



SPRING 2024

DIRECTOR'S LETTER



When I was an undergraduate student of art history and political science at the University of Illinois, I spent countless hours at Krannert Art Museum as an intern, leader of the museum's student association, and barista at the Palette Cafe. There was one exhibition in particular that was truly memorable in the way it expanded my thinking of what art could be: the museum hosted a collaboration between the artist Wendy Jacob and the scientist Temple Grandin that included large "squeeze chairs" that visitors could sit in to simulate Grandin's ideas for more humane animal husbandry techniques, illustrated by hand-drawn diagrams throughout the gallery. My young mind was forever changed by the possibility of art I could sit in that spoke to ethical questions about our food sources. I was delighted to randomly run into Grandin at an airport last year and tell her what a significant impact

her exhibition had on me. As a student, I experienced the power of art museums as educational spaces that expand our thinking and, in my case, the place where I discovered a career path that merged my interests in art, society, and international affairs. Twenty-five years later, I am still invigorated by how museums expand my horizons and those of our guests through myriad learning opportunities.

BAMPFA takes this educational mission seriously—and our latest season is no exception. On April 13, we'll be advancing this commitment with the opening of *A Movement in Every Direction: Legacies of the Great Migration*, a new exhibition that illuminates one of the most transformational events in US history: the migration, over multiple decades, of six million Black Americans during the Jim Crow era, including nearly three hundred thousand who resettled here in the Bay Area. Featuring newly commissioned works by twelve contemporary artists, *A Movement in Every Direction* is accompanied by a wide slate of educational programs with artists and scholars that will draw out the exhibition's historical themes.

We'll also be presenting a very different educational experience—one that highlights BAMPFA's deep connection to UC Berkeley—when we open an exhibition of work by

the university's graduating class of Master of Fine Arts students. Now in its fifty-fourth year, this annual tradition continues to offer graduate students a launchpad into their creative careers, while giving our visitors a chance to discover exciting new voices from one of the West Coast's leading MFA programs.

And in the Barbro Osher Theater, the distinguished film historian David Thomson returns to BAMPFA to host the latest installment of *In Focus*, a weekly "class" of lectures and conversations presented alongside films that are hand-selected by some of the world's leading scholars. A cornerstone of BAMPFA's film program prior to the pandemic, *In Focus* relaunched to great acclaim last season as part of our Werner Herzog retrospective. We're pleased to continue offering this unique program as an opportunity for audiences to expand their intellectual horizons while enjoying great cinema.

Educational opportunities like these are one of the reasons why I love working at BAMPFA; there's always something new to learn and fresh avenues of inquiry and curiosity to pursue through art and film. I hope you will join me at the museum!

JULIE RODRIGUES WIDHOLM
EXECUTIVE DIRECTOR

MARCH



1 / FRI

7:00 PM *That Day, on the Beach*
Introduction by Weihong Bao
YANG P.19

2 / SAT

11:30 AM *Menus-Plaisirs Les Troisgros*
SPECIAL SCREENINGS P.X
4:00 PM 48 DECOLONIZING CINEMA P.37

3 / SUN

2:00 PM Exhibition Tour WHAT HAS BEEN P.9
3:00 PM *Sembène!* SEMBÈNE P.27
3:30 PM Jordan Stein on *Miyoko Ito: Heart of Hearts* BOOK EVENT P.11
5:30 PM *Taipei Story*
Introduction by Andrew F. Jones
YANG P.19

6 / WED

12:15 PM Exhibition Tour WHAT HAS BEEN P.9
3:10 PM *A Man Escaped*
Lecture by David Thomson
IN FOCUS P.31
7:00 PM *Syria: Snapshots of History in the Making*
Charif Kiwan in person
DOCUMENTARY VOICES P.24

7 / THU

Free First Thursday

1:15 PM Exhibition Tour WHAT HAS BEEN P.9
7:00 PM *Black Girl* SEMBÈNE P.27

8 / FRI

7:00 PM *Terrorizers*
Introduction by Andrew F. Jones
YANG P.19

9 / SAT

Museum closed for the Art & Film Benefit

10 / SUN

Museum opens at 1 PM
MATRIX 284 / Sin Wai Kin closes

1:00 PM The Collaborative Dish with
Liz Hernandez ART LAB P.12
2:00 PM *During Revolution*
Charif Kiwan in person
DOCUMENTARY VOICES P.24
2:00 PM Exhibition Tour WHAT HAS BEEN P.9

13 / WED

3:10 PM *Paths of Glory*
Lecture by David Thomson
IN FOCUS P.31
7:00 PM Films by Francisco
Huichaqueo Pérez
Francisco Huichaqueo Pérez
in person DOCUMENTARY VOICES P.25
7:30 PM Nite Bjudi PERFORMANCE P.11

14 / THU

7:00 PM *Mandabi* SEMBÈNE P.28

15 / FRI

7:00 PM *The Underground Railroad: Chapters 1 & 2*
Barry Jenkins and Damon Young
in conversation
UNDERGROUND RAILROAD P.17

16 / SAT

3:00 PM *The Underground Railroad: Chapters 3 & 4*
Barry Jenkins and Stephanie E.
Jones-Rogers in conversation
UNDERGROUND RAILROAD P.17
7:00 PM *The Underground Railroad: Chapters 5, 6 & 7*
Barry Jenkins and Stephanie E.
Jones-Rogers in conversation
UNDERGROUND RAILROAD P.17

17 / SUN

1:00 PM *The Underground Railroad: Chapters 8 & 9*
Barry Jenkins and Roshanak
Kheshti in conversation
UNDERGROUND RAILROAD P.17
3:00 PM Sadie Barnette & David Huffman
ARTISTS' TALK P.9

5:00 PM *The Underground Railroad: Chapter 10*
Barry Jenkins and Brandi
Thompson Summers
in conversation
UNDERGROUND RAILROAD P.17

20 / WED

12:15 PM Exhibition Tour WHAT HAS BEEN P.9
3:10 PM *They Shall Not Grow Old*
Lecture by David Thomson
IN FOCUS P.31
7:00 PM *The Echo*
Tatiana Huezo and Nicolás Pereda
in conversation DOCUMENTARY
VOICES PP.22,25

21 / THU

5:30 PM Spring Sing-Along P.12
7:00 PM *Kuxa Kanema: The Birth of Cinema* DECOLONIZING CINEMA P.37

22 / FRI

5:00 PM *Sembène!* SEMBÈNE P.28
7:00 PM *Prayers for the Stolen*
Tatiana Huezo in person
MEXICO P.22

23 / SAT

4:00 PM *Viva Varda!* VARDA P.33
6:00 PM *A Brighter Summer Day* YANG P.19

24 / SUN

2:00 PM *La Pointe Courte* VARDA P.33
4:00 PM *Emitaï* SEMBÈNE P.28

27 / WED

3:10 PM 1917
Lecture by David Thomson
IN FOCUS P.31
7:00 PM *A Confucian Confusion* YANG P.20

28 / THU

6:30 PM Will AI Be Humanity's Last Act?
CALIFORNIA LIVE! P.11

29 / FRI

7:00 PM *Cléo from 5 to 7* VARDA P.33

30 / SAT

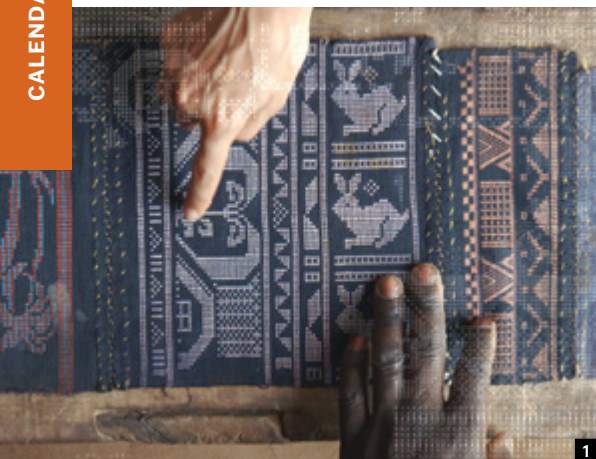
7:00 PM *Tótem* MEXICO P.22

31 / SUN

2:00 PM Agnès Varda Shorts, Program 1
VARDA P.33
4:00 PM *Xala* SEMBÈNE P.28

1 *A Man Escaped* 3.6.24

APRIL



Allison Janae Hamilton:
A House Called Florida, 2022

3 / WED

- 12:15 PM Exhibition Tour WHAT HAS BEEN P. 9
7:00 PM *R21: aka Restoring Solidarity*
Introduction by Samera Esmeir
DOCUMENTARY VOICES P. 25

4 / THU**Free First Thursday**

- 1:15 PM Exhibition Tour WHAT HAS BEEN P. 9
5:00 PM Avenali Lecture: Ocean Vuong
in Conversation with Cathy Park
Hong LECTURE P. 14
7:30 PM From Colonial Statues to Carnival
Masks: Amílcar Cabral and the
Liberation of Guinea-Bissau
DECOLONIZING CINEMA P. 37

5 / FRI

- 5:00 PM Reading: Ocean Vuong
READING P. 14
7:30 PM BAMPFA Student Committee
Film Festival
Student filmmakers in person
SPECIAL SCREENINGS P. 39

6 / SAT

- 4:00 PM *Mahjong*
Introduction by Weihong Bao
YANG P. 20
7:00 PM Short Films by Nicolás Pereda
Nicolás Pereda in person MEXICO P. 22

7 / SUN

- 1:30 PM *Ceddo* SEMBÈNE P. 29
2:00 PM Exhibition Tour WHAT HAS BEEN P. 9
4:00 PM *Sambizanga* DECOLONIZING CINEMA P. 37

10 / WED

- 7:00 PM *Ch'ul be, Sacred Path*
Introduction by Natalia Brizuela
DOCUMENTARY VOICES P. 25

11 / THU***A Movement in Every Direction*
Preview Day**

- 7:00 PM *Vagabond* VARDA P. 34

12 / FRI***A Movement in Every Direction*
Preview Day**

- 4:00 PM Black Life Celebrates June
Jordan's Poetry for the People
BLACK LIFE P. 11
7:00 PM *Everything Else*
Natalia Almada and Nicolás
Pereda in conversation MEXICO P. 23

13 / SAT***A Movement in Every Direction* opens**

- 11:30 AM Art Making for All Ages
COMMUNITY DAY P. 7
11:30 AM Sculptural Vessels
GALLERY + STUDIO P. 13
2:00 PM Anthony Graham on
A Movement in Every Direction
CURATOR'S TOUR P. 7
2:00 PM *Me, Frida, and the Secret of
the Peacock Ring* by Angela
Cervantes
ROUNDTABLE READING BILINGÜE P. 13
4:30 PM *Viva Varda!* VARDA P. 34
7:00 PM *Guelwaar* SEMBÈNE P. 29

14 / SUN***MATRIX 283 / Gabriel Chaile* closes**

- 1:00 PM Intro to Risograph Workshop
with Alayna Tinney
ART LAB P. 12
2:00 PM *The Gleaners and I* VARDA P. 34
4:00 PM *Vitalina Varela*
DECOLONIZING CINEMA P. 38

17 / WED

- 12:15 PM Exhibition Tour WHAT HAS BEEN P. 9
7:00 PM *Mueda, Memory and Massacre*
DECOLONIZING CINEMA PP. 25, 38

18 / THU

- 7:00 PM *Dos Estaciones*
Introduction by Nicolás Pereda
MEXICO P. 23

19 / FRI

- 5:00 PM Distilling Grief:
The Happiness Blend ART LAB P. 12
7:00 PM *Faat Kiné* SEMBÈNE P. 29

20 / SAT

- 1:00 PM Lijin Lecture: Yee I-Lann on *TIKAR/
MEJA/PLASTIK* and Art and Film
from Borneo LECTURE P. 10
4:30 PM Agnès Varda Shorts, Program 2
VARDA P. 34
7:00 PM *Yi Yi*
Introduction by Daniel O'Neill
YANG P. 20

21 / SUN

- 1:00 PM Composing with Scent:
Matter, Mystery, and Direction
ART LAB P. 12
2:00 PM Exhibition Tour WHAT HAS BEEN P. 9
2:00 PM *Moolaadé* SEMBÈNE P. 29
5:00 PM *Resonance Spiral*
Filipa César in person
DECOLONIZING CINEMA P. 38

23 / TUE

- 7:00 PM *Spell Reel*
Filipa César in person
DECOLONIZING CINEMA P. 39

24 / WED

- 7:00 PM Walking Archives: Thoughts on
Mangroves, Schools, Round
Houses, and Weaving
Filipa César in person
DECOLONIZING CINEMA PP. 25, 39

25 / THU– 28 / SUN**SFFILM Festival at BAMPFA**

MAY

1 / WED

*Fifty-Fourth UC Berkeley
MFA Exhibition opens*

12:15 PM Exhibition Tour WHAT HAS BEEN P.9

7:00 PM *Le bonheur* VARDA P.34

2 / THU

Free First Thursday

12:00 PM Matthew Villar Miranda on *A
Movement in Every Direction*
CURATOR'S TOUR P.7

7:00 PM *Tragic Jungle* MEXICO P.23

4 / SAT

3:30 PM *Mur Murs and Documenteur*
VARDA P.35

5 / SUN

1:00 PM Cyanotype Workshop
with Melinda Katz ART LAB P.12

2:00 PM Exhibition Tour WHAT HAS BEEN P.9

3:30 PM *Faces Places* VARDA P.35

10 / FRI

5:30 PM MFA Artists' Talk
ARTISTS' TALK P.8

11 / SAT

11:30 PM *Shifting Shapes and Surfaces*
GALLERY + STUDIO P.13

2:00 PM *Freddie vs. the Family Curse*
by Tracy Badua
ROUNDTABLE READING P.13

12 / SUN

2:00 PM Film & Video Makers at Cal: Works
from the Eisner Competition 2024
UC Berkeley student filmmakers
in person SPECIAL SCREENINGS P.39

15 / WED

12:15 PM Exhibition Tour WHAT HAS BEEN P.9

19 / SUN

1:00 PM Intro to Risograph Workshop
with Alayna Tinney ART LAB P.12

3:00 PM Claire Frost on *What Has Been
and What Could Be*
CURATOR'S TOUR P.9

- 1 *Quantum Creole* 4.24.24
- 2 *A Movement in Every Direction* opens 4.13.24
- 3 *Taipei Story* 3.3.24
- 4 *Shifting Shapes and Surfaces* 5.11.24
- 5 Reading: Ocean Vuong 4.5.24
- 6 *Le bonheur* 5.1.24





A MOVEMENT IN EVERY DIRECTION: LEGACIES OF THE GREAT MIGRATION

**APRIL 13–
SEPTEMBER 22, 2024**
NEW EXHIBITION

A Movement in Every Direction: Legacies of the Great Migration illuminates the enduring impacts of the Great Migration through the eyes and work of twelve contemporary artists. Between 1915 and 1970, in the wake of racial violence and pervasive inequalities, more than six million African Americans left their homes in the rural South. Many migrated to cities like Chicago, Detroit, New York, Los Angeles, and Houston, while others relocated within the South. Between 1940 and 1970, the Bay Area's own Black American population increased by nearly three hundred thousand. The Great Migration transformed the economic, cultural, social, political, and ecological makeup of the United States.

This extensive dispersal of people across the country altered nearly every aspect of Black life and culture. By exploring very personal and, at times, difficult histories, the artists consider how reverberations from the Great Migration continue to affect their lives and the lives of many Black Americans. *A Movement in Every Direction* reveals lesser-known stories of this unprecedented phenomenon. It honors the paths, decisions, and sacrifices of ancestors; their pursuit of their hopes and dreams; and the brighter tomorrows they imagined for themselves and their loved ones. The exhibition features newly commissioned works across media by twelve artists: Mark Bradford, Akea Brionne, Zoë Charlton, Larry

W. Cook, Torkwase Dyson, Theaster Gates Jr., Allison Janae Hamilton, Leslie Hewitt, Steffani Jemison, Robert Pruitt, Jamea Richmond-Edwards, and Carrie Mae Weems.

A Movement in Every Direction: Legacies of the Great Migration is co-organized by the Mississippi Museum of Art and the Baltimore Museum of Art. The exhibition is cocurated by Ryan N. Dennis, former Chief Curator and Artistic Director of the Center for Art and Public Exchange at the Mississippi Museum of Art, and Jessica Bell Brown, Curator and Department Head of Contemporary Art at the Baltimore Museum of Art. The presentation at BAMPPFA is organized by Anthony Graham, Senior Curator, with Matthew Villar Miranda, Curatorial Associate.

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

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

ABOVE

Jamea Richmond-Edwards: *This Water Runs Deep*, 2022; mixed media and collage on canvas with sound, 2:18 min.; courtesy the artist and Kravets Wehby Gallery. Photography by Mitro Hood, courtesy of the Mississippi Museum of Art and Baltimore Museum of Art.

**ABOVE**

Mark Bradford: *500*, 2022; mixed media on panel (60 panels); courtesy the artist and Hauser & Wirth.

Theaster Gates Jr.: *The Double Wide*, 2022; spruce framing, armory flooring, metal roofing exterior, Mississippi reliquary, tar, pickled goods, bronze sculpture, two-channel video (color, sound), 2:02 min. (channel one) and 6:18 min. (channel two); courtesy the artist. Photography by Mitro Hood, courtesy of the Mississippi Museum of Art and Baltimore Museum of Art.

PUBLIC PROGRAMS

Preview Days

THU / 4.11.24

FRI / 4.12.24

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

Community Day

SAT / 4.13.24

Free museum admission for all

**Curator's Tour:
Anthony Graham**

SAT / 4.13.24 / 2:00 PM

Senior Curator Anthony Graham, who organized BAMPFA's presentation of the exhibition, discusses the themes of *A Movement in Every Direction* and offers insights and observations about selected artworks.

Art Making for All Ages

SAT / 4.13.24 / 11:30 AM–2:00 PM

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

**Curator's Tour:
Matthew Villar Miranda**

THU / 5.2.24 / 12:00 PM

Curatorial Associate Matthew Villar Miranda, who helped organize BAMPFA's presentation of *A Movement in Every Direction*, leads a tour in dialogue with the exhibition themes of refuge, agency, community, and memory.



Torkwase Dyson: *Way Over There Inside Me (A Festival of Inches)*, 2022; painted steel, glass, painted aluminum, dry-erase marker; courtesy the artist and Pace Gallery. Photography by Mitro Hood, courtesy of the Mississippi Museum of Art and Baltimore Museum of Art.

FIFTY-FOURTH ANNUAL UC BERKELEY MASTER OF FINE ARTS EXHIBITION

MAY 1–JULY 21, 2024
NEW EXHIBITION

For more than half a century, BAMPFA and the UC Berkeley Department of Art Practice have collaborated to present an exhibition of works by MFA graduates. The exhibition celebrates new bodies of work developed by each artist that represent the culmination of two years of study. This year's exhibition features the exceptional work of Salimatu Amabebe, Anamaya Farthing-Kohl, Valencia James, and Nivedita Madigubba.

PUBLIC PROGRAMS

MFA Artists' Talk

FRI / 5.10.24 / 5:30 PM

Meet the 2024 graduates of UC Berkeley's Master of Fine Arts program as they talk about their recent work at the outset of BAMPFA's fifty-fourth annual MFA exhibition.

The annual MFA exhibition is made possible by the Barbara Berelson Wiltsek Endowment.

BAMPFA STORE



THE BAMPFA COLLECTION

Celebrate our landmark exhibition with these unique gifts, available only at the BAMPFA Store.



Romare Bearden's iconic final study for *Berkeley—The City and Its People*, with images of the bay, the UC Berkeley campus, and Berkeley landmarks

300-Piece Puzzle \$19.95

8" x 10" Museum-Quality Print \$18.95

Ceramic 15-Ounce Mug \$15.95



Rosie Lee Tompkins's sublimely enveloping quilt *Untitled, 1991*

8" x 10" Museum-Quality Print \$18.95



Albert Bierstadt's luminous, tranquil landscape *Yosemite Winter Scene*

8" x 10" Museum-Quality Print \$18.95

Sketchbook \$16.95

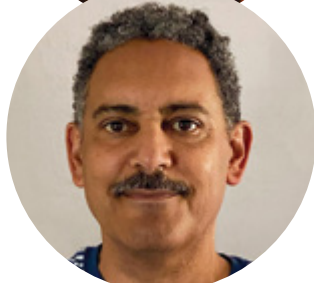
ON VIEW
**WHAT
 HAS BEEN
 AND WHAT
 COULD BE**
 THE BAMPFA COLLECTION
 THROUGH JULY 7, 2024



Robert Bechtle: '60s T-Bird, 1967-68; oil on canvas, museum purchase.

ARTISTS' TALK

On selected Sunday afternoons, BAMPFA invites visitors to hear from local artists whose work is featured in *What Has Been and What Could Be: The BAMPFA Collection* and from BAMPFA curators speaking about the exhibition.



FROM THE TOP

Sadie Barnette,
 Photo by Damien Maloney.
 David Huffman.

Sadie Barnette & David Huffman

SUN / 3.17.24 / 3:00 PM

Oakland-based artist Sadie Barnette's multimedia practice illuminates her own family history as it mirrors a collective history of repression and resistance in the United States. Focusing on her work in the exhibition, *My Father's FBI File: Government Employees Installation*, Barnette discusses the emergence of her FBI series and how it has since progressed. Oakland-based David Huffman works in painting and installation to explore pop-culture iconography and metaphoric stories of conflict, enlightenment, fear, and resolution. In this program, Huffman talks about *Hunter Gatherer*, a piece that expands on ideas explored throughout his *Traumanauts* series, in which he engages sci-fi aesthetics and objects related to Black culture to consider identity and racial politics and propose alternative futures.

Stephanie Syjuco:
RAIDERS: International Booty, Bountiful Harvest (detail), 2011;
 archival pigment prints mounted on wood, wooden crates, pallets;
 Collectors' Circle purchase: Bequest of Phoebe Apperson Hearst.

CURATOR'S TOUR

Claire Frost

SUN / 5.19.24 / 3:00 PM

Claire Frost, Curatorial Associate, offers a tour focusing on works on paper, including those by Ester Hernandez and Joe Overstreet, to highlight these oftentimes quieter works and their impactful presence in each thematic section of the exhibition, as well as in the history of art more broadly.

EXHIBITION TOURS

Exhibition tours of *What Has Been and What Could Be* are offered on selected Wednesdays and Sundays by UC Berkeley graduate students in the history of art.

FREE FIRST THURSDAYS AT 1:15 PM

March 7
 April 4

WEDNESDAYS AT 12:15 PM

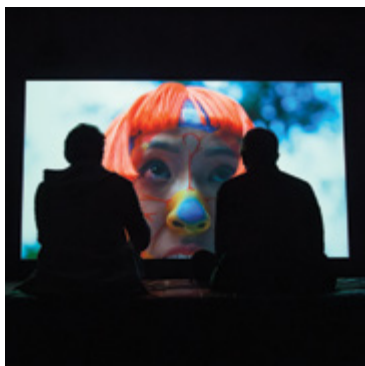
March 6, 20
 April 3, 17
 May 1, 15

SUNDAYS AT 2:00 PM

March 3, 10
 April 7, 21
 May 5



ON VIEW



FROM THE TOP

MATRIX 283 / Gabriel Chaile:
No hay nada que destruya el corazón como la pobreza

THROUGH APRIL 14, 2024

MATRIX 284 / Sin Wai Kin:
The Story Changing

THROUGH MARCH 10, 2024

Art Wall: Yee I-Lann
TIKAR/MEJA/PLASTIK

THROUGH JULY 7, 2024

The Art Wall is made possible by major funding from Frances Hellman and Warren Breslau. Additional support for Yee I-Lann: *TIKAR/MEJA/PLASTIK* is provided by Jennifer L. Martin.



LIJIN LECTURE

Yee I-Lann on *TIKAR/MEJA/PLASTIK* and Art and Film from Borneo

SAT / 4.20.24 / 1:00 PM

Artist Yee I-Lann presents BAMPFA's 2024 endowed Lijin Lecture in conjunction with her Art Wall project, *TIKAR/MEJA/PLASTIK*. The Borneo-based multidisciplinary artist addresses this work in the context of her wider practice, which combines traditional methods of making with contemporary concerns around ecology, indigeneity, and migration. Additionally, she relates her work to the art and film landscape in Sabah, Malaysia, and Southeast Asia more broadly, with an emphasis on issues of climate crisis, precarious ecologies, and the creation of resilient communities.

Immediately following the lecture a film screening, introduced by Yee I-Lann, constitutes the first international showcase of short films from Borneo.

Rama Rama
EKIN KEE CHARLES
(MALAYSIA, 2021)

Written by Charles. Photographed by Vanessa Edna. With Lansinau Majaki, Satimah Banati, Afiq Sharyan Ezuan, Aqid Sharyan Efzan. (16 mins, In Dusun and Sabahan Malay with Sabahan Malay and English subtitles, Color, Digital, From the artist)

It Is Not Too Late Raya
JEFRY MUSA (MALAYSIA, 2023)

Written by Musa. Photographed by Raden Siti Aya. With Alini, Shima, Umairah, Enidah. (10 mins, In Bahasa Malaysia with Bahasa Malaysia and English subtitles, Color, Digital, From the artist)

The House without a Ground
PUTRI PURNAMA SUGUA
(MALAYSIA, 2019)

Written by Sugua. Photographed by Aidil Razali. With Rahim Bin Jimlali, Nurhimah Binti Istino, Nurmalyn Binti Aharin, Kaidal, Rujiah Sami. (18 mins, In Sabah Malay and Bahasa Malaysia with Bahasa Malaysia and English subtitles, Color, Digital, From the artist)



NEW BOOKS

**Jordan Stein on
Miyoko Ito: Heart of Hearts**
SUN / 3.3.24 / 3:30 PM

San Francisco–based curator and author Jordan Stein introduces his new book, published by Pre-Echo Press, *Miyoko Ito: Heart of Hearts*—the first-ever monograph on the life and work of the Berkeley-born artist (1918–1983). Jason Farago wrote about *Heart of Hearts*, which was recently featured on the *New York Times* Best Art Books of 2023 list, “A major book for a ‘minor’ (by which I mean major) painter, this striking and sizable volume at last assembles all of Ito’s quiet, adroit abstractions whose genius is no longer a Midwestern secret.” While Ito’s lush and mysterious paintings were scarcely known outside her adopted home of Chicago, she was celebrated with a MATRIX exhibition that Stein guest curated at BAMPFA in 2017, and her work is currently on view in *What Has Been and What Could Be*. Claire Frost, Curatorial Associate, will join Stein in conversation.



PERFORMANCE

Nite Bjudi
WED / 3.13.24 / 7:30 PM

Presented as part of an artist residency with the **Black Studies Collaboratory**, housed in the Department of African American Studies.

Nite Bjudi is an improvising Afro-Caribbean trio tapping electronics, vocalism, bass, Haitian drum rhythms, sampling, and spoken word to create a sound that is “one of the most exciting and original I’ve heard this year” (BBC). The members of the trio—Candice Hoyes, Val Jeanty, and Mimi Jones—will also lead an interactive conversation on archives, sonic storytelling, and collaboration following their performance.

Free admission; ticketed

Visit bampfa.org for more information.



LECTURE

**California Live!: Will AI Be
Humanity’s Last Act?**

THU / 3.28.24 / 6:30 PM

Copresented by *California* magazine, the Cal Alumni Association, and BAMPFA

Ten years ago, Berkeley computer science professor Stuart Russell, one of the world’s leading AI researchers, told a lecture audience that achieving artificial general intelligence “would be the biggest event in human history . . . and perhaps the last event in human history.” More recently, dozens of computer scientists signed a statement warning that the societal threat posed by AI is on par with nuclear war and global pandemics. In Russell’s book *Human Compatible*, he charts a more optimistic course for superintelligent AI. *California* magazine’s editor-in-chief, Pat Joseph, converses with Russell about the perils and potential promise of the AI revolution.

Tickets required. Come early and enjoy complimentary admission to the galleries.

Visit bampfa.org for more information.



BLACK LIFE

**Black Life Celebrates June
Jordan’s Poetry for the People**
FRI / 4.12.24 / 4:00 PM

Black Life proudly celebrates writer, poet, and activist June Jordan and Poetry for the People, the arts and activism program Jordan founded in 1991 at UC Berkeley. Poetry for the People exemplified the late Jamaican American poet’s insistence on multicultural and intersectional solidarity in global struggles for self-determination. This special celebration includes readings of Jordan’s writing selected by Black Life curator ruth gebreyesus, as well as a poetry workshop in collaboration with Jasmine Flowers, a steward of the Erskine A. Peters Reading Room on the UC Berkeley campus.

- 1 Yee I-Lann on *TIKAR/MEJA/PLASTIK* and Art and Film from Borneo 4.20.24
- 2 *Rama Rama* 4.20.24
- 3 Jordan Stein on Miyoko Ito: *Heart of Hearts* 3.3.24
- 4 Nite Bjudi. Photo by Maciek Jasik. 3.13.24
- 5 Will AI Be Humanity’s Last Act? 3.28.24
- 6 Black Life Celebrates June Jordan’s Poetry for the People. Artwork by Hal BrightCloud. 4.12.24

FREE FIRST THURSDAYS

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

Art Lab is open!

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





WORKSHOPS

The Collaborative Dish with Liz Hernández

SUN / 3.10.24 / 1:00 PM

How can we connect in a divided world? Artist Liz Hernández proposes food and collective art making as avenues for unity. In this workshop, we use handmade stamps to decorate ceramic plates big enough to hold a shareable dish, which can then be baked at home to set the paint.

Space is limited;
[visit bampfa.org](http://visit.bampfa.org) to RSVP.

Spring Sing-Along

THU / 3.21.24 / 5:30 PM

To honor the beginning of spring, come join us for an inclusive group sing-along using the *In Song Sing On* songbook, an ever-growing collection of well-loved and newly loved songs selected by a wide cast of contributors, with lyrics written down for the purpose of singing together. Walk with us to the field across from the museum, where we pass around books with lyrics, some guitar strummers help hold the tune, and we open up our voices to one another. Bring a picnic!

Intro to Risograph Series with Alayna Tinney

SUN / 4.14.24 / 1:00 PM

SUN / 5.19.24 / 1:00 PM

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

Space is limited;
[visit bampfa.org](http://visit.bampfa.org) to RSVP.

Distilling Grief: The Happiness Blend

FRI / 4.19.24 / 5:00 PM

Cycle, wave, contraction, overflow. Grief moves through us each in indefinite rhythms, personal and collective intensities. In this workshop, scent artist Leonora Zoninsein guides participants in using the temporality of distillation to create a space for holding and evolving grief together. Bring an object that holds some sorrow and/or one that emanates a brighter perspective. We will listen to one another with the witness of water as we run these materials through the still, curating a dense expression of our capacity to sense a path of growth and change, and leave with something new to hold onto in the form of a hydrosol.

Space is limited;
[visit bampfa.org](http://visit.bampfa.org) to RSVP.

Composing with Scent: Matter, Mystery, and Direction

SUN / 4.21.24 / 1:00 PM

In this workshop, scent artist Leonora Zoninsein teaches us how to compose a perfume conceptually and technically. We will attune ourselves to nine wild aromas in hydrosol, essential oil, and concrete forms and get to know each of their many facets. Participants will then design a personal perfume that explores the versatility and play of the materials, while at the same time honing a practice of constraint to guide creation.

Space is limited;
[visit bampfa.org](http://visit.bampfa.org) to RSVP.

Cyanotype Workshop with Melinda Katz

SUN / 5.5.24 / 1:00 PM

Join Oakland-based artist Melinda Katz for a cyanotype workshop where we will use mildly photosensitive paper, found objects, sunlight, and time to produce unique images in Prussian blue and white. Participants explore how different materials, their opacity and thickness, and the amount and angle of UV exposure affect the final composition. Two sheets of treated A5 paper are provided, along with found objects. Participants are encouraged to bring their own small objects or plants (pressed plants are ideal).

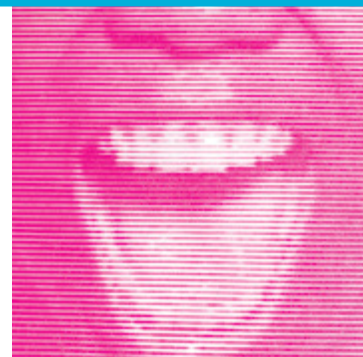
ART LAB HOURS

Drop in and make art!

FRIDAYS
2-7 PM

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

FREE FIRST THURSDAYS
11 AM-7 PM



SECOND SATURDAYS FOR FAMILIES

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

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

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



5

GALLERY + STUDIO

For ages 6–12 with accompanying adult(s)

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

Sculptural Vessels

SAT / 4.13.24 / 11:30 AM–1:00 PM

Workshop led by Raphael Noz

Contemporary artist Gabriel Chaile makes distinctive larger-than-life sculptures that resemble the ceramics of precolonial cultures in what is now northwestern Argentina, where he is from. His work is also inspired by the smokestacks used in the sugar refining process and the history of protests in the city where he was raised. He has even used some of his sculptures as ovens to cook for and feed communities. After an interactive gallery tour of Chaile's art, join us to make a small sculptural vessel using air-dry clay and other materials. Add legs and other elements to personalize it and make it your own.

Shifting Shapes and Surfaces

SAT / 5.11.24 / 11:30 AM–1:00 PM

Workshop led by Priyanka D'Souza

What Has Been and What Could Be features vibrant paintings in which shapes and surfaces interact in dynamic ways. Joe Overstreet's untitled watercolor sets the stage with strong geometric elements drawn from both African and modern American art, while more organic shapes seem to float and swim in oil paintings by Gordon Onslow Ford and Lee Mullican. All three paintings are infused with surface markings that add excitement. Inspired by these artworks, we explore sponge, splatter, and other mark-making techniques to create exciting variations on painted surfaces.



6

Please note: There are no Second Saturday programs on March 9, as BAMPFA is closed for its annual fundraising event.

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



ROUNDTABLE READING

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

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

¡Roundtable Reading Bilingüe! *Me, Frida, and the Secret of the Peacock Ring* / *Frida, el misterio del anillo del pavo real y yo* by Angela Cervantes

SAT / 4.13.24 / 2:00–3:00 PM

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

Paloma Marquez is traveling to Mexico City, birthplace of her late father, for the very first time. She hopes that spending time in Mexico will unlock memories of their too-brief time together. While in Mexico, she meets Lizzie and Gael, who present her with an irresistible challenge: the siblings want her to help them find a valuable ring that once belonged to Frida Kahlo, the famous Mexican artist. What better way to honor her father than returning a priceless piece of jewelry that once belonged to his favorite artist? But the brother and sister have a secret. Do they really want to return the ring, or are they after something else entirely?



***Freddie vs. the Family Curse* by Tracy Badua**

SAT / 5.11.24 / 2:00–3:00 PM

Reading led by Rachel Budge, librarian, Berkeley Unified School District

While other people may have bad days, Freddie Ruiz and his family are truly cursed. He's learned to lay low and keep himself out of trouble, which means no fun, no friends, and no risks! But when he discovers a family heirloom, a century-old amulet from the Philippines that's supposed to bring good fortune, Freddie thinks his luck is finally about to change. Unfortunately, the spirit of his cranky great-granduncle Ramon is trapped in the heirloom, and the evil spirits responsible for his death have returned with a vengeance. Now Freddie and his cousin, Sharkey, have thirteen days to break the curse, or Freddie will join Ramon for an untimely afterlife in the amulet.

- 1 Distilling Grief [4.19.24](#)
- 2 Intro to Risograph Series [4.14](#), [5.19.24](#)
- 3 Composing with Scent [4.21.24](#)
- 4 Cyanotype Workshop [5.5.24](#)
- 5 Sculptural Vessels [4.13.24](#)
- 6 Shifting Shapes and Surfaces [5.11.24](#)



AVENALI LECTURE

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

Ocean Vuong in Conversation with Cathy Park Hong THUR / 4.4.24 / 5:00 PM

Ocean Vuong, 2023–24 Avenali Chair in the Humanities, is the author of *On Earth We're Briefly Gorgeous*, named one of the top ten books of 2019 by the *Washington Post* and a finalist for the PEN/Faulkner Award for Fiction. Vuong has published two collections of poetry: *Time Is a Mother* and *Night Sky with Exit Wounds*, which won the T. S. Eliot Prize, the Whiting Award, the Thom Gunn Award, and the Forward Prize for Best First Collection. Among numerous other honors, he received a MacArthur Foundation "Genius Grant" in 2019.

Vuong is in conversation with writer and UC Berkeley Professor Cathy Park Hong, whose *New York Times*–bestselling book of creative nonfiction, *Minor Feelings: An Asian American Reckoning*, was a Pulitzer Prize finalist and won the National Book Critics Circle Award for autobiography. Hong is also the author of *Engine Empire*, *Dance Dance Revolution*, and *Translating Mo'um*. She is the recipient of the Windham-Campbell Prize, a Guggenheim Fellowship, and a National Endowment for the Arts Fellowship.

Reading: Ocean Vuong FRI / 4.5.24 / 5:00 PM

In the second of two programs hosted by BAMPFA for the Townsend Center's 2023–24 Avenali Lecture, Ocean Vuong presents a poetry reading focusing on *Time Is a Mother*. In this latest poetry collection, he searches for life among the aftershocks of his mother's death and—in concert with the themes of his novel, *On Earth We're Briefly Gorgeous*—contends with loss and the meaning of family.

BAMPFA

ART & FILM BENEFIT

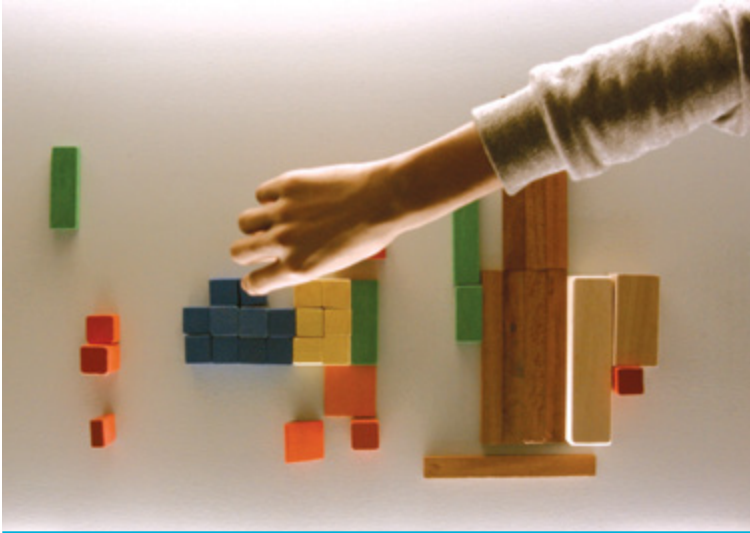
SATURDAY, MARCH 9, 2024



HONORING LYNN HERSHMAN LEESON & SKY HOPINKA

TICKETS AND DETAILS

bampfa.org/benefit
bampfabenefit@berkeley.edu



OUTDOOR SCREEN

Navigating the Pilot School

FILIPA CÉSAR, SÓNIA VAZ BORGES
(PORTUGAL, 2016)

MARCH 21–APRIL 24, 2024

**10:00 AM, 2:00 PM,
AND 6:00 PM DAILY**

In conjunction with the film series *Tell No Lies: Decolonizing Cinema*, we present Filipa César and Sónia Vaz Borges's *Navigating the Pilot School* on BAMPFA's outdoor screen. The film uses a performance with children's building blocks to describe a militant

school, together with archival footage, the recollections of a student, and an excerpt from a political publication. The film underscores the importance of education projects to African struggles for independence from colonial rule. The revolutionary thinker Amílcar Cabral envisioned such schools as essential to the formation of the future citizens of the liberated countries.

(12 mins, With English text, Color, Digital, From the artists)

SFFILM

AT

BAMPFA

THURSDAY 4.25–SUNDAY 4.28

BAMPFA is an official partner of the 67th San Francisco International Film Festival presented by SFFILM. The longest-running film festival in the Americas includes premieres, eagerly anticipated award titles, debut work from emerging storytellers, international narrative and documentary, spotlights on Bay Area filmmakers, and stellar in-person conversations.

THANK YOU FOR BEING A PART OF BAMPFA'S VIBRANT COMMUNITY!

DID YOU KNOW?

There are many ways to show your love of art and film as a supporter of BAMPFA. You can designate the museum as the beneficiary of a retirement account, make a qualified charitable distribution from an IRA, or include BAMPFA in your will.



Photo by Kelly Sullivan.

If you'd like to learn more or discuss any of these options, please contact:

Justin Glasson
Director of Development
jglasson@berkeley.edu
510-643-2194



BARRY JENKINS PRESENTS *THE UNDERGROUND RAILROAD*

“An extraordinary adaptation: hallucinatory, magical, allegorical and yet permanently in the pursuit of historical and eternal truths, the resurrection of lost perspectives and the uplifting of unheard voices.”

LUCY MANGAN, *THE GUARDIAN*

An essential reckoning with American history, *The Underground Railroad* revolves around the flight of Cora, a young enslaved woman, from the Georgia plantation where she was born and her pursuit by a relentless slave catcher. Cora is aided by a network of people who provide a subterranean train service for fugitives. Barry Jenkins, who brilliantly adapted Colson Whitehead’s Pulitzer Prize-winning magnum opus for the screen, thanked Whitehead for giving him back his childhood with the novel,

remarking that he remembers being a kid and “hearing the words *underground railroad* and literally seeing—not even imagining, *seeing*—my ancestors building trains and tunnels that ran underground.”

Jenkins renders Whitehead’s uncanny, parallel-universe antebellum American South with exacting realism, grounding its fantastical elements with a meticulous attention to the physical world the characters traverse. The sophisticated precision and clarity of the sound design—from the hum of insects to the creak of wooden floorboards and the steam hiss and metal clank of locomotives—creates a sense of space. It also suggests the heightened sense of awareness—required for survival—of the fugitives and the enslaved.

Cinematographer James Laxton’s camera deliberately scans and circles the action, allowing viewers time to absorb and appreciate the details of landscapes, interiors, and haunting, cavernous tunnels, as well as the powerful, affecting performances.

Moving through five states, all of which suggest different eras from antebellum through reconstruction, *The Underground Railroad* demonstrates various forms of racist exploitation and white supremacy to which Black people were, and too often still are, subjected, along with the strategies of resistance and self-preservation developed in response. As Reggie Ugwu noted in the *New York Times*, as well as confronting the physical violence of slavery, Jenkins’s adaptation addresses “something subtler, about the psychic and emotional scourge, and the unfathomable spiritual strength required for any individual—let alone an entire people—to have come out alive.”

The epic scope of the narrative—which includes the stories of numerous protagonists with whom Cora interacts—suits the episodic form, and having it available to stream allows viewers expansive access to this indispensable work. But Jenkins’s exquisite artistry also demands the opportunity for attentive viewing in a theatrical context. BAMPFA welcomes Jenkins to present and discuss all ten episodes this March.

Kate MacKay ASSOCIATE FILM CURATOR

Special admission: General: \$15; BAMPFA members: \$11; UC Berkeley students: \$7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$12. BAMPFA’s second-feature discount does not apply to these programs. *Barry Jenkins Presents “The Underground Railroad”* is copresented by The Townsend Center for the Humanities.

Thanks to Stephen Best, Rebecca Egger, The Townsend Center for the Humanities; Akiva Griffith, Amazon Studios; Tiye Amenechi.



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4

FILMS

FRIDAY / 3.15.24

7:00 PM

THE UNDERGROUND RAILROAD: CHAPTERS 1 & 2

BARRY JENKINS (US, 2021)

IN CONVERSATION Barry Jenkins and Damon Young

Damon Young is Associate Professor of French and Film and Media at UC Berkeley.

Chapter 1: Georgia

Written by Jenkins, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Aaron Pierre, Joel Edgerton, Chase W. Dillon. (66 mins, Color, DCP, From Amazon Studios)

Chapter 2: South Carolina

Written by Jacqueline Hoyt, Nathan C. Parker, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Aaron Pierre, Joel Edgerton, Megan Boone. (66 mins, Color, DCP, From Amazon Studios)

Total running time: 132 mins

SATURDAY / 3.16.24

3:00 PM

THE UNDERGROUND RAILROAD: CHAPTERS 3 & 4

BARRY JENKINS (US, 2021)

IN CONVERSATION

Barry Jenkins and Stephanie E. Jones-Rogers

Stephanie E. Jones-Rogers is Associate Professor of History at UC Berkeley.

Chapter 3: North Carolina

Written by Allison Davis, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Damon Herriman, Lily Rabe, Mychal-Bella Bowman. (70 mins, Color, DCP, From Amazon Studios)

Chapter 4: The Great Spirit

Written by Adrienne Rush, based on the novel by Colson Whitehead. Photographed by James Laxton. With Fred Hechinger, Peter Mullan, Charity Jordan, Danny Boyd. (40 mins, Color, DCP, From Amazon Studios)

Total running time: 110 mins

SATURDAY / 3.16.24

7:00 PM

THE UNDERGROUND RAILROAD: CHAPTERS 5, 6 & 7

BARRY JENKINS (US, 2021)

IN CONVERSATION

Barry Jenkins and Stephanie E. Jones-Rogers

Chapter 5: Tennessee—Exodus

Written by Nathan C. Parker, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Joel Edgerton, Chase W. Dillon, Calvin Leon Smith. (61 mins, Color, DCP, From Amazon Studios)

Chapter 6: Tennessee—Proverbs

Written by Jenkins, Nathan C. Parker, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Joel Edgerton, Chase W. Dillon, Peter Mullan. (59 mins, Color, DCP, From Amazon Studios)

Chapter 7: Fanny Briggs

Written by Jihan Crowther, based on the novel by Colson Whitehead. Photographed by James Laxton. With Mychal-Bella Bowman, Lily Rabe, Lucy Faust, Denitra Isler. (20 mins, Color, DCP, From Amazon Studios)

Total running time: 140 mins

SUNDAY / 3.17.24

1:00 PM

THE UNDERGROUND RAILROAD: CHAPTERS 8 & 9

BARRY JENKINS (US, 2021)

IN CONVERSATION

Barry Jenkins and Roshanak Kheshti

Roshanak Kheshti is Associate Professor and interim Head Graduate Advisor of Theater, Dance, and Performance and Professor of Gender and Women's Studies at UC Berkeley.

Chapter 8: Indiana Autumn

Written by Jacqueline Hoyt, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Joel Edgerton, William Jackson Harper, LaChanze. (66 mins, Color, DCP, From Amazon Studios)

Chapter 9: Indiana Winter

Written by Jenkins, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Joel Edgerton, William Jackson Harper, Peter De Jersey. (77 mins, Color, DCP, From Amazon Studios)

Total running time: 143 mins

SUNDAY / 3.17.24

5:00 PM

THE UNDERGROUND RAILROAD: CHAPTER 10

BARRY JENKINS (US, 2021)

IN CONVERSATION

Barry Jenkins and Brandi Thompson Summers

Brandi Thompson Summers is Associate Professor of Geography at UC Berkeley.

Chapter 10: Mabel

Written by Jenkins, Jacqueline Hoyt, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Sheila Atim, Abigail Ngoubei Achiri, Sam Malone. (58 mins, Color, DCP, From Amazon Studios)



5

- 1 Chapter 2 [3.15.24](#)
- 2 Chapter 1 [3.15.24](#)
- 3 Chapter 5 [3.16.24](#)
- 4 Chapter 8 [3.17.24](#)
- 5 Chapter 10 [3.17.24](#)



1

EDWARD YANG'S TAIPEI STORIES

Born in Shanghai, Edward Yang (1947–2007) was one of millions of Chinese citizens who relocated to Taiwan after the defeat of the Nationalist government in 1949. Drawn to the arts, he grew up appreciating cosmopolitan Taipei's cultural riches, including Japanese manga, American rock and roll, and movies from all over the world. But he only came to filmmaking after studies in engineering in Florida and a job designing computers in Seattle. There, a screening of Werner Herzog's *Aguirre, the Wrath of God* inspired him to make his own films. Returning

to Taiwan at the age of thirty-three, he—along with a cohort of collaborators, including Hou Hsiao-hsein—contributed to one of the great New Wave film movements of the last century, crafting a new Taiwanese cinema with enduring universal appeal.

Epic in scope and narrative complexity, Yang's films are grounded by the specificity of their setting—Taipei—as they chronicle the effects of social, political, and economic pressures on the people who live there. From successful businesspeople to troubled teens,

petty criminals, and office workers, he frequently depicts alienated individuals longing for connection, belonging, and self-realization. Often shooting the action from a distance, Yang uses long static shots that infuse his depiction of the densely inhabited metropolis and its varied interiors with a spaciousness that enhances the immediacy and realism in his works. But Yang's cinema never sacrifices emotional resonance to formal elegance and rigor. As critic Manohla Dargis observed, Yang “loves his characters more than his own extraordinary artistry.”

Kate MacKay ASSOCIATE FILM CURATOR

Thanks to Brian Belovarac and Emily Woodburne, Janus Films; Rita Yun, Taiwan Film and Audiovisual Institute; Jennifer Yip, Fortune Star Media; Bobo Ng, Golden Princess.



2



3



4

FILMS

FRIDAY / 3.1.24

7:00 PM

THAT DAY, ON THE BEACH

EDWARD YANG (TAIWAN, 1983)
NEW DIGITAL RESTORATION

INTRODUCTION Weihong Bao

Weihong Bao is Associate Professor in the Department of Film and Media and the Chinese Program of the East Asian Languages and Cultures Department, UC Berkeley.

(*Hai tan de yi tian*). A film of epic scope, *That Day, on the Beach* had an enormous impact in Taiwan. Its narrative scale, multiple intersecting stories, and self-reflexive mode marked the film as something entirely new for Chinese cinema, while its focus on the emotional lives of two women, and their implicit rejection of patriarchal dominance, was considered taboo-breaking. The superb Sylvia Chang stars in this look at two friends who reconnect abroad; identities and values are the underlying themes, shifting in time as experience molds each woman in her journey of self-discovery. Cinematography by the legendary Christopher Doyle (making his debut!) gives the film a dreamy beauty. BARBARA SCHARRES, THE FILM CENTER, CHICAGO

Written by Yang, Wu Nien-jen. Photographed by Christopher Doyle, Chang Hui-kung. With Sylvia Chang, Terry Hu, Hsu Ming, Lieh Lee. (166 mins, In Mandarin with English subtitles, Color, DCP, From Taiwan Film and Audiovisual Institute, permission Golden Princess)



5

SUNDAY / 3.3.24

5:30 PM

TAIPEI STORY

EDWARD YANG (TAIWAN, 1985)

INTRODUCTION Andrew F. Jones

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

(*Ching-mei Chu-ma, a.k.a. Qing mei zhu ma*). The collapsing relationship between two urban professionals forms the basis of Yang's breakthrough feature. Friends since childhood and now lovers, businesswoman Chin (pop star Tsai Chin) and former baseball player Lung (director Hou Hsiao-hsien!) wander through a vibrant Taipei that contrasts with their feelings of failure, loneliness, and sorrow. Stylistically, Yang remains enamored of the still tableaux of Michelangelo Antonioni, Carl Th. Dreyer, and Yasujiro Ozu; an imposingly static frame accents the characters' inherent stasis. Though set in mid-1980s Taipei, the film's reflective atmosphere and absorbing, haunting visions of ordinary life are relevant anywhere and anytime. JASON SANDERS

Written by Yang, Hou Hsiao-hsien, Chu T'ien-wen. Photographed by Yang Wei-han. With Hou Hsiao-hsien, Tsai Chin, Lai Te-nan, Ko I-Chen. (119 mins, In Mandarin with English subtitles, Color, DCP, From Janus Films)

FRIDAY / 3.8.24

7:00 PM

TERRORIZERS

EDWARD YANG (TAIWAN, 1986)
NEW DIGITAL RESTORATION

INTRODUCTION Andrew F. Jones

(*K'ung-pu fen-tzu*). Ostensibly inspired by a documentary on a German terrorist group, Yang's third feature instead discovers, hidden within the stillness of human emotion, a terror far more brutal than any moment of physical violence. Bookended by images of guns and corpses, the film weaves intricately between three scattered

groups of characters, but its true focus is on the violence enacted in everyday relationships, whether between lovers, coworkers, or strangers. For Yang, the film "is built rather like a puzzle; the spectator can rearrange it in his head when he gets home." It is the inescapable feeling, not the telling, of the story that matters.

JASON SANDERS

Written by Yang, Hsiao Yeh. Photographed by Chang Chan. With Cora Miao, Lee Li-chun, Chin Shih-chieh, Wang An. (105 mins, In Mandarin with English subtitles, Color, DCP, From Taiwan Film and Audiovisual Institute, permission Fortune Star Media)

SATURDAY / 3.23.24

6:00 PM

A BRIGHTER SUMMER DAY

EDWARD YANG (TAIWAN, 1991)

(*Guling jie shaonian sha ren shijian*). Gangsters, musicians, lovers, and street punks populate the gorgeous frames of Yang's portrait of coming of age—or trying to—in the politically charged Taiwan of the 1960s. While the streets of Taipei are still rocked by political conflicts, for young Xiao Si'r (Chang Chen), they also resonate with the sounds of rock and roll and the promise of escape. Giving as much detail to the quiet, languid interludes of a teenager's life as to the more hectic moments, Yang creates a powerful, novelistic vision of a generation's lives, loves, and dreams, dizzying in detail and scope, yet as ethereal and moving as a poem. JASON SANDERS

Written by Yang, Yan Hong-ya, Alex Yang, Lai Ming-tang. Photographed by Chang Hui-kung, Li Long-yu. With Chang Chen, Lisa Yang, Chang Kuo-chu, Elaine Jin. (240 mins, In Mandarin with English subtitles, Color, DCP, From Janus Films)

- 1 Yi Yi 4.20.24
- 2 *That Day, on the Beach* 3.1.24
- 3 *Taipei Story* 3.3.24
- 4 *Terrorizers* 3.8.24
- 5 *A Brighter Summer Day* 3.23.24



1 2



WEDNESDAY / 3.27.24

7:00 PM

A CONFUCIAN CONFUSIONEDWARD YANG (TAIWAN, 1994)
NEW DIGITAL RESTORATION

(*Du li shi dai*). Yang moved from existential angst to sharp-eyed wit in this biting satire on the material dreams of the Taiwanese nouveau riche. A group of twenty-something Taipei yuppies prefers cash value over Confucian values, unless the latter can also be monetized. Everyone's living their dream (or at least society's new capitalist dream), yet no one—from the harried ad execs to the businesspeople to the failed creatives—seems that happy about it. Viewed three decades from its making, *A Confucian Confusion* is both a fascinating snapshot of the Taiwanese boom of the mid-1990s and a still timely takedown of the seemingly eternal chase for material riches. JASON SANDERS

Written by Yang. Photographed by Arthur Wong, Chang Chan, Li Long-yu, Hong Wu-xiu. With Ni Shu-chun, Chen Shiang-chyi, Wang Ye-ming, Chen Yi-wen. (129 mins, In Mandarin with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 4.6.24

4:00 PM

MAHJONGEDWARD YANG (TAIWAN, 1996)
NEW DIGITAL RESTORATION**INTRODUCTION** Weihong Bao

Mahjong is Yang's blackly comic, almost comic-book portrait of a rapacious Taipei lowlife—merely the higher echelons stripped of pretense. An essentially centerless film centers around Red Fish, de facto leader of a gang of young toughs (with soft centers), who include a gigolo and a canny spiritualist. Their interactions with Red Fish's father, some far tougher underground figures, and an elitist British carpetbagger form the basis of Yang's almost screwball farce. Set at a frantic pitch and pace, *Mahjong* is cast as a game in which players, not tiles, are discarded one by one and there is no winning hand.

Written by Yang. Photographed by Li Yixu, Li Longyu. With Virginie Ledoyen, Tang Tsung-sheng, Lawrence Ko, Chang Chen. (121 mins, In English and Mandarin with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 4.20.24

7:00 PM

YI YIEDWARD YANG (TAIWAN, 2000)
35MM ARCHIVAL PRINT**INTRODUCTION** Daniel O'Neill

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

(*A One and a Two*). Winner of the Best Picture award from the National Society of Film Critics, Yang's *Yi Yi* is "the work of a master in full command of the resources of his art" (A. O. Scott, *New York Times*). The film is bookended by a wedding and a wake and fittingly seems to hold all of life's laughter, joys, and heartbreaks in its frames as it follows a year in the life of one multigenerational middle-class family in Taipei. Told as a series of snapshots of everyday events, *Yi Yi* offers an embarrassment of cinematic and emotional riches. JASON SANDERS

Written by Yang. Photographed by Yang Wei-han. With Wu Nien-jen, Elaine Jin, Issey Ogata, Kelly Lee. (173 mins, In Mandarin with English subtitles, Color, 35mm, From UCLA Film & Television Archive, permission Janus Films)

- 1 *A Confucian Confusion* 3.27.24
2 *Mahjong* 4.6.24
3 *Yi Yi* 4.20.24



3



The Echo 3.20.24

NICOLÁS PEREDA SELECTS: RECENT FILMS FROM MEXICO

One of the most distinctive voices in contemporary cinema, and a professor of film and media at UC Berkeley, Nicolás Pereda is a thoughtful observer and participant in Mexico's independent film scene. Impressed with the wealth of great Mexican movies in the last decade, we asked Pereda to select some of his favorites, along with a program of his own short films, to screen at BAMPFA this spring. These films by Natalia Almada, Lila Avilés, Juan Pablo González, Yulene Olaizola, and Tatiana Huezo—who will present both of her recent films in person—set in locations

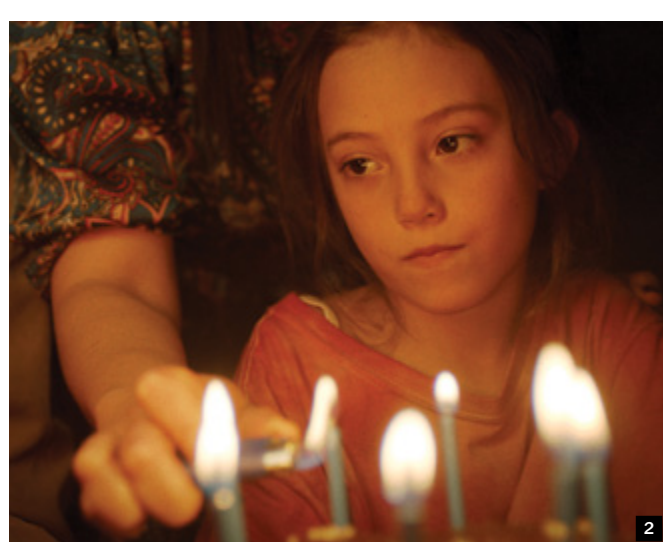
ranging from the jungles of Belize to Mexico's rural highlands, from anonymous offices of Mexico City to an agave plantation and tequila distillery, employ an innovative range of approaches to depict the experiences of their fascinating protagonists.

Of his selection, Pereda writes: "These films exemplify a kind of Mexican cinema committed to subtle formal experimentation, crafting distinctive structures and rhythms that remain unaffected by the constraints of commercial cinema. Critically engaging with broader social, political,

or environmental issues, each of these films simultaneously delves into the nuanced interior lives of their characters. Notably, every film but one, are directed by women, although this wasn't a deliberate choice. Maybe, the historical dominance of men in the Mexican film industry has resulted in derivative works rooted in industrial conventions, and it is perhaps at the periphery of this industry that novel approaches to the medium can flourish, allowing for a diversity of voices and perspectives to shape the cinematic landscape."

Kate MacKay ASSOCIATE FILM CURATOR

Tatiana Huezo's visit is made possible with the support of the Theresa Hak Kyung Cha Endowment. Thanks to Brian Belovarac, Janus Films; Bob Hunter, Icarus Films; Victor Garcia, Netflix; Valentina Bronzini, The Match Factory; Tom Sveen, Cinema Guild; Yulene Olaizola, Rubén Imaz, Malacosa Cine.



WEDNESDAY / 3.20.24

7:00 PM

THE ECHO

TATIANA HUEZO (MEXICO/GERMANY, 2023)

IN CONVERSATION

Tatiana Huezo and Nicolás Pereda

(*El Eco*). Tatiana Huezo makes a visually arresting return to nonfiction filmmaking with this immersive portrait of multigenerational family life in the remote Mexican highlands. Focusing on a tight-knit trio of families, the film is named for the village where the families have farmed for generations, just hours from Mexico City but a world away in every other sense. Unfolding from the perspectives of the young women and children of *El Eco*, the film chronicles life's many cycles—the seasons, the rhythm of planting and harvesting, death and birth—while painting a world in which women's lives are inextricably linked to one another and to the land. ABBIE ALGAR, AFI FEST

Written by Huezo. Photographed by Ernesto Pardo. With Montserrat Hernández, Luz María Vázquez González, Sarahí Rojas Hernández, María de los Angeles Pacheco Tapia. (102 mins, In Spanish with English subtitles, Color, DCP, From The Match Factory)

FRIDAY / 3.22.24

7:00 PM

PRAYERS FOR THE STOLEN

TATIANA HUEZO (MEXICO/GERMANY/BRAZIL, 2021)

IN PERSON Tatiana Huezo

(*Noche de fuego*). Acclaimed Mexican Salvadoran filmmaker Tatiana Huezo's work (*The Tiniest Place*) is focused on "returning the faces" of Latin American women who have become mere statistics: of war, of sexual violence, of death. Her first fictional film, Mexico's official Oscar submission in 2021, revolves around three young girls coming of age in a remote Mexican highland village dominated by the cartel,

where childhood games are interrupted by shoot-outs, and friends, teachers, and whole families sometimes "disappear." "An extraordinary, haunting first fiction feature" (*Observer*), *Prayers for the Stolen* "is a masterfully evocative portrait of coming of age in the shadow of Mexico's narco wars" (*Little White Lies*). JASON SANDERS

Written by Huezo, based on the novel by Jennifer Clement. Photographed by Dariela Ludlow. With Mayra Batalla, Ana Cristina Ordóñez González, Marya Membreño, Guillermo Villegas. (110 mins, In Spanish with English subtitles, Color, DCP, From Netflix)

SATURDAY / 3.30.24

7:00 PM

TÓTEM

LILA AVILÉS (MEXICO/DENMARK/FRANCE, 2023)

In the enormously poignant follow-up to her international breakthrough, *The Chambermaid*, director Lila Avilés nestles in with one family over the course of a single, meaningful day. *Tótem* is told largely from the perspective of seven-year-old Sol (the marvelously naturalistic Naïma Senties), as her mother and extended relatives prepare for the birthday party of the girl's father. As the hours wear on, building to an event both anticipated and dreaded, the fragile bonds and unsure future of the family become ever clearer. Avilés confirms her formidable skill at expressing the subtlest contours of her characters' inner lives in this emotionally expansive and affecting drama. FILM AT LINCOLN CENTER

Written by Avilés. Photographed by Diego Tenorio. With Naïma Senties, Montserrat Marañón, Marisol Gasé, Saori Gurza. (95 mins, In Spanish with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 4.6.24

7:00 PM

SHORT FILMS BY NICOLÁS PEREDA**IN PERSON** Nicolás Pereda

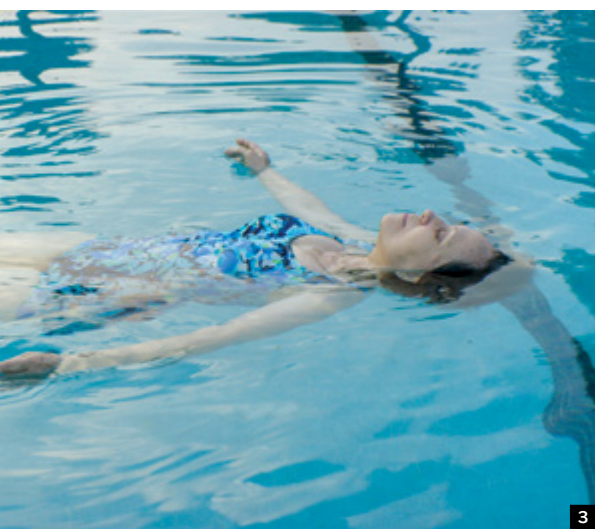
One of the major voices of contemporary Mexican cinema, UC Berkeley professor Nicolás Pereda has been featured in retrospectives around the world. This program offers a rare opportunity to view some of his evocative short films on the big screen, from his early *Interview with the Earth*, a docu-fiction hybrid look at how two children deal with tragedy, to the recent *Flora*, where an onlooker demands a role in Pereda's films. *The Palace* opens the doors to a large house shared by multiple women, while *Dear Chantal* renders a moving, magical homage to Chantal Akerman.

FLORA 2022, 11 mins**DEAR CHANTAL** 2021, 5 mins**THE PALACE** 2013, 34 mins**INTERVIEW WITH THE EARTH** 2008, 18 mins

All Mexico, In Spanish with English subtitles, Color, DCP, From the artist

Total running time: 68 mins





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FILMS

FRIDAY / 4.12.24

7:00 PM

EVERYTHING ELSE

NATALIA ALMADA (MEXICO/US, 2016)

IN CONVERSATION
Natalia Almada and Nicolás Pereda

(*Todo lo demás*). Academy Award-nominated actress Adriana Barraza (*Amores perros*, *Babel*, *Blue Beetle*) stars as a lifelong bureaucrat in Mexico City whose daily routines of order, specificity, and denial are tracked with *Jeanne Dielman*-like focus in this narrative feature by longtime documentarian Natalia Almada. As a woman who has exiled herself within the world, scarred by a tragedy years ago, Barraza gives a hypnotic, haunting performance. Even within this heroine's withdrawn life, violence is never far from the soundtrack. "Almada has a documentarian's eye for how truth reveals itself in seemingly nondescript details" (*48 Hills*). JASON SANDERS

Written by Almada. Photographed by Lorenzo Hagerman. With Adriana Barraza. (98 mins, In Spanish with English subtitles, Color, DCP, From Icarus Films)

THURSDAY / 4.18.24

7:00 PM

DOS ESTACIONES

JUAN PABLO GONZÁLEZ (MEXICO, 2022)

INTRODUCTION Nicolás Pereda

Director Juan Pablo González's films bear witness to the people of his home region, the highlands of Jalisco; his first narrative feature, *Dos Estaciones*, stars a mesmerizing Teresa Sánchez as a suitably strong-willed, unbroken owner of a tequila factory struggling to survive against foreign competition. Agave harvesting, business deals, village celebrations, children's parties: she's needed everywhere, with González's camera following her every slow, steady move, the weight on her shoulders always apparent. "Spellbinding and urgent . . . a vivid portrait of a place and its people" (*Hollywood Reporter*), *Dos Estaciones* earned Sánchez a Sundance Special Jury Prize for Acting.

Written by Ilana Coleman, Ana Isabel Fernández, González. Photographed by Gerardo Guerra. With Teresa Sánchez, Rafaela Fuentes, Tatín Vera, Manuel García-Rulfo. (99 mins, In Spanish with English subtitles, Color, DCP, From Cinema Guild)

THURSDAY / 5.2.24

7:00 PM

TRAGIC JUNGLE

YULENE OLAIZOLA (MEXICO/FRANCE/COLOMBIA, 2021)

(*Selva trágica*). Yulene Olaizola's mystic, minimalist tale of colonialism, greed, and desire takes place in the 1920s, deep in the Mayan jungles between Mexico and what was then British Honduras (now Belize). A young Belizean woman, running from a rich British landowner, becomes the captive of a group of Indigenous laborers, who view her with curiosity, fear, and lust. Is she simply a woman on the run or the beautiful Mayan demon and man-killer Xtabay? Part dream-soaked, crepuscular horror tale, Herzogian epic of man vs. nature, and tactile immersion into the environment, *Tragic Jungle* "engages with indigenous legends and colonial history across a story where misogyny is turned against the patriarchy" (*Slant Magazine*). JASON SANDERS

Written by Rubén Imaz, Olaizola. Photographed by Sofía Oggioni. With Indira Andrewin, Gilberto Barraza, Mariano Tun Xool, Lázaro Gabino Rodríguez. (96 mins, In English, Spanish, Maya, and Creole with English subtitles, Color, DCP, From Malacosa Cine)



7



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- 1 *Prayers for the Stolen* 3.22.24
- 2 *Tótem* 3.30.24
- 3 *Everything Else* 4.12.24
- 4 *Dos Estaciones* 4.18.24
- 5 *Tragic Jungle* 5.2.24
- 6 *The Palace* 4.6.24
- 7 *Dear Chantal* 4.6.24
- 8 *Flora* 4.6.24

DOCUMENTARY VOICES 2024

Documentary Voices continues this spring with more compelling contemporary and historical nonfiction films from around the world. Established to honor the memory of the great Berkeley-based documentarian, the annual Les Blank Lecture is presented this year by Charif Kiwan, representative of the anonymous Syrian video collective Abounaddara. From 2011 to 2017, the collective made more than three hundred short films as a corrective to mainstream depictions of Syrians during the Syrian Civil War. Kiwan presents Abounaddara's 2014 compilation, *Syria: Snapshots of History in the Making*, and the collective's 2019 film, *During Revolution*. The Palestinian documentary *R21: aka Restoring Solidarity* is compiled from a trove of twenty films chronicling the Palestinian struggle, held in the home of a Tokyo scholar, part of what director Mohanad Yaqubi refers to as an "imperfect archive of a revolution that never succeeded."

Aspects of rural existence in Mexico are explored in two recent films: Tatiana Huezo's *The Echo (El Eco)*, shot over eighteen months in the eponymous village, focuses on children, the seasons, and the work of caring for the land, animals, and one another shared across the generations. Following her extraordinary 2021 fiction film, *Prayers for the Stolen* (screening March 22, see p. 22), Huezo said, "I felt like returning to the language of the documentary, but most importantly, to find the extraordinary in the ordinary, in the smallest details in everyday life." *Ch'ul be, Sacred Path* chronicles ritual tasks of devotion, care, and music performed by chosen members of the Tsotsil community of San Andrés Larráinzar, Chiapas. Copresented with the Center for Latin American Studies at UC Berkeley, Mapuche artist Francisco Huichaqueo Pérez presents videos exploring the landscape, history, culture, and worldview of his people. Filipa César presents a program of her work in conjunction with the series *Tell No Lies: Decolonizing Cinema*.

Kate MacKay ASSOCIATE FILM CURATOR

This series, which began in February, is curated by Natalia Brizuela and Kate MacKay and is presented in conjunction with Brizuela's UC Berkeley course *Documentary Forms*.

Charif Kiwan's visit is made possible by the Les Blank Fund and the support of Stefania Pandolfo and Anneka Lenssen.

Thanks to the Center for Latin American Studies at UC Berkeley; Valentina Bronzini, The Match Factory; Sami Said, Idioms Film; Nicolas Défossé, Terra Nostra Films; Brett Kashmere, Seth Mitter, Canyon Cinema.



WEDNESDAY / 3.6.24

7:00 PM

SYRIA: SNAPSHOTS OF HISTORY IN THE MAKING

ABOUNADDARA (SYRIA/FRANCE, 2014)

IN PERSON Charif Kiwan

Charif Kiwan is a founding member of the anonymous video collective Abounaddara and will deliver the annual Les Blank Lecture, in honor of the beloved local documentary filmmaker.

Abounaddara ("the man with the movie camera") is a Syrian filmmakers' collective that has been working anonymously since its founding in Damascus in 2010.

Syria: Snapshots of History in the Making is a moving and fragmentary testimony to human worth in Syria assembled from videos made during the first years of the Syrian Civil War. It reflects the documentary commitments of the Abounaddara collective over the period 2011 to 2017, when members produced more than three hundred shorts and posted them to the internet every Friday. The filmmakers sometimes describe their style as utopian realism: depicting fragments of daily life and people in dialogue among and with themselves, their films comprise an intimate diary of a society undergoing transformation in a time of revolution and war.

(52 mins, In Arabic with English subtitles, Color, Digital, From Abounaddara)

Total running time with lecture: 100 mins

SUNDAY / 3.10.24

2:00 PM

DURING REVOLUTION

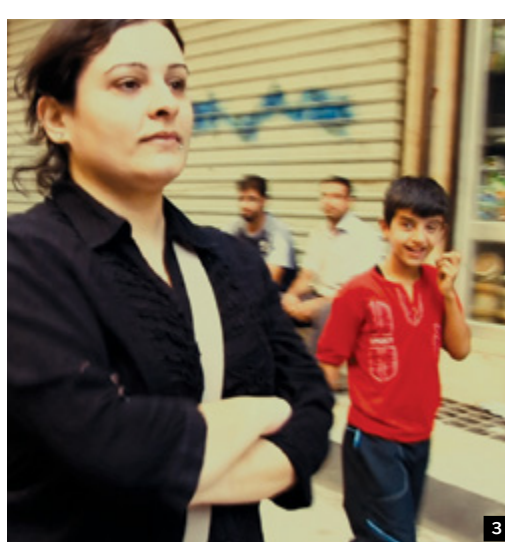
MAYA KHOURY (SYRIA/SWEDEN, 2019)

IN PERSON Charif Kiwan

(*Fi al-thawra*). Made over a period of seven years by Maya Khoury and produced by Abounaddara, *During Revolution* is an intimate account of hope, struggle, and loss during a revolution that intertwines the



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inner life of the characters with the struggle of a collectivity. Resisting caricatured depictions of heroes and villains that would have pitted ideas of democracy against Islam and dictatorship, *During Revolution* is distinguished by its attention to the humanity of all persons amid its candid depiction of a revolutionary movement bitterly splintering into competing factions.

(144 mins, In Arabic with English subtitles, Color, DCP, From Abounaddara)

WEDNESDAY / 3.13.24

7:00 PM

FILMS BY FRANCISCO HUICHAQUEO PÉREZ

IN PERSON [Francisco Huichaqueo Pérez](#)

Francisco Huichaqueo Pérez is an artist from the Indigenous Mapuche community in Chile whose work explores the social landscape, history, culture, and worldview of his people. His films use a variety of approaches to engage with, activate, and preserve Indigenous traditions and foster understanding. *Kuifi ül (Ancient Sound)* enacts the healing and awakening power of the *trutruka*, a traditional wind instrument. *Trankal Kūra* presents a dance of resistance on stolen land, while reveries are re-created in Super 8 film and video in *Los sueños de la Machi Silvia Kallfüman*. *Künü* documents the commissioning and construction of a Mapuche ceremonial center, memorial, and place for parliament in Loncoche. It demonstrates the diplomatic prowess of the Mapuche leaders, who won consensus amongst disparate Indigenous communities, a forestry company, and the Chilean architects who helped them design the place.

KUIFI ÜL 2020, 10 mins, B&W/Color

TRANKAL KÜRA 2022, 9 mins, B&W/Color

LOS SUEÑOS DE LA MACHI

SILVIA KALLFÜMAN 2015, 7 mins, B&W/Color

KÜNÜ 2023, 60 mins, In Mapuche (Mapudungun) and Spanish with English subtitles, Color

All Chile, Digital, From the artist

Total running time: 86 mins

WEDNESDAY / 3.20.24

7:00 PM

THE ECHO

TATIANA HUEZO (MEXICO/GERMANY, 2023)

IN CONVERSATION

[Tatiana Huezo and Nicolás Pereda](#)

See p. 22

WEDNESDAY / 4.3.24

7:00 PM

R21: AKA RESTORING SOLIDARITY

MOHANAD YAQUBI (PALESTINE/BELGIUM/QATAR, 2022)

INTRODUCTION [Samera Esmeir](#)

Samera Esmeir is Associate Professor of Rhetoric at UC Berkeley.

Drawing on a collection of twenty films safeguarded in the Tokyo home of a Japanese scholar, Palestinian filmmaker and archivist Mohanad Yaqubi tells the story of Palestine's struggle through the lens of international solidarity. Ranging in style from reportage to agit-prop and short fiction, the films span nearly two decades. After cataloging and scanning the films—without erasing the signs of wear or the multilingual layers of subtitles and dubbing that indicate their exhibition history—Yaqubi edited together excerpts, adding another reel, R21, to the collection.

Photographed by Casey Asprooth-Jackson. (71 mins, In Japanese, English, and Arabic with English subtitles, B&W/Color, DCP, From Idioms Film)

- 1 *Ch'ul be, Sacred Path* [4.10.24](#)
- 2 *Syria: Snapshots of History in the Making* [3.6.24](#)
- 3 *During Revolution* [3.10.24](#)
- 4 *Kuifi ül* [3.13.24](#)

WEDNESDAY / 4.10.24

7:00 PM

CH'UL BE, SACRED PATH

HUMBERTO GÓMEZ PÉREZ (MEXICO, 2023)

INTRODUCTION [Natalia Brizuela](#)

Natalia Brizuela is the Class of 1930 Chair of the Center for Latin American Studies and a Professor in the Departments of Film & Media and Spanish & Portuguese at UC Berkeley.

(*Ch'ul be, senda sagrada*). *Ch'ul be* delves into the Tsotsil sacred path, exploring ancient collective commitments that sustain the cycle of life in the community. In San Andrés Larráinzar, Chiapas, everyone is responsible for the collective well-being, but few are chosen to follow the path of serving the gods. *Ch'ul be* is the path of Martha and Diego, and of Román and his son Tino. It is a journey from the everyday to the divine, from the individual to the collective, to ensure that knowledge is not lost and the cycle is not broken. TERRA NOSTRA FILMS

Photographed by Xun Sero. (70 mins, In Tsotsil [Mayan language] with English subtitles, Color, DCP, From Terra Nostra Films)

Preceded by **COSAS DE MI VIDA** (Chick Strand, US, 1976). For this portrait of her good friend, the musician Anselmo Aguascalientes, Chick Strand asked him to tell her his story in Spanish, translated it into English, and taught him how to speak the words. Layering language, sound, and images, Strand suggests the contradictions between what is said and what is seen. (24 mins, In English and Spanish with English subtitles, Color, 16mm, BAMPFA collection, permission Canyon Cinema)

Total running time: 94 mins

WEDNESDAY / 4.24.24

7:00 PM

WALKING ARCHIVES: THOUGHTS ON MANGROVES, SCHOOLS, ROUND HOUSES, AND WEAVING

IN PERSON [Filipa César](#)

See p. 39



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SEMBÈNE 100

Often referred to as the “pioneer” or “dean” of African cinema, Senegalese director Ousmane Sembène (1923–2007) gained international recognition in 1966, when he was awarded the Jean Vigo Prize at the Cannes Film Festival for *Black Girl*. His films have influenced several generations of African filmmakers and allowed viewers in many parts of the world to gain greater insight into Senegalese culture. Known as a talented novelist before he turned his attention to filmmaking at age forty, Sembène was motivated to make films to reach a wider audience in African countries, where high illiteracy rates prevented his books from receiving broad circulation.

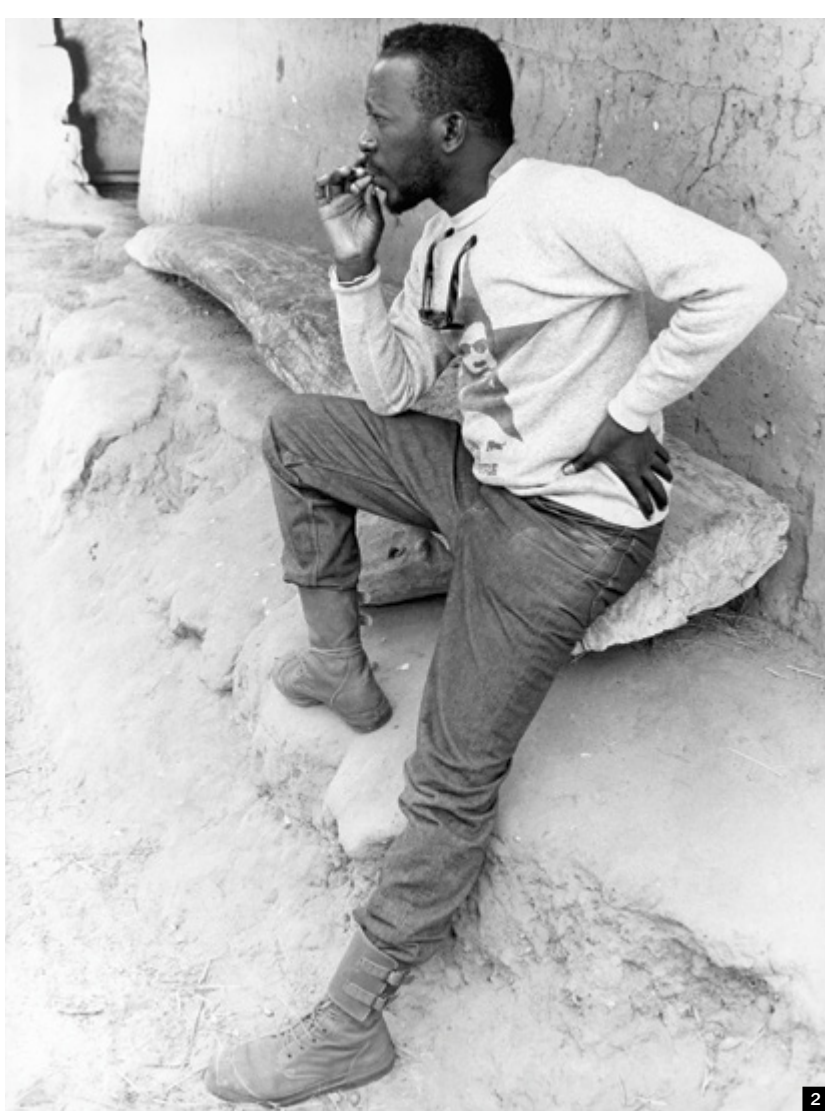
“Sembène is an African Molière.” JACK KROLL, *NEWSWEEK*

Sembène’s cinema is about Senegal coming into its own as a nation; it addresses the growing pains associated with political independence. Several of his films deal with French colonial domination and its legacy (*Black Girl*, *Emitai*) or the historical influence of Islam and Christianity on the region (*Ceddo*, *Guelwaar*). Others offer social commentaries on contemporary Senegalese life and explore tensions between African traditions and values inherited from the West (*Mandabi*, *Xala*, *Faat Kiné*). Over the years, certain films have been censored or banned temporarily by the Senegalese government (*Xala*, *Ceddo*) for being too critical of the government or of Islam, the

country’s primary religion. Shaped by the school of Soviet social realism (he studied at the Gorki Studios), his cinema remains deeply rooted in social concerns that transcend style and genre. *Sembène!*, the 2015 documentary portrait of the artist codirected by his biographer, Samba Gadjigo, offers important context to the films and controversy surrounding this rebellious spirit, who paved the way for African filmmakers.

Susan Oxtoby
DIRECTOR OF FILM AND SENIOR FILM CURATOR

Thanks to Brian Belovarac, Janus Films, and Emilie Cauquy, La Cinémathèque française, for their assistance with this centennial tribute to Ousmane Sembène.



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SUNDAY / 3.3.24

3:00 PM

SEMBÈNE!SAMBA GADJIGO, JASON SILVERMAN
(US/SENEGAL, 2015)

Repeats Friday / 3.22.24

“An enormously moving portrait of the profound way that art can transform those who come in contact with it.”

Bilge Ebiri, *New York Magazine*

A former dockworker who rose to become a founding figure of African cinema and one of the greatest postwar filmmakers of any continent, Sembène lived a life as dramatic as any of his characters'. Coming of age when all of Africa dreamed of independence from colonial rule, Sembène channeled the hopes and struggles of an entire continent into his novels and films. This documentary, co-helmed by his colleague and biographer, Samba Gadjigo, unveils the brilliance and complexities of an artist who fought to give Africans a voice and a way to be seen. JASON SANDERS

(86 mins, In English, French, and Wolof with English subtitles, Color, Digital, From Kino Lorber)

THURSDAY / 3.7.24

7:00 PM

BLACK GIRLOUSMANE SEMBÈNE (FRANCE/SENEGAL,
1966) 4K DIGITAL RESTORATION

(*La noire de . . .*). Considered Africa's first dramatic feature film, *Black Girl* won Sembène the 1966 Jean Vigo Prize at the Cannes Film Festival. It addresses lingering racism in postcolonial Africa in a visual style reminiscent of the French New Wave. Based on Sembène's novel *Voltaïque*, the film tells of the exile and despair of a Senegalese domestic servant, Diouana (Mbissine Thérèse Diop), who is taken to the Riviera by her French employers. Mistreated and abused by the madam, Diouana feels her life has been reduced to that of a slave, her personal freedoms denied; she chooses the ultimate act of resistance. Shown with Sembène's first two dramatic shorts, *Borom sarret* and *Niaye*. SUSAN OXTOBY

Written by Sembène, from his novel *Voltaïque*. Photographed by Christian Lacoste. With Mbissine Thérèse Diop, Anne-Marie Jelinek, Momar Nar Sene, Robert Fontaine. (60 mins, In French with English subtitles, B&W, DCP, From Janus Films)

Preceded by **BOROM SARRET** (Ousmane Sembène, Senegal, 1963). A poignant, politically charged essay on a cart driver in the poorer sections of Dakar. (20 mins, In French with English subtitles, B&W, DCP, From Janus Films)

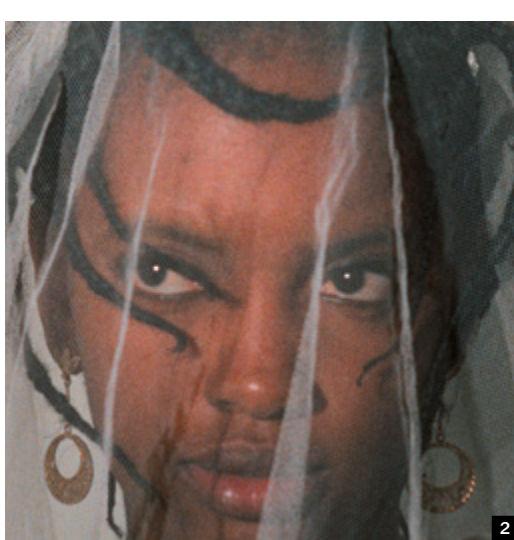
NIAYE (Ousmane Sembène, Senegal, 1964). Adapted from Sembène's own novella *White Genesis*, this is a portrait of a Senegalese village in decline, where the local griot bemoans the community's loss of morals. (31 mins, In French with English subtitles, B&W, Digital, From Janus Films)

Total running time: 111 mins

- 1 *Mandabi* 3.14.24
- 2 *Sembène!* 3.3, 3.22.24
- 3 *Black Girl* 3.7.24
- 4 *Borom sarret* 3.7.24



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THURSDAY / 3.14.24

7:00 PM

MANDABIOUSMANE SEMBÈNE (SENEGAL, 1968)
4K DIGITAL RESTORATION

(*The Money Order*). Sembène's second feature is a folk comedy set in contemporary Dakar. Ibrahima Dieng (Mamadou Guye) is a middle-aged Muslim man with two wives and seven children. One day he receives a money order from his nephew in Paris with specific instructions for the division and use of the funds. Before he can collect the cash, Ibrahima is forced to wade through many layers of bureaucratic red tape. *Mandabi* is Sembène's first film shot in Wolof, the mother tongue of the majority of Senegalese. This choice encouraged other African filmmakers to work with local vernacular languages. SUSAN OXTOBY

Written by Sembène. Photographed by Paul Soulignac. With Mamadou Guye, Ynousse N'Diaye, Issa Niang, Serigne N'Diayes. (91 mins, In French and Wolof with English subtitles, Color, DCP, From Janus Films)

FRIDAY / 3.22.24

5:00 PM

SEMBÈNE!SAMBA GADJIGO, JASON SILVERMAN
(US/SENEGAL, 2015)

See Sunday / 3.3.24

SUNDAY / 3.24.24

4:00 PM

EMITAIOUSMANE SEMBÈNE (SENEGAL, 1971)
4K DIGITAL RESTORATION

Emitai is the name for the Diola god of thunder. A story about the awakening of national consciousness, *Emitai* takes place toward the end of World War II, in a village under French colonial rule. It is a tale of resistance among tribespeople who guard their traditions and refuse to give up their rice crop to the French authorities. The film was shot in seven weeks in the Casamance region of southern Senegal, with a supporting cast of nonprofessional actors drawn from local villages. Sembène dedicated his film "to all militants of the African cause."

SUSAN OXTOBY

Written by Sembène. Photographed by Georges Caristan. With Robert Fontaine, Michel Renaudeau, Pierre Blanchard, Ibou Camara. (101 mins, In Wolof, Diola, and French with English subtitles, Color, DCP, From Janus Films)

Preceded by **TAUW** (Ousmane Sembène, Senegal, 1970). Based on one of Sembène's short stories, this rare short film focuses on youth unemployment in Dakar. (27 mins, In Wolof and French with English subtitles, Color, Digital, From Janus Films, permission National Council of Christian Churches)

Total running time: 128 mins

SUNDAY / 3.31.24

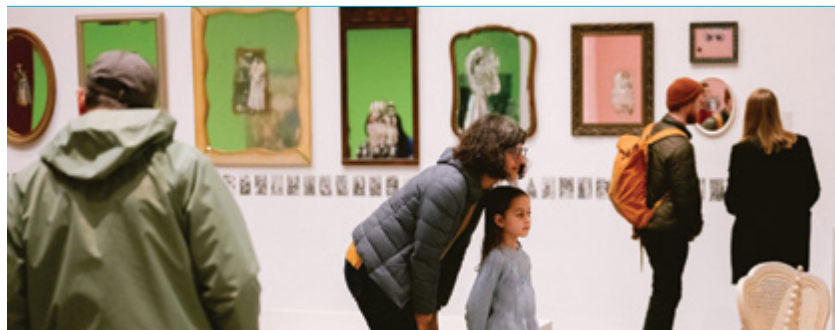
4:00 PM

XALAOUSMANE SEMBÈNE (SENEGAL, 1975)
4K DIGITAL RESTORATION

"Sembène has created one of the most sophisticated works of the new African cinema—at once comic satire and a deadly accurate polemic against the black bourgeoisie of Dakar" (Albert Johnson). Heavily censored in Senegal, *Xala* strips bare the myth of African independence and exposes ways in which ruling-class Senegalese have appropriated colonial bureaucracy for their own benefit. El Hadji (Thierno Leye) is an aging, affluent businessman about to marry his third wife. But on his wedding night, he is struck with the curse of *xala* (impotence). *Xala* becomes a metaphor for what's wrong with contemporary Senegalese culture and what paralyzes much of modern Africa.

SUSAN OXTOBY

Written by Sembène, based on his novel *Xala*. Photographed by Georges Caristan, Orlando L. López, Seydina D. Saye, Farba Seck. With Thierno Leye, Myriam Niang, Seune Samb, Fatim Diagne. (123 mins, In French and Wolof with English subtitles, Color, DCP, From Janus Films)

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SUNDAY / 4.7.24

1:30 PM

CEDDO

OUSMANE SEMBÈNE (SENEGAL, 1977)
4K DIGITAL RESTORATION

Combining high pageantry with raw politics, *Ceddo* gives cinematic form to the ancient verbal tradition by which African history, culture, and myth are transmitted. The film is a period piece set in a feudal village suffering the dual threats of Muslim expansion and French slave traders. The royal family has converted to Islam, while the *ceddo*, or common people, cling to their customs and fetishistic religion. A champion of the *ceddo* engineers the kidnapping of a Muslim princess, activating a militant confrontation. In the guise of a dynamic political thriller, *Ceddo* takes on several taboo subjects. ALBERT JOHNSON

Written by Sembène. Photographed by Georges Caristan, Orlando L. López, Bara Diokhane, Seydina D. Saye. With Tabata Ndiaye, Moustapha Yade, Alioune Fall, Matoura Dia. (117 mins, In French, Wolof, Arabic, and Dyula with English subtitles, Color, DCP, From Janus Films)



SATURDAY / 4.13.24

7:00 PM

GUELWAAR

OUSMANE SEMBÈNE (FRANCE/SENEGAL, 1992)
DIGITAL RESTORATION

“A work of wry sophistication” (Janet Maslin, *New York Times*), *Guelwaar* has the makings of a political farce in the spirit of Tomás Gutiérrez Alea’s *Death of a Bureaucrat*. The body of a murdered political activist suddenly goes missing from the morgue. The police discover that his corpse has accidentally been carried to a neighboring village and given a Muslim burial (the dead man was Catholic). The attempts of his family to retrieve the body nearly escalate into a holy war. But farce *Guelwaar* most decidedly is not. Sembène transforms his simple narrative into a complex, stirring examination of the legacy of colonialism in Africa.

SUSAN OXTOBY

Written by Sembène. Photographed by Dominique Gentil. With Abou Camara, Marie Augustine Diatta, Mame Ndoumbé Diop, Yama Diedhiou. (115 mins, In Wolof and French with English subtitles, Color, DCP, From Janus Films)

FRIDAY / 4.19.24

7:00 PM

FAAT KINÉ

OUSMANE SEMBÈNE (SENEGAL, 1992)
35MM ARCHIVAL PRINT

Warm and often funny, *Faat Kiné* is a vibrant tribute to what Sembène calls the “everyday heroism of African women.” Faat Kiné is a single mother who holds a job as the manager of a gas station, where she has worked her way up the ladder against considerable odds. Born in 1960, the year of Senegal’s independence, Faat Kiné personifies aspects of Senegal’s struggle for liberation. Sembène offers a realistic depiction of life in Senegal’s capital city, where shantytowns stand beside modern apartment towers and social problems are

prevalent, but it’s still possible to make a good life for oneself. SUSAN OXTOBY

Written by Sembène. Photographed by Dominique Gentil. With Venus Seye, Mame Ndoumbé Diop, Ndiagne Dia, Mariama Balde. (118 mins, In Wolof with French subtitles and English electronic titling, Color, 35mm, From La Cinémathèque française)

SUNDAY / 4.21.24

2:00 PM

MOOLAADÉ

OUSMANE SEMBÈNE (SENEGAL/FRANCE/
BURKINA FASO, 2004) IMPORTED 35MM PRINT

Winner of the Grand Prize in the Un Certain Regard section of the Cannes Film Festival, *Moolaadé* takes a defiant stand against the practice of female circumcision. Outraged over the brutality of this tradition, Collé (Fatoumata Coulibaly), the second wife of a village tribesman, offers *moolaadé* (protection or sanctuary) to four young girls escaping the traditional *salinde*, or circumcision ceremony. This tale of heroism, told with compassion and humor, speaks powerfully to changing cultural mores in contemporary Africa. *Moolaadé* is also a visual delight, set in Djerisso, Burkina Faso, whose unique temple architecture and rural village life are depicted in vibrant cinematography. SUSAN OXTOBY

Written by Sembène. Photographed by Dominique Gentil. With Fatoumata Coulibaly, Maimouna Hélène Diarra, Salimata Traoré, Dominique Zeïda. (124 mins, In Bambara and French with English subtitles, Color, 35mm, From Curzon Artificial Eye)

- 1 *Emitai* 3.24.24
- 2 *Xala* 3.31.24
- 3 *Guelwaar* 4.13.24
- 4 *Faat Kiné* 4.19.24
- 5 *Moolaadé* 4.21.24
- 6 *Ceddo* 4.7.24



IN FOCUS: *THE FATAL ALLIANCE—A CENTURY OF WAR ON FILM*

“A marvelous bombshell of a book, by one of our most formidably knowledgeable and insightful writers on film, it is filled with surprises and witty asides. Though Thomson is quick to pounce on the hypocrisies and historical omissions of some of these war movies, there is nothing compromised about his own daredevil judgments. We are in the hands of a master critic/essayist.”

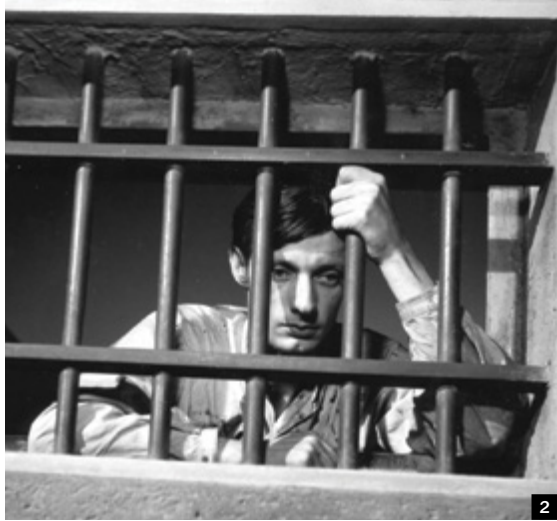
PHILLIP LOPATE

Celebrated film historian David Thomson leads a lecture/screening series on the theme of his latest book, *The Fatal Alliance: A Century of War on Film* (Harper Collins, 2023), a provocative study of the way film has treated war and done so much to condition us to it. Thomson presents four international films, shown in chronological order based on release dates, and offers insights into the complex nature of how war and cinema in the twentieth century became inextricably linked. Each week, Thomson will give a twenty-minute lecture prior to the film and then lead a post-screening discussion with the audience.

We are excited to welcome Thomson back to BAMPFA, where he has been a frequent guest presenter and guest curator through the years, including both thematic film series such as *Vienna and the Movies* (2016), *Auteur, Author: Film & Literature* (2017), *Hollywood Outsiders* (2017), *The British New Wave* (2019), and series timed with his book-length publications, such as *The Whole Equation: A History of Hollywood* (2005). Copies of *The Fatal Alliance* will be available through the BAMPFA Store.

Susan Oxtoby
DIRECTOR OF FILM AND SENIOR FILM CURATOR

Special admission for *In Focus*: General: \$15; BAMPFA members: \$11; UC Berkeley students: \$7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$12. BAMPFA's second-feature discount does not apply to these programs.



2



3



4

FILMS

WEDNESDAY / 3.6.24

3:10 PM

A MAN ESCAPED

ROBERT BRESSON (FRANCE, 1956)

LECTURE David Thomson

(*Un condamné à mort s'est échappé*). *A Man Escaped* is pure film existentialism. From a newspaper account by a Resistance leader who escaped from a Nazi prison in Lyon just hours before he was to be executed, Robert Bresson created a film in which the drama is all internal. Minimizing the drama of prison life, paradoxically he maximizes its intensity, concentrating on his character Fontaine's solitude and on prison relationships in which a tap on the wall, a whisper in the washroom are bridges to another's soul. Set to Mozart's *Mass in C Minor*, this is a genuinely moving encounter with limits and the need to transcend them. It is a true action film. JUDY BLOCH

Written by Bresson, based on the account of André Devigny. Photographed by Léonce-Henri Burel. With François Leterrier, Charles Le Clainche, Maurice Beerblock, Roland Monod. (97 mins, In French with English subtitles, B&W, 35mm, From Janus Films)

WEDNESDAY / 3.13.24

3:10 PM

PATHS OF GLORY

STANLEY KUBRICK (US, 1957)

LECTURE David Thomson

"Kubrick's first full-fledged masterpiece is a peerless insanity-of-war picture. . . . Kirk Douglas has never been better."
Time Out New York

Stanley Kubrick's brave "antiwar" film (a concept film historian David Thomson challenges) remains one of the most coolheaded assaults on cold-blooded murder ever filmed. The story, based on a true incident in the French army in 1916, traces the court-martial and execution of three soldiers chosen as scapegoats for the

failure of a suicidal French infantry attack against superior German forces. *Paths of Glory* is comparable in its beauty and pathos to classic World War I antiwar films like *All Quiet on the Western Front*. But in its concentration on lunacy in the high command, and in its brittle cynicism, it is pure Kubrick.

Written by Kubrick, Calder Willingham, Jim Thompson, based on the novel by Humphrey Cobb. Photographed by Georg Krause. With Kirk Douglas, Ralph Meeker, Adolphe Menjou, George Macready. (88 mins, B&W, DCP, From Park Circus)

WEDNESDAY / 3.20.24

3:10 PM

THEY SHALL NOT GROW OLD

PETER JACKSON (UK/NEW ZEALAND, 2018)

LECTURE David Thomson

With his *Lord of the Rings* trilogy, Peter Jackson showcased how new digital effects could expand the arc of narrative filmmaking; with this 2018 collaboration with Britain's Imperial War Museum (done for the one hundredth anniversary of World War I), he effectively does the same with the archival newsreel. Jackson and team took hours of silent war footage, digitally restored and retimed it, researched existing museum collections for correct colors, and added foley effects or veteran's oral histories to create a contemporary epic of a century-old war and a snapshot of a society—and countless lives—now gone. "Jackson has done something quite remarkable: using 21st-century technology to put the humanity back into old movie stock. The result is utterly breathtaking" (Mark Kermode, *The Observer*).

JASON SANDERS

(99 mins, B&W/Color, DCP, From Warner Bros. Classics)

WEDNESDAY / 3.27.24

3:10 PM

1917

SAM MENDES (US/UK, 2019)

LECTURE David Thomson

Two British soldiers must rush behind enemy lines to halt a doomed maneuver—and save thousands of lives—in this technically innovative blockbuster from the director of *Skyfall* and *Spectre*, which opened one year after Britain's prolonged anniversary of "the Great War." Notable for presenting the illusion of being filmed in only one long tracking shot (modern technology actually conceals several cuts), *1917* received ten Academy Award nominations and was a huge commercial success. "If you want to know what the front could be like in 1917, then [Sam] Mendes has done so much to satisfy you. . . . It is a ravishing, virtuoso experience" (David Thomson). JASON SANDERS

Written by Mendes, Krysty Wilson-Cairns. Photographed by Roger Deakins. With George MacKay, Dean-Charles Chapman, Colin Firth, Benedict Cumberbatch. (119 mins, Color, DCP, From Universal Pictures)

- 1 *Paths of Glory* 3.13.24
- 2 *A Man Escaped* 3.6.24
- 3 *They Shall Not Grow Old* 3.20.24
- 4 *1917* 3.27.24



1

VIVA VARDA!

Occasioned by the release of *Viva Varda!* (2023), directed by Pierre-Henri Gibert, we showcase a selection of Agnès Varda's films. A towering figure of world cinema, Varda (1928–2019) had a long and wonderfully productive career as a photographer, filmmaker, and visual artist. Her vibrant personality and rebellious spirit are embodied in her work and in her ideas about art and expression. This series provides an opportunity to view many of her major accomplishments. Indeed, the two programs of Varda's short films are a must-see to gain a full appreciation of her bold and creative approach to filmmaking.

From her first film, the innovative and influential *La Pointe Courte* (1955), to the witty short films she began to make by 1958, Varda immediately demonstrated her versatility as a filmmaker. She was very much in control of every aspect of her work, from scriptwriting to production and post-production, through marketing and distribution, and, ultimately, preservation of her work and that of her husband, Jacques Demy.

There's a clarity of vision in films like *Cléo from 5 to 7*, *Le bonheur*, and *Vagabond*, and it is no wonder that these films and Varda's accomplishments in nonfiction and the essay film stand the test of

time. Varda often brought herself into her films as an on-screen subject. She became a master of branding, using herself as a public personality and attaining rockstar status in her later years. Yet when presenting in person, she spoke about how underseen many of her films were, with only a couple films receiving wide theatrical distribution. Varda felt that *Documenteur* (1981) was a key work in her filmography and that it was especially overlooked. In it she creates one of her most autobiographical and emotional works.

Susan Oxtoby
DIRECTOR OF FILM AND SENIOR FILM CURATOR



SATURDAY / 3.23.24

4:00 PM

VIVA VARDA!

PIERRE-HENRI GIBERT (FRANCE, 2023)
BAY AREA PREMIERE

REPEATS Saturday / 4.13.24

For the first time, a film about the groundbreaking French filmmaker Varda, not made by herself: Gibert's *Viva Varda!* reveals a new perspective on the influential filmmaker's life and work, with never-before-seen archival footage and illuminating interviews with her family, friends, and collaborators. Varda herself is an instantly recognizable figure, and she cleverly branded herself and her unique sensibilities. This documentary offers biographical details of her early life and rebellious spirit, while shedding light on her creativity, pragmatism, and business acumen.

With Rosalie Varda, Mathieu Demy, Sandrine Bonnaire, Patricia Mazuy. (67 mins, In French with English subtitles, Color, DCP, From MK2)

Preceded by

AGNÈS VARDA—PIER PAOLO PASOLINI—NEW YORK—1967

AGNÈS VARDA (FRANCE, 2022)

Varda's daughter, Rosalie Varda, helped with the posthumous completion of a very precious film her mother made with the Italian filmmaker Pier Paolo Pasolini in 1966 at the time of the New York Film Festival.

(4 mins, In French with English subtitles, Color, DCP, From Ciné-tamaris)

Total running time: 71 mins

- 1 *Viva Varda!* 3.23, 4.13.24
- 2 *Viva Varda!* 3.23, 4.13.24
- 3 *La Pointe Courte* 3.24.24
- 4 *Cléo from 5 to 7* 3.29.24

SUNDAY / 3.24.24

2:00 PM

LA POINTE COURTE

AGNÈS VARDA (FRANCE, 1955)
BAMPFA COLLECTION

Historian Georges Sadoul called Varda's 1955 debut, made outside the French film industry on a shoestring budget, "truly the first film of the *nouvelle vague*"; its innovative editing, location shooting, and use of nonprofessional actors seem as radical now as they did then. A sun-scarred Mediterranean fishing port is the setting for a fractured tale of reunited lovers, inspired by William Faulkner's *The Wild Palms*. For Varda the locale is as important as the plot, and her camera divides its time evenly between the lovers' alienated monologues and more important things, like how villagers go about their lives, or the way sunlight plays across white stones.

JASON SANDERS

Written by Varda. Photographed by Louis Stein. With Silvia Monfort, Philippe Noiret, inhabitants of La Pointe Courte. (90 mins, In French with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

FRIDAY / 3.29.24

7:00 PM

CLÉO FROM 5 TO 7

AGNÈS VARDA (FRANCE, 1962)
DIGITAL RESTORATION

(*Cléo de 5 à 7*). The film that established Varda's international reputation, *Cléo from 5 to 7* is a classic of the French New Wave, distinguished by its original form and intimate portraiture. Presenting events that appear to unfold in real time, *Cléo* chronicles two hours in the life of a pop singer (Corinne Marchand), who is waiting to learn if she has cancer. Shot entirely on location in the streets of Paris, the film features a score by Michel Legrand (*The Umbrellas of Cherbourg*) and cameos by Legrand, Jean-Luc Godard, and Anna Karina.

Cléo demonstrates one of Varda's favorite themes—that "one isn't born a woman, one becomes one." SUSAN OXTOBY

Written by Varda. Photographed by Jean Rabier. With Corinne Marchand, Antoine Bourseiller, Dorothée Blanck, Michel Legrand. (90 mins, In French with English subtitles, B&W/Color, DCP, From Janus Films)

SUNDAY / 3.31.24

2:00 PM

AGNÈS VARDA SHORTS, PROGRAM 1

This collection of early short works finds Varda observing people, places, and spaces from France to Cuba. In her second film, *L'opéra-Mouffe*, Varda evokes the "imaginative world of pregnancy" in a dreamlike montage. The jaunty, witty *Du côté de la côte* celebrates the beauty and absurdity of the Côte d'Azur, while *Ô saisons, ô châteaux*, commissioned by the national tourism board to promote the medieval castles of the Loire Valley region, is equally colorful and playful. A collection of photographs Varda took on a visit to Cuba in 1962–63 forms the basis of the innovative *Salut les Cubains*, which captures the revolutionary spirit and reveals individuals alive with hope for the future.

L'OPÉRA-MOUFFE 1958, 17 mins, B&W

Ô SAISONS, Ô CHATEAUX 1958, 22 mins, Color, Digital

DU CÔTÉ DE LA CÔTE 1958, 24 mins, Color

SALUT LES CUBAINS 1964, 28 mins, B&W

All France, In French with English subtitles, DCP, From Janus Films, unless otherwise noted

Total running time: 91 mins



THURSDAY / 4.11.24

7:00 PM

VAGABONDAGNÈS VARDA (FRANCE, 1985)
DIGITAL RESTORATION

(*Sans toit ni loi*). Varda created a chilling fiction around the true story of a young woman who froze to death in the south of France, the proverbial land of sunshine. She approaches the story of Mona (Sandrine Bonnaire)—a young dropout with only a backpack and tent to her name—from the stance of the curious journalist. Thus, this film of elegant clarity, while moving, is finally devastating in the crucial distance it takes. We know nothing of Mona's past; while on the road, she makes the few contacts needed to stay alive and, occasionally, to stay human, but no one is allowed in. *Vagabond* is a profound portrait of the will to alienation. JUDY BLOCH

Written by Varda. Photographed by Patrick Blossier. With Sandrine Bonnaire, Macha Méril, Stéphane Freiss, Yolande Moreau. (105 mins, In French with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 4.13.24

4:30 PM

VIVA VARDA!

PIERRE-HENRI GIBERT (FRANCE, 2023)

[See Saturday / 3.23.24](#)

SUNDAY / 4.14.24

2:00 PM

THE GLEANERS AND IAGNÈS VARDA (FRANCE, 2000)
DIGITAL RESTORATION

(*Les glaneurs et la glaneuse*). Gleaning has meanings both literal (to gather grain left behind by reapers) and metaphorical (to collect bit by bit). Varda's rumination on the art of "living off the leftovers of others" finds inspiration in both the past and the present,

the rural and the urban, the political and the highly personal. Camera in hand, Varda moves from the highways and back roads of France to its urban alleyways, interviewing those for whom gleaning is a way of life or an encompassing philosophy. Varda termed the film "a wandering-road documentary"; in the *Chicago Reader*, Jonathan Rosenbaum called it "beautiful, absorbing, and touching." JASON SANDERS

Written by Varda. Photographed by Stéphane Krausz. (82 mins, In French with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 4.20.24

4:30 PM

AGNÈS VARDA SHORTS, PROGRAM 2

Varda's daughter, Rosalie Varda, helped with the posthumous completion of a very precious film her mother made in New York City in 1966 with the Italian filmmaker Pier Paolo Pasolini. *Uncle Yanco* is a portrait of Varda's relative, Sausalito artist Jean Varda. The film's images are as vibrant as Yanco's paintings and the man himself. *Black Panthers* documents rallies in Oakland demanding Huey Newton's release from prison and features activists, including Stokely Carmichael, Kathleen Cleaver, and Newton. *La réponse de femmes* offers responses to the question, What does it mean to be a woman? In *Plaisir d'amour en Iran*, Varda considers the relationship between eros and architecture. For *Ulysse* she interviews the subjects of a photograph she took nearly three decades earlier, and with *Les dites cariatides*, she contemplates the sculpted caryatids along the streets of Paris. *Tribute to Zgougou* is a lovely example of the highly personal and intimate films Varda made through the years.

AGNÈS VARDA—PIER PAOLO PASOLINI—NEW YORK—1967

France, 2022, 4 mins, Color, From Ciné-tamaris

UNCLE YANCO

(Oncle Yanco), US, 1967, 20 mins, Color

BLACK PANTHERS

US, 1968, 30 mins, In English, Color

LA RÉPONSE DE FEMMES

(Women's Answer), France, 1975, 8 mins, Color

PLAISIR D'AMOUR EN IRAN

France, 1976, 6 mins, Color

ULYSSE

France, 1983, 22 mins, B&W

LES DITES CARIATIDES

France, 1984, 12 mins, Color

TRIBUTE TO ZGOUGOU

France, 2002, 2 mins, Color, Digital

All in French with English subtitles, DCP, From Janus Films, unless otherwise noted

Total running time: 104 mins

WEDNESDAY / 5.1.24

7:00 PM

LE BONHEURAGNÈS VARDA (FRANCE, 1965)
DIGITAL RESTORATION

(*Happiness*). In this strikingly colorful, lyrical film, Varda contemplates happiness. François, a carpenter, is happy with his wife; he is happier still when he takes a mistress. For him it is not a question of loving one or the other; he loves both and wants them to share a life together. This triangular relationship is examined within a circular structure. The film begins and ends with blissful family picnics—only the women have changed. Without moralizing or providing psychological explanation, Varda's depiction raises the essentially philosophical question, Is this happiness? KATHY GERITZ

Written by Varda. Photographed by Jean Rabier, Claude Beausoleil. With Jean-Claude Drouot, Sandrine Drouot, Olivier Drouot, Marie-France Boyer. (85 mins, In French with English subtitles, Color, DCP, From Janus Films)



SATURDAY / 5.4.24

3:30 PM

MUR MURS

AGNÈS VARDA (US/FRANCE, 1980)
DIGITAL RESTORATION

Venturing from Venice Beach to Watts, Varda looks at the murals of Los Angeles as backdrop to and mirror of the city's many cultures circa 1980. She casts a curious eye on graffiti and photorealism, roller disco and gang violence, evangelical Christians, Hare Krishnas, artists, angels, and ordinary Angelenos. Along the meandering way, we meet the creators of some of California's most memorable wall art. The film is very Varda and very LA: vibrating with color and surprising juxtapositions, rich in illusion and allusion. And like the movies, the murals are both monumental and ephemeral, destined to fade, many of them now gone.

JULIET CLARK

Written by Varda. Photographed by Bernard Auroux. (81 mins, In English and French with English subtitles, Color, DCP, From Janus Films)

Followed by

DOCUMENTEUR

AGNÈS VARDA (US/FRANCE, 1981)

Conceived as a shadow film to Varda's upbeat *Mur Murs* (on Los Angeles's murals), *Documenteur* stars Varda's editor, Sabine Mamou, as a French woman "suffering from exile" while living in Los Angeles with her young son (played by Mathieu Demy, Varda and Jacques Demy's son). Varda described it as "a film that exists between image and sound . . . meant to leave room to add our own feelings to the film, to complete its emotional load." Varda felt this work was

central in her filmography—a work that was very close to reality, very autobiographical, and the only film where she really lets go and allows herself and the film to get lost in emotion. "Her masterpiece" (Pierre-Henri Gilbert).

Written by Varda. Photographed by Nurith Aviv. With Sabine Mamou, Mathieu Demy, Lisa Blok, Tina Odom. (65 mins, In French and English with English subtitles, Color, DCP, From Janus Films)

Total running time: 146 mins, plus 10-min intermission

SUNDAY / 5.5.24

3:30 PM

FACES PLACES

AGNÈS VARDA, JR (FRANCE, 2017)

(*Visages, villages*). In this remarkable documentary about art, society, life, and death, Varda teams up with hipster artist JR on a road trip through rural France and its working-class communities, where they meet with the locals and create installations of large-scale photographic portraits. The tender friendship that forms between Varda and JR is just one element of this enchanting work that binds two kindred spirits and shows how they each think about images, installations, and an artist's role in the world. Nominated for an Academy Award in the documentary category, *Faces Places* is pure inspiration. SUSAN OXTOBY

Written by Varda, JR. Photographed by Romain Le Bonniec, Claire Duguet, Nicolas Guicheteau, Valentin Vignet. (89 mins, In French with English subtitles, Color, DCP, From Cohen Media Group)



- 1 *Vagabond* 4.11.24
- 2 *The Gleaners and I* 4.14.24
- 3 *Uncle Yanco* 4.20.24
- 4 *Le bonheur* 5.1.24
- 5 *Salut les Cubains* 3.31.24
- 6 *Documenteur* 5.4.24
- 7 *Faces Places* 5.5.24
- 8 *Black Panthers* 4.20.24



1



2

TELL NO LIES: DECOLONIZING CINEMA

IN ANGOLA, CAPE VERDE, GUINEA-BISSAU, AND MOZAMBIQUE

“Tell no lies,” the influential African thinker and anticolonial leader Amílcar Cabral advocated in his 1965 call to practice a revolutionary democracy—an aspiration that also underpins a diverse range of films that explore the liberation struggles of the former Portuguese colonies of Angola, Cape Verde, Guinea-Bissau, and Mozambique. One of Cabral’s foundational goals was to create decolonizing forms of education through militant schools—and via cinema. This “re-Africanizing” cinema drew on radical content in newsreels, speeches, songs, and novels to reveal history as it unfolded; later films also utilized radical forms, from reenactments and fictional reconstructions to personal testimony and artist histories. European filmmakers such as

Sarah Maldoror, Mario Marret, and Jean Rouch created anticolonial films in solidarity; some provided training and resources, as did Jean-Luc Godard and Chris Marker. Independence and the birth of African nations also marked the birth of African cinemas, including pioneering films by Josefina Crato, Flora Gomes, and Sana na N’Hada and by Ruy Guerra. Some of these historic films have recently re-emerged from African archives and several are shown in restorations.

The legacy of the colonial occupation continues to be critiqued in recent films addressing ongoing issues such as immigration and the exploitation of land and resources. Contemporary Portuguese filmmakers and artists—including Daniel Barroca, Margarida Cardoso, Filipa César,

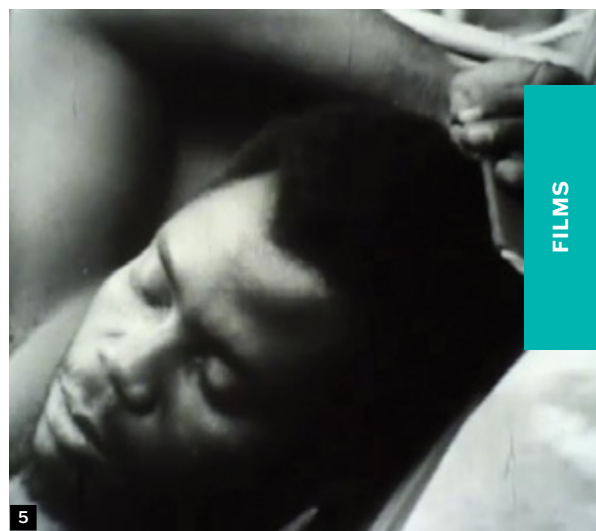
Pedro Costa, and Susana de Sousa Dias—work with archives, personal collections, and African collaborators to fill gaps and interrogate silences in this complex ongoing history.

We are delighted that Filipa César will be in residency for the three concluding programs of *Tell No Lies*. Her film essays and performance films radically examine colonial and postcolonial struggles in Guinea-Bissau through research, collaborations, archival restorations, workshops, and community projects. Her *Navigating the Pilot School* (2016, 12 mins), made with Sónia Vas Borges, will be shown on BAMPFA’s outdoor screen from March 21 through April 24 at 10:00, 2:00, and 6:00. *Luta ca caba inda*—the struggle is not over yet.

Kathy Geritz
FILM CURATOR

Series curated by Kathy Geritz, who recently retired as Film Curator from BAMPFA.

Presented in collaboration with the Center for Portuguese Studies, UC Berkeley, with special thanks to Duarte Pinheiro and Deolinda Adão; we are grateful that the center’s support, in collaboration with Camões I.P. and the Luso-American Development Foundation (FLAD), makes Filipa César’s visit possible. Cosponsored by the Center for African Studies and the Decolonial Knowledges Group at the Latinx Research Center, UC Berkeley. Our series is indebted to *The Colonial Question*, curated by Amarante Abramovici at DocLisboa in 2022.



FILMS

SATURDAY / 3.2.24

4:00 PM

48

SUSANA DE SOUSA DIAS (PORTUGAL, 2009)

Susana de Sousa Dias's remarkable, hypnotic film is composed of photographs from the archive of the Portuguese army, taken upon the arrest of political prisoners during the forty-eight years of dictatorial regime in Portugal and its colonies (1926–74). As prisoners stare out at us, we hear their reflections on their time in prison, recorded by de Sousa Dias decades after the Carnation Revolution. A sequence featuring testimony of Mozambican anticolonial resistance fighters, accompanied by slowed army footage shot in Guinea-Bissau, acknowledges what is missing from the archives.

(93 mins, In Portuguese with English subtitles, B&W, DCP, From Kintop)

Preceded by

A STORY FROM AFRICA (Billy Woodberry, Portugal, 2019). When Billy Woodberry investigates a series of disturbing archival photographs, he learns they were taken in Angola during the Portuguese "pacification campaign" of 1907. (32 mins, B&W, Digital, From Divina Comédia)

SOLDIER PLAYING WITH DEAD

LIZARD (Daniel Barroca, Portugal, 2008). A meditation on war photographs taken by a Portuguese soldier in Guinea-Bissau. (9 mins, B&W, Digital, From the artist)

Total running time: 134 mins

THURSDAY / 3.21.24

7:00 PM

KUXA KANEMA: THE BIRTH OF CINEMA

MARGARIDA CARDOSO (MOZAMBIQUE/PORTUGAL, 2003)

(*Kuxa Kanema: O nascimento do cinema*). The first cultural act of Mozambique's first president was to establish the National Institute of Cinema, which produced weekly newsreels—Kuxa Kanema—for and about

the people. Mobile cinema units reminiscent of Aleksandr Medvedkin's cine-trains, traveled around the country, bringing films to engage people with what it means to be free in an independent nation. When Margarida Cardoso visited the institute, it was already in ruins, but she discovered newsreel footage in an abandoned building. Interviews with filmmakers who were involved with the institute and sequences from the newsreels bear witness to the birth of Mozambique's cinema in concert with the birth of the nation.

Photographed by Lisa Hagstrand. (52 mins, In Portuguese with English subtitles, B&W/Color, Digital, From Icarus Films)

Preceded by

CONAKRY (Filipa César, Diana McCarty, Grada Kilomba, Germany/Guinea/Guinea-Bissau, 2013). Reflections on archival fragments from the Guinea-Bissau film archive. (11 mins, In English and Portuguese with English subtitles, Color, Digital, From Video Data Bank)

NOSSA TERRA (Mario Marret, Guinea-Bissau, 1966). Shot during Guinea-Bissau's struggle for independence and recently rediscovered in the country's archive. (35 mins, With English voiceover narration, B&W/Color, Digital, From Talitha)

Total running time: 98 mins

THURSDAY / 4.4.24

7:30 PM

FROM COLONIAL STATUES TO CARNIVAL MASKS: AMÍLCAR CABRAL AND THE LIBERATION OF GUINEA-BISSAU

These four films, all concerned with Guinea-Bissau's and Cape Verde's struggles for independence, are from different time frames and perspectives. The liberation leader Amílcar Cabral is a thread through them all. Filipa César's *Cacheu* analyzes four statues seen in different configurations over time, revealing the dark past of the Portuguese colonial presence in Africa. *Madina Boé*, by Cuban filmmaker José Massip, features portraits of guerillas, including a hunter, canoe builder, and poet.

The first film of independent Guinea-Bissau, *The Return of Amílcar Cabral* uses songs and archival footage to honor Cabral when his remains are transferred from Conakry to Guinea-Bissau. In the joyous *Carnival in Bissau*, by French filmmaker Sarah Maldoror, beautiful, ephemeral masks replace the colonial statues that opened the program.

CACHEU Filipa César, Germany/Guinea/Guinea-Bissau, 2012, 10 mins, In English and Guinea-Bissau Creole with English subtitles, Color, Digital, From Video Data Bank

MADINA BOÉ José Massip, Cuba/Guinea-Bissau, 1969, 34 mins, In Spanish with English text and English electronic titling, B&W, 16mm, BAMPFA collection

THE RETURN OF AMÍLCAR CABRAL

(*O regresso de Amílcar Cabral*), Djalma Fettermann, Flora Gomes, José Bolama, Josefina Crato, Sana na N'Hada, Guinea-Bissau/Sweden, 1976, 32 mins, In Portuguese, Guinea-Bissau Creole, Mandika, and French with English subtitles, Color, DCP, From Arsenal—Institute for Film and Video Art

CARNIVAL IN BISSAU (*A Bissau le carnaval*), Sarah Maldoror, Guinea-Bissau, 1980, 18 mins, In French and Portuguese with English subtitles, Color, New Digital Restoration, From Les Amis de Sarah & Mario

Total running time: 94 mins

SUNDAY / 4.7.24

4:00 PM

SAMBIZANGA

SARAH MALDOROR (ANGOLA, 1972)

Sambizanga, one of the first feature films made by a woman in Africa, was cowritten by filmmaker Sarah Maldoror's husband, a leader in the Angolan resistance. "*Sambizanga* is a fictionalized chronicle of the arrest and fatal imprisonment of a man whose underground activities were an impenetrable secret to all around him.

- 1 *Sambizanga* 4.7.24
- 2 *Spell Reel* 4.23.24
- 3 48 3.2.24
- 4 *Kuxa Kanema: The Birth of Cinema* 3.21.24
- 5 *Madina Boé* 4.4.24



It was at a prison near the Luandan suburb of Sambizanga on February 4, 1961, that the first uprising of what was to become the Angolan resistance movement was staged. The film is set a few weeks before that uprising, during a time of increasingly desperate and repressive security measures by the colonial government” (Tom Mulcaire, *Cabinet Magazine*).

Written by Maldoror, Mário Coelho Pinto de Andrade, Maurice Pons, based on a novel by José Luandino Vieira. Photographed by Claude Agostini. With Elisa Andrade, Domingos de Oliveira, Jean M'Vondo, Adelino Nelumba. (97 mins, In Portuguese, Lingala, and Kimbundu with English subtitles, Color, DCP, From Janus Films)

Preceded by

FOREWORD TO GUNS FOR BANTA

(*Préface à des fusils pour Banta*) (Mathieu Kleyebe Abonnenc, France, 2011). This fascinating essay film excavates the history of a lost film by Sarah Maldoror, drawing on photographs, documents, and conversations with Maldoror. (27 mins, In French with English subtitles, B&W, Digital, From the artist)

Total running time: 124 mins

SUNDAY / 4.14.24

4:00 PM

VITALINA VARELA

PEDRO COSTA (PORTUGAL, 2019)

Vitalina Varela travels to Lisbon from Cape Verde, only to find out that her husband, from whom she has been separated for decades, was buried three days prior. Based on her own story, Varela’s emotionally potent performance delves into the grief that both drives and haunts her. The familiar cast, including longtime collaborator Ventura, comprises an immigrant community in what might be Pedro Costa’s most visually stunning work. Winner of the Golden Leopard at Locarno, along with the Best Actress prize for Varela.

Written by Costa, Vitalina Varela. Photographed by Leonardo Simões. With Vitalina Varela, Ventura. (124 mins, In Cape Verdean Creole and Portuguese with English subtitles, Color, DCP, From Grasshopper Film)

WEDNESDAY / 4.17.24

7:00 PM

MUEDA, MEMORY AND MASSACRE

RUY GUERRA (MOZAMBIQUE, 1979)
NEW DIGITAL RESTORATION

(*Mueda: Memória e massacre*). After independence was declared, Ruy Guerra returned to Mozambique from Brazil—where he had been a key figure in the Cinema Novo movement—and helped establish the National Film Institute. His depiction of a reenactment of the 1960 Mueda massacre, which triggered the war of independence, was the first feature-length film of Mozambican cinema. Hundreds of people were killed when Portuguese troops fired on peaceful demonstrators protesting the arrest of two exiles. Locals, including survivors who also offer testimony, participate in this regularly staged political theater, playing both the victims and the oppressors.

Written by Calisto Dos Lagos. Photographed by Guerra, Fernando Silva. With Romao Canapoquele, Filipe Gunoguacala, Mauricio Machimbuco. (75 mins, In Makonde and Portuguese with English subtitles, B&W, DCP, From Arsenal—Institute of Film and Video)

Preceded by

NHINGUITIMO (Licínio Azevedo, Mozambique, 2021). Tensions over dispossession of rural land unfold in this fictional reconstruction, as a farmworker rebels against colonizers. (Based on a story by Luís Bernardo Honwana, 23 mins, In Portuguese and Ronga with English subtitles, B&W, Digital, From the artist)

MAKWAYELA (Jacques d'Arthuys, Jean Rouch, France/Mozambique, 1977). Workers sing and dance as a form of protest in the only film record of the training workshops Jean Rouch and a team of filmmakers held at the Eduardo Mondlane University in Maputo. (18 mins, In Portuguese with English electronic titles, Color, 35mm archival print, From Centre national du cinéma et de l'image animée)

Total running time: 116 mins

SUNDAY / 4.21.24

5:00 PM

RESONANCE SPIRAL

FILIPA CÉSAR, MARINHO DE PINA
(PORTUGAL/GUINEA-BISSAU/GERMANY, 2023)

IN PERSON Filipa César

Centrifugal movement was an expression once used to describe the tactical and situated beginnings of an anticolonial armed struggle. In a flow of gestures and recurrences, a building is collectively imagined and constructed in the traditional community of the militant filmmaker Sana na N'Hada. Intertwining the local dreams and cine-kins' visions, *Resonance Spiral* traverses moments at the newly manufactured community space in Malafo. A mediateca. An informal sewing workshop, an experimental garden, a bibliotera, and a preschool also take up space. Hope-hearted, seeking to flip verticalities into horizon lines, the collective slides through what lies ahead. Onshore. Abotcha. Na tchon. Humus, humans, humbled, humiliated by humanity. FILIPA CÉSAR

Photographed by Jenny Lou Ziegel. (92 mins, In Guinea-Bissau Creole, Cape Verdean Creole, French, and Portuguese with English subtitles, Color, Digital, From Filipa César)

Preceded by

MINED SOIL (Filipa César, Germany/Portugal, 2012–14). A film essay/performance on the “memory of the soil,” which explores Amílcar Cabral’s time working as an agronomist and subversive political activist. (34 mins, In Guinea-Bissau Creole, German, French, and Portuguese with English subtitles, Color, Digital, From Video Data Bank)

Total running time: 126 mins

- 1 *Vitalina Varela* **4.14.24**
- 2 *Mueda, Memory and Massacre* **4.17.24**
- 3 *Resonance Spiral* **4.21.24**
- 4 *Mangrove School* **4.24.24**
- 5 *Forward to Guns for Banta* **4.7.24**

TUESDAY / 4.23.24

7:00 PM

SPELL REEL

FILIPA CÉSAR (GERMANY/GUINEA-BISSAU, 2017)

IN PERSON Filipa César

Portuguese artist Filipa César's *Spell Reel* is "the result of a multifaceted research and digitization project that she initiated in 2011 with Sana na N'Hada and Flora Gomes. Having studied film in Cuba, the two began using the camera to observe the fight for independence [from Portugal] in Guinea-Bissau (1963–74). After the decaying visual and audio material was digitized in Berlin, the filmmakers travelled with a mobile cinema to the places where the footage had originally been shot and showed it to audiences for the first time, adding their own commentary. . . . *Spell Reel* watches an archive at work to produce the present" (Stefanie Schulte Strathaus, Arsenal—Institute for Film and Video).

Photographed by Jenny Lou Ziegel. (96 mins, In Portuguese, Fula, Guinea-Bissau Creole, English, and French with English subtitles, B&W/Color, Digital, From Video Data Bank)



WEDNESDAY / 4.24.24

7:00 PM

WALKING ARCHIVES: THOUGHTS ON MANGROVES, SCHOOLS, ROUND HOUSES, AND WEAVING

IN PERSON Filipa César

Many of Filipa César's films begin as research projects done in collaboration with others; they often draw on memories, which collaborator Sónia Vaz Borges has called "walking archives." *Mangrove School* is concerned with both the mangrove's alluvial ecosystem and the re-creation of a militant school amidst the trees, where teachers expose the current generation to this decolonizing project of the liberation struggle. In *Round, Square*, a conversation over tea ponders the value of traditional versus contemporary house designs. *Quantum Creole* is, according to César, "an experimental documentary film collectively researching creolization and addressing its historical, ontological and cultural forces." The film is a tapestry of imaging techniques, songs, fables, and performances.

MANGROVE SCHOOL Sónia Vaz Borges, Filipa César, Portugal/Guinea-Bissau, 2022, 35 mins, In Portuguese and Guinea-Bissau Creole with English subtitles, Color, Digital, From Video Data Bank

ROUND, SQUARE (*Redonda, quadrada*), Filipa César, Suleimane Bial, Portugal/Guinea-Bissau, 2014, 6 mins, In Guinea-Bissau Creole with English subtitles, Color, Digital, From the artist

QUANTUM CREOLE Filipa César, France/Portugal/Guinea-Bissau, 2020, 40 mins, In French, German, Guinea-Bissau Creole, and Portuguese with English subtitles, Color, Digital, From Video Data Bank

Total running time: 81 mins



FILMS

SPECIAL SCREENINGS

FRIDAY / 4.5.24

7:30 PM

BAMPFA STUDENT COMMITTEE FILM FESTIVAL

Free admission
IN PERSON Student Filmmakers

The BAMPFA Student Committee's film subcommittee is pleased to present short films by Bay Area student filmmakers for the 2024 Student Committee Film Festival. This one-night festival showcases the work of local filmmakers, including short films of varying genres and themes.

THURSDAY 4.25–SUNDAY 4.28

SFFILM FESTIVAL AT BAMPFA

Special admission

See p. 15 for details.

SUNDAY / 5.12.24

2:00 PM

FILM & VIDEO MAKERS AT CAL: WORKS FROM THE EISNER COMPETITION 2024

Free admission
IN PERSON UC Berkeley Student Filmmakers

Join the filmmakers for a screening celebrating the outstanding student films that are this year's prizewinners and honorable mentions in the film and video category of the Eisner Prize competition. The Eisner Prize is the highest award for creativity given on the UC Berkeley campus. Presented at BAMPFA since 1991, this screening offers the local community, as well as family and friends, an opportunity to see a wide range of work made by UC Berkeley students—from narratives and documentaries to experimental and essay films—and to talk with the makers.

The selection of films will be added to BAMPFA's website after the judging takes place.

Special thanks to Nicolás Pereda, faculty coordinator of the film and video competition, and to Andrea Bonifacio, Assistant Director, Financial Aid and Scholarships Office, UC Berkeley.

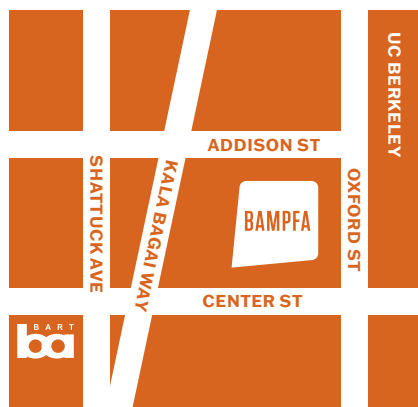
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GALLERIES

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The Story Changing

Through March 10, 2024

A Movement in Every Direction:

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April 13–September 22, 2024

MATRIX 283 / Gabriel Chaile:

No hay nada que destruya el corazón como la pobreza

Through April 14, 2024

Fifty-Fourth Annual UC Berkeley Master of Fine Arts Exhibition

May 1–July 21, 2024

Art Wall: Yee I-Lann:

TIKAR/MEJA/PLASTIK

Through July 7, 2024

What Has Been and What Could Be: The BAMPFA Collection

Through July 7, 2024

OUTDOOR SCREEN

Navigating the Pilot School

March 21–April 24, 2024

BARBRO OSHER THEATER

Edward Yang's Taipei Stories

March 1–April 20, 2024

Tell No Lies: Decolonizing Cinema in Angola, Cape Verde, Guinea-Bissau, and Mozambique

March 2–April 24, 2024

Sembène 100

March 3–April 21, 2024

In Focus: *The Fatal Alliance— A Century of War on Film*

March 6–27, 2024

Barry Jenkins Presents *The Underground Railroad*

March 15–17, 2024

Nicolás Pereda Selects: Recent Films from Mexico

March 20–May 2, 2024

Viva Varda!

March 23–May 5, 2024

BAMPFA Student Committee Film Festival

April 5, 2024

Documentary Voices 2024

Through April 24, 2024

SFFILM Festival at BAMPFA

April 25–28, 2024

Film & Video Makers at Cal: Works from the Eisner Competition 2024

May 12, 2024

Cover: Barry Jenkins, *The Underground Railroad*: Chapter 9, 2021.

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