





Welcome Fall 2024

As part of our renewed focus on the BAMPFA collection and our recent changes to dedicate the lower-level galleries to artworks from the collection, I am excited to launch our second yearlong exhibition that exemplifies some of the distinctive qualities that make our museum so special. *To Exalt the Ephemeral: The (Im)permanent Collection* spotlights what has long been an important and unique focus in BAMPFA's exhibition and collecting history: experimentation, performance, and non-object-based artistic practices. As an institution born in the Bay Area in the 1960s—a time when conceptualism, performance art, and avant-garde filmmaking were energizing the region's already vibrant art scene—BAMPFA has collected, from its earliest years, conceptual projects, scores, ephemera, and works that use alternative materials and techniques. *To Exalt the Ephemeral* celebrates this history by showcasing more than one hundred works across our art and film collections, including several drawn from the Steven Leiber Conceptual Art Collection, which includes approximately three hundred

works by American and European artists from the 1960s to 1980s (and related reference materials) that were gifted to BAMPFA in 2014.

Filmmaker and scholar Sheldon Renan returns to BAMPFA this fall to shed light on our early years of film collecting and present a screening of the Japanese masterpiece *Double Suicide* on a rare 35mm print that entered our collection nearly fifty years ago. As the steward of one of the largest film collections held by a North American art museum, BAMPFA champions the increasingly specialized preservation of this cherished medium and its presentation. The film collection has been a cornerstone of BAMPFA's institutional identity from our founding in the late 1960s, when Renan first approached UC Berkeley to propose establishing a film archive within what was then called the University Art Museum. At a time when it was not yet common for American art museums to accept film into their collections, BAMPFA's founding director, Peter Selz, had the foresight to partner with Renan to start a film collection in Berkeley.

It is central to BAMPFA's mission to expand the canons of art and film history and preserve artworks and films for future generations to enjoy and study, even when the fugitive materials the artists used make doing so challenging. We must consider a new set of institutional questions about collecting and preserving. Such work reflects the broader values of creative experimentation and artistic foresight that continue to shape our museum today. I hope you'll join us this fall to discover this history for yourself and to enjoy some of the best that BAMPFA's remarkable art and film collections have to offer.

Julie Rodrigues Widholm
Executive Director

SEPTEMBER

4 / WED

12:15 PM Exhibition Tour
A MOVEMENT IN EVERY DIRECTION P. 8

5 / THU

Free First Thursday

1:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8

6:30 PM What If Seeing Is No Longer
Believing?: Democracy and
Disinformation in the Age of Deep
Fakes CALIFORNIA LIVE! P. 9

6 / FRI

7:00 PM *Chinatown* LOS ANGELES P. 14

7 / SAT

1:00 PM Altered Self with Caro Yagjian
ART LAB P. 9

1:30 PM American Sign Language
Exhibition Tour
A MOVEMENT IN EVERY DIRECTION P. 8

5:30 PM *Seven Samurai*
SPECIAL SCREENINGS P. 37

8 / SUN

2:00 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8

5:00 PM *Model Shop* LOS ANGELES P. 14

11 / WED

12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8

7:00 PM *Return to Reason:
Four Films by Man Ray*
ALTERNATIVE VISIONS P. 24

12 / THU

7:00 PM *Green Border* SPECIAL SCREENINGS
P. 37

13 / FRI

7:00 PM *The Exiles*
Introduction by May HaDuong
LOS ANGELES P. 14

14 / SAT

11:30 AM–1:00 PM Mystic Travels: Stories of
Migration, Vacation, and Rest
GALLERY + STUDIO P. 10

2:30–3:30 PM *The Wild Robot Escapes* by
Peter Brown ROUNDTABLE READING P. 11

3:30 PM *Be Natural: The Untold Story of
Alice Guy-Blaché* SILENT CINEMA P. 28

6:30 PM *Smog*
Lecture by May HaDuong and
Luca Celada LOS ANGELES P. 14



15 / SUN

1:00 PM The Early Days of the Pacific
Film Archive & *Double Suicide*
Presentation by Sheldon
Renan LECTURE/SPECIAL EVENT P. 22

2:00 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8

4:30 PM *Passing Through*
Larry Clark and May HaDuong
in conversation LOS ANGELES P. 15

18 / WED

12:15 PM Exhibition Tour
A MOVEMENT IN EVERY DIRECTION P. 8

2:10 PM Alice Guy-Blaché & Louis
Feuillade: Silent Cinema Pioneers
Introduction by Anne Nesbet;
Judith Rosenberg on piano
SILENT CINEMA P. 28

7:00 PM *The Blue Rose of Forgetfulness*
Lewis Klahr in person
ALTERNATIVE VISIONS P. 24

19 / THU

7:00 PM *Green Border* SPECIAL SCREENINGS
P. 37

20 / FRI

4:00 PM *Be Natural: The Untold Story of
Alice Guy-Blaché* SILENT CINEMA P. 28

7:00 PM *La La Land* LOS ANGELES P. 15

21 / SAT

1:30 PM *A Movement in Every Direction:*
Roundtable Discussion with
Exhibition Artists and Curators
ARTISTS/CURATORS' TALK P. 8

4:00 PM *Banel & Adama*
SPECIAL SCREENINGS P. 38

6:00 PM *The Stranger and the Fog*
SPECIAL SCREENINGS P. 38

22 / SUN

1:00 PM *Seven Samurai*
SPECIAL SCREENINGS P. 37

2:00 PM Exhibition Tour
A MOVEMENT IN EVERY DIRECTION P. 8

4:00 PM *Healing Voice of Deep Release
with Odeya Nini* ART LAB P. 9

5:15 PM *Killer of Sheep* LOS ANGELES P. 15

25 / WED

12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8

2:10 PM Cecil B. DeMille & Lois Weber:
Silent Cinema Pioneers
Introduction by Anne Nesbet;
Judith Rosenberg on piano
SILENT CINEMA P. 28

7:00 PM *Water and Power*
LOS ANGELES/ALTERNATIVE VISIONS PP. 15, 24

26 / THU

7:00 PM *Banel & Adama*
SPECIAL SCREENINGS P. 38

27 / FRI

3:00 PM *Waiting for Life*
Staffan Julén, Donald "Twin"
James, Reginald "Happy" Wilson,
Amir Rostami, and Jerzy Sarnecki
in conversation
SPECIAL SCREENINGS P. 38

7:00 PM *Lions Love (. . . and Lies)*
LOS ANGELES P. 16

28 / SAT

3:00 PM *To Exalt the Ephemeral:*
Poetry Reading READING P. 8

3:30 PM *Microcosmos*
MATINEES FOR ALL AGES P. 12

5:30 PM *Totally F***ed Up*
James Duval in person
TEEN APOCALYPSE P. 30

8:00 PM *The Doom Generation*
James Duval in person
TEEN APOCALYPSE P. 30

29 / SUN

2:00 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8

4:00 PM *Hito Hata: Raise the Banner*
LOS ANGELES P. 16

7:00 PM *Nowhere*
James Duval in person
TEEN APOCALYPSE P. 30



2 / WED

- 12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8
- 7:00 PM *The Gloria of Your Imagination*
Jennifer Reeves in person
ALTERNATIVE VISIONS P. 24

3 / THU

- Free First Thursday**
- 1:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8
- 7:00 PM *Real Women Have Curves*
LOS ANGELES P. 16

4 / FRI

Mill Valley Film Festival

5 / SAT

Mill Valley Film Festival

6 / SUN

Mill Valley Film Festival

- 2:00 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8

9 / WED

Abounaddara: The Ruins We Carry opens

- 12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8
- 7:00 PM Abounaddara Shorts
Charif Kiwan, Stefania Pandolfo,
and Anneka Lenssen in conversation
ALTERNATIVE VISIONS PP. 7, 25

10 / THU

Mill Valley Film Festival

11 / FRI

Mill Valley Film Festival

12 / SAT

Mill Valley Film Festival

- 11:30 AM–1:00 PM Exploring the Ephemeral
with *Suminagashi*
GALLERY + STUDIO P. 10
- 2:30–3:30 PM *The Curious Vanishing of
Beatrice Willoughby* by G. Z.
Schmidt ROUNDTABLE READING P. 11

13 / SUN

Mill Valley Film Festival

- 1:00 PM Mail Art with John Held Jr.
ART LAB P. 9
- 2:00 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8

16 / WED

- 12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8
- 7:00 PM *UKI*
Shu Lea Cheang in person
ALTERNATIVE VISIONS P. 25

17 / THU

- 7:00 PM *The Sea Is Calling*
Introduction by Weihong Bao
and Paul Fonoroff
HONG KONG P. 21

18 / FRI

- 7:00 PM CineSpin SPECIAL SCREENINGS P. 30

19 / SAT

- 3:30 PM *Kirikou and the Sorceress*
MATINEES FOR ALL AGES P. 12
- 7:00 PM *Once Upon a Time in China II*
Introduction by Paul Fonoroff
HONG KONG P. 21

20 / SUN

- 2:00 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8
- 3:30 PM *Green Border*
SPECIAL SCREENINGS P. 37
- 7:00 PM *Alan and Eric:
Between Hello and Goodbye*
Introduction by Andrew F. Jones
and Paul Fonoroff HONG KONG P. 21

23 / WED

- 12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8
- 7:00 PM *Landrián*
Introduction by Lázaro González
CUBAN CINEMA/ALTERNATIVE VISIONS PP. 18, 25

24 / THU

- 7:00 PM *Landrián Restored*
Prerecorded video introduction
by Dean Luis Reyes and Lázaro
González CUBAN CINEMA/ALTERNATIVE
VISIONS PP. 18, 25

25 / FRI

- 7:00 PM *Now You See Love, Now You Don't*
Introduction by Paul Fonoroff
HONG KONG P. 21

26 / SAT

- 1:00–7:00 PM Member and Campus Preview
for *Making Their Mark*
- 7:00 PM Cuban Contemporary Short
Films I: Dreaming of a Nation
Elicer Jiménez Almeida, Nils
Longueira Borrego, and Lázaro
González in conversation
CUBAN CINEMA P. 18

27 / SUN

- Making Their Mark: Works from
the Shah Garg Collection* opens
Free Community Day
- 11:30 AM–2:00 PM Art Making for All Ages P. 6
- 1:00 PM *Lawyer Lawyer*
Introduction by Paul Fonoroff
HONG KONG P. 22
- 4:00 PM Komal Shah and Cecilia Alemani
with Margot Norton on *Making
Their Mark* P. 6
- 7:00 PM *Wild Woman*
Alán González and Lázaro
González in conversation
CUBAN CINEMA P. 19

30 / WED

- 12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8
- 7:00 PM Stop-Motion Storyteller
Amanda Strong
Amanda Strong and Bracken
Hanuse Corlett in person
ALTERNATIVE VISIONS P. 26

31 / THU

- 7:00 PM *Le samourai* SPECIAL SCREENINGS P. 38

1 *Kirikou and the Sorceress* 10.19.24
2 Mail Art with John Held Jr. 10.13.24
3 *Seven Samurai* 9.7, 9.22, 11.24.24

NOVEMBER

1 / FRI

4:00 PM Stop-Motion Storytellers
Amanda Strong and Bracken
Hanuse Corlett in conversation
ALTERNATIVE VISIONS P. 26

7:00 PM *The Color of Pomegranates*
PARAJANOV P. 36

2 / SAT

7:00 PM Cuban Contemporary Short Films II:
Voices of Displacement
Lázaro González and Caleb
Murray-Bozeman in conversation
CUBAN CINEMA P. 19

3 / SUN

1:00 PM Intro to Risograph Printing
with Alayna Tinney:
Sister Corita Kent Edition
ART LAB P. 9

2:00 PM *Calls from Moscow*
CUBAN CINEMA P. 19

2:00 PM Exhibition Tour MAKING THEIR MARK P. 6

4:30 PM *Sergei Parajanov: The Rebel*
PARAJANOV P. 36

6 / WED

12:15 PM Exhibition Tour MAKING THEIR MARK P. 6

7 / THU

Free First Thursday

1:15 PM Tausif Noor on *To Exalt the
Ephemeral* CURATOR'S TOUR P. 8

7:00 PM *Caught by the Tides*
Jia Zhangke and Michael Berry
in conversation JIA P. 32

8 / FRI

3:00 PM *Xiao Wu*
Jia Zhangke and Michael Berry
in conversation JIA P. 32

7:00 PM *Platform*
Jia Zhangke and Michael Berry
in conversation JIA P. 32

9 / SAT

11:30 AM–1:00 PM *Your Name on the Sign*
GALLERY + STUDIO P. 10

2:30–3:30 PM *The Cricket in Times Square*
by George Selden
ROUNDTABLE READING BILINGÜE P. 11

3:00 PM *Still Life*
Jia Zhangke and Weihong Bao
in conversation JIA P. 33

7:00 PM *Unknown Pleasures*
Jia Zhangke and Andrew F. Jones
in conversation JIA P. 33



10 / SUN

12:00 PM *The Color of Pomegranates*
PARAJANOV P. 36

2:00 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8

2:30 PM *I Wish I Knew*
Jia Zhangke and Michael Nylan
in conversation JIA P. 33

6:30 PM *A Touch of Sin*
Jia Zhangke and Daniel O'Neill
in conversation JIA P. 33

13 / WED

12:15 PM Margot Norton on *Making Their
Mark* CURATOR'S TOUR P. 6

7:00 PM *Ash Is Purest White*
Jia Zhangke and Iggy Cortez
in conversation JIA P. 34

14 / THU

6:30 PM *Gut Punch: Reenvisioning Gestural
Abstraction* ARTISTS' TALK P. 6

15 / FRI

4:30 PM *Ryuichi Sakamoto: Opus*
SPECIAL SCREENINGS P. 16

7:00 PM *Shadows of Our
Forgotten Ancestors*
PARAJANOV P. 36

16 / SAT

1:00 PM *Scratching the Light*
with Tara Baghdassarian
ART LAB P. 9

4:30 PM *24 City* JIA P. 34

7:00 PM *Mafifa*
Prerecorded video introduction
by Daniela Muñoz Barroso
CUBAN CINEMA P. 19

17 / SUN

2:00 PM Exhibition Tour
MAKING THEIR MARK P. 6

2:00 PM *The Legend of Suram Fortress*
PARAJANOV P. 37

4:00 PM *Le samourai* SPECIAL SCREENINGS P. 38

20 / WED

12:15 PM Exhibition Tour MAKING THEIR MARK P. 6

7:00 PM *Scott Stark in Person*
ALTERNATIVE VISIONS P. 26

21 / THU

7:00 PM *The World* JIA P. 34

22 / FRI

7:00 PM *Ashik Kerib* PARAJANOV P. 37

23 / SAT

3:30 PM *The Stranger and the Fog*
SPECIAL SCREENINGS P. 38

7:00 PM *Swimming Out Till
the Sea Turns Blue* JIA P. 34

24 / SUN

2:00 PM Exhibition Tour MAKING THEIR MARK P. 6

2:00 PM *Seven Samurai*
SPECIAL SCREENINGS P. 37

3:00 PM *Clouds from a Crumbling Giant* P. 8

27 / WED

12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 8

29 / FRI

3:00 PM *Ryuichi Sakamoto: Opus*
SPECIAL SCREENINGS P. 16

5:30 PM *Le samourai* SPECIAL SCREENINGS P. 38

30 / SAT

3:30 PM *The Wizard of Oz*
MATINEES FOR ALL AGES P. 12

6:00 PM *Mountains May Depart* JIA P. 34





NEW EXHIBITION

Making Their Mark: Works from the Shah Garg Collection

October 27, 2024–April 20, 2025

Making Their Mark brings together more than seventy artworks from the Shah Garg Collection, which is committed to amplifying the voices and visions of women artists. The exhibition, which premiered in New York in 2023, is the first public presentation of this important collection. *Making Their Mark* juxtaposes contemporary practices

with pathbreaking historical works to illuminate transgenerational affinities, influences, and methodologies among artists from the postwar era to the present. Featuring a wide spectrum of artworks spanning almost eight decades, the exhibition emphasizes dialogues between artists who circumvent and break through conventions in art making, embracing craft techniques, uncommon supports, and alternative materials. Accompanied by a major publication produced in advance of the exhibition, *Making Their Mark* assembles significant examples by artists whose works go beyond prescribed definitions of art making established within a historically patriarchal field.

The BAMPFA presentation of *Making Their Mark: Works from the Shah Garg Collection* is curated by Cecilia Alemani, Donald R. Mullen Junior Director and Chief Curator of High Line Art, and Margot Norton, BAMPFA Chief Curator.

Above

Installation view, artworks left to right: Miriam Schapiro: *Double Rose*, 1978; Merikokeb Berhanu: *Untitled LXXIII*, 2021; Sonia Gomes: *Sol Maior*, 2023; Sonia Gomes: *Artérias (série tela-corpo)*, 2022; Elizabeth Murray: *Joanne in the Canyon*, 1990–91.

Related Public Programs



SAT / 10.26.24 / 1:00–7:00 PM
Preview Day

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

SUN / 10.27.24 / 11:00 AM–7:00 PM
Community Day

Free museum admission for all.

SUN / 10.27.24 / 11:30 AM–2:00 PM
Art Making for All Ages

Drop in and make art in BAMPFA's Crane Forum space, next to the Art Wall. Materials will be provided.

SUN / 10.27.24 / 4:00 PM
Komal Shah and Cecilia Alemani with Margot Norton on *Making Their Mark*

To mark the opening of *Making Their Mark: Works from the Shah Garg Collection*, art collector and philanthropist Komal Shah and Cecilia Alemani, Director and Chief Curator of High Line Art in New York, recount with BAMPFA Chief Curator Margot Norton their journey organizing the exhibition. The discussion covers the genesis and

evolution of the Shah Garg Collection, the importance of scholarship on women artists, and the organizing thematic threads that the curators have developed for the exhibition at BAMPFA.

WED / 11.13.24 / 12:15 PM
Curator's Tour: Margot Norton on *Making Their Mark*

Chief Curator Margot Norton, who organized BAMPFA's presentation of the exhibition, discusses the themes of *Making Their Mark* and offers insights and observations about selected artworks.

Exhibition Tours

Exhibition tours are led by UC Berkeley graduate students in the Departments of History of Art, Film & Media Studies, and Gender & Women's Studies.

WEDNESDAYS / 12:15 PM
11.6, 11.20

SUNDAYS / 2:00 PM
11.3, 11.17, 11.24

THU / 11.14.24 / 6:30 PM
Gut Punch: Reenvisioning Gestural Abstraction

This is the first program in a series of artists' conversations focused on the thematic threads of the exhibition *Making Their Mark*. Featuring three artists whose work is included in the exhibition—Aria Dean, Mary Lovelace O'Neal, and Mary Weatherford—the discussion explores the expansive ways the artists reenvision the genre of gestural abstraction. Katy Siegel, Research Director at San Francisco Museum of Modern Art, moderates.

Above
Mary Weatherford: *Light Falling like a Broken Chain; Paradise*, 2021; Flashe on linen; © Mary Weatherford; courtesy the artist and David Kordansky Gallery, Los Angeles. Photo by Fredrik Nilsen Studio; courtesy David Kordansky Gallery, Los Angeles.



NEW EXHIBITION

Campus Collaborations: Abounaddara: The Ruins We Carry

October 9, 2024–February 23, 2025

The Ruins We Carry is the first solo US museum exhibition by Abounaddara, an anonymous collective of artists based in Damascus, Syria. Best known for their unsettling portraits of everyday life during the Syrian Revolution and subsequent civil war, the members of the collective created and posted a short film to Vimeo every Friday between 2011 and 2017, as well as two acclaimed feature-length films. Their works capture intimate moments of questioning and transformation, opening a space of radical imagination and making perceptible a dimension of the invisible in the midst of upheaval and destruction. *The Imagemaker* (2024), a new three-channel film installation premiering in this exhibition, explores the world-making powers of a craftsman known as Abou Diab, the

last practitioner of the art of stamped cloth in Damascus and a central figure in the history of the collective. Like a photographer in a darkroom, he labors in a dimly lit workshop, printing on fabrics using improvised, alchemical inks made from rotting, rusted matter. As Abou Diab transforms his cloth, Abounaddara considers the potential of the creative act to refashion ruins into life. Layering filmic fragments across time and space, *The Ruins We Carry* presents this new work in dialogue with a selection of Abounaddara's short films, screened every weekend during the exhibition's run in Theater 2 on the lower level.

Abounaddara: The Ruins We Carry is curated by Anneka Lenssen, Associate Professor in the Department of the History of Art, UC Berkeley, and Stefania Pandolfo, Professor in the Department of Anthropology, UC Berkeley, with Margot Norton, BAMPFA Chief Curator, and Matthew Villar Miranda, BAMPFA Curatorial Associate.

The exhibition is part of BAMPFA's Campus Collaborations, an ongoing series in partnership with faculty and students at UC Berkeley. This series brings exhibitions at BAMPFA into critical dialogue with the vibrant academic life at UC Berkeley.

This exhibition is made possible in part by a Mellon Project Grant provided by the Division of the Arts & Humanities Dean's office.

Above

Abounaddara: still from *The Imagemaker*, 2024; courtesy of Abounaddara.

Related Program

WED / 10.9.24 / 7:00 PM
Abounaddara Shorts

As part of the *Alternative Visions* film series, Abounaddara screens a selection of its short films, followed by a discussion with cofounder Charif Kiwan and UC Berkeley professors Anneka Lenssen and Stefania Pandolfo, who curated the BAMPFA exhibition *Abounaddara: The Ruins We Carry*. See p. 25.

On View

THROUGH 9.22.24

A Movement in Every Direction: Legacies of the Great Migration

THROUGH 12.15.24

Art Wall / Rose D'Amato: Mission Chevrolet

THROUGH 12.15.24

MATRIX 285 / Young Joon Kwak: Resistance Pleasure

THROUGH 7.6.25

To Exalt the Ephemeral: The (Im)permanent Collection

Exhibition Tours

Exhibition tours are led by UC Berkeley graduate students in the Departments of Cultural Geography, History of Art, Film & Media Studies, English, and Critical Theory.

A Movement in Every Direction

WEDNESDAYS / 12:15 PM

9.4, 9.18

SUNDAYS / 2:00 PM

9.22

SAT / 9.7.24 / 1:30 PM

American Sign Language Tour

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



To Exalt the Ephemeral

WEDNESDAYS / 12:15 PM

9.11, 9.25, 10.2, 10.9,
10.16, 10.23, 10.30, 11.27

SUNDAYS / 2:00 PM

9.8, 9.15, 9.29, 10.6, 10.13, 10.20, 11.10

FREE FIRST THURSDAYS

1:15 PM

9.5, 10.3

Related Public Programs

SAT / 9.21.24 / 1:30 PM

Roundtable Discussion with Exhibition Artists and Curators

Presented in partnership with UC Berkeley's Townsend Center for the Humanities

This roundtable discussion convenes the cocurators of *A Movement in Every Direction*, Jessica Bell Brown and Ryan N. Dennis, and artists Torkwase Dyson and Carrie Mae Weems. Moderated by Anthony Graham, BAMPFA Senior Curator, the program offers reflections on the exhibition, from its planning and development to the impact of its ongoing national tour.

SAT / 9.28.24 / 3:00 PM

Poetry Reading

In conjunction with *To Exalt the Ephemeral*, BAMPFA presents a reading with three Bay Area poets: Sophia Dahlin, Forrest Gander, and Noah Ross. Their divergent practices—touching on themes of everyday experience, ecological engagement, and queer legacies—engage with the many facets of the ephemeral as they can be approached through language.

THU / 11.7.24 / 1:15 PM

Curator's Tour: Tausif Noor on *To Exalt the Ephemeral*

Tausif Noor explores how artists have taken up ideas of ephemerality to comment on the nature of memory and acts of memorialization across different media. Among the artists he highlights are Ree Morton, Rosie Lee Tompkins, and Andy Warhol. Noor is BAMPFA Curatorial Associate and cocurator of *To Exalt the Ephemeral*.

SUN / 11.24.24 / 3:00 PM

Clouds from a Crumbling Giant

Clouds from a Crumbling Giant is an examination of the life cycle and its mapping through a Daoist perspective, the nature and quality of decline through aging, and the inclusion of elder bodies within the performance landscape. It is performed by the physical theater and dance company inkBoat, with guests. Presented in conjunction with *To Exalt the Ephemeral*.



Above

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

Copresented Program

THU / 9.5.24 / 6:30 PM

California Live!: What If Seeing Is No Longer Believing?: Democracy and Disinformation in the Age of Deep Fakes

Copresented by *California* magazine and the Cal Alumni Association

As the 2024 election season approaches, a rising tide of conspiracy theories, deep fakes, and misinformation poses a serious threat

to the democratic process. While propaganda, lying politicians, and deceptive political ads are nothing new, digital media makes it easier and faster to distort and disseminate misleading information. Join *California* magazine's Pat Joseph in conversation with UC Berkeley Professor Hany Farid, whose lab has pioneered the field of digital forensics to authenticate media in the age of increasingly credible fake news.



Art Lab



SAT / 9.7.24 / 1:00 PM

Altered Self with Caro Yagjian

Bring a printed photo of yourself to the Art Lab to use as the base for a manipulated self-portrait. Bay Area multimedia artist Caro Yagjian leads visitors in a playful set of prompts to alter and decorate their portraits with fun stickers, colored paper, tidbits, collage, and craft supplies. For those who do not want to damage original printed photographs, there will be a photocopier available.

SUN / 9.22.24 / 4:00 PM

Healing Voice of Deep Release with Odeya Nini

Los Angeles-based interdisciplinary vocalist, composer, vocal embodiment coach, and sound meditation practitioner Odeya Nini offers a workshop and sound bath that begins with a vocal embodiment practice and then relaxes into a sound meditation. We will gather and explore our voice with an emphasis on the deep low tones and feel our sounds in community, in connection, and in relation to one another and to something greater that flows through us.

SUN / 11.3.24 / 1:00 PM

Intro to Risograph Printing with Alayna Tinney: Sister Corita Kent Edition

Space is limited; RSVP required

Join local artist Alayna Tinney for a beginner-friendly dive into risograph printing. For this workshop, we take inspiration from a screen printed work by Sister Corita Kent, on view in the exhibition *To Exalt the Ephemeral*, to think of how we can use cut paper and collage to create designs on the risograph that reflect the spirit of Kent's energetic print voice.

SUN / 10.13.24 / 1:00 PM

Mail Art with John Held Jr.

John Held Jr. is central to a wide network of mail artists, constantly sending and receiving curious postal experiences. This mail art workshop consists of a Letter Opening Performance, in which unopened mail sent to Held will be unsealed and explained. Perforated sheets of paper will be made available to participants for the creation of artist postage stamps and new mail art.

SAT / 11.16.24 / 1:00 PM

Scratching the Light with Tara Baghdassarian

Embrace your dark side in a scratch paper workshop—a popular nineteenth-century reproduction technique from Great Britain and France. In this workshop, participants scratch abstract self-portraits to life using assorted collage materials on the black paper. As each stroke illuminates the darkness, what will be uncovered?

Second Saturdays for Families

Gallery + Studio is for ages 6–12 with accompanying adult(s). Workshops integrate an interactive gallery tour with a related art project. Sign up in the Art Lab ten minutes ahead of the session. Admission is always free for kids 18 and under and for one adult per child 13 and under. Children must be accompanied by at least one adult.



SAT / 9.14.24 / 11:30 AM–1:00 PM
Gallery + Studio
Mystic Travels: Stories of Migration, Vacation, and Rest

Workshop led by Fred Marque DeWitt

Inspired by the work of Zoë Charlton and other artists in *A Movement in Every Direction: Legacies of the Great Migration*, create a multilayered diorama composed of elements from your family's ancestral places and your present home. Using old photos, magazine cutouts, newspaper clippings, and cut paper, create a background and add personally meaningful elements—like a California flower or your grandmother's lace—to the foreground. Place yourself in the scene as the storyteller. Your finished shadow-box diorama will be like a movie still or a scene in a play.

SAT / 10.12.24 / 11:30 AM–1:00 PM
Gallery + Studio
Exploring the Ephemeral with Suminagashi

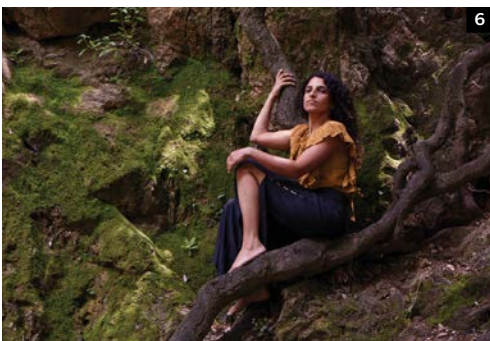
Workshop led by Supanee Katz

Many artworks in BAMPFA's exhibition *To Exalt The Ephemeral* capture fleeting moments in time and conditions that cannot be reproduced. *Suminagashi*, which means "ink floating," is a traditional Japanese method of paper marbling in which sumi ink makes unique patterns on the surface of water—patterns influenced by passing environmental phenomena such as air currents in the room. These patterns are then transferred onto paper placed on top of the floating ink. Each pattern is momentary and each print is one of a kind. Learn this fun and fascinating technique as you make your own unique marbled-paper print.

SAT / 11.9.24 / 11:30 AM–1:00 PM
Gallery + Studio
Your Name on the Sign

Workshop led by Marcela Florez

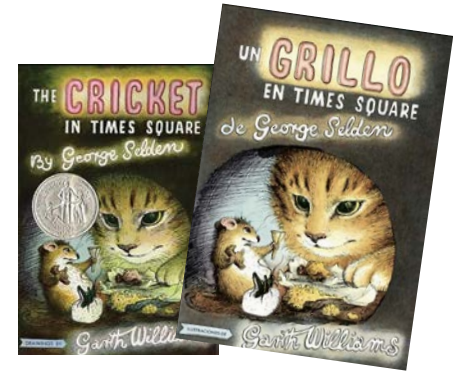
Artist Rose D'Amato is a second-generation sign painter and pinstriper who lives in San Francisco. For BAMPFA's Art Wall, she reinterpreted a historic hand-painted commercial sign that was recently exposed during a construction project in the city—a billboard for Mission Service Chevrolet. With D'Amato's mural as your inspiration, develop a billboard-like design based on your name and other personal symbols. Apply sign-painting techniques such as stenciling and image layering, along with folding and pattern painting, to create a pop-up folded page that's all about you.



- 1 Altered Self with Caro Yagjian **9.7.24**
- 2 What If Seeing Is No Longer Believing? **9.5.24**
- 3 Mystic Travels **9.14.24**
- 4 Exploring the Ephemeral with *Suminagashi* **10.12.24**
- 5 Your Name on the Sign **11.9.24**
- 6 Healing Voice of Deep Release with Odeya Nini **9.22.24**
- 7 Scratching the Light with Tara Baghdassarian **11.16.24**

Second Saturdays for Families

Roundtable Reading is recommended for ages 8 and up with accompanying adult(s). Young readers read aloud to one another from the opening pages of a good book. Children who participate receive a copy of the book to continue reading at home. No advance sign-up needed.



SAT / 9.14.24 / 2:30–3:30 PM
Roundtable Reading
The Wild Robot Escapes
by Peter Brown

Facilitated by Becca Todd,
former District Library Coordinator,
Berkeley Unified School District

When we last saw the robot Roz (in *The Wild Robot*), she was being hauled away from her goose son, Brightbill, back to the factory so that the Makers could repair and reactivate her. Assigned to farm duties on Hilltop Farm, she feels trapped and fears the owners will discover her secret—that she is “defective” and able to think, plan, and speak the languages of the farm animals. More than anything, she desires a reunion with her son. With the children’s help and blessing, and the cows’ assistance, Roz develops an escape plan. We read *The Wild Robot* at a past Roundtable Reading event, but readers need not have read the first book to enjoy this exciting sequel!

SAT / 10.12.24 / 2:30–3:30 PM
Roundtable Reading
The Curious Vanishing of Beatrice Willoughby
by G. Z. Schmidt

Facilitated by Mardawn Wendt, librarian,
Berkeley Arts Magnet Elementary School

When six-year-old Beatrice Willoughby vanished at the Amadeuses’ annual All Hallows Eve party, people in the tiny mountain town of Nevermore were quick to whisper: “They were always odd” and “Their house is full of dark magic.” After this incident, the Amadeuses closed their doors and disappeared from life. People almost forgot. Until thirteen years later, when six envelopes land at the doorstep of six households in town: “We cordially invite you to a celebration on the 31st of October, this Saturday evening, at the Amadeus household.” So begins the mystery . . .

SAT / 11.9.24 / 2:30–3:30 PM
¡Roundtable Reading Bilingüe!
***The Cricket in Times Square* /**
Un grillo en Times Square
by George Selden

Facilitated by Angela Loza, librarian, West
Contra Costa Unified School District

Chester Cricket never intended to leave his Connecticut meadow. He’d be there still if he hadn’t followed the entrancing aroma of liverwurst right into someone’s picnic basket. Luckily, he couldn’t have found better guides to the city than Harry Cat and Tucker the streetwise mouse, who live in the Times Square subway station. He makes a third friend, too—the boy Mario, who hopes to keep Chester as a pet. But Chester has hidden talents and soon exceeds the expectations of all his new city friends.

We will be reading in English and Spanish at this event.

JOIN THE CURATOR’S CIRCLE TODAY

**Your all-access pass
to art and film at BAMPFA!**

Build your community of Bay Area artists, curators, and fellow art enthusiasts by joining our dynamic member group. The Curator’s Circle enjoys four annual private curator-led exhibition tours to celebrate the opening of new exhibitions, accompanied by a catered luncheon at the museum. Additionally, members receive access to complimentary advance tickets for all regularly scheduled film screenings, talks, and programs.

Other Curator’s Circle perks include Member Morning Tours, Film Season Previews, Director’s Receptions, and free admission at more than one thousand art museums in our reciprocal membership network. Special bonus benefits throughout the year also await you. So, treat yourself to a year of exclusive access to art, film, and community with BAMPFA!

To join, visit bampfa.org/support/become-member or phone (510) 642-2365, Tuesday–Friday, 10 AM–5 PM.

Movie Matinees for All Ages

BAMPFA's movie matinees are a wonderful way to introduce young people to the joys of the big-screen cinematic experience—and for all of us to rediscover the pleasures of Saturday afternoon at the movies.

SAT / 9.28.24 / 3:30 PM
Microcosmos

Claude Nuridsany, Marie Pérennou (France/Italy/Switzerland, 1996)

Recommended for ages 7 & up
 English-language version

"*Microcosmos* is an amazing film that allows us to peer deeply into the insect world and marvel at creatures we casually condemn to squishing. The makers of this film took three years to design their close-up cameras and magnifying lenses, and to photograph insects in such brilliant detail," wrote Roger Ebert, one of the film's many admirers. "The movie is a work of art and whimsy as much as one of science. It uses only a handful of words, but is generous with music and amplified sound effects, dramatizing the unremitting struggle of survival that goes on in a meadow in France."

Written by Nuridsany, Pérennou. Photographed by Nuridsany, Pérennou, Hugues Ryffel, Thierry Machado. Narrated by Kristin Scott Thomas. (77 mins, Color, Digital, permission Janus Films)

SAT / 10.19.24 / 3:30 PM
Kirikou and the Sorceress

Michel Ocelot (France/Belgium, 1998)

Recommended for ages 6 & up
 English-language version

This gorgeously animated classic recounts the tale of little Kirikou, a brave toddler who takes on an evil sorceress in order to save his village. Just born, but raring to help his family and friends, our toddling hero heads out on the adventure of a lifetime. Senegalese music legend Youssou N'Dour provides the soundtrack for Michel Ocelot's beautiful cutout animations. "Filled with lessons about morality, bravery, selflessness, and compassion, *Kirikou* is top-shelf family entertainment" (*Chicago Tribune*). "*Kirikou* is magic from a clear sky . . . funny, charming, wise, beautiful, and exciting" (*Financial Times*).

Note to parents: Female characters are drawn bare-breasted and children are unclothed to reflect traditional tribal dress.

Written by Ocelot. Photographed by Daniel Borenstein. With Doudou Gueye Thiaw, Mairmouna N'Diaye, Awa Sene Sarr, Robert Liensol. (70 mins, Color, DCP, From ArtMattan Productions)

SAT / 11.30.24 / 3:30 PM
The Wizard of Oz

Victor Fleming (US, 1939)
 Digital Restoration

Recommended for ages 5 & up

What better activity for a holiday weekend than a trip down the Yellow Brick Road together with Dorothy, the Scarecrow, the Cowardly Lion, and the Tin Woodsman? In a new digital restoration that shows off the film's jewel-like colors and unforgettable music, this true classic has delights to beckon little munchkins and Auntie Ems alike to the theater. (Just don't bring your little dog, too.) "A masterpiece of set design, costuming, choreography, music, lyrics, storytelling, and sheer imagination" (Mick LaSalle, *San Francisco Chronicle*).

Written by Noel Langley, Florence Ryerson, Edgar Allan Woolf, from the novel by L. Frank Baum. Photographed by Harold Rosson. With Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr. (101 mins, Color, 4K DCP, From Warner Bros.)



1 *The Wizard of Oz* **11.30.24**
 2 *Microcosmos* **9.28.24**



Cities & Cinema: Los Angeles

The world's great cities are often the source of inspiration for filmmakers—a tradition that began in the silent era as city symphonies and continues through to the contemporary period. This series considers a selection of films that foreground the history, architecture, and neighborhoods of Los Angeles, as seen through the eyes of international directors and lifelong Angelino filmmakers. Roman Polanski's *Chinatown* is a story of water rights and power in the 1930s; Jacques Demy's melancholic *Model Shop* transports us along the sunset strip and edges of the sprawling metropolis. Agnès Varda's *Lions Love (. . . and Lies)* is a refreshing critique of the movie business, politics, and American culture. Damien Chazelle's *La La Land* showcases the city's landmarks in full color and hearkens back to Demy's musicals.

The recent restoration of the long-unseen *Smog*, directed by Italian filmmaker Franco Rossi, was the

impetus for this thematic series.

We welcome May HaDuong, Director of the UCLA Film & Television Archive, and Los Angeles-based journalist Luca Celada to speak about *Smog's* depiction of mid-century architecture in Los Angeles. HaDuong also shares two other UCLA restorations: Kent Mackenzie's *The Exiles*, a brilliant depiction of the plight of Native American Angelinos circa 1961; and Larry Clark's exceptional *Passing Through*, which captures LA's jazz scene.

Charles Burnett's poetic *Killer of Sheep*, set in Watts, is considered one of the great works of American independent cinema. Robert A. Nakamura and Duane Kubo's tale of Little Tokyo, *Hito Hata: Raise the Banner*, is a landmark of Asian American cinema. Patricia Cardoso is the first Latina director to be named to the National Film Registry for her heartwarming drama set in East Los Angeles, *Real Women Have Curves*. Artist-filmmaker Pat O'Neill's *Water and Power* and *Horizontal Boundaries* use collage and composite image making to explore themes of industrialization and loss of the natural world.

Susan Oxtoby

Director of Film and Senior Film Curator

Thank you

May HaDuong, Todd Wiener, and Steven K. Hill, UCLA Film & Television Archive, for their assistance with many of the films shown in this series, including the Hearst Metrotone Newsreels.

- 1 *Smog* **9.14.24**
- 2 *Chinatown* **9.6.24**
- 3 *Model Shop* **9.8.24**

FRI / 9.6.24 / 7:00 PM

Chinatown

Roman Polanski (US, 1974)

Writer Robert Towne's 1930s Los Angeles is a parched landscape of corruption just waiting to be washed clean by a flood down the concrete Los Angeles River. Roman Polanski borrows *Chinatown* less for a setting than for a state of mind. Jack Nicholson is the private eye whose sleepy gaze unravels layers of private depravity behind a public waterworks scam involving gentleman farmer John Huston and his skittish daughter, Faye Dunaway. There are echoes of LA lore here, but *Chinatown* is pure fiction. "The superb camera work and, more surprisingly, the editing—a feature which is considered incompatible with the wide screen—combine so powerfully that one wonders if CinemaScope died too soon" (Jerome Hiler).

Written by Robert Towne. Photographed by John A. Alonzo. With Jack Nicholson, Faye Dunaway, John Huston, Polanski. (131 mins, Color, 'Scope, DCP, From Paramount Pictures)

Preceded by

Hearst Metrotone Newsreels

1930 Sept 24—Work Starts on Great Hoover Dam (US, 1930). (3 mins)

1930 Dec 13—Los Angeles Gets Biggest Hospital (US, 1930). (2 mins)

1934 Nov 14—Balloon for Macy's Kids Parade (US, 1934). (4 mins, Silent)

All B&W, Digital, From UCLA Film & Television Archive

Total running time: 140 mins

SUN / 9.8.24 / 5:00 PM

Model Shop

Jacques Demy (France/US, 1969)

Jacques Demy updates the fate of Lola (Anouk Aimée), the French prostitute who gave his first film its name in 1961. She has moved to Los Angeles and works in a "model shop," where lonely men go to snap photos of beautiful women. 2001's Gary Lockwood plays a would-be architect who pursues Lola like some holy grail through the City of Angels. Misunderstood or dismissed upon its release, *Model Shop* was Demy's only American film, and it shows a fine outsider's sense of

atmosphere: LA's fractured topography of beach, canyon, and low-rise metropolis; the pastel model shop with its labyrinth of back rooms; the lambent languor of the Sunset Strip at twilight. JAMES QUANDT, TIFF CINEMATHEQUE

Written by Demy. Photographed by Michel Hugo. With Anouk Aimée, Gary Lockwood, Alexandra Hay, Carol Cole. (97 mins, Color, DCP, From Sony Pictures)

FRI / 9.13.24 / 7:00 PM

The Exiles

Kent Mackenzie (US, 1961)

35mm Archival Print

Introduction May HaDuong, Director of the UCLA Film & Television Archive

"This film's lower-case urban poetry suggests a major talent. . . . It's refreshingly free of clichés and platitudes."

Jonathan Rosenbaum, *Chicago Reader*

Kent Mackenzie discovered Bunker Hill, the low-rent residential neighborhood on the west edge of downtown Los Angeles, in the mid-1950s, when he was a film student at the University of Southern California and the neighborhood was first threatened with demolition. He became fascinated with a subculture of Arizona Indians living there and made them the subject of the semidocumentary short feature *The Exiles*. Filming in 35mm, Mackenzie wasn't able to record dialogue on location, so he relied on post-synchronized dialogue and meditative voice-overs to tell his story of a long Friday night, from dusk to dawn.

THOM ANDERSEN

Written by Mackenzie. Photographed by Erik Daarstad, Robert Kaufman, John Morrill. With Homer Nish, Tom Reynolds, Yvonne Williams. (72 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Kino Lorber)

Preceded by

Hearst Metrotone Newsreels

1936 Feb 10—"Promised Land" Barred to Hoboes (US, 1936). (2 mins)

1955 Sept 16—Los Angeles Seeks Remedy as Record Smog Covers City (US, 1955). (1 min)

1963 Dec 7—Watery Disaster: Dam Bursts in Los Angeles (US, 1963). (3 mins)

1966 Feb 15—Landslides in California (US, 1966). (1 min)

All B&W, Digital, From UCLA Film & Television Archive

Total running time: 79 mins



SAT / 9.14.24 / 6:30 PM

Smog

Franco Rossi (Italy, 1962) Digital Restoration

Lecture May HaDuong and Luca Celada will give a twenty-five-minute lecture prior to the film.

Italian journalist **Luca Celada** is currently the Los Angeles correspondent for *Il manifesto*, an Italian-language daily newspaper published in Rome.

In the postwar era, as American movie producers flocked to Europe for its cheaper costs and dramatic locales, Italian director Franco Rossi took his crew to Los Angeles. In *Smog* an Italian attorney (Enrico Maria Salerno) has time to kill on a layover in LA and happens upon a community of expatriate Italians who provide him with an impromptu tour of the city. To capture mid-century LA, Rossi shot at eighty different locations, filming in and around some of the city's most iconic architectural landmarks. Though it never received a US theatrical release, *Smog* has achieved cult status over the decades. PAUL MALCOLM, UCLA FILM & TELEVISION ARCHIVE

Written by Rossi, Pasquale Festa Campanile, Massimo Franciosa, Ugo Guerra. Photographed by Ted D. McCord. With Enrico Maria Salerno, Annie Girardot, Renato Salvatori, Max Showalter. (100 mins, In Italian with English subtitles, B&W, DCP, From Warner Bros.)

SUN / 9.15.24 / 4:30 PM**Passing Through**

Larry Clark (US, 1977) 16mm Archival Print

In Conversation

Larry Clark and May HaDuong

Passing Through was named to the National Film Registry by the Library of Congress in 2023.

Passing Through theorizes that jazz is one of the purest expressions of African American culture, embodying the struggles of generations of Black people going back to slavery, but now hijacked by a white culture that brutally exploits jazz musicians for profit. Accordingly, the opening seven-minute credit sequence is an homage to jazz and jazz musicians. “*Passing Through* attempted to encompass both the burgeoning creative consciousness of the central character musician Eddie Warmack, as well as the sounds of authentic jazz by Eric Dolphy, John Coltrane, Charlie Parker, and Grover Washington on the soundtrack; it remains an invaluable film-outcry” (Albert Johnson).

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

FRI / 9.20.24 / 7:00 PM**La La Land**

Damien Chazelle (US, 2016)

“A sun-drenched musical masterpiece.”Peter Bradshaw, *The Guardian*

Starring Ryan Gosling and Emma Stone, this colorful and energetic musical showcases the city of Los Angeles, from the highways to Griffith Observatory. Our romantic leads, Sebastian and Mia, are drawn together by their common desire to do what they love: he aspires to open a first-rate jazz club, and she wants to break through as an actor. Damien Chazelle pays tribute to several great filmmakers and films—Jacques Demy’s sung-through musicals from the mid-1960s first and foremost. *La La Land* became an instant classic and should be seen on the big screen for full enjoyment of its CinemaScope format.

Written by Chazelle. Photographed by Linus Sandgren. With Ryan Gosling, Emma Stone, John Legend, Rosemarie DeWitt. (129 mins, Color, ‘Scope, DCP, From Swank Motion Pictures)

SUN / 9.22.24 / 5:15 PM**Killer of Sheep**

Charles Burnett (US, 1977)

BAMPFA Collection

“A great—the greatest—cinematic tone poem of American urban life” (David Edelstein, *New York Magazine*), Charles Burnett’s *Killer of Sheep* evokes the everyday trials, fragile pleasures, and tenacious humor of blue-collar African Americans in 1970s Watts. Burnett made the film on a minuscule budget with a mostly nonprofessional cast, combining keen on-the-street observation with a carefully crafted script. The episodic plot centers on the character of Stan (Henry Gayle Sanders), a slaughterhouse worker mired in exhaustion, disconnected from his wife, his children, and himself. Stan and his neighbors struggle just to get by, let alone get ahead. Only the kids, leaping from roof to roof, seem to achieve a mobility that eludes their elders. JULIET CLARK

Written and photographed by Burnett. With Henry Gayle Sanders, Kaycee Moore, Charles Bracy, Angela Burnett. (81 mins, B&W, 35mm, BAMPFA collection)

WED / 9.25.24 / 7:00 PM**Water and Power**

Pat O’Neill (US, 1989)

Pat O’Neill’s rarely screened masterpiece, the exceptionally dense and technically dazzling *Water and Power*, is a moving meditation on industrialization, focusing on Los Angeles, “a city that turned land into desert.” Using time-lapse photography and optical printing, O’Neill intertwines technology and ideas, collaging different locales into montages that suggest the inevitable conflict of industry and nature. His genius comes in combining his raw materials in new and increasingly paradoxical ways, posing the relationship between humans and nature as a series of questions rather than offering fixed answers. KATHY GERITZ

(54 mins, Color, 35mm)

1 *Passing Through* 9.15.242 *Killer of Sheep* 9.22.243 *La La Land* 9.20.244 *By the Sea* 9.25.24

Preceded by

By the Sea (Pat O'Neill, Robert Abel, US, 1963). Pat O'Neill's first film made with Robert Abel was shot at Venice Beach. (10 mins, B&W, 16mm)

Followed by

Horizontal Boundaries (Pat O'Neill, US, 2008). A magnificent work that reveals some of Pat O'Neill's greatest imagery featuring the Los Angeles coast. (23 mins, Color, 35mm)

All prints courtesy of Canyon Cinema

Total running time: 87 mins

FRI / 9.27.24 / 7:00 PM
Lions Love (. . . and Lies)

Agnès Varda (US/France, 1969)

"The pressures here in Hollywood are so great, from all the dead people," opines Andy Warhol superstar Viva in Agnès Varda's experimental feature, shot in Los Angeles in 1968. The external pressures on our heroine at first seem to be few. Drifting naked in the pool, attended by swains Jim Rado and Jerry Ragni (the writers/singers of *Hair*), she has little more to do than recite pop aphorisms. But the atmosphere of hippie bliss is disrupted when the trio's houseguest, filmmaker Shirley Clarke, arrives. Bracketed by performances of Michael McClure's *The Beard*—with cameos by Eddie Constantine and Peter Bogdanovich, among others—*Lions Love* is a deliberately decadent riff on fantasy, immaturity, and violence: American culture, 1968. JULIET CLARK

Written by Varda. Photographed by Stevan Lerner, Lee Alexander, William Weaver, Rusty Roland. With Viva, Jim Rado, Gerome Ragni, Shirley Clarke. (112 mins, Color, DCP, From Janus Films)

Preceded by

Hearst Metrotone Newsreels

1960 July 8—All Roads Lead to Los Angeles (US, 1960). (1 min)

1960 July 15—Kennedy's Victory (US, 1960). (4 mins)

1965 Aug 20—Los Angeles after the Rioting (US, 1965). (1 min)

1967 Sept 5—Treat for Watts Youngsters (US, 1967). (2 mins)

All B&W, Digital, From UCLA Film & Television Archive

Total running time: 120 mins

SUN / 9.29.24 / 4:00 PM

Hito Hata: Raise the Banner

Robert A. Nakamura, Duane Kubo (US, 1980) Digital Restoration

A landmark project directed by Robert A. Nakamura and Duane Kubo, *Hito Hata: Raise the Banner* is the first feature-length film made by and about Asian Pacific Americans. Capturing the contributions and hardships of Japanese Americans from the turn of the twentieth century, the film centers on Oda (the late veteran actor/director Mako), a feisty issei (first-generation Japanese American) and elderly single laborer living in Los Angeles's Little Tokyo. Through a series of flashbacks, the story traces Oda's life, from his time as a laborer on the transcontinental railroad to his struggle to save the home of Little Tokyo's residents when the community is threatened with redevelopment.

Written by Nakamura, John Esaki. Photographed by Dale Iwamasa. With Mako, Hiroshi Kashiwagi, Pat Morita, Tad Horino. (93 mins, In English and Japanese with English subtitles, Color, DCP, From Visual Communications Media)

THU / 10.3.24 / 7:00 PM

Real Women Have Curves

Patricia Cardoso (US, 2002)

The first Latina-directed film to be selected for the National Film Registry, Patricia Cardoso's *Real Women Have Curves* is set in East Los Angeles and delivers a sensitive portrayal of a Mexican American family, effectively capturing the intergenerational dynamics with warmth and humor. The film is also the coming-of-age story of its protagonist, Ana García (in a spirited performance by America Ferrera), who is bold, loving, and clairvoyant as a senior graduating from high school. "A culture clash comic melodrama" that is "effervescent and satisfying, a crowd pleaser that does not condescend" (Elvis Mitchell, *New York Times*).

Written by George LaVoo, Josefina López, based on López's play of the same name. Photographed by Jim Denault. With America Ferrera, Lupe Ontiveros, Ingrid Oliu, George Lopez. (93 mins, In Spanish and English with English subtitles, Color, DCP, From Academy Film Archive, permission Swank Motion Pictures)

Special Screening



FRI / 11.15.24 / 4:30 PM

FRI / 11.29.24 / 3:00 PM

Ryuichi Sakamoto: Opus

Neo Sora (Japan, 2023)

A celebration of an artist's life in the purest sense, *Ryuichi Sakamoto: Opus* is the definitive swan song of one of the world's greatest musicians. In late 2022, as a parting gift, Ryuichi Sakamoto mustered all his energy to leave us with one final performance: a concert film featuring just him and his piano. Curated and sequenced by Sakamoto himself, the twenty pieces featured in the film wordlessly narrate his life through his wide-ranging oeuvre. The selection spans his entire career, from his pop-star period with Yellow Magic Orchestra and his magnificent scores for filmmaker Bernardo Bertolucci to his meditative final album, *12*. Intimately filmed and surrounded by his most trusted collaborators, including director Neo Sora, his son, Sakamoto bares his soul through his exquisitely haunting melodies. JANUS FILMS

Photographed by Bill Kirstein. (103 mins, B&W, DCP, From Janus Films)



1

Cuban Cinema without Borders

As Cuba experiences a historic wave of emigration, its transnational and independent cinema has gained worldwide recognition despite a lack of institutional support. Many contemporary filmmakers are navigating the same fate as pioneer Nicolás Guillén Landrián (1938–2003), whose marginalization and exile echo ongoing state censorship of dissident voices.

Amidst the failure of utopias, this new wave of creators defies totalitarianism, archival omissions, and the lack of exhibition networks within the island by building communities elsewhere. The creation of the INSTAR Film Festival in 2019 by renowned artist Tania Bruguera was a pivotal moment, providing a crucial platform dedicated to supporting independent film production, particularly in countries where freedom of expression is under threat.

This series celebrates INSTAR's invaluable curatorial practice by including many titles screened at the festival, and it also honors Landrián's legacy with West Coast premieres of his recently restored documentaries. These films provide a glimpse into what scholar Ana López described in the early 1990s as the cinema of "Greater Cuba"—a body of work entwined with efforts to reconstruct national history and identity within and outside exile. Alongside the recurring theme of exile, motherhood frequently emerges in many of these films. The maternal figure symbolizes nationhood and world-making potential in a context in which political and social upheavals disrupt everyday life.

Cuban Cinema without Borders reflects on Cuban lives and imaginaries inside and outside the country's insular boundaries by presenting a heterogeneous array of fiction, documentary, and experimental films. These pieces, charged with undeniable activism, expand the horizons of the Greater Cuba cinematographic corpus.

Lázaro González
Guest Curator

Sponsored by
INSTAR Film Festival and Hannah Arendt Institute of Activism (INSTAR) and the UC Berkeley Department of Film & Media.

Thank you
José Luis Aparicio Ferrera, Tania Bruguera, INSTAR Film Festival; Luis Tejera, Altahabana Films; Alfredo Calvino, Habanero Film Sales; Cosmic Films; FILA20 Films; ikaik films; Estudio ST; Dean Luis Reyes; and Jessica Gordon-Burroughs.

- 1 *Wild Woman* 10.27.24
- 2 *Landrián* 10.23.24
- 3 *En un barrio viejo* 10.24.24
- 4 *Hapi Berdey Yusimi in Yur Dey* 10.26.24

WED / 10.23.24 / 7:00 PM

Landrián

Ernesto Daranas Serrano
(Cuba/Spain, 2023)

Introduction Lázaro González

Lázaro González is a filmmaker from Cuba, a doctoral candidate in the UC Berkeley Department of Film & Media, and the guest curator of *Cuban Cinema without Borders*.

In the 1960s, Nicolás Guillén Landrián became Cuba's first Black filmmaker. His distinctive style and persona eventually clashed with the authorities of the Cuban Revolution. His films were censored, and he was imprisoned and subject to psychiatric internment. Landrián ultimately exiled to Miami, where he passed away in 2003. In 2019 I learned that the negatives of Landrián's films were poorly kept and about to be lost forever. I led an effort to restore these "cursed" movies and made a documentary about the process. With my film, I hope to introduce contemporary audiences to Landrián's visionary films while condemning the injustices that were committed against him.

ERNESTO DARANAS SERRANO

Written by Daranas Serrano, Ania Molina Alonso.
Photographed by Ángel Alderete Gómez. (80 mins,
In Spanish with English subtitles, B&W/Color, DCP,
From Altahabana Films)



2



3



4

THU / 10.24.24 / 7:00 PM

Landrián Restored

Prerecorded Video Introduction
Dean Luis Reyes and Lázaro González

Dean Luis Reyes is a Cuban critic and journalist and a guest lecturer at the Chavón School of Design (Dominican Republic).

Through the 1960s and 1970s, Nicolás Guillén Landrián, the first Black director to work within Cuba's national film institute, created a remarkable body of work. Balancing lyricism with formal invention, humor, and social critique, his films are reflections of everyday life for ordinary Cubans, with a particular focus on Afro-Cuban lives. Censored, banned, and buried in the Instituto Cubano del Arte e Industria Cinematográficos (ICAIC) archives for many years, his work has nonetheless survived the attempts of the state to write him out of history. Featuring the California premiere of new restorations, this program takes us from Landrián's old neighborhood in Havana to the downtown Miami community where he continued to create until the end.

KATE MACKAY

En un barrio viejo 1963, 9 mins

Los del baile 1965, 6 mins

Ociel del Toa 1965, 16 mins

Coffea Arábica 1968, 17 mins

Inside Downtown Nicolás Guillén Landrián, Jorge Egusquiza Zorrilla, US, 2001, 30 mins, In Spanish and English with English subtitles, Color, From Gretel Alfonso, Jorge Egusquiza Zorrilla

All Nicolás Guillén Landrián, Cuba, In Spanish with English subtitles, B&W, DCP, From Altahabana Films, unless otherwise noted

Total running time: 78 mins

SAT / 10.26.24 / 7:00 PM

Cuban Contemporary Short Films I: Dreaming of a Nation

In Conversation

Eliecer Jiménez Almeida, Nils Longueira Borrego, and Lázaro González

Nils Longueira Borrego is an Assistant Professor in the Department of Cinema and Television Arts at California State University, Fullerton. His teaching includes courses in Latin American cinema, Mexican cinema, the Western, documentary cinema, and writing about the moving image.

This first selection of Cuban contemporary short films offers a profound exploration of Cuba's culture of resistance. *Now!* revisits Santiago Álvarez's eponymous piece by shifting the focus from racial struggles in the United States to the state violence against Cuban citizens dissenting in public demonstrations. Continuing Eliecer Jiménez Almeida's gaze, *Persona* captures five intimate stories of survival and resistance against a totalitarian regime. From a less realistic perspective, *Casa de la noche* immerses us in the spirit of Havana, revealing a utopian and melancholic vision amid the city's degradation. Similarly, *Tundra's* dystopic story examines the paralyzing impact of fear and unfulfilled desires in Cuba. Finally, Ana A. Alpizar's fictional piece offers a hilarious register that situates us in the barely represented stories of those who left Cuba to pursue the American dream. LÁZARO GONZÁLEZ

Now! Eliecer Jiménez Almeida, Cuba, 2016, 5 mins, Digital, From ikaik films

Casa de la noche Marcel Beltrán, Cuba, 2016, 13 mins, In Spanish with English subtitles, 16mm, From Mediocielo Films

Tundra José Luis Aparicio, Cuba, 2021, 30 mins, In Spanish with English subtitles, DCP, From Estudio ST

Persona Eliecer Jiménez Almeida, Cuba, 2019, 27 mins, In Spanish with English subtitles, Digital, From ikaik films

Hapi Berdey Yusimi in Yur Dey Ana A. Alpizar, US, 2021, 13 mins, In Spanish and English with English subtitles, Digital, From FILA20 Films

All Color

Total running time: 88 mins

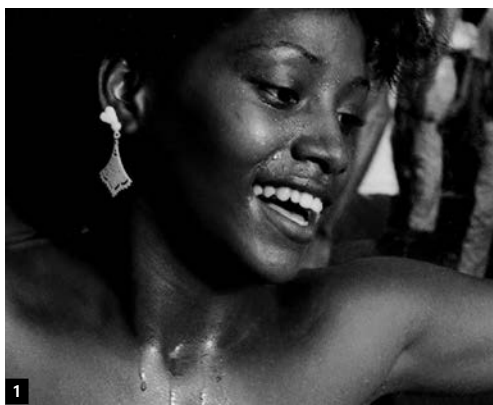
SUN / 10.27.24 / 7:00 PM**Wild Woman**

Alán González (Cuba, 2023)

In Conversation Alán González and Lázaro González

(*La mujer salvaje*). *Wild Woman*, which premiered at the Toronto International Film Festival, quickly became one of the past decade's most celebrated Cuban feature debuts. Set in a Havana slum, the film follows Yolanda (Lola Amores), whose life is shattered after a violent altercation between her husband and her lover. To protect her son, she plans to flee, only to find her mother has taken him following the viral spread of the incident's video. Alán González's minimalist narrative beautifully depicts a mother's fight against a hostile environment marked by social prejudice, machismo, poverty, and violence, highlighting her fierce determination and resilience. LÁZARO GONZÁLEZ

Written by González, Nuri Duarte. Photographed by Lorenzo Casadio Vanucci. With Lola Amores, Jean Marcos Fraga Piedra, Isora Morales, Grisell Monzón. (93 mins, In Spanish with English subtitles, Color, DCP, From Habanero Film Sales)

1 *Mafifa* 11.16.242 *Calls from Moscow* 11.3.24**SAT / 11.2.24 / 7:00 PM****Cuban Contemporary Short Films II: Voices of Displacement****In Conversation** Lázaro González and Caleb Murray-Bozeman

Caleb Murray-Bozeman is a doctoral candidate in the UC Berkeley Department of Film & Media.

This second showcase of Cuban contemporary short films privileges first-person explorations of cultural alterity and deterritorialization. *Ángela* follows a Cuban immigrant in New York City, while *Petricor* uses plants to symbolize uprootedness and nostalgia. *Souvenir* critiques the Western touristic gaze that romanticizes Cuba's past while ignoring its present. In *Parole*, a mother's WhatsApp messages connect her with her exiled son in San Francisco, highlighting migrant burdens. Finally, *History Is Written at Night* depicts a dystopian Cuba during a blackout, haunted by the imagination of another mother. Through their formal heterogeneity, the films all offer nuanced perspectives on diaspora, exile, and nation building amidst Cuba's ongoing historical exodus. LÁZARO GONZÁLEZ

Ángela Juan Pablo Daranas Molina, US, 2018, 12 mins, DCP, From FILA20 Films

Souvenir Heidi Hassan, Cuba, 2023, 11 mins, Digital, From Free Media

Petricor Violena Ampudia, Cuba/Belgium, 2022, 9 mins, Digital, From the artist

Parole Lázaro González, Cuba/US, 2024, 25 mins, In Spanish and English with English subtitles, DCP, From Encuadre Films

History Is Written at Night Alejandro Alonso, Cuba/France, 2024, 20 mins, DCP, From Vega Alta Films

All In Spanish with English subtitles, Color, unless otherwise noted

Total running time: 77 mins

SUN / 11.3.24 / 2:00 PM**Calls from Moscow**

Luis Alejandro Yero (Cuba/Germany/Norway, 2023)

Calls from Moscow follows four queer young Cuban migrants disrupted by Russia's invasion of Ukraine, depicting their resilience and isolation through

phone calls and remote work. As Mayté Madruga noted, "[Luis Alejandro] Yero presents the cell phone as a real and symbolic tool, through which we glimpse the psychology of his characters, and links this with the social importance that this technology and Internet connection has had in Cuba in recent years." After its premiere at Berlinale, this feature observational documentary, censored within Cuba, has gained recognition worldwide as one of the most striking documentaries of contemporary Cuban cinema. LÁZARO GONZÁLEZ

Written by Yero. Photographed by María Grazia Goya. With Eldis Botta, Juan Carlos Calderón, Daryl Acuña, Daríel Díaz. (65 mins, In Spanish, Russian, and English with English subtitles, Color, DCP, From Cosmic Films)

Preceded by

Roads of Lava (Gretel Marín, Cuba, 2022). Afibola—a queer, Black, feminist activist in Havana—educates her son about the harsh realities of discrimination. While preparing him for societal prejudice, she instills hope for a dignified future. (28 mins, In Spanish with English subtitles, Color, Digital, From the artist)

Total running time: 93 mins

SAT / 11.16.24 / 7:00 PM**Mafifa**

Daniela Muñoz Barroso (Cuba, 2021)

Prerecorded Video Introduction

Daniela Muñoz Barroso

Despite significant hearing loss, Daniela Muñoz Barroso delves into the legacy of *Mafifa*, a remarkable Cuban conga bell player who died about forty years ago. Using archival and autoethnographic techniques, Barroso—winner of the Best Film at the INSTAR Film Festival—highlights this pioneering Black woman in a male-dominated genre, confronting the structural racism persisting in postrevolutionary Cuba. As Pablo Gamba noted, "In *Mafifa's* attempt to immerse us in the conga's human stream, we perceive the police violence aimed at maintaining order, as if fearing resistance might lead to rebellion." This intimate sensory film serves as crucial archival work and addresses many deep-seated issues still affecting Cuban society. LÁZARO GONZÁLEZ

Written by Barroso, Carlos Melián Moreno, Joanna Montero. Photographed by Barroso. (77 mins, In Spanish and English with English subtitles, Color, DCP, From Habanero Film Sales)



Hong Kong Cinema with Paul Fonoroff

BAMPFA welcomes back film collector and former television personality Paul Fonoroff, this time with a program that draws from the golden age of Hong Kong cinema in the 1980s and 1990s, when the multilingual Fonoroff cohosted a popular TV show on Hong Kong film while also working as a film critic.

Fonoroff's frequent cameos in Hong Kong films are an inspiration for this series, which features works with one thing in common (Fonoroff!), but it primarily serves as an introduction to the wide range of popular Hong Kong cinema, from martial arts action films (*Once Upon a Time in China II*) to romantic comedies (*Now You See Love, Now You Don't*), glorious tearjerkers (*Alan and Eric: Between Hello and*

Goodbye), and screwball comedies (*Lawyer Lawyer*). Most importantly, this series offers a chance to say hello again to stars like Carol Cheng, Maggie Cheung, Stephen Chow, Chow Yun-fat, and Jet Li, and to rejoice once more in the glorious, crowd-pleasing craftsmanship that was Hong Kong cinema of the time. Fonoroff himself will be on hand to share his behind-the-scenes stories of the making of the films and of the era itself. "Despite my lack of thespian talent, the chance to participate in over twenty motion pictures provided a unique vantage point from which to observe Beijing and Hong Kong movie cultures during pivotal times," he noted. "Luckily for me, some of the most superstellar blockbusters required a 'guailo'/'laowai' who didn't need acting talent as long as he could speak the lingo."

Jason Sanders
Film Notes Writer

Sponsored by
Matt and Margaret Jacobson

Copresented by
the C. V. Starr East Asian Library at UC Berkeley 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.

Thank you
Weihong Bao and Andrew F. Jones, UC Berkeley 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.

1 *Alan and Eric: Between Hello and Goodbye* 10.20.24



THU / 10.17.24 / 7:00 PM

The Sea Is Calling

Yu Yang (China, 1982)

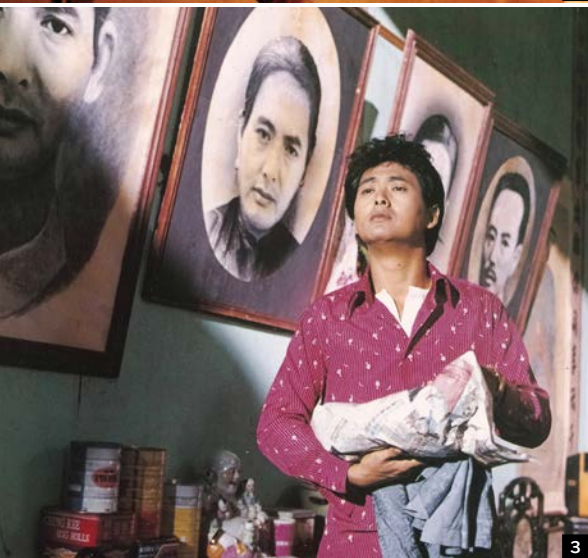
Introduction

Paul Fonoroff and Weihong Bao

Weihong Bao is an Associate Professor in the Department of Film & Media at UC Berkeley.

The first post-1949 Mainland production to shoot on location in Hong Kong, this seagoing drama has a dual timeframe connecting pre- and post-Cultural Revolution China, along with introducing one of the era's most popular movie theme songs. It was a milestone in the career of Mainland film icon Yu Yang (who also directed the film) and provided Fonoroff with what proved to be his largest screen role: a *liuxuesheng* (foreign exchange student) majoring in oceanography and serving his apprenticeship on a ship helmed by Yu, marking the captain's return to the sea after the tumultuous Cultural Revolution. PAUL FONOROFF

Written by Lu Jun-chao. Photographed by Zhang Qing-Hua. With Yu Yang, Lu Fei, Chen Qiang, Paul Fonoroff. (92 mins, In Mandarin with English subtitles, Color, Digital)



SAT / 10.19.24 / 7:00 PM

Once Upon a Time in China II

Tsui Hark (Hong Kong, 1992)

Introduction Paul Fonoroff

Jet Li returns as the legendary Wong Fei-hung in Tsui Hark's kinetic masterpiece of movement and motion, the second film in "one of the most successful Chinese martial-arts franchises ever made, setting a gold standard in action choreography" (Maggie Lee, *Criterion*). One doesn't need to be familiar with the legend (or the first film) to follow our good doctor and reluctant fighter Wong as he faces a fanatical anti-foreigner cult, not to mention several Brits who are doubtful of Chinese medicine. Boasting a panache that matches any Hollywood blockbuster (and at one fifth of the cost), the film especially astounds on the big screen and with a rapturous, raucous crowd. JASON SANDERS



Written by Tsui, Chan Tin-Suen, Cheung Tan. Photographed by Arthur Wong. With Jet Li, Rosamund Kwan, Donnie Yen, Max Mok. (113 mins, In Cantonese and English with English subtitles, Color, DCP, From Janus Films)

SUN / 10.20.24 / 7:00 PM

Alan and Eric: Between Hello and Goodbye

Peter Ho-sun Chan (Hong Kong, 1991)

Introduction

Paul Fonoroff and 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.

Responsible for some of the biggest romantic dramas in Hong Kong history (*Comrades: Almost a Love Story*) and cofounder of the legendary production group United Filmmakers Organization (UFO), director Peter Ho-sun Chan began his career with this continent-spanning look at friendship and love, starring pop megastar Alan Tam, the beloved character actor Eric Tsang, and the ever-radiant Maggie Cheung as the woman who (almost) comes between the two friends. While it's Chan's debut, his trademarks of warmth, camaraderie, and respect between characters are already solidified. The film is partly set in San Francisco and serves as a refreshing reminder of how the city looked in 1991. JASON SANDERS

Written by Chan, Chi-ngai Lee, Barry Wong. Photographed by Jingle Ma. With Alan Tam, Eric Tsang, Maggie Cheung, Barry Wong. (105 mins, In Cantonese with English subtitles, Color, Digital)

FRI / 10.25.24 / 7:00 PM

Now You See Love, Now You Don't

Alex Law, Mabel Cheung (Hong Kong, 1992)

Introduction Paul Fonoroff

"The coolest actor in the world" (*Los Angeles Times*), Hong Kong superstar Chow Yun-fat may be most famous for such John Woo-directed bullet operas as *Hard Boiled* and *The Killer*, but he shows off his Cary Grant-like romantic charm in this breezy screwball comedy by Alex Law and Mabel Cheung (*An Autumn's Tale*). On rural Lamma Island

(where Chow himself grew up), sparks fly when village leader Chow is reunited with a childhood love (Carol “Dodo” Cheng) just returned from England with Madonna—not marriage—on her mind; soon even Hong Kong isn’t safe from their constant collisions. Hong Kong cinema stalwarts Anthony Wong and Carina Lau costar. JASON SANDERS

Written by Law, Cheung. Photographed by Poon Hang-sang. With Chow Yun-fat, Carol “Dodo” Cheng, Anthony Wong, Carina Lau. (97 mins, In Cantonese and Waitau with English subtitles, Color, Digital)

SUN / 10.27.24 / 1:00 PM

Lawyer Lawyer

Joe Ma (Hong Kong, 1997)

Introduction Paul Fonoroff

Best known in the West for his surprise crossover hits *Shaolin Soccer* and *Kung Fu Hustle*, actor/director Stephen Chow ruled Hong Kong comedy for most of the 1990s, churning out a succession of nonsense farces that playfully dismantled both film-genre archetypes and even conventional Cantonese culture. *Lawyer Lawyer* arrived only one month after Hong Kong’s handover from England to China, and it features Chow as a fast-talking Qing Dynasty-era lawyer outwitting beggar kings, rival lawyers, and even a British court presided over by Fonoroff. Chingmy Yau (*Naked Killer*) costars with Karen Mok (*Fallen Angels*), now one of Asia’s biggest concert performers. JASON SANDERS

Written by Ma. Photographed by Cheung Man-po. With Stephen Chow, Eric Kot, Karen Mok, Chingmy Yau. (85 mins, In Cantonese with English subtitles, Color, Digital, permission Mei Ah Entertainment Group)

- 1 *The Sea Is Calling* 10.17.24
- 2 *Once Upon a Time in China II* 10.19.24
- 3 *Now You See Love, Now You Don't* 10.25.24
- 4 *Alan and Eric: Between Hello and Goodbye* 10.20.24

Special Event



SUN / 9.15.24 / 1:00 PM

The Early Days of the Pacific Film Archive

Lecture Sheldon Renan

Sheldon Renan was the founding director of the Pacific Film Archive, where he worked between 1967 and 1973. Now based in Portland, Oregon, Renan will give a presentation on the early history of the film archive and then be joined for an on-stage conversation with Susan Oxtoby, BAMPFA’s Director of Film and Senior Film Curator.

Following the presentation, there will be a short interval before we screen *Double Suicide* at 2:15, shown in a 35mm print that was accessioned by the Pacific Film Archive nearly fifty years ago and is representative of the strength in Japanese cinema that Renan helped establish for the archive in the 1970s.

Presented in collaboration with the Berkeley Historical Society & Museum, located at 1931 Center Street, where the *Berkeley and the Movies* exhibition is on display until September 21. For more information, see berkhistory.org.

Followed by

Double Suicide

Masahiro Shinoda (Japan, 1969)
BAMPFA Collection

(*Shinju ten no Amijima*). Masahiro Shinoda’s first film for Japan’s avant-garde Art Theatre Guild, *Double Suicide* strikingly reinterprets Monzaemon Chikamatsu’s famed 1720 Bunraku puppet play about the doomed love between a married paper-shop owner and a courtesan; here it’s not just the play that is presented, but the entire presentation of the play. We begin with the *kurogo* (men dressed in black who traditionally maneuver the puppets) assembling the stage; soon, however, live actors replace the puppets, though they too are controlled by the *kurogo*. Toru Takemitsu’s jarring score heightens the film’s Brechtian, abstract distancing of “story” and “telling,” as does the minimal set design by Kiyoshi Awazu; by the end, only the *kurogo*’s anguish remains.

Written by Shinoda, Taeko Tomioka, Toru Takemitsu, based on a puppet play by Monzaemon Chikamatsu. Photographed by Toichiro Narushima. With Kichieemon Nakamura, Shima Iwashita, Hosei Komatsu, Yusuke Takita. (100 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

Total running time: 175 mins



Alternative Visions

BAMPFA's long-running annual series of avant-garde and experimental film, *Alternative Visions* celebrates the work of cinematic innovators from throughout film history and around the world. The series begins with new restorations of Man Ray's foray into cinema in the 1920s, scored by Jim Jarmusch's band SQÜRL. New restorations of Black Cuban filmmaker Nicolás Guillén Landrián's long-unavailable films from the 1960s are screening in conjunction with *Cuban Cinema without Borders*. The documentary *Landrián* provides fascinating context about the life and work of one of Cuba's most unique filmmakers. Pat O'Neill's ingenious merging of optical printing and time-lapse cinematography, *Water and Power*, screens alongside *Cities & Cinema: Los Angeles*. Animator Lewis Klahr presents a compilation of collage films that imbue two-dimensional mid-century ephemera with atmospheric drama. Jennifer Reeves's dual-projector performance, *The Gloria of Your Imagination*, also repurposes twentieth-century materials,

including a film documenting three different approaches to psychotherapy. Artist-in-Residence with UC Berkeley's Arts Research Center, Michif (Métis) stop-motion storyteller Amanda Strong presents a program and artist's talk about her three-dimensional puppet animation reflecting contemporary Indigenous concerns. Also in person, Taiwanese American artist Shu Lea Cheang presents *UKI*; set in 2060, the sci-fi viral alt-reality feature combines digital animation and live action to imagine possibilities of resistance in an eerily familiar future dystopia. Accompanying the opening of the exhibition *Abounaddara: The Ruins We Carry*, a program of works by the anonymous video collective Abounaddara—with representative Charif Kiwan in person—chronicles daily life in Syria in times of revolution and war. *Alternative Visions* welcomes back Scott Stark to present a program of films, videos, and a dazzling dual 16mm projector performance that transform everyday materials into fascinating cinematic experiences.

Kate MacKay
Associate Film Curator

Alternative Visions

was created by Kathy Geritz and is cocurated by Susan Oxtoby and Kate MacKay. It is presented in conjunction with *Cities & Cinema: Los Angeles*, *Cuban Cinema without Borders*, and Jacob Gaboury's course Experimental and Alternative Media Art in UC Berkeley's Department of Film & Media.

Shu Lea Cheang's visit is made possible with the support of the Theresa Hak Kyung Cha Endowment. Amanda Strong's visit is made possible by UC Berkeley's Arts Research Center.

Thank you

Beth Piatote, Laurie Macfee, UC Berkeley's Arts Research Center; Brian Belovarac, Janus Films; Brett Kashmere, Seth Mitter, Canyon Cinema; Edda Manriquez, Academy Film Archive; Spotted Fawn Productions; Stefania Pandolfo, Anneka Lenssen; and Jürgen Brüning.

WED / 9.11.24 / 7:00 PM

Return to Reason: Four Films by Man Ray

Man Ray (France, 1923–29/2023)

“We feel very proud to be Man Ray’s backup band. I think ultimately what we’re trying to do, and what Man Ray did, was create a sort of ecstatic state. A place that exists in a little space between consciousness and unconsciousness, between dream and wakefulness, and between reality and the surreal world.” Jim Jarmusch, SQÜRL

The four films Man Ray directed between 1923 and 1929—*Le retour à la raison*, *Emak-Bakia*, *L'étoile de mer*, and *Les mystères du château du dé*—represent a high watermark of early European avant-garde cinema, a seminal nexus of experimental technique, surrealist narrative, and playful abstraction as suffused with dark eroticism. In these films, Ray began discovering the limitless possibilities of montage, as well as the direct application onto celluloid of objects such as salt, pepper, pins, and thumbtacks. In celebration of the one hundredth anniversary of *Le retour à la raison*, the Jim Jarmusch and Carter Logan combo, SQÜRL, presents *Return to Reason*. The band’s cosmic sounds complement Ray’s work by conjuring the beautiful, ineffable, haunting, and sublime. JANUS FILMS

(70 mins, In French with English subtitles, Silent with a newly recorded soundtrack by SQÜRL, B&W/Color, DCP, From Janus Films)

WED / 9.18.24 / 7:00 PM

The Blue Rose of Forgetfulness

Lewis Klahr (US, 2021) Bay Area Premiere

In Person Lewis Klahr

Los Angeles-based filmmaker Lewis Klahr explained, “My latest feature-length series of collage films, *The Blue Rose of Forgetfulness*, is a compilation of six films created between 2015 and 2021. Focused primarily around thematics of love, it is both porous and dense, a cinema of shifting moods and engagements that offers a tactile exploration of elliptical narrative. Like a waking dream, what can be clearly described in words is less significant

than what can be felt.” Klahr creates intricate worlds of fantasy and intrigue by culling two-dimensional ephemera—often cutouts from magazines and comic books, as well as objects such as playing cards—and using them as the basis for his short films, most of which are works of stop-camera animation.

(63 mins, B&W/Color, DCP, From the artist)

WED / 9.25.24 / 7:00 PM

Water and Power

Pat O’Neill (US, 1989)

A moving meditation on industrialization, *Water and Power* is an ingenious merging of optical printing and time-lapse cinematography. Screening with *By the Sea* (1963) and *Horizontal Boundaries* (2008).

For more details, see *Cities & Cinema: Los Angeles*, p. 15.

WED / 10.2.24 / 7:00 PM

The Gloria of Your Imagination

Jennifer Reeves (US, 2024)

In Person Jennifer Reeves

Jennifer Reeves’s dual-projection performance continues her cinematic investigation into psychiatry and psychology by way of a nuanced portrait of the eponymous thirty-year-old waitress and single mother who served as the case study in the 16mm educational film *Three Approaches to Psychotherapy* (1965). Reeves layers Gloria Szymanski’s sessions with three prominent psychologists through mid-century industrial films, newsreels, and home movies evoking Gloria’s life leading up to the sessions, as well as her later reflections and spiritual journey. Immersing the audience in what Reeves describes as “that unabashed patriarchal, nationalistic era which many US conservatives are working tirelessly to recreate,” the work is both a time capsule and a timely warning. KATE MACKAY

(97 mins, B&W/Color, 16mm/Digital, From the artist)

1 *The Gloria of Your Imagination* **10.2.24**

2 *Water and Power* **9.25.24**

3 *Return to Reason: Four Films by Man Ray* **9.11.24**

4 *Return to Reason: Four Films by Man Ray* **9.11.24**

5 *The Blue Rose of Forgetfulness* **9.18.24**



WED / 10.9.24 / 7:00 PM**Abounaddara Shorts****In Conversation** Charif Kiwan, Stefania Pandolfo, and Anneka Lenssen

Charif Kiwan is a founding member of the anonymous video collective Abounaddara. Abounaddara (“the man with the movie camera”) is a Syrian filmmakers’ collective that has been working anonymously since its founding in Damascus in 2010.

Stefania Pandolfo is a Professor of Anthropology and is in the Medical Anthropology Program and the Program in Critical Theory at UC Berkeley.

Anneka Lenssen is an Associate Professor in the Department of the History of Art at UC Berkeley.

Characterized by stunning montage and unsettling encounters, Abounaddara’s short films depict people in dialogue with themselves and others amid the intimate revelations of a society undergoing transformation, revolution, and civil war. An anonymous collective of filmmakers established in Damascus, Syria, in 2010, the group attuned its cameras to signs of radical possibility in the everyday. This curated



program accompanies the opening of the exhibition *Abounaddara: The Ruins We Carry*, drawing from Abounaddara’s living archive of nearly three hundred shorts made between 2010 and 2017. Selections disclose animating themes within the group’s utopian realist oeuvre, among them questions of image makers and creation, of life and death during revolution, and of illumination in war. STEFANIA PANDOLFO AND ANNEKA LENSSEN

Believers without Borders 2010, 5 mins**The Smiters for Damascus** 2010, 5 mins**The Old Man and Jihad** 2010, 5 mins, In Arabic with English subtitles**The Mother and the Dogs** 2010, 5 mins, In Arabic with English subtitles**Then What?** 2011, 2 mins**I Will Cross Tomorrow** 2012, 4 mins, In Arabic with English subtitles**So It Was Made to Appear to Them** 2013, 3 mins, In Arabic with English subtitles**Marcel—Part 2** 2014, 2 mins, In Arabic with English subtitles**Marcel—Part 3** 2014, 3 mins, In Arabic with English subtitles**The Islamic State for Dummies—Part One** 2013, 3 mins, In Arabic with English subtitles**Rejoice in Raqqa** 2016, 4 mins, In Arabic with English subtitles**The Fly** 2015, 2 mins**The Battle of Aleppo** 2016, 10 mins, In Arabic with English subtitles**Of Gods and Dogs** 2014, 13 mins, In Arabic with English subtitles

All Syria, Color, Digital, From Abounaddara

Total running time: 66 mins

WED / 10.16.24 / 7:00 PM**UKI**

Shu Lea Cheang (Germany/US, 2023)

In Person Shu Lea Cheang

Pioneering queer media artist Shu Lea Cheang’s sci-fi viral alt-reality movie is set in 2060 across three locations: a blighted city whose inhabitants are subject to the extractive stratagems of GENOM Co., a biotech company

reengineering red blood cells into nano-computing, self-generated orgasms; a Hopperesque diner frequented by the city’s inhabitants; and Etrashville, a colossal offshore dump where decommissioned replicant Reiko literally attempts to put themselves back together. “This extraordinarily visually intense film moves from 3D graphics to game engine generated cinematic mise en scène to visual effects enhanced live action scenes in an extraordinary tour de force of contemporary digital collage” (Matthew Fuller, Professor of Cultural Studies, Goldsmiths, University of London).

Written by Cheang. Photographed by Francy Fabritz. With Tyra Wigg, Bernard J. Butler, Asia-James Ryan Ryyves Thomas, Alan Chen. (86 mins, Color, DCP, From Jürgen Brüning)

WED / 10.23.24 / 7:00 PM**Landrián**

Ernesto Daranas Serrano (Cuba/Spain, 2023)

Nicolás Guillén Landrián, Cuba’s first Black filmmaker, faced censorship, imprisonment, and exile because his distinctive style clashed with the Cuban state. In 2019 efforts to restore his “cursed” films began, leading to this documentary.

For more details, see *Cuban Cinema without Borders*, p. 18.

THU / 10.24.24 / 7:00 PM**Landrián Restored**

Despite the censorship and oblivion of the Cuban national film industry, Nicolás Guillén Landrián’s films survive as one of the most potent archives of Afro-Cuban lives. This program features all-new restorations and offers a rare glimpse into his enduring legacy.

For more details, see *Cuban Cinema without Borders*, p. 18.

WED / 10.30.24 / 7:00 PM
Stop-Motion Storyteller
Amanda Strong

In Person Amanda Strong
and Bracken Hanuse Corlett

Over the past decade, Michif (Métis) artist Amanda Strong has created an exceptional collection of animated films depicting Indigenous realities, stories, and dreams to build a compelling cinematic counterpoint challenging colonial histories of Indigenous peoples. Using stop-motion techniques to animate meticulously crafted three-dimensional puppets and objects, Strong creates magical worlds—uncanny mirrors to our own—in which her stories unfold. This program, presented in collaboration with her residency with UC Berkeley's Arts Research Center, represents an extensive retrospective of her work and includes her collaborations with Wuikinuxv and Klahoose artist Bracken Hanuse Corlett, her partner in life and art. KATE MACKAY

Indigo Amanda Strong, Bracken Hanuse Corlett, 2014, 8 mins, Color

Mia' (*Salmon*) Amanda Strong, Bracken Hanuse Corlett, 2015, 8 mins, Color

Ghost Food Bracken Hanuse Corlett, 2017, 4 mins, B&W

Hipster Headdress Amanda Strong, 2016, 1 min, Color

Four Faces of the Moon Amanda Strong, 2016, 14 mins, In French with English Subtitles, Color

How to Steal a Canoe Amanda Strong, 2016, 4 mins, Color

Flood Amanda Strong, 2017, 5 mins, Color

Biidaaban (*The Dawn Comes*)
Amanda Strong, 2017, 20 mins, Color

All Canada, From Spotted Fawn Productions

Total running time: 84 mins

FRI / 11.1.24 / 4:00 PM
Stop-Motion Storytellers:
Amanda Strong and
Bracken Hanuse Corlett

In Conversation Amanda Strong
and Bracken Hanuse Corlett

Free for UC Berkeley students,
staff, and faculty

Award-winning multimedia Indigenous artists Amanda Strong (Michif) and Bracken Hanuse Corlett (Wuikinuxv and Klahoose) share insights on the creation of their films, including their current project—eight years in the making and now on the cusp of its world premiere—and their frequent collaborations. This artists' talk is copresented by UC Berkeley's Arts Research Center, which is sponsoring Strong as its Artist-in-Residence and Corlett as a Visiting Artist, and it is the perfect way to start off Native American Heritage Month.

WED / 11.20.24 / 7:00 PM
Scott Stark in Person

In Person Scott Stark

From an improbably epic single-shot journey across the varied designs of a hotel's carpets; through the shadows and surfaces of an abandoned trainyard, a contemporary bowling alley, and family photos; to mid-twentieth-century Kodachrome parades, Scott Stark traces, tracks, and transforms everyday surfaces with a variety of cinematic tools. "I see each film/video project as a 'first film' with its own cinematic language, one that the viewer learns and engages with as the piece unfolds. This language is shaped by the particular mechanics of each medium, in the same way verbal language is shaped by the mechanics of the human mouth. Thus each film charts the possibility of a pre-cinema experience, one that might have evolved had not narrative and commerce been cinema's prevailing motivational forces" (Scott Stark).



Hotel Cartograph 1983, 12 mins, 16mm,
From Canyon Cinema

All About the Illusion 2006, 10 mins,
Digital, From the artist

Underlying Persistent Volumes 2022, 11
mins, Digital, From the artist

Underlying Persistent Volumes,
Part 2 2022, 6 mins, With live vocal
accompaniment, Digital, From the artist

Tenpin Arpeggio 2023, 12 mins, Digital,
From the artist

Traces/Legacy 2015, 9 mins, 35mm, From
Canyon Cinema

Music in the Air 2023, 15 mins, 2 x 16mm
projectors with rotating shutter, From the
artist

All US, Color

Total running time: 75 mins

1 *The Mother and the Dogs* 10.9.24

2 *UKI* 10.16.24

3 *Mia'* 10.30.24

4 *Flood* 10.30.24

5 *Music in the Air* 11.20.24



Silent Cinema Pioneers: From Alice Guy-Blaché to Lois Weber

This series offers a chance to see works by four pioneering directors of the silent era: Alice Guy-Blaché, Louis Feuillade, Cecil B. DeMille, and Lois Weber. Guy-Blaché's career in film began at age twenty-one, when she worked for Léon Gaumont, an engineer and visionary who founded Gaumont Studios, in Paris. There she was allowed initially to use the studio facilities to make small films in addition to her job as stenographer. Her tenure at Gaumont lasted for eleven years, and she produced many innovative works that helped define the new language of cinema. In 1907 she and her husband, Herbert Blaché, moved to the United States. By 1910 she founded her own film production company, Solax Films, in New Jersey, where she produced a wide variety of films: comedies, melodramas, military adventures, and fairy tales, serving as director and editor

on most of these projects. When she left for the United States, Guy-Blaché handed off direction at Gaumont Studios to Feuillade, who would direct landmark serial crime films such as *Fantômas*, *Les vampires*, and *Judex*, all made between 1913 and 1916. At this same time in Hollywood, DeMille was establishing his position as the founding father of American cinema. His early silent film *The Cheat* was acclaimed for its use of cinematic style. Another pillar of this period, Weber, one of the first American auteurs, would go on to be the first American female director to open her own movie studio.

Anne Nesbet, Professor of Slavic Languages and Literatures and Film & Media at UC Berkeley, will give short lectures for the film programs on September 18 and 25, when the students of her Film 10 class will be in attendance with the general public. Both programs are presented with live piano accompaniment by Judith Rosenberg.

Susan Oxtoby
Director of Film and Senior Film Curator

1 *Be Natural: The Untold Story of Alice Guy-Blanché* **9.14, 9.20.24**
2 *Les vampires, Episode 1: The Severed Head* **9.18.24**
3 *Where Are My Children?* **9.25.24**

SAT / 9.14.24 / 3:30 PM
FRI / 9.20.24 / 4:00 PM

Be Natural: The Untold Story of Alice Guy-Blaché

Pamela B. Green (US, 2018)

“Illuminating! What starts as a biography turns into a detective thriller.”

Katie Walsh, *Los Angeles Times*

Alice Guy-Blaché was a true pioneer who got into the movie business at the very beginning—in 1894, at the age of twenty-one. Two years later, she was made head of production at Gaumont Studios and started directing films. She and her husband moved to the United States, and she founded her own company, Solax, in 1910—they started in Flushing and later moved to a bigger facility in Fort Lee, New Jersey. But by 1919, Guy-Blaché’s career came to an abrupt end, and she and the one thousand films that bore her name were largely forgotten. Pamela B. Green’s energetic film is both a tribute and a detective story, tracing the circumstances by which this extraordinary artist faded from memory and the path toward her reclamation. **NEW YORK FILM FESTIVAL**

Written by Green, Joan Simon. Photographed by Boubkar Benzabat. Narration by Jodie Foster. (103 mins, B&W/Color, DCP, From the artist)



2



3

WED / 9.18.24 / 2:10 PM

Alice Guy-Blaché & Louis Feuillade: Silent Cinema Pioneers

Introduction Anne Nesbet

Live music Judith Rosenberg on piano

In the hundreds of films of her career, Alice Guy-Blaché experimented with camera techniques, location shooting, film chemistry, and hand-tinted images. Foreshadowing feminism, her female characters were strong and intelligent, often cast as professional women. After a few years, Solax Films grew to be the largest studio in the United States, but the boom period was not long-lived. Around the time of World War I, the film industry in the United States changed. Conglomerates formed and soon squeezed independent studios such as Solax Films out of existence. When Guy-Blaché left Gaumont Studios, she handed off direction of the studio to Louis Feuillade, who would direct landmark serial crime films, including *Les vampires*.

Cabbage Fairy (*La fée aux choux*) Alice Guy-Blaché, France, 1901, 1 min, Silent, Digital, From Kino Lorber

The Glue (*La glu*) Alice Guy-Blaché, France, 1907, 5 mins, Silent, Digital, From Kino Lorber

Tramp Strategy Alice Guy-Blaché, US, 1911, 12 mins, 18fps, Silent, 35mm, From UCLA Film & Television Archive

Falling Leaves Alice Guy-Blaché, US, 1912, 12 mins, Silent, Digital, From Kino Lorber, permission Women Film Pioneers Project

When Marian Was Little (*When Marian Was Married*) Alice Guy-Blaché, US, 1911, 14 mins, 18fps, Silent, 35mm, From Library of Congress, permission John E. Allen Collection

The New Love and the Old (*Old Love and the New*) Alice Guy-Blaché, US, 1912, 5 mins, 18fps, Silent, 35mm, From Library of Congress, permission John E. Allen Collection

The Roads That Lead Home Alice Guy-Blaché, US, 1912, 15 mins, 18fps, Silent, 35mm, From Library of Congress, permission John E. Allen Collection

Napoleon Alice Guy-Blaché, US, 1913, 10 mins, 18fps, Silent, 35mm, From Library of Congress, permission John E. Allen Collection

Les vampires, Episode 1: The Severed Head (*La tête coupée*) Louis Feuillade, France, 1915, 33 mins, Silent with French intertitles and English subtitles, Digital, From Gaumont

Les vampires, Episode 2: The Ring That Kills (*La bague qui tue*) Louis Feuillade, France, 1915, 15 mins, Silent with French intertitles and English subtitles, Digital, From Gaumont

All B&W

Total running time: 122 mins

WED / 9.25.24 / 2:10 PM

Cecil B. DeMille & Lois Weber: Silent Cinema Pioneers

Introduction Anne Nesbet

Live music Judith Rosenberg on piano

The Cheat

Cecil B. DeMille (US, 1915)

One of the most visually elegant silent films ever made, Cecil B. DeMille’s *The Cheat* was initially banned in several states due to its shocking subject matter. A society lady (Fannie Ward) gambles away Red Cross funds and borrows from a wealthy Japanese man (Sessue Hayakawa) on the implied promise of becoming his mistress. *The Cheat* set standards of acting, decor, frame composition, and lighting that were not surpassed for years, even by DeMille. But it is, above all, the first modern film in terms of its sexually charged content.

Written by Hector Turnbull, Jeanie Macpherson. Photographed by Alvin Wyckoff. With Fannie Ward, Jack Dean, Sessue Hayakawa, James Neill. (62 mins, Silent, B&W, DCP, From Lobster Films)

Followed by

Where Are My Children?

Lois Weber, Phillips Smalley (US, 1916)

Throughout the silent period, Lois Weber, a social worker turned film director, produced brilliant but controversial “missionary pictures” in which anti-Semitism, opium smuggling, capital punishment, and alcoholism were addressed with candor and dramatic prowess. *Where Are My Children?*, codirected with her husband, Phillips Smalley, manages a curious balance, defending birth control while condemning abortion. The film focuses on a district attorney with an interest in eugenics as a curative for social ills. Please note that no complete prints of this film exist.

Written by Weber, Smalley, based on a story by Lucy Payton, Franklyn Hall. Photographed by Allen Siegler, Stephen S. Norton. With Tyrone Power Sr., Helen Riaume, Juan de la Cruz, Rena Rogers. (65 mins, Silent, B&W/Tinted, DCP, From Library of Congress)

Total running time: 127 mins



Gregg Araki's Teen Apocalypse Trilogy

Gregg Araki was already at the forefront of the new queer cinema movement, with several critically acclaimed feature films to his credit, when he met actor James Duval in a Los Angeles coffee shop and started making what would become the Teen Apocalypse Trilogy. Tapping teenage energy, confusion, desire, frustration, and angst, the three films also reflect the fallout from the Reagan/Bush era, as gay artists were caught in the crosshairs of the culture wars while the AIDS death toll mounted. Bringing a distinctive visual style and irreverence and humor to each of the films, Araki crafts unique ensemble portraits of diverse LA youth, navigating relationships, drug trips, and good sex and bad. Explicit, visceral, and violent, the films also depict tenderness, innocence, and wonder—often as embodied through the characters

portrayed by Duval, who Araki has described as the “soul” of the trilogy—in tandem with the brazen bluster of its protagonists. With a brilliant cohort of young actors—including Margaret Cho, Guillermo Diaz, Heather Graham, Rose McGowan, Ryan Phillippe, Parker Posey, Kathleen Robertson, and Johnathon Schaech—and killer soundtracks featuring The Jesus and Mary Chain, Ladytron, Massive Attack, Nine Inch Nails, Radiohead, Slowdive, and more, the films offer a powerful dose of the 1990s while eschewing nostalgia by remaining all too chillingly relevant. Long coveted by fans who watched the films in swimmy video transfers, beat-up prints, or compromised rips, new restorations of *Totally F***ed Up*, *The Doom Generation*, and *Nowhere* finally allow the dazzling beauty of the cinematography and meticulous production design to be experienced anew. With special guest James Duval in person!

Kate MacKay
Associate Film Curator

Thank you
Marcus Hu, Strand Releasing.

SAT / 9.28.24 / 5:30 PM

Totally F*ed Up**

Gregg Araki (US, 1993)

In Person James Duval

Inspired by Jean-Luc Godard, thirty-three-year-old Araki set out to craft his own 16mm version of *Masculin féminin* (1966) with six gay and lesbian youth for his first color film, which features primarily nonprofessional actors in a piece Araki himself dubbed “a kinda cross between avant-garde experimental cinema and a queer John Hughes flick.” With muse James Duval in his breakout leading role, Araki’s *Totally F***ed Up* is a paean to drifting, queer youth culture, a pseudo-documentary, Gen-X love letter to the “young gays and lesbians who didn’t fit into the cultural stereotype of the ‘gay community’” of the early 1990s.

K. J. RELTH-MILLER, ACADEMY MUSEUM OF MOTION PICTURES

Written and photographed by Araki. With James Duval, Susan Behshid, Jenee Gill, Gilbert Luna. (78 mins, Color, DCP, From Strand Releasing)

SAT / 9.28.24 / 8:00 PM

The Doom Generation

Gregg Araki (US, 1995)

In Person James Duval

Araki’s first film that he did not shoot himself—cinematographer Jim Fealy would also lens Araki’s later *Splendor* (1999)—delivers a vibrant-hued Los Angeles hellscape as experienced by an attractive triad drifting through life, one held-up convenience store at a time. The film’s at-times shocking violence and raw, unfiltered sexual energy are further underscored by a soundtrack jam-packed with songs by Cocteau Twins, The Jesus and Mary Chain, Nine Inch Nails, and other seminal indie and shoegaze artists. A film for a nihilistic generation by one of its most independent voices.

K. J. RELTH-MILLER, ACADEMY MUSEUM OF MOTION PICTURES

Written by Araki. Photographed by Jim Fealy. With James Duval, Rose McGowan, Johnathon Schaech, Cress Williams. (83 mins, Color, DCP, From Strand Releasing)

- 1 *The Doom Generation* 9.28.24
- 2 *Totally F***ed Up* 9.28.24
- 3 *Nowhere* 9.29.24

SUN / 9.29.24 / 7:00 PM

Nowhere

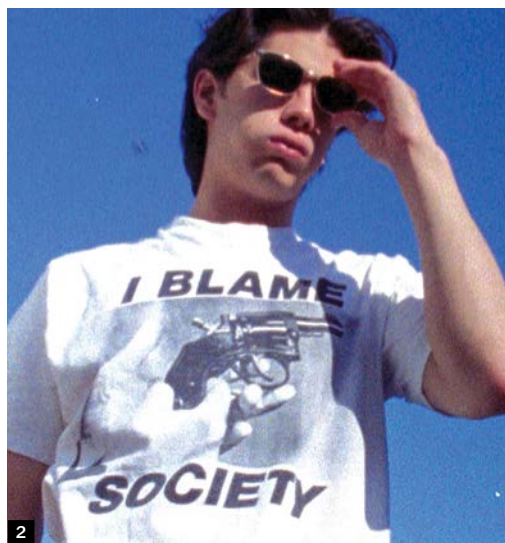
Gregg Araki (US, 1997)

In Person James Duval

“L.A.’s like nowhere. Everyone who lives here is lost.” From the opening Slowdive music cue to its outrageous finale, Araki’s long under-screened queer cult classic reverberates with rage and sexual frustration throughout, though it’s tempered, naturally, by a healthy dose of 1990s ennui. Like an episode of “*Beverly Hills, 90210* on acid” or “California’s version of *Kids*” (Araki), *Nowhere*’s Los Angeles-dwelling cast of dozens—including an actual *Baywatch* star and a character named Jujufruit—exchanges sexual partners, discusses addiction, parties their brains out, and grapples with an alien invasion accompanied by the era-essential tunes of Blur, Hole, Massive Attack, and Portishead.

K. J. RELTH-MILLER, ACADEMY MUSEUM OF MOTION PICTURES

Written by Araki. Photographed by Arturo Smith. With James Duval, Rachel True, Nathan Bexton, Chiara Mastroianni. (82 mins, Color, DCP, From Strand Releasing)



OCTOBER 4–13, 2024

Mill Valley Film Festival at BAMPFA

The forty-seventh 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.



Special Screening

FRI / 10.18.24 / 7:00 PM
CineSpin

Free admission. Tickets available at the admissions desk beginning at 6:00 PM.

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.





1

Jia Zhangke: Filmmaker in Residence

“One of the most important filmmakers in the world today.”

NATIONAL PUBLIC RADIO

When Jia Zhangke (born 1970) visited SFMOMA and BAMPFA for a whirlwind trip in February 2019, we extended an invitation to him to return to UC Berkeley and participate in a filmmaker residency that would allow Bay Area filmgoers and the campus community an opportunity to hear him speak about his films over the course of a week. We are delighted that this visit will occur on November 7–13, with Jia participating in a series of onstage conversations. We will journey with him through the work he has made across an extremely consequential period of modern Chinese history—1995 to present.

Born and raised in the dusty mining town of Fenyang, Shanxi Province (a region he returns to in nearly all his work), Jia studied painting and literature before gaining admission to the Beijing Film Academy. His feature

debut, *Xiao Wu*, earned the prestigious Dragons and Tigers Prize at the 1997 Vancouver Film Festival, starting a cascade of praise and awards that included Venice’s Golden Lion (*Still Life*, 2006), Cannes’s Best Screenplay (*A Touch of Sin*, 2013), and inclusion in the competition for Cannes’s Palme d’Or (*Ash Is Purest White*, 2018; *Caught by the Tides*, 2024). In 2017 Jia and Marco Müller cofounded the Pingyao International Film Festival in Shanxi Province, which continues to this day.

One of the leaders of the Sixth Generation of Chinese filmmakers, Jia has managed to work independently, often with international financing, and was an early adopter of HD video, allowing him greater creative freedom from the more restrictive state-sanctioned film studios. Jia’s films reflect a contemporary China in constant change. Working in narrative and documentary, he creates works that center on the tension between tradition and globalization and present a remarkable chronicle of China’s recent history.

Susan Oxtoby

Director of Film and Senior Film Curator

Presented in partnership with the Townsend Center for the Humanities, UC Berkeley.

Thank you

Casper Liang; Stephen Best, Rebecca Egger, Townsend Center for the Humanities; and Emily Woodburne, Brian Belovarac, and Ben Crossley-Marra, Janus Films.

1 | *I Wish I Knew* 11.10.24

2 | *Xiao Wu* 11.8.24

3 | *Unknown Pleasures* 11.9.24

4 | *Platform* 11.8.24

5 | *Caught by the Tides* 11.7.24

6 | *Mountains May Depart* 11.30.24

THU / 11.7.24 / 7:00 PM

Caught by the Tides

Jia Zhangke (China, 2024)

In Conversation

Jia Zhangke and Michael Berry

Michael Berry is a Professor of Contemporary Chinese Cultural Studies at UCLA.

“Ebbs and flows like poetry. This new feature looks back not only on recent national history but also on Jia’s entire filmography.” David Rooney, *The Hollywood Reporter*

(*Feng liu yi dai*). “Jia Zhangke weaves a shimmering new tapestry from threads of his previous films. An epic, lyrical drama that is both Chinese master Jia’s career-retrospective reinvention and a defining portrait of modern China. . . .

A masterfully poetic and pioneering fusion of the old and the new. The most definitive national portrait that Jia, modern China’s foremost cinematic chronicler, has ever delivered. A powerfully coherent portrait of a single woman, Qiao Qiao (Zhao Tao), from youth to middle age” (Jessica Kiang, *Variety*).

Written by Jia, Jiahuan Wan. Photographed by Éric Gautier, Yu Lik-wai. With Zhao Tao, Zhou You, Li Zhubin, Zhou Lan. (111 mins, In Mandarin with English subtitles, Color, DCP, From Janus Films)

FRI / 11.8.24 / 3:00 PM

Xiao Wu

Jia Zhangke (China/Hong Kong, 1997)

Digital Restoration

In Conversation

Jia Zhangke and Michael Berry

(*Pickpocket*). Fresh from the Beijing Film Academy in 1997, Jia turned to the dirt streets of his hometown, Fenyang, for his feature debut, a Bresson-in-the-boondocks portrait of China in economic transition and those who can only watch as they’re left behind. More inclined toward a slow stroll sideways than a great leap forward, the small-time, undermotivated pickpocket Xiao Wu (Wang Hongwei) isn’t keeping up as even dirt-poor Fenyang starts striving for economic success. An eye-on-the-ground paean to the unambitious and the non-ruthless, to sparrows in a new world of hawks, *Xiao Wu* launched not only Jia’s career but also a new wave of Chinese film. JASON SANDERS

Written by Jia. Photographed by Yu Lik-wai. With Wang Hongwei, Hao Hongjian, Zuo Baitao. (112 mins, In Mandarin with English subtitles, Color, DCP, From Janus Films)

FRI / 11.8.24 / 7:00 PM

Platform

Jia Zhangke (China, 2000)

In Conversation

Jia Zhangke and Michael Berry

(*Zhantai*). China’s tumultuous 1980s are revisited in this hyperrealistic account of one provincial theater troupe’s struggles in a landscape that is dizzily moving from post-Cultural Revolution isolation to a consumer-age nightmare of bad perms and disco fevers. Well-versed in the dusty, forgotten towns and no-hope landscapes that his characters travel, Jia covers an entire decade’s—and an entire nation’s—transformation from communism to capitalism as one group tries to make sense of it all, and frequently fails to. Touching and sometimes hilarious, *Platform* is essential viewing for anyone interested in China’s history, the effects of global capitalism, and—not least—great filmmaking. JASON SANDERS

Written by Jia. Photographed by Yu Lik-wai. With Wang Hongwei, Zhao Tao, Liang Jingdong. (155 mins, In Mandarin with English subtitles, Color, 35mm, From La Cinémathèque québécoise, permission Janus Films)





SAT / 11.9.24 / 3:00 PM
Still Life

Jia Zhangke (China, 2006)

In Conversation

Jia Zhangke and Weihong Bao

Weihong Bao is an Associate Professor in the Department of Film & Media at UC Berkeley.

“A human triumph. Sublime, soulful art. Jia is among the most strikingly gifted filmmakers working today.”

Manohla Dargis, *New York Times*

(*Sanxia haoren*). Set to be submerged for the controversial Three Gorges Dam project, the two-thousand-year-old town of Fengjie proves an appropriate setting for Jia’s look at a China in the process of both construction and deconstruction. The film follows two stories: in one, a miner (Han Sanming) searches for his wife, while in the second, a woman (Jia regular Zhao Tao) searches for her husband. Jia uses their wanderings to explore the city and its environments, his camera touchingly lingering on landscapes and people that are about to vanish or be displaced. *Still Life* is both fiction and documentary; it’s now a historical document, as the old city is indeed underwater.

Written by Jia. Photographed by Yu Lik-wai. With Han Sanming, Zhao Tao, Li Zhubin, Wang Hongwei. (108 mins, In Mandarin and Sichuan dialect with English subtitles, Color, DCP, From Big World Pictures)

SAT / 11.9.24 / 7:00 PM
Unknown Pleasures

Jia Zhangke (China/Japan, 2002)

In Conversation

Jia Zhangke and Andrew F. Jones

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

(*Ren xiao yao*). A sympathetic, impressionistic portrait of youth so alienated that they’ve nothing to rebel against, much less for, *Unknown Pleasures* places the rebel-youth genre in the milieu of China’s “birth control generation,” coming of age in the new millennium. The television may be showing China’s Olympic bid, but unemployed buddies Xiao Ji and Bin Bin can’t see much future beyond their backwater northern mining town, where karaoke bars, pirated DVDs, random bombings, and a hot-wired singer (Zhao Tao) offer the only breaks from monotony. “As true a picture of contemporary existence as we could hope for now” (Kent Jones, *Film Comment*). JASON SANDERS

Written by Jia. Photographed by Yu Lik-wai. With Zhao Tao, Zhao Weiwei, Wu Qiong, Zhou Qingfeng. (112 mins, In Mandarin with French subtitles and English electronic titling, Color, 35mm, From La Cinémathèque québécoise, permission Janus Films)

SUN / 11.10.24 / 2:30 PM
I Wish I Knew

Jia Zhangke (China/Netherlands, 2010)

In Conversation

Jia Zhangke and Michael Nylan

Michael Nylan is the Jane K. Sather History Chair of the UC Berkeley Department of History.

“Wondrous yet rueful. Jia is simply one of the best and most important directors in the world.” Richard Brody, *New Yorker*

I Wish I Knew is an expansive survey of Shanghai’s history as told by its citizens, filmmakers, and artists, including notable film figures Hou Hsiao-hsien (*The Flowers of Shanghai*), Wei Wei (*Spring in a Small Town*), and Wang Tung (*Red Persimmon*). Jia’s use of archival footage in tandem with these testimonies further illuminates how civil war, government crackdowns, and exile dictated stories of love, family, and career. Many of Jia’s interviewees are, in fact, exiles, anticommunists, criminals, intellectuals, and other black sheep who lend this history a particularly flavorful, unlicensed air.

Written by Jia. Photographed by Yu Lik-wai. With Zhao Tao, Hou Hsiao-hsien. (118 mins, In Mandarin with English subtitles, Color, DCP, From Kino Lorber)

SUN / 11.10.24 / 6:30 PM
A Touch of Sin

Jia Zhangke (China, 2013)

In Person Jia Zhangke and Daniel O’Neill

Daniel O’Neill is an Associate Professor of East Asian Languages and Cultures at UC Berkeley.

“A tragedy with elements of pulpy action and black comedy.”

Dennis Lim, *Los Angeles Times*

(*Tian zhu ding*). Jia takes on the collateral damage of China’s maniacal growth. Four violent deeds are ripped from the headlines and explosively restaged to illustrate everyday citizens pushed to the edge . . . of the economy. Taking cues from *wuxia* legend King Hu, *A Touch of Sin* links the lore of martial arts to base survival in contemporary China. Stunning in their visual charge, the four overlapping stories follow de facto warriors, disenfranchised by elusive progress, as they attempt to savagely salvage their lives. But unlike his cast of aggressive actors, the politically direct Jia doesn’t pull his punches. STEVE SEID

Written by Jia. Photographed by Yu Lik-wai. With Jiang Wu, Luo Lanshan, Zhao Tao, Wang Baoqiang. (130 mins, In Mandarin and Cantonese with English subtitles, Color, DCP, From Kino Lorber)



WED / 11.13.24 / 7:00 PM

Ash Is Purest White

Jia Zhangke (China/France/Japan, 2018)

In Person Jia Zhangke and Iggy Cortez

Iggy Cortez is an Assistant Professor in the Department of Film & Media at UC Berkeley.

(*Jiang hu er nü*). A gangster's wife stands on her own in Jia's expansive narrative of empowerment and survival, set against the tumultuous political and cultural changes of twenty-first-century China. Jia's wife and longtime muse, Zhao Tao, whose roles in *Unknown Pleasures* and *Still Life* served as inspiration, stars as a woman saddled with a mobster lover who's seen one too many John Woo films; she first protects him, and then learns to fend for herself, across twenty years of changes. "Beautifully unsettling, poetic and dazzling, simultaneously dark and radiant, *Ash Is Purest White* will surely count as one of Jia Zhangke's greatest films" (*Le Monde*). JASON SANDERS

Written by Jia. Photographed by Éric Gautier. With Zhao Tao, Liao Fan, Xu Zheng, Feng Xiaogang. (150 mins, In Mandarin with English subtitles, Color, DCP, From Cohen Media Group)

SAT / 11.16.24 / 4:30 PM

24 City

Jia Zhangke (China, 2008)

(*Er shi si cheng ji*). Jia's exquisite documentary/fiction hybrid examines a Chinese factory-city being dismantled to make way for luxury apartment houses. For Jia, "history is always a blend of fact and imagination." Fictionalized monologues, based on workers' experiences but delivered by actors such as Joan Chen and Zhao Tao, are interwoven with real-life testimonies charting the factory's activities from the Korean War to the present day: stories of political engagement, love, regret, and regeneration. What emerges is an elegy to a bygone city whose physical structures may be erased by the march of capitalist development, but whose memories live on. CHI-HUI YANG, SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL

Written by Jia, Zhai Yongming. Photographed by Yu Lik-wai, Wang Yu. With Joan Chen, Lu Liping, Zhao Tao, Chen Jianbin. (107 mins, In Mandarin with English subtitles, Color, DCP, From Cinema Guild)

THU / 11.21.24 / 7:00 PM

The World

Jia Zhangke (China/Japan, 2004)

(*Shi jie*). The world comes to China in Jia's sly parable on globalization's papier-mâché promises, set in a Beijing Vegas theme park where the Eiffel Tower, Big Ben, and the Twin Towers are all within unpaved blocks of one another. "See the world without leaving Beijing!" is the park's slogan, but for *The World's* luckless inhabitants—former farm girls and country hicks, now performers or security guards—that promise seems more like a prison sentence. The dancer Tao (Zhao Tao) is the fiery heart of the film; she may play a geisha one day, a Bollywood queen the next, but her true role is always the same: to be left behind.

Written by Jia. Photographed by Yu Lik-wai. With Zhao Tao, Cheng Taisheng, Wang Xiaoshuai, Liu Xiaodong. (142 mins, In Mandarin with English subtitles, Color, Digital, permission Janus Films)

SAT / 11.23.24 / 7:00 PM

Swimming Out Till the Sea Turns Blue

Jia Zhangke (China, 2020)

"Examines the evolution of a village in the northern province of Shanxi. . . . How did it change? The answer is found in a complicated weave of progress and loss, in changes etched in the faces of people given the time and attention to explain what they have seen."

A.O. Scott, *New York Times*

(*Yi zhi you dao hai shui bian lan*). Jia returns to the documentary form after his recent run of fiction films (*A Touch of Sin*, *Ash Is Purest White*) in this look at modern Chinese history, as seen through the experiences of three of its greatest living writers. A literary festival held in Jia's native Shanxi Province provides the backdrop as writers Jia Pingwa, Yu Hua, and Liang Hong recount their childhoods, early careers, and inspirations. Their stories move from the upheavals of the Cultural Revolution to the consumerist rush of the twenty-first century and illuminate an often-overlooked aspect of Chinese life: the connection between intellectual thought and working-class labor. JASON SANDERS

Written by Jia, Jiahuan Wan. Photographed by Yu Lik-wai. (112 mins, In Mandarin with English subtitles, Color, DCP, From Cinema Guild)

SAT / 11.30.24 / 6:00 PM

Mountains May Depart

Jia Zhangke (China/France/Japan, 2015)

"Staggeringly ambitious piece of work from a filmmaker whose creativity is evolving before our eyes."

Peter Bradshaw, *The Guardian*

"With audacious leaps of time and intimate echoes spanning a quarter century of intertwined lives, the director Jia Zhangke endows this romantic melodrama with vast geopolitical import. . . . Jia films these interlocking stories and their diverse tributaries with a bare and restrained simplicity that contains his many levels of rueful outrage. Incidental touches, ranging from music and food to industrial catastrophes and looming violence, evoke a nation out of joint and its lost generations to come" (Richard Brody, *New Yorker*).

Written by Jia. Photographed by Yu Lik-wai. With Zhao Tao, Zhang Yi, Liang Jingdong, Dong Zijian. (131 mins, In Cantonese, Mandarin, and English with English subtitles, Color, DCP, From Kino Lorber)



- 1 *Still Life* 11.9.24
- 2 *Ash Is Purest White* 11.13.24
- 3 *24 City* 11.16.24
- 4 *The World* 11.21.24
- 5 *A Touch of Sin* 11.10.24



Sergei Parajanov: Centennial Celebration

The exceptional Armenian filmmaker Sergei Parajanov (1924–1990) was born and lived a good portion of his life in Tbilisi, Georgia. He studied filmmaking in Moscow at VGIK, where one of his teachers and mentors was Oleksandr Dovzhenko. The initial part of his career was spent in Ukraine, where he made his first films, including the pivotal *Shadows of Our Forgotten Ancestors* and *Kyiv Frescoes*. From there he made a series of remarkable films: *The Color of Pomegranates*, *The Legend of Suram Fortress*, and *Ashik Kerib*. Shot on location in Armenia, Georgia, and Azerbaijan, respectively, these films cemented his reputation as an artist who worked across transnational boundaries in his exploration of myth

and cultural traditions. Parajanov's films have been extremely influential, though he struggled against the Soviet authorities, who banned and censored the films. He was arrested multiple times and served prison time because of his subversive behavior and sexual orientation.

This centennial tribute offers viewers a chance to see Parajanov's best-known features, plus several of his rarely shown short films. His powerful use of symbolism and metaphor creates extraordinary, indelible images, and his use of eclectic objects, color, and costumes is unique in both style and approach. Patrick Cazals's documentaries *Sergei Parajanov: The Rebel* and *The Muse and the Magician* offer important insights into the artist's biography and aesthetic approach.

Susan Oxtoby

Director of Film and Senior Film Curator

Thank you

National Cinema Center of Armenia; Oleksandr Dovzhenko Film Studios; British Film Institute; World Cinema Foundation; Janus Films; and Armenian Studies, the Department of Slavic Languages and Literatures, and the Institute of Slavic, East European, and Eurasian Studies, UC Berkeley. We are particularly grateful to film archivist Daniel Bird.

- 1 *The Color of Pomegranates*
11.1, 11.10.24
- 2 *Sergei Parajanov: The Rebel*
11.3.24
- 3 *Shadows of Our Forgotten Ancestors*
11.15.24
- 4 *The Legend of Suram Fortress*
11.17.24
- 5 *Ashik Kerib*
11.22.24

FRI / 11.1.24 / 7:00 PM

The Color of Pomegranates

Sergei Parajanov (USSR, 1969)
Digital Restoration

Repeats Sunday / 11.10.24

(*Sayat Nova*, a.k.a. *Red Pomegranates*).

Parajanov's paean to his Armenian heritage is an exotic mosaic of the mystical and historical that achieves a surreal effect. In tracing the life of the great eighteenth-century Armenian poet and monk Sayat Nova through his writings, Parajanov weaves a metaphorical short history of the Armenian nation, telling of Turkish genocide, Persian invasions, and a vast migration to the Russian section of the country in the early twentieth century, all through daringly symbolic imagery. The film is an extraordinary artistic rendering of ceremony and ritual, architecture, iconography, and period music that, even for the uninitiated, works its extraordinary magic.

Written by Parajanov, based on the writings of Sayat Nova. Photographed by Suren Shakhbazyan. With Sofiko Chiaureli, Melkon Alekryan, Vilen Galstyan. (78 mins, In Armenian with English subtitles, Color, DCP, From Janus Films)

Preceded by

Kyiv Frescoes (Sergei Parajanov, USSR, 1966). A highly symbolic film reflecting on post-World War II Kyiv. (15 mins, Color, DCP, permission Dovzhenko Film Studios)

Hakob Hovnatanyan (Sergei Parajanov, USSR, 1967). A tribute to the art of the nineteenth-century Armenian painter. (10 mins, Color, DCP, permission National Cinema Center of Armenia)

Total running time: 103 mins

SUN / 11.3.24 / 4:30 PM

Sergei Parajanov: The Rebel

Patrick Cazals (France, 2003)

(*Sergueï Paradjanov, le rebelle*). A portrait of Parajanov as a filmmaker, designer, and collage artist, made at the time when he was shooting his last film, *Ashik Kerib*. Filmed in Tbilisi, Georgia; Yerevan, Armenia; and Paris, this documentary includes archival footage and interviews reflecting upon the artist's pluralistic view of the Caucasian people and their cultural traditions. Patrick Cazals also considers

Parajanov's successive terms of imprisonment by the Soviet government and the artist's strength of spirit.

Photographed by Jacques Malnou, Philippe Dorison. (52 mins, In Georgian and French with English subtitles, Color, DCP, From Les Films du Horla)

Followed by

Arabesque on a Pirosmani Theme

(*Arabesjebi Pirosmanz temaze*) (Sergei Parajanov, USSR, 1985). A poetic meditation on the work of the Georgian painter Niko Pirosmani (1962–1918). (Written by Kora Tsereteli. Photographed by N. Paliashvili. 25 mins, In Georgian, Russian, and English, Color, 35mm, BAMPFA collection)

The Muse and the Magician (*La muse et le magicien*) (Patrick Cazals, France, 2024). An interview with actor Sofiko Chiaureli, who starred in several Parajanov films. (14 mins, In Georgian with English subtitles, Color, DCP, From Les Films du Horla)

Total running time: 91 mins

SUN / 11.10.24 / 12:00 PM

The Color of Pomegranates

Sergei Parajanov (USSR, 1969)
Digital Restoration

See Friday / 11.1.24

FRI / 11.15.24 / 7:00 PM

Shadows of Our Forgotten Ancestors

Sergei Parajanov (USSR, 1965)
Digital Restoration

(*Tini zabutikh predkiv*). In this gorgeous film, set among a small Ukrainian sect, Parajanov "was the first to indicate the degree to which folklore and local artistic tradition could once again become a source of visual wealth in Soviet national cinema. In the beautiful but fierce Carpathian Mountains, an environment of overwhelming Christian-pagan rituals, demonology, and constant struggle with overpowering elements, a story of love unfolds. Adopting the great master [Oleksandr] Dovzhenko's use of symbolism and metaphor, and his lyric photography, Parajanov adds a dynamically active camera suited to the requirements of his energetic and temperamental character" (Yvette Biro).

Written by Parajanov, Ivan Chendei, based on the novel by Mykhailo Kotsiubynsky and on Western Ukrainian



folklore. Photographed by Yuri Ilyenko. With Ivan Mykolaichuk, Larisa Kadochnikova, Tatyana Bestayeva, Spartak Bagashvili. (96 mins, In Ukrainian with English subtitles, Color, DCP, From Janus Films)

SUN / 11.17.24 / 2:00 PM**The Legend of Suram Fortress**

Dodo Abashidze, Sergei Parajanov (USSR, 1985)

(*Legenda o Suramskoy Kreposki*). Codirected by Dodo Abashidze and Parajanov, this film is based on a Caucasus Mountains legend that tells of the repeated efforts of the Georgian people to construct a fortress against invaders. The fortress continues to collapse until a fortune teller recalls a fateful prophecy. The story, at once simple and marvelous (in the literal sense), unfolds in a circular rather than linear manner, and its mythic possibilities are realized wondrously in the film's visuals. It is exquisite in the manner of a painted miniature, with the jewel-like colors and decor of a medieval illuminated manuscript.

Written by Vazha Gigashvili. Photographed by Yuri Klimenko. With Levan Uchaneishvili, Zurab Kipshidze, Lela Alibegashvili, Dodo Abashidze. (82 mins, In Georgian with English subtitles, Color, 35mm, BAMPPFA collection)

FRI / 11.22.24 / 7:00 PM**Ashik Kerib**

Dodo Abashidze, Sergei Parajanov (USSR, 1988)

This is a true trans-Caucasus venture, produced by a Georgian studio and directed by an ethnic Armenian who selected Azerbaijani as the language of his film—simply because he loved the sound of it. As if to combine *The Color of Pomegranates* and *Shadows of Our Forgotten Ancestors*, here is a film about art and the all-conquering power of love. Ashik Kerib, a poor singer and saz (Turkish guitar) player, when denied the hand of the woman he loves, sets out on a ten-year journey. The film recounts the adventures of the wandering minstrel.

Written by Gia Badridze, based on a story by Mikhail Lermontov. Photographed by Albert Yavuryan. With Yuri Mgoyan, Veronika Metonidze, Levan Natroshvili, Sofiko Chiaureli. (78 mins, In Azerbaijani with English subtitles, Color, 35mm, BAMPPFA collection)

**Special Screenings**

SAT / 9.7.24 / 5:30 PM
SUN / 9.22.24 / 1:00 PM
SUN / 11.24.24 / 2:00 PM

Seven SamuraiAkira Kurosawa (Japan, 1954)
4K Digital Restoration

(*Shichinin no samurai*). For “the finest Japanese film ever made” (Donald Richie), *Seven Samurai* has a surprisingly familiar plot: a handful of strangers band together to protect helpless farmers from bandits. One of the first non-Western films to reach a wide audience in the United States, it entered the Hollywood consciousness and inspired *The Magnificent Seven*, *The Wild Bunch*, and other films. Often imitated, it's still unmatched, and seeing it on the big screen shows why: the controlled chaos and limitless roar of the battle scenes mix with the minutest details, like a field of flowers glowing in the afternoon sun or mist settling in a forest. The film stars Toshiro Mifune as the manic seventh samurai in a performance that is as raw now as it was then. JASON SANDERS

Written by Kurosawa, Shinobu Hashimoto, Hideo Oguni. Photographed by Asakazu Nakai. With Toshiro Mifune, Takashi Shimura, Yoshio Inaba, Seiji Miyaguchi. (207 mins plus 10-min intermission, In Japanese with English subtitles, B&W, 4K DCP, From Janus Films)

THU / 9.12.24 / 7:00 PM
THU / 9.19.24 / 7:00 PM
SUN / 10.20.24 / 3:30 PM

Green Border

Agnieszka Holland (Poland/France/Czech Republic/Belgium, 2023)

“A gripping, visceral human drama.”
Phillip De Semlyen, *Time Out*

Winner of the Special Jury Prize at the 2023 Venice Film Festival, *Green Border* immediately drew controversy from the Polish government for its depiction of the European migrant crisis on the Poland-Belarus border. Shot in stark black-and-white, this riveting thriller explores the intractable conflict from multiple perspectives: a Syrian family fleeing ISIS and caught between cruel border guards in both countries; young guards instructed to brutally reject the migrants; and activists who, at great risk, aid the refugees. Three-time Oscar nominee Agnieszka Holland (*Europa Europa*) brings an unflinching eye and deep compassion to this blistering critique of a humanitarian calamity that continues to unfold. FILM FORUM

Written by Maciej Pisuk, Gabriela Łazarkiewicz-Sieczko, Holland. Photographed by Tomasz Naumiuk. With Jalal Altawil, Maja Ostaszewska, Behi Djanati Atai, Tomasz Włosok. (147 mins, In Polish, Arabic, English, and French with English subtitles, B&W, DCP, From Kino Lorber)

SAT / 9.21.24 / 4:00 PM
THU / 9.26.24 / 7:00 PM

Banel & Adama

Ramata-Toulaye Sy
(Senegal/France/Mali, 2023)

“Unequivocally beautiful. Sy paints breathtaking scenes with her camera, demonstrating a gorgeous way of seeing the world.”

Lovia Gyarkye, *The Hollywood Reporter*

The titular Senegalese couple at the center of this visually ravishing romantic drama faces several challenges—Adama is in line to be chief but doesn't want the responsibility, while Banel insists they should not have children, especially in light of the economic hardships brought about by drought. Ramata-Toulaye Sy's poetic debut, which competed at the Cannes Film Festival, tells a fablelike story imbued with dreamlike imagery and palpable chemistry between the two young lovers at its heart.

Written by Sy. Photographed by Amine Berrada. With Khady Mane, Mamadou Diallo, Binta Racine Sy, Moussa Sow. (87 mins, In Pulaar with English subtitles, Color, DCP, From Kino Lorber)

SAT / 9.21.24 / 6:00 PM
SAT / 11.23.24 / 3:30 PM

The Stranger and the Fog

Bahram Beyzaie (Iran, 1974)
Digital Restoration

“One of the most mysterious and magisterial films of the Iranian New Wave, Bahram Beyzaie's visionary 1974 drama was banned for decades following the Iranian Revolution.”

Film at Lincoln Center

(*Gharibeh va meh*). Bahram Beyzaie's second feature possesses both the epic dimensions of myth and the hallucinatory atmosphere of a dream. Set around the northern coast of Iran, *The Stranger and the Fog* begins with a boat drifting onto the shore of a small village. The beautiful Rana (Parvaneh Massoumi) hopes the stray vessel has brought back her husband, who disappeared a year before at sea. But the only passenger is Ayat (Khosrow Shojazadeh), a wounded stranger with no memory of how he ended up there. “An otherworldly, cryptic, and visceral treatment of the archetypal ‘a stranger comes to town’ story” (Imogen Sara Smith, *Film Comment*).

Written by Beyzaie. Photographed by Mehrdad Fakhimi, Firooz Malekzadeh. With Parvaneh Massoumi, Khosrow Shojazadeh, Manuchehr Farid, Esmat Safavi. (146 mins, In Farsi with English subtitles, Color, DCP, From Janus Films)

FRI / 9.27.24 / 3:00 PM
Waiting for Life

Staffan Julén (Sweden, 2023)
Bay Area Premiere

Sponsored by the Barbro Osher Pro Suecia Foundation in collaboration with the Institute for Futures Studies (Stockholm)

In Conversation Staffan Julén, film subjects Donald “Twin” James and Reginald “Happy” Wilson, and Swedish professors of criminology Amir Rostami and Jerzy Sarnecki

(*San Quentin, Godot och väntan på livet*). “Twin” and “Happy,” two prisoners at San Quentin Rehabilitation Center, experience, during their long sentences, an encounter with culture that forever changes their lives. They are reluctantly cast in the prison's theatrical production of *Waiting for Godot*. With the backdrop of daily violence and complete deprivation of freedom, the yearlong rehearsal becomes an isolated space for contemplation and self-reflection. The leap to the theater stage is not as far as Twin and Happy imagine; after all, their upbringing in a gang environment has already laid the groundwork for a form of acting—roles that they did not choose themselves, but that have led to the crimes that landed them each with a thirty-year sentence.

Written by Julén, Johan Löfstedt. Photographed by Teitur Ardal. With Donald “Twin” James, Reginald “Happy” Wilson, Jan Jönson. (84 mins, Color, DCP, From the artist)

THU / 10.31.24 / 7:00 PM
SUN / 11.17.24 / 4:00 PM
FRI / 11.29.24 / 5:30 PM

Le samourai

Jean-Pierre Melville (France, 1967)
Digital Restoration

(*The Godson*). Alain Delon gives one of his best performances as “The Samurai,” so called in obvious homage to the Japanese masterless ronin who answers only to an internalized code of honor. A killer by contract in the world of Paris nightclubs and hidden bosses, he has a polished, chilling method perfectly suited to Jean-Pierre Melville's own style: economical and

elegant, full of dangerous invention. When *Le samourai* was released in the United States in 1972 as *The Godson*, one of the few critics to notice it was Penelope Gilliatt in the *New Yorker*. She called Melville “the poet of the implacable” and *Le samourai* “a sort of meditation on solitude, embodied in a lonely, rigorous mercenary.”

Written by Melville. Photographed by Henri Decaë. With Alain Delon, François Périer, Nathalie Delon, Cathy Rosier. (105 mins, In French with English subtitles, Color, DCP, From Janus Films)



- 1 *The Stranger and the Fog* 9.21, 11.23.24
- 2 *Seven Samurai* 9.7, 9.22, 11.24.24
- 3 *Banel & Adama* 9.21, 9.26.24
- 4 *Green Border* 9.12, 9.19, 10.20.24
- 5 *Le samourai* 10.31, 11.17, 11.29.24

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Sergei Parajanov: Centennial Celebration

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Jia Zhangke: Filmmaker in Residence

Nov 7–30

SPECIAL SCREENINGS

Seven Samurai

Sep 7 & 22, Nov 24

Green Border

Sep 12 & 19, Oct 20

The Early Days of the Pacific Film Archive & Double Suicide

Sep 15

Banel & Adama

Sep 21 & 26

The Stranger and the Fog

Sep 21, Nov 23

Waiting for Life

Sep 27

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Le samurai

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