island with a knapsack full of tricks—chewing gum, rubber bands, a fine-toothed comb, and other unexpected things. With these tools and his own sharp wits, Elmer disarms the fiercest beasts on the island.

### Please Note

**Second Saturdays is taking a break in August.  
We'll see you again in September!**

Education programs at BAMPFA are made possible by generous support from the Koret Foundation.



### Olga and the Smelly Thing from Nowhere by Elise Gravel

SAT / 7.13.24  
2:00–3:00 PM

Reading led by Vickie Price,  
librarian, West Contra Costa  
Unified School District

When Olga encounters and discovers the truly weird species *olgamus ridiculus* she is ecstatic. What does an *olgamus* eat? How does it poop? Why does it make such strange noises? With her trusty observation notebook and the help of a librarian, a shopkeeper, and some friends, Olga sets out to learn all the facts about her smelly, almost-furry discovery and searches for him when he goes missing. The scientific method is the best way to discover anything!





## LES BLANK: A LIFE WELL SPENT

The American independent filmmaker Les Blank (1935–2013) was based in Berkeley for the majority of his professional career. An important figure in the Bay Area film community, Blank was also a devoted audience member at BAMPFA from the late 1960s, when he was a young filmmaker, to the end of his life.

His sensitive eye as a cinematographer is at the heart of his filmmaking, and it is this talent that allowed him the ability to capture the essence of people, activities, and landscapes as a poet-filmmaker. He trusted his

instincts and emotional response to the moment and made exceptionally perceptive films. His body of work as a filmmaker represents an extremely important perspective on American regional cultures.

Blank's achievements as a filmmaker have been recognized and honored by numerous institutions (American Film Institute's Maya Deren Award, Edward MacDowell Medal, International Documentary Association Lifetime Achievement Award, and Hot Docs Outstanding Achievement Award). Now, more

than a decade since his death, his son Harrod Blank has worked tirelessly to preserve his films. This summer, BAMPFA showcases many of the remastered films, including the Bay Area premiere of the new 4K restoration of *Burden of Dreams*. We present two films that were completed or released posthumously: *Thailand Moment* (1967/2015) and *A Poem Is a Naked Person* (1974/2015). We also look forward to hosting filmmakers who collaborated with Blank, as well as several individuals who were subjects in his films.

Susan Oxtoby  
DIRECTOR OF FILM AND SENIOR FILM CURATOR

Thanks to Harrod Blank, Emily Duffy, Les Blank Films; Maureen Gosling; Jim Browne, Argot Pictures; Brian Belovarac, Janus Films; and Adam Machado, Arhoolie Foundation.





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FILMS

FRIDAY / 6.7.24

7:00 PM

**THE EARLY YEARS: THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS AND HOT PEPPER**

IN CONVERSATION

Skip Gerson, Maureen Gosling, and Harrod Blank

In 1967 Blank and Skip Gerson were hired to work in Thailand on a documentary about the B-52 bomber and its use in bombing campaigns over Vietnam. Access to the plane was never granted, and the project never materialized. Instead, Blank and Gerson traveled around Thailand filming whatever attracted them. (*Thailand Moment* was completed posthumously in 2015 by Harrod Blank, edited by Ben Abrams.) The next year, they went on to make the musical portrait *The Blues Accordin' to Lightnin' Hopkins*, which features the lively combination of music, food, and anecdotes that has come to characterize Blank's style. In 1972 Blank collaborated with Maureen Gosling on *Hot Pepper*, filming Clifton Chenier in Louisiana and capturing the pulsing rhythms of zydeco dance music.

**THAILAND MOMENT** Les Blank, Skip Gerson, US, 1967/2015, 11 mins, Color, Digital, Les Blank Films

**THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS** Les Blank, Skip Gerson, US, 1968, 31 mins, Color, DCP, From Janus Films

**HOT PEPPER** Les Blank, Maureen Gosling, US, 1973, 54 mins, Color, DCP, From Janus Films

Total running time: 96 mins

SATURDAY / 6.8.24

7:00 PM

**THE EARLY YEARS: A WELL SPENT LIFE AND SPEND IT ALL**

IN CONVERSATION

Skip Gerson, Maureen Gosling, and Harrod Blank

*A Well Spent Life* is a portrait of legendary Texas blues songster and guitarist Mance Lipscomb. Featuring Lipscomb's life-affirming views on love, music, and human comradeship, this encounter reveals the bluesman's world and Blank's graceful filmmaking of the American South. *Spend It All* is a beautiful celebration of the food and music of French-speaking Cajuns of Louisiana, featuring Nathan Abshire, the Balfa Brothers, and Marc Savoy. Werner Herzog was so inspired by this work that he famously lifted one of the most memorable scenes for his own film *Stroszek*. Preceding the documentaries, we present a short documentary interview with Chris Strachwitz, who founded Arhoolie Records and recalls meeting Mance Lipscomb.

**A WELL SPENT LIFE: MEETING MANCE**

Kim Hendrickson, US, 2014, 7 mins, Color, Digital, From Janus Films

**A WELL SPENT LIFE** Les Blank, Skip Gerson, US, 1971, 44 mins, Color, DCP, From Janus Films

**SPEND IT ALL** Les Blank, Skip Gerson, US, 1971, 43 mins, Color, DCP, From Janus Films

Total running time: 94 mins

SATURDAY / 6.15.24

7:00 PM

**A POEM IS A NAKED PERSON**

LES BLANK, MAUREEN GOSLING (US, 1974/2015) DIGITAL RESTORATION

IN CONVERSATION

Maureen Gosling and Harrod Blank

Considered by Blank to be one of his major accomplishments, *A Poem Is a Naked Person* is a documentary about the compelling singer-songwriter Leon Russell. Blank and Gosling spent much of the period 1972-74 filming in northeast Oklahoma, but the film was only released posthumously in 2015, when Harrod Blank was successful in resolving creative differences with Russell and clearing the music rights. "*A Poem Is a Naked Person* is, finally, a reflection on what it is to be alive, told in the visual and aural and musical idioms of its time and place. It's that big. It is about life as motion, just going, from day to day" (Kent Jones, *Current*).

With Leon Russell, Willie Nelson, George Jones, Jim Franklin, Eric Andersen. (89 mins, Color, DCP, From Janus Films)

Preceded by

**OUT IN THE WOODS**

MAUREEN GOSLING (US, 2016)

For much of the period when *A Poem Is a Naked Person* was being made, Gosling and Blank were living in northeastern Oklahoma, where Leon Russell was building a new recording studio. *Out in the Woods* is drawn from Super 8 footage Gosling recorded at that time.

(13 mins, Color, Digital, From the artist)

Total running time: 102 mins

- 1 *The Blues Accordin' to Lightnin' Hopkins* 6.7.24
- 2 *Hot Pepper* 6.7.24
- 3 *Spend It All* 6.8.24
- 4 *A Poem Is a Naked Person* 6.15.24



SATURDAY / 6.22.24

7:00 PM

**WERNER HERZOG  
EATS HIS SHOE**

LES BLANK, MAUREEN GOSLING (US, 1980)

**IN CONVERSATION** Maureen Gosling, Gary Meyer, and L. John Harris

**Gary Meyer** cofounded Landmark Theatres, starting with Berkeley's UC Theater. He publishes EatDrinkFilms.com.

**L. John Harris** is an artist, writer, and garlic enthusiast based in Berkeley.

At Berkeley's UC Theater, Werner Herzog fulfills a promise to Errol Morris upon the completion of Morris's first film, a consumption made more palatable with the aid of Alice Waters.

(22 mins, Color, 16mm, From Les Blank Films, permission Janus Films)

**Followed by  
GARLIC IS AS GOOD  
AS TEN MOTHERS**

LES BLANK, MAUREEN GOSLING (US, 1980)

Blank's paean to the history of the stinking rose features local chef Alice Waters of Chez Panisse fame and a host of other garlic lovers who praise its culinary as well as healing attributes. The *San Francisco Chronicle* called the film "a joyous, nose-tweaking, ear-tingling, mouth-watering tribute to a Life Force."

(51 mins, Color, 16mm, From Les Blank Films, permission Janus Films)

Total running time: 73 mins

- 1 *Garlic Is as Good as Ten Mothers* 6.22.24
- 2 *I Went to the Dance* 6.28.24
- 3 *Always for Pleasure* 7.4.24
- 4 *The Maestro: King of the Cowboy Artists* 7.7.24
- 5 *Chulas fronteras* 7.13.24
- 6 *All in This Tea* 7.20.24

FRIDAY / 6.28.24

7:00 PM

**I WENT TO THE DANCE**

LES BLANK, CHRIS STRACHWITZ, MAUREEN GOSLING (US, 1989) DIGITAL RESTORATION

**IN PERSON** Maureen Gosling

(*J'ai été au bal*). This exuberant film on the history of the foot-stomping, toe-tapping music of southwest Louisiana features many Cajun and zydeco greats: BeauSoleil, Clifton Chenier, Michael Doucet, Canray Fontenot, and Marc and Ann Savoy. The film brims with tender affection for its subjects, the vitality of their marvelous music, and generosity of spirit.

(84 mins, Color, DCP, From Argot Pictures)

**Preceded by  
YUM, YUM, YUM! A TASTE OF  
CAJUN AND CREOLE COOKING**

LES BLANK, MAUREEN GOSLING (US, 1990)

*Yum, Yum, Yum!* explores the marriage of food and music that keeps the Cajun and Creole cultures of southern Louisiana "cooking with gas." The focus is on musician, accordion builder, and Cajun cook Marc Savoy, accompanied by Ann Savoy, with food and music by "Queen" Ida Guillory and others.

(31 mins, Color, DCP, From Janus Films)

Total running time: 115 mins

THURSDAY / 7.4.24

4:00 PM

**ALWAYS FOR PLEASURE**

LES BLANK (US, 1978)

**IN CONVERSATION** Maureen Gosling, Chris Simon, John Santos, and Harrod Blank

**Chris Simon** is a documentary filmmaker who spent seventeen years producing the films of Les Blank.

**John Santos** is a multi-Grammy-nominated percussionist, prolific Afro-Latin band leader, composer, teacher, writer, and producer who has worked with acknowledged masters like Cachao, Dizzy Gillespie, Tito Puente, Max Roach, and Omar Sosa.

Blank's most joyous film, *Always for Pleasure* presents festivity as essential to the human spirit. In New Orleans, even a funeral procession ends with a raucous dance—"You take 'em on out and you boogie back," explains musician Allen Toussaint. Blank's camera enters the heart of such jubilant celebrations—with drinking, dancing, and eating in the streets.

(58 mins, Color, DCP, From Janus Films)

**Preceded by  
DIZZY GILLESPIE**

LES BLANK (US, 1964)

A rare black-and-white depiction of the great jazz trumpeter. Blank's camera follows Gillespie on- and offstage, enticed by the presence of his vibrant and dynamic persona.

(22 mins, B&W, Digital, From Les Blank Films)

**Followed by  
SWORN TO THE DRUM: A TRIBUTE  
TO FRANCISCO AGUABELLA**

LES BLANK (US, 1995)

The great Afro-Cuban drummer and percussionist is featured in riveting performances. Aguabella, born in Cuba, where he was initiated into the ancient rhythms of the sacred batá drum, bridged traditional Cuban rhythms with jazz, salsa, and rock. With special appearances by Pete Escovedo, Sheila E., Cachao, and other Latin music luminaries. Produced by Tom Luddy.

(35 mins, Color, DCP, From Janus Films)

Total running time: 115 mins

SUNDAY / 7.7.24

4:00 PM

**THE MAESTRO: KING  
OF THE COWBOY ARTISTS**

LES BLANK, MAUREEN GOSLING, CHRIS SIMON (US, 1994)

**IN CONVERSATION** Maureen Gosling, Chris Simon, Gerald Gaxiola, and Harrod Blank





*The Maestro: King of the Cowboy Artists* features a portrait of local artist Gerald Gaxiola, who has adopted the persona of a flamboyant cowboy. Colorful and perpetually inventive, the Maestro experiments with virtually every possible form of art. His life, as one of his close friends testifies, “is his greatest canvas.” (54 mins, Color, DCP, From Janus Films)

Preceded by

**GAP-TOOTHED WOMEN**

LES BLANK, MAUREEN GOSLING, CHRIS SIMÓN, SUSAN KELL (US, 1987)

This lively examination of the folklore surrounding gap-toothed women also takes a feminist look at the larger picture: the cultural relativity of female beauty and self-image. There are Geoffrey Chaucer’s Wife of Bath, whose amorous proclivities are attributed to the abyss between her ivories; American model and actress Lauren Hutton, who always thought she was a homely thing thanks to “The Gap”; and lucky African women for whom gap teeth are considered a sign of good fortune.

(31 mins, Color, DCP, From Janus Films)

Total running time: 85 mins

SATURDAY / 7.13.24

**7:00 PM**

**CHULAS FRONTERAS**

LES BLANK, CHRIS STRACHWITZ (US, 1976)  
DIGITAL RESTORATION

IN CONVERSATION

Maureen Gosling and Harrod Blank

“*Chulas fronteras* . . . remains one of the purest documentations of Chicano life here in the US.” Felix Contreras, NPR

(*Beautiful Borders*). Inducted into the National Film Registry, *Chulas fronteras* showcases some of the most acclaimed and foundational Norteño musicians of the Texas–Mexico border, with legends such as Flaco Jiménez, Narciso Martínez, and



Lydia Mendoza speaking on (and singing of) Tejano life, love, and passion. Whether in big-city dance halls, border-town cantinas, packed community centers, or intimate family gatherings, Blank’s camera insightfully seeks out not only the stars on stage, but also the “ordinary” people in the crowd, dancing and living along the “beautiful borders.” JASON SANDERS

(58 mins, In English and Spanish with English subtitles, Color, DCP, From Argot Pictures)

Preceded by

**GOOD MORNING, AZTLÁN**

LES BLANK, MAUREEN GOSLING (US, 2011)

An upbeat music video for the East Bay music group Los Cenzontles.

(4 mins, Color, Digital, From Les Blank Films)

Followed by

**DEL MERO CORAZÓN**

LES BLANK, MAUREEN GOSLING, CHRIS STRACHWITZ, GUILLERMO HERNANDEZ (US, 1979/2018)

(*Straight From the Heart*). Released in 1979, *Del mero corazón* captures street murals and the burgeoning La Raza movement to underline the diversity of Chicano music and pride. Special appearances by Flaco Jiménez, accordionist Chavela Ortiz, and Little Joe y la Familia.

(29 mins, In English and Spanish with English subtitles, Color, DCP, From Argot Pictures)

Total running time: 91 mins

SATURDAY / 7.20.24

**4:30 PM**

**ALL IN THIS TEA**

LES BLANK, GINA LEIBRECHT (US, 2007)

IN CONVERSATION

Gina Leibrecht and David Lee Hoffman

Tea importer David Lee Hoffman travels throughout China—sometimes on foot—in search of handcrafted premium teas. Blank and Gina Leibrecht follow this adventurer as



he discovers exquisite teas and attempts to overcome bureaucratic obstacles to buying tea directly from farmers. Hoffman is most interested in teas that have been handpicked and carefully dried and heated to create the fragrance, color, and taste unique to each tea maker. Tea experts discuss the history and tradition of tea drinking and its health benefits. After seeing this film, you’ll never drink a cup of tea the same way again.

(70 mins, Color, Digital, From Les Blank Films)

SATURDAY / 7.27.24

**4:00 PM**

**BURDEN OF DREAMS**

LES BLANK, MAUREEN GOSLING (US, 1982)  
BAY AREA PREMIERE OF 4K DIGITAL RESTORATION

IN CONVERSATION

Maureen Gosling, Harrod Blank, and Anthony Matt

Anthony Matt is a film archivist responsible for the restoration of *Burden of Dreams*, as well as many of the recently remastered Les Blank films.

“One of the most vivid studies of the creative process ever filmed.” *Herald Examiner*

*Burden of Dreams* documents Werner Herzog’s obsessive drive to make his 1982 film, *Fitzcarraldo*. The title character (played by Klaus Kinski) was himself obsessively driven to build an opera house in the turn-of-the-century Amazon. Stunning footage of the seething jungle and its native inhabitants sets the scene for director Herzog’s four-year struggle to complete his film. Facing a nonstop series of obstacles to his dream, Herzog claims, “I’m running out of fantasy,” as birds call loudly in the background. In one of the more unusual films about filmmaking, Blank and Maureen Gosling capture a story that has to be seen to be believed.

(94 mins, Color, DCP, From Argot Pictures)



## HAYAO MIYAZAKI'S SPIRITED CINEMA

Preternaturally attuned to the internal landscape of children and adults alike, Hayao Miyazaki built his career on the philosophy that the fictional worlds of animation “soothe the spirit of those who are . . . suffering from a nearsighted distortion of their emotions.” To achieve such lofty aims, he works from a palette of “whatever I want to create,” which often includes a bestiary of snarling, grotesque demons and cute, cuddly sprites (appearances can be deceiving). His films are rich with kinetic action set pieces, impressionistic pastoral beauty, and staggering sweeps above the clouds. The wind through

the reeds, and sunlight reflected on a babbling brook: these moments, always in motion and punctuated by Joe Hisaishi’s indispensable music, only amplify the human element. The giddiness of sisters exploring their new home in *My Neighbor Totoro*, Kiki’s lonely pancake dinners in *Kiki’s Delivery Service*, and Chihiro toe tapping her shoes into place in *Spirited Away* provide seamless grounding in Miyazaki’s worlds of fantasy—and often environmental devastation.

Miyazaki was born in Tokyo in 1941. He wrote, “My first memories are of bombed-out

cities.” This searing imagery and a wartime childhood marked by rationing and occupation inform his outspoken pacifist convictions. The catastrophe of war, industrialization, and environmental neglect is present very early in his work with *Nausicaä of the Valley of the Wind* and throughout his late work, like *The Boy and the Heron*. One of his great strengths as an animator is the sense of scale in his frames. The visuals translate emotionally, and Miyazaki’s films are joyous and melancholy, intimate and immense.

Jeff Griffith-Perham  
FILM EXHIBITION CURATORIAL ASSOCIATE





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SATURDAY / 6.8.24

4:00 PM

**PRINCESS MONONOKE**

HAYAO MIYAZAKI (JAPAN, 1997)

Repeats Thursday / 8.29.24

**"A great film . . . one of the most visually inventive films I have ever seen."**Roger Ebert, *Chicago Sun-Times*

(*Mononoke hime*). *Princess Mononoke* combines animist myths, Japanese folklore, a matriarchal heroine, and a "green planet" ethos to create an epic cinematic experience. It achieves one of animation's—and cinema's—most wonderful effects: fabricating a world, immaculately realized, that is at once unbelievable and believable.

In a long-ago Japan, a war is raging for the future of Earth, one that sets the animal kingdom against humanity, nature against pollution, and harmony against chaos. Two humans stand between the worlds, and amid the bloodshed: San, a feral child raised by wolves, who considers herself animal and humans her enemies; and Ashitaka, a man whose peacefulness hides a great power, and an even greater curse. JASON SANDERS

Written by Miyazaki. With Yoji Matsuda, Yuriko Ishida, Yuko Tanaka, Kaoru Kobayashi. (134 mins, In Japanese with English subtitles, Color, 35mm, From GKIDS)

SUNDAY / 6.9.24

4:30 PM

**LUPIN III:  
THE CASTLE OF CAGLIOSTRO**

HAYAO MIYAZAKI (JAPAN, 1979)

(*Rupan sansei: Kariosutoro no shiro*). After working on the *Lupin III* television series, Miyazaki returned to the popular adventure serial to direct his first feature film. *The Castle of Cagliostro* opens as Arsène Lupin III—a roguish, James Bond-like, international gentleman thief

of mystery—and his trusty aide-de-camp and best friend, Daisuke Jigen, discover that the mountain of cash they just stole is counterfeit. The chain-smoking duo's investigation leads them to the Monaco-like microstate of Cagliostro, where they must expose the counterfeiting plot and rescue a damsel in distress from the castle tower. Bravura setpieces and pastoral vistas "showcase Miyazaki's obsessively detailed, gloriously colorful animation style" (Tasha Robinson, *AV Club*). JEFF GRIFFITH-PERHAM

Written by Miyazaki, Haruya Yamazaki, based on the original comics by Monkey Punch. With Yasuo Yamada, Sumi Shimamoto, Taro Ishida, Goro Naya. (100 mins, In Japanese with English subtitles, Color, DCP, From GKIDS)

SATURDAY / 6.15.24

4:00 PM

**SPIRITED AWAY**

HAYAO MIYAZAKI (JAPAN, 2001)

Repeats Saturday / 8.17.24

(*Sen to Chihiro no kamikakushi*). Ever the nostalgic fabulist, Miyazaki builds a passage between modern, everyday Japanese life and the half-remembered realms of spirits and folklore in this compelling adventure, winner of numerous international prizes, including the Academy Award for Best Animated Feature. En route to their new suburban home, ten-year-old Chihiro and her parents stumble upon an abandoned theme park that turns out to be a true magic kingdom. As always, Miyazaki makes this fantastic world feel utterly real, populating it with complex, mutable characters, precisely calibrating visual details, and infusing an allegorical yet organic plot with nuanced emotion.

JULIET CLARK

Written by Miyazaki. With Rumi Hiiragi, Miyu Irino, Mari Natsuki, Bunta Sugawara. (125 mins, In Japanese with English subtitles, Color, 35mm, From GKIDS)

SUNDAY / 6.23.24

3:00 PM

**CASTLE IN THE SKY**

HAYAO MIYAZAKI (JAPAN, 1986)

(*Tenku no shiro Laputa*). Perhaps the best pure adventure story ever made in anime, *Castle in the Sky* is a tale worthy of Jules Verne. In an imaginary Europe of a century ago, Pazu is a boy inventor who dreams of following the path of his explorer father, who once sighted Laputa, a floating island built by a vanished advanced civilization. When Sheeta, a mysterious girl bearing a pendant connected to Laputa, literally falls into Pazu's mining town, the children become caught up in a race against both good-natured aerial pirates and ruthless government agents to claim the secrets of the castle in the sky. CARL GUSTAV HORN

Written by Miyazaki. With Mayumi Tanaka, Keiko Yokozawa, Kotoe Hatsui, Minoru Terada. (124 mins, In Japanese with English subtitles, Color, 35mm, From GKIDS)



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1 *Spirited Away* 6.15, 8.17.24

© 2001 Hayao Miyazaki/Studio Ghibli, NDDTM

2 *Princess Mononoke* 6.8, 8.29.24

© 1997 Hayao Miyazaki/Studio Ghibli, ND

3 *Lupin III: The Castle of Cagliostro* 6.9.24

Original comic books created by Monkey Punch

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© TMS All Rights Reserved.

4 *Castle in the Sky* 6.23.24

© 1986 Hayao Miyazaki/Studio Ghibli

5 *Ponyo* 6.29.24

© 2008 Hayao Miyazaki/Studio Ghibli, NDHDMT





SATURDAY / 6.29.24

4:30 PM

## PONYO

HAYAO MIYAZAKI (JAPAN, 2008)

(*Gake no ue no Ponyo*). Miyazaki heads offshore for this ecstatic fairy tale of a little goldfish princess who dreams of becoming a human girl and the small boy who becomes her friend. Underneath a raging Japanese sea live little Ponyo—a half-human, half-fish girl—and her wizard father, who hates trash-strewing humans. On the cliffs above them lives Sosuke, a polite young boy who lives with his strong-willed mother. As Ponyo and Sosuke's friendship grows—and as Ponyo turns more human—the seas begin to transform, threatening Sosuke's little island with destruction. *Ponyo* blends the storytelling finesse of a classic fable with Miyazaki's deep love for the environment and his trademark heroines—all strong, willful, and utterly lovable. JASON SANDERS

Written by Miyazaki. With Yuria Nara, Hiroki Doi, Tomoko Yamaguchi, Kazushige Nagashima. (103 mins, In Japanese with English subtitles, Color, DCP, From GKIDS, permission GKIDS)

SATURDAY / 7.6.24

5:00 PM

## PORCO ROSSO

HAYAO MIYAZAKI (JAPAN, 1992)

(*Kurenai no buta*). Based on a short watercolor manga the director created for a model-building magazine, *Porco Rosso* was originally planned as an in-flight film for Japan Airlines. The tale of a (literally) pig-headed seaplane pilot who hunts air pirates over the late 1920s Adriatic Sea grew into a feature-length adventure, in which the titular World War I veteran teams up with a plucky teen engineer to take on a hotdogging American aviator against

a backdrop of simmering fascism. It is a celebration of mechanics and the fruits of dedicated labor, which Miyazaki and his artisan animators exemplify as planes swim, sputter, and soar from sea to sky and back again.

Written by Miyazaki, based on his manga *The Age of the Flying Boat*. With Shuichiro Moriyama, Tokiko Kato, Akio Otsuka, Akemi Okamura. (93 mins, In Japanese with English subtitles, Color, DCP, From GKIDS)

SATURDAY / 7.13.24

5:00 PM

## MY NEIGHBOR TOTORO

HAYAO MIYAZAKI (JAPAN, 1988)

Repeats Sunday / 8.25.24

(*Tonari no Totoro*). Few films better capture the magic of childhood than *My Neighbor Totoro*, “a children’s film made for the world we should live in, rather than the one we occupy” (Roger Ebert). Two young sisters move to the countryside for a long, sleepy summer to be near their sick mother. They soon make a new friend, Totoro, who is kindly, a bit chubby, and overly fond of umbrellas. Totoro also grows magic trees overnight, hops aboard huge “catbuses,” and is probably imaginary. Creating a magical space where the natural, spiritual, fantasy, and human worlds combine, *My Neighbor Totoro* revels in—and embodies—a true sense of wonder.

JASON SANDERS

Written by Miyazaki. With Noriko Hidaka, Chika Sakamoto, Shigesato Itoi, Sumi Shimamoto. (87 mins, In Japanese with English subtitles, Color, 35mm, From GKIDS)

SUNDAY / 7.14.24

4:30 PM

## NAUSICAÄ OF THE VALLEY OF THE WIND

HAYAO MIYAZAKI (JAPAN, 1984)  
BAMPFA COLLECTION

(*Kaze no tani no Nausicaä*). Miyazaki might consider his single greatest work to be not one of his films, but rather the manga epic *Nausicaä*, which he labored to complete between 1982 and 1994. In this movie adaptation, made early in the process, genetically engineered weapons have burned civilization to the ground, leaving behind the seeds of a new global ecology that has made humans aliens on their own planet. *Nausicaä*'s eponymous princess—both soldier and scientist—seeks to reconcile the last remnants of her still-warring species with the monstrous biological order overtaking Earth. The film is a sweeping epic of war and adventure, and one of the best science fiction films made anywhere during the 1980s. CARL GUSTAV HORN

Written by Miyazaki, based on his manga. With Sumi Shimamoto, Goro Naya, Yoji Matsuda, Yoshiko Sakakibara. (116 mins, In Japanese with English subtitles, Color, 35mm, BAMPFA collection, permission GKIDS)

SUNDAY / 7.21.24

4:30 PM

## KIKI'S DELIVERY SERVICE

HAYAO MIYAZAKI (JAPAN, 1989)

(*Majo no takkyubin*). When a witch turns thirteen, she must leave home for a year of training, so young Kiki takes off with her black cat, the sardonic Jiji. Unskilled in sorcery, she supports herself as best she can, delivering parcels by broom. Kiki's journey takes place in a familiar but strange Europe, where quaint cobbled streets teem with 1930s-style cars and dirigible voyages appear on live television. With help



from women of several generations—a kindly baker, a grandmotherly customer, a free-spirited young painter—Kiki grapples with the same insecurities that trouble all adolescents and learns that even when the magic of childhood fades, there are new enchantments to discover. JULIET CLARK

Written by Miyazaki, based on the book by Eiko Kadono. With Minami Takayama, Rei Sakuma, Keiko Toda, Kappei Yamaguchi. (102 mins, In Japanese with English subtitles, Color, DCP, From GKIDS)

SUNDAY / 7.28.24

4:00 PM

## HOWL'S MOVING CASTLE

HAYAO MIYAZAKI (JAPAN, 2004)

(*Hauru no ugoku shiro*). In an intricately rendered European storybook land, magic lives in the skies above—and sometimes in the towns below. An encounter with the wicked Witch of the Wastes forces Sophie, the village hatmaker, into the clouds, a world where fires talk, dogs spy for their wizard owners, and a ramshackle castle flies through the air. Home of the magician Howl, the castle soon becomes Sophie's home, as she struggles to regain her youthful identity and help Howl end both his own curse and an all-too-real war. Based on the novel by Diana Wynne Jones, *Howl's Moving Castle* is brimming with visual wit and imagination. JASON SANDERS

Written by Miyazaki, based on the novel by Diana Wynne Jones. With Chieko Baisho, Takuya Kimura, Akihiro Miwa, Tatsuya Gashuin. (120 mins, In Japanese with English subtitles, Color, 35mm, From GKIDS)

SATURDAY / 8.3.24

4:00 PM

## THE WIND RISES

HAYAO MIYAZAKI (JAPAN, 2013)

Repeats Saturday / 8.31.24

(*Kaze tachinu*). In 1991, discussing Japan's endorsement of (and his opposition to) the Gulf War, Miyazaki wrote, "I think I might

find an entry point for [a] film in my hazy thoughts about how our country has not yet made a full accounting of the Second World War." *The Wind Rises* may be that film, an emotional accounting of the war and its buildup through the intimate, fictionalized biography of Jiro Horikoshi, the brilliant, exacting aeronautical engineer who designed the deadly Mitsubishi A6M Zero fighter planes. Tracing young Jiro's early infatuation with flight, the film transforms into a "devastatingly honest lament for the corruption of beauty" (David Ehrlich, *IndieWire*). JEFF GRIFFITH-PERHAM

Written by Miyazaki, based on his manga. With Hideaki Anno, Miori Takimoto, Hidetoshi Nishijima, Masahiko Nishimura. (126 mins, In Japanese with English subtitles, Color, DCP, From GKIDS)

SATURDAY / 8.10.24

4:00 PM

## THE BOY AND THE HERON

HAYAO MIYAZAKI (JAPAN, 2023)

(*Kimitachi wa dou ikiru ka*, a.k.a. *How Do You Live?*). Miyazaki's self-proclaimed final film—though he previously made the same claim about *Princess Mononoke* and *The Wind Rises*—takes a maximalist approach to storytelling and reckons with the legacy of a life rich in contradiction. In the shadow of World War II, twelve-year-old Mahito, bereft and sullen, is displaced to a countryside estate with his father and new stepmother—who also happens to be his aunt. Trolling the grounds and sky above is an overfamiliar, pestering gray heron who leads Mahito deep into a realm of hallucinatory, time-bending fantasy, where he confronts a magical fisherwoman, blobby spirits called *warawara*, a parakeet army, and his own past and future. JEFF GRIFFITH-PERHAM

Written by Miyazaki. With Soma Santoki, Masaki Suda, Aimyon, Yoshino Kimura. (124 mins, In Japanese with English subtitles, Color, DCP, From GKIDS)

SATURDAY / 8.17.24

4:00 PM

## SPIRITED AWAY

HAYAO MIYAZAKI (JAPAN, 2001)

See Saturday / 6.15.24

SUNDAY / 8.25.24

1:00 PM

## MY NEIGHBOR TOTORO

HAYAO MIYAZAKI (JAPAN, 1988)

See Saturday / 7.13.24

THURSDAY / 8.29.24

7:00 PM

## PRINCESS MONONOKE

HAYAO MIYAZAKI (JAPAN, 1997)

See Saturday / 6.8.24

SATURDAY / 8.31.24

3:00 PM

## THE WIND RISES

HAYAO MIYAZAKI (JAPAN, 2013)

See Saturday / 8.3.24

- 1 *Porco Rosso* **7.6.24**  
© 1992 Hayao Miyazaki/Studio Ghibli, NN
- 2 *My Neighbor Totoro* **7.13, 8.25.24**  
© 1988 Hayao Miyazaki/Studio Ghibli
- 3 *Kiki's Delivery Service* **7.21.24**  
© 1989 Eiko Kadono/Hayao Miyazaki/Studio Ghibli, N
- 4 *Howl's Moving Castle* **7.28.24**  
© 2004 Diana Wynne Jones/Hayao Miyazaki/Studio Ghibli, NDDMT
- 5 *The Wind Rises* **8.3, 8.31.24**  
© 2013 Hayao Miyazaki/Studio Ghibli, NDHDMTK
- 6 *The Boy and the Heron* **8.10.24**  
© 2023 Hayao Miyazaki/Studio Ghibli





## FILM NOIR CLASSICS: AMERICA'S DARK DREAMS

This summer we revisit a style of filmmaking that emerged in Hollywood in the early 1940s, was later coined “film noir,” and was later still championed by the French New Wave critics. From *The Maltese Falcon* (1941) to *The Killing* (1956), BAMPFA's series offers viewers a chance to see many archival 35mm prints and digital restorations of film noir masterpieces and revel in the plot twists of these vastly entertaining and suspenseful mysteries, melodramas, and crime thrillers.

With its distinctive play of shadows, lighting, camera angles, and compositional tension, film noir became an international phenomenon adopted by filmmakers around the world—an approach that has influenced generations of filmmakers through the neo-noir and Tech noir periods. Film noir was born out of a confluence of cinematic and

literary sources. We see influences of German Expressionism, French Poetic Realism, Italian neorealism, and American pulp fiction in these films. A number of the directors represented in this series were émigrés to the United States (Michael Curtiz, Otto Preminger, Robert Siodmak, Jacques Tourneur, and Billy Wilder), who brought European influences to their Hollywood productions. Many celebrated writers (James M. Cain, Vera Caspary, Raymond Chandler, Dashiell Hammett, Ernest Hemingway, Dorothy B. Hughes, and Cornell Woolrich) penned the original stories or screenplays. Archetypal elements and themes are found in these compelling narratives, such as an exploration of codes of loyalty, duplicity, and psychological concerns. In a sense, these noirs reflect America's paranoia and cynicism during a time when disillusionment from the wars fought and the political

oppression experienced in the first half of the twentieth century was a strong undercurrent in society.

The celebrated film historian David Thomson joins us on June 16 to give a fifty-minute lecture on the stylistics of film noir before *The Lady from Shanghai*. He will also introduce *In A Lonely Place* and *Out of the Past*. For all three appearances, Thomson will lead post-screening discussions with the audience.

Susan Oxtoby  
DIRECTOR OF FILM AND SENIOR FILM CURATOR

Thanks to Todd Wiener and Steven K. Hill, UCLA Film & Television Archive; and Lynanne Schweighofer, Library of Congress.

- 1 *The Lady from Shanghai* 6.16.24  
© 1948, renewed 1975 Columbia Pictures Industries, Inc.  
All Rights Reserved.
- 2 *Double Indemnity* 6.14.24
- 3 *In a Lonely Place* 6.20.24  
© 1950, renewed 1977 Columbia Pictures Industries, Inc.  
All Rights Reserved.
- 4 *Phantom Lady* 6.27.24



FRIDAY / 6.14.24

7:00 PM

**DOUBLE INDEMNITY**BILLY WILDER (US, 1944)  
35MM ARCHIVAL PRINT

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 anklet 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 down the line. 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, based on a 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 UCLA Film & Television Archive, permission Universal Pictures)

SUNDAY / 6.16.24

3:30 PM

**THE LADY FROM SHANGHAI**

ORSON WELLES (US, 1948) DIGITAL RESTORATION

**LECTURE** David Thomson

David Thomson will give a fifty-minute lecture on the nature of the film noir genre prior to the film and then lead a post-screening discussion with the audience. The film begins at 4:30.

Orson Welles turned a mediocre novel into a brilliant film by overturning all the expectations of the crime thriller. Although the film remains an absorbing intrigue—the story of a murder plan that unfolds as a yacht makes its luxurious way along the Pacific—every scene is a showcase for Welles's cinematic inventiveness. He pulled off a coup by casting himself as a totally sympathetic character, an Irish sailor who becomes a pawn in the game of the

greedy rich. Then he took the Hollywood heroine, in the form of Rita Hayworth, and systematically destroyed the aura of glamour surrounding her, portraying instead an ugly web of avarice. JUDY BLOCH

Written by Welles, based on the novel *Before I Die* by Sherwood King. Photographed by Charles Lawton Jr. With Welles, Rita Hayworth, Everett Sloane, Glenn Anders. (86 mins, B&W, DCP, From Sony Pictures)

THURSDAY / 6.20.24

7:00 PM

**IN A LONELY PLACE**

NICHOLAS RAY (US, 1950)

**INTRODUCTION AND POST-SCREENING DISCUSSION** David Thomson

Nicholas Ray delivers a truly grown-up view of love—and of Hollywood—in this bitter, tender, and devastating film. Humphrey Bogart stars as Dixon Steele, a screenwriter whose violent contempt has many targets: industry “popcorn salesmen,” the moviegoing public, his own lovers. When Dix becomes the prime suspect in a murder investigation, his neighbor Laurel (Gloria Grahame) provides an alibi, an inauspicious beginning to an ill-fated romance. In Dorothy B. Hughes's novel, Dix was, in fact, a murderer; in the final film, he is “only” a troubled man. Yet in the end, as Laurel says with knowing sadness, it doesn't matter at all. JULIET CLARK

Written by Andrew Solt, based on a novel by Dorothy B. Hughes, adapted by Edmund H. North. Photographed by Burnett Guffey. With Humphrey Bogart, Gloria Grahame, Frank Lovejoy, Art Smith. (94 mins, B&W, DCP, From Sony Pictures)

SUNDAY / 6.23.24

6:00 PM

**OUT OF THE PAST**JACQUES TOURNEUR (US, 1947)  
35MM ARCHIVAL PRINT**INTRODUCTION AND POST-SCREENING DISCUSSION** David Thomson

(*Build My Gallows High*). In his first starring role, Robert Mitchum is already “Robert Mitchum”: world-weary, laconic,

and life-worn, effortlessly masculine yet appealingly wounded, with a boxer's build and a poet's (or a drunk's) sad eyes. *Out of the Past* is one of the most exquisite and intriguing of noirs, expertly crafted into a complex narrative in which past, present, and future are linked as in a Möbius strip. Mitchum, hiding out behind a small-town identity, is forced to relive his onetime and future career as a private eye when an unresolved case opens up again like a chasm. The film provided the signature Mitchum role: terse and smitten at the same time. JULIET CLARK

Written by Geoffrey Homes, based on the novel *Build My Gallows High* by Homes. Photographed by Nicholas Musuraca. With Robert Mitchum, Jane Greer, Kirk Douglas, Rhonda Fleming. (97 mins, B&W, 35mm, From Library of Congress, permission Park Circus)

THURSDAY / 6.27.24

7:00 PM

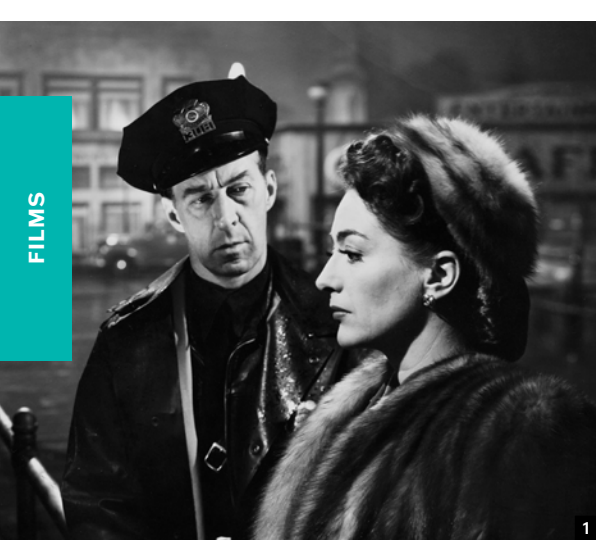
**PHANTOM LADY**

ROBERT SIODMAK (US, 1944)

*Phantom Lady* is Robert Siodmak's masterpiece. The style of the film could best be compared to a sustained and very loud drum solo. The story concerns a man who finds himself framed for a grisly murder; his only alibi, a mysterious lady in a black hat, seems to have disappeared off the face of the earth. The film is less a whodunit than a collection of brilliant scenes, each and every one of them built on an arresting stylistic device. *Phantom Lady* created a powerful mise-en-scène of squalor and violence. The story becomes an excuse for the exploration of the underworld, for a series of descending spirals into hell. JULIET CLARK

Written by Bernard C. Schoenfeld, based on the novel by William Irish (Cornell Woolrich). Photographed by Woody Bredell. With Franchot Tone, Ella Raines, Alan Curtis, Elisha Cook Jr. (87 mins, B&W, 35mm, From Universal Pictures)





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SUNDAY / 6.30.24

5:00 PM

**MILDRED PIERCE**MICHAEL CURTIZ (US, 1945)  
DIGITAL RESTORATION

After her husband leaves her, Mildred Pierce (Joan Crawford) devotes her energies and talents to providing for her elder daughter, Veda, who suffers from perpetual dissatisfaction. Veda prefers her lifestyle untainted by work and disdains her mother, a waitress turned restaurant owner, for earning their living. In a disquieting mixture of the dark, unsettling world of film noir and the open, daylit world of melodrama, Mildred's obsessive love for her daughter ends in a murder that begins the film. In flashbacks, the murder emerges as one of many interconnected crimes—crimes born not of physical violence, but rather of emotional and psychological needs. KATHY GERITZ

Written by Ranald MacDougall, based on the novel by James M. Cain. Photographed by Ernest Haller. With Joan Crawford, Jack Carson, Zachary Scott, Eve Arden. (111 mins, B&W, DCP, From Warner Bros.)

FRIDAY / 7.5.24

7:00 PM

**THE KILLERS**ROBERT SIODMAK (US, 1946)  
DIGITAL RESTORATION

Ernest Hemingway's short story about a man who does not try to escape his killers is acted out tensely and accurately, and for once, the gangster-thriller material added to it is not just padding but is also shrewdly conceived (by Anthony Veiller and John Huston, although Huston's name does not appear in the script credits) to show why the man doesn't care enough about life to run away. Under the expert direction of Robert Siodmak, Burt Lancaster gives his first

screen performance (and is astonishingly effective); Siodmak has also done wonders with Ava Gardner.

Written by Anthony Veiller (and, uncredited, John Huston), from a story by Ernest Hemingway. Photographed by Woody Bredell. With Burt Lancaster, Ava Gardner, Edmond O'Brien, Albert Dekker. (103 mins, B&W, DCP, From Universal Pictures)

SATURDAY / 7.6.24

7:00 PM

**THE BLUE DAHLIA**

GEORGE MARSHALL (US, 1946)

An excellent illustration of postwar disillusionment, this complex tale of blackmail and murder explores the psyche of servicemen returning after World War II to a home that seems to have changed beyond recognition. Mystery writer Raymond Chandler's original script won an Academy Award nomination for Best Screenplay, and Alan Ladd gives one of his best performances as a soldier who becomes the prime suspect in the murder of his unfaithful wife. Veronica Lake portrays a wisecracking, seductive runaway, and William Bendix imparts a powerful tragicomic presence in the role of Ladd's shell-shocked buddy.

Written by Raymond Chandler. Photographed by Lionel Lindon. With Alan Ladd, Veronica Lake, William Bendix, Doris Dowling, Howard da Silva. (100 mins, B&W, 35mm, From Universal Pictures)

WEDNESDAY / 7.10.24

7:00 PM

**THE BIG CLOCK**JOHN FARROW (US, 1948)  
35MM ARCHIVAL PRINT

*The Big Clock* creates a closed world of paranoia reminiscent of the films of Fritz Lang. Ray Milland plays George Stroud, editor of *Crimeways* magazine, part of a publishing empire owned by Earl Janoth

(Charles Laughton). "When Janoth murders his mistress . . . he is forced to engage the resources of his organization to track down the one witness to his guilt. Every part is ideally cast, from Rita Johnson's wry mistress to Elsa Lanchester's gurgling Greenwich Village artist. Above all, the giant clock which dominates the proceedings—nerve center of the Janoth organization . . . with its endlessly ticking dials, pulsing dynamo, and gliding levers reminds one of the heart of *Metropolis*" (Charles Higham, Joel Greenberg, *Hollywood in the Forties*).

Written by Jonathan Latimer, from the novel by Kenneth Fearing, adapted by Harold Goldman. Photographed by John F. Seitz. With Ray Milland, Charles Laughton, Maureen O'Sullivan, George Macready. (93 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Universal Pictures)

THURSDAY / 7.11.24

7:00 PM

**THE MALTESE FALCON**JOHN HUSTON (US, 1941)  
35MM ARCHIVAL PRINT

In *The Maltese Falcon*, screenwriter-turned-director John Huston created a shadowed, unreal territory where nothing is as it seems. The rules of the game keep changing for everyone, save Sam Spade (Humphrey Bogart), who is unfailingly guided by his obfuscated sense of justice and a morality that has come full circle. This third adaptation of Dashiell Hammett's novel was thoroughly charmed. The ensemble acting between Bogart, Peter Lorre, Sydney Greenstreet (in his first screen appearance after forty years as a Shakespearean actor), and Elisha Cook Jr. is sublime. Huston adds to the overall sense of drama by keeping the viewer neatly poised between omniscience and Spade's viewpoint. SALLY SYBERG

Written by Huston, from the novel by Dashiell Hammett. Photographed by Arthur Edeson. With Humphrey Bogart, Mary Astor, Gladys George, Peter Lorre. (100 mins, B&W, 35mm, From Library of Congress, permission Park Circus)



WEDNESDAY / 7.17.24

7:00 PM

**LAURA**

OTTO PREMINGER (US, 1944)

Vera Caspary's best-known story, *Laura*, is told from multiple viewpoints; character is mystery, and action becomes a question. Otto Preminger's fluid, probing style replaces the "purp purp" of a cop's pipe and privileges the audience by unearthing the corrosive layer beneath the sublime surface of Manhattan's art world. Clifton Webb sets the tone of duplicity as the outwardly cynical, inwardly hysterical columnist Waldo Lydecker, while haunted cop Dana Andrews falls in love with a painted image. As Laura, Gene Tierney is at once ethereal and cunning, like cinema itself, a dream wanting a life of its own. JUDY BLOCH

Written by Jay Dratler, Samuel Hoffenstein, Betty Reinhardt, based on the novel by Vera Caspary. Photographed by Joseph LaSelle. With Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price. (88 mins, B&W, DCP, From Criterion Pictures)

THURSDAY / 7.18.24

7:00 PM

**SUNSET BLVD.**

BILLY WILDER (US, 1950)

A tale narrated by a dead man, *Sunset Blvd.* is a brilliantly sardonic look at Hollywood, in which Vienna-born Billy Wilder toys with the American film industry's hold on the émigré artist. William Holden's Joe, an "exile" in Los Angeles (that is, his car has broken down), finds refuge in the mansion of aging actress Norma (Gloria Swanson), where a former director (Erich von Stroheim) now manages her home and illusions. In between Norma's festering need to reemerge as a star and Joe's scarce resources as a screenwriter lies a movie industry that exploits the very lifeblood of those around it.

Written by Wilder, Charles Brackett, D. M. Marshman Jr. Photographed by John F. Seitz. With William Holden, Gloria Swanson, Erich von Stroheim, Cecil B. DeMille. (110 mins, B&W, DCP, From Paramount Pictures)

THURSDAY / 7.25.24

7:00 PM

**CRISS CROSS**ROBERT SIODMAK (US, 1949)  
DIGITAL RESTORATION

The film opens with an aerial nighttime view of a metropolis, but the camera soon draws its circle around three figures acting out an obsessive "criss cross" of love and betrayal: Burt Lancaster, a would-be petty crook; Dan Duryea, as always, hiding cruelty behind his baby face; and Yvonne De Carlo, wed, in her way, to both. In the first moments of dialogue ("Meet me at the house at Palos Verdes"), the setting is revealed to be Los Angeles. *Criss Cross* is taut, exciting, extremely well-written, and one of the best of the sleazy underworld films of the 1940s, the closest Robert Siodmak came to capturing the essence of Fritz Lang.

Written by Daniel Fuchs, from the novel by Don Tracy. Photographed by Franz Planer. With Burt Lancaster, Yvonne De Carlo, Dan Duryea, Stephen McNally. (87 mins, B&W, DCP, From Universal Pictures)

SUNDAY / 8.4.24

7:00 PM

**KISS ME DEADLY**

ROBERT ALDRICH (US, 1955)

Robert Aldrich melted down the B detective thriller into a vision of Armageddon: *Kiss Me Deadly* was years ahead of its time in being so very audaciously about its time—and place. From the opening sequence—a desperate ride through nowhere shot in glistening blacks and not much white—Aldrich and cinematographer Ernest Laszlo evoke a world that is not quite recognizable yet is frighteningly familiar. The sincerely deadpan acting of Ralph Meeker as Mickey Spillane's

Mike Hammer offers a nihilistic antihero whose mediocrity is well met by the company he keeps. In a plot played out in paranoid glances and unanswered questions, at once comic-book naive and amazingly cynical, the search is not for jewels or statuettes or even drugs, but for a lead-lined box containing a small atomic bomb. JUDY BLOCH

Written by A. I. Bezzerides, based on the novel by Mickey Spillane. Photographed by Ernest Laszlo. With Ralph Meeker, Cloris Leachman, Albert Dekker, Maxine Cooper. (106 mins, international version with original ending, B&W, DCP, From Park Circus)

THURSDAY / 8.8.24

7:00 PM

**THE KILLING**

STANLEY KUBRICK (US, 1956)

Stanley Kubrick's high-voltage suspense thriller stars Sterling Hayden as the ex-con who masterminds a two-million-dollar holdup of a heavily guarded racetrack. His cohorts include a colorless little cashier prodded by his wife's demands for dough, a reformed drunk, a racketeering cop, and the track bartender. The action is taut as it follows each man's role up to the point of the heist, and the film loses no acuity in its exploration of the domestic lives and personal motives of the criminals. Kubrick's direction of his own script is fast-paced and incisive, at times almost documentary, and Lucien Ballard's excellent photography is augmented by well-chosen stock racetrack footage. JUDY BLOCH

Written by Kubrick, additional dialogue by Jim Thompson, based on the novel *Clean Break* by Lionel White. Photographed by Lucien Ballard. With Sterling Hayden, Jay C. Flippen, Marie Windsor, Elisha Cook Jr. (84 mins, B&W, DCP, From Park Circus)

- 1 *Mildred Pierce* 6.30.24
- 2 *The Blue Dahlia* 7.6.24
- 3 *The Maltese Falcon* 7.11.24
- 4 *Sunset Blvd.* 7.18.24
- 5 *Criss Cross* 7.25.24
- 6 *The Killing* 8.8.24





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## MADE IN ITALY: MORRICONE, LEONE, AND MORE

As a boy Ennio Morricone (1928–2020) considered becoming a doctor or competitive chess player, but he was encouraged by his father, a trumpet player, to study music. After graduating from the Conservatory of Music Santa Cecilia, Morricone, while writing his own compositions, worked as a trumpet player and arranger of popular music. In 1961 he began scoring movies. Morricone was constantly engaged in research and experimentation—from 1964 to 1980, he performed and recorded with the avant-garde improvisation ensemble Gruppo di Improvvisazione Nuova Consonanza—and the depth

and scope of his musical erudition, from classical to jazz, popular to experimental, orchestral to folk, are evident in the hundreds of films he scored.

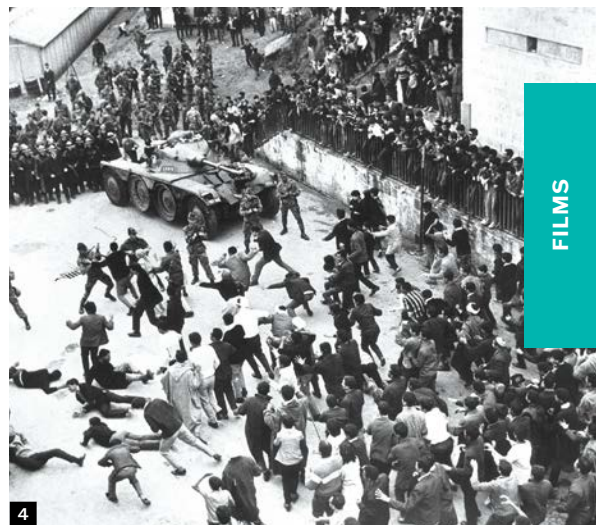
Along with the iconic Italian Westerns he scored for Sergio Leone, Morricone's talent for deploying unique instrumentation for dramatic, critical, or comic effect is apparent in his work on the first films of Lina Wertmüller (*The Lizards*) and Marco Bellocchio (*Fists in the Pocket*). Elio Petri's Giallo ghost story *A Quiet Place in the Country* and twisted policier *Investigation of a Citizen Above Suspicion* feature radically different soundscapes

to communicate psychological rupture and social decay. Themes of revolutionary hope and the forces that would crush it are powerfully realized in the music of Gillo Pontecorvo's *The Battle of Algiers* and Liliana Cavani's *The Year of the Cannibals*, while the temporal complexity and moral ambivalence of Leone's *Once Upon a Time in America* resonate through Morricone's composition. Replete with new restorations, *Made in Italy: Morricone, Leone, and More* offers the opportunity to be immersed in the movies that launched the maestro's career.

Kate MacKay  
ASSOCIATE FILM CURATOR

Presented in partnership with Cinecittà and with support from the Italian Cultural Institute of San Francisco. Thanks to Marco Cicala, Camilla Cormanni, Paola Ruggiero, Germana Ruscio, Cinecittà; Alberta Lai, Italian Cultural Institute of San Francisco; Maria Lanfranchi, Intramovies; Chris Chouinard, Park Circus; Jack Durwood, Paramount; Brian Belovarac, Janus Films; David Jennings, Finlay Padgett, Sony Pictures Entertainment; Van Papadopoulos, UnZéro Films; and Katie Dintelman, Criterion Pictures.





FRIDAY / 7.12.24

7:00 PM

## A FISTFUL OF DOLLARS

SERGIO LEONE (ITALY, 1964)

Repeats Thursday / 8.1.24

### PRERECORDED VIDEO INTRODUCTION

Carmine-Emanuele Cella

**Carmine-Emanuele Cella** is Associate Professor in Music and Technology at UC Berkeley, where he is also lead researcher at the Center for New Music and Audio Technology.

(*Per un pugno di dollari*). This first “spaghetti” Western was a sagebrush version of Akira Kurosawa’s *Yojimbo*, with lanky Clint Eastwood as The Man with No Name, an itinerant gunslinger who finds himself in a beat-up border town ruled over by two ruthless clans. Dressed in the poncho and dusty Stetson that would be his well-worn wardrobe through two sequels, the nameless one plays one clan off the other in a bit of inspired treachery. Morricone’s bravura mix of surf guitar, gongs, and rustic choir only adds to the delirium of this virtuosic oater filled with tumbleweed nihilism. STEVE SEID

Written by Leone, Duccio Tessari. Photographed by Massimo Dallamano. With Clint Eastwood, Marianne Koch, Gian Maria Volontè, Wolfgang Lukschy. (99 mins, Color, 'Scope, DCP, From Park Circus)

SUNDAY / 7.14.24

7:00 PM

## THE LIZARDS

LINA WERTMÜLLER (ITALY, 1963)  
NEW DIGITAL RESTORATION

(*I basilischi*). Lina Wertmüller’s brilliant first feature chronicles the suffocating structures of small-town life in the south of Italy by focusing on a trio of young men who hang out and daydream, half-heartedly and clumsily stumbling toward unpromising adulthood. Their fathers, business owners, and bureaucrats gripe and scold. Meanwhile, doing their best to sidestep patriarchal limitations, the women

and girls try to get on with their own lives. Cinematographer Gianni Di Venanzo (8 1/2, *L’eclisse*) brings an elegant modern sensibility to the old-world environs, and Morricone’s inventive score for what he described as his first “auteur film” adds a wry, poignant atmosphere. KATE MACKAY

Written by Wertmüller. Photographed by Gianni Di Venanzo. With Antonio Petruzzi, Stefano Satta Flores, Sergio Ferranino. (85 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, permission Intramovies, 4K digital restoration by Cinecittà)

SATURDAY / 7.20.24

7:00 PM

## FOR A FEW DOLLARS MORE

SERGIO LEONE (ITALY, 1965)

Repeats Thursday / 8.15.24

(*Per qualche dollaro in più*). If Sergio Leone has a brand, it’s the trinity: *A Fistful of Dollars* had Clint Eastwood, *The Man with No Name*, triangulated with two rivalrous clans. *For a Few Dollars More*, the quasi-sequel, retrieves the ever-vicious Gian Maria Volontè, now as El Indio, and adds the third spoke, a reptilian Lee Van Cleef playing a bounty hunter whose way with weapons equals that of Eastwood. When the battered bodies start stacking up like cords of wood, we look on with arid admiration. And look on we do, as the monumental landscape—indifferent host to the mounting mayhem—spreads out before us. STEVE SEID

Written by Leone, Luciano Vincenzoni, Sergio Donati, from a story by Leone, Fulvio Morsella. Photographed by Massimo Dallamano. With Clint Eastwood, Lee Van Cleef, Gian Maria Volontè, Klaus Kinski. (132 mins, Color, 'Scope, DCP, From Park Circus)

WEDNESDAY / 7.24.24

7:00 PM

## THE BATTLE OF ALGIERS

GILLO PONTECORVO (ITALY, 1966)  
NEW 4K DIGITAL RESTORATION

### PRERECORDED VIDEO INTRODUCTION

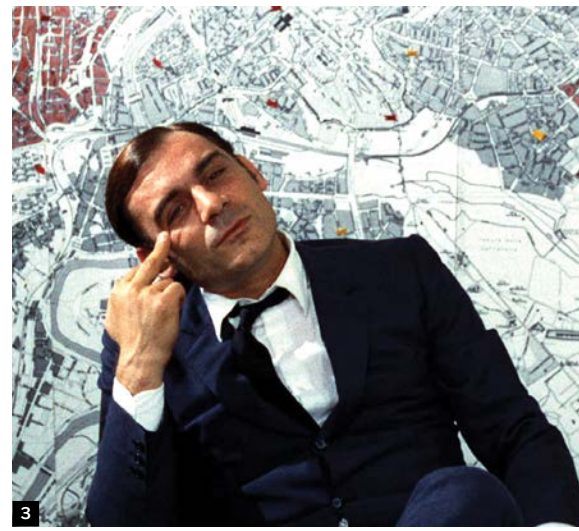
Carmine-Emanuele Cella

(*La battaglia di Algeri*). The first European film to treat the explosive subject of colonialism and wars of liberation, Gillo Pontecorvo’s reconstruction of the Algerian rebellion against the French remains the most powerful. A flashback format and newsreel “documentary” precision—though it was entirely staged—give a palpable sense of inevitability to the terrible violence, but also to its result. Along with choral music, organ, and Algerian drumming, Morricone’s score uses a propulsive snare drum-backed theme to represent the French occupying forces, while the revolutionary leader’s lyrical theme originates on the pan flute, suggesting the breath, body, and humanity of the struggle.

Written by Pontecorvo, Franco Solinas. Photographed by Marcello Gatti. With Brahim Haggjag, Saadi Yacef, Jean Martin, Tommaso Neri. (121 mins, In French and Arabic with English subtitles, B&W, DCP, From Cinecittà, permission Janus Films, 4K digital restoration by Cinecittà and Cineteca di Bologna)

- 1 *A Fistful of Dollars* 7.12, 8.1.24  
© 1964 Unidis, S.A.R.L. All Rights Reserved.
- 2 *The Lizards* 7.14.24
- 3 *For a Few Dollars More* 7.20, 8.15.24  
© 1965 P.E.A. Films, Inc. All Rights Reserved.
- 4 *The Battle of Algiers* 7.24.24





SUNDAY / 7.28.24

6:30 PM

**FISTS IN THE POCKET**

MARCO BELLOCCHIO (ITALY, 1965)

(*I pugni in tasca*). In his first film, Marco Bellocchio attempted to break away from traditional analytical and descriptive methods of narration. "The style dictated itself while I was shooting," he said. "I simply wanted to convey my own love-hate feelings about life as effectively as I could, with no premeditation." On the film's presentation at the 1966 San Francisco International Film Festival, Albert Johnson described it as "a deterministic examination of the way in which an adolescent tries to insert himself into the contemporary world . . . a genuinely moving slice-of-life, for the performances are extremely urgent, impulsive, and alive."

Written by Bellocchio. Photographed by Alberto Marrama. With Lou Castel, Paola Pitagora, Marino Masè. (108 mins, In Italian with English subtitles, B&W, DCP, From Janus Films)

THURSDAY / 8.1.24

7:00 PM

**A FISTFUL OF DOLLARS**

SERGIO LEONE (ITALY, 1964)

**PRERECORDED VIDEO INTRODUCTION**  
Carmine-Emanuele Cella

See Friday / 7.12.24

SATURDAY / 8.3.24

7:00 PM

**THE GOOD, THE BAD AND THE UGLY**

SERGIO LEONE (ITALY, 1966) EXTENDED CUT

Repeats Saturday / 8.24.24

(*Il buono, il brutto, il cattivo*). *The Good, the Bad and the Ugly* is one of the most influential Westerns of all time and, more importantly, one of the most striking

examples ever of how cinema can create a living myth out of pure visual spectacle. Like a brush on canvas, Sergio Leone's lens colors desolation with beauty, juxtaposing close-ups of scarred faces with long-distance shots of sky-stretched panoramas to create a disorienting, almost hyperreal landscape, one aurally haunted by Morricone's now-legendary score. Here the American hunt for gold winds up—literally—in the grave. JASON SANDERS

Written by Leone, Luciano Vincenzoni, based on a story by Age & Scarpelli, Leone, Vincenzoni. Photographed by Tonino Delli Colli. With Clint Eastwood, Eli Wallach, Lee Van Cleef. (179 mins, Color, 'Scope, DCP, From Park Circus)

WEDNESDAY / 8.7.24

7:00 PM

**A QUIET PLACE IN THE COUNTRY**

ELIO PETRI (ITALY, 1968)

(*Un tranquillo posto di campagna*). Featuring art by Jim Dine and music by Morricone and the Gruppo di Improvvisazione Nuova Consonanza, Elio Petri's Giallo ghost story situates a struggling artist, Leonardo (Franco Nero), between the demands of a successful career and relationship with his gallerist (Vanessa Redgrave) and the haunted villa in the country to which he decamps to focus on his work, only to be seduced by the villa's otherworldly inhabitant. *A Quiet Place in the Country* scrapes a key across the high-gloss, pop aesthetic of Italy's postwar economic miracle to reveal the undertow of the country's unresolved fascist past. KATE MACKAY

Written by Tonino Guerra, Petri. Photographed by Luigi Kuveiller. With Franco Nero, Vanessa Redgrave, Georges Géret, Gabriella Grimaldi. (105 mins, In Italian with English subtitles, Color, DCP, From Cinecittà, permission Park Circus)

SUNDAY / 8.11.24

6:00 PM

**ONCE UPON A TIME IN THE WEST**

SERGIO LEONE (ITALY, 1968)

(*C'era una volta il West*). Where the *Dollars* trilogy was about the lethal lengths to which one might go to get a fistful, this saga draws a bead on the taming of the once-wild West as an industrial enterprise. Henry Fonda does the bidding of a railway tycoon driven by his own loco motives. Derailing the plans of big money is Claudia Cardinale as a frontier widow fighting for her spread, aided by Jason Robards and Charles Bronson as two high plains drifters. All of Sergio Leone's punch-drunk particulars are here: the epic close-ups of weathered faces, Morricone's telegraphic score, and smokin' shoot-outs set against majestic vistas. STEVE SEID

Written by Leone, Sergio Donati, from treatments by Leone, Dario Argento, Bernardo Bertolucci. Photographed by Tonino Delli Colli. With Henry Fonda, Claudia Cardinale, Jason Robards, Charles Bronson. (165 mins, Color, 'Scope, DCP, From Paramount Pictures)

THURSDAY / 8.15.24

7:00 PM

**FOR A FEW DOLLARS MORE**

SERGIO LEONE (ITALY, 1965)

See Saturday / 7.20.24



SATURDAY / 8.17.24

7:00 PM

**INVESTIGATION OF A CITIZEN ABOVE SUSPICION**

ELIO PETRI (ITALY, 1970)

(*Indagine su un cittadino al di sopra di ogni sospetto*). Director Elio Petri refashions the image of fascism from the cliché of Mussolini-era jackbooted soldiers into something far more modern (and subversive): a handsome and prosperous man in a white linen suit. Gian Maria Volontè is a successful police investigator about to become even more politically powerful; he commits a murder and then does everything he can not to hide the crime, but rather to make it as obvious as possible. And why? To prove that he, like all powerful men, is truly above suspicion and all laws. Petri films the proceedings with bizarre camera angles and deep-focus cinematography kept abuzz by the modernist twinges of composer Morricone.

Written by Ugo Pirro, Petri. Photographed by Luigi Kuveiller. With Gian Maria Volontè, Florinda Bolkan, Gianni Santuccio, Sergio Tramonti. (115 mins, In Italian with English subtitles, Color, DCP, From Sony Pictures)

WEDNESDAY / 8.21.24

7:00 PM

**TEOREMA**

PIER PAOLO PASOLINI (ITALY, 1968)

(*Theorem*). Pier Paolo Pasolini combines themes composed by Morricone with the music of Mozart and Ted Curson in his first film shot in a bourgeois milieu. An attractive stranger (Terence Stamp) takes up residence in the home of a factory owner. Described by Pasolini as “a generically ultra-terrestrial and metaphysical apparition: he could be the Devil, or a mixture of God and the Devil. The important thing is that he is something authentic and unstoppable.” One by one, each family

member seeks—and finds—in the visitor a catalyst for the fulfillment of desires denied within the confines of the family structure.

Written by Pasolini. Photographed by Giuseppe Ruzzolini. With Terence Stamp, Silvana Mangano, Massimo Girotti, Anne Wiazemsky. (98 mins, In Italian with English subtitles, Color, DCP, From Cinecittà, permission Janus Films)

SATURDAY / 8.24.24

3:00 PM

**THE GOOD, THE BAD AND THE UGLY**

SERGIO LEONE (ITALY, 1966) EXTENDED CUT

[See Saturday / 8.3.24](#)

FRIDAY / 8.30.24

7:00 PM

**THE YEAR OF THE CANNIBALS**

LILIANA CAVANI (ITALY, 1970)

(*I cannibali*). A loose adaptation of Sophocles’s *Antigone*, Liliana Cavani’s *The Year of the Cannibals* is a tale of resistance against totalitarianism. It is set in an unnamed contemporary city, strewn with bodies of dead activists, which the citizens are forbidden to move, touch, or bury. Going against official orders, Antigone (Britt Ekland) is aided by Tiresias (Pierre Clémenti), who helps her entomb some of the dead. Given the beauty of the mise-en-scène, it is astonishing that Cavani and cinematographer Giulio Albonico shot the film without permission in Milan. Morricone’s powerful choral compositions complete the film’s perfectly pitched defiance. KATE MACKAY

Written by Cavani, Italo Moscati. Photographed by Giulio Albonico. With Britt Ekland, Pierre Clémenti, Tomas Milian, Delia Boccardo. (88 mins, In Italian with English electronic titles, Color, DCP, From UnZéro Films)

SATURDAY / 8.31.24

6:00 PM

**ONCE UPON A TIME IN AMERICA**

SERGIO LEONE (ITALY/US, 1984) EXTENDED DIRECTOR’S CUT

(*C’era una volta in America*). Covering almost five decades, this bloodied American fairytale follows two Jewish pals as they rise through the ranks of Roaring Twenties racketeering in New York’s Lower East Side. Shot in elegiac tones by Tonino Delli Colli, the film gives us craven double-dealings and street-side ambushes, brute betrayals and manhandled mistresses, all with the poetry of the gutter, and all seen through the unfaltering eyes of Noodles, now an aged gangster whose great melancholy will not release him from the prison of time. Time, according to Sergio Leone, is the principal character of the film, and that which Morricone’s classic score evokes.

Written by Leone, Leonardo Benvenuti, Piero De Bernardi, Enrico Medioli, Franco Arcalli, Franco Ferrini, based on the novel *The Hoods* by Harry Grey. Photographed by Tonino Delli Colli. With Robert De Niro, James Woods, Elizabeth McGovern, Treat Williams. (251 mins plus 10-min intermission, Color, DCP, From Criterion Pictures)

- 1 *The Good, the Bad and the Ugly* [8.3, 8.24.24](#)  
© 1966 P.E.A. Films, Inc. All Rights Reserved.
- 2 *A Quiet Place in the Country* [8.7.24](#)
- 3 *Investigation of a Citizen Above Suspicion* [8.17.24](#)  
© 1970, 1996, 1998 Columbia Pictures Industries, Inc. All Rights Reserved.
- 4 *The Year of the Cannibals* [8.30.24](#)
- 5 *Once Upon a Time in America* [8.31.24](#)





1

## HIROSHI SHIMIZU: NOTES OF AN ITINERANT DIRECTOR

Born in 1903 (the same year as Yasujiro Ozu), Hiroshi Shimizu made some 150 films between 1924 and 1959. While the majority of those have been lost, a significant number of excellent films have survived. Drawing from a retrospective organized by the Japan Society and the Museum of the Moving Image in New York, *Hiroshi Shimizu: Notes of an Itinerant Director* offers a chance to rediscover the work of one of the great directors of the golden age of Japanese cinema.

Shimizu's films depict characters on the move, out of place, or in the margins—performers, migrant workers, people with disabilities, working women, and, especially, children. His protagonists are buffeted by economic vicissitudes and social or political circumstances. As they endeavor to find their way, they may traverse the pathways of a quiet spa town or the teeming streets of Tokyo, grassy rural fields or dusty mountain roads. Usually shooting on location—creating a sense of openness, space,

and place—Shimizu's camera observes them, usually from a distance, and sometimes taking a journey of its own, tracking across a landscape or interior, revealing as if unscrolling the details of the surroundings. He chronicles the struggles of his characters with a light touch, avoiding melodrama and inflecting even the most serious stories with humor and profound humanity.

Kate MacKay  
ASSOCIATE FILM CURATOR

Co-organized with the National Film Archive of Japan and the Japan Foundation, New York. Thanks to Alexander Fee, Japan Society; Edo Choi, Museum of the Moving Image; Akinaru Rokkaku, the Japan Foundation, New York; Kenta Tamada, Mika Tomita, the National Film Archive of Japan; Brian Belovarac, Janus Films; Osamu Minakawa, Kokusai Hoei; Hitomi Hosoda, Shochiku; Yasui Yoshio, Kobe Planet Film Archive; and Chiyo Mori, Miki Zeze, Kadokawa.



FRIDAY / 7.19.24

7:00 PM

**ORNAMENTAL HAIRPIN**HIROSHI SHIMIZU (JAPAN, 1941)  
35MM ARCHIVAL PRINT

(*Kanzashi*). Yasujiro Ozu regular Chishu Ryu and legendary actress/director Kinuyo Tanaka star in Shimizu's elegiac tale of two strangers brought together by fate at a mountain *onsen* resort. Some visitors come and go at this riverside inn, but others remain, such as a family with two boys, a grumpy professor, and a soldier (Ryu) who has injured himself after stepping on a hairpin, the regretful owner of which (Tanaka) then helps care for him. Just beyond, Japan wages war, but here our hero and heroine remain in a semipermanent retreat from militarism and societal demands. Comic, mournful, romantic, "less an escapist film than a film about the need to escape" (Alexander Jacoby). JASON SANDERS

Written by Kihan Nagase, based on a story by Masuji Ibuse. Photographed by Suketaro Inokai. With Chishu Ryu, Kinuyo Tanaka, Hiroko Kawasaki, Tatsuo Saito. (71 mins, In Japanese with English subtitles, B&W, 35mm, From National Film Archive of Japan, permission Janus Films)

SUNDAY / 7.21.24

7:00 PM

**MR. THANK YOU**HIROSHI SHIMIZU (JAPAN, 1936)  
35MM ARCHIVAL PRINT

(*Arigato-san*). For *Mr. Thank You*, Shimizu adapted a Yasunari Kawabata story into a road movie, shot entirely on location in and outside of a bus as it chugs its way through the countryside. The ever-cheerful driver mingles with several strangers, including a sassy *moga* (modern girl), itinerant performers, Korean laborers, and a destitute mother and her young daughter, on her way to be sold as a prostitute. "The Shimizu film that comes closest to a full-scale social

portrait of the 1930s. *Mr. Thank You* is not a film that smiles through its tears but one that speaks out in anger behind the superficial good humor" (Alan Stanbrook).

Written by Shimizu, from a novel by Yasunari Kawabata. Photographed by Isamu Aoki. With Ken Uehara, Michiko Kuwano, Mayumi Tsukiji, Kaoru Futaba. (76 mins, In Japanese with English subtitles, B&W, 35mm, From National Film Archive of Japan, permission Janus Films)

SATURDAY / 7.27.24

7:00 PM

**FORGET LOVE FOR NOW**

HIROSHI SHIMIZU (JAPAN, 1937)

(*Koi mo wasurete*). A single mother turned bar hostess struggles to raise her son in the face of social condemnation and economic exploitation in this major rediscovery of not only the films of Shimizu, but also Japanese cinema and prewar film noir. Shimizu eschews his usual location shooting in favor of creating an entirely set-bound realm of shadows and fading light, with characters framed within sinister alleyways, Art Deco nightclubs, or—even more dangerously—children's playgrounds. The aesthetic of a fog-drenched noir combines with commentary on Japanese family honor and maternal duty, but the film's most surprising element is how contemporary it feels today, with Shimizu pausing the storytelling to simply observe. JASON SANDERS

Written by Ryosuke Saito. Photographed by Isamu Aoki. With Michiko Kuwano, Jun Yokoyama, Tomio Aoki, Shuji Sano. (73 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Shochiku)

WEDNESDAY / 7.31.24

7:00 PM

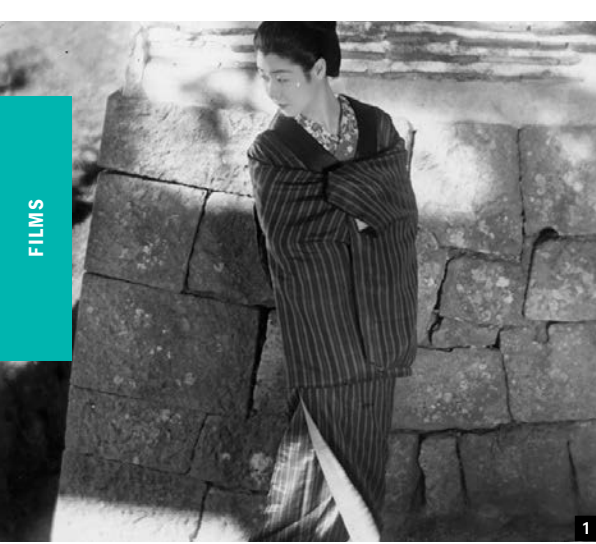
**A HERO OF TOKYO**HIROSHI SHIMIZU (JAPAN, 1935)  
35MM ARCHIVAL PRINT

(*Tokyo no eiyu*). Shimizu's first acclaim outside Japan spotlighted his films on children and his more genial tales, but *A Hero of Tokyo* crystallizes his other, more hard-boiled melodramas of social critique and urban noir. After her new husband skips town thanks to shady business deals, a widow covertly becomes a bar hostess to pay for her children's education. Years later, her secret is revealed, with predictably heartbreaking results that are later made worse by the husband's reappearance. Gangsters and prostitutes, newspapermen and swindlers (running a "Manchuria-Mongolia Gold Mine" scheme, in a pointed nod to Japan's wartime imperialism) merge with family honor and filial duty, creating one of early Japanese cinema's darkest, most sorrowful works. JASON SANDERS

Written by Masao Arata. Photographed by Hiroshi Nomura. With Mitsugu Fujii, Mitsuko Yoshikawa, Yukichi Iwata, Michiko Kuwano. (63 mins, Japanese intertitles with English subtitles, B&W, 35mm, From National Film Archive of Japan, permission Shochiku)

- 1 *Mr. Thank You* 7.21.24
- 2 *Ornamental Hairpin* 7.19.24
- 3 *Forget Love for Now* 7.27.24
- 4 *A Hero of Tokyo* 7.31.24





SUNDAY / 8.4.24

4:30 PM

### NOTES OF AN ITINERANT PERFORMER

HIROSHI SHIMIZU (JAPAN, 1941)  
35MM ARCHIVAL PRINT

(*Utajo oboegaki*). An extraordinary tracking shot along a forested mountain pass opens Shimizu's melodrama on women's limited roles in Japanese society. An itinerant or wandering performer in a theatrical troupe (considered one of the lower classes), Uta is taken in by a good-hearted tea merchant; after his death, she inherits his company (and its obligations) and must face everything from American businessmen to rival tea merchants to survive, none of whom take her seriously. (Tellingly, her main success is in forming a cooperative.) Not surprisingly for a wartime film, social obligation and female self-sacrifice are celebrated, though as ambiguously, and tragically, as the times would allow. JASON SANDERS

Written by Kihan Nagase, Taketaka Yagisawa. Photographed by Suketaro Inokai. With Yaeko Mizutani, Ken Uehara, Hideo Fujino, Kyoko Asagiri. (98 mins, In Japanese with English subtitles, B&W, 35mm, From National Film Archive of Japan, permission Shochiku)



FRIDAY / 8.9.24

7:00 PM

### CHILDREN IN THE WIND

HIROSHI SHIMIZU (JAPAN, 1937)  
35MM ARCHIVAL PRINT

(*Kaze no naka no kodomo*). Shimizu's best-known film is typical of his work in that it is shot in a variety of outdoor locations and looks at children almost to the exclusion of adults. It is the story of two brothers who are separated when their father is falsely accused of forgery and arrested. "Shimizu was not interested in child psychology . . . nor was he interested in making this world a microcosm of the adult world. . . . He was interested only in the child's world, as seen by the child. If the result was an implied criticism of the traditional adult world, so much the better" (Donald Richie). The boys' adventures continued in *Four Seasons of Children*.

Written by Shimizu, based on a story by Joji Tsubota. Photographed by Masao Saito. With Reikichi Kawamura, Mitsuko Yoshikawa, Masao Hayama, Takeshi Sakamoto. (88 mins, In Japanese with English electronic titling, B&W, 35mm, From National Film Archive of Japan, permission Shochiku)



SUNDAY / 8.11.24

3:00 PM

### FOUR SEASONS OF CHILDREN: SPRING/SUMMER AND AUTUMN/WINTER

HIROSHI SHIMIZU (JAPAN, 1939)  
35MM ARCHIVAL PRINT

(*Kodomo no shiki: Part I: Shunka no maki and Part II: Shuto no maki*). In this sequel to *Children in the Wind*, Shimizu unfolds the further adventures of the two brothers, Zenta and Sanpei. Against the poetic background of the four seasons, the boys deal with their father's death, are forced to find work, and weather it all with their inherent optimism. For critic John Gillett, *Four Seasons* "is an expressive fusion of all Shimizu's thematic and stylistic preoccupations: distant shooting of figures placed in a living, open-air landscape, a loving regard for children, and a traveling camera which always reveals. The passage of time is conveyed in sequences of limpid, lyrical impressionism which look forward to early Satyajit Ray."

Written by Shimizu, based on a novel by Joji Tsubota. Photographed by Masao Saito, Yuharu Atsuta. With Reikichi Kawamura, Mitsuko Yoshikawa, Masao Hayama, Jun Yokoyama. (142 mins, In Japanese with English electronic titling, B&W, 35mm, From National Film Archive of Japan, permission Shochiku)



FILMS

FRIDAY / 8.16.24

7:00 PM

### CHILDREN OF THE BEEHIVE

HIROSHI SHIMIZU (JAPAN, 1948)

(*Hachinosu no kodomotachi*). A vagrant group of orphans joins forces with a returning veteran to search for jobs—and hope—across a scarred postwar Japan in Shimizu's remarkable work of Japanese neorealism, filmed entirely on location—including in a Hiroshima still marked by the atomic bomb. The film's location-based realism is further enhanced by the casting, with the children all actual war orphans drawn from an orphanage that the independently wealthy Shimizu had opened after the war. Released the same year as Vittorio De Sica's *Bicycle Thief*, the film shows not a debt to Italian neorealism, but a parallel movement, here artfully enhanced by Shimizu's virtuoso tracking shots and outdoor set pieces. JASON SANDERS

Written by Shimizu. Photographed by Saburo Furuyama. With Shunsaku Shimamura, Masako Natsuki, Shoichi Goshō, Kiyomi Imoto. (86 mins, In Japanese with English subtitles, B&W, 35mm, From Kawakita Film Institute, permission Kobe Planet Film Archive)

SUNDAY / 8.18.24

7:00 PM

### MR. SHOSUKE OHARA

HIROSHI SHIMIZU (JAPAN, 1949)

(*Ohara Shosuke-san*). Based on an archetypal Japanese character of a rich man who eats, drinks, and squanders away his family fortune, *Mr. Shosuke Ohara* is a village comedy of manners with a surprisingly elegiac edge, fitting for the postwar 1949 climate, where, in the words of the main character, "times have changed." A reluctant inheritor of fortune, the kindly Shosuke-san actually seems less a village drunk than a radical redistributor of wealth, funding everything from a village baseball team to sewing machines to help women enter the workforce. Fortune dissipating, he borrows to promptly give away, until—as another haunting Shimizu tracking shot reveals—hardly anything remains. JASON SANDERS

Written by Matsuo Kishi, Shimizu. Photographed by Hiroshi Suzuki. With Denjiro Okochi, Akiko Kazami, Choko Iida, Nijiko Kiyokawa. (97 mins, In Japanese with English subtitles, B&W, 16mm, From The Japan Foundation, permission Kokusai Hoei Co.)

WEDNESDAY / 8.28.24

7:00 PM

### DANCING GIRL

HIROSHI SHIMIZU (JAPAN, 1957)  
BAMPFA COLLECTION

(*Odoriko*). Japan's 1950s sex symbol Machiko Kyo ignites Shimizu's late-career look at two sisters taking different paths to succeed in a world that has little room for women. Revue dancer Hanae (Chikage Awashima) seems content headlining shows and living in cramped quarters with her violinist boyfriend (Eiji Funakoshi), but things change when her curvy young sister (Kyo) arrives. Little sis knows how men look at her and how to manipulate that in the modern world. Filmed amidst the teeming streets and nightclubs of Asakusa, Tokyo, *Dancing Girl* may bounce to the mambo, but its critiques of Japanese family duty (and a woman's sacrifice for it) echo throughout Shimizu's career. JASON SANDERS

Written by Kafu Nagai, Sumie Tanaka. Photographed by Tomohiro Akino. With Machiko Kyo, Chikage Awashima, Eiji Funakoshi, Keiko Fujita. (96 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Kadokawa)

- 1 *Notes of an Itinerant Performer* 8.4.24
- 2 *Children in the Wind* 8.9.24
- 3 *Four Seasons of Children* 8.11.24
- 4 *Children of the Beehive* 8.16.24
- 5 *Mr. Shosuke Ohara* 8.18.24
- 6 *Dancing Girl* 8.28.24





## LYNNE RAMSAY IN PERSON

**“She’s the real McCoy . . . one of those rare directors who creates the kind of films that just would not be there if she didn’t make them.”**

TILDA SWINTON

BAMPFA is honored to welcome Lynne Ramsay to present a retrospective of her extraordinary films this August. As a writer and director, Ramsay has—since her first Cannes Film Festival award-winning short film, *Small Deaths*—been interested in exploring those shifts in perception that forever change a person’s relationship to

the world and often to themselves. She has a talent for creating and communicating a palpable sense of place, an atmosphere within which complex social relationships play out and the emotional and psychological state of her characters is reflected.

Ramsay, drawn to photography before her shift to filmmaking, said that she “thinks in images” and references photographers like Richard Billingham, William Eggleston, and Nan Goldin among her influences. Her movies benefit from her keen eye for what Henri Cartier-Bresson dubbed “the

decisive moment.” As Lizzie Francke observed, Ramsay has a “documentarian’s sensitivity to details both abstract and absurd, she can draw the viewer’s eye to some gesture that is both casual and momentous—while she allows almost still images to resonate.” Ramsay makes space for this resonance in her edits, and as in the films of Robert Bresson, her precise and selective use of sound creates heightened awareness in the viewer. Hers is a cinema that is sensed as much as it is seen.

Kate MacKay  
ASSOCIATE FILM CURATOR

Thanks to Brian Belovarac, Janus Films; Gavin Emerson, Holy Cow Films; Alyssa DeMuri, Swank Motion Pictures; Todd Weiner, Stephen K. Hill, UCLA Film & Television Archive; George Watson, Becky Padley, British Film Institute; Alexandra Fredricks, Oscilloscope Laboratories; and Harriet Williams, Warp Films.

- 1 *Ratcatcher* 8.22.24
- 2 *We Need to Talk About Kevin* 8.24.24
- 3 *Morvern Callar* 8.23.24
- 4 *You Were Never Really Here* 8.25.24





THURSDAY / 8.22.24

7:00 PM

**RATCATCHER**

LYNNE RAMSAY (UK, 1999)

**IN PERSON** Lynne Ramsay

Set in a working-class Glasgow neighborhood during the 1973 garbage strike, *Ratcatcher* finds beauty and magic amidst the detritus. Ramsay's depiction of the place and its inhabitants—portrayed by neighborhood kids along with professional actors—is focused on the point of view of one boy, distressed by his part in the accidental death of another. Immersed in the meticulously constructed yet absolutely authentic world, the viewer becomes acutely sensitive to its details. As Lizzie Francke noted, Ramsay's "willful, measured naïvete—balanced with a rigorous pursuit of vision—is precisely what allows the wonders and horrors of childhood to filter through her art, undiluted." KATE MACKAY

Written by Ramsay. Photographed by Alwin H. Küchler. With William Eadie, Tommy Flanagan, Mandy Matthews, Michelle Stewart. (94 mins, In Scottish English with English subtitles, Color, DCP, From Janus Films)

**Preceded by****SMALL DEATHS**

LYNNE RAMSAY (UK, 1996)

Ramsay's Cannes Jury Prize-winning film documents three small but world-changing moments, in the lives of three girls.

(11 mins, Color, 35mm, From the artist)

Total running time: 105 mins

FRIDAY / 8.23.24

7:00 PM

**MORVERN CALLAR**LYNNE RAMSAY (UK/CANADA, 2002)  
35MM ARCHIVAL PRINT**IN PERSON** Lynne Ramsay

Following the suicide of her writer boyfriend, Morvern Callar (brilliantly embodied by Samantha Morton) meets up with her bestie for a night of revelry in wet, wintry Glasgow. Soon after, she signs her name to his manuscript, and thanks to the departed's unused funeral funds, the girls decamp for

nonstop continental clubbing in sunny Spain. The reasons for Callar's unconventional reaction to the traumatic event remain compellingly mysterious throughout. The question of grief or grift is immaterial. The world that Ramsay and Morton create is the real thing. "Pure punk existentialism" (Elvis Mitchell, *New York Times*).

Written by Liana Dognini, Ramsay, based on the novel by Alan Warner. Photographed by Alwin H. Küchler. With Samatha Morton, Kathleen McDermott, Paul Popplewell, Bryan Dick. (97 mins, Color, 35mm, From UCLA Film & Television Archive, permission Swank Motion Pictures)

**Preceded by****GASMAN**

LYNNE RAMSAY (UK, 1997)

Ramsay depicts a tense family outing to a Christmas party with a perceptive attention to physical detail and emotional complexity. (15 mins, Color)

Total running time: 112 mins

SATURDAY / 8.24.24

6:30 PM

**WE NEED TO TALK ABOUT KEVIN**

LYNNE RAMSAY (US, 2011) BAMPFA COLLECTION

**IN PERSON** Lynne Ramsay

Tilda Swinton, John C. Reilly, and Ezra Miller star in this "domestic horror story" about a family whose young son commits a horrendous act and the mother who replays every maternal moment that could have influenced it. Based on the prize-winning novel by Lionel Shriver, Ramsay's adaptation turns the focus onto the grieving mother, ostracized and nearly living like a mournful ghost as she bears the brunt of a community's wrath. Swinton is, as always, impeccable in this "disturbing tale told with uncompromising emotionality and great skill by Ramsay" (Kenneth Turan, *Los Angeles Times*). JASON SANDERS

Written by Ramsay, Rory Stewart Kinnear, based on the novel by Lionel Shriver. Photographed by Seamus McGarvey. With Tilda Swinton, John C. Reilly, Ezra Miller, Jasper Newell. (111 mins, Color, 35mm, BAMPFA collection, permission Oscilloscope Laboratories)

**Preceded by****KILL THE DAY**

LYNNE RAMSAY (UK, 1996)

Ramsay's elliptical depiction of addiction is "a vérité-visceral look into the mundane reality of a drug user . . . caught in a metaphorical (and . . . literal) prison sentence" (Willow Maclay, *Village Voice*).

(18 mins, Color)

Total running time: 129 mins

SUNDAY / 8.25.24

3:00 PM

**YOU WERE NEVER REALLY HERE**

LYNNE RAMSAY (US/UK, 2017)

**IN PERSON** Lynne Ramsay

An emotionally scarred Gulf War veteran turned brutal contract killer uncovers a sex-trafficking ring that touches the highest reaches of power in this "*Taxi Driver* for a new century" (*The Times*), fueled by an especially committed performance by Joaquin Phoenix and Ramsay's remarkable framing of emotional trauma, urban loneliness, and masculine violence. "Perhaps better than any filmmaker of her generation, Ramsay understands and conveys the interior lives of broken people. Despite the obvious homage to *Taxi Driver*, this is a Ramsay film, rooted in the Glaswegian auteur's feverish, kaleidoscopic style" (Leah Pickett, *Chicago Reader*). "Transformative and transfixing" (*Globe and Mail*).

Written by Ramsay, based on the novella by Jonathan Ames. Photographed by Tom Townend. With Joaquin Phoenix, Ekaterina Samsonov, Alessandro Nivola, Alex Manette. (90 mins, Color, DCP, From Swank Motion Pictures)

**Preceded by****SWIMMER**

LYNNE RAMSAY (UK, 2012)

The history of a river and its banks seems to flow into and through the memories and thoughts of a swimmer in its limpid waters in this layered depiction of place, time, and perception.

(17 mins, B&amp;W, DCP, From Warp Films)

Total running time: 107 mins

BAMPFA 33





## SOMETHING DIFFERENT: THE FILMS OF VĚRA CHYTILOVÁ

“If there’s something you don’t like, don’t keep to the rules—break them,” declared Czech filmmaker Věra Chytilová, “one of the Czechoslovak New Wave’s most rebellious, irreverent, and boundary-breaking talents” (*Sight & Sound*). A former fashion model, philosophy student, and film-clapboard operator, Chytilová unleashed some of the most cutting, antiauthoritarian, radically feminist works to ever shove a thumb in the eye of power. This selection of works from the 1960s and 1970s features many of the films that cemented her reputation, including the legendary, surrealist comedy *Daisies*. A true iconoclast, who

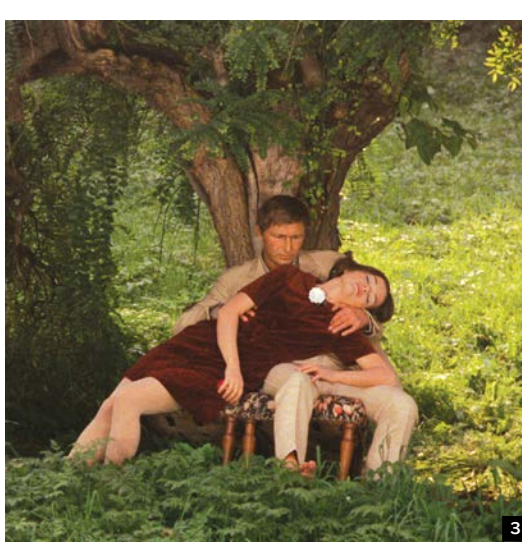
grew up in a realm where ideology promised freedom, yet delivered only drudgery and control, Chytilová distrusted all labels or movements; she may never have identified as feminist, but her life—the only female in film school, a woman director among men—and her strong-willed, conflicted, uncontrollable women protagonists spoke volumes. Her work, as film historian Yvette Biro wrote, “denies conventional rules. It is a rigorously calculated frenzy . . . a macabre play, and if it succeeds in surprising the spectator constantly, it is not due to the irrational intrigue, but to its peculiar development from the grotesque into an existential desperateness.”

Coming of age during the relative openness of the Prague Spring, Chytilová remained in Czechoslovakia after many of her New Wave comrades had immigrated elsewhere; her mid-career work, made under totalitarian control, seethed with anger toward the state and the men who represented it. After the fall of Communism, her films still retained that fire; a new world order of capitalism may have emerged, but the politics of control, whether sexual or otherwise, remained to be critiqued.

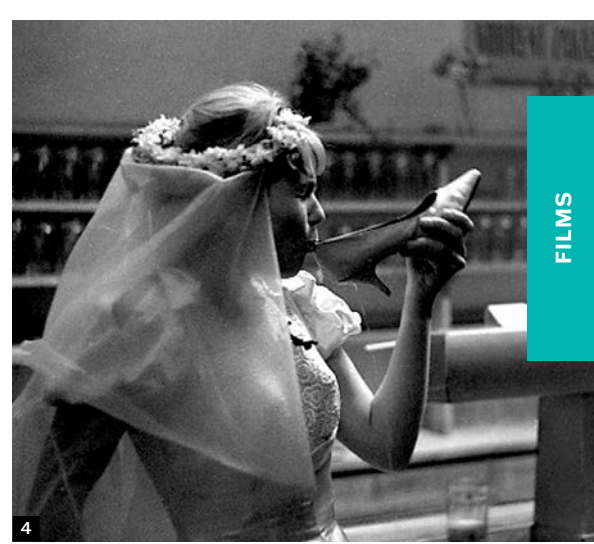
Jason Sanders  
FILM NOTES WRITER



2



3



4

FRIDAY / 7.26.24

7:00 PM

**DAISIES**

VĚRA CHYTILOVÁ (CZECHOSLOVAKIA, 1966)

Repeats Friday / 8.30.24

(*Sedmikrasky*). *Daisies* is a brightly colored surrealist comedy starring a couple of chicks in search of kicks. Inspired by the Prague Spring, the best friends undertake a quest to find a life different from their previously regimented patriarchal society. Picking up men to fleece for fancy dinners, escaping sexual obligations by hopping trains, chatting up a man on the phone while roasting and cutting sausages in their room, the two are transgressive adventurers and inveterate consumers. They must be seen to be believed: frenzied, obsessive, undaunted until a Boschian ending plunges them into the consequences of their actions. B. RUBY RICH

Written by Chytilová, Ester Krumbachová. Photographed by Jaroslav Kučera. With Ivana Karbanová, Jitka Cerhová, Julius Albert. (74 mins, In Czech with English subtitles, Color, DCP, From Janus Films)

FRIDAY / 8.2.24

7:00 PM

**SOMETHING DIFFERENT**

VĚRA CHYTILOVÁ (CZECHOSLOVAKIA, 1963)

(*O něčem jiném*). Chytilová's debut feature may well have invented feminist vérité in its pugilistic approach to documentary and narrative, closely intercutting the stories of two protagonists—a professional gymnast and a restless housewife—who never meet but share a similarly tracked existence. One toes a literal line of landings, vaults, and spins, ever watched over and harangued by an assortment of male coaches; the other drifts through the days, attempting to get her toddler son to behave (in some of cinema's greatest, most realistic scenes of parenthood) and her husband to focus at all. "An unsung landmark of feminist cinema" (BAMcinémathèque). JASON SANDERS

Written by Chytilová. Photographed by Jan Čurík. With Věra Uzelacová, Eva Bosáková, Josef Langmiller, Jirí Kodet. (84 mins, In Czech with English subtitles, B&W, DCP, From Janus Films)

SATURDAY / 8.10.24

7:00 PM

**FRUIT OF PARADISE**VĚRA CHYTILOVÁ (CZECHOSLOVAKIA, 1970)  
35MM ARCHIVAL PRINT

(*Ovoce stromu rajských jíme*, a.k.a. *We Eat the Fruit of the Tree of Paradise*). Chytilová's little-seen masterwork is the companion piece to *Daisies*, a dazzlingly complex, formally rigorous allegory of Adam and Eve. In the Garden of Eden of an Eastern European spa, Eva hands an apple to her husband, Joseph, but he prefers ogling the other female guests. Cue a handsome new arrival, who offers Eva a few new Satanic pleasures along with that apple, plus enough murderous intentions to cause the death of them all. A rare, inventive union of allegory, feminism, and the avant-garde—often compared to Federico Fellini's *Satyricon* and the films of Sergei Paradjanov—*Fruit of Paradise* defies all interpretations, yet suggests new ones in every frame. JASON SANDERS

Written by Chytilová, Ester Krumbachová. Photographed by Jaroslav Kučera. With Jitka Nováková, Jan Schmid, Karel Novak. (99 mins, In Czech with English electronic titling, Color, 35mm, From Národní Filmový Archiv, permission Janus Films)

WEDNESDAY / 8.14.24

7:00 PM

**THE SHORT FILMS OF VĚRA CHYTILOVÁ**

An assured mix of New Wave energy and vérité straightforwardness, Chytilová's graduation project, *Ceiling*, involves a young woman who quits medical school to become a model. Drawing on her own experiences as a "walking mannequin," Chytilová explores a world of repetitive rituals and one woman's courage to escape it. "The themes of anarchy and individualism that run through Chytilová's work begin [in *A Bagful of Fleas*,] an almost docu-realist look at women finding freedom and joy amid the rigid conformity of life in a communal factory dormitory" (BAMcinémathèque). *Automat Svět*, Chytilová's contribution to the essential Czechoslovak New Wave omnibus *Pearls of the Deep*, makes a nocturnal visit to an overrun bar where two female workers try to keep the beer-hungry hordes out and a strange and handsome man meets a soon-to-be runaway bride.

**CEILING** (*Strop*), Czechoslovakia, 1962, 42 mins, In Czech with English electronic titling, B&W, 35mm, From Národní Filmový Archiv, permission Janus Films

**A BAGFUL OF FLEAS** (*Pytel blech*), Czechoslovakia, 1962, 43 mins, In Czech with English subtitles, B&W, DCP, From Národní Filmový Archiv, permission Janus Films

**AUTOMAT SVĚT** (*At the World Cafeteria*), Czechoslovakia, 1966, 20 mins, In Czech with English subtitles, B&W, DCP, From Janus Films

Total running time: 105 mins

- 1 *Daisies* 7.26, 8.30.24
- 2 *Something Different* 8.2.24
- 3 *Fruit of Paradise* 8.10.24
- 4 *Automat Svět* 8.14.24

Series continues on the following page





# SPECIAL SCREENINGS

Recent releases, restored classics, and special guests grace the Barbro Osher Theater.

## Věra Chytilová continued

SUNDAY / 8.18.24

4:30 PM

### PANELSTORY

VĚRA CHYTILOVÁ (CZECHOSLOVAKIA, 1979)  
35MM ARCHIVAL PRINT

(*Prefab Story*). A new suburban housing block in the midst of either construction or destruction provides the site of Chytilová's biting satire of official incompetence and corruption and of the resourcefulness and/or deceit of those left living in its cracks. Like a downmarket *Decalogue*, the film introduces a host of characters as they lie, love, and push prams through the mud of this new socialist nightmare. While made with none of the freedoms of *Daisies*, *Panelstory* still bristles with Chytilová's radical spirit. Now more seething than screaming, the anger remains; "how are you supposed to cope?" indeed. JASON SANDERS

Written by Chytilová, Eva Kacirková. Photographed by Jaromír Sofr. With Lukás Bech, Antonín Vanha, Michal Nesvadba, Eva Kacirková. (100 mins, In Czech with English subtitles, Color, 35mm, From Národní Filmový Archiv, permission Janus Films)

FRIDAY / 8.30.24

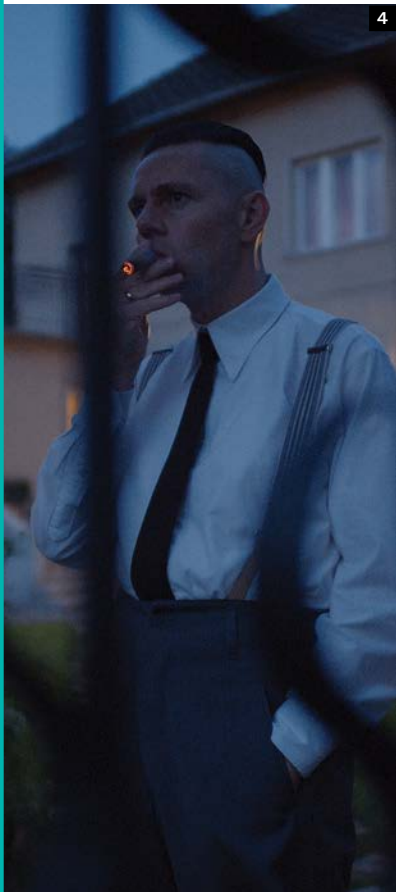
5:00 PM

### DAISIES

VĚRA CHYTILOVÁ (CZECHOSLOVAKIA, 1966)

See Friday / 7.26.24

- 1 *Panelstory* 8.18.24
- 2 *Daughters of the Dust* 6.13.24
- 3 *About Dry Grasses* 6.21, 7.3.24
- 4 *The Zone of Interest* 6.12, 6.16.24
- 5 *Nostalghia* 6.9, 6.29.24
- 6 *All Dirt Roads Taste of Salt* 6.19.24
- 7 *The 9 Lives of Barbara Dane* 6.26.24



SUNDAY / 6.9.24

SATURDAY / 6.29.24

7:00 PM

### NOSTALGHIA

ANDREI TARKOVSKY (USSR/ITALY, 1983)  
DIGITAL RESTORATION

"Look at [*Nostalghia*] as though it were the window in a train traveling through your life," Andrei Tarkovsky advised. The film follows the itinerary of a Russian intellectual in Italy on a nebulous research project; its breathtaking procession of images parallels the protagonist's mental state, disorientation approaching the sublime. Shot mostly in Tuscany, this is a pilgrimage to ruined but magical spaces—a remote chapel of miracles, a decrepit pool where, it is said, Saint Catherine of Siena once bathed—that suggest both the decay and the eternity of faith. Tarkovsky envisions a place where apocalypse may be imminent, but a single candle flame could save the world. JULIET CLARK

Written by Tarkovsky, Tonino Guerra. Photographed by Giuseppe Lanci. With Oleg Yankovsky, Domiziana Giordano, Erland Josephson, Patrizia Terreno. (125 mins, In Italian and Russian with English subtitles, B&W/Color, DCP, From Kino Lorber)

WEDNESDAY / 6.12.24

SUNDAY / 6.16.24

7:00 PM

### THE ZONE OF INTEREST

JONATHAN GLAZER (UK/POLAND/US, 2023)

Winner of the Grand Prix at the 2023 Cannes Film Festival and Academy Awards for Best International Feature and Best Sound

Haunting and powerful, *The Zone of Interest* centers on the domestic life of Hedwig (Sandra Hüller) and Rudolf Höss (Christian Friedel), whose home is on the other side of the wall from the Auschwitz concentration camp, where Rudolf is commandant. The film "transforms their denial and euphemism into an investigation: does evil lurk within all of us? Could you or I serve as



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7

accomplice to genocide? Cinematographer Łukasz Żal, composer Mica Levi, and sound designer Johnnie Burn implement the obsessive clarity of [Jonathan] Glazer's vision, as he rigorously exposes the horrifying, increasingly resonant truth of the Holocaust: yes, it could happen again" (Larry Gross, Telluride Film Festival).

Written by Glazer, based on the novel by Martin Amis. Photographed by Łukasz Żal. With Christian Friedel, Sandra Hüller, Johann Karthaus, Luis Noah Witte. (105 mins, In German, Polish, and Yiddish with English subtitles, Color, DCP, From A24)

THURSDAY / 6.13.24

7:00 PM

## DAUGHTERS OF THE DUST

JULIE DASH (US, 1991)

Presented in conjunction with *A Movement in Every Direction: Legacies of the Great Migration*

INTRODUCTION Nadia Ellis

Nadia Ellis is an Associate Professor in the Department of English at UC Berkeley, specializing in Black diasporic, Caribbean, and postcolonial literatures and cultures.

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

LISANNE SKYLER

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

WEDNESDAY / 6.19.24

7:00 PM

## ALL DIRT ROADS TASTE OF SALT

RAVEN JACKSON (US, 2023)

"One of the most visually striking, profoundly moving American moviemaking debuts in years, Raven Jackson's *All Dirt Roads Taste of Salt* is an arresting immersion into a young woman's inner world. . . . This impressionistic journey skips ahead and back through decades to tell the story of Mack, whose upbringing in rural Mississippi is touched by grace, dotted with heartbreak, and always carried aloft by the surrounding natural beauty. . . . Relying on sounds and images to tell her story, and employing minimal dialogue, Jackson has created something breathtakingly quiet and ultimately transporting—a spiritual tribute to the moments, feelings, and connections that make a life" (Film at Lincoln Center).

Written by Jackson. Photographed by Jomo Fray. With Charleen McClure, Moses Ingram, Reginald Helms Jr., Zainab Jah. (92 mins, Color, DCP, From A24)

FRIDAY / 6.21.24

WEDNESDAY / 7.3.24

7:00 PM

## ABOUT DRY GRASSES

NURI BILGE CEYLAN  
(TURKEY/FRANCE/GERMANY, 2023)

"Nuri Bilge Ceylan's masterfully character-driven return to the screen probes into power dynamics and the darkest regions of the human soul."

Dorota Lech, Toronto International Film Festival

(*Kuru otlar üstüne*). In a village nestled within the wintry landscape of the East Anatolia region of Turkey, public-school art teacher Samet (Deniz Celiloğlu) yearns to leave the sleepy village for cosmopolitan Istanbul. His situation and challenges are helped by his budding relationship with Nuray (Merve Dizdar), a fellow teacher. Renowned for his nuanced, visually

ravishing imagery, award-winning director Nuri Bilge Ceylan (*Once Upon a Time in Anatolia*, *Winter Sleep*) capstones the film with one of his greatest sequences, a dazzling metacinematic climax featuring an entrancing performance from Dizdar, who took home Best Actress at the 2023 Cannes Film Festival.

Written by Ceylan, Ebru Ceylan, Akin Aksu. Photographed by Kürşat Üresin, Cevahir Şahin. With Deniz Celiloğlu, Merve Dizdar, Musab Ekici, Ece Bağcı. (198 mins, In Turkish with English subtitles, Color, DCP, From Janus Films)

WEDNESDAY / 6.26.24

7:00 PM

## THE 9 LIVES OF BARBARA DANE

MAUREEN GOSLING (US, 2023)

IN PERSON Maureen Gosling

"Dane is a powerful, radical citizen-artist." Danny Glover

"For decades Barbara Dane lent her stellar singing voice to social-justice movements in the Bay Area and beyond, garnering an impressive FBI file along the way. Deeply respected by fellow luminaries in folk, blues, and jazz, Dane built a far-reaching legacy with music, activism, and love. As Maureen Gosling's celebratory portrait reveals, early solidarity with those suffering racial and economic injustice sparked Dane's passion to use her talent to sustain marginalized people. . . . Bonnie Raitt, Jane Fonda, and other notables attest to Dane's unique way of shaping and being shaped by tumultuous social revolutions from the 1950s on" (Carol Harada, MVFF).

Photographed by Ashley James. With Bonnie Raitt, Jane Fonda, Louis Armstrong, The Chambers Brothers. (107 mins, B&W/Color, DCP, From the artist)



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Photo by Kelly Sullivan.

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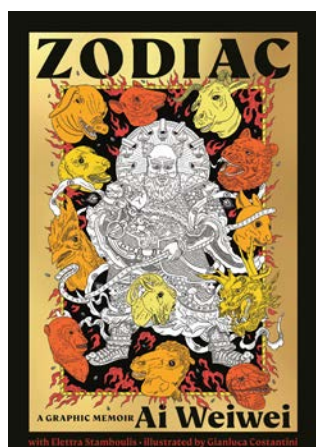
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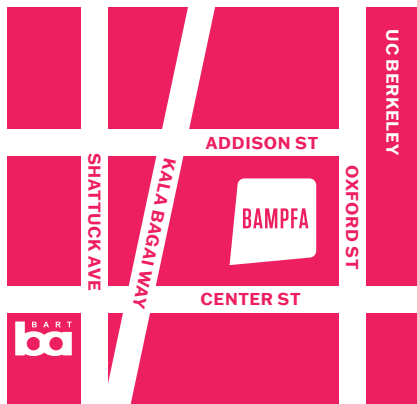
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Cover: Young Joon Kwak: *Circle Dance of Divine Queer Futures*, 2022; courtesy of the artist. Photo by Paul Salveson.

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August 7–December 15, 2024

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August 7–December 8, 2024

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Through September 22, 2024

### FILM SERIES

#### Les Blank: A Life Well Spent

June 7–July 27, 2024

#### Hayao Miyazaki's Spirited Cinema

June 8–August 31, 2024

#### Film Noir Classics: America's Dark Dreams

June 14–August 8, 2024

#### Made in Italy: Morricone, Leone, and More

July 12–August 31, 2024

#### Hiroshi Shimizu: Notes of an Itinerant Director

July 19–August 28, 2024

#### Something Different: The Films of Věra Chytilová

July 26–August 30, 2024

#### Lynne Ramsay in Person

August 22–25, 2024

### Special Screenings

#### Nostalgia

June 9 and 29, 2024

#### The Zone of Interest

June 12 and 16, 2024

#### Daughters of the Dust

June 13, 2024

#### All Dirt Roads Taste of Salt

June 19, 2024

#### About Dry Grasses

June 21 and July 3, 2024

#### The 9 Lives of Barbara Dane

June 26, 2024