

FALL 2023



# DIRECTOR'S LETTER



When BAMPFA presented *Way Bay* in 2018, the first work that visitors encountered in that expansive survey of Bay Area art history was a traditional Ohlone basket—an important reminder that the land we live and work on is and has been a vibrant site of artistic production for thousands of years. It is vital for institutions like BAMPFA to continue presenting the work of Indigenous artists and filmmakers, amplifying new generations of Indigenous voices.

This season we're advancing that commitment by presenting the first solo museum exhibition of the work of Duane Linklater, a celebrated

Canadian artist of Omaskêko Ininiwak ancestry. Working in a range of artistic media—including painting, sculpture, and video installation—Linklater draws upon ancestral knowledge systems to create new modes of artistic expression for contemporary Indigenous experience, with a particular eye toward interrogating the often-fraught relationship between museums and Native communities.

Alongside *Duane Linklater: mymothersside*, BAMPFA presents a MATRIX exhibition by Mexican artist Griselda Rosas, whose work engages deeply with Indigenous histories of the Americas. In *MATRIX 282 / Griselda Rosas: Yo te cuido*, opening in August, Rosas presents new textile drawings and installations that draw from colonial histories, familial traditions, and personal experience.

BAMPFA's film program has a distinguished history of screening work by and about Indigenous communities, from showcasing films on Native American themes in our *Out of the Vault* series and last year's *Contemporary Indigenous Media* series, to partnerships with Indigenous artists who work at the vanguard of experimental film, like Sky Hopinka. Following his

appearance at BAMPFA last year, we'll be revisiting Hopinka's recent work *Kicking the Clouds* as part of our *Alternative Visions* program. Our annual series of experimental and avant-garde cinema also includes visits by Indigenous filmmakers Adam Piron and Lindsay McIntyre.

As Berkeley prepares to observe Indigenous Peoples' Day on Monday, October 9, I encourage you to join us on Saturday, October 7, for a free Community Day to celebrate the public opening of *Duane Linklater: mymothersside* with live music, family friendly art making workshops, and a gallery tour by Phyllis C. Wattis Senior Curator Victoria Sung, who is organizing Linklater's exhibition at BAMPFA. *Ewako ôma askiy. This then is the earth.*, a series of dance performances led by artist/choreographer Tanya Lukin Linklater, will be presented in November.

We're excited to celebrate the important work of these artists and filmmakers at BAMPFA, and we look forward to partnering with our community—and all of you—to make it possible.

**JULIE RODRIGUES WIDHOLM**  
EXECUTIVE DIRECTOR, BAMPFA



# SEPTEMBER

## 31 / THU (AUGUST)

6:00 Griselda Rosas and Anthony Graham on *MATRIX 282 / Griselda Rosas: Yo te cuido* ARTIST'S TALK P. 9

## 1 / FRI

7:00 *Los olvidados* BUÑUEL P. 20

## 2 / SAT

7:00 *Contempt* RIALTO PICTURES P. 28

## 6 / WED

7:00 *L'age d'or* BUÑUEL/ALTERNATIVE VISIONS PP. 20, 24

7:30 *Unfretted* P. 12

## 7 / THU

Free First Thursday

12:00 Anthony Graham on *What Has Been and What Could Be* CURATOR'S WALK-THROUGH P. 11

6:30 Alex Filippenko on *Life, the Universe, and Everything* CALIFORNIA LIVE! P. 15

## 8 / FRI

7:00 *Alphaville* RIALTO PICTURES P. 28

## 9 / SAT

11:30 Get Personal: Watercolor Self-Portraits GALLERY + STUDIO P. 14

2:00 *Stuntboy, in the Meantime* by Jason Reynolds ROUNDTABLE READING P. 14

5:00 *The Runner* RIALTO PICTURES P. 29

7:00 *Army of Shadows* RIALTO PICTURES P. 29

## 10 / SUN

2:00 Guided Tour WHAT HAS BEEN P. 11

7:00 *Susana* BUÑUEL P. 21

7:00 *Taming the Garden* Off-site screening, UC Botanical Garden Salomé Jashi in person JASHI P. 19

## 13 / WED

12:15 Guided Tour WHAT HAS BEEN P. 11

7:00 Three Experimental Films: Program One Jerome Hiler in person ALTERNATIVE VISIONS/ HILER PP. 24, 27

## 14 / THU

7:00 *Taming the Garden* Salomé Jashi in person JASHI P. 19

## 15 / FRI

7:00 *Bakhmaro* Salomé Jashi in person JASHI P. 19

## 16 / SAT

4:30 *Eliso* Introduction by Salomé Jashi; Judith Rosenberg on piano JASHI P. 19

7:00 *A Woman Without Love* BUÑUEL P. 21

## 17 / SUN

1:00 Native American Medicine Wheel ART LAB P. 15

3:00 Masako Miki & Stephanie Syjuco ARTISTS' TALK P. 11

4:00 *Cinema Before 1300* Jerome Hiler in person HILER P. 27

7:00 *The Dazzling Light of Sunset* Salomé Jashi in person JASHI P. 19

## 20 / WED

12:15 Guided Tour WHAT HAS BEEN P. 11

7:00 *Ernie's Urban Delights* Ernie Gehr in person ALTERNATIVE VISIONS P. 24

## 21 / THU

7:00 *The Lady Bird Diaries* Dawn Porter and Andrés Cediél in conversation PORTER P. 23

## 22 / FRI

3:00 Dawn Porter: Artist's Talk Dawn Porter and Lisa Armstrong in conversation PORTER P. 23

7:00 *Contempt* RIALTO PICTURES P. 28

## 23 / SAT

4:00 *Gideon's Army* Dawn Porter and Mridula Raman in conversation PORTER P. 23

7:00 *Alphaville* RIALTO PICTURES P. 28

## 24 / SUN

2:00 Ai Weiwei's *World of Art Lost and Found* P. 15

5:00 *White Building* CAMBODIAN CINEMA P. 31

7:00 *Land Without Bread* *Buñuel's Prisoners* BUÑUEL P. 21

## 27 / WED

12:15 Guided Tour WHAT HAS BEEN P. 11

7:00 A Place to Be: The Experimental Cinema of Paul Fillinger Paul Fillinger, Adrienne Finelli, and Jon Shibata in conversation ALTERNATIVE VISIONS P. 25

## 28 / THU

7:00 *Pirika on Film* Introduction by Željimir Žilnik, with Pavle Levi and Djordje Popović ŽILNIK P. 34

## 29 / FRI

7:00 *Oldtimer* Željimir Žilnik, Pavle Levi, and Antje Postema in conversation ŽILNIK P. 34

## 30 / SAT

3:30 *Bophana: A Cambodian Tragedy* CAMBODIAN CINEMA P. 31

5:00 *White Building* CAMBODIAN CINEMA P. 31

7:00 *Mexican Bus Ride* BUÑUEL P. 21

- 1 *Kicking the Clouds* 11.8.23
- 2 *MATRIX 282 / Griselda Rosas: Yo te cuido* opens 8.30.23
- 3 *Eliso* 9.16.23
- 4 *In the Stone House* 9.13.23



## OCTOBER

## 1 / SUN

- 1:00 Ashara Ekundayo:  
AfroPortals Project  
Space & Archive  
BLACK LIFE P.12
- 2:00 Guided Tour  
WHAT HAS BEEN P.11
- 4:00 Three Experimental Films:  
Program Two  
Jerome Hiler in person  
HILER P.27
- 7:00 African Film Festival  
Shorts Program  
AFRICAN FILM P.32

## 4 / WED

- 12:15 Guided Tour  
WHAT HAS BEEN P.11
- 7:00 Forgotten Lives and  
Disappeared Worlds:  
Experimental Films  
Emily Chao and  
Adam Piron in person  
ALTERNATIVE VISIONS P.25

## 5 / THU

- Free First Thursday
- 1:15 Guided Tour  
MUSEUM HIGHLIGHTS P.11
- 7:00 *Golden Slumbers*  
Introduction  
by Sopheap Chea  
CAMBODIAN CINEMA P.31



## 6 / FRI

- Duane Linklater: mymothersside*  
Preview Day
- 3:30 Cambodia: Developing  
the Next Generation  
of Filmmakers  
Sopheap Chea and Stephen  
Gong in conversation  
CAMBODIAN CINEMA P.31
- 6:00 Self\_Less with ensemble  
PHASE P.12
- 7:00 *The Runner*  
RIALTO PICTURES P.29

## 7 / SAT

- Mill Valley Film Festival
- Duane Linklater:  
mymothersside* opens
- Community Day  
FREE ADMISSION
- 11:30–2 Art Making for All Ages  
LINKLATER P.7
- 2:00 Victoria Sung on *Duane  
Linklater: mymothersside*  
CURATOR'S WALK-THROUGH P.7

## 8 / SUN

- Mill Valley Film Festival
- 2:00 Guided Tour  
WHAT HAS BEEN P.11

## 11 / WED

- 12:15 Victoria Sung on *Duane  
Linklater: mymothersside*  
CURATOR'S WALK-THROUGH P.7
- 7:00 Festival of (In)appropriation  
Introduction by Jaimie Baron  
ALTERNATIVE VISIONS P.25

## 12 / THU

- 7:00 *The Last Shelter*  
AFRICAN FILM P.32

## 13 / FRI

- Mill Valley Film Festival

## 14 / SAT

- Mill Valley Film Festival
- 11:30 *Berkeley—  
The City and Its People*  
GALLERY+STUDIO P.14
- 1:30–3 Roundtable on  
Native American and  
Indigenous Knowledge  
LINKLATER P.7
- 2:00 *The Samosa Rebellion*  
by Shanthi Sekaran  
ROUNDTABLE READING P.14
- 5:00 Ashia Ajani, Nia McAllister,  
and Aireal D. Matthews  
READINGS P.13

## 15 / SUN

- Mill Valley Film Festival
- 3:00 Tabitha Soren & Lava  
Thomas ARTISTS' TALK P.11

## 18 / WED

- 12:15 Guided Tour LINKLATER P.7
- 7:00 Breaking Ground: Queer  
Asian Experimental Video  
Introduction by  
Leeroy K. Y. Kang  
ALTERNATIVE VISIONS P.25
- 7:30 Music and Mathematics  
P.10

## 19 / THU

- 7:00 *Mambo Girl*  
Introduction  
by Paul Fonoroff  
CHINESE MUSICALS P.36

## 20 / FRI

- 7:00 *Juwaa* AFRICAN FILM P.32

## 21 / SAT

- 5:00 *El bruto* BUÑUEL P.21
- 7:00 *The Love Eterne*  
Introduction by  
Paul Fonoroff  
CHINESE MUSICALS P.36

## 22 / SUN

- 2:00 Guided Tour  
WHAT HAS BEEN P.11
- 4:00 *With Peter Bradley*  
ARTISTS ON FILM/  
AFRICAN FILM PP.11, 33, 35
- 7:00 *A Maid from Heaven*  
Introduction by  
Paul Fonoroff  
CHINESE MUSICALS P.37

## 25 / WED

- 12:15 Guided Tour  
WHAT HAS BEEN P.11
- 7:00 *Nicaragua Hear-Say/  
See-Here*  
Jeffrey Skoller in person  
ALTERNATIVE VISIONS P.26

## 26 / THU

- 7:00 *Third Sister Liu*  
Introduction by  
Andrew F. Jones  
CHINESE MUSICALS P.37

## 27 / FRI

- 7:00 *Él* BUÑUEL P.21

## 28 / SAT

- 4:00 *Music Makes a City*  
Jerome Hiler and Owsley  
Brown in person  
HILER P.27
- 7:00 *The Wild, Wild Rose*  
Introduction  
by Weihong Bao  
CHINESE MUSICALS P.37

## 29 / SUN

- 2:00 Guided Tour LINKLATER P.7
- 4:00 *Carving the Divine: Buddhist  
Sculptors of Japan*  
ARTISTS ON FILM P.35
- 7:00 *The River and Death*  
BUÑUEL P.22

# NOVEMBER

## 1 / WED

- 12:15 Guided Tour  
WHAT HAS BEEN P. 11
- 1:30–6:30 *Ewako ôma askiy. This then is the earth.*  
LINKLATER P. 7
- 7:00 *OR119*  
Peggy Ahwesh and  
Jacqueline Goss in person  
ALTERNATIVE VISIONS P. 26

## 2 / THU

- Free First Thursday
- 1:15 Guided Tour  
WHAT HAS BEEN P. 11
- 3:00–6:30 *Ewako ôma askiy. This then is the earth.*  
LINKLATER P. 7
- 7:00 *Money, Freedom, a Story of the CFA Franc*  
AFRICAN FILM P. 33

## 3 / FRI

- 1:30–6:30 *Ewako ôma askiy. This then is the earth.*  
LINKLATER P. 7
- 6:30 *The White Sheik*  
RIALTO PICTURES P. 29
- 8:30 CineSpin P. 37

## 4 / SAT

- 1:30–6:30 *Ewako ôma askiy. This then is the earth.*  
LINKLATER P. 7
- 4:30 *Una vita difficile*  
RIALTO PICTURES P. 29
- 7:00 *Illusion Travels by Streetcar*  
BUÑUEL P. 22

## 5 / SUN

- 1:00 Bandana Making with Maya  
Noga Djiji ART LAB P. 15
- 2:00 Guided Tour LINKLATER P. 7

- 2:00 *An Improbable Odyssey: The Life and Times of Brian Wall*  
Brian Wall and Peter Stern in person  
ARTISTS ON FILM P. 35
- 4:30 *Ama: An African Voyage of Discovery*  
AFRICAN FILM P. 33
- 7:00 *Wuthering Heights*  
BUÑUEL P. 22

## 8 / WED

- 12:15 Guided Tour LINKLATER P. 7
- 7:00 What Was a Memory?  
What Was a Dream?:  
Experimental Films  
Al Wong in person  
ALTERNATIVE VISIONS P. 26
- 7:30 *The Founding of the World*  
Student Dance Performance  
P. 8

## 9 / THU

- 4:30 *Signs of Life*  
Werner Herzog in person  
HERZOG P. 16
- 7:30 *Bad Lieutenant: Port of Call New Orleans*  
Werner Herzog in person  
HERZOG P. 16

## 10 / FRI

- 1:00 Mosse Lecture:  
Werner Herzog  
HERZOG P. 18
- 3:30 *Fata Morgana*  
Werner Herzog in person  
HERZOG P. 17
- 7:00 *Aguirre, the Wrath of God*  
Werner Herzog in person  
HERZOG P. 17

## 11 / SAT

- 11:30 *The Inner Life of Things*  
GALLERY+STUDIO P. 14



- 1:00 *The Enigma of Kaspar Hauser*  
Werner Herzog in person  
HERZOG P. 17
- 2:00 *Wonder / La lección de August*  
by R. J. Palacio  
ROUNDTABLE READING BILINGÜE  
P. 14
- 4:00 *The White Diamond*  
Werner Herzog in person  
HERZOG P. 17
- 5:00 Hieu Minh Nguyen, Sam Sax,  
and D. A. Powell  
READINGS P. 13
- 7:00 *The Criminal Life of Archibaldo de la Cruz*  
BUÑUEL P. 22

## 12 / SUN

- 1:30 *Lessons of Darkness*  
Werner Herzog in person  
HERZOG P. 17
- 2:00 Guided Tour LINKLATER P. 7
- 4:00 *Family Romance, LLC*  
Werner Herzog in person  
HERZOG P. 17
- 7:00 *Tug of War*  
AFRICAN FILM P. 33

## 15 / WED

- 12:15 Guided Tour  
WHAT HAS BEEN P. 11
- 7:00 Seeing Them: The  
Films of Lindsay McIntyre  
Lindsay McIntyre in person  
ALTERNATIVE VISIONS P. 26

## 16 / THU

- 7:00 *Colette and Justin*  
AFRICAN FILM P. 33

## 17 / FRI

- 7:00 *Nazarin* BUÑUEL P. 22

## 18 / SAT

- 2:30 Book Release: Renny  
Pritikin's *At Third and Mission: A Life Among Artists*  
READINGS P. 13
- 4:30 *The Third Man*  
RIALTO PICTURES P. 29
- 7:00 *Le cercle rouge*  
RIALTO PICTURES P. 29

## 19 / SUN

- MATRIX 282 / Griselda Rosas: Yo te cuido closes*
- 2:30 *The White Sheik*  
RIALTO PICTURES P. 29
- 3:00 Ester Hernández &  
Catherine Wagner  
ARTISTS' TALK P. 11
- 4:30 *The Young One* BUÑUEL P. 22

## 22 / WED

- 12:15 Guided Tour  
WHAT HAS BEEN P. 11

## 24 / FRI

- 3:00 *Fitzcarraldo* HERZOG P. 18
- 6:30 *Una vita difficile*  
RIALTO PICTURES P. 29

## 25 / SAT

- 4:00 *Burden of Dreams*  
HERZOG P. 18
- 6:30 *Army of Shadows*  
RIALTO PICTURES P. 29

## 26 / SUN

- MATRIX 281 / Kenneth Tam: The Founding of the World closes*
- 1:30 *Ran* RIALTO PICTURES P. 30
- 2:00 Guided Tour  
WHAT HAS BEEN P. 11
- 5:00 *The Third Man*  
RIALTO PICTURES P. 29

## 29 / WED

- 12:15 Guided Tour LINKLATER P. 7
- 7:00 *Le cercle rouge*  
RIALTO PICTURES P. 29

## 2 / SAT (DECEMBER)

- 1:30 American Sign Language  
Guided Tour LINKLATER P. 7



- 1 *The Last Shelter* 10.12.23
- 2 *L'âge d'or* 9.6.23
- 3 *Yaangna Plays Itself* 10.4.23
- 4 Tanya Lukin Linklater, *This then is the earth.* 11.1, 11.2, 11.3, 11.4.23
- 5 *Burden of Dreams* 11.25.23





# DUANE LINKLATER: MYMOTHERSSIDE

OCT 7, 2023–FEB 25, 2024

NEW EXHIBITION

For more than a decade, Duane Linklater (b. 1976; lives and works in North Bay, Ontario) has been making art that interrogates the construct of museums, their conventions, and their historical exclusion of Indigenous people and content. Working across a range of media, including painting, sculpture, and video, he addresses the contradictions of contemporary Indigenous life within and beyond settler systems of knowledge, representation, and value.

*Duane Linklater: mymothersside* is the artist's first major survey exhibition. The exhibition includes works in sculpture and video that focus on enduring ancestral practices such as hunting, berry

gathering, and fur trading; digital translations of tribal objects held in institutional collections; and a series of large-scale structures made with tepee poles. Appearing amid these culturally significant forms and materials, references to the artist's family, childhood home, and favorite bands and films suggest an expansive constellation of associations that defy reductive notions of identity. For Linklater, this refusal to be pinned down is an assertion of sovereignty and self-determination—a way to counter ongoing processes of erasure, extraction, and dispossession.

*Duane Linklater: mymothersside* is curated by Amanda Donnan, chief curator at the Frye Art Museum, Seattle. At BAMPFA, it is organized by Victoria Sung, Phyllis C. Wattis Senior Curator, with Claire Frost, curatorial associate.

## PUBLIC PROGRAMS

**Preview Day****FRI / 10.6.23**

Early access for BAMPFA members and UC Berkeley students, faculty, and staff

Free museum admission for all

**Opening Day****SAT / 10.7.23****Art Making for All Ages****11:30 AM-2:00 PM**

Drop in and make art inspired by *Duane Linklater: mymothersside* with local artists. Materials will be provided.

**Curator's Walk-Through:  
Victoria Sung on Duane  
Linklater: mymothersside**
**2:00 PM**

Join Phyllis C. Wattis Senior Curator Victoria Sung for a guided tour of *Duane Linklater: mymothersside* to learn about the artist's multifaceted process of research and making, from 3D printing to using natural dyes like blueberry extract, dandelion, and charcoal.

**Curator's Walk-Through:  
Victoria Sung on Duane Linklater:  
mymothersside**
**WED / 10.11.23 / 12:15 PM**

See description above.

**Roundtable on Native American  
and Indigenous Knowledge**
**SAT / 10.14.23 / 1:30-3:00 PM**

Join us for a roundtable conversation on the occasion of the exhibition *Duane Linklater: mymothersside* that focuses on the artist's engagement with forms of Native American and Indigenous knowledge through an exploration of such topics as food sovereignty, land stewardship, and language revitalization.

**Ewako ôma askiy.  
This then is the earth.**
**WED / 11.1.23 / 1:30-6:30 PM****THURS / 11.2.23 / 3:00-6:30 PM****FRI / 11.3.23 / 1:30-6:30 PM****SAT / 11.4.23 / 1:30-6:30 PM**

COSPONSORED BY  
ARTS RESEARCH COUNCIL

A series of open rehearsals with dance artists Ivania Aubin-Malo and Ceinwen Gobert, led by artist/choreographer Tanya Lukin Linklater, these sessions respond to the cyclical, seasonal, affective, and formal qualities of selected works in *Duane Linklater: mymothersside*. Patrons are invited to view the in situ, unfolding processes of embodiment, gesture, and sensation.

## GUIDED TOURS

Exhibition tours of *Duane Linklater: mymothersside* are led by UC Berkeley graduate students in the Theater, Dance, and Performance Studies and Ethnic Studies Departments.

**SAT / 2:00 PM**

October 7

CURATOR'S  
WALK-THROUGH

**WED / 12:15 PM**

October 11

CURATOR'S  
WALK-THROUGH

October 18

November 8

November 29

**SUN / 2:00 PM**

October 29

November 5

November 12


**American Sign Language  
Guided Tour**
**SAT / 12.2.23 / 1:30 PM**

Patricia Lessard offers American Sign Language interpretation for a graduate student-led tour. All visitors are welcome.



Duane Linklater: *can the circle be unbroken 1, can the circle be unbroken 2, can the circle be unbroken 3, can the circle be unbroken 4, can the circle be unbroken 5*, 2019; digital print on hand-dyed linen (black tea, sumac, charcoal, cup-and-saucer ocher, iron-red pigment, dandelion, cypress-yellow ocher, blueberry extract, black walnut, nails); Collection SFMOMA, Accessions Committee Fund purchase, Commissioned by the San Francisco Museum of Modern Art. Photo: Jueqian Fang.



Duane Linklater: *dislodgevanishskinground*, 2015; twelve painted tepee poles, steel cable, charcoal, rope, digital print on linen (black tea, blueberry extract, sumac, charcoal); courtesy Catriona Jeffries, Vancouver. Photo: Jueqian Fang.

# MATRIX 281 / KENNETH TAM: THE FOUNDING OF THE WORLD

AUG 16–NOV 26, 2023

NEW EXHIBITION

Kenneth Tam (b. 1982; lives and works in Houston and Queens) works across video, sculpture, movement, installation, and photography. He makes work about the performance of masculinity, spaces of physical intimacy, and the transformative power of private ritual.

For MATRIX 281, Tam's latest video and sculptural installation, *The Founding of the World*, makes its museum debut at BAMPFA. Incorporating the artist's long-standing research into the history

and practices of Asian American fraternities—UC Berkeley being home to one of the first Asian American fraternities in the United States—the work takes as its framework the ritual of the probate. In these stylized and structured public ceremonies, synchronized choreographies of death and rebirth illustrate the telling of a brotherhood's history. Using sound and dance, Tam's video work probes the dynamics of male intimacy and ritualized violence engendered by these social organizations.

## PUBLIC PROGRAM

***The Founding of the World*  
Student Dance Performance**

WED / 11.8.23 / 7:30 PM

In conjunction with *MATRIX 281 / Kenneth Tam: The Founding of the World*, this performance explores the ways desire for identity and belonging have intersected with the history of student-led organizations and movements on UC Berkeley's campus. Artist Kenneth Tam and choreographer Juri Onuki collaborated with UC Berkeley students to make the piece.

*MATRIX 281 / Kenneth Tam: The Founding of the World* is curated by Victoria Sung, Phyllis C. Wattis Senior Curator.

*MATRIX 281 / Kenneth Tam: The Founding of the World* 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. Additional support was provided by Daeil Kim.





# MATRIX 282 / GRISELDA ROSAS: YO TE CUIDO

AUG 30–NOV 19, 2023

NEW EXHIBITION

*Griselda Rosas: Yo te cuido* presents the artist's textile drawings and sculptural installations. Based between San Diego and Tijuana, Rosas considers the complexities of the border region by drawing from colonial histories, familial traditions, and personal experience. Themes of inheritance and intergenerational knowledge recur in Rosas's work alongside references to single motherhood. The artist adopts embroidery skills learned from her mother, grandmother, and aunts, often using her young son's drawings as foundations on which to layer, stitch, and build. Incorporating natural pigments and collage, Rosas combines these inventive images with historical imagery to evoke the collision and circulation of cultures.

*Griselda Rosas: Un camello en el ojo de una aguja* (A Camel in the Eye of a Needle), 2022; found wood, cement, pigment, and rubber from Michoacán; courtesy of the artist. Photo: Daniel Lang for MCASD.



Rosas often engages with violent motifs of war and invasion—like military horses and weaponry—while simultaneously drawing our attention to their appearance as objects of child's play. The slingshot is at once a weapon and a toy; a figure on horseback is both a soldier and a child playing make-believe. Rosas's textile creations are frequently made in collaboration with her son, embroidered directly onto his drawings of superheroes and wrestlers. The exhibition's title, *Yo te cuido* (I Take Care of You), foregrounds the ambivalence of such potent symbols and objects: an endearment expressing care, it is also a cautionary promise of protection. By understanding how colonialist images and actions are entrenched within our history, Rosas's playful drawings and sculptures craft new ways of imagining the present.



*Griselda Rosas: La cuna del niño se mese con cuentos* (The Child's Cradle Rocks with Stories), 2022; watercolor, acrylic, embroidery, and collage on paper; courtesy of the artist. Photo: Daniel Lang for MCASD.

*MATRIX 282 / Griselda Rosas: Yo te cuido* is organized by Anthony Graham, Senior Curator and former MCASD Associate Curator, with Jill Dawsey, PhD, MCASD Senior Curator.

*MATRIX 282 / Griselda Rosas: Yo te cuido* 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. The development of this exhibition at MCASD was supported with the generous underwriting support of Marcia Hazan and Mark Cammell.

## PUBLIC PROGRAM

**Artist's Talk and Conversation:  
Griselda Rosas and Anthony  
Graham on *MATRIX 282 /  
Griselda Rosas: Yo te cuido***

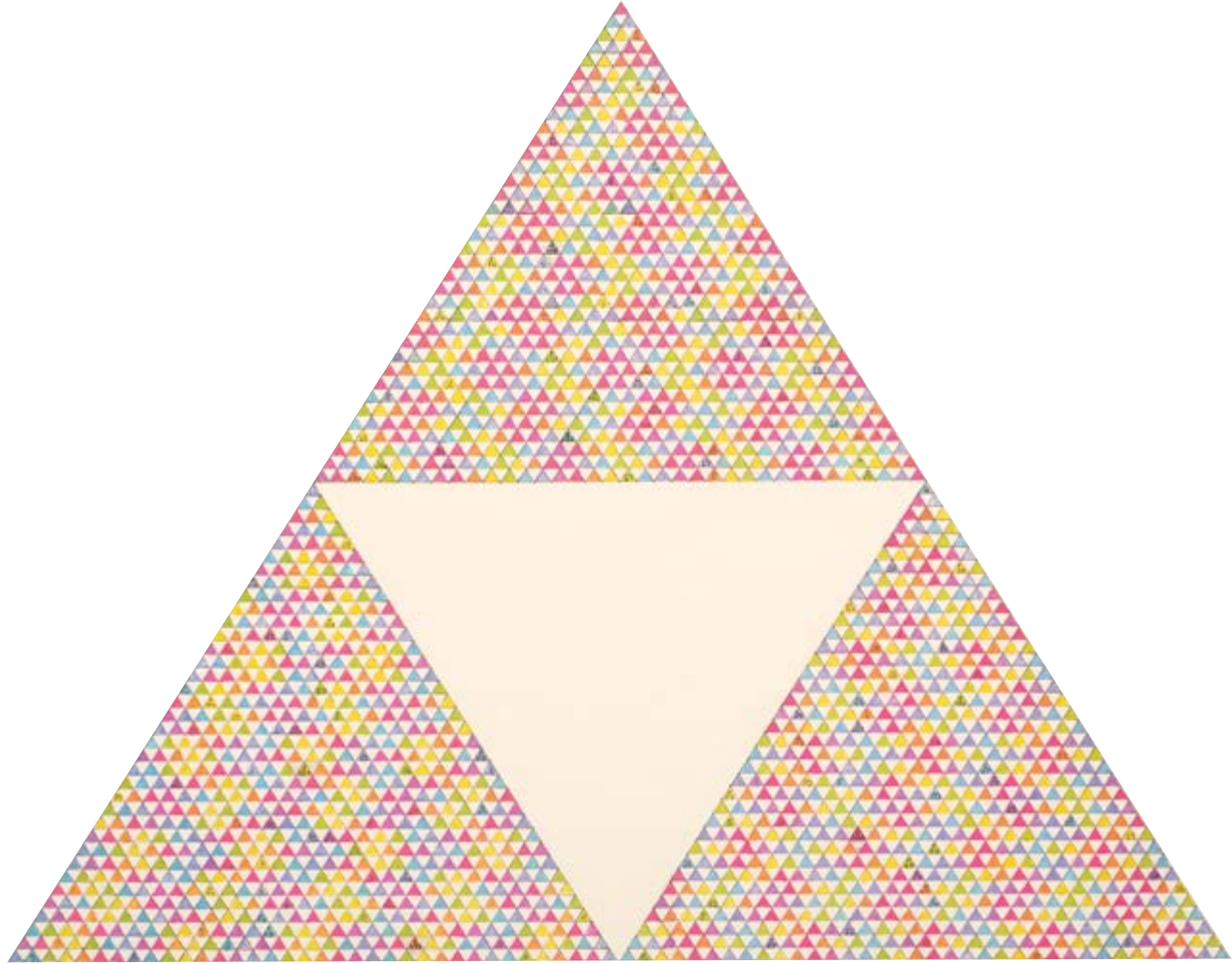
**THURS / 8.31.23 / 6:00 PM**

Griselda Rosas and Senior Curator Anthony Graham, who organized the exhibition, discuss the interconnections between her works in various media, from her densely layered textiles to her spatially dynamic sculptural installations.

# ART WALL: XYLOR JANE

AUG 16, 2023–JAN 7, 2024

NEW EXHIBITION



Xylor Jane: #11 1/6/21-6/26/26, 2021; print; courtesy of the artist.

Known for detailed and colorful representations of numerical patterns and sequences, Xylor Jane has created an Art Wall based on her *Calendar #11* for her first museum presentation in Northern California. The pyramidal calendar is organized by the fifth palindromic triangular number, 666—a number with myriad positive and negative connotations. For BAMPFA's Art Wall, Jane centered and enlarged the portion of the three-part calendar that refers to the time period when the work will be on view at BAMPFA. A black grid outlines the color-coded days of the week, while hand-drawn notations mark full moons, equinoxes, and solstices to queer and cross-reference the relationship of natural cycles with European constructions of time. The

center form on the wall is flanked by the two complementary triangles from the calendar, which have been rotated and set at unique scales that suggest a sense of disjointed movement much like the relationships between the many types of time the calendar represents.

Born in Long Beach, California, Jane moved to the Bay Area to attend the now-closed San Francisco Art Institute in the early 1990s, after which she became an active participant in the art scene centered in the Mission neighborhood and alternative venues such as The Lab and the Luggage Store Gallery. Her work has been shown in solo exhibitions nationally and internationally. Jane lives and works in Greenfield, Massachusetts.



## PUBLIC PROGRAM

### Music and Mathematics

WED / 10.18.23 / 7:30 PM

Leighton Fong and the UC Berkeley Chamber Musicians present a program of music that manifests mathematical structures and approaches. The concert includes works by Iannis Xenakis and Philip Glass, among others, performed by talented UC Berkeley students in response to #11, 1/6/21–6/26/26.

*Art Wall: Xylor Jane* is curated by Claire Frost, curatorial associate.

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





## ON VIEW

### WHAT HAS BEEN & WHAT COULD BE

THROUGH JULY 7, 2024



## ARTISTS' TALKS

**Masako Miki & Stephanie Syjuco**  
SUN / 9.17.23 / 3:00 PM

**Tabitha Soren & Lava Thomas**  
SUN / 10.15.23 / 3:00 PM

**Ester Hernández & Catherine Wagner**  
SUN / 11.19.23 / 3:00 PM

On the third Sunday of each month this fall, BAMPFA invites visitors to hear from two local artists whose work is featured in *What Has Been and What Could Be: The BAMPFA Collection*. Each artist will speak informally about their work on view in the galleries and touch on the thematic section of the exhibition in which their work is included.

Berkeley-based artist Masako Miki discusses *Ichiren-bozu (Animated prayer beads blue)*, a new work in BAMPFA's collection that reflects her interest in reclaiming the power of myth making. Artist and UC Berkeley professor Stephanie Syjuco talks about her *Raiders (Selections from the Asian Art Museum)*, a collection of flat, laser-cut, life-size images of antique Asian vessels downloaded from the Asian Art Museum's online databases and adhered to wooden backings, investigating how we participate in the construction of culture.

Tabitha Soren talks about *Truth-out.org/Ferguson*, part of a project entitled *Surface Tension*. With an 8x10 camera, Soren shoots photographs of fingerprints on technological devices, placing in sharp focus what we normally try to look past on our screens. Lava Thomas discusses *Ms. Jimmie L. Lowe*, a life-size drawing based on a police photograph that is one of a dozen in the artist's series of portraits honoring Black women who played a leadership role in the 1955–56 Montgomery Bus Boycott and were indicted under Alabama's anti-boycott laws.

UC Berkeley graduate Ester Hernández talks about her screen prints *Sun Mad II* and *Sun Raid II*, which address issues of migration and the overuse of pesticides and their impact on farmworkers, consumers, and the environment. Catherine Wagner discusses her work *The Arctic Circle IV*, part of a photographic trilogy in three distinct areas: scientific machines (Frankenstein), the Arctic Circle, and the history of science.

1 Deborah Remington: *Tacony*, 1971; oil on linen; BAMPFA collection; purchased with the aid of funds from the H. W. Anderson Charitable Fund.

2 Ginevra Cantofoli: *Truth Revealing the Artifice of Painting*, c. 1665–72; oil on canvas; BAMPFA collection; gift of Alan Templeton.

3 Margo Humphrey: *Crying ain't gonna help none, baby*, 1972; color lithograph; BAMPFA collection; purchased with the aid of funds from the National Endowment for the Arts and the H. W. Anderson Charitable Foundation (Selected by the Committee for the Acquisition of Afro-American Art).

## GUIDED TOURS

Exhibition tours of *What Has Been and What Could Be: The BAMPFA Collection* are led by UC Berkeley graduate students in the History of Art Department.

**WEDNESDAYS**  
12:15 PM

September 13  
September 20  
September 27  
October 4  
October 25  
November 1  
November 15  
November 22

**SUNDAYS**  
2:00 PM

September 10  
October 1  
October 8  
October 22  
November 26

**FREE FIRST THURSDAYS**  
1:15 PM

October 5  
MUSEUM HIGHLIGHTS  
November 2

**CURATOR'S WALK-THROUGH**

September 7  
12:00 PM

## RELATED FILM



**With Peter Bradley**  
ALEX RAPPOPORT (US, 2023)

**SUN / 10.22.23 / 4:00 PM**

Pioneering Black abstract artist and curator Peter Bradley reflects on life and art. With two short films by painter/filmmaker Mike Henderson.

See p. 35 for full description.





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## PERFORMANCES

### Unfretted

WED / 9.6.23 / 7:30 PM

Programmed by Sarah Cahill

Unfretted is a Carnatic trio featuring *chitravina* (a rare Indian instrument with ancient origins), violin, and mridangam (a South Indian two-headed drum). The three musicians—Vishaal Sapuram, Sruti Sarathy, and Akshay Anantapadmanabhan—possess a deep and sensitive understanding of the Carnatic form, which they channel through a fresh, imaginative, and unbridled vision of collaborative music making.

### Self\_Less

with ensemble PHASE

FRI / 10.6.23 / 6:00 PM

Self\_Less is a multipart series of musical works examining our “sense of self” while questioning the uniformity of these perceived feelings. Composer Edward Shocker brings together a cross-cultural collaborative team featuring performance group ensemble PHASE from Korea, experimental film projectionist Keith Evans, and playwright Erik Ehn. Incorporating live music and projected and prerecorded audio of stories from people who have had unique neuropsychological experiences (such as dementia, out-of-body experiences, and episodes of depersonalization-derealization), Self\_Less’s mission is to bring awareness to the connections among brain, body, mind, and self.

### Music and Mathematics

WED / 10.18.23 / 7:30 PM

Leighton Fong and the UC Berkeley Chamber Musicians present a program of music that manifests mathematical structures and approaches. The concert includes works by Iannis Xenakis and Philip Glass, among others, performed by talented UC Berkeley students in response to #11, 1/6/21–6/26/26.

### Ewako ôma askiy.

This then is the earth.

WED / 11.1.23 / 1:30–6:30 PM

THURS / 11.2.23 / 3:00–6:30 PM

FRI / 11.3.23 / 1:30–6:30 PM

SAT / 11.4.23 / 1:30–6:30 PM

See p. 7 for full description.

### The Founding of the World Student Dance Performance

WED / 11.8.23 / 7:30 PM

See p. 8 for full description.

## BLACK LIFE

### Ashara Ekundayo: AfroPortals Project Space & Archive

SUN / 10.1.23 / 1:00 PM

Join us for a special conversation led by interdisciplinary curator and organizer Ashara Ekundayo, along with collaborators of the AfroPortals Project Space & Archive. AfroPortals is an interactive, immersive creative lab, pop-up exhibition space, and burgeoning archive rooted in principles of Afrofuturism, Black memory, and abundance. At BAMPFA, Ekundayo will facilitate a responsive inquiry process into the philosophical, spiritual, and structural design of Black public spaces, focusing on Deep East Oakland, where the AfroPortals project lives at Liberation Park.

- 1 Unfretted 9.6.23  
 2 Self\_Less with ensemble PHASE 10.6.23  
 3 The Founding of the World Student Dance Performance 11.8.23  
 Photo: Wyndham Garnett  
 4 Ashara Ekundayo: AfroPortals Project Space & Archive 10.1.23

# 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 website for special guided tours.





## READINGS

### Ashia Ajani, Nia McAllister, and Airea D. Matthews

SAT / 10.14.23 / 5:00 PM

Programmed by Thea Matthews

Ashia Ajani is a lecturer in the African American Studies Department at UC Berkeley and a climate-resilient schools educator with Mycelium Youth Network. Nia McAllister is senior public programs manager at The Museum of the African Diaspora (MoAD) and is a recipient of the 2023 San Francisco Foundation/Nomadic Press Literary Award. Airea D. Matthews is an associate professor and codirects the poetry program at Bryn Mawr College. In 2022 she was named Philadelphia's poet laureate.

### Hieu Minh Nguyen, Sam Sax, and D. A. Powell

SAT / 11.11.23 / 5:00 PM

Programmed by Thea Matthews

Hieu Minh Nguyen is a queer Vietnamese American poet. His debut collection, *This Way to the Sugar*, was named a finalist for both the Lambda Literary Award and the Minnesota Book Award. Sam Sax is the author of *Madness*, winner of The National Poetry Series, and *Bury It*, winner of the James Laughlin Award from the Academy of American Poets. D. A. Powell is the author of five collections, including *Useless Landscape*, or *A Guide for Boys*, which received the National Book Critics Circle Award in poetry. A professor at the University of San Francisco, he is a recipient of the John Updike Award in Literature.

### Book Release: Renny Pritikin's *At Third and Mission: A Life Among Artists*

SAT / 11.18.23 / 2:30 PM

Join us in celebrating the publication of *At Third and Mission: A Life Among Artists*, a memoir by longtime Bay Area museum curator Renny Pritikin. Pritikin will read from his new book and converse with East Bay poet Brandon Brown. Copies of Pritikin's book will be available for purchase and signing by the author immediately following the event.



- 1 Ashia Ajani 10.14.23
- 2 Airea Matthews 10.14.23 Photo: Ryan Collerd
- 3 Sam Sax 11.11.23 Photo: Hollis Rafkin-Sax
- 4 Nia McAllister 10.14.23
- 5 Hieu Minh Nguyen 11.11.23
- 6 D.A. Powell 11.11.23 Photo: Ben Decastro
- 7 Renny Pritikin 11.18.23

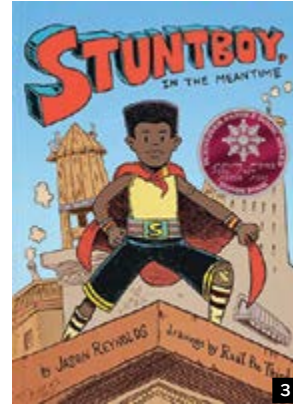


## JOIN US! BECOME A MEMBER

Experience our exceptional exhibitions, film programs, and events in the best possible way—as a BAMPFA member. Enjoy early access to major exhibitions, special invitations, members-only access, Store discounts, and so much more.

To become a member or renew your membership, please visit [bampfa.org/member](https://bampfa.org/member) or call (510) 642-5186.





# SECOND SATURDAYS FOR FAMILIES

In BAMPFA's galleries, Art Lab, and Reading Room. Admission is free for kids 18 and under and for one adult per child 13 and under.

## GALLERY+STUDIO

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.

For ages 6–12 with accompanying adult(s)

### Get Personal: Watercolor Self-Portraits

SAT / 9.9.23 / 11:30 AM

Workshop led by Claire Astrow

Christina Quarles's painting *Small Offerings* is on view in *What Has Been and What Could Be: The BAMPFA Collection*. It looks abstract and drippy and is filled with mysterious objects that suggest a story about the figure in the painting. After a short tour in which we view this painting and other works in the exhibition that combine figures with objects, use Quarles's distinctive style and technique as inspiration for making an abstract self-portrait in watercolors, including personally significant objects that tell a story about you.

### Berkeley—The City and Its People

SAT / 10.14.23 / 11:30 AM

Workshop led by Jill McLennan

When the artist Romare Bearden visited Berkeley in the early 1970s, he explored and documented his surroundings and created a collage depicting Berkeley as a diverse and beautiful city. This collage, which you'll see in BAMPFA's gallery, was the design for a mural that adorned the walls of Berkeley's City Hall for many years. With artist Jill McLennan, use drawing and collage to explore what your city and neighborhood mean to you. How do we express our pride in where we live while balancing the reality of diverse human experience through art making?

### The Inner Life of Things

SAT / 11.11.23 / 11:30 AM

Workshop led by Erin McCluskey Wheeler

Inspired by a close look at the work of Bay Area artists Masako Miki and Woody de Othello in BAMPFA's galleries, we mix and match household objects, things we see every day, and even items in our pockets to make sculptural friends with personalities and inner lives. Explore how found objects, felt, fabric, and clay can be used to create curious characters with intriguing backstories.

## ROUNDTABLE READING

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!

Recommended for ages 8 and up with accompanying adult(s)

### Stuntboy, in the Meantime

by Jason Reynolds

SAT / 9.9.23 / 2:00 PM

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

Portico Reeves lives in the biggest house on the block, maybe even the city, which his mom calls an apartment building but he calls a castle. As Portico, he navigates tense interactions with the local bully, the stress of his parents' fights, and his own anxiety, or "frets." What no one knows is that he's also... Stuntboy! As Stuntboy, he protects his family and best friends, and he's the reason the family cat has nine lives. His superpower is making sure all the other superheroes stay super, and super safe. Enjoy reading this action-packed graphic novel, told in short episodes with amusing commercial breaks, as you get to know a fourth-grade superhero.

### The Samosa Rebellion

by Shanthi Sekaran

SAT / 10.14.23 / 2:00 PM

Reading led by Sumita Soni, third-grade teacher, Berkeley Unified School District

Before his grandmother moved from India to the island of Mariposa, Muki Krishnan's life was good. Now he has to share his bedroom with Paati, his

grandmother, who snores like a bulldozer and wakes him up at dawn to do yoga. But Paati's arrival coincides with bigger changes in Mariposa, where recent immigrants are eventually singled out for deportation. When Paati is detained, Muki and his friends devise an escape that connects them to a secret rebellion, and requires a lot of sneakiness. Most of all, Muki learns to stop blending in and start speaking up for what's right.

### ¡Roundtable Reading Bilingüe! Wonder / La lección de August

by R. J. Palacio

SAT / 11.11.23 / 2:00 PM

Reading led by Angela Loza, librarian, West Contra Costa Unified School District

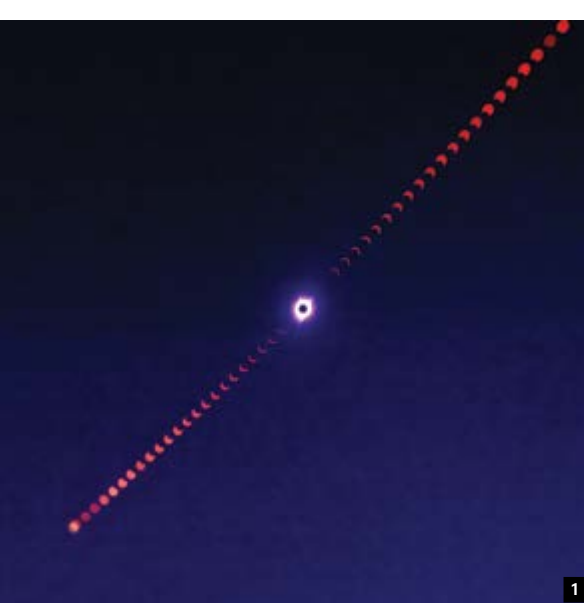
"I won't describe what I look like. Whatever you're thinking, it's probably worse."

August Pullman was born with a facial difference that, up until now, has prevented him from going to a mainstream school. Now he's going to start fifth grade at Beecher Prep., and he wants nothing more than to be treated like an ordinary kid—but his new classmates can't get past Auggie's extraordinary face. Find out how both Auggie and his community change as they get to know one another.

¡A leer alrededor de la mesa!

- 1 Get Personal: Watercolor Self-Portraits 9.9.23
- 2 The Inner Life of Things 11.11.23
- 3 Stuntboy, in the Meantime by Jason Reynolds 9.9.23
- 4 La lección de August by R. J. Palacio 11.11.23





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## COSPONSORED PROGRAMS

### Alex Filippenko on Life, the Universe, and Everything

THURS / 9.7.23 / 6:30 PM

California Live! in partnership with BAMPFA

We are thrilled to partner with the Cal Alumni Association and *California* magazine on a new biannual speakers series. California Live! presents UC Berkeley's most exciting faculty in conversations that open groundbreaking research and compelling questions to public discussion. Join Alex Filippenko, UC Berkeley Richard & Rhoda Goldman Distinguished Professor in the Physical Sciences, for a wide-ranging conversation with *California* magazine's editor-in-chief, Pat Joseph, that explores the startling new images from the James Webb Space Telescope, the Great North American Eclipse of 2024, and the abiding mysteries of dark energy.

Come early and enjoy BAMPFA's Free First Thursday gallery access. A wine reception with Filippenko will immediately follow the program.

Tickets: \$40

California Alumni Association and BAMPFA members: \$35

Purchase at <https://bit.ly/CALIVE2023>

- 1 Alex Filippenko on Life, the Universe, and Everything **9.7.23**
- 2 Ai Weiwei's World of Art Lost and Found **9.24.23**
- 3 Native American Medicine Wheel **9.17.23**
- 4 Bandana Making with Maya Noga Djiji **11.5.23**

### Ai Weiwei's World of Art Lost and Found: A Conversation About Life, Art, and Politics : Ai Weiwei with Peter Sellars and Orville Schell

SUN / 9.24.23 / 2:00 PM

#### OFF-SITE PROGRAM

Zellerbach Hall

Copresented by Cal Performances, BAMPFA, and the Townsend Center for the Humanities

Returning to the UC Berkeley campus for the first time in fifteen years, renowned artist and human rights activist Ai Weiwei discusses art, politics, and modern life in a conversation with stage and film director Peter Sellars and Orville Schell, director of the Center on US-China Relations at the Asia Society. This program continues a series of campus talks about China led by Schell, who is former dean at the UC Berkeley Graduate School of Journalism.

## ART LAB

### Native American Medicine Wheel: Color Symbolism with Ocean Escalanti

SUN / 9.17.23 / 1:00 PM

How do we relate to the brilliance of color around us? What association of color is rooted within our ancestral cultures? How do these ideas connect with the modern world of design and technology? Join Indigenous artist Ocean Escalanti for an interactive presentation of color as slow and deliberate creation, in relation to these questions and knowledge from the world of plant foraging and natural dyeing. Enjoy a takeaway risograph zine printed in the BAMPFA Art Lab with historical Indigenous information based on the Native American medicine wheel, color association, plant symbolism, and pop culture context.

### Bandana Making with Maya Noga Djiji

SUNDAY / 11.5.23 / 1:00 PM

Programmed by Sarah Cahill

Join local artist Maya Noga Djiji in a fun-filled, creative class where we make our own bandanas. Let loose and play around with fabric paint, stamps, sewing, and printing on fabric. You could take inspiration from more traditional bandanas to create a pattern or delve deep into the beauty of abstraction and have fun with the materials at hand. A bandana can be used as a mask, handkerchief, headscarf, washcloth, or sandwich wrap, among other uses, and now you will have your very own personalized one.



4

## ART LAB HOURS

Drop in and make art!

FRIDAYS 2-7 PM

SATURDAYS & SUNDAYS 11 AM-7 PM

SECOND SATURDAYS 1-7 PM

FREE FIRST THURSDAYS 11 AM-7 PM



1



2

# INFINITE HORIZONS: THE FILMS OF WERNER HERZOG

“I am my films.” WERNER HERZOG

With a career that spans more than six decades, Werner Herzog has created an exceptional body of work that encompasses nonfiction and narrative filmmaking, prose writing, directing opera and theater, and appearing as both a subject and an actor in film and television. His involvement is total.

Coming up as a filmmaker in the 1960s, Herzog gained recognition as one of the brilliant young filmmakers of the New German Cinema movement. Herzog has always had a great facility for storytelling (he holds the screenwriting credit on nearly all his films), and his fascination with eccentric characters, whose lives and endeavors he observes, allows him to illuminate the human condition. Central to his aesthetic is his interest in location shooting and his ability to create powerful images of the natural world. One only has to think of the dramatic opening scenes of *Aguirre, the Wrath of God*, the North African sand dunes in *Fata Morgana*, the blazing oil field fires of *Lessons of Darkness*, or the rainforest canopies in *The White Diamond* to understand the importance of landscape in Herzog’s cinema and his quest to expand our sense of the infinite. He has worked with exceptional cinematographers through the years, including Thomas Mauch (*Signs of Life; Aguirre; Fitzcarraldo*), Jörg Schmidt-Reitwein (*Fata Morgana; The Enigma of Kaspar Hauser*), and Peter Zeitlinger (*Bad Lieutenant: Port of Call New Orleans*). In 2019 Herzog decided to direct his microfilm *Family Romance, LLC* from behind the camera, allowing him the benefit of filming with a small footprint, at times as a crew of one.

Herzog graciously joins us November 9–12 for the launch of this major retrospective, which continues into 2024. No doubt his in-person presentations will offer audience members a chance to learn firsthand about his approach to filmmaking and his experiences working under diverse and challenging conditions.

Susan Oxtoby DIRECTOR OF FILM AND SENIOR FILM CURATOR

Film Series Sponsor: Peter Washburn

Copresenter: Department of German, UC Berkeley. Thanks to Professor Deniz Göktürk and Lucki Stipetić, Werner Herzog Filmproduktion.

**SPECIAL ADMISSION** for Werner Herzog in person, Nov 9–12: General: \$15; BAMPFA members: \$11; UC Berkeley students: \$7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$12

BAMPFA’s second-feature discount does not apply to these programs.

THURSDAY / 11.9.23

4:30 PM

## SIGNS OF LIFE

WERNER HERZOG (WEST GERMANY, 1968)

IN PERSON Werner Herzog

“A remarkably assured first feature . . . exhibits all the essentials of Herzog’s mature style. . . . *Signs of Life* is suffused with a sweetly obsessive melancholia.”

J. Hoberman, *Village Voice*

(*Lebenszeichen*). Herzog’s breakthrough film garnered a special jury award at the Berlinale and this appraisal at the New York Film Festival: “Deceptively beautiful landscapes and dangerous idylls on a Greek island during the German occupation provide the setting for Herzog’s mysterious parable, in which a modern Don Quixote, apathetic and inhibited, is at last stung into rebellion against society. . . . A strange, intense work . . . influenced by Borges and Kafka. The hypnotic probing of cruelty, indifference, and unspoken horrors becomes a metaphysical comment on man and his ideologies.”

Written by Herzog. Photographed by Thomas Mauch. With Peter Brogle, Wolfgang Reichmann, Athina Zacharopoulou, Wolfgang von Ungern-Sternberg. (90 mins, In German and Greek with English subtitles, B&W, Digital, permission Shout! Studios)

THURSDAY / 11.9.23

7:30 PM

## BAD LIEUTENANT: PORT OF CALL NEW ORLEANS

WERNER HERZOG (US, 2009)

IN PERSON Werner Herzog

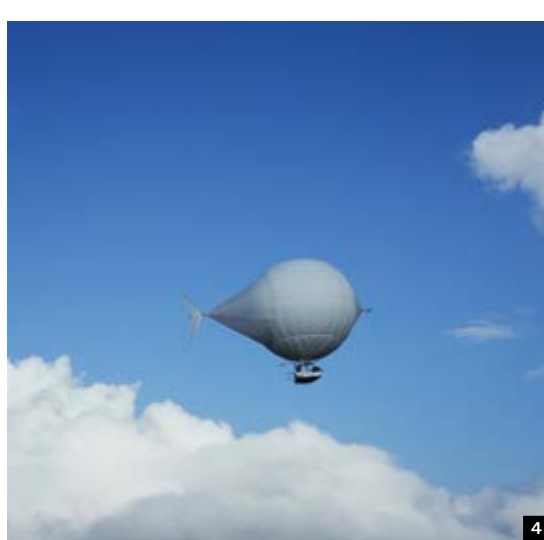
“Herzog’s film is a pulpy, glorious mess. Its maniacal unpredictability is such a blast that it reminds you just how tidy and dull most crime thrillers are these days.”

A. O. Scott, *New York Times*

Herzog directs a brilliant performance by Nicolas Cage as bad cop Terence McDonough in this high-octane black comedy crime drama. The viewer rides shotgun with Cage as he prowls a depopulated New Orleans as the lead on a multiple homicide case and in search of his next fix. “Essentially a documentarian, Herzog has always been as concerned with location as with character; *Bad Lieutenant* is as much about the sorry state of New Orleans as it is about that of the protagonist’s mental health” (J. Hoberman, *Village Voice*).

Written by William M. Finkelstein. Photographed by Peter Zeitlinger. With Nicolas Cage, Eva Mendes, Val Kilmer, Jennifer Coolidge. (122 mins, Color, DCP, From Swank Motion Pictures)





FRIDAY / 11.10.23

1:00 PM

**MOSSE LECTURE:  
WERNER HERZOG**

LECTURE Werner Herzog

“His prose is infused with poetry and full of lyrical passages.” *Deutsche Welle*

The UC Berkeley Department of German and BAMPFA are pleased to host Werner Herzog’s Mosse Lecture. The author of more than a dozen books of prose, Herzog reads from the long-awaited *Every Man for Himself and God Against All: A Memoir* (Penguin Random House, October 10, 2023) and engages in conversation with the audience. For more details, see website.

FRIDAY / 11.10.23

3:30 PM

**FATA MORGANA**

WERNER HERZOG (WEST GERMANY, 1971)

IN PERSON Werner Herzog

Herzog’s third feature is a haunting, sardonic exploration of Africa as it was “in the beginning” and as it becomes glutted with the wastes of technological civilization. The film’s title is a reference to atmospheric mirages, an apt name from this poetic nonfiction work that presents a rhythmic, musical succession of images and short scenes filmed in the deserts of North Africa. The narration, read by the noted writer and film critic Lotte H. Eisner, comes from a Guatemalan creation myth, and the accompanying music ranges from François Couperin to Johnny Cash, with significant contributions by Leonard Cohen.

Written by Herzog. Photographed by Jörg Schmidt-Reitwein. With Wolfgang von Ungern-Sternberg, James William Gledhill, Eugen des Montagnes. (78 mins. In German with English subtitles, Color, DCP, From American Genre Film Archive)

- 1 *Fitzcarraldo* 11.24.23 © Werner Herzog Film / Deutsche Kinemathek
- 2 *Signs of Life* 11.9.23 © Werner Herzog Film / Deutsche Kinemathek
- 3 *Aguirre, the Wrath of God* 11.10.23 © Werner Herzog Film / Deutsche Kinemathek
- 4 *The White Diamond* 11.11.23 © Werner Herzog Film / Deutsche Kinemathek
- 5 *Lessons of Darkness* 11.12.23 © Werner Herzog Film / Deutsche Kinemathek

FRIDAY / 11.10.23

7:00 PM

**AGUIRRE, THE WRATH OF GOD**

WERNER HERZOG (WEST GERMANY, 1972)

IN PERSON Werner Herzog

“A masterpiece of the New German Cinema and, I suspect, a film for all time.” David Ansen, *The Real Paper*

“Herzog is a poet who constantly surprises us with unexpected juxtapositions.” Vincent Canby, *New York Times*

(*Aguirre, der Zorn Gottes*). In the mid-1500s, a large Spanish expedition searching for the mythical lost city of El Dorado detached an advance party to explore a tributary of the Amazon River; they never returned. Herzog has extrapolated this obscure historical incident into *Aguirre, the Wrath of God*, a spectacularly horrifying chronicle of imperialism gone amok. In Herzog’s version, the conquistadors’ expedition falls into the hands of one Don Lope de Aguirre, a power-driven lunatic who dreams of stealing an entire continent. Klaus Kinski delivers a magnificent performance as Aguirre, creating a funny/scary quintessence of menacing malevolence, part Richard III, part Attila the Hun.

Written by Herzog. Photographed by Thomas Mauch. With Klaus Kinski, Cecilia Rivera, Ruy Guerra, Helena Rojo. (95 mins. In German with English subtitles, Color, DCP, From American Genre Film Archive)

SATURDAY / 11.11.23

1:00 PM

**THE ENIGMA OF  
KASPAR HAUSER**

WERNER HERZOG (WEST GERMANY, 1974)

IN PERSON Werner Herzog

“*Kaspar Hauser* is one of the purest film examples I know of in which an artist of Romantic sensibility puts society to the test and finds it wanting.”

Walter V. Addiego, *San Francisco Chronicle*

(*Jeder für sich und Gott gegen alle; Every Man for Himself and God Against All* a.k.a. *The Mystery of Kaspar Hauser*). For many critics, this is still Herzog’s finest film. Bruno S., a nonactor, gives an amazing performance as Kaspar Hauser, who, in the 1820s, suddenly appeared in a small German town, full-grown but seemingly a new-born child, unable to speak and barely able to stand. It is a film that stares straight into the mystery of human existence. “In Herzog the line between fact and fiction is a shifting one. He cares not for accuracy but for effect, for a transcendent ecstasy” (Roger Ebert, *Chicago Sun-Times*).

Written by Herzog. Photographed by Jörg Schmidt-Reitwein. With Bruno S., Walter Ladengast, Brigitte Mira, Willy Semmelrogge. (110 mins. In German with English subtitles, Color, DCP, From American Genre Film Archive)

SATURDAY / 11.11.23

4:00 PM

**THE WHITE DIAMOND**

WERNER HERZOG (GERMANY/UK, 2004)

IN PERSON Werner Herzog

Herzog has made a specialty of finding obsessives and eccentrics who push themselves to extremes. “*The White Diamond*,” wrote film critic Roger Ebert, “earns its place among the other treasures and curiosities in Herzog’s work.” A film about the history of aviation and a British aeronautical engineer, Graham Dorrington, who wants to fly his two-seater airship over the Kaieteur Falls in Guyana, hovering just above the forest canopies. *The White Diamond* is a record of that expedition. “The film, which includes some breathtakingly beautiful images of the green, wet Guyanese jungle and a monumental waterfall that cuts through it, is driven less by narrative than by ideas and impressions” (A. O. Scott, *New York Times*).

Written by Herzog, Rudolph Herzog, Annette Scheurich. Photographed by Henning Brümmer, Klaus Scheurich. With Herzog, Graham Dorrington, Dieter Plage, Adrian de Schryver. (98 mins. Color, DCP, From Werner Herzog Filmproduktion)

SUNDAY / 11.12.23

1:30 PM

**LESSONS OF DARKNESS**

WERNER HERZOG (GERMANY/FRANCE/UK, 1992)

IN PERSON Werner Herzog

(*Lektionen in Finsternis*). Alien environments are not unfamiliar to Herzog, and in the Kuwait oil fields in the aftermath of the Gulf War, he finds another apocalyptic locale for the haunting *Lessons of Darkness*. The film is, in his words, “a poetic vision of the new landscapes which have emerged in Kuwait.” Filming just a week before the last oil fire was put out, Herzog’s team captures the grotesque beauty of a desert storm of fire, smoke, and spewing oil brought on by war’s destruction. Utilizing aerial photography and music from such composers as Mahler, Prokofiev, and Wagner, Herzog takes us on a mesmerizing tour of “Satan’s National Park.”

Written by Herzog. Photographed by Paul Berriff. (53 mins. In German, English, and Arabic with English subtitles, Color, DCP, From American Genre Film Archive)



SUNDAY / 11.12.23

4:00 PM

**FAMILY ROMANCE, LLC**

WERNER HERZOG (US, 2019)

IN PERSON Werner Herzog

"A self-financed micro budget meta-narrative feature about Japan's unique 'rent-a-family' industry—finds the well-traveled German director shooting in the Far East for the first time, working primarily in Tokyo with a cast of non-professional Japanese actors. Playing a version of himself in a film that continually blurs documentary with fiction, Family Romance's actual founder Yuichi Ishii stars as a man hired out to play the missing father of twelve-year-old Mahiro (Mahiro Tanimoto)—a job that becomes increasingly complicated when feelings of affection start to surface, and role-playing gets entangled with reality. . . . *Family Romance, LLC* is a fascinating convergence of filmmaker and subject, providing the rare opportunity for Herzog to bury his observations in the material at hand" (Japan Society).

Written and photographed by Herzog. With Yuichi Ishii, Mahiro Tanimoto, Miki Fujimaki, Takashi Nakatani. (89 mins, In Japanese with English subtitles, Color, DCP, From Mubi)

FRIDAY / 11.24.23

3:00 PM

**FITZCARRALDO**

WERNER HERZOG (WEST GERMANY/PERU, 1982)

"One of the great visions of the cinema, and one of the great follies. One would not have been possible without the other." Roger Ebert

Herzog is the reigning champ of impossible real-life adventures undertaken in the name of cinema. And this masterpiece is the romantic flipside to *Aguirre, the Wrath of God*—a backbreaking epic that ecstatically treads the line between a portrait of madness and a genuine expression of obsession. *Fitzcarraldo* fictionalizes the mad, true-life mission of South American rubber baron Brian Sweeney Fitzgerald to establish an opera house in the Peruvian jungle—which can only be accomplished by hauling a gigantic riverboat over a mountain. No special effects here—this is the real deal, with the impossible results executed before your eyes.

Written by Herzog. Photographed by Thomas Mauch. With Klaus Kinski, Claudia Cardinale, José Lewgoy, Miguel Angel Fuentes. (157 mins, In German with English subtitles, Color, DCP, From Werner Herzog Filmproduktion, permission American Genre Film Archive)

SATURDAY / 11.25.23

4:00 PM

**BURDEN OF DREAMS**

LES BLANK, MAUREEN GOSLING (US, 1982)

*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 Herzog's four-year struggle to complete his film. To finance his project, Fitzcarraldo moves a riverboat over a mountain between two rivers, which Herzog re-creates for his film, the jungle fighting him every step of the way. In one of the more unusual films about filmmaking, Gosling and Blank capture a story that has to be seen to be believed.

Photographed by Blank. With Werner Herzog, Klaus Kinski, Claudia Cardinale, Mick Jagger. (94 mins, Color, DCP, From Janus Films)



# GEORGIAN FILMMAKER SALOMÉ JASHI IN PERSON

BAMPFA welcomes Georgian filmmaker Salomé Jashi (born 1981 in Tbilisi) for her first visit to the Bay Area with this retrospective of her films, for which she serves as both director and cinematographer. Jashi, who studied journalism and worked as a reporter for several years before becoming a filmmaker, is a keen observer of the changes her country has gone through in recent decades, including the pressures of external threats on Georgia's independence. A recurrent theme in her films is the idea of culture being uprooted, forcing communities to migrate from their homes. Jashi is equally attentive to chronicling societal change and has a penchant for capturing surreal imagery and situations. Indeed, Jashi's films have a beautiful visual quality, distinguished by her striking frame compositions, sense of color, and decision to film on location in different regions of Georgia.

Working in the terrain of nonfiction, Jashi and her films have received significant attention at international festivals, where she has been the recipient of numerous awards. *Bakhmaro* (2011) is a work we presented in BAMPFA's *Discovering Georgian Cinema* retrospective in 2014–15. *The Dazzling Light of Sunset* (2016) was a breakthrough film for Jashi, and her most recent feature-length film, *Taming the Garden* (2021), premiered at the Sundance Film Festival and received US theatrical distribution. This series represents an important chance to see and hear from one of Georgia's most talented filmmakers, an artist who uses film's creative power as a vehicle for her nuanced social and political critique. Jashi introduces the 1928 Georgian silent classic *Eliso*, a historical epic directed by Nikoloz Shengelaia that evokes the tragic fate of the hilltop town community of Verdi in 1864, and the subsequent forced migration by the Russian military of the Chechen people across the nearby border into the Ottoman Empire.

Susan Oxtoby DIRECTOR OF FILM AND SENIOR FILM CURATOR

Part of *Out of the Vault*, an occasional series featuring films from BAMPFA's collection, funded in part by the National Endowment for the Arts. Thanks to Shirley Watts, independent curator of the outdoor screening, and our campus partners: the UC Botanical Garden; History of Art Department; ISEES; Linda Rugg, former associate vice chancellor of research, who facilitated this collaboration; and Linda Wroth for supporting the acquisition of a number of Salomé Jashi's films for the collection.



## OFF-SITE PROGRAM

SUNDAY / 9.10.23

7:00 PM

## TAMING THE GARDEN

SALOMÉ JASHI  
(GEORGIA/SWITZERLAND/GERMANY, 2021)

IN PERSON Salomé Jashi

Outdoor Screening at the  
UC Botanical Garden's Redwood Grove,  
200 Centennial Dr, BerkeleyBAMPFA partners with independent  
curator Shirley Watts and the UC  
Botanical Garden for a special outdoor  
screening.See [botanicalgarden.berkeley.edu](http://botanicalgarden.berkeley.edu) for details.

THURSDAY / 9.14.23

7:00 PM

## TAMING THE GARDEN

SALOMÉ JASHI (GEORGIA/SWITZERLAND/GERMANY, 2021)

IN PERSON Salomé Jashi

"Surreal, serene and maybe just a little bit sacred."

Jessica Kiang, *Variety*

"[An] extraordinary, savagely poetic film."

Wendy Ide, *Observer*

With astonishing cinematic style, *Taming the Garden* tracks the surreal uprooting of ancient trees from their Georgian locales. With each removal, tensions flare between workers and villagers. Some see financial incentives—new roads, handsome fees—while others angrily mourn the loss of what was assumed to be an immovable monolith of their town's collective history and memory. With a steady and shrewdly observant eye, Jashi documents a single man's power over Earth's natural gardens: how majestic living artifacts of a country's identity can so effortlessly become uprooted by individuals with no connection to the nature they claim as their own.

Written by Jashi. Photographed by Goga Devdariani, Jashi. (91 mins, In Georgian with English subtitles, Color, DCP, From Big World Pictures)

FRIDAY / 9.15.23

7:00 PM

## BAKHMARO

SALOMÉ JASHI (GERMANY/GEORGIA, 2011)

IN PERSON Salomé Jashi

Shot in a provincial Georgian town, *Bakhmaro* shows a three-story, multipurpose building that was formerly a hotel and is now in varying states of use or decay. The businesses in the building struggle, and the workers and inhabitants wait for change. Director and cinematographer Jashi creates a poignant, artful study that ruminates on Georgian society.

Photographed by Jashi. (58 mins, In Georgian with English subtitles, Color, Digital, From the artist)

Preceded by **THEIR HELICOPTER** (Salomé Jashi, Georgia, 2006). This is a gentle and slightly absurdist documentary about the Ardoteli family in the mountains of Georgia, who discovered that a Chechen helicopter carrying cheese had crashed near their house. (22 mins, In Georgian with English subtitles, Color, Digital, From the artist)

**A CRYPTO RUSH AFTERMATH** (Salomé Jashi, Georgia, 2023). Financial pyramids have been a consistent feature in Georgia's recent history. State banks, private lenders, and construction companies have all taken money from people with the promise of future profit. This film was shot in Javakheti, a southern region of Georgia on the border with Armenia and Turkey, an area that is mostly populated by ethnic Armenians. (18 mins, In Georgian with English subtitles, Color, Digital, From the artist, permission Chai Khana Media)

Total running time: 98 mins

SATURDAY / 9.16.23

4:30 PM

## ELISO

NIKOLAZ SHENGELAIA (USSR, 1928) BAMPFA COLLECTION

INTRODUCTION Salomé Jashi

LIVE MUSIC Judith Rosenberg on piano

(*Elisso*). This historical epic evokes the tragic fate of a nation pacified in 1864 by the Tsarist Russian Empire. When authorities begin to appropriate arable lands, the peasants are forced to evacuate under terrible conditions. In the village of Verdi, we find Eliso, whose love for Vazho is encumbered by differences of class and religion. Yet the most overwhelming passion in this cherished classic is the depiction of Georgia's majestic landscape and the deep-rooted traditions of its people. Directed by Nikoloz Shengelaia, one of the great early figures in Georgian cinema.

Written by Sergei Tretyakov, Oleg Leonidov, Shengelaia, based on the short story by Alexandre Kazbegi. Photographed by Vladimir Kereselidze. With Alexandre Imedashvili, Kokta Karalashvili, Kira Andronikashvili. (97 mins, 20fps, Silent with English intertitles, B&W, 35mm, BAMPFA collection)

SUNDAY / 9.17.23

7:00 PM

THE DAZZLING  
LIGHT OF SUNSET

SALOMÉ JASHI (GEORGIA/GERMANY/FINLAND, 2016)

IN PERSON Salomé Jashi

(*Daisis mizduloba*). Jashi's sense of humor and her great eye for shot compositions are reflected in this award-winning, self-reflexive documentary filmed in the town of Tsalenjikha in western Georgia. Jashi follows the town's sole broadcast reporter, Dariko, and her cameraman Kakha as they gather news stories for their local TV station. "Through subtle editing choices, Jashi suggests that nothing truly changes in this former Soviet satellite—but allows her subjects to have one last acerbic word on the matter of representation" (Film at Lincoln Center, Art of the Real Festival, 2017).

Written by Jashi. Photographed by Jashi, Tato Kotetishvili. With Dariko Beria, Kakha Kyaraskhelia. (74 mins, In Georgian with English subtitles, Color, DCP, From Syndicado Film Sales)

Preceded by **THE TOWER** (Salomé Jashi, Georgia, 2018). After the Russo-Georgian war of 2008, the village of Ksuisi was occupied by Russia, and villagers were forced to relocate to a settlement for displaced persons. The iconic village tower, a place where the community congregates, remained on the Georgian side. (4 mins, In Georgian with English subtitles, Color, Digital, From the artist)

**SPEECHLESS** (Salomé Jashi, Georgia, 2009). The 2008 Russo-Georgian war resulted in the deaths of several hundred people and the expulsion of tens of thousands from South Ossetia. *Speechless* allows the audience to witness a tragedy it never sees. (12 mins, In Georgian with English subtitles, Color, Digital, from the artist)

Total running time: 90 mins







# LUIS BUÑUEL'S MAGNIFICENT WEAPON

**“Morality—middle-class morality, that is—is for me immoral. One must fight it. It is a morality founded on our most unjust social institutions—religion, fatherland, family, culture—everything that people call the pillars of society.”** LUIS BUÑUEL

In an address to the University of Mexico in 1953, Luis Buñuel (1900–1983) decried the unfulfilled promise of cinema, arguing that instead of stimulating the critical and poetic capacities of the audience, movies were, for the most part, banal, stultifying, prosaic, and devoid of mystery, which for Buñuel was essential to art. But, he added, “In the hands of a free spirit the cinema is a magnificent and dangerous weapon . . . a superlative medium through which to express the world of thought, feeling, and instinct.”

From the eye slice in his revolutionary collaboration with Salvador Dalí, *Un chien Andalou* (1929), to the explosive finale of his last film, *That Obscure Object of Desire* (1977), Buñuel made incendiary films to counter institutionalized complacency and to plumb the mysteries of the human condition. Staying true to his Surrealist roots throughout, he chronicled everyday strangeness, existential absurdities, desire, and obsession. Mercilessly skewering religious dogma and bourgeois hypocrisy, Buñuel's films remain as shocking, perverse, and provocative as when they were made. Following our presentation of his films from the 1960s and 1970s in the summer, the retrospective continues with his surreal collaborations with Dalí, his revolutionary documentary *Land Without Bread*, and his marvelously subversive Mexican cinema of the 1950s.

Kate MacKay ASSOCIATE FILM CURATOR

Film Series Sponsor: Susan Consey

Thanks to Oscar Arce, Luis Buñuel Film Institute; Juan Jose Ortega, Películas y Videos Internacionales; Hugo Villa Smythe, Marianna Ruiz Durán, Filmoteca de la UNAM; Brian Belovarac, Ben Crossley-Marra, Emily Woodburne, Janus Films; Matthieu Grimault, Cinémathèque Française; George Schmalz, Kino Lorber; Haden Guest, Mark Johnson, Harvard Film Archive; Peter Conheim.



FRIDAY / 9.1.23

7:00 PM

## LOS OLVIDADOS

LUIS BUÑUEL (MEXICO, 1950) BAMPFA COLLECTION PRINT

(*The Young and the Damned*). With love, but without pity, Buñuel unfolds the story of a gang of slum kids who become delinquents as a defense against poverty, lack of affection, and the cruelty of police and pederasts on the city streets. In the characters of Jaibo, the gang leader, and Pedro, his naive victim, Buñuel makes a subtle distinction between corruption and delinquency. Here, as elsewhere, cinematographer Gabriel Figueroa gave form to Buñuel's wicked humor, simply by exerting his unflinching eye for detail. A gang of youths tipping a legless beggar out of his cart; a chicken staring down a beaten blind man; Pedro's dream, in which his mother offers him a side of beef with a saintly smile: such images evidence a passionate Surrealism. Buñuel said, “There is nothing imagined in this film; it is all merely true.” JUDY BLOCH

Written by Buñuel, Luis Alcoriza. Photographed by Gabriel Figueroa. With Alfonso Mejía, Roberto Cobo, Estela Inda, Miguel Inclán. (88 mins. In Spanish with English subtitles, B&W, 35mm, BAMPFA collection, permission Kino Lorber)

WEDNESDAY / 9.6.23

7:00 PM

## L'AGE D'OR

LUIS BUÑUEL (FRANCE, 1930)  
NEW DIGITAL RESTORATIONS

Buñuel partnered with legendary artist Salvador Dalí for two incendiary Surrealist films that scandalized audiences. Nearly ninety years later, their revolutionary ferocity toward both form and morality continue to shock. Intended to be an artwork produced directly from the subconscious mind, *Un chien Andalou* is infamous for its scenes of a razorblade about to slice open an eyeball and ants pouring from a hand. *L'age d'or* finds a cow in a bedroom among other surprises; it is “dedicated to attacking the representatives of ‘order’ and ridiculing their ‘eternal’ principles,” as Buñuel wrote. Both have spawned countless imitators yet still reign, unbowed, unbridled, atop film history.

Written by Buñuel, Salvador Dalí. Photographed by Albert Dubergen. With Gaston Modot, Lya Lys, Max Ernst, Pierre Prévert, Jacques Brunius, Paul Éluard. (63 mins. In French with English subtitles, B&W, DCP, From Cinémathèque Française, permission Kino Lorber)



Preceded by **UN CHIEN ANDALOU** (Luis Buñuel, France, 1929).  
 (Written by Buñuel, Salvador Dalí. Photographed by Albert Duverger.  
 With Pierre Batcheff, Simone Mareuil, Jaime Miravilles, Buñuel, Dalí. 17  
 mins, B&W, DCP, From Cinémathèque Française, permission Kino Lorber)

Total running time: 80 mins

**SUNDAY / 9.10.23**

## SUSANA

LUIS BUÑUEL (MEXICO, 1951)

**7:00 PM**

"Of the delightful film *Susana* (the French distributors 'enriched' it by calling her 'perverse'), Buñuel says 'My worst film!' He is certainly right if one looks at the film without knowing its author, who, finding himself saddled with a frightful melodrama replete with every known cliché, attempted to demolish the idiocy by exaggeration. The dialectical bridge from quantity to quality gives, in this instance, some surprising results. An extremely loose young woman spreads consternation throughout the hacienda of an ultra-bourgeois family. The girl is too loose, the bourgeois are too bourgeois, and Buñuel enjoys himself. After all, isn't *Susana* the most sympathetic character in the film?" (Ado Kyrrou).

Written by Jaime Salvador, based on a story by Manuel Reachí.  
 Photographed by José Ortiz Ramos. With Rosita Quintana, Fernando Soler, Victor Manuel Mendoza, Matilde Palou. (86 mins, In Spanish with English subtitles, B&W, 35mm, From Peter Conheim, permission Luis Buñuel Film Institute)

**SATURDAY / 9.16.23**

## A WOMAN WITHOUT LOVE

LUIS BUÑUEL (MEXICO, 1952)

**7:00 PM**

(*Una mujer sin amor*). Lies and insults, passion and heartbreak flow like wine in another of Buñuel's giddy Mexican melodramas (based on a Guy de Maupassant story), which follows the lifetime of intrigue that occurs when a young wife's extramarital dalliance results in the birth of an illegitimate son. "Buñuel uses the drama to show family relationships carried to the limit of exasperation, insult, violence, Latin sadism, the demystification of the Christian concept of the holy and abnegating mother; and he found opportunities for brief, delightful sketches in the course of knocking off the muddled melodramatic narrative" (Francisco Aranda).

Written by Jaime Salvador, based on the story "Pierre et Jean" by Guy de Maupassant. Photographed by Raúl Martínez Solares. With Rosario "Charito" Granados, Julio Villalreal, Tito Junco, Jaime Calpe, Joaquín Cordero. (91 mins, In Spanish with English subtitles, B&W, 35mm, From Peter Conheim, permission Luis Buñuel Film Institute)



**SUNDAY / 9.24.23**

## LAND WITHOUT BREAD

LUIS BUÑUEL (FRANCE/SPAIN, 1933)  
 NEW DIGITAL RESTORATION

**7:00 PM**

(*Tierra sin pan*, a.k.a. *Las Hurdes*). Buñuel was inspired to make his only documentary after reading an account of impoverished villages in the Las Hurdes region of Spain. Funded by the lottery winnings of his friend and coproducer Ramón Acín, the film took liberties with reality to jolt viewers out of complacency and into revolutionary action. Even more shocking than his collaborations with Salvador Dalí, this film emphasizes the surreal absurdity of citizens of twentieth-century Spain dying of malnutrition and curable diseases next door to gilded cathedrals, while shoeless schoolchildren are taught to "respect property" when they have none. KATE MACKAY

Written by Buñuel, Pierre Unik, Rafael Sánchez Ventura. Photographed by Eli Lotar. (30 mins, In French with English subtitles, B&W, DCP, From Cinémathèque Française)

Followed by

## BUÑUEL'S PRISONERS

RAMÓN GIELING (NETHERLANDS, 2000)  
 IMPORTED ARCHIVAL 35MM PRINT

(*De gevangenen van Buñuel*). Returning to the locations where *Land Without Bread* was shot seventy years earlier, Ramón Gieling hosts a screening of the film and interviews inhabitants of various generations, including a few alive at the time of its making, about the impact of Buñuel's film on the region and their lives. This fascinating reevaluation of Buñuel's revolutionary documentary assures its subjects and their descendants the last word. KATE MACKAY

Photographed by Goert Giltay. (73 mins, In Spanish and Dutch with English subtitles, Color, 35mm, From Eye Film Institute, permission Pieter van Huystee Films)

Total running time: 103 mins

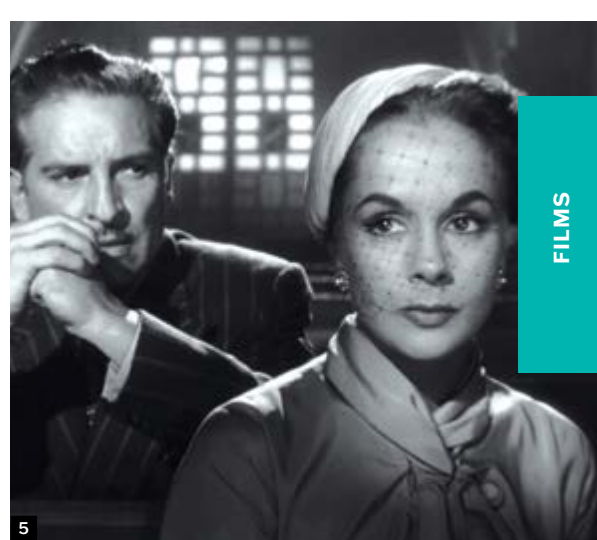
**SATURDAY / 9.30.23**

## MEXICAN BUS RIDE

LUIS BUÑUEL (MEXICO, 1951)

**7:00 PM**

(*Subida al cielo*, a.k.a. *Ascent to Heaven*). An about-to-be-married peasant takes a very long and often-detoured bus ride to visit his dying mother in this surprisingly carefree social comedy, which shows off Buñuel's more light-hearted, but still biting side.



FILMS

Ado Kyrrou wrote: "[This is] a relaxed comedy with a hint of something more meaningful just beneath the surface. . . . The trip begins . . . with an absurd birth and ends with a ridiculous death. Meanwhile, the young man has learned what love is, has flirted with politics, has deflated a few balloons: business, the family, folklore, and so on."

Written by Buñuel, based on a story by Manuel Altolaguirre.  
 Photographed by Alex Phillips. With Estaban Márquez, Lilia Prado, Carmelita Gonzáles, Manuel Dondé. (74 mins, In Spanish with English subtitles, B&W, 16mm, From UCLA Film & Television Archive, permission Luis Buñuel Film Institute)

**SATURDAY / 10.21.23**

## EL BRUTO

LUIS BUÑUEL (MEXICO, 1953)

**5:00 PM**

(*The Brute*). Mexican screen icon Pedro Armendáriz stars as a young slaughterhouse worker who becomes a bourgeois lackey when a landowner harnesses him to strong-arm tenants. For Ado Kyrrou, *El bruto* is "a sublime melodrama. . . . All the elements of traditional melodrama accumulate, but they are transformed by Buñuel's social grasp of the subject and the vision which constantly opens up into surrealism despite its realist appearances: the senile grandfather gets up in the night to steal chocolates, the abattoirs are protected by an image of the Virgin Mary . . . love as pure as in *L'age d'or* changes the destiny of men and makes them rediscover life."

Written by Buñuel, Luis Alcoriza. Photographed by Agustín Jiménez.  
 With Pedro Armendáriz, Katy Jurado, Rosita Arenas, Andrés Soler. (83 mins, In Spanish with English subtitles, B&W, 35mm, From Peter Conheim, permission Luis Buñuel Film Institute)

**FRIDAY / 10.27.23**

## ÉL

LUIS BUÑUEL (MEXICO, 1953) NEW DIGITAL RESTORATION

**7:00 PM**

(a.k.a. *This Strange Passion*). This is a study of "mad love" gone truly mad amidst the neurotic compulsions of the haute bourgeoisie. The protagonist, Francisco, is a forty-year-old virgin holding out for perfect—and perfectly respectable—love. Francisco's apparent self-possession masks a ruthless severity, and his romanticism girdles insane misogyny. He takes a young wife, but as his jealousy mounts, his madness becomes even more pronounced, with typically Buñuelian results. "The character is certainly pathetic," noted the director drily. "I am touched by





this man possessed by such jealousy, such solitude and interior anguish, such exterior violence. I studied him like an insect."

Written by Buñuel, Luis Alcoriza, from a novel by Mercedes Pinto. Photographed by Gabriel Figueroa. With Arturo de Córdova, Delia Garcés, Luis Beristáin, Aurora Walker. (88 mins, In Spanish with English subtitles, B&W, DCP, From Janus Films)

SUNDAY / 10.29.23

## THE RIVER AND DEATH

LUIS BUÑUEL (MEXICO, 1954)

7:00 PM

(*El río y la muerte*). A doctor emerges from an iron lung and returns to his rancorous hometown, his adoring mother, and a life-threatening blood feud. In his autobiography, Buñuel wrote that while he disagreed with its simplistic premise—education is a civilizing force—what fascinated him about *The River and Death* is its depiction of Mexican machismo and violence. "The ease with which certain people can kill others... this idea runs throughout the film in the form of a series of apparently gratuitous murders... Yet most of the events in the film were based on true stories." KATE MACKAY

Written by Luis Alcoriza. Photographed by Raúl Martínez Solares. With Columba Domínguez, Miguel Torruco, Joaquín Cordero, Jaime Fernández. (91 mins, In Spanish with English electronic titling, B&W, DCP, From FilMOTECA de la UNAM, permission Televisa)

SATURDAY / 11.4.23

## ILLUSION TRAVELS BY STREETCAR

LUIS BUÑUEL (MEXICO, 1954)

7:00 PM

"Gorgeously photographed by Raúl Martínez Solares, *Illusion Travels by Streetcar* is in many ways Luis Buñuel's most visually intoxicating creation." Ed Gonzalez, *Slant Magazine*

When their beloved streetcar is decommissioned, two tipsy transit workers decide to take it out for one last late-night spin, awakening the morning after still in possession of the vehicle. A road movie confined to the rails becomes a picaresque portrait of Mexico City as the duo attempts the impossible—to evade attention returning the car to the depot, while being compelled to take on passengers along the route. Skewering technocrats, bureaucrats, and snoops, the film is a hilarious celebration of Buñuel's chosen city and its inhabitants. KATE MACKAY

Written by Luis Alcoriza. Photographed by Raúl Martínez Solares. With Lilia Prado, Carlos Navarro, Fernando Soto. (82 mins, In Spanish with English subtitles, B&W, 35mm, From Kino Lorber, permission Televisa)

SUNDAY / 11.5.23

## WUTHERING HEIGHTS

LUIS BUÑUEL (MEXICO, 1954)

7:00 PM

(*Abismos de pasión*). "Buñuel's purest and, in spite of destructively indifferent acting, most successful exposition of *l'amour fou*. *Wuthering Heights* is the novel of a feverishly tortured imagination, and it can't be done by having Cathy tripping about on a photogenically wild moor while Heathcliff glowers sullenly through knitted eyebrows. It needs a touch of the inferno, which is precisely what Buñuel gives it... The smell of death literally hovers over the whole of the film... lovingly underlined by billows of the deceptively tender Wagner on the soundtrack" (Tom Milne, *Sight & Sound*). "A blatant hacienda melodrama that camps out on poverty row before blasting triumphantly into the stratosphere" (J. Hoberman).

Written by Buñuel, Arduino Maiuri, Julio Alejandro, based on the novel by Emily Brontë. Photographed by Agustín Jiménez. With Irasema Dilián, Jorge Mistral, Lilia Prado, Ernesto Alonso. (90 mins, In Spanish with English subtitles, B&W, 35mm, From George Eastman Museum, permission Películas y Videos Internacionales)

SATURDAY / 11.11.23

## THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ

LUIS BUÑUEL (MEXICO, 1955)

7:00 PM

(*Ensayo de un crimen*). As a child, Archibaldo believed he had killed his governess with the magical powers of a music box. The mild-mannered adult Archibaldo still believes he can slay women and confesses to several murders he did not commit in search of that elusive erotic childhood sensation. The repeated frustration of his sadistic intentions provides the core of this black comedy. ("If we had to arrest everyone who thinks about murdering others, the jails would be overflowing," says the chief of police matter-of-factly). Archibaldo is the product of religious and sexual repression, but he is a naive surrealist for whom fantasy and reality are one. "Light-hearted, benign, and extremely funny" (*New York Times*). JUDY BLOCH

Written by Buñuel, Eduardo Ugarte, from a novel by Rodolfo Usigli. Photographed by Agustín Jiménez. With Ernesto Alonso, Miroslava Stern, Rita Macedo, Ariadna Welter. (91 mins, In Spanish with English subtitles, B&W, 35mm, From Kino Lorber)

FRIDAY / 11.17.23

## NAZARÍN

LUIS BUÑUEL (MEXICO, 1959)

7:00 PM

Certainly one of the most beautifully photographed of all Buñuel's films, *Nazarín* captures the harsh Mexican landscape in a tale of a turn-of-the-century wandering cleric who has shed his priest's garments in hopes of comforting the poor free from the Church's chastising shadow. He is accompanied by two desperate women and an assortment of life's outcasts. His is a Christlike effort—to wring charity out of a peasantry locked into the absurd cruelty of their environment, as well as the very material reality of being human. JUDY BLOCH

Written by Buñuel, Julio Alejandro, from the novel by Benito Pérez Galdós. Photographed by Gabriel Figueroa. With Francisco Rabal, Marga López, Rita Macedo, Jesús Fernández. (91 mins, In Spanish with English electronic titling, B&W, DCP, From FilMOTECA de la UNAM, permission Televisa)

SUNDAY / 11.19.23

## THE YOUNG ONE

LUIS BUÑUEL (MEXICO, 1960) ARCHIVAL 35MM PRINT

4:30 PM

(*La joven*). Buñuel's sole English-language film is a peculiar portrait of American Southern racism that only at first resembles a Hollywood effort; by the end, it's pure Buñuel. A Black jazzman, on the run from a false rape charge, finds himself in a hunting refuge on a Carolina island, where he warily observes the strange rites of the rural white population. Mix in a naive teenage orphan, a lonely, lecherous game warden (Zachary Scott), and a late-arriving preacher, and you have Southern Gothic filtered through Spanish firebrand. "Buñuel's neglected masterpiece," wrote Jonathan Rosenbaum, "and one of his most sensual, sheerly physical works."

Written by H. B. Addis, Buñuel, from the story "Travelin' Man" by Peter Matthiessen. Photographed by Gabriel Figueroa. With Zachary Scott, Bernie Hamilton, Key Meersman, Crahan Denton. (95 mins, B&W, 35mm, From Harvard Film Archive, permission Luis Buñuel Film Institute)

- 1 *Mexican Bus Ride* 9.30.23
- 2 *Los olvidados* 9.1.23
- 3 *Susana* 9.10.23
- 4 *Land Without Bread* 9.24.23
- 5 *Él* 10.27.23
- 6 *Wuthering Heights* 11.5.23
- 7 *Nazarín* 11.17.23



# DAWN PORTER IN PERSON

Inspired by a seemingly boundless curiosity and generosity toward people, and dedicated to the use of nonfiction filmmaking to foster empathy through education and storytelling, Dawn Porter has, over the past decade, created a remarkable body of work reframing and illuminating American histories and grappling with urgent contemporary issues. BAMPFA is honored to welcome Porter to discuss her work and career and to present her documentaries *Gideon's Army* (2013) and *The Lady Bird Diaries* (2023).

Porter excels at chronicling the work of extraordinary individuals fighting for civil rights, from renowned figures like Bobby Kennedy (*Bobby Kennedy for President*) and John Lewis (*John Lewis: Good Trouble*) to health-care professionals struggling to provide women with access to safe and legal abortions (*Trapped*) and the underappreciated public defenders profiled in *Gideon's Army*. She is also dedicated to reviewing history, and her films *Spies of Mississippi* and *Rise Again: Tulsa and the Red Summer* draw attention to contemporary research into cases of state-sponsored violence and racial terror perpetrated against Black Americans in the twentieth century. *The Lady Bird Diaries* provides a unique perspective on presidential power gleaned from the audio diaries of Lady Bird Johnson. From shorts to series, Porter's work, when taken together, serves as an essential reflection on, and celebration of, the effort, organization, and imagination required to compel the United States to live up to its promise of justice and equality for all.

Kate MacKay ASSOCIATE FILM CURATOR

Dawn Porter's visit is made possible with support from the Les Blank Fund.

Thanks to Jennifer Redfearn, UC Berkeley Graduate School of Journalism; Jan Klingelhofer, California Film Institute.



THURSDAY / 9.21.23

7:00 PM

## THE LADY BIRD DIARIES

DAWN PORTER (US, 2023)

**IN CONVERSATION** Dawn Porter and Andrés Cediel

**Andrés Cediel** is an award-winning documentary filmmaker and professor of visual journalism at the UC Berkeley Graduate School of Journalism.

Shortly after the swearing in of President Lyndon B. Johnson, Lady Bird Johnson's press secretary, Liz Carpenter, gave the newly appointed first lady a reel-to-reel tape recorder, encouraging her to document her White House experience. Gleaned from the resulting 123 hours of thoughtful and candid audio, and combined with film, photographs, animation, and recordings of LBJ's White House phone calls, *The Lady Bird Diaries* offers a fascinating perspective on a momentous period in US history. "Porter's sympathetic and involving documentary furthers the argument that Lady Bird made the most of a vaguely defined role, embarking on advocacy projects that were ahead of their time while providing crucial support and counsel to LBJ" (Sheri Linden, *Hollywood Reporter*). KATE MACKAY

Written by Porter, based on *Lady Bird Johnson: Hiding in Plain Sight* by Julia Sweig. (100 mins, Color, DCP)

SATURDAY / 9.23.23

4:00 PM

## GIDEON'S ARMY

DAWN PORTER (US, 2013)

**IN CONVERSATION** Dawn Porter and Mridula Raman

**Mridula Raman** is a capital-defense lawyer and the interim deputy director of the Death Penalty Clinic at the UC Berkeley School of Law.

Winner of the award for Best Documentary Editing at the 2013 Sundance Film Festival, *Gideon's Army* is named after the 1963 Supreme Court case *Gideon v. Wainwright*, which ruled that in felony cases, those who are accused and cannot afford a lawyer must be provided one. The film focuses on Black public defenders Travis Williams, Brandy Alexander, and June Hardwick, working against the odds to uphold the law in Southern states. "In this study of exceptional grace under extreme pressure, a trio of public defenders makes considerable personal sacrifices to shield their indigent clients from the full weight of the judicial system" (*Deadline Hollywood*). KATE MACKAY

Photographed by Chris Hilleke, Patrick Sheehan. (95 mins, Color, Digital, From Third World Newsreel)



FRIDAY / 9.22.23

3:00 PM

## DAWN PORTER: ARTIST'S TALK

**IN CONVERSATION**  
Dawn Porter and Lisa Armstrong

Award-winning journalist **Lisa Armstrong** is a professor at UC Berkeley's Graduate School of Journalism and has written for numerous publications, including *The New Yorker*, *The Texas Tribune*, *The Atlantic*, *The Intercept*, *The Daily Beast*, and *Rolling Stone*.

In this artist's talk, illustrated with excerpts from some of the many documentaries she has made over the past decade, Porter discusses what inspires her, her career trajectory, why and how she began making documentaries, and her approach to creating successful and enduring nonfiction films.

1 *Gideon's Army* 9.23.23

2 *The Lady Bird Diaries* 9.21.23





# ALTERNATIVE VISIONS

We open our annual showcase of historical and current experimental film with Luis Buñuel's Surrealist classics, *L'age d'or* and *Un chien Andalou*. Further historical explorations include a guest-curated program of local ninety-year-old filmmaker Paul Fillinger's one-of-a-kind educational films, which he refers to as experiential cinema. Leeroy K. Y. Kang presents a selection of queer Asian experimental video, from Bruce and Norman Yonemoto to Patty Chang. There are a number of opportunities to see and hear guest artists: Ernie Gehr travels from New York with four recent city films, Peggy Ahwesh and Jacqueline Goss screen their "theoretical musical about scientist and social thinker Wilhelm Reich," Canadian Lindsay McIntyre discusses a selection of her films exploring her Inuit and settler ancestry, and local filmmaker Jerome Hiler presents four programs of his work. The series includes two programs of recent films drawing on varied sources, including Super 8mm, glass slides and negatives, photographs, audio recordings, ray-o-grams, and artificial intelligence, with guest artists in person. We also pay tribute to longtime cocurator of *Alternative Visions* Jeffrey Skoller, who has retired after teaching in the Film & Media Department at UC Berkeley since 2005; Jaimie Baron, this year's cocurator, presents her annual Festival of (In)appropriation.

Of related interest: *Illuminations: Jerome Hiler*, p. 27

Kathy Geritz FILM CURATOR

*Alternative Visions* is cocurated by Kathy Geritz and Jaimie Baron and is presented in conjunction with Baron's course Experimental and Alternative Media Art in UC Berkeley's Film & Media Department. Ernie Gehr and Peggy Ahwesh's visits are made possible with the support of the Theresa Hak Kyung Cha Endowment. Jerome Hiler's films are presented with support of the National Endowment for the Arts-funded *Out of the Vault* series. Lindsay McIntyre's visit is made possible by The Andy Warhol Foundation for the Visual Arts. The Festival of (In)appropriation is sponsored by Los Angeles Filmforum. Thanks also to Canyon Cinema, Light Cone, Raymond Foye, and Rebecca Baron.

WEDNESDAY / 9.6.23

7:00 PM

## L'AGE D'OR

LUIS BUÑUEL (FRANCE, 1930)

Luis Buñuel partnered with legendary artist Salvador Dalí for two incendiary Surrealist films—*L'age d'or* and *Un chien Andalou*—both of which scandalized audiences. Decades later, they still shock. (80 mins)

For further details, see *Buñuel*, p. 20

WEDNESDAY / 9.13.23

7:00 PM

## THREE EXPERIMENTAL FILMS BY JEROME HILER: PROGRAM ONE

IN PERSON Jerome Hiler

All three films in this program—*Words of Mercury*, *Bagatelle II*, and *In the Stone House*—represent a journey of sorts, and between them they include footage from throughout Jerome Hiler's filmmaking life. (80 mins)

For further details, see *Illuminations: Jerome Hiler*, p. 27.

WEDNESDAY / 9.20.23

7:00 PM

## ERNIE'S URBAN DELIGHTS

IN PERSON Ernie Gehr

"I'm a city walker, and a city filmmaker of both interior and exterior phenomena, a chronicler of the invisible daily life in the city. Seldom an outsider, I film what I am most familiar with, with no fancy equipment or gadgets. I go about my business and blend with the crowd. Yes, sometimes I encounter resistance, and a 'no-no' gesture, but most of the time I'm left alone, especially in my old age, 'that crazy old man.' Thank you." ERNIE GEHR, JUNE 2, 2023

**AUTO-COLLIDER XX** 2014, 11 mins

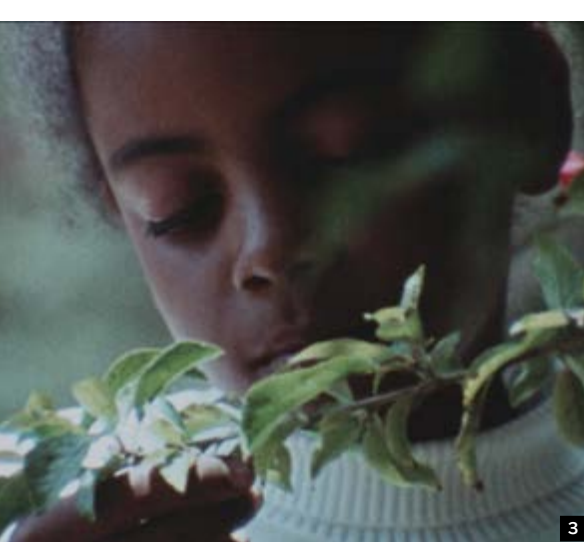
**BACK IN THE PARK** 2019, 7 mins

**CONSTRUCTION SIGHT** 2019, 36 mins

**NEW YORK CENTRAL** 2020, 24 mins

All by Ernie Gehr, US, Color, Digital, From the artist

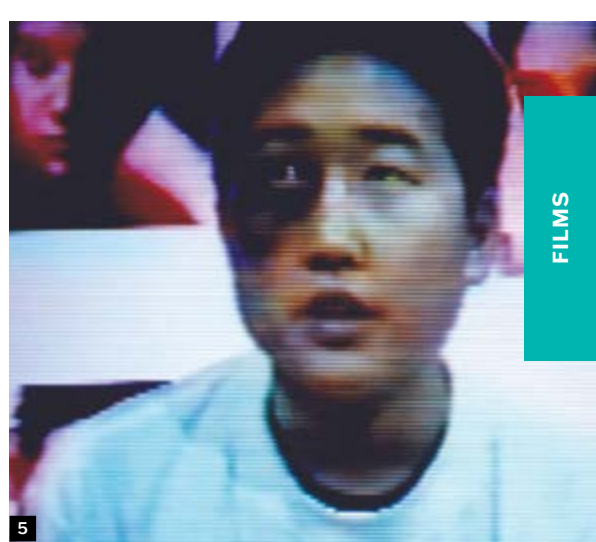
Total running time: 78 mins



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FILMS

WEDNESDAY / 9.27.23

7:00 PM

## A PLACE TO BE: THE EXPERIENTIAL CINEMA OF PAUL FILLINGER

IN CONVERSATION Paul Fillinger with guest curators  
Adrienne Finelli and Jon Shibata

**Paul Fillinger**, attracted by early underground films made in the Bay Area in the 1950s and 1960s, left advertising to make experimental films, then educational films and corporate documentaries, ending up as manager of *Sunset Magazine's* film and video department until it was sold to Time-Life Corporation in 1990.

**Adrienne Finelli**, an artist and curator based in Berkeley, is currently project manager for the Prelinger Archives's mass digitization project in collaboration with Filecoin Foundation for the Decentralized Web and Internet Archive.

**Jon Shibata** is BAMPFA's film archivist.

Paul Fillinger left a steady career to follow the creative energy of 1960s San Francisco. He enrolled in a film course taught by Lawrence Jordan and found artistic community with the spiritual likes of filmmaker Jordan Belson. Fillinger's children were collaborators in his experiential films about the curiosity that shapes us and our connection to nature. Little voices take in the sweet mystery of life and let it out through songs (arranged by local composer Elinor Armer). They remind us to get outside and immerse our senses in our surroundings—look up at the sky, look down to the ground—and deeper, to a place inside our soul. **ADRIANNE FINELLI**

**BOP SCOTCH** Jordan Belson, US, 1952, 3 mins, Color, 16mm, BAMPFA collection, permission the Estate of Jordan Belson, BAMPFA preservation print, preservation funded by National Film Preservation Foundation

**RUN JANE RUN** Paul Fillinger, US, 1969, 7 mins, B&W, 16mm, From the artist

**GROWING, GROWING . . .** Paul Fillinger, US, 1972, 11 mins, Color, 16mm, BAMPFA collection, permission the artist

**MEDITATION** Jordan Belson, US, 1972, 6 mins, Color, 16mm, BAMPFA collection, permission the Estate of Jordan Belson, Preservation print made by the Estate of Jordan Belson from Belson's original internegative, 2023

**MY WORLD . . . EARTH** Paul Fillinger, US, 1975, 11 mins, Color, 16mm, From the artist

**COSMOS** Jordan Belson, US, 1969, 7 mins, Color, 16mm, BAMPFA collection, permission the Estate of Jordan Belson, Preservation print made by the Estate of Jordan Belson from Belson's original internegative, 2023

**1, 2, 3, INFINITY** Paul Fillinger, US, 1968, 6 mins, Color, 16mm, From the artist

**CELEBRATION OF LIFE: TREES** Paul Fillinger, US, 1973, 11 mins, Color, 16mm, BAMPFA collection, permission the artist

Plus audio clips of Paul Fillinger in conversation with Jordan Belson, c. 5 mins, From the Estate of Jordan Belson

Total running time: c. 70 mins

WEDNESDAY / 10.4.23

7:00 PM

## FORGOTTEN LIVES AND DISAPPEARED WORLDS: EXPERIMENTAL FILMS

IN PERSON Emily Chao and Adam Piron

The films in this program reflect on what is seen and unseen. Eve Heller interweaves haunting images of a Jewish cemetery and an unknown family in *Singing in Oblivion*. In Emily Chao's *Light Signal*, a logbook marks the perils of the sea and a reconstruction recalls a way of life. In *and so it came about*, Charlotte Pryce retells the story of Persephone as a fairy tale. Kevin Jerome Everson's family takes up binoculars in *Brown Thrasher*. Heehyun Choi's *This Isn't What It Appears* reinterprets archival photographs taken in South Korea by American soldiers. *Nearest Neighbor*, Rebecca Baron and Douglas Goodwin's examination of artificial intelligence in relationship to birds, is both fascinating and surprisingly comical. For *Yaangna Plays Itself*, Adam Piron filmed and sourced images from the Indigenous village that became Los Angeles.

**SINGING IN OBLIVION** Eve Heller, Austria, 2021, 13 mins, B&W, 35mm, From the artist

**LIGHT SIGNAL** Emily Chao, US, 2022, 11 mins, Color, 16mm, From the artist

**AND SO IT CAME ABOUT (A TALE OF CONSEQUENTIAL DORMANCY)** Charlotte Pryce, US, 2023, 12 mins, Color, Digital, From the artist

**BROWN THRASHER** Kevin Jerome Everson, US, 2020, 3 mins, Color, Digital, From Picture Palace Pictures

**THIS ISN'T WHAT IT APPEARS** Heehyun Choi, South Korea/US, 2022, 19.5 mins, Color, Digital, From the artist

**NEAREST NEIGHBOR** Rebecca Baron, Douglas Goodwin, US, 2023, 23 mins, Color, Digital, From the artists

**YAANGNA PLAYS ITSELF** Adam Piron, 2022, US, 7 mins, Color, Digital, From the artist

Total running time: 90 mins

WEDNESDAY / 10.11.23

7:00 PM

## FESTIVAL OF (IN)APPROPRIATION

CURATED BY JAIMIE BARON, JENNIFER PROCTOR,  
AND ADAM SEKULER

INTRODUCTION Jaimie Baron

**Jaimie Baron**, who is teaching the fall UC Berkeley course Experimental and Alternative Media Art, is the author of *The Archive Effect: Found Footage and the Audiovisual Experience of History and Reuse, Misuse, Abuse: The Ethics of Audiovisual Appropriation in the Digital Era*.

The Festival of (In)appropriation is an international showcase for experimental found media. Every year, the festival attracts artists working across an astonishing array of moving-image formats while probing the limits of collage, remix, détournement, mash-up, and more. By exploiting and refashioning preexisting materials, these creations generate novel juxtapositions and recombinations, often producing ideas and meanings that were unintended or unimagined by the original makers. These remarkable works, in other words, are "inappropriate" in the profoundest sense of the term.

Judging has not taken place as we go to press; titles for the program will be added to the website.

WEDNESDAY / 10.18.23

7:00 PM

## BREAKING GROUND: QUEER ASIAN EXPERIMENTAL VIDEO

INTRODUCTION Leeroy K. Y. Kang

**Leeroy K. Y. Kang**, who guest curated this program, is an independent curator and archivist pursuing a PhD at UC Berkeley in the Film & Media Department.

Featuring works spanning 1984 to 2000, this program takes a historical and archival view of the experimental video practices of queer Asian filmmakers and visual artists. This abridged survey includes rarely screened works by Bruce and Norman Yonemoto, Patty Chang, Richard Fung, Hoang Tan Nguyen, Eric Cho, and Christopher Lee, whose influences critically transgressed the boundaries of alternative media making by Asian diasporic artists during this time period and beyond. Encompassing various formal and aesthetic approaches—ranging from video performance to experimental nonfiction and collage—these works collectively subvert the racialized conventions of sexual desire and fantasy in North American mass media, popular culture, and cinematic vernacular. **LEEROY K. Y. KANG**

Note: This program contains sexually explicit content.

**VAULT** Bruce and Norman Yonemoto, US, 1984, 12 mins, Color, Digital, From Electronic Arts Intermix

**WE GOT MOVES YOU AIN'T EVEN HEARD OF (PART 1)** Eric Cho, US, 1999, 11 mins, Color, Digital, From the artist

**CHINESE CHARACTERS** Richard Fung, Canada, 1986, 20.5 mins, Color, Digital, From Video Data Bank

**MAYBE NEVER (BUT I'M COUNTING THE DAYS)** Nguyen Tan Hoang, US, 1996, 14.5 mins, Color, Digital, From Video Out

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**CHRISTOPHER'S CHRONICLES** Christopher Lee, Elise Hurwitz, US, 1996, 9.5 mins, Color, Digital, From Jae Carranza, Elise Hurwitz, Chino Chung, Maya Scott

**LOSING GROUND** Patty Chang, US, 2000, 6 mins, Color, Digital, From the artist

Total running time: c. 75 mins

WEDNESDAY / 10.25.23

7:00 PM

## NICARAGUA HEAR-SAY/SEE-HERE

JEFFREY SKOLLER (US/NICARAGUA, 1986)

IN PERSON Jeffrey Skoller

Celebrating Jeffrey Skoller's many years curating *Alternative Visions*, we present two of his films. At the time of its making, Skoller wrote, "*Nicaragua Hear-Say/See-Here* is a modest attempt to better understand a situation that my own country's government and media have mystified and depersonalized by reducing the representations of Nicaragua to a war zone rather than a place where people live their lives. Using the process of making the film as a starting point for my own engagement with my subject, a world so different from my own, I begin with a question: As a North American, what is my relationship to Nicaragua?"

(64 mins, Color, 16mm, From Canyon Cinema)

Preceded by **THE UNIMAGINED LIVES OF OUR NEIGHBORS** (Jeffrey Skoller, US, 2019). At ninety-two, my neighbor, Berkeley denizen and Asian art scholar Joseph Fischer, recounts the life-changing experience of being among the first US Navy seamen sent into Hiroshima and Nagasaki, two weeks after the atom bombs were dropped. JEFFREY SKOLLER (27 mins, Color, Digital, From Canyon Cinema)

Total running time: 93 mins

WEDNESDAY / 11.1.2023

7:00 PM

## OR119

PEGGY AHWESH, JACQUELINE GOSS (US, 2022)

IN PERSON Peggy Ahwesh and Jacqueline Goss

The work is based in "quotation"—both quotations by scientist and social thinker Wilhelm Reich, set to song by composer Zach Layton, and those by Reich and a number of contemporary feminist thinkers (including Judith Butler, Karen Barad, and Hélène Cixous) that we set in conversation with one another. We playfully examine the unsettled legacy of Reich and his surprisingly relevant dynamic with feminist thought. Orgone was the life energy based



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on sex and positive expression that Reich claims to have discovered, and here we grant him the honor of the next number on the periodic chart (OR119) for his discovery. Working with a group of friends and students in a largely improvisatory way, we shot in and around Reich's home and laboratory in Rangeley, Maine. PEGGY AHWESH & JACQUELINE GOSS

With Cecilia Aldarondo, Laith Ayogu, Lana Lin, Jennifer Montgomery, Marianne Shaneen. (60 mins, Color, Digital, From the artists)

Preceded by **PHILOSOPHY IN THE BEDROOM, PART 2** Peggy Ahwesh, US, 1993, 7.5 mins, Color, Digital, From the artist

**SAG COLAB** Jacqueline Goss, Rebecca Wolff, US, 2020, 6.5 mins, Color, Digital, From the artists

Total running time: 74 mins

WEDNESDAY / 11.8.23

7:00 PM

## WHAT WAS A MEMORY? WHAT WAS A DREAM?: EXPERIMENTAL FILMS

IN PERSON Ai Wong

Filmmakers mark the testimony of family and friends. Anna Kipervaser records her grandparents with some cherished objects. Ai Wong meditates on a family member he never met by repeatedly altering a photograph. Nadia Shihab's *Echolocation* begins with overlapping photos of her grandmother's living room in Baghdad and ends with her own art. Super 8 home movies accompany Courtney Stephens's mother recounting her illegal abortion in 1969. Sky Hopinka listens to a fifty-year-old recording of his grandmother and interviews his mother in his tribute to his ancestors. During the COVID-19 lockdown, John Gianvito follows the unfolding pandemic online and nature's cycles outside his back door. Keisha Rae Witherspoon documents participants in Miami's T Ball as they honor their dead.

**GRANDMA GALYA AND GRANDPA ARKADIY** Anna Kipervaser, Ukraine/US, 2023, 4 mins, Color, 16mm, From the artist

**PAPER SISTER** Ai Wong, US, 2023, 5 mins, B&W, Digital, From Canyon Cinema

**ECHOLOCATION** Nadia Shihab, US, 2021, 9 mins, In Turkmen, Arabic, and English with English subtitles, Color, Digital, From the artist

**LESSER CHOICES** Courtney Stephens, Mexico/US, 2022, 8 mins, Color, Digital, From the artist

**KICKING THE CLOUDS** Sky Hopinka, US, 2021, 16 mins, In English and Pechanga, Color, Digital, From the artist

**THE GRAVE'S SKY** John Gianvito, US, 2023, 19 mins, Color, Digital, From the artist

**T** Keisha Rae Witherspoon, US, 2019, 14 mins, Color, Digital, From the artist

Total running time: 75 mins



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WEDNESDAY / 11.15.23

7:00 PM

## SEEING THEM: THE FILMS OF LINDSAY MCINTYRE

IN PERSON Lindsay McIntyre

Canadian filmmaker and artist Lindsay McIntyre is of Inuit and settler descent, and much of her work reflects on her complicated family history. A lover of 16mm film, she embraces handmade techniques, often hand processing her films and at times creating her own 16mm film stock with handmade emulsions. Employing interviews and silence in her emotional, impressionistic explorations, her films (more than forty in twenty years) include a variety of portraits—of people and family, and of the land and a former residential school. Among her concerns are silence as resistance, intergenerational trauma, and "the grandmother effect," which notes elders' unique impact on social dependence and survival.

**IF THESE WALLS** 2019, 10 mins, Color, Digital

**WHERE SHE STOOD IN THE FIRST PLACE** 2012, 10 mins, B&W, Digital

**ALL-AROUND JUNIOR MALE** 2012, 7.5 mins, B&W, 16mm, From CFMDC

**BERNARD GASPÉ** 2013, 5 mins, Color, 16mm

**WHAT SHE WOULD NOT LEAVE BEHIND** 2007, 3 mins, B&W, 16mm

**HER SILENT LIFE** 2012, 31 mins, B&W/Color, Digital

**SEEING HER** 2020, 3.5 mins, Silent, Color, Digital

All by Lindsay McIntyre, Canada, From the artist, unless otherwise noted

Total running time: c. 87 mins

- 1 *and so it came about (A Tale of Consequential Dormancy)* 10.4.23
- 2 *Back in the Park* 9.20.23
- 3 *Celebration of Life: Trees* 9.27.23
- 4 *Singing in Oblivion* 10.4.23
- 5 *We Got Moves You Ain't Even Heard Of (Part 1)* 10.18.23
- 6 *OR119* 11.1.23
- 7 *Paper Sister* 11.8.23
- 8 *Her Silent Life* 11.15.23

# ILLUMINATIONS: JEROME HILER

For many years, Jerome Hiler only showed his films in intimate home screenings. He occasionally presented an illustrated talk, “Cinema Before 1300,” exploring his fascination with medieval stained glass. After a presentation at the Harvard Film Archive in 2017, Haden Guest proposed creating a digital version of the slide lecture, which is screened here for the first time. Complementing it are two programs of Hiler’s layered, luminous experimental films, which have recently come into BAMPFA’s collection, as well as *Music Makes a City*, reflecting another of his passions. Hiler recounts, “I work in stained glass. Though, in recent years, I have put more of my efforts into filmmaking, I’ve found myself transferring physical techniques, such as painting and abrading, to my film work. But from my earliest film efforts over fifty years ago, I drew inspiration from the idea that my films were to be like stained glass glowing in a space of sacred darkness. I knew that both my film work and stained glass itself were based on a discontinuity given an illusory wholeness by the blessings of light. In our time, we have seen cinema rise and fall in a comparable period. Also, technological developments that have replaced film, to my eyes, have appreciably downgraded visual interest. I am still a filmmaker. I shoot film out of love for film. I am loyal to my loves. Not only to film, but to the light of the projector—and the soft, reflective light of the screen. This is hardly a match for the glorious starlight that flows through glass, but it echoes the reflected light of the moon, that first of all films and most beloved of all revivals.”

Organized by Kathy Geritz. Presented as part of the *Out of the Vault* series, funded in part by the National Endowment for the Arts. We thank Owsley Brown III for making possible the addition of these works to our film collection. Our gratitude goes to Haden Guest, Harvard Film Archive, for allowing us to premiere the digital version of *Cinema Before 1300*. We are grateful to Andrew Tamburrino, Film Preservation Technician at Colorlab, for his assistance in preparing this series.



WEDNESDAY / 9.13.23

7:00 PM

## THREE EXPERIMENTAL FILMS: PROGRAM ONE

IN PERSON Jerome Hiler

All three films in this program represent a journey of sorts. *Words of Mercury* journeys from a winter world to an overbearing ripeness that invites its demise. *Bagatelle II* is a quick journey through my filmmaking life, starting with some of my earliest footage and views of my childhood home in an industrial railroad hub and ending at the time the film was made. Lastly, *In the Stone House* also journeys from winter’s icy grip to summer’s fruition, but at a much different time for myself and for this country. It was shot in the late 1960s, when Nathaniel Dorsky and I wanted to escape the clamor of Manhattan. JEROME HILER

**WORDS OF MERCURY** 2011, 25 mins

**BAGATELLE II** 2016, 16 mins

**IN THE STONE HOUSE** 2012, 35 mins

All US, 18fps, Silent, Color, 16mm, BAMPFA collection

Total running time: c. 80 mins

SUNDAY / 9.17.23

4:00 PM

## CINEMA BEFORE 1300

JEROME HILER (US, 2023)

IN PERSON Jerome Hiler

More than eight hundred years ago, a confluence of technological, philosophical, and financial upswellings converged to create the most advanced form of mass media the world had known: stained glass. Built en masse across France, Spain, England, and Germany, great cathedrals were designed to display giant windows that told stories through light, color, and form. Every day, thousands of viewers arrived to marvel at the glorious colors and hear stories recounted beneath their realization in light. This program takes a look at the first one hundred years (or so) of stained glass’s magnificent birth and culmination. It was during this fortuitous time frame that the most care, effort, and expense were applied to the new art. JEROME HILER

(100 mins, Color, DCP, From Harvard Film Archive)

SUNDAY / 10.1.23

4:00 PM

## THREE EXPERIMENTAL FILMS: PROGRAM TWO

IN PERSON Jerome Hiler

*Ruling Star* is an episodic meditation on the incommunicable aspects of life in a strange place called California. A pileup of illusions defeats my quest and leaves me in love with the unknowableness. *Bagatelle I* is a film with a thread of portraiture running through it, with spaces where solitary work can transform a chaotic world. *New Shores* is a continuation of *In the Stone House*. Nathaniel Dorsky and I leave the East Coast to try life in San Francisco. Not one dream or expectation comes to fruition. A new city needed a new way to live. JEROME HILER

**RULING STAR** 2019, 22 mins

**BAGATELLE I** 2016, 16 mins

**NEW SHORES** 1971–87, 35 mins

All US, 18fps, Silent, Color, 16mm, BAMPFA collection

Total running time: 73 mins

SATURDAY / 10.28.23

4:00 PM

## MUSIC MAKES A CITY

OWSLEY BROWN, JEROME HILER (US, 2010)

IN PERSON Jerome Hiler and Owsley Brown

In the late 1940s, an orchestra in Louisville, Kentucky, was about to go out of business. At that point, a new mayor, whose views about civic vitality were founded on the writings of the Chinese sage Confucius, stepped into office. His vision of prosperity was focused on making the arts available to every citizen of the city. *Music Makes a City* tells the rousing, inspiring, nearly unbelievable story of an orchestra and its city. JEROME HILER

Written by Hiler. Photographed by Marcel Cabrera, Hiler. With Elliot Carter, Chou Wen-chung, Norman Dello Joio, Joan Tower. Narrated by Will Oldham. (103 mins, B&W/Color, DCP, From Owsley Brown Presents)

- 1 *Words of Mercury* 9.13.23
- 2 *New Shores* 10.1.23





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# RIALTO PICTURES: TWENTY-FIFTH ANNIVERSARY SALUTE

Film distribution is an essential part of the theatrical film experience; quite literally, it would not be possible for BAMPFA to showcase many essential films from the history of cinema without the stellar work of Rialto Pictures, led by Bruce Goldstein, founder and president, and Adrienne Halpern, the company's copresident since 1998. Together with dedicated staff members Eric Di Bernardo and Dave Franklin, Rialto Pictures holds a respected position as a boutique distributor that represents an exceptional catalog of international and American classics.

This salute features digital restorations of many landmark films, including the sixtieth anniversary rerelease of Jean-Luc Godard's *Contempt*, which premiered earlier this year at the Cannes Film Festival; Godard's stylish neo-noir *Alphaville*; as well as two French thrillers, *Army of Shadows* and *Le cercle rouge*, directed by one of the best practitioners of the genre, Jean-Pierre Melville. The magnificent actor Alberto Sordi stars in two Italian classics, Federico Fellini's first solo directorial effort, *The White Sheik*, and Dino Risi's satirical *Una vita difficile*, which receives its long-overdue US release this year thanks to Rialto Pictures. We also present *The Third Man*, hailed by the *New York Times* as "one of the finest films ever made" and certainly the most famous collaboration between director Carol Reed and writer Graham Greene. Rounding out the selection is an early masterpiece from postrevolutionary Iran, *The Runner*, directed by Amir Naderi, and Akira Kurosawa's stunning film adaption of *King Lear*, the monumental *Ran*.

Susan Oxtoby DIRECTOR OF FILM AND SENIOR FILM CURATOR



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SATURDAY / 9.2.23  
FRIDAY / 9.22.23

7:00 PM

## CONTEMPT

JEAN-LUC GODARD (FRANCE, 1963)  
4K DIGITAL RESTORATION

**"Splendid, prophetic, visually ravishing. . . . This pop-art masterpiece is still light years ahead of its time."**

J. Hoberman

(*Le Mépris*). In Italy, Fritz Lang is shooting *The Odyssey* for an American producer (Jack Palance). He mourns classical culture but will settle for swords and sandals; like *The Odyssey*, *Contempt* is about man against circumstances, and such is the circumstance of cinema. The screenwriter, Paul (Michel Piccoli), meanwhile, becomes lost in Rome, and during his odyssey, his wife, Camille (Brigitte Bardot), enters into a crisis of contempt. With its colors and compositions, its Italian ruins, its vistas, and especially its movement, *Contempt* is epic, but it is an epic stripped bare by its director, a circumstance as void as Paul and Camille's marriage, and the filming of a film within a film, which is unstoppable. JUDY BLOCH

Written by Godard, based on the novel *A Ghost at Noon* by Alberto Moravia. Photographed by Raoul Coutard. With Brigitte Bardot, Michel Piccoli, Jack Palance, Fritz Lang. (103 mins, In French with English subtitles, Color, 'Scope, DCP, From Rialto Pictures)

FRIDAY / 9.8.23  
SATURDAY / 9.23.23

7:00 PM

## ALPHAVILLE

JEAN-LUC GODARD (FRANCE, 1965)  
4K DIGITAL RESTORATION

**"To understand *Alphaville* is to understand Godard!"**  
Andrew Sarris

**"The passage of almost half a century has done nothing to dim its stylishness, blunt its humor or extinguish its piercing message."** Richard Williams, *The Guardian*

(*Alphaville, une étrange aventure de Lemmy Caution*). "Contraband poetry . . . and consequently the more precious," Jean-Luc Godard wrote about Jean Cocteau's *Orphée*. In *Alphaville*, Godard establishes a techno-fascistic city in which poetry—and love and conscience—are contraband, and therefore mortally dangerous. His dream/nightmare world is created with mysterious, dread-filled, and hauntingly beautiful images. Black shadows are pools of ambiguity; glass surfaces reflect fear. But *Alphaville*, the "capital of pain," is Paris, underlit. The plot is a mixture of comic strip, film noir, and science



3



4



5

fiction, as special agent Lemmy Caution (Eddie Constantine) is sent on an intergalactic mission to dispose of the diabolical scientist Von Braun, whose mechanical brainchild, Alpha 60, tortures the populace with logic. JUDY BLOCH

Written by Godard. Photographed by Raoul Coutard. With Eddie Constantine, Anna Karina, Akim Tamiroff, Godard. (98 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

SATURDAY / 9.9.23 / 5:00 PM  
FRIDAY / 10.6.23 / 7:00 PM

## THE RUNNER

AMIR NADERI (IRAN, 1984) 4K DIGITAL RESTORATION

**"A work of astonishing power and simplicity . . . reminiscent of the finest neo-realist films. . . . Madjid Niroumand's portrayal ranks among the finest ever given by a child."**

Kevin Thomas, *Los Angeles Times*

**"The Runner hovers somewhere between poetry and documentary."** Hal Hinson, *Washington Post*

This important work of the Iranian New Wave was hailed as one of the most remarkable films of the 1980s. The story of a boy's determination to survive as he lives alone in an abandoned tanker in the port city of Abadan, the film has a kinship with such landmarks of neorealism as Vittorio De Sica's *Shoeshine*, though tinged with surreal elements that also evoke the Luis Buñuel of *Los olvidados*. "A gem of the Iranian New Wave . . . crisply restored with improved subtitles . . . admirably lean and remarkably well-constructed . . . the light is often dazzling; the array of bottles floating in the harbor is bewitching . . . has a subtle fairy tale quality" (J. Hoberman, *New York Times*).

Written by Naderi, Behrouz Gharibpour. Photographed by Firouz Malekzadeh. With Madjid Niroumand, Moussa Torkizadeh, Abbas Nazeri. (91 mins, In Farsi with English subtitles, Color, DCP, From Rialto Pictures)

SATURDAY / 9.9.23 / 7:00 PM  
SATURDAY / 11.25.23 / 6:30 PM

## ARMY OF SHADOWS

JEAN-PIERRE MELVILLE (FRANCE, 1969)  
DIGITAL RESTORATION

**"A rare work of art that thrills the senses and the mind . . . worthy of that overused superlative masterpiece!"** Manohla Dargis, *New York Times*

(*L'armée des ombres*). This drama of the French Resistance is Joseph Kessel's novel translated through director Jean-Pierre Melville's personal recollections of the period, and of course his extraordinary cinema technique. Lino Ventura stars

as a member of a Resistance unit in the early years of World War II, when nobility and recklessness were called for in equal measure. In a marvelous cast, Simone Signoret stands out as a master of disguises. Great escapes, intricate plotting, superb suspense in secret acts of courage: following all of Melville's great gangster films, all the experiments in form, here is the original underworld. *Army of Shadows* is the Melville blueprint, revealed post-construction. JUDY BLOCH

Written by Melville, from the novel by Joseph Kessel. Photographed by Pierre Lhomme. With Lino Ventura, Paul Meurisse, Simone Signoret, Jean-Pierre Cassel. (145 mins, In French with English subtitles, Color, DCP, From Rialto Pictures)

FRIDAY / 11.3.23 / 6:30 PM  
SUNDAY / 11.19.23 / 2:30 PM

## THE WHITE SHEIK

FEDERICO FELLINI (ITALY, 1952) 4K DIGITAL RESTORATION

**"My favorite Fellini movie."** Orson Welles

(*Lo sceicco bianco*). Federico Fellini's first solo directorial effort is a farce about the collision of fantasy and reality. A pair of provincial newlyweds (Leopoldo Trieste and Brunella Bovo) arrive in Rome with plans for a visit with relatives and an audience with the pope. But first the naive young bride sets out to meet her heartthrob, the White Sheik (Alberto Sordi), hero of a *fumetto* photo-comic strip—leading to a romantic misadventure for her and a series of embarrassments for her increasingly hysterical husband. Propelled by a jaunty Nino Rota score, the film features a minor but memorable appearance by Giulietta Masina as the prostitute Cabiria. JULIET CLARK

Written by Fellini, Ennio Flaiano, Tullio Pinelli, based on a story by Michelangelo Antonioni, Fellini, Pinelli. Photographed by Arturo Gallea. With Alberto Sordi, Leopoldo Trieste, Brunella Bovo, Giulietta Masina. (86 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures)

SATURDAY / 11.4.23 / 4:30 PM  
FRIDAY / 11.24.23 / 6:30 PM

## UNA VITA DIFFICILE

DINO RISI (ITALY, 1961) 4K DIGITAL RESTORATION

**"Critic's Pick! A stellar specimen of commedia all'Italiana by a true maestro of the form . . . pulsates with the breathlessness and disorientation of a country simultaneously grappling with the past and speeding toward a confusing future . . . belongs in the company of Fellini's *La dolce vita* and Risi's *Il sorpasso*."**

A. O. Scott, *New York Times*

(*A Hard Life*). *Una vita difficile* becomes something of a chronicle of recent Italian history in following one "man on the street" through twenty years of social change. Alberto Sordi is the man in question, a middle-class conformist who finds himself aligned with the left and likes it: first as a partisan, then as a leftist journalist, he shuns success in favor of his brand of idealism. Slowly, however, he falls in step with the wave of economic self-interest of the 1950s, winding up "a frightened citizen integrated into the neocapitalist system" (Mira Liehm).

Written by Rodolfo Sonego. Photographed by Leonida Barboni. With Alberto Sordi, Lea Massari, Lina Volonghi, Franco Fabrizi. (118 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures)

SATURDAY / 11.18.23 / 4:30 PM  
SUNDAY / 11.26.23 / 5:00 PM

## THE THIRD MAN

CAROL REED (UK, 1949) 4K DIGITAL RESTORATION

**"One of the finest films ever made!"** *New York Times*

A cynical classic, the most famous collaboration between director Carol Reed and writer Graham Greene follows the search of American writer Holly Martins (Joseph Cotten) for his friend Harry Lime (Orson Welles) in postwar Vienna. The quest ranges down rubble-strewn streets and to the Prater's Ferris wheel, culminating, appropriately, in the sewers. Seeing the film in a theater, Elvis Mitchell wrote in the *New York Times*, "is like watching it for the first time. . . . Few movies hold up as startlingly well as this mixture of perversity, anxiety, guilt, and adventure." JULIET CLARK

Written by Graham Greene, based on his novel. Photographed by Robert Krasker. With Orson Welles, Joseph Cotten, Alida Valli, Trevor Howard. (104 mins, B&W, DCP, From Rialto Pictures)

SATURDAY / 11.18.23  
WEDNESDAY / 11.29.23

7:00 PM

## LE CERCLE ROUGE

JEAN-PIERRE MELVILLE (FRANCE, 1970)  
4K DIGITAL RESTORATION

**"The cast is a rogues' gallery of greats!"** Peter Rainer, *New York Magazine*

(*The Red Circle*). Alain Delon, a highline thief who lives in studied elegance when he's not languishing in jail, plans an elaborate jewelry-store heist with two cohorts picked up almost at random: an escaped convict (Gian Maria Volonté) and an alcoholic lapsed





lawman rescued from a lost weekend (a great role for Yves Montand). The popular French actor André Bourvil is superbly cast against type as the nemesis cop, Matteï, a straight guy who lives alone with cats (Jean-Pierre Melville's). We learn his routine; he's a male Jeanne Dielman and can twist the knife when needed. Twisting Matteï's handle is the police commissioner, who learned his lessons well from the Gestapo: everyone's guilty. Typical of Melville, the exciting moments in this caper are not the violent ones; the thrill is in the camerawork by Henri Decaë, with its gaze of surveillance and fraternity. Long live the guilty. JUDY BLOCH

Written by Melville. Photographed by Henri Decaë. With Alain Delon, Yves Montand, André Bourvil, Gian Maria Volonté. (140 mins, In French with English subtitles, Color, DCP, From Rialto Pictures)

SUNDAY / 11.26.23

1:30 PM

## RAN

AKIRA KUROSAWA (FRANCE/JAPAN, 1985)  
4K DIGITAL RESTORATION

**"Spectacular! Among the most thrilling movie experiences a viewer can have!"**

Terrance Rafferty, *New York Times*

**"Kurosawa's magisterial epic demands viewing on the big screen!"** *Time Out New York*

(*Chaos*). The incomparable Tatsuya Nakadai anchors Akira Kurosawa's lavish adaptation of *King Lear*, a combination of chamber drama and brutal war epic that is simultaneously visceral and contemplative. Nakadai is a sixteenth-century lord who makes the mistake of first dividing his kingdom among his three sons, then banishing the only one who actually loves him. As in William Shakespeare's tale, such decisions prove fatal, but Kurosawa pointedly concentrates on not only the effects on father and sons but also the much larger societal impact, as entire armies are dispatched, brutalized, and destroyed due to one man's inability to understand human nature. JASON SANDERS

Written by Kurosawa, Hideo Oguni, Masato Ide, based on *King Lear* by William Shakespeare. Photographed by Takao Saito, Masaharu Ueda. With Tatsuya Nakadai, Akira Terao, Jinpachi Nezu, Daisuke Ryu. (160 mins, In Japanese with English subtitles, Color, DCP, From Rialto Pictures)

- 1 *The Runner* 9.9, 10.6.23 Photo: Courtesy: Rialto Pictures
- 2 *Contempt* 9.2, 9.22.23 Photo: Courtesy: Rialto Pictures
- 3 *Alphaville* 9.8, 9.23.23 Photo: Courtesy: Chaumiane/Film Studio/Kobal/Art Resource/Georges Pierre
- 4 *The White Sheik* 11.3, 11.19.23 Photo: Courtesy: Rialto Pictures/Studiocanal
- 5 *The Third Man* 11.18, 11.26.23 Photo: Courtesy: Rialto Pictures/Studiocanal
- 6 *Ran* 11.26.23 Photo: Courtesy: Rialto Pictures

# CAMBODIAN CINEMA: RISING FROM THE ASHES

**"Cambodia is a young country, and we must give prospects to the youth. The past tells us what may happen tomorrow; and images are here to make us think and feed us; it is a great strength to move forward. Education helps us analyze the images and master the techniques; creation enables us to speak up but also express what we see and how we feel."**

**Rithy Panh** COFOUNDER OF THE BOPHANA AUDIOVISUAL RESOURCE CENTER

BAMPFA and UC Berkeley's South and Southeast Asian Studies Department have formed a new partnership with the Bophana Audiovisual Resource Center in Cambodia. In August we hosted three archivists from Cambodia for a summer residency at the film archive, and looking ahead to January 2024, several members of BAMPFA's staff will visit their institution in Phnom Penh. In the interim, we welcome Sopheap Chea, the executive director of the Bophana Center, who will share a firsthand report on the important work that is being done to reclaim Cambodian film heritage and train young filmmakers throughout the country. The film program on October 6 showcases some of those recent films.

Also selected for this spotlight series is Kavich Neang's *White Building*, an impressive feature debut that has received praise for its lead actor, Piseth Chhun, and exceptional cinematography. The film addresses the housing situation in Phnom Penh, in one of the city's infamous tenement buildings. Davy Chou's *Golden Slumbers* is a lyrical investigation of the lost cinematic heritage of Cambodia after the Khmer Rouge destroyed all the movies made between 1960 and 1975. Rithy Panh's *Bophana: A Cambodian Tragedy*, an early and seminal work, tells the story of a young couple who were both arrested, tortured, and executed by the Pol Pot regime. Panh fittingly named the Bophana Center after the young female victim, who died in her mid-twenties but whose memory now lights the way for future generations.

Susan Oxtoby DIRECTOR OF FILM AND SENIOR FILM CURATOR

Copresenter: Center for Southeast Asia Studies, UC Berkeley

Thanks to the Henry Luce Foundation; Bophana Audiovisual Resource Center; Professor Penny Edwards, South and Southeast Asian Studies Department.



SUNDAY / 9.24.23

5:00 PM

**WHITE BUILDING**

KAVICH NEANG (CAMBODIA, 2021) BAY AREA PREMIERE!

Repeats Saturday / 9.30.23

"[*White Building's*] sense of place is so palpable you can almost smell the smoky city markets, the sweat, the hormones." *Austin Considine, New York Times*

(*Bodengsar*). In this profoundly affecting and precisely detailed study of the familial and psychological effects of rapid industrial change, first-time feature director Kavich Neang creates a film of tactile vividness and otherworldly beauty. Samnang (Piseth Chhun), his family, and his friends live in the White Building, a landmark tenement in Phnom Penh that is slated to be demolished. Moving between hushed realism and dreamlike interiority, *White Building* announces major new talents in both Neang and star Chhun, who won the 2021 Venice Film Festival's Horizons Award for Best Actor for a performance of finely balanced sensitivity and charisma.

Written by Neang, Daniel Mattes. Photographed by Douglas Seok. With Piseth Chhun, Hout Sithorn, Ok Sokha, Chinnaro Soem. (90 mins, In Khmer with English subtitles, Color, DCP, From KimStim)

SATURDAY / 9.30.23

3:30 PM

**BOPHANA: A CAMBODIAN TRAGEDY**

RITHY PANH (FRANCE/CAMBODIA, 1996)

(*Bophana: Une tragédie Cambodgienne*). Rithy Panh's harrowing inquiry into the lives and deaths of two casualties of the Pol Pot regime—Hout Bophana and her husband, Ly Sitha, an ex-Buddhist monk and former Khmer Rouge soldier—is the namesake of the audiovisual resource center Panh founded in Phnom Penh a decade after making this film. Bophana also means "flower." The film is pieced together from the couple's correspondence, forced confessions, and other chilling evidence. Today Bophana's haunting photograph takes its place with hundreds of others covering the walls of S-21, the former high school and dreaded interrogation center that is now a genocide museum in Phnom Penh.

Photographed by Jacques Pamart. (60 mins, In Khmer and French with English subtitles, Color, Digital, From Institut National de l'Audiovisuel)

SATURDAY / 9.30.23

5:00 PM

**WHITE BUILDING**

KAVICH NEANG (CAMBODIA, 2021) BAY AREA PREMIERE!

See Sunday / 9.24.23

THURSDAY / 10.5.23

7:00 PM

**GOLDEN SLUMBERS**

DAVY CHOU (FRANCE/CAMBODIA, 2011)

INTRODUCTION **Sopheap Chea**

**Sopheap Chea** is executive director of the Bophana Audiovisual Resource Center in Phnom Penh, Cambodia. He will speak about Bophana's mission and the effort to reclaim Cambodian film history.

"Davy Chou's *Golden Slumbers* finds the few Cambodians who can recall the 1960–75 heyday of that nation's cinema and tenderly listens to their stories." *Hollywood Reporter*

(*Le sommeil d'or*). The Khmer Rouge's reign of terror and genocide also decimated a homegrown film industry that had flourished since 1960: movie theaters were bombed, film prints were destroyed, and artists were executed. Filmmaker Davy Chou mourns this loss of lives and culture, but balances the somber material with a playfulness that honors the lush melodramas and mythic adventures of the Cambodian film industry's glory years. Chou's documentary is a séance of sorts, summoning the spirits of films past and finding remnants in the present through the reminiscences of surviving filmmakers and actors and, poignantly, through song.

Photographed by Thomas Favel. With Yvon Hem, Dy Saveth, Liv Sreang, Ly Bun Yim. (96 mins, In Khmer with English subtitles, Color, Digital, From Icarus Films)



FRIDAY / 10.6.23

3:30 PM

**CAMBODIA: DEVELOPING THE NEXT GENERATION OF FILMMAKERS**IN CONVERSATION **Sopheap Chea and Stephen Gong**

**Stephen Gong** is the executive director of the Center for Asian American Media.

Over the course of the past decade, the Bophana Center has been actively involved in training programs for emerging filmmakers under the supervision of Rithy Panh. This program opens with *Bophana: Shadows and Lights*, depicting the work of the audiovisual center, followed by three shorts—*Lady Stone*, *The Destiny*, and *Shoes*—made for the One Dollar Project, with its goal of sharing the stories of individuals living on extremely limited resources. A second trio of films—*Cyclo*, *Cambodian Heritage*; *On the Move*; and *Ice-cream*—were generated by an initiative to develop filmmakers working in the rural provinces of Cambodia. *Sound of the Night* follows two brothers who sell noodles from a motorized cart on the streets of Phnom Penh.

**BOPHANA: SHADOWS AND LIGHTS** Guillaume P. Suon, 2010, 8.5 mins

**LADY STONE** Narith Roeun, 2014, 8 mins

**THE DESTINY** Leakhena Roeun, 2015, 7 mins

**SHOES** Doeurn Chev, 2015, 7.5 mins

**CYCLO, CAMBODIAN HERITAGE** Vunneng Leng, 2019, 10 mins

**ON THE MOVE** Minea Heng, 2019, 12 mins

**ICE-CREAM** Paov Sev, 2019, 7 mins

**SOUND OF THE NIGHT** Chanrado Sok, Kongkea Vann, 2021, 20 mins, From *Lights On*

All Cambodia, In Khmer with English subtitles, Color, Digital, From the Bophana Center, unless otherwise noted

Total running time: 80 mins

- 1 *White Building* **9.24, 9.30.23**
- 2 *Golden Slumbers* **10.5.23** Photo: Courtesy of Icarus Films
- 3 *Bophana: Shadows and Lights* **10.6.23**
- 4 *Bophana: A Cambodian Tragedy* **9.30.23**





# AFRICAN FILM FESTIVAL 2023

We present this series annually, largely drawn from the African Film Festival National Traveling Series, a program of the New York African Film Festival. As its founder and executive director Mahen Bonetti notes, “it was founded to counteract the voice-over, where Africans were being spoken for over grim images, and to provide a place where the seventh art could become a weapon for us to reclaim our voices, to reappropriate our images, and to add layers to the narrative. In each frame presented by the festival over three decades, we have found our connection with each other and our footing in other people’s spaces, while presenting myriad stories about all corners of the African diaspora and the human experience itself.”

This year’s edition invites audiences to learn from and bear witness to the stories, visions, and histories of people across Africa and the African diaspora, whether through moments of the past that still mark our present day—the struggle against British rule in 1950s Tanzania, the decolonization of Congo in the 1960s—or through the events and struggles that color and define our current lives: families struggling with intergenerational trauma, immigrants caught between identities, migrants risking it all for a new life, and artists fighting for a fair chance at the same acclaim and attention given to others.

The African Film Festival National Traveling Series is organized by the African Film Festival, Inc. The BAMPFA presentation is coordinated by Film Curator Kathy Geritz and copresented by the Department of African American Studies, African Diaspora Studies Program, and Center for African Studies at UC Berkeley. This touring series has been made possible by the generous support of the National Endowment for the Arts, New York State Council on the Arts, and The Bradley Family Foundation. Special thanks to Mahen Bonetti, director, and Dara Ojugbele, program manager, for their assistance and support. The festival at BAMPFA includes additional titles. Prints are provided by the African Film Festival National Traveling Series, unless indicated otherwise.



SUNDAY / 10.1.23

7:00 PM

## AFRICAN FILM FESTIVAL SHORTS PROGRAM

From Nigeria to South Africa, London to Lagos, these short films bear witness to the extraordinary talents and stories of Africa and the diaspora. John Ogunmuyiwa's *Precious Hair & Beauty* takes viewers into a vibrant Nigerian beauty salon along London's High Street, while Olive Nwosu's *Egúngún (Masquerade)* follows a young woman home from England to Nigeria. An elderly undocumented migrant wanders the city in despair after losing her housekeeping job in Tisa Chigaga's *Frieda*, and Reabetswe Moeti's *Botlhole* sees a mentally ill man find hope (if briefly). Based on true events, Moeti's *Mma Moeketsi* recounts a brutal police attack on striking miners in South Africa.

**PRECIOUS HAIR & BEAUTY** John Ogunmuyiwa, UK, 2021, 11 mins

**EGÚNGÚN (Masquerade)**, Olive Nwosu, Nigeria/UK, 2021, 14 mins, In English and Yoruba with English subtitles

**FRIEDA** Tisa Chigaga, US, 2022, 8 mins, In English and Bemba with English subtitles

**BOTLHOLE (Intelligent)**, Reabetswe Moeti, South Africa, 2022, 35 mins, In Setswana with English subtitles

**MMA MOEKETSI (Mother of Moeketsi)**, Reabetswe Moeti, South Africa, 2018, 25 mins, In Sotho with English subtitles

All Color, Digital

Total running time: 95 mins

THURSDAY / 10.12.23

7:00 PM

## THE LAST SHELTER

OUSMANE ZOROMÉ SAMASSÉKOU (MALI/FRANCE/SOUTH AFRICA, 2021)

(*Le dernier refuge*). At the southern edge of the Sahara Desert lies the House of Migrants in Gao, Mali, the last refuge for countless African migrants before a daunting journey through seemingly endless sands toward Algeria—and, possibly, Europe (or, more probably, failure). Ousmane Zoromé Samassékou's quietly intimate documentary observes those about to depart, such as two teenage girls from Burkina Faso, and those who have returned, foiled by police, thieves, Al Qaida, or the desert. Samassékou ends with a personal note: “In memory of my uncle Amadou, who left 32 years ago without leaving a trace.” “An arresting, artful, fragmentary portrait” (Jessica Kiang, *Variety*). JASON SANDERS

Written by Samassékou. Photographed by Samassékou, Amath Niane. (85 mins, In English, French, Moré, and Bambara with English subtitles, Color, Digital)



FRIDAY / 10.20.23

7:00 PM

### JUWAA

NGANJI MUTIRI (DEMOCRATIC REPUBLIC OF THE CONGO/BELGIUM, 2021)

The wounds of the past still linger in the present in Nganji Mutiri's powerfully acted drama about identity, family ties, and intergenerational trauma, winner of Best Film at the Kinshasa Film Festival. The brutal assassination of her husband drives a committed journalist (an astounding Babetida Sadjo) to flee the Democratic Republic of the Congo for exile in Brussels, leaving her young son behind; years later, that son is at her doorstep for college, and neither can speak of a past that still haunts them. "What we keep silent destroys us from inside." Aided by his talented cast, Mutiri underlines the impact of such silence on all communities affected by unspoken, untreated trauma. JASON SANDERS

Written by Mutiri. Photographed by Quentin Devillers. With Edson Anibal, Babetida Sadjo, Claudio Dos Santos, Francisco Yvan Luzemo. (85 mins, In French and Swahili with English subtitles, Color, DCP)

SUNDAY / 10.22.23

4:00 PM

### WITH PETER BRADLEY

ALEX RAPPOPORT (US, 2023)

Pioneering Black abstract artist and curator Peter Bradley reflects on life and art in this invigorating, intimate documentary portrait. "Documentary in its purest form: one subject speaking and showing us his life and work. It is riveting" (*Film Threat*). With two short films by painter/filmmaker Mike Henderson. (103 mins)

For further details, see *Artists on Film*, p. 35

- 1 *Egúngún (Masquerade)* 10.1.23
- 2 *Money, Freedom, a Story of the CFA Franc* 11.2.23
- 3 *The Last Shelter* 10.12.23
- 4 *Colette and Justin* 11.16.23

THURSDAY / 11.2.23

7:00 PM

### MONEY, FREEDOM, A STORY OF THE CFA FRANC

KATY LENA N'DIAYE (SENEGAL/FRANCE/BELGIUM/GERMANY, 2022)

(*L'argent, la liberté, une histoire du franc CFA*). Can a former colony ever be truly free if its money is still controlled by its former oppressors? Katy Lena N'diaye investigates the tainted history of the CFA franc, a currency created by France for its former sub-Saharan African colonies to jointly use after their independence, yet one even now still controlled by France. "You can't understand the history of the CFA if you don't understand, on the other hand, the history of Africa's insertion into international commerce," notes one observer in this insightful documentary, which is "the most important contemporary document on Francophone Africa's malignant economic relations with France" (*Film Verdict*). JASON SANDERS

Photographed by Vincent Pinckaers. (104 mins, In French and Wolof with English subtitles, Color, DCP, From Icarus Films)

SUNDAY / 11.5.23

4:30 PM

### AMA: AN AFRICAN VOYAGE OF DISCOVERY

KWESI OWUSU, NII KWATE OWOO (as KWATE NEE-OWOO) (UK/GHANA, 1991)

African myth and legend are reawakened in a 1990s England of floppy discs and neon jackets in Kwesi Owusu and Nii Kwato Owoo's restored 1991 cornerstone of diasporic Black independent cinema, now finally returning to the screen. "What north, Ma, Scotland?" ask the grown kids in a refreshingly loving Ghanaian English family, but a magical discovery (in the form of a floppy disc!) brings their African heritage to life, along with some worrisome prophecies. Idyllic English countrysides, confrontational English racists, and 1990s Black consciousness and liberation movements ("It's back to Africa now, innit?") merge in this fascinating transposition of traditional African magical realist storytelling to contemporary Britain. JASON SANDERS

Written by Owusu. Photographed by Jonathan Bloom (Collinson), Roy Cornwall. With Thomas Baptiste, Georgina Ackerman, Anima Misa, Roger Griffiths. (100 mins, Color, DCP)

SUNDAY / 11.12.23

7:00 PM

### TUG OF WAR

AMIL SHIVJI (TANZANIA/SOUTH AFRICA/GERMANY/QATAR, 2021)

(*Vuta n'kuvute*). The anti-colonial era of 1950s Tanzania is resurrected through a hypnotically stylized ambience reminiscent of *In the Mood for Love* in Amil Shivji's gorgeous drama of revolution, romance, and intrigue, the first-ever period drama from the emerging Tanzanian film industry. In the atmospheric alleyways and *taarab* nightclubs of Stone Town, Zanzibar, a revolution against the British-controlled sultanate is underway, as is a possible romance between a committed Mswahili Marxist and a runaway Indian Zanzibari bride. One of the most atmospheric African films in years, yet grounded in revolutionary history, *Tug of War* is flavored with a Wong Kar Wai-esque melancholy for not only a love lost, but also a hope. JASON SANDERS

Written by Shivji, Jenna Cato Bass, based on the novel by Adam Shafi. Photographed by Zenn van Zyl. With Ikhlas Gafur Vora, Gudrun Columbus Mwanjika, Siti Amina, Lukman Ali. (93 mins, In English and Swahili with English subtitles, Color, DCP)

THURSDAY / 11.16.23

7:00 PM

### COLETTE AND JUSTIN

ALAIN KASSANDA (FRANCE/BELGIUM, 2022)

"Explores the complexities and ambiguities of the colonial reality. . . . A crucial recovery of long-suppressed history." Patricia Aufderheide, *New York Magazine*

The history of the Congo's decolonization and independence is glimpsed through the personal recollections of one elderly couple in Alain Kassanda's intimate documentary, "a deeply personal, sometimes poetic, sometimes harrowing history of oppression, revolution, betrayal, disillusionment, and love" (*Business Doc Europe*). The elderly couple—in fact, Kassanda's grandparents—reminisces over a remarkable trove of archival footage; their words, and Kassanda's thoughtful interventions, seemingly combine to reverse the footage, turning the colonizers' own images against them. Beginning as one man's search to understand himself and his roots, *Colette and Justin* is ultimately an evocative and thoughtful meditation on the intersection of political and family history. JASON SANDERS

Written and photographed by Kassanda. (89 mins, In Lingala and French with English subtitles, B&W/Color, DCP, From Icarus Films)



# THE PEOPLE ARE PRESENT: FILMS OF ŽELIMIR ŽILNIK

“Žilnik is a key figure of cinematic resistance.” BORIS NELEPO

This series presents a selection of works (many of them rarely seen) by the celebrated Yugoslav filmmaker Želimir Žilnik. We are honored that he will be in person at both programs. Since the 1960s, Žilnik has been at the forefront of politically engaged cinema in Europe, developing a distinct style of docu-fiction grounded in the camera’s catalytic immersion into the real world. In Žilnik’s films (he has made more than sixty shorts and features), the under- and unrepresented subjects—the homeless; the unemployed; immigrants; refugees; the politically, racially, and sexually oppressed; or marginalized individuals and groups—take center stage, speak, and act. This is the cinema of the people and cinema-as-praxis. Filmmakers have thus far reproduced the world; the point, however, is to produce it!

Pavle Levi

Guest curated by Pavle Levi and Djordje Popović. Presented in collaboration with the Institute of Slavic, East European, and Eurasian Studies (ISEEES) and Department of Slavic Languages and Literatures at UC Berkeley, and with the Department of Art & Art History and Center for Russian, East European, and Eurasian Studies at Stanford University, as part of a tour conceived and coordinated by Greg de Cuir Jr. We are deeply grateful that Žilnik’s visit is made possible with the support of ISEEES, with thanks to Jeff Pennington, executive director, and with support from BAMPFA’s Les Blank Fund. Thanks also to the Berkeley-Stanford New Yugoslav Studies group for their support.



THURSDAY / 9.28.23

7:00 PM

## PIRIKA ON FILM

ŽELIMIR ŽILNIK (SERBIA, 2013)

### INTRODUCTION

Želimir Žilnik, with Pavle Levi and Djordje Popović

**Želimir Žilnik** currently living and working in Novi Sad, Serbia, has written and directed numerous feature and documentary films and is renowned as an initiator of the docudrama genre.

**Pavle Levi** is a professor of film studies at Stanford University and the author of a number of books, including *Disintegration in Frames*, *Cinema by Other Means*, and *Hypnos in Cineland*.

**Djordje Popović** is assistant professor of Yugoslav literature in the Department of Slavic Languages and Literatures and affiliate faculty member in the Program in Critical Theory at UC Berkeley.

(*Pirika na filmu*). A biographical video essay on Pirika, a strong-willed woman living in Serbia, made forty-four years after she appeared as a child actor in two films directed by Žilnik. The filmmaker assembles this video essay by freely mixing docudrama with discussion-style interviews between various characters. He paints a picture of Pirika, but also of the post-socialist condition as it affects the lives of both young and old in Serbia and Germany.

Photographed by Miodrag Milošević. (53 mins, In Serbo-Croatian, German, and English with English subtitles, Color/B&W, Digital, From the artist)

Preceded by a selection of Žilnik’s short documentaries

**INVENTORY** (*Inventur - Metzstrasse 11*) (West Germany, 1975). Guest workers living in a tenement in Munich speak about themselves in their native languages. (Photographed by Andrej Popović. 9 mins, In various languages with English subtitles, Color, Digital)

**HOUSE ORDERS** (a.k.a. *House Rules*, *Hausordnung*) (West Germany, 1975). Interviews with guest worker tenants and with the building “orderlies” point out absurd situations and clashes caused by house restrictions. (Photographed by Thomas Mauch. 11 mins, In German and Romani with English subtitles, B&W, Digital)

**KENEDI, LOST AND FOUND** (Serbia and Montenegro, 2005). Kenedi Hasani recounts his experiences of illegally traveling to European Union countries to reunite with his parents and siblings. (26 mins, In German, Turkish, and Serbian with English subtitles, Color, Digital)

**FAREWELL** (*Abschied*) (West Germany, 1975). After five years at a BMW factory, a worker from Serbia gets ready for his journey south and reflects on his time abroad. (Photographed by Andrej Popović. 9 mins, In German and Serbo-Croatian with English subtitles, Color, Digital)

All From the artist

Total running time: 108 mins

- 1 *Black Film* 9.29.23
- 2 *Pirika on Film* 9.28.23
- 3 *Inventory* 9.28.23

FRIDAY / 9.29.23

7:00 PM

## OLDTIMER

ŽELIMIR ŽILNIK (YUGOSLAVIA, 1989)

### IN CONVERSATION

Želimir Žilnik, Pavle Levi, and Antje Postema

**Antje Postema** is a lecturer in the Department of Slavic Languages and Literatures at UC Berkeley, where she teaches and writes on language, literature, and film from the Yugoslav region.

The aged rocker Igor works at the Radio Študent in Ljubljana. He notices that the janitor works for the police, wiretapping the walls and observing the journalists who are critical of the regime. Igor decides to leave for Greece, and traveling through Yugoslavia, he becomes involved in unexpected turmoil: Milošević’s “antibureaucratic revolution.” “In *Oldtimer*, Žilnik captures Milošević’s rise to power while reinventing the road movie genre so that any movement in it henceforth equals deterioration and falsehood, pairing fellow travelers at random and splitting them up just as arbitrarily. Made possible only in a land on the brink of disintegration” (Boris Nelepo).

Written by Žilnik. Photographed by Andrej Lupinc. With Boris Nin, Rahela Mačić, Andrej Rozman, Snežana Nikšić, Zoran More. (81 mins, In Slovenian, Serbo-Croatian, and English with English subtitles, Color, Digital, From the artist)

Preceded by **BLACK FILM** (*Crni film*) (Želimir Žilnik, Yugoslavia, 1971). One night, Žilnik picks up a group of homeless men from the streets of Novi Sad and takes them home. (Photographed by Karpo Ačimović Godina. 15 mins, In Serbo-Croatian with English subtitles, B&W, Digital, From the artist)

Total running time: 95 mins



# ARTISTS ON FILM

Three recent feature films and two historical short films provide in-depth, intimate access to the creative process.

The New York painter Peter Bradley speaks about his life in art as an abstract painter and curator in *With Peter Bradley*. For Bradley, “There’s people who just paint color. . . . Color is the most important thing.” His 1972 painting *Isom Dart 1* is currently on display at BAMPFA as part of *What Has Been and What Could Be: The BAMPFA Collection*, in a section devoted to works by Black artists purchased by the museum in the early 1970s. Screening with this film are two archival short films by artist, musician, and filmmaker Mike Henderson; his 1979 *The Yellow Pencil* is on loan for the exhibition.

Made by the son of a Japanese Buddhist altar maker, *Carving the Divine: Buddhist Sculptors of Japan* provides a rare look at the artistic process of traditional Japanese wood-carver Master Seki Koun and his apprentices. For filmmaker Yujiro Seki, a UC Berkeley graduate, “Japanese Buddhist sculptures force people to confront life itself. This is a profound art.”

London-born Brian Wall, a longtime Bay Area resident who taught in UC Berkeley’s Art Department for more than two decades, is known for his abstract sculptures, which include some of the earliest minimal sculptures—“I built my own aesthetic.” His life and work are detailed through archival photographs and extensive interviews in *An Improbable Odyssey: The Life and Times of Brian Wall*.

Kathy Geritz FILM CURATOR

With thanks to Mahen Bonetti, director, and Dara Ojubele, program manager, African Film Festival, New York; Edda Manriquez, Academy of Motion Picture Arts and Sciences; Robert Sharf, UC Berkeley’s Center for Buddhist Studies; Sylvia Brown, Brian Wall Foundation; Jeremy P. Stone, Cullman Stone LLC; and Erik Nelson, manager, Department of Art Practice, UC Berkeley.



SUNDAY / 10.22.23

4:00 PM

## WITH PETER BRADLEY

ALEX RAPPOPORT (US, 2023)

Presented in conjunction with *What Has Been and What Could Be: The BAMPFA Collection*

Pioneering artist and curator Peter Bradley reflects on life, art, and artistic practice in this invigorating, intimate documentary portrait, mainly filmed around the nearly eighty-year-old Bradley’s New York farm, where he continues to create. Curator of the pioneering 1971 *De Luxe Show* in Houston, Texas, “one of the first racially integrated exhibits of contemporary artists in the United States,” the artist-at-heart Bradley “was abandoned in art’s critical hinterlands” (*New York Times*) before 2021 exhibitions returned his abstract, color-popped masterpieces to acclaim. “Documentary in its purest form: one subject speaking and showing us his life and work. It is riveting” (*Film Threat*). JASON SANDERS

Photographed by Rappoport. (85 mins, Color, DCP, From the artist)

Preceded by **DUFUS (AKA ART)** (Mike Henderson, US, 1970–73). A radical look at Black identity by local Black painter/blues guitarist/filmmaker Mike Henderson. (10 mins, B&W, 16mm, From Academy Film Archive)

**THE SHAPE OF THINGS** (Mike Henderson, US, 1981). “The artist nods to his various literary, musical, and cinema influences in this inventive performance in the [artist’s] studio” (Mark Toscano, Academy Film Archive). (8 mins, B&W/Color, 16mm, From Academy Film Archive)

Total running time: 103 mins

SUNDAY / 10.29.23

4:00 PM

## CARVING THE DIVINE: BUDDHIST SCULPTORS OF JAPAN

YUJIRO SEKI (US/JAPAN, 2020)

Copresented by the Center for Buddhist Studies, UC Berkeley

A beautifully made film that examines the mentorship of Japanese sculptors, who learn the art of *bussshi* through the master-apprentice relationship and continue a 1,400-year-old tradition. “Artworks depicting buddhas and bodhisattvas are wordless teachings. In their facial expressions and gestures, we can see what we’re aiming for in our lives and practice—be it compassion, equanimity, meditative focus, or even wise anger. But who are the people who create these contemplative artworks? In *Carving the Divine*, a new, award-winning documentary, we meet some of these artists. Specifically, we’re offered a rare and intimate look at the lives and artistic process

of traditional Japanese wood carvers” (Andrea Miller, *Lion’s Roar*).

Written and photographed by Seki. With Kourin Saito, Koun Seki, Koukei Konno, Koumei Yamada. (99 mins, In Japanese with English subtitles, Color, DCP, From the artist)

SUNDAY / 11.5.23

2:00 PM

## AN IMPROBABLE ODYSSEY: THE LIFE AND TIMES OF BRIAN WALL

PETER STERN (US, 2020)

IN PERSON Brian Wall and Peter Stern

Copresented with the Department of Art Practice, UC Berkeley

“The problem,” artist Brian Wall observes, “is making art.” Renowned for his large-scale abstract steel sculptures, Wall taught at UC Berkeley from 1972 to 1994, and he continues to live and make art in the Bay Area at age ninety-two. Born in London in 1931, he was involved with the Modernist art movement of St. Ives, Cornwall, in the 1950s, worked and taught in London during the 1960s, and came to the United States in the 1970s. Interviews with Wall in his studio, and with curators, collectors, and artists—including BAMPFA’s founding director, Peter Selz; Kenneth Baker; Roselyne C. Swig; Jon Carroll; and Jeremy P. Stone—detail the creative context of these times and places, and of Wall’s own artistic contributions.

Photographed by Pat Darrin. (60 mins, Color, DCP, From the Brian Wall Foundation and the artist)



- 1 *With Peter Bradley* 10.22.23
- 2 *Carving the Divine: Buddhist Sculptors of Japan* 10.29.23
- 3 *An Improbable Odyssey: The Life and Times of Brian Wall* 11.5.23 Photo: Chris Ware





1



2

# CHINESE MUSICALS FROM 1957 TO 1963

We are delighted to welcome back to BAMPFA the film expert Paul Fonoroff with a series highlighting Mandarin-language musicals from 1957 to 1963, during the genre's postwar rebirth. By the mid-1950s, Hong Kong was beginning to stabilize economically, with a new optimistic urban middle class anxious to see their lives reflected on screen; at the same time, nostalgia for the mainland and traditional Chinese culture remained.

This series showcases the films that emerged from these desires—whether in visions of intoxicating city life, such as the city hipsters in *Mambo Girl* and nightclub lounge lizards in *The Wild, Wild Rose*, or in throwbacks to Chinese fables and courtly operas, such as the star-crossed lovers of *The Love Eterne* and the celestial princesses of *A Maid from Heaven*. The latter are two of the greatest examples of the widespread *huangmei diao* film genre, which updated classic Chinese staged opera with modern cinematic aesthetics and a decorative, almost pulpy embrace of theatrical artifice. We also pay tribute to a mainland Communist musical whose distinct style proved popular in Hong Kong: the cheerfully tuneful, anti-capitalist *Third Sister Liu*, set in the striking limestone karst waterways of Guangxi.

These five films also reveal a who's who of postwar Hong Kong's greatest stars, especially the songstress Grace Chang, who switches effortlessly from bubbly youth in *Mambo Girl* to jaded nocturnal temptress in *The Wild, Wild Rose*, and Ivy Ling Po, a mainstay of the *huangmei diao* genre famed for playing male leads in both *The Love Eterne* and *A Maid from Heaven*.

Jason Sanders FILM NOTES WRITER

Film Series Sponsors: Matt and Margaret Jacobson

Copresented with the C. V. Starr East Asian Library and guest curated by Paul Fonoroff, this series is made possible by support from the Jacobson Family Foundation for Fonoroff's annual campus residency and The Paul Kendel Fonoroff Collection for Chinese Film Studies at the C. V. Starr East Asian Library. Thanks to our colleagues at the Hong Kong Film Archive and China Film Archive, as well as faculty members Weihong Bao and Andrew F. Jones, Department of East Asian Languages and Cultures, and Peter Zhou, director and assistant university librarian, C. V. Starr East Asian Library, and the College of Letters and Science, UC Berkeley.

THURSDAY / 10.19.23

7:00 PM

## MAMBO GIRL

EVAN YANG (HONG KONG, 1957)

INTRODUCTION Paul Fonoroff

Paul Fonoroff is an expert on Chinese cinema who lived for years in Hong Kong and is currently based in Bangkok.

(*Manbo nulang*). An effervescent Grace Chang stars as a cheerful college girl who'd really rather mambo in this rollicking crowd-pleaser, which abandoned the Hong Kong musical's then-typical tropes of tragic operas, doomed lovers, and courtly or rural settings in favor of a ferociously modern, upwardly bound world of urban youth and rock and roll. Wielding the high-wattage smile and voice that made her a musical superstar, Chang implores everyone to "dance, dance as crazy as I am"; even a potentially maudlin subplot, and its whiff of old-school poverty, doesn't stand a chance. She's gamefully accompanied by Peter Chen Ho, an omnipresent Cary Grant/Rock Hudson figure of the genre. JASON SANDERS

Written by Yang. Photographed by Charles Tung Shao-yung (Dong Shaoyong). With Grace Chang, Peter Chen Ho, Kitty Ting Hao, Liu En-jia. (96 mins, In Mandarin with English electronic titling, B&W, Digital, From Hong Kong Film Archive, permission Cathay-Keris Films Pte. Ltd.)

SATURDAY / 10.21.23

7:00 PM

## THE LOVE ETERNE

LI HAN-HSIANG (HONG KONG, 1963) 4K DIGITAL RESTORATION

INTRODUCTION Paul Fonoroff

(*Liang shan-po yu chu ying-tai*). The highest grossing Chinese-language film of the era, Li Han-hsiang's classic 1963 musical opera proved a sensation across China, Hong Kong, and Taiwan, modernizing a beloved traditional folk tale through Li's unabashed embrace of cinema's pure artifice. A young girl disguises herself as a man to attend school and meets her soulmate (acted by a woman); their eventual romance plays at first like a comedy with a Lubitsch touch, and then as utter tragedy. From painted sets to fake fog and songs that heighten all emotions, *The Love Eterne* is cinema as total theatricality, a subject of multiple remakes, and "the jewel in Shaw Brothers' illustrious crown" (Brian Hu). JASON SANDERS

Written by Li, based on the traditional folk tale *The Butterfly Lovers*. Photographed by Nishimoto Tadashi (as Ho Lan-Shan). With Betty Loh Ti, Ivy Ling Po, Jen Chieh, Li Kwun. (121 mins, In Mandarin with English subtitles, Color, DCP, From Celestial Pictures)



SUNDAY / 10.22.23

7:00 PM

### A MAID FROM HEAVEN

HO MENG-HUA, CHEN YI-HSIN (HONG KONG, 1963)

**INTRODUCTION** Paul Fonoroff

(*Qi xian nu*). A fairy from heaven descends to Earth and finds love with a mill owner's servant in this blend of fantasy film and Chinese *huangmei diao* musical opera. The film was originally begun by *The Love Eterne's* Li Han-hsiang, until he left it (and Shaw Brothers) to start a new company in Taiwan. (Its first film? A different version of the same story.) *The Love Eterne's* Ivy Ling Bo fortunately stayed around, starring (yet again) as the male lead, here forced to deal with a whimsical, celestial princess on one hand and a tyrannical boss on the other. Fanciful *Wizard of Oz*-level special effects add to the film's all-ages, goofy charm. JASON SANDERS.

Written by Li Han-hsiang. Photographed by Yuen Chang-sam, Charles Tung Shao-yung, Wo Cho-hua, Liu Chi. With Ivy Ling Bo, Fang Ying, Julia Hsia, Pan Yin-tze. (97 mins, In Mandarin with English subtitles, Color, DCP, From Celestial Pictures)

- 1 *The Love Eterne* 10.21.23
- 2 *Mambo Girl* 10.19.23
- 3 *A Maid from Heaven* 10.22.23
- 4 *Third Sister Liu* 10.26.23
- 5 *The Wild, Wild Rose* 10.28.23

## SPECIAL SCREENING CINESPIN

FRIDAY / 11.3.23 / 8:30 PM  
FREE

Join us for CineSpin, the BAMPFA Student Committee's annual event featuring terrific UC Berkeley student musicians and/or DJs providing original live accompaniment for great movies. Watch our website for more information in the coming months.

THURSDAY / 10.26.23

7:00 PM

### THIRD SISTER LIU

SU LI (CHINA, 1960) DIGITAL RESTORATION

**INTRODUCTION** Andrew F. Jones

**Andrew F. Jones** is professor and Louis B. Agassiz Chair in Chinese in the East Asian Languages and Cultures Department, UC Berkeley.

(*Liu Sanjie*). A sharp-tongued crooning farm girl incites the masses against greedy landowners—through a singing competition!—in this eye-opening Communist musical, which manages to be surprisingly entertaining, vehemently anti-capitalist, and thanks to a striking setting within Guangxi's limestone karst landscapes, quite beautiful. “Is that the one who loves singing and refuses to pay taxes?” demands Landlord Mo when news of tune-filled rabble-rouser Liu Sanjie reaches him; soon it's time to throw down . . . in verse! Part of the film industry's effort to showcase minority cultures aligned with state values, *Third Sister Liu* was based on Guangxi folk operas and a Zhuang legend, updated as an allegory of the Communist Revolution. JASON SANDERS.

Written by Li Han-hsiang. Photographed by Yuen Chang-sam, Charles Tung Shao-yung, Wo Cho-hua, Liu Chi. With Ivy Ling Bo, Fang Ying, Julia Hsia, Pan Yin-tze. (97 mins, In Mandarin with English subtitles, Color, DCP, From China Film Archive)

SATURDAY / 10.28.23

7:00 PM

### THE WILD, WILD ROSE

WONG TIN-LAM (HONG KONG, 1960)

**INTRODUCTION** Weihong Bao

**Weihong Bao** is associate professor in film and media and the Chinese Program of the East Asian Languages and Cultures Department, UC Berkeley.

(*Ye mei gui zhi lia*). “One of the best films in the history of Hong Kong cinema” (Hong Kong Film Archive), this film noir musical blends Georges Bizet's *Carmen*, Josef von Sternberg's *The Blue Angel*, and Mandarin pop in its nocturnal tale of a hot-tempered nightclub singer (a powerhouse Grace Chang) who'll spit on her boss, grab a rival's hair, and seduce any man, yet still aids an old colleague. A fresh-faced new doorman of a pianist arrives to be stepped on, but love—and fate—have other ideas. Amour fou, cigarettes, and songs, with low-angle noir cinematography and Chang giving her all: this cornerstone of the Mandarin musical (and Tsai Ming-liang favorite) still mesmerizes. JASON SANDERS.

Written by Nellie Chin Yu (Qin Yifu), loosely adapted from Georges Bizet's *Carmen*. Photographed by Wong Ming. With Grace Chang, Chang Yang, Dolly Soo Fung, Wang Lai. (134 mins, In Mandarin with English electronic titles, B&W, Digital, From Hong Kong Film Archive, permission Cathay-Keris Films Pte. Ltd.)

**MILL VALLEY  
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OCTOBER 7-15

**46**

The forty-sixth edition of the Mill Valley Film Festival returns to Berkeley this October, with BAMPFA as the exclusive East Bay venue.

Full details, including discounts for members, will be announced soon.



# BAMPFA FILM COUNCIL

Join a dedicated group of cinephiles, filmmakers, and supporters who are deepening their relationship with BAMPFA and helping sustain the future of film exhibition, education, collection, and preservation—in Berkeley and beyond. For the very best access and engagement with film at BAMPFA, we invite you to join the Film Council today!

Film Council members are asked to make an annual contribution of \$10,000 or more in support of the film program at BAMPFA.

To learn more about Film Council membership, contact Alexis Gordon, individual giving officer, at [alexisgordon@berkeley.edu](mailto:alexisgordon@berkeley.edu).



Dziga Vertov, *Man with a Movie Camera*, 1929.



## TOM LUDDY MEMORIAL FUND

The loss of Thomas W. Luddy (1943–2023) was deeply personal to BAMPFA and the UC Berkeley community. In the mid-1960s, following his graduation from UC Berkeley, Tom Luddy became a leading force behind film programming on campus, culminating in his tenure at the Pacific Film Archive, where he was hired as program director in 1972, and then as director and curator, a position he held between 1975 and 1980. Bay Area filmgoers and the international community benefited enormously from the dynamic programs Luddy mounted at PFA, accompanied by a remarkable range of in-person presentations by filmmakers, critics, historians, and archivists.

You can honor Tom's legacy by making a donation to the BAMPFA Film Programs Fund in Tom's memory. Your gift helps sustain the year-round screening program, film preservation, and access to our special collections, as well as bringing filmmakers and experts to BAMPFA. Thank you for helping BAMPFA carry on the important work of celebrating and showcasing the best of independent, avant-garde, and international cinema.

[give.berkeley.edu/luddy](https://give.berkeley.edu/luddy)

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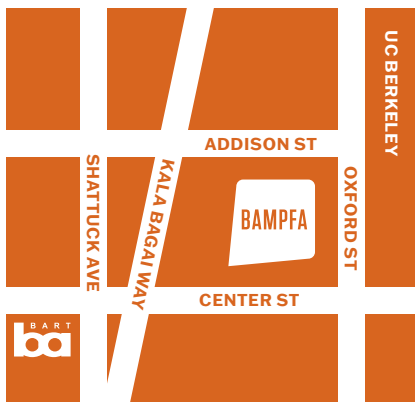
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August 16, 2023–January 7, 2024

#### MATRIX 281 / Kenneth Tam: The Founding of the World

August 16–November 26, 2023

#### MATRIX 282 / Griselda Rosas: Yo te cuido

August 30–November 19, 2023

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October 7, 2023–February 25, 2024

#### What Has Been and What Could Be: The BAMPFA Collection

Through June 7, 2024

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#### Illuminations: Jerome Hiler

September 13–October 28, 2023

#### Dawn Porter in Person

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#### Cambodian Cinema: Rising from the Ashes

September 24–October 6, 2023

#### The People Are Present: Films of Željimir Žilnik

September 28–29, 2023

#### African Film Festival 2023

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#### MVFF @ BAMPFA

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#### Chinese Musicals from 1957 to 1963

October 19–28, 2023

#### Artists on Film

October 22 and 29, and November 5, 2023

#### CineSpin

November 3, 2023

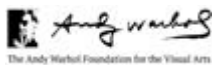
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Cover: Werner Herzog, *Bad Lieutenant: Port Call of New Orleans*, 2009.

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