



Welcome Spring 2025



I often say that art, film, and student engagement are the three distinct pillars of our work at BAMPFA. As one of the largest employers of undergraduate students on the UC Berkeley campus—with nearly two hundred students working across almost all of our departments, the admissions desk, and the galleries—it is my great pleasure to be surrounded by brilliant, creative students in our community every day and to highlight the many ways we center students at BAMPFA.

BAMPFA's spring season features a wide array of activities that put our beloved student communities front and center. Starting in May, we'll host an exhibition of work by the graduating class of UC Berkeley's Art Practice Master of Fine Arts program, as we have done annually since 1971. This year's six artists—Viviana Martínez Carlos, Priyanka D'Souza, Arianna Khmelniuk, Jasmine Nyende, bryant terry, and Zekarias Musele Thompson—have interdisciplinary practices ranging from olfactory experiments to punk poetics. BAMPFA's audience will likewise have the opportunity to discover exciting new film work by students during the Eisner Award program, which screens outstanding short films that have been recognized with UC Berkeley's highest student honor for artistic achievement. Visitors will discover a different type of student artwork in our Teaching Gallery, which will feature, for the first time, a unique collaboration with students from Berkeley High School's

senior AP Art class, who have created art in response to BAMPFA's ongoing exhibition *Making Their Mark: Works from the Shah Garg Collection*.

In addition to opportunities to show work made by students, we are pleased to provide students the chance to curate programs and exhibitions. In April the BAMPFA Student Committee, a student-led organization of devoted BAMPFA enthusiasts, curates its own festival of student films, a wonderful opportunity to introduce BAMPFA moviegoers to work by students from around the Bay Area. The Student Committee will also curate a focused exhibition of art from BAMPFA's collection, which will be on display in the Teaching Gallery later this spring.

One of my favorite moments each year occurs at the BAMPFA Art and Film Benefit, our annual fundraiser, when we invite an undergraduate member of our Student Committee to share with our guests how BAMPFA has impacted their experience at UC Berkeley—as a scholar, emerging professional, or art and film lover. Students invited to our upcoming benefit on May 10 will also have the opportunity to meet our two distinguished honorees, filmmaker Cheryl Dunye and artist Trevor Paglen—himself a former UC Berkeley student.

It is our vision to create an array of meaningful points of engagement so that students can feel a sense of belonging at BAMPFA and be important contributors to our cultural organizations, here or wherever their journey may take them. We hear from so many people that seeing films here in the 1970s was a transformative experience. I know my own undergraduate experience at Krannert Art Museum at the University of Illinois forever changed the trajectory of my career!

Julie Rodrigues Widholm
Executive Director

MARCH



1 / SAT

3:30 PM *All We Imagine as Light*
SPECIAL SCREENINGS P. 21

6:30 PM *Torment*
Introduction by Linda Haverty
Rugg ZETTERLING P. 17

2 / SUN

1:30 PM *Music in the Dark*
Introduction by Linda Haverty
Rugg ZETTERLING P. 17

2:00 PM Exhibition Tour MAKING THEIR MARK P. 7

5 / WED

12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

7:00 PM Rick Prelinger's *Lost Landscapes*
Les Blank Lecture
DOCUMENTARY VOICES P. 34

6 / THU

Free First Thursday

1:15 PM Exhibition Tour MAKING THEIR MARK P. 7

7:00 PM *A Tooth for a Tooth*
Introduction by Ivy Mills
AFRICAN FILM FESTIVAL P. 31

7 / FRI

7:00 PM *Loving Couples*
Introduction by Linda Haverty
Rugg ZETTERLING P. 17

8 / SAT

11:30 AM–1:00 PM
Create Your Own Shield!
GALLERY+STUDIO P. 10

2:30 PM *Safe*
Todd Haynes and Mary Ann Doane
in conversation HAYNES P. 13

2:30–3:30 PM
Voyage of the Dogs/Perronautas
by Greg Van Eekhout
ROUNDTABLE READING BILINGÜE P. 11

6:30 PM *Velvet Goldmine*
Todd Haynes and Damon Young
in conversation HAYNES P. 13

9 / SUN

2:00 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

2:00 PM *I'm Not There*
Todd Haynes and Damon Young
in conversation HAYNES P. 13

6:30 PM *Far From Heaven*
Todd Haynes and Dolores McElroy
in conversation HAYNES P. 14

12 / WED

New Acquisition / Sky Hopinka: "Sunflower Siege Engine" opens

12:15 PM Exhibition Tour MAKING THEIR MARK P. 7

7:00 PM *Hollywoodgate*
Introduction by
Jason Spingarn-Koff
DOCUMENTARY VOICES P. 34

13 / THU

7:00 PM *Night Games*
Introduction by
Linda Haverty Rugg
ZETTERLING P. 18

14 / FRI

7:00 PM *On Becoming a Guinea Fowl*
AFRICAN FILM FESTIVAL P. 31

15 / SAT

3:00 PM Artists' Conversation: Crafting
the Self MAKING THEIR MARK P. 7

7:00 PM *The Girls*
Anna Stenport and Linda Haverty
Rugg in conversation ZETTERLING P. 18

16 / SUN

1:00 PM Risograph for Writers with
Neko Natalia ART LAB P. 9

2:00 PM Exhibition Tour MAKING THEIR MARK P. 7

3:00 PM *We Have Many Names*
plus Short Films
Lecture by Anna Stenport
ZETTERLING P. 19

6:30 PM *Camp de Thiaroye*
AFRICAN FILM FESTIVAL P. 31

19 / WED

12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

7:00 PM *The Mother of All Lies*
Introduction by Paola Bacchetta
DOCUMENTARY VOICES P. 34

20 / THU

7:00 PM Todd Haynes's Early Works
Introduction by Mary Ann
Doane HAYNES P. 14

21 / FRI

7:00 PM *Earth*
Judith Rosenberg on piano
UKRAINIAN CINEMA P. 23

22 / SAT

4:30 PM *Doktor Glas*
Introduction by Linda Haverty
Rugg ZETTERLING P. 19

7:00 PM *Dark Waters* HAYNES P. 14

23 / SUN

3:00 PM *Iris and the Lieutenant*
ZETTERLING P. 20

5:00 PM *All We Imagine as Light*
SPECIAL SCREENINGS P. 21

26 / WED

Making Their Mark: The Next Generation opens

12:15 PM Exhibition Tour MAKING THEIR MARK P. 7

7:00 PM *Carol*
Introduction by Dolores
McElroy HAYNES P. 15

27 / THU

6:30 PM *Enthralled: What Explains Our
Unshakeable Fascination with
Cults?* CALIFORNIA LIVE! P. 9

28 / FRI

7:00 PM *In Spring*
Judith Rosenberg on
piano UKRAINIAN CINEMA P. 23

29 / SAT

3:30 PM *Wonderstruck* HAYNES P. 15

6:30 PM *Sunshine Follows Rain*
ZETTERLING P. 20

30 / SUN

2:30 PM *At Great Cost* UKRAINIAN CINEMA P. 23

5:00 PM *Xalé* AFRICAN FILM FESTIVAL P. 32

APRIL



2 / WED

12:15 PM Exhibition Tour MAKING THEIR MARK P. 7

7:00 PM *The Royal Road*
Jenni Olson in person
DOCUMENTARY VOICES P. 34

3 / THU

Free First Thursday

1:15 PM Exhibition Tour MAKING THEIR MARK P. 7

7:00 PM *Poem of the Sea*
UKRAINIAN CINEMA P. 24

4 / FRI

7:00 PM BAMPFA Student Committee
Film Festival
Student filmmakers in person
SPECIAL SCREENINGS P. 29

5 / SAT

4:00 PM *Nayola*
Introduction by Ndola Prata
AFRICAN FILM FESTIVAL P. 32

6:30 PM *Poison*
Introduction by
Thomas DePaoli HAYNES P. 15

6 / SUN

1:00 PM Wearable Workshop with Lisa
Rybovich Crallé ART LAB P. 9

2:00 PM Exhibition Tour MAKING THEIR MARK P. 7

3:00 PM *Ukrainian Rhapsody*
UKRAINIAN CINEMA P. 24

5:00 PM *MK: Mandela's Secret Army*
AFRICAN FILM FESTIVAL P. 32

9 / WED

12:15 PM Exhibition Tour MAKING THEIR MARK P. 7

5:30 PM The Afterlives of Art:
Caring for the Ephemeral
TO EXALT THE EPHEMERAL P. 7

7:00 PM *New Wave*
Elizabeth Ai and Peter Zinoman
in conversation
DOCUMENTARY VOICES P. 35

10 / THU

7:00 PM *Shadows of Forgotten Ancestors*
Introduction by Oleksandr Teliuk
UKRAINIAN CINEMA P. 24

11 / FRI

2:30 PM *Prometheus*
Introduction by Stanislav
Menzelevskiy UKRAINIAN CINEMA P. 24

5:00 PM *A Spring for the Thirsty*
UKRAINIAN CINEMA P. 25

7:00 PM *The Velvet Underground*
HAYNES P. 15

12 / SAT

11:30 AM–1:00 PM
Make Your Mark
GALLERY+STUDIO P. 10

11:30 AM–5:30 PM
Ukrainian Film Symposium
UKRAINIAN CINEMA P. 25

2:30–3:30 PM
Ferris by Kate DiCamillo
ROUNDTABLE READING P. 11

6:30 PM *May December* HAYNES P. 15

13 / SUN

1:30 PM *The Stone Cross*
UKRAINIAN CINEMA P. 25

2:00 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

3:45 PM *Arsenal*
Introduction by Vincent Bohlinger
Judith Rosenberg on piano
UKRAINIAN CINEMA P. 25

6:00 PM *All We Imagine as Light*
SPECIAL SCREENINGS P. 21

16 / WED

12:15 PM Exhibition Tour MAKING THEIR MARK P. 7

3:10 PM Media and Migration
Allyson Unzicker and Crystal Z
Campbell in conversation
MEDIA AND MIGRATION P. 36

7:00 PM *The Avalanche*
Mosse Lecture: Pinar Öğrenci
in conversation with
Deniz Göktürk and Minoo
Moallem DOCUMENTARY VOICES/MEDIA
AND MIGRATION PP. 35, 37

17 / THU

6:30 PM Artists' Conversation: Disobedient
Bodies MAKING THEIR MARK P. 7

18 / FRI

SFFILM Festival at BAMPFA

2:30 PM Two Films by Pinar Öğrenci
Pinar Öğrenci, Deniz Göktürk,
and Christine Philliou in
conversation DOCUMENTARY VOICES/
MEDIA AND MIGRATION PP. 35, 37

19 / SAT

SFFILM Festival at BAMPFA

1:00 PM Floral Impressions with
Tara Baghdassarian ART LAB P. 9

20 / SUN

SFFILM Festival at BAMPFA

Making Their Mark:
The Next Generation closes

Making Their Mark: Works from
the Shah Garg Collection closes

MATRIX 286 / Amol K Patil:
A Forest of Remembrance closes

2:00 PM Exhibition Tour MAKING THEIR MARK P. 7

23 / WED

SFFILM Festival at BAMPFA

12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

24 / THU

SFFILM Festival at BAMPFA

25 / FRI

SFFILM Festival at BAMPFA

26 / SAT

SFFILM Festival at BAMPFA

27 / SUN

SFFILM Festival at BAMPFA

2:00 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

30 / WED

12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

7:00 PM *Obscure Night—*
Goodbye Here, Anywhere
Sylvain George and Debarati
Sanyal in conversation
DOCUMENTARY VOICES P. 35

MAY



1 / THU

Free First Thursday

1:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

7:00 PM *Loving Couples* ZETTERLING P. 20

2 / FRI

7:00 PM *A Woman Under the Influence*
ROWLANDS & CASSAVETES P. 27

3 / SAT

7:00 PM *Night Games* ZETTERLING P. 20

4 / SUN

2:00 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

4:00 PM *Amorosa*
Introduction by
Linda Haverty Rugg ZETTERLING P. 20

7:00 PM *Faces* ROWLANDS & CASSAVETES P. 27

7 / WED

12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

7:00 PM *Minnie and Moskowitz*
ROWLANDS & CASSAVETES P. 27

8 / THU

7:00 PM *The Girls* ZETTERLING P. 20

9 / FRI

7:00 PM *Love Streams*
ROWLANDS & CASSAVETES P. 28

10 / SAT

Museum closed for the Art & Film Benefit

11 / SUN

Museum opens late at 1:00 PM
6:00 PM *Gloria* ROWLANDS & CASSAVETES P. 28

14 / WED

*Fifty-Fifth Annual UC Berkeley
Master of Fine Arts Exhibition opens*

7:00 PM *Opening Night*
ROWLANDS & CASSAVETES P. 28

16 / FRI

5:30 PM MFA Artists' Talk MFA P. 6

18 / SUN

2:00 PM Film and Video Makers
at Cal: Works from
the Eisner Competition
UC Berkeley student filmmakers
in person SPECIAL SCREENINGS P. 29

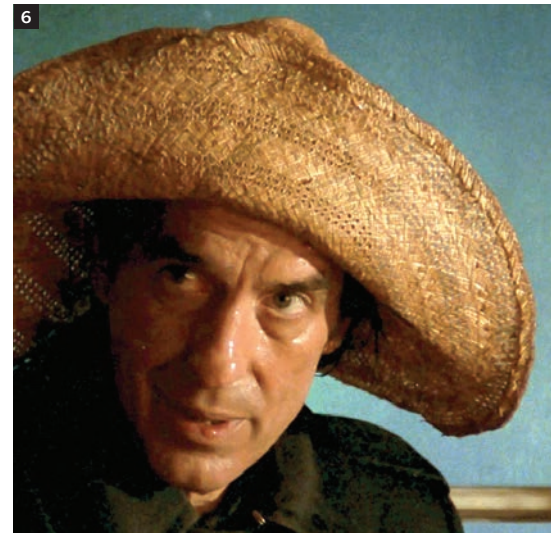
21 / WED

12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

25 / SUN

1:00 PM Fabric Marker Jam with Cone
Shape Top ART LAB P. 9

- 1 *Nayola* 4.5.25
- 2 *Amorosa* 5.4.25
- 3 *The Girls* 3.15, 5.8.25
- 4 *Gloria* 5.11.25
- 5 *In Spring* 3.28.25
- 6 *Love Streams* 5.9.25



Please note: On May 10–25,
the galleries close early, at 5:00.

EXHIBITIONS

NEW EXHIBITION

New Acquisition / Sky Hopinka: Sunflower Siege Engine

3.12–8.17.25

Sky Hopinka (b. 1984; lives and works in New York) is a multidisciplinary artist who works in video, photography, text, and installation. A member of the Ho-Chunk Nation and a descendant of the Pechanga Band of Luiseño Indians, he creates work that navigates the poetics of place, memory, and Indigenous sovereignty.

Hopinka's lyrical video *Sunflower Siege Engine* (2022) intertwines archival footage of the 1969 Alcatraz occupation—led by Mohawk activist Richard Oakes (1942–1972)—with scenes from the Pacific redwoods and Cahokia Mounds, a precontact



Indigenous urban center in present-day Illinois. The occupation of Alcatraz, a reclamation of Indigenous land, aimed to remind the world of Native self-determination.

Blurring boundaries between documentary and personal narrative, Hopinka includes footage of Oakes reading “Proclamation: To the Great White Father and All His People” on a laptop in his studio, merging the intimate with the historical. Hopinka’s voice intermingles with Oakes’s words, creating a dialogue across time as the film reenvisions the notorious Alcatraz prison as a symbol of resistance and liberation.

Through nonlinear storytelling, vivid cinematography, and a layered soundscape, the film connects the Bay Area’s past to ongoing Indigenous struggles for justice today. Offering a meditation on belonging and Indigenous resilience, Hopinka reminds us that the land and its histories hold both wounds and wisdom.

New Acquisition / Sky Hopinka: “Sunflower Siege Engine” is curated by Matthew Villar Miranda, BAMPFA Curatorial Associate.

All BAMPFA exhibitions are organized by staff across museum departments. For a complete list, visit bampfa.org/staff.

Above: Sky Hopinka: *Sunflower Siege Engine*, 2022; courtesy of the artist, and Tanya Leighton, Berlin and Los Angeles.

NEW EXHIBITION

Fifty-Fifth Annual UC Berkeley Master of Fine Arts Exhibition

5.14–7.27.25

For over half a century, BAMPFA and the UC Berkeley Department of Art Practice have partnered to present an exhibition celebrating the work of Master of Fine Arts graduates. This year’s exhibition features six artists:

Viviana Martínez Carlos, Priyanka D’Souza, Arianna Khmelniuk, Jasmine Nyende, bryant terry, and Zekarias Musele Thompson.

Spanning diverse practices—including olfactory experiments, ecological reimaginings, punk poetics, deep listening, and transdisciplinary social practice—these artists explore themes of grief, community healing, collective memory, and transformation. Each work reflects the culmination of a rigorous two-year study through the MFA program at UC Berkeley, pushing boundaries across media, genre, and bodies of knowledge.

The Fifty-Fifth Annual UC Berkeley Master of Fine Arts Exhibition is curated by Curatorial Associates Matthew Villar Miranda and Tausif Noor.

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

All BAMPFA exhibitions are organized by staff across museum departments. For a complete list, visit bampfa.org/staff.

Right: Viviana Martínez Carlos: *¿Cómo arar, abrir la tierra, herirla, sin dañar al Espíritu que en ella descansa?*, 2024; courtesy of the artist.

FRI / 5.16.25 / 5:30 PM MFA Artists’ Talk

Hear from the 2025 graduates of UC Berkeley’s Master of Fine Arts program on the occasion of BAMPFA’s fifty-fifth annual MFA exhibition.

ON VIEW

Making Their Mark: Works from the Shah Garg Collection

THROUGH 4.20.25

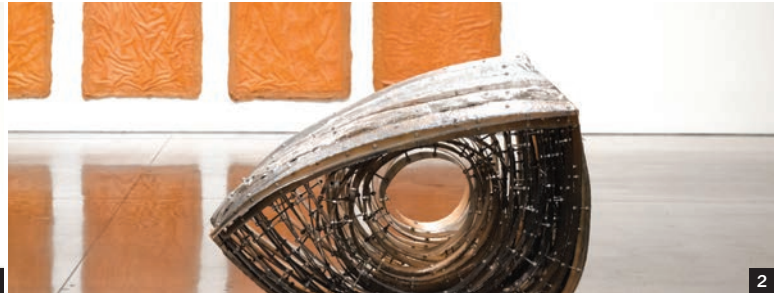


1

ON VIEW

To Exalt the Ephemeral: The (Im)permanent Collection

THROUGH 7.6.25



2

SAT / 3.15.25 / 3:00 PM

Artists' Conversation: Crafting the Self

This program continues a series of artists' conversations focused on the thematic threads of *Making Their Mark*. Featuring artists Melissa Cody and Tau Lewis, the discussion will consider the ways their works express identity, power, lineage, and the self through materials, making, portraiture, and abstraction. Curator and writer Jenelle Porter moderates.

THU / 4.17.25 / 6:30 PM

Artists' Conversation: Disobedient Bodies

Concluding the series of thematically focused *Making Their Mark* discussions, this program presents Suzanne Jackson, whose work is featured in the exhibition. She joins writer, curator, and UC Berkeley teaching professor Hilton Als to discuss her lively and unconventional approach to abstraction.

WED / 4.9.25 / 5:30 PM

The Afterlives of Art: Caring for the Ephemeral

Artist Estefania Puerta, conservator Michelle Barger, and scholar Jules Pelta Feldman join BAMPFA Chief Curator Margot Norton for a multifaceted in-gallery discussion of the issues and opportunities presented by art made under conditions of impermanence, as

highlighted in the museum's current collection exhibition, *To Exalt the Ephemeral: The (Im)permanent Collection*. The discussion will consider experimentation, performance, and momentary events, as well as works made using unconventional materials, including those that dissolve and decay.

Exhibition Tours

Graduate students from the Departments of Art History and Gender & Women's Studies, and the Departments of Comparative Literature and Film & Media, respectively, offer tours for *Making Their Mark* and *To Exalt the Ephemeral* on select Wednesdays at 12:15 and Sundays at 2:00, as well as on Free First Thursdays at 1:15.

Making Their Mark

SUNDAYS / 2:00 PM

March 2, 16
April 6, 20

WEDNESDAYS / 12:15 PM

March 12, 26
April 2, 9, 16

FREE FIRST THURSDAYS / 1:15 PM

March 6
April 3

To Exalt the Ephemeral

SUNDAYS / 2:00 PM

March 9
April 13, 27
May 4

WEDNESDAYS / 12:15 PM

March 5, 19
April 23, 30
May 7, 21

FREE FIRST THURSDAY / 1:15 PM

May 1



3

1 Artist's Conversation: Crafting the Self 3.15.25

2 The Afterlives of Art: Caring for the Ephemeral 4.9.25

3 MFA Artists' Talk 5.16.25

ON VIEW

MATRIX 286 / Amol K Patil: A Forest of Remembrance

THROUGH 4.20.25



Amol K Patil: *A Forest of Remembrance*, 2024; courtesy of the artist and Project 88, Mumbai.

ON VIEW

Art Wall / Tanya Aguiñiga: Border Fall Height

THROUGH 7.13.25



Tanya Aguiñiga: *Border Fall Height*, 2024; courtesy of the artist and Volume Gallery.

STUDENT ART DISPLAY

Making Their Mark: The Next Generation

3.26-4.20.25

Organized as a collaboration between the Arts and Humanities Academy at Berkeley High School and BAMPFA's Education Department, this monthlong

show presents work in a range of media by students in Berkeley High School's senior AP Art class made in response to the *Making Their Mark* exhibition.



Art Lab Hours

FRIDAYS 2-7 PM

SATURDAYS & SUNDAYS
11 AM-7 PM

(except Second Saturdays
1-7 PM)

FREE FIRST THURSDAYS
11 AM-7 PM

1 California Live!: Enthralled 3.27.25

2 Fabric Marker Jam with Cone Shape Top 5.25.25

3 Floral Impressions with Tara Baghdassarian 4.19.25

EVENTS

Cosponsored

THU / 3.27.25 / 6:30 PM

California Live!: Enthralled: What Explains Our Unshakeable Fascination with Cults?

Copresented by *California* magazine and the Cal Alumni Association

Dozens of movies and documentaries about cults are currently streaming on services like Netflix and Hulu, and the number of podcasts and short videos devoted to the subject may be in the hundreds. What explains this explosion of interest? Join *California* magazine's Pat Joseph in conversation with Poulomi Saha, who teaches the highly popular course Cults in Popular Culture and is currently working on a book entitled *Enthralled*, to discuss America's long obsession with "communities and philosophies that offer total belief and total enthrallment—even and especially as we might claim that we would never ourselves join."



Art Lab

SUN / 3.16.25 / 1:00 PM

Risograph for Writers with Neko Natalia

Oakland-based risograph printer and photographer Neko Natalia leads a risograph printing workshop for writers and poets. Participants will bring an image and spend time together writing to create a collaborative zine.

Space is limited; RSVP required

SUN / 4.6.25 / 1:00 PM

Wearable Workshop with Lisa Rybovich Crallé

Join us for an afternoon of knotting, coiling, folding, bending, braiding, and bundling materials to make your own wearable art inspired by the exhibition *Making Their Mark*. Materials will be provided, and all ages are welcome.

Free First Thursdays

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

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



SAT / 4.19.25 / 1:00 PM

Floral Impressions with Tara Baghdassarian

Embrace the vibrancy of spring with the ancient Japanese technique of *tataki-zomé*, or flower pounding, combined with the softness of watercolor and other mixed media. In the spirit of rebirth, participants will create moodboard illustrations for their future. As the earth blossoms, what do you hope to cultivate within? Participants should bring flowers and materials to use in their experimentations.

SUN / 5.25.25 / 1:00 PM

Fabric Marker Jam with Cone Shape Top

Bring a garment to draw on or embellish using our fabric marker collection, scissors, fabric scraps, and hot glue to explore the expressive potential of your style while Cat Lauigan and Matt Brownell of Cone Shape Top provide the energy and inspiration to go deep with a live DJ set and a presentation of Lauigan's fashion work. Fabric for patches and flags will also be available.





Gallery+Studio is for ages 6–12 with accompanying adult(s).

Workshops integrate an interactive gallery tour with a related art project. Sign up in the Art Lab ten minutes ahead of the session, which begins with a short gallery tour at 11:30. Admission to BAMPFA's family programs is free for kids 13 and under and for one accompanying adult per child. Children must be accompanied by at least one adult.



**SAT / 3.8.25 / 11:30 AM–1:00 PM
Create Your Own Shield!**

Workshop led by
Rivka Valérie Louissant

Save the Babies is the name of a powerful, colorful, patterned, and evocative artwork by fiber and mixed-media artist Elizabeth Talford Scott that is on view in *Making Their Mark: Works from the Shah Garg Collection*. This work is part of a series by the artist made roughly in the shape of a shield, symbolizing protection and healing. Exploring themes of solidarity, equality, and community, use a variety of materials—including paper, fabric, and beads—to construct a unique shield that tells your personal story and reflects collective strength.



**SAT / 4.12.25 / 11:30 AM–1:00 PM
Make Your Mark**

Workshop led by Mary Curtis Ratcliff

In *Making Their Mark: Works from the Shah Garg Collection*, you'll see art by women from many countries and backgrounds, young and old, and artworks adopting a wide range of approaches in many media. After a guided mini tour of selected works in the show, consider some differences between art that is abstract and art that is more realistic. Using all sorts of ways to make marks—markers, crayons, oil pastels, colored pencils, stamps, and painted paper—make your own abstract or realistic composition, or one that is a combination of both abstraction and realism.

**JOIN
BAMPFA'S
VIBRANT
COMMUNITY!**



Membership at BAMPFA offers more than just free and discounted access to a stimulating exhibition schedule of art and film. Depending on the membership level you choose—there's one for nearly every budget—you can become as deeply engaged as you wish with the work in the galleries, in the theaters, and among the scholars who uniquely enrich this institution and one of the world's great universities.

ELSA CARDONA

Membership Manager
elsacardona@berkeley.edu
510-642-2365



1 Create Your Own Shield! **3.8.25**
2 Make Your Mark **4.12.25**

Second Saturdays for Families: Roundtable Reading

Recommended for ages 7 and up with accompanying adult(s).

Young readers read aloud to one another from the opening pages of a good book. Children who participate receive a copy of the book to continue reading at home. Admission to BAMPFA's family programs is free for kids 13 and under and for one accompanying adult per child. Children must be accompanied by at least one adult.



SAT / 3.8.25 / 2:30-3:30 PM Roundtable Reading Bilingüe! *Voyage of the Dogs/Perronautas* by Greg Van Eekhout

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

Ladito, Campeona, Bicho, and Margarita are Barkonauts, dogs especially trained to help human astronauts on missions in space. They and the crew aboard the spaceship *Laika* are on their way to set up an outpost on a distant planet. When the mission takes a disastrous turn, the Barkonauts on board suddenly find themselves completely alone on their severely damaged ship. Survival seems impossible. But these dogs are Barkonauts, and Barkonauts always complete their mission!

SAT / 4.12.25 / 2:30-3:30 PM *Ferris* by Kate DiCamillo

Reading led by Eleanor Tiglao, former teacher, Berkeley Unified School District

It's the summer before fifth grade, and for Ferris Wilkey, it's sheer pandemonium. Her sister, Pinky, has vowed to become an outlaw. Uncle Ted is holed up in the basement painting a history of the world. And Charisse, Ferris's grandmother, has started seeing a ghost at the threshold of her room, which is alarming given that she's also feeling unwell. But the ghost is not there to usher Charisse into the Great Beyond. Instead, she has other plans—wild, impractical, illuminating plans that will make this a summer like no other.

Please note: There are no Second Saturday programs on May 10, as BAMPFA is closed for its annual fundraiser.

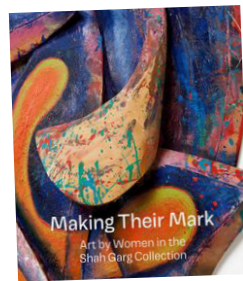
CELEBRATE WOMEN IN ART AT THE BAMPFA STORE



Pacita Abad Scarf

This gorgeous 100% silk scarf features Pacita Abad's *Liquid Experience*, on view as part of *Making Their Mark: Works from the Shah Garg Collection*. A BAMPFA exclusive.

\$95



Making Their Mark: Art by Women in the Shah Garg Collection

Produced in advance of *Making Their Mark*, this publication explores the bold vision and vast achievements of artists featured in the exhibition with insightful essays and extensive illustrations.

\$60



Women in Art Puzzle

A five-hundred-piece puzzle featuring fifteen pioneering female artists in colorful detail from *New York Times*-bestselling author and artist Rachel Ignotofsky.

\$16.99



Queen of Arts Book and Playing Cards

Reshuffle art history with *Queen of Arts*, a beautifully illustrated deck of playing cards and a book spotlighting the lives, work, and legacies of fifty-four remarkable women.

\$16.99



Todd Haynes: Far from Safe

Drawn to cinema and already making Super 8mm movies as a child, Todd Haynes earned cinematic cult hero status with the banned but bootlegged 1987 underground hit *Superstar: The Karen Carpenter Story*. Following the 1991 release of his first feature, *Poison* (an ambitious reimagining of stories by Jean Genet in three distinct cinematic idioms), he was recognized as a pioneer of the New Queer Cinema movement. Since then, Haynes has continued to direct an impressive body of work—including original screenplays *Safe*, *Velvet Goldmine*, and *Far From Heaven*; adaptations *Dark Waters*, *Wonderstruck*, and *Carol*; an innovative biopic, *I'm Not There*; and a dazzling documentary about The Velvet Underground—distinguished by his commitment to experimentation and omnivorous cinephilia.

Certain themes recur throughout Haynes's varied oeuvre, especially the nature of identity in relation to the self and society, and the power and danger of resisting or transgressing social norms. Illness, toxicity, and contagion in the films can serve as sinister existential menace, or sickness can be or provide a portal for resistance. Haynes frequently tweaks narrative and genre conventions to upend or unsettle viewer expectations, activating critical engagement with the works. Often working within specific historical times and places, he further enhances his meticulous production design through his choice of media, cameras, lenses, and film stocks for each project. Beginning with four films chosen and presented by the director himself, this extensive retrospective offers viewers the exceptional opportunity to see all of Haynes's feature films and a selection of early works.

Kate MacKay
Associate Film Curator

Todd Haynes: Far from Safe is presented in partnership with the Townsend Center for the Humanities, UC Berkeley.

Thank you

Stephen Best, Rebecca Egger, Townsend Center for the Humanities; Michael DiCerto, Sony Pictures Classics; Victor Garcia, Netflix; Sandra Schulberg, Matt Hoffman, IndieCollect; Jason Jackowski, Universal Pictures; Nancy Gerstman, Emily Russo, Zeitgeist Films; Amanda Smith, Wisconsin Center for Film and Theater Research; Todd Wiener, Steven K. Hill, UCLA Film & Television Archive; Alyssa DeMuri, Swank Motion Pictures; Erica Anderson, Apple Inc.; Tanya Smith; Christine Vashon, Killer Films; Judith Revault d'Allonnes, Carles Torres, Centre Pompidou; Derek Coughlan, Debbie Hu Ricks, Lionsgate; and DeWitt Davis and Edward Lachman.

1 *May/December* 4.12.25

2 *Safe* 3.8.25

3 *Velvet Goldmine* 3.8.25

4 *I'm Not There* 3.9.25

5 *Assassins: A Film Concerning Rimbaud* 3.20.25

SAT / 3.8.25 / 2:30 PM

Safe

Todd Haynes (US, 1995)

In Conversation

Todd Haynes and Mary Ann Doane

Mary Ann Doane is Professor Emeritus; Class of 1937 Professor of Film & Media at UC Berkeley.

Set in the late 1980s, amongst the generously proportioned single-family homes, manicured lawns, and plush interiors of the San Fernando Valley and its well-coiffed, immaculately dressed inhabitants, Haynes's haunting second feature depicts the descent into illness of placid housewife Carol White (embodied with subtle brilliance by Julianne Moore) as she develops increasingly severe symptoms, the cause of which baffle medical professionals. Haynes and cinematographer Alex Nepomniaschy imbue the sunny surroundings, shopping malls, and beauty salons with suffocating menace, suggesting both the material and the metaphysical toxicity from which Carol must attempt to escape. **KATE MACKAY**

Written by Haynes. Photographed by Alex Nepomniaschy. With Julianne Moore, Peter Friedman, Xander Berkeley, Susan Normán. (119 mins, Color, 35mm, From Sony Pictures Classics)

SAT / 3.8.25 / 7:00 PM

Velvet Goldmine

Todd Haynes (US, 1998)

In Conversation Todd Haynes and Damon Young

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

An exuberant and elegiac ode to the liberating potential of glam rock—named for a David Bowie B-side—*Velvet Goldmine* depicts an investigation into the life and disappearance of a Ziggy Stardust-era pop icon, Brian Slade (Jonathan Rhys Meyers). Besotted-fan-turned-journalist Arthur Stuart (Christian Bale) tracks down Slade's ex-wife, Mandy (Toni Collette), and her rival for Slade's attention, Curt Wild—played by Ewan McGregor as an amal-glam of

Iggy Pop and Lou Reed—and Haynes brings their memories of glittering excess dazzlingly to life on screen, accompanied by an epic soundtrack featuring Brian Eno, Pulp, Lou Reed, Roxy Music, T. Rex, and more.

KATE MACKAY

Written by Haynes, based on a story by Haynes, James Lyons. Photographed by Maryse Alberti. With Ewan McGregor, Jonathan Rhys Meyers, Toni Collette, Christian Bale. (118 mins, Color, 35mm, From Sony Pictures Classics)

SUN / 3.9.25 / 2:00 PM

I'm Not There

Todd Haynes (US, 2007)

In Conversation Todd Haynes and Damon Young

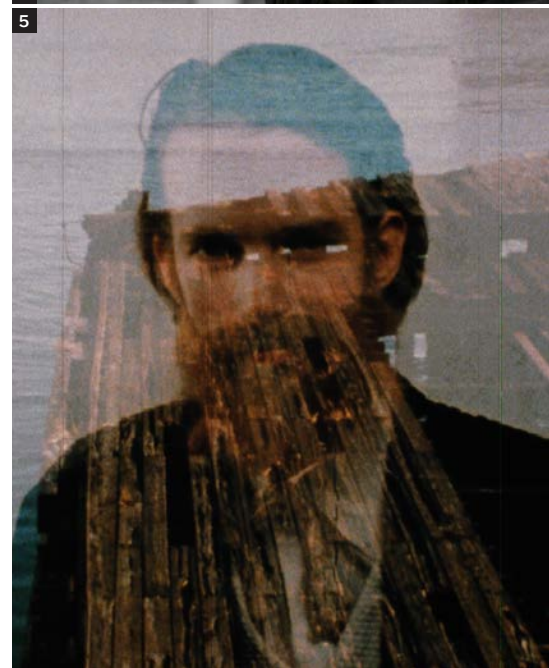
"I'm Not There is a fantasia, a tell-all, a biopic that's all high points, a folk-rock essay, and a dream, all wrapped into one. It plays like the headiest musical ever made."

OWEN GLEIBERMAN, ENTERTAINMENT WEEKLY

As audacious as its subject, *I'm Not There* manifests Bob Dylan's shifting states of being, influences, and relationships through distinct performances by six actors. Each performance belongs to its own narrative and musical thread (Haynes acquired the rights to use Dylan's songs) and is filmed with different materials—16mm, 35mm, or 8mm B&W and color filmstocks—quoting an array of cinematic styles and references. Including shot-by-shot re-creations of scenes from D. A. Pennebaker's *Don't Look Back*, with Cate Blanchett as Dylan proxy Jude Quinn, and quotations from Federico Fellini's *8 1/2*, Haynes's mixtape/cine-collage/essay-poem is an imaginative, multifaceted portrait of an artist and his times.

KATE MACKAY

Written by Haynes, Oren Moverman. Photographed by Edward Lachman. With Christian Bale, Cate Blanchett, Marcus Carl Franklin, Heath Ledger. (135 mins, B&W/Color, 35mm, From Lionsgate)



SUN / 3.9.25 / 6:30 PM**Far From Heaven**

Todd Haynes (US, 2002)

In Conversation

Todd Haynes and Dolores McElroy

Dolores McElroy is a Lecturer in the Department of Film & Media at UC Berkeley.

Haynes set his 2002 chronicle of social isolation and forbidden love, *Far From Heaven*—a reimagining of Douglas Sirk's 1955 *All That Heaven Allows*—in the same era and milieu, meticulously re-creating the mid-century architecture, costumes, and production design of Sirk's technicolor melodramas. Julianne Moore plays Cathy Whitaker, happily married to successful executive Frank (Dennis Quaid); they are beloved pillars of the community. But Frank's secret life and Cathy's friendship with their Black gardener, Raymond (Dennis Haysbert), a kind single father with a business degree and interest in art, expose the limits of tolerance and the price of transgression. **KATE MACKAY**

Written by Haynes. Photographed by Edward Lachman. With Julianne Moore, Dennis Quaid, Dennis Haysbert, Patricia Clarkson. (107 mins, Color, 35mm, From Universal Pictures)

THU / 3.20.25 / 7:00 PM**Todd Haynes's Early Works****Introduction** Mary Ann Doane

Haynes's first film depicts Arthur Rimbaud and Paul Verlaine's conflicted love. *Light Industry* noted, "Anticipating the concerns of *Superstar*, *Poison*, and *Velvet Goldmine*, it's a Godardian essay that cannily plays with the artifice of its own student-film limitations, while reveling in the rough beauty of lo-fi production. The sounds of Iggy Pop and Throbbing Gristle are juxtaposed against fragments of a deadbeat costume-picture; elements from the lives of Genet and Fassbinder bleed into those of Rimbaud and Verlaine."

1 Dark Waters 3.22.25**2 Carol 3.26.25****3 Wonderstruck 3.29.25****4 The Velvet Underground 4.11.25****5 Poison 4.5.25**

Also on the program is *Dottie Gets Spanked*, which Zeitgeist Films described as a "dazzling suburban phantasm . . . a stylized, bittersweet nod to [Haynes's] childhood fascination with *I Love Lucy*."

Assassins: A Film Concerning Rimbaud

(Todd Haynes, US, 1985). Written by Haynes. (43 mins, B&W/Color, DCP, From IndieCollect, 4K restoration by IndieCollect and UCLA Film & Television Archive)

Dottie Gets Spanked

(Todd Haynes, US, 1993). Written by Haynes. Photographed by Maryse Alberti. With Evan Bonifant, Barbara Garrick, Julie Halston, Robert Pall. (30 mins, Color, DCP, Digital restoration courtesy of the UCLA Film & Television Archive, permission Zeitgeist Films)

Total running time: 116 mins

SAT / 3.22.25 / 7:00 PM**Dark Waters**

Todd Haynes (US, 2019)

Adapted from a *New York Times* story by Nathaniel Rich, *Dark Waters* chronicles the efforts of corporate defense lawyer Mark Bilott (Mark Ruffalo) to hold the company DuPont responsible for knowingly exposing its employees; the residents of Parkersburg, West Virginia; and many others to toxic PFOAs (forever chemicals). Haynes's decision to shoot the film in the region where the story takes place, with local actors and extras, contributes verisimilitude, and cinematographer Edward Lachman's use of vintage lenses and a cool yellowish green palette conjures the look of the paranoid thrillers of the 1970s, on which Haynes modeled the atmosphere of dread in this chilling true story of corporate malfeasance.

KATE MACKAY

Written by Mario Correa, Matthew Michael Carnahan, based on "The Lawyer Who Became DuPont's Worst Nightmare" by Nathaniel Rich. Photographed by Edward Lachman. With Mark Ruffalo, Anne Hathaway, Tim Robbins, Bill Camp. (126 mins, Color, DCP, From Universal Pictures)



WED / 3.26.25 / 7:00 PM

Carol

Todd Haynes (US, 2015)

Introduction Dolores McElroy

Based on Patricia Highsmith's 1952 novel *The Price of Salt*, Haynes's sumptuous adaptation evokes the knee-weakening, stomach-churning headiness of falling in love through precisely choreographed shots of looks and gestures. Subtle performances by Cate Blanchett, Rooney Mara, and Kyle Chandler and exquisite period details and costumes by Sandy Powell are captured by cinematographer Edward Lachman on 16mm film stock, evoking the work of 1950s New York photographers Saul Leiter, Helen Levitt, and Ruth Orkin. A thriller without a body count—Haynes noted how the mind of the lover resembles that of a detective or criminal, hyperaware, finding meaning, clues, and resonance everywhere and in everything—*Carol* investigates the shifting power dynamics of love. **KATE MACKAY**

Written by Phyllis Nagy, based on *The Price of Salt* by Patricia Highsmith. Photographed by Edward Lachman. With Cate Blanchett, Rooney Mara, Sarah Paulson, Kyle Chandler. (118 mins, Color, 35mm, From the artist)

SAT / 3.29.25 / 3:30 PM

Wonderstruck

Todd Haynes (US, 2017)

Based on Brian Selznick's novel of the same title, *Wonderstruck* tells the intersecting stories of two courageous deaf children who run away to New York City fifty years apart. Beautifully shot by Edward Lachman, each story is told in the cinematic language of the era represented. The story of Rose, set in 1927 and shot on black-and-white film stock, has a score but no dialogue, while Ben's tale, set in 1977, employs saturated Polaroid hues. The film cuts back and forth in time as Ben and Rose deal with loss and longing on their respective journeys and find friendship and self-realization along the way.

KATE MACKAY

Written by Brian Selznick, based on his novel *Wonderstruck*. Photographed by Edward Lachman. With Oakes Fegley, Millicent Simmonds, Julianne Moore, Michelle Williams. (117 mins, B&W/Color, DCP, From Amazon Studios)

SAT / 4.5.25 / 6:30 PM

Poison

Todd Haynes (US, 1991)
35mm Archival Print

Introduction Thomas DePaoli

Thomas DePaoli is a PhD candidate in the Department of Film & Media at UC Berkeley.

"A milestone in American independent film and the inciting spark for what came to be known as the New Queer Cinema, Todd Haynes's first feature, *Poison*, has always stood for much more than itself. . . . A triptych of stories about transgression and persecution inspired by Jean Genet, [the] film's three strands are stylistically distinct—a newsmagazine-style account of a suburban boy who killed his abusive father, a black-and-white B-movie about a scientist turned leprous outcast, a rough-trade romance set in a Genet-like prison—and it cuts among them to create a web of unsettling correlations and an echo-chamber effect" (Dennis Lim, *New York Times*).

Written by Haynes, based on three novels by Jean Genet, *Our Lady of the Flowers*, *Miracle of the Rose*, *The Thief's Journal*. Photographed by Maryse Alberti. With Edith Meeks, Larry Maxwell, Susan Gayle Norman, Scott Renderer. (85 mins, Color, 35mm, From Wisconsin Center for Film and Theater Research, permission Zeitgeist Films)

FRI / 4.11.25 / 7:00 PM

The Velvet Underground

Todd Haynes (US, 2021)

Reflecting the history and legacy of The Velvet Underground, and the vibrant scene from which the band emerged, Haynes combines its music; interviews with musicians, artists, and collaborators; and avant-garde movies by Shirley Clarke, Jonas Mekas, Marie Menken, Andy Warhol, and others. "A dazzling film . . . possibly the one that his whole career, with its self-aware generic and formal and historical experiments, has been building toward. . . . It's a spectacle as well as an account of a time and place. It makes you think about what a documentary is, and what film can do, even as it does the things that you want and need" (Matt Zoller Seitz, *RogerEbert.com*).

Photographed by Edward Lachman. (120 mins, B&W/Color, DCP, From Apple Inc.)

SAT / 4.12.25 / 6:30 PM

May December

Todd Haynes (US, 2023)

An unsettling power play of shifting perspectives, reflections, and performances based on Samy Burch's Academy Award-nominated screenplay, *May December* chronicles the encounter between ambitious actor Elizabeth (Natalie Portman) and Gracie (Julianne Moore), the woman she is preparing to portray. A suburban homemaker, Gracie is married to Joe (Charles Melton), who was a boy of just thirteen when their scandalous relationship made tabloid news and landed her in prison. As the couple prepares to send their youngest children to college, Elizabeth interviews their friends and neighbors and spends time with the family, but the closer she gets to her subject, the more elusive Gracie proves to be. **KATE MACKAY**

Written by Samy Burch, story by Samy Burch, Alex Mechanik. Photographed by Christopher Blauvelt. With Natalie Portman, Julianne Moore, Charles Melton, Cory Michael Smith. (117 mins, Color, DCP, From Netflix)

Followed by

Image Book (Todd Haynes, US, 2023). Dedicated to and titled after a film by Jean-Luc Godard, Haynes's short, commissioned for the Centre Pompidou series *Où en êtes-vous?* (*What stage are you at?*), is a fascinating catalogue of references and inspirations for *May December*.

(17 mins, Color, DCP, From Centre Pompidou)

Total running time: 134 mins





Swedish Outsider: The Films of Mai Zetterling

Mai Zetterling (1925–1994), the Swedish-born actor-turned-director, enjoyed an international career. She worked in Stockholm, London, Hollywood, and Denmark, and lived abroad in England and France for many years. She was on record as feeling at times like a Swedish outsider. This series is timed with her centennial year and focuses largely on her Swedish productions. We are delighted to welcome Linda Haverty Rugg, Professor Emerita in the Department of Scandinavian at UC Berkeley; and Anna Stenport, Dean and Professor at the University of Georgia, Athens, who will introduce films in the series.

Zetterling began her professional career at age seventeen. She was launched to stardom with three Swedish films: Alf Sjöberg's classic *Torment* (1944), based on a script by Ingmar Bergman; Gustaf Edgren's *Sunshine Follows Rain* (1946), one of the top-grossing Swedish films of its day; and Sjöberg's lovely *Iris*

and the *Lieutenant* (1946). Zetterling enjoyed success abroad and returned to Sweden to appear in *Music in the Dark* (1948), the fourth film written and directed by Bergman. Zetterling had her sights set on directing for film. She made the short film *The War Game* (1963) and then directed an impressive series of feature films—*Loving Couples*, *Night Games*, *The Girls*, and *Doktor Glas*—all completed in the period 1964–68. These works are distinguished by their psychological treatments, sexual candor, star power, and high production values.

Other series highlights include *We Have Many Names* (1976), planned for UNESCO's International Women's Year, a project that Zetterling conceived, directed, and starred in; and *Amorosa* (1986), which allowed Zetterling to return to her interest in the Swedish feminist writer Agnes von Krusenstjerna (Zetterling's debut feature, *Loving Couples*, was based on Krusenstjerna's novels). *Amorosa* stars Stina Ekblad in a portrait of the controversial writer and her troubled romance with a notorious older man, played by Erland Josephson.

Susan Oxtoby

Director of Film and Senior Film Curator

Thank you

Kasja Hedström, Swedish Film Institute; Emily Woodburne, Janus Films; Linda Haverty Rugg, Department of Scandinavian, and Mark Sandberg, Nordic Center, UC Berkeley; and the Barbro Osher Pro Suecia Foundation.

- 1 *Loving Couples* **3.7, 5.1.25**
- 2 *Torment* **3.1.25**
- 3 *Music in the Dark* **3.2.25**
- 4 *Loving Couples* **3.7, 5.1.25**

SAT / 3.1.25 / 6:30 PM

Torment

Alf Sjöberg (Sweden, 1944)
Digital Restoration

Introduction Linda Haverty Rugg

Linda Haverty Rugg is Professor Emerita in the Department of Scandinavian at UC Berkeley.

(*Hets*, a.k.a. *Frenzy*). One of the most important films in Swedish cinema, *Torment* represents Ingmar Bergman's first filmed screenplay, and it is a directorial masterpiece by Bergman's great predecessor, Alf Sjöberg. The story concerns a youth (Alf Kjellin) in his first encounters with evil. Terrorized by a sadistic schoolmaster, he becomes involved with a shopgirl (Zetterling), who is also threatened, but by a figure whom she refuses to name. The couple's pathetic attempt to hide from evil in their love ends in tragedy. Zetterling's performance propelled her to international fame, and she considered this her finest screen role.

Written by Ingmar Bergman. Photographed by Martin Bodin. With Stig Järrel, Alf Kjellin, Mai Zetterling, Olof Winnerstrand. (101 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

Preceded by

Alicia Malone on Mai Zetterling

(Elizabeth Pauker, US, 2022).

An informative overview of Zetterling's career.

(22 mins, In English and Swedish with English subtitles, B&W/Color, Digital, From The Criterion Collection)

Total running time: 123 mins

SUN / 3.2.25 / 1:30 PM

Music in the Dark

Ingmar Bergman (Sweden, 1948)
Digital Restoration

Introduction Linda Haverty Rugg

(*Musik i mörker*, a.k.a. *Night Is My Future*). The conventional storyline relates the developing relationship between Bengt (Birger Malmsten), a young musician blinded in an accident during his military service, and Ingrid (Zetterling), a lower-class servant girl in the home of Bengt's parents. Blindness is developed into a full-blown psychological study and metaphor for youthful angst. The feverish dream sequence after the initial accident is particularly vivid and striking, especially given the cinematic constraints inherent in depicting a blind person's subjective experience. Ingmar Bergman's restless early experimentation with different styles here includes the classic Alfred Hitchcock conceit of filming himself in cameo; look for a young Bergman as a passenger on the train at the end of the film. MARK SANDBERG

Written by Dagmar Edqvist, based on his novel. Photographed by Göran Strindberg. With Mai Zetterling, Birger Malmsten, Bengt Eklund, Olof Winnerstrand. (88 mins, In Swedish with English subtitles, B&W, DCP, From Swedish Film Institute)

FRI / 3.7.25 / 7:00 PM

Loving Couples

Mai Zetterling (Sweden, 1964)
Digital Restoration

Repeats Thursday / 5.1.25
(without introduction)

Introduction Linda Haverty Rugg

"One of the most ambitious debuts since *Citizen Kane*." KENNETH TYNAN

(*Älskande par*). In a Swedish maternity hospital in 1914, three women prepare to give birth, their stories told through flashbacks. Level-headed aristocrat Angela (Gio Petré) is seduced by her aunt's former lover; the cheerfully promiscuous maid/model Agda (Harriet Andersson) is matched up with a gay husband; and Adèle (Gunnel Lindblom) is the embittered wife of a tenant farmer. Abridged by Zetterling and David





ZETTERLING CONTINUED

Hughes from *Fröknarna von Pahlen*, the seven-volume novel by pioneer Swedish feminist writer Agnes von Krusenstjerna (subject of Zetterling's 1986 biopic, *Amorosa*), and shot by the exceptionally talented cinematographer Sven Nyqvist, this feature debut caused a furor for its frank sexuality, lesbian relationships, and graphic scenes of childbirth. **FILM FORUM**

Written by Zetterling, David Hughes. Photographed by Sven Nyqvist. With Harriet Andersson, Gunnel Lindblom, Gio Petré, Anita Björk. (118 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

Preceded by

Meeting Mai (*Möte med Mai*) (Jannike Åhlund, Solveig Nordlund, Sweden, 1996). An interview with Zetterling recorded in the summer of 1984 at her home in southern France.

(11 mins, In Swedish with English subtitles, B&W/Color, DCP, From Swedish Film Institute, permission the artists)

Total running time: 129 mins

THU / 3.13.25 / 7:00 PM
Night Games

Mai Zetterling (Sweden, 1966)
Digital Restoration

Repeats Saturday / 5.3.25
(without introduction)

Introduction Linda Haverty Rugg (*Nattlek*). *Night Games* is the story of a man's attempt to understand his incestuous obsession with his mother. In flashbacks we see how her dissolute and often cruel sexual games in their castle home both tantalized and tortured the man as a young boy. Film curator Albert Johnson wrote, "In her perusal of senseless immoralities and jaded pleasure, Zetterling does not turn the eye of the camera away, but keeps it firmly centered on every nuance of frustration, regret, and flickering hope. The result is a masterwork of introspection." Ingrid Thulin is superb as the depraved mother. John Waters named *Night Games* his favorite film.

Written by Zetterling, David Hughes. Photographed by Rune Ericson. With Ingrid Thulin, Keve Hjelm, Jörgen Lindström, Lena Brundin. (105 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

SAT / 3.15.25 / 7:00 PM

The Girls

Mai Zetterling (Sweden, 1968)
Digital Restoration

Repeats Thursday / 5.8.25
(without conversation)

In Conversation Anna Stenport and Linda Haverty Rugg

Anna Stenport is Dean and University of Georgia Foundation Professor of Arts and Sciences and has a forthcoming publication with Mariah Larsson on *The Girls* (BFI Film Classics).

(*Flickorna*). "Through a moment in the lives of three women, we sense what it means to be a woman. What a verbal account can only poorly show is the art with which Mai Zetterling tells her story. All the images have multiple dimensions, the theatrical scenes reflect real life, and this touches on the dreams which brings us back to reality. Ironic and comic, this film moves us by the beauty of its landscapes, its poetry and above all the subtle tenderness with which we are shown the feminine faces. It is a great success and I hope that many will see it—men and women—to discover its seductions" (Simone de Beauvoir, *Le Monde*).

Written by Zetterling, David Hughes. Photographed by Rune Ericson. With Bibi Andersson, Harriet Andersson, Gunnel Lindblom, Gunnar Björnstrand. (100 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)



- 1 *Night Games* **3.13, 5.3.25**
- 2 *Visions of Eight* **3.16.25**
- 3 *The Girls* **3.15, 5.8.25**
- 4 *Of Seals and Men* **3.16.25**
- 5 *We Have Many Names* **3.16.25**
- 6 *Doktor Glas* **3.22.25**
- 7 *Iris and the Lieutenant* **3.23.25**
- 8 *The War Game* **3.16.25**
- 9 *Sunshine Follows Rain* **3.29.25**

SUN / 3.16.25 / 3:00 PM

**We Have Many Names
plus Short Films**

Mai Zetterling (Sweden, 1976)

Lecture Anna Stenport

Anna Stenport will give a thirty-minute lecture prior to the films.

(*Vi har många namn*). Mai Zetterling directs and stars in this deeply personal study of a self-sacrificing woman reeling from her husband's abandonment, told through flashbacks and fantasies. Zetterling, whose own marriage to David Hughes was falling apart when the film was made, drew on her experience—"I used all the pain and misery of the break-up of my marriage. It was a bitter medicine." Zetterling took the film, which was originally conceived under the working title *The Great Unwanted* for the BBC, as part of UNESCO's International Women's Year, to Swedish Television, which wanted her to star. **FILM FORUM**

Written by Zetterling. Photographed by Rune Ericson. With Zetterling, Ewa Fröling, Gunnar Furumo, Ernst Günther. (54 mins, In Swedish with English subtitles, Color, DCP, From Swedish Film Institute, permission Sveriges Television)

Preceded by

The War Game

Mai Zetterling (UK, 1963)

The War Game is an antimilitarist fable featuring two young boys fighting for possession of a toy gun. Mai Zetterling's first narrative film, made with her husband, English novelist David Hughes, with cinematography by Brian Probyn (*Badlands*), it was selected as the best short film of the year at the 1963 Venice Film Festival.

Written by Zetterling, David Hughes. Photographed by Brian Probyn, Chris Menges. With Ian Ellis, Joseph Robinson. (15 mins, B&W, DCP, From Swedish Film Institute, permission Zetterling Estate)

Of Seals and Men

Mai Zetterling (Sweden, 1981)

After a planned project documenting British explorer Wally Herbert's circumnavigation of Greenland fell through, Mai Zetterling approached the Royal Greenland Trade Department to fund *Of Seals and Men*, a bare-bones thirty-minute pro-seal hunting documentary.

Written by Zetterling. Photographed by Rune Ericson. (29 mins, In English, Greenlandic, and Danish with English subtitles, Color, DCP, From Swedish Film Institute, permission Zetterling Estate)

**Visions of Eight
(excerpt "The Strongest")**

Mai Zetterling
(US/West Germany, 1973)

Not much interested in sport, Mai Zetterling found herself fascinated by the "isolation and obsession" of Olympic weightlifters, bringing humor and compassion to her contribution to the 1973 omnibus film project *Visions of Eight*, alongside fellow directors Miloš Forman, Kon Ichikawa, Claude Lelouch, Yuri Ozerov, Arthur Penn, Michael Pfleghar, and John Schlesinger.

(Excerpt 13 mins, Color, Digital, From Janus Films)

Total running time: 141 mins

SAT / 3.22.25 / 4:30 PM

Doktor Glas

Mai Zetterling (Denmark, 1968)

Introduction Linda Haverty Rugg

**"Zetterling's harshest examination
of loneliness."** DEREK ELLEY, *VARIETY*

(*Doctor Glas*). Adapted from a 1905 epistolary novel by Hjalmar Söderberg, *Doktor Glas* is a tale of sexual obsession and moral hypocrisy told in flashbacks. "A superb and sensitive film. . . . Mai Zetterling has come into her own not only as a stylist but as a filmmaker of stature whose perceptions are without pretension, sensitivity without sentimentality. . . . Per Oscarsson is shattering as the doctor . . . Lone Hertz is remarkable as the pretty and rather foolish wife . . . and Ulf Palme is both repulsive and pitiable as the ungodly pastor. . . . But the star is Mai Zetterling, dealing with the darkest of passions, she has achieved a lyricism of tone and a throbbing humanism that will not leave you untouched" (Judith Crist, *New York Magazine*).

Written by Zetterling, David Hughes, adapted from the novel by Hjalmar Söderberg. Photographed by Rune Ericson. With Per Oscarsson, Lone Hertz, Ulf Palme, Bente Dessau. (83 mins, In Danish and Swedish with English subtitles, B&W, DCP, From Nordisk Film)



**SUN / 3.23.25 / 3:00 PM****Iris and the Lieutenant**Alf Sjöberg (Sweden, 1946)
Digital Restoration

(*Iris och löjtnantshjärta*). “This lovely film is [Alf] Sjöberg’s warmest, most tender work” (Elliott Stein, *Village Voice*). Actors Alf Kjellin and Zetterling proved to be such a successful pairing in *Torment* that Sjöberg brought them back for *Iris and the Lieutenant*. A young officer, Robert Motander, enrages his family and particularly his domineering father by falling in love with his aunt’s housemaid, Iris. There’s an aching, melancholic tinge to the affair. Underlying it all runs a note of guilt as a consequence of Sweden’s somewhat sanctimonious neutrality during World War II. Perhaps it’s also the presence of Kjellin and Zetterling, although they transcend the symbolic nature of their roles and come across as vivid, vulnerable personalities.

Written by Olle Hedberg. Photographed by Gösta Roosling. With Mai Zetterling, Alf Kjellin, Åke Claesson, Holger Löwenadler. (89 mins, In Swedish with English subtitles, B&W, DCP, From Swedish Film Institute, permission Swedish Film Studios)

SAT / 3.29.25 / 6:30 PM**Sunshine Follows Rain**Gustaf Edgren (Sweden, 1946)
Digital Restoration

(*Driver dagg faller regn*). Director Gustaf Edgren gave Zetterling the lead role in this rural drama, which became one of the biggest Swedish box-office successes of the postwar period. A star-crossed romance, set in rugged, nineteenth-century northern Sweden, revolves around a wealthy farmer’s daughter (Zetterling), who falls for a penniless fiddler (Alf Kjellin, her costar in *Torment*), despite her father’s virulent objections. Featuring some location shooting around Hälsingland, *Sunshine Follows Rain* helped establish Zetterling as a major star.

Written by Edgren, Gardar Sahlberg, based on the novel by Margit Söderholm. Photographed by Martin Bodin. With Mai Zetterling, Alf Kjellin, Sten Lindgren, Hilda Borgström. (102 mins, In Swedish with English subtitles, B&W, DCP, From Swedish Film Institute, permission Swedish Film Studios)

THU / 5.1.25 / 7:00 PM**Loving Couples**Mai Zetterling (Sweden, 1964)
Digital Restoration

See Friday / 3.7.25

SAT / 5.3.25 / 7:00 PM**Night Games**Mai Zetterling (Sweden, 1966)
Digital Restoration

See Thursday / 3.13.25

SUN / 5.4.25 / 4:00 PM**Amorosa**Mai Zetterling (Sweden, 1986)
Digital Restoration**Introduction** Linda Haverty Rugg

Zetterling’s *Loving Couples* was based on a series of novels by the Swedish feminist writer Agnes Krusenstjerna. *Amorosa* is a portrait of Krusenstjerna herself, an artist whose life was at least as intriguing as those she invented. Breaking with her family and surroundings, Krusenstjerna met and married a would-be writer and respected translator, David Sprengel. A collector of erotica and sexual experience, he became her partner and Svengali—encouraging her in her gutsy writings on women and love, then inserting his own politics and unending fascination with sexual perversity into her writing. Their output was prodigious, but success was not something that the troubled Krusenstjerna would enjoy.

Written by Zetterling. Photographed by Rune Ericson. With Stina Ekblad, Erland Josephson, Philip Zandén, Lena T. Hansson. (117 mins, In Swedish with English subtitles, Color, DCP, From Janus Films)

THU / 5.8.25 / 7:00 PM**The Girls**Mai Zetterling (Sweden, 1968)
Digital Restoration

See Saturday / 3.15.25

1 *Amorosa* **5.4.25**2 *Sunshine Follows Rain* **3.29.25**3 *The Girls* **3.15, 5.8.25**4 *Iris and the Lieutenant* **3.23.25**5 *All We Imagine as Light* **3.1, 3.23, 4.13.25**



Special Screening

SAT / 3.1.25 / 3:30 PM
SUN / 3.23.25 / 5:00 PM
SUN / 4.13.25 / 6:00 PM

All We Imagine as Light

Payal Kapadia (India/Netherlands/
France/Luxembourg, 2024)

“The best film of 2024.” *SIGHT AND SOUND*

Crafted with visual poetry and emotional empathy, this Cannes Film Festival Grand Prix winner shines a light on three hospital workers as they negotiate love and life in the teeming metropolis of Mumbai. Prabha has a husband living overseas, her younger roommate, Anu, is carrying on a secret relationship with a Muslim boy, and Parvati plans to leave the big city after her husband dies. Without the support of men, these women forge bonds of mutual support. As the film moves from city to country in its second half, the women’s relationships shift and deepen, and Payal Kapadia finds the small but wondrous epiphanies in everyday lives. **ROD ARMSTRONG**

Written by Kapadia. Photographed by Ranabir Das. With Kani Kusruti, Divya Prabha, Chhaya Kadam, Hridhu Haroon. (115 mins, In Malayalam and Hindi with English subtitles, Color, DCP, From Janus Films)

5

**68th San Francisco
International Film Festival**
sffilm.org

SFFILM

4.18–4.27.25

SFFILM Festival at BAMPFA

BAMPFA is an official partner of the 68th 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. Full details, including discounts for members, will be announced soon.



Ukrainian Cinema: Poetry and Resistance

The historian Timothy Snyder considers Ukraine to be part of the “bloodlands,” a blighted region in Eastern Europe that was invaded and occupied by the major totalitarian regimes of the twentieth century. The symbolic value of a land or landscape that, alongside its splendor and generosity, has also displayed a capacity for resilience and resistance has been no less evident to Ukraine’s poets, artists, and filmmakers. Starting with Oleksandr Dovzhenko’s *Earth* (1930), Ukrainian cinema has demonstrated a profound connection to nature and the land, a connection at odds with the coercive project of Soviet modernization, which sought to sacrifice Ukraine’s natural wealth to the idea of progress.

This program offers an overview of Ukrainian Soviet film history from the perspective of Ukrainian landscapes

depicted by filmmakers. Mikhail Kaufman’s *In Spring* (1929) explores how the Kinoks’ gaze may admire not only machinery but also Ukrainian urban poetry. Ivan Kavaleridze’s *Prometheus* (1935) considers the common fate of Ukrainian and Caucasian peasants in the era of serfdom. Mark Donskoi’s *At Great Cost* (1957) continues this exploration of Ukrainian history and its modernist reinterpretation. Finally, the directors of Ukrainian poetical cinema of the Thaw period—Yurii Illienko, Leonid Osyka, and, of course, Sergei Parajanov—juxtapose the motifs of the Ukrainian landscape with the rediscovered idiom of Ukrainian folklore and the radically innovative cinema language of the 1960s.

From lyrical to epic genres, from the deep social conflicts to the joy of liberty, this program also expresses the character of the Ukrainian people, who continue to resist Russian imperialism in the ongoing war.

Oleksandr Teliuk
Guest Curator

Oleksandr Teliuk is a film scholar, archivist, and artist. He is currently a graduate student at the University of Rochester, New York.

Copresented by the Institute of Slavic, East European, and Eurasian Studies (ISEEES); Department of Slavic Languages & Literatures; and Armenian Studies Program, UC Berkeley.

Thank you Dovzhenko Film Centre and Dovzhenko Film Studio, Kyiv.

FRI / 3.21.25 / 7:00 PM

Earth

Oleksandr Dovzhenko
(USSR/Ukrainian SSR, 1930)
BAMPFA Collection

Live music Judith Rosenberg on piano (*Zemlia*). The poetic lyricism of Oleksandr Dovzhenko's *Earth* makes it one of the great works of cinema, using the emotional power of the image to express the director's love for his homeland, Ukraine. A portrait of a Ukrainian village, "*Earth* was a magnum opus for the young Dovzhenko, but also a swan song for the entire Ukrainian silent era. The film, which was expected to be the first Ukrainian sound film, became the first big target of proletarian critics and of Stalin's censorship, which accused it of pantheism, sympathizing with landowners, and female nudity. However, this fact didn't hinder the sensational international distribution of the film" (Oleksandr Teliuk).

Written by Dovzhenko. Photographed by Danylo Demutskyi. With Semen Svashenko, Stepan Shkurat, Yuliya Solntseva. (79 mins, 18 fps, Silent with Russian intertitles and English subtitles, B&W, 35mm, BAMPFA collection)

FRI / 3.28.25 / 7:00 PM

In Spring

Mikhail Kaufman
(USSR/Ukrainian SSR, 1929)
BAMPFA Collection

Live music Judith Rosenberg on piano (*Navesni; Vesnoi*). In his first film after serving as cameraman for his brother Dziga Vertov's *The Man with a Movie Camera*, Mikhail Kaufman defines his own style. *In Spring* is an elegiac and tender observation of a seasonal shift



in an old Kyiv, where spring has come, and the Dnipro River dramatically floods half the city. Unlike Vertov, with his admiration of rhythms of machines, Kaufman adores the natural vibrations of trees, animals, and humans, bringing him closer to impressionist film poets like Jean Vigo. OLEKSANDR TELIUK

Photographed by Kaufman. (60 mins, 18 fps, Silent with Russian intertitles and English subtitles, B&W, 35mm, BAMPFA collection)

Preceded by

Sketches of the Soviet City (Dmytro Dalskyi, Ukrainian SSR, 1929). A short city symphony devoted to Kharkiv, the 1920s capital of the Ukrainian Soviet Republic.

(29 mins, Silent with Ukrainian intertitles and English subtitles, B&W, DCP, From the Dovzhenko Centre)

Total running time: 89 mins

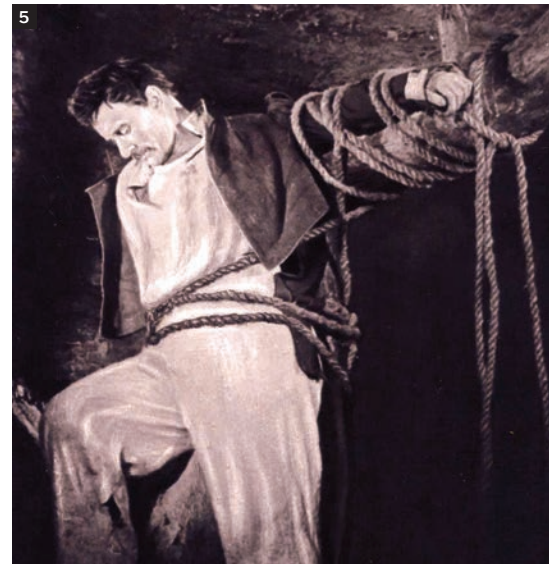
SUN / 3.30.25 / 2:30 PM

At Great Cost

Mark Donskoi
(USSR/Ukrainian SSR, 1957)

(*Dorohoiu tsinoiu; Dorogoi tsenoi*, a.k.a. *The Horse That Cried*). The Ukrainian film revival of the 1960s had a number of influences. Besides the political liberation of the Thaw era, there was also the rediscovery of Ukrainian modernist and realist literature of the early twentieth century, particularly the writer Mykhailo Kotsiubynskyi. Before Sergei Parajanov used his work in *Shadows of Forgotten Ancestors*, Mark Donskoi adapted *At Great Cost*, another great story of tragic love and escape. Odesa-born Donskoi was among the most gifted Soviet directors of his generation, but in the middle of his career, he was blacklisted at the central film studios in Moscow and forced to relocate to "the periphery" of the Kyiv studios. OLEKSANDR TELIUK

Written by Irina Donskaia, based on the novella by Mykhailo Kotsiubynskyi. Photographed by Mykola Topchii. With Vera Donskaia, Yurii Dedovych, Ivan Tverdokhlib, Olha Petrova. (98 mins, In Russian with English electronic titling, Color, DCP, From Dovzhenko Centre)



- 1 *Earth* 3.21.25
- 2 *At Great Cost* 3.30.25
- 3 *In Spring* 3.28.25
- 4 *Poem of the Sea* 4.3.25
- 5 *Prometheus* 4.11.25
- 6 *Sketches of the Soviet City* 3.28.25



1



2



3



4



5

THU / 4.3.25 / 7:00 PM**Poem of the Sea**

Yuliya Solntseva (USSR, 1958)

(Poema pro more; Poema o more).

“A Ukrainian village is about to be submerged under a ‘new sea,’ whose purpose is to power a hydroelectric plant and combat drought. In this euphonious and poetic film, director Yuliya Solntseva weaves themes of memory, transformation, and modernity. As a Soviet work of magical realism, [*Poem of the Sea*] oscillates between the fantastical and political” (Museum of the Moving Image). “Solntseva proclaimed after her husband’s [Oleksandr Dovzhenko’s] death: ‘I must complete [*Poem of the Sea*] in accordance with Dovzhenko’s artistic conception, putting aside every trace of my own individual vision. . . . [Yet] it was Solntseva who executed these delirious and delectable pastoral poems” (Tanner Tafelski, *Calvert Journal*).

Written by Oleksandr Dovzhenko. Photographed by Gavriil Yegiazarov. With Boris Livanov, Boris Andreev, Yevhen Bondarenko. (108 mins, In Russian with English subtitles, Color, DCP, From the Dovzhenko Centre)

SUN / 4.6.25 / 3:00 PM**Ukrainian Rhapsody**Sergei Parajanov
(USSR/Ukrainian SSR, 1961)

(Ukrainska rapsodiia). During his early career at Dovzhenko Studios, Sergei Parajanov invested the period’s folksy scripts with his own magic. “The most stylistically complicated of his early works, *Ukrainian Rhapsody* was inspired by Ukrainian naïve art and folk songs. Oksana, an opera singer, lost traces of her beloved Anton during the battles of World War II; after years of misery, the paths of the lovers unexpectedly cross again. This mixture of musical, romance, and war drama revealed Parajanov’s courageous, unique approach to film language, even while remaining within the socialist realism tradition” (Oleksandr Teliuk).

Written by Oleksandr Levada. Photographed by Ivan Shekker. With Olha Reus-Petrenko, Eduard Koshman, Yurii Guliaev, Nataliia Uzhvii. (83 mins, In Russian with English electronic titling, Color, DCP, From Dovzhenko Centre)

THU / 4.10.25 / 7:00 PM**Shadows of Forgotten Ancestors**Sergei Parajanov
(USSR/Ukrainian SSR, 1965)
Digital Restoration**Introduction** Oleksandr Teliuk

(Tini zabutykh predkiv). This Ukrainian *Romeo and Juliet* story became a groundbreaking event for Soviet cinema. First, the film offered a new film language with colorful representations of otherness that challenged the didactic canons of social realism. Second, the film used the Ukrainian language, which was unofficially restricted in cultural use at the time. Finally, the screenings of the film were followed by scandals and dissident protests that transformed this rather apolitical film, based on a classic modern-literature text, into a political manifesto and an object of inspiration for a whole generation of filmmakers. OLEKSANDR TELIUK

Written by Parajanov, Ivan Chendei, based on the novel by Mykhailo Kotsiubynskiy and on Western Ukrainian folklore. Photographed by Yurii Illienko. With Ivan Mykolaichuk, Larisa Kadochnikova, Tatiana Bestaeva, Spartak Bagashvili. (96 mins, In Ukrainian with English subtitles, Color, DCP, From Janus Films)

FRI / 4.11.25 / 2:30 PM**Prometheus**Ivan Kavaleridze
(USSR/Ukrainian SSR, 1935)**Introduction** Stanislav Menzelevskiy

Stanislav Menzelevskiy is the former head of the Research and Programming Department at the Oleksandr Dovzhenko National Centre and is currently a PhD student at the Media School, Indiana University, Bloomington.

(Prometei). If Oleksandr Dovzhenko’s *Earth* was the first Ukrainian film to be attacked by the new Soviet censorship, Ivan Kavaleridze’s *Prometheus* was the last film that dared to experiment and use the avant-garde inventions of the 1920s. The peasant Ivan is conscripted into the Russian army and dispatched to the Caucasus. Inspired by their resistance, he returns home a revolutionary. Unique in its combination of Ukrainian and Caucasian landscapes, *Prometheus*

courageously critiqued Russian chauvinism during the height of Stalinism. The result was not only a rupture in Kavaleridze's career, but also the ultimate loss of autonomy for Ukrainian cinema in the interwar period. **OLEKSANDR TELIUK**

Written by Kavaleridze. Photographed by Mykola Topchii. With Ivan Tverdokhlib, Polina Niatko, Oleksandr Serdiuk, Hnat Yura. (88 mins, In Ukrainian, Russian, Georgian, and Yiddish with English subtitles, B&W, DCP, From Dovzhenko Centre)

FRI / 4.11.25 / 5:00 PM

A Spring for the Thirsty

Yurii Illienko
(USSR/Ukrainian SSR, 1965)
BAMPFA Collection

(*Krynytsia dlia sprahlykh*, a.k.a. *A Well for the Thirsty*). *A Spring for the Thirsty* was a debut feature for Yurii Illienko, cinematographer of *Shadows of Forgotten Ancestors* and Sergei Parajanov's main follower and rival within the Ukrainian poetic school of the 1960s. Beautifully shot on high-contrast film, this "wonder in every sense of the word" (Russell Merritt) follows a lonely old man's reawakening. Written by the poet Ivan Drach as a tragicomic character study, the film becomes Illienko's parable of memory, death, and rites of passage. Banned and shelved for twenty-two years, and finally released during Perestroika in 1987, "*A Spring for the Thirsty* looks just as avant-garde today as it must have in 1965" (Kelly Vance).

Written by Ivan Drach. Photographed by Illienko. With Dmytro Miliutenko, Larisa Kadochnikova, Feodosiia Lytvynenko, Dzhemma Firsova. (70 mins, In Russian and Ukrainian with English subtitles, B&W, 35mm, BAMPFA collection)

SUN / 4.13.25 / 1:30 PM

The Stone Cross

Leonid Osyka
(USSR/Ukrainian SSR, 1968)
BAMPFA Collection

(*Kamynnyi khrest*). Leonid Osyka's VGIK student short *Entering the Sea* is considered the very first film of the Ukrainian new wave of the 1960s. However, his most famous film was his next work, *The Stone Cross*, where he replaced the mellow sea background with the harsh landscapes of

Cisrarpattia, the northeast Carpathian Mountains. After a long life of poverty in a small Ukrainian village, Vasyl Didukh decides to emigrate to Canada, but a thief's actions create a new conflict. Like the majority of Ukrainian poetic cinema at that time, the film was an adaptation, this time of two short realistic and ethnographic stories by Vasyl Stefanyk. **OLEKSANDR TELIUK**

Written by Ivan Drach, based on the writings of Vasyl Stefanyk. Photographed by Valerii Kvas. With Danylo Ilchenko, Boryslav Brondukov, Kostiantyn Stepankov, Antonina Leftii. (81 mins, In Ukrainian with English electronic titles, B&W, 35mm, BAMPFA collection)

SUN / 4.13.25 / 3:45 PM

Arsenal

Oleksandr Dovzhenko
(USSR/Ukrainian SSR, 1929)
BAMPFA Collection

Introduction Vincent Bohlinger
Live Music Judith Rosenberg on piano

Vincent Bohlinger is a Professor in the Department of English and the Film Studies Program at Rhode Island College.

Oleksandr Dovzhenko was the most lyrical of the great Soviet film directors of the 1920s. His cinema broke entirely with traditional film structure to convey a flow of ideas and emotions in impressionistic imagery and editing whose rhythms can only be compared to poetry. His masterful film uses symbolic juxtaposition, metaphor, pantomime, and even fantasy to pay tribute to the Ukrainian workers and their struggles in Czarist Russia during and immediately after World War I. Without aiming for character development as we know it, Dovzhenko nevertheless makes the experiences he shows—from the trials of war to the heightened expectation of revolution—incidentally personal.

Written by Dovzhenko. Photographed by Danylo Demutskyi. With Semen Svashenko, Mykola Nademskyi, Amvrosii Buchma, Dmytro Erdman. (75 mins, 20 fps, Silent with Russian intertitles and English subtitles, B&W, 35mm, BAMPFA collection)

- 1 *Ukrainian Rhapsody* **4.6.25**
- 2 *Shadows of Forgotten Ancestors* **4.10.25**
- 3 *A Spring for the Thirsty* **4.11.25**
- 4 *Arsenal* **4.13.25**
- 5 *The Stone Cross* **4.13.25**
- 6 *Shadows of Forgotten Ancestors* **4.10.25**



SAT / 4.12.25 / 11:30 AM–5:30 PM
Ukrainian Film Symposium

Free Admission

Cosponsored by the Institute of Slavic, East European, and Eurasian Studies; the Armenian Studies Program; and the Department of Slavic Languages & Literatures

Ukrainian cinema, grounded in its version of historical modernity and intellectual tradition, was the second-largest film industry among the Soviet republics, gaining international recognition through the contributions of renowned figures such as Oleksandr Dovzhenko, Kira Muratova, and Sergei Parajanov. For a long time, however, Ukrainian cinema was overshadowed internationally by the distribution policies of central bodies such as Sovexportfilm and by Russo-centric narratives. The goal of this symposium is to add nuance and depth to the existing perspectives of Ukrainian Soviet cinema, moving beyond simplistic colonial dichotomies and outdated canons. We will welcome six visiting scholars to join the UC Berkeley campus community to share their ideas and research.

Free and open to the public. Tickets available at the admissions desk beginning at 11:00. See bampfa.org/symposium-2025 for complete details.



1

Love Streams, Gena Rowlands & John Cassavetes

Gena Rowlands died last August at the age of ninety-four, but she lives on through the many characters she played in the course of her long and distinguished career. Offering the opportunity to honor her memory and celebrate her exceptional talents, *Love Streams, Gena Rowlands & John Cassavetes* focuses on her performances in six groundbreaking independent films written and directed by John Cassavetes, her husband of thirty-five years. A talented, sought-after actor, Cassavetes was most interested in making films outside the constraints of the entertainment industry and studio system. He wanted to represent the extraordinary emotions of real people and to depict the subtleties and struggles of human relationships and emotions authentically. Cassavetes's genius as a director was creating the conditions

by which his performers could become the characters he conceived. While his screenplays were meticulously scripted, he insisted that his actors discover the characters delivering the lines independently, lending their energy and imagination to the work and opening it up to new perspectives.

In Rowlands, Cassavetes found his most steadfast and brilliant collaborator, and together they crafted some of the most indelible characters in cinema history: Jeannie Rapp in *Faces*; Minnie Moore in *Minnie and Moskowitz*; the poignant, quirky Mabel Longhetti in *A Woman Under the Influence*; the actress Myrtle in *Opening Night*; the reluctant, then resolute protectress in *Gloria*; and Sarah Lawson, struggling for connection in *Love Streams*. Rowlands's astonishing ability to communicate the intelligence, resilience, emotional depth, and complexity of each unique character is an enduring reminder of the creative power of love.

Kate MacKay
Associate Film Curator

Thank you

Chris Chouinard, Park Circus; David Jennings, Sony Pictures; Bret Berg, American Genre Film Archive; Mark Balsam, Westchester Films; Jason Jackowski, Carla Ortiz, Universal Pictures; and Todd Wiener, Steven K. Hill, UCLA Film & Television Archive.

1 *Love Streams* 5.9.25

2 *A Woman Under the Influence* 5.2.25

3 *Faces* 5.4.25

4 *Minnie and Moskowitz* 5.7.25

FRI / 5.2.25 / 7:00 PM

A Woman Under the Influence

John Cassavetes (US, 1974)
35mm Archival Print

Cassavetes's masterpiece retains the power to unnerve with its raw, often harrowing depiction of a blue-collar Los Angeles family. Rowlands's performance as Mabel Longhetti, wife of everyman Nick (Peter Falk) and mother of three, stands as a virtually unmatched tour de force. As a woman struggling desperately to reconcile who she thinks she should be—as wife, mother, lover, friend—with the anarchic spirit she really is, Mabel is the kind of intense, complex, and above all, deeply human role that is still all-too-rare in Hollywood. PAUL MALCOLM, UCLA FILM & TELEVISION ARCHIVE

Written by Cassavetes. Photographed by Mitchell Breit, Al Ruban. With Peter Falk, Gena Rowlands, Fred Draper, Lady Rowlands. (147 mins, Color, 35mm, Restored print courtesy of the UCLA Film & Television Archive, restoration funding provided by The Film Foundation and GUCCL, permission American Genre Film Archive)

WED / 5.7.25 / 7:00 PM

Minnie and Moskowitz

John Cassavetes (US, 1971)

Cassavetes's take on the screwball comedy stars Rowlands as Minnie, a beautiful, refined museum employee unlucky in love. When a blind date that starts badly and gets worse propels her into the path of parking lot attendant Seymour Moskowitz (Seymour Cassel), he is instantly smitten and sets out to win her heart. Their wild trajectory through Los Angeles and in and out of each other's arms is full of accidents and injuries, both physical and emotional. A brilliant exploration of the pain and pitfalls of human communication and the search for love. KATE MACKAY

Written by Cassavetes. Photographed by Arthur J. Ornitz, Alric Edens, Michael Margulies. With Gena Rowlands, Seymour Cassel, Val Avery, Timothy Carey. (114 mins, Color, 35mm, From Universal Pictures)



SUN / 5.4.25 / 7:00 PM

Faces

John Cassavetes (US, 1968)
35mm Archival Print

“Faces is really an anti-intellectual picture; it's against all people that know and for people that just feel.”

JOHN CASSAVETES

Faces is the nightlong journey to the epicenter of a marriage on the rocks. A Los Angeles business executive (John Marley) is jarred out of complacency in his marriage and spends the night with a call girl (Rowlands). His wife (Lynn Carlin) picks up a friendly young stud (Seymour Cassel) in a discotheque and in the morning attempts suicide. *Faces* is unflinching in its portrayal of the things we do for love. Ray Carney observed, “However doomed, [Cassavetes's characters] are still smarter, more passionate, more creative than almost any other figures in all of film.” JUDY BLOCH

Written by Cassavetes. Photographed by Al Ruban. With John Marley, Gena Rowlands, Lynn Carlin, Seymour Cassel. (130 mins, B&W, 35mm, Restored print courtesy of the UCLA Film & Television Archive, restoration funding provided by The Film Foundation and the Hollywood Foreign Press Association, permission American Genre Film Archive)





FRI / 5.9.25 / 7:00 PM

Love Streams

John Cassavetes (US, 1984)
BAMPFA Collection

Cassavetes portrays disillusioned writer Robert Harmon, and Rowlands is his sister, Sarah, in this film about the blows and buttresses of family. Based on a play by Cassavetes's close friend Ted Allan, the film works the brother-sister relationship as one Janus-faced character: Robert, who runs away from any children he may have fathered in order to continue being a child himself; and Sarah, perpetually maternal and insistently happy, who believes that everyone needs something—anything—to love. For the *New Yorker's* Richard Brody, "The movie is a mighty, intimate, kaleidoscopically subjective, bravely self-searching summation of a career, an era, and a life."

Written by Cassavetes, Ted Allan, based on a play by Allan. Photographed by Al Ruban. With Gena Rowlands, Cassavetes, Diahnne Abbott, Seymour Cassel. (141 mins, Color, 35mm, BAMPFA collection, permission Park Circus)

SUN / 5.11.25 / 6:00 PM

Gloria

John Cassavetes (US, 1980)

Rowlands's former gun moll Gloria is a reluctant heroine: reluctant to protect an orphan ("I hate kids") and reluctant to take on the mob, whose members were once her friends. But when the moment for action comes, she acts, calmly shooting a carful of hit men, then just as calmly hailing a taxi to get away. And they're off, through the streets and subways of New York, encountering the mob at every local store, bus stop, and train station. Yet the emphasis is less on violent confrontations than on emotional ones. The camera moves away from action, lingering instead on faces, showing us feelings, moments of exchange, fluctuations of character. KATHY GERITZ

Written by Cassavetes. Photographed by Fred Schuler. With Gena Rowlands, John Adams, Buck Henry, Julie Carmen. (122 mins, Color, DCP, From Sony Pictures)

WED / 5.14.25 / 7:00 PM

Opening Night

John Cassavetes (US, 1978)

Opening Night centers around Myrtle Gordon (Rowlands), a successful stage actress grappling with the character of Virginia, a woman of a certain age who is trying to come to terms with her place in the world. While Rowlands's magnificent performance is the center of *Opening Night*, the film does not limit itself to the depiction of one woman's experience, but also explores the personal and professional relationships and camaraderie among artists in the workplace. Cassavetes deftly depicts the struggles inherent in collaboration, communication, and the search for artistic integrity and truth. KATE MACKAY

Written by Cassavetes. Photographed by Al Ruban, Frederick Elmes. With Gena Rowlands, Ben Gazzara, Cassavetes, Joan Blondell. (144 mins, Color, 35mm, From American Genre Film Archive)

1 *Love Streams* **5.9.25**

2 *Gloria* **5.11.25**

3 *Opening Night* **5.14.25**

SATURDAY, MAY 10, 2025

Special Screenings

FRI / 4.4.25 / 7:00 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 2025 Student Committee Film Festival. This one-night festival showcases the work of local filmmakers, including short films of varying genres and themes.

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

SUN / 5.18.25 / 2:00 PM

Film and Video Makers at Cal: Works from the Eisner Competition

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 J. Mira Kopell, faculty coordinator of the film and video competition.

Art & Film Benefit



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African Film Festival 2025

BAMPFA is proud to partner again with our colleagues at the African Film Festival in New York to present a new edition of excellent contemporary and recently restored African cinema. This year's version brings back one of the most critically successful titles of the past year (Rungano Nyoni's *On Becoming a Guinea Fowl*, which thrilled audiences at the Mill Valley Film Festival), and a new restoration of a classic title from the 1980s, Ousmane Sembène's *Camp de Thiaroye*. Some films revisit the past, such as Osvalde Lewat's eye-opening documentary on Nelson Mandela

and the African National Congress's armed resistance wing against the South African apartheid regime, *MK: Mandela's Secret Army*; and José Miguel Ribeiro's stunningly animated treatment of Angola's decade-long civil war, *Nayola*. Others investigate Africa's contemporary realities, like Ottis Ba's dark Senegalese comedy of International Monetary Fund interference, *A Tooth for a Tooth*, or his compatriot Moussa Sene Absa's dramatically vibrant look at a young woman's coming of age, *Xalé*.

Jason Sanders
Film Notes Writer

Thank you

Devin Powell, African Film Festival; Hugo Salzer, Temps noir; Mac Simonsen, Julia Lukasiewicz, A24; and Carmen Accaputo, Cineteca di Bologna.

- 1 *A Tooth for a Tooth* **3.6.25**
- 2 *On Becoming a Guinea Fowl* **3.14.25**
- 3 *Camp de Thiaroye* **3.16.25**
- 4 *A Tooth for a Tooth* **3.6.25**
- 5 *On Becoming a Guinea Fowl* **3.14.25**

THU / 3.6.25 / 7:00 PM

A Tooth for a Tooth

Ottis Ba
(Senegal/Belgium/France, 2022)

Introduction Ivy Mills

Ivy Mills is a Continuing Lecturer in the Department of Arts and Visual Cultures of Africa and the African Diaspora at UC Berkeley.

(*Dent pour dent*). A darkly comic take on being on the wrong end of International Monetary Fund (IMF) austerity measures, *A Tooth for a Tooth* follows a Senegalese civil servant who, thanks to the stroke of a pen by IMF head Dominique Strauss-Kahn, suddenly loses his job. Humiliations ensue as our hero attempts to navigate a country under the heel of foreign financiers, until finally one thought remains: vengeance upon Strauss-Kahn himself. Satirizing masculine disempowerment and Senegal's fiscal realities, *A Tooth for a Tooth* plays like a comedy, but its ending—of riots and youth with “no dreams of living in their own country”—reveals its anguish.

JASON SANDERS

Written by Ba, Katell Guillou. Photographed by Benjamin Morel. With Charles August Koutou, Oumy Ndeye Mbaye, Aida Ndeye Aidara, Jean-Pierre Correa. (84 mins, In Wolof and French with English subtitles, Color, DCP, From African Film Festival)

FRI / 3.14.25 / 7:00 PM

On Becoming a Guinea Fowl

Rungano Nyoni
(Zambia/UK/Ireland, 2024)

Death and secrets permeate writer-director Rungano Nyoni's dazzling second feature (after her acclaimed debut, *I Am Not a Witch*), which earned her the Best Director award in the Un Certain Regard sidebar at the Cannes Film Festival. Driving through the night after a party, Shula (Susan Chardy) happens across the corpse of her uncle Fred. That he's dead isn't shocking—that she doesn't care at all is. *On Becoming a Guinea Fowl* combines dark comedy and bruising drama—absurdism and stripped-down realism—to investigate lies that have smothered

Shula's family for years. “A dreamlike tale of grief and trauma . . . strange and restlessly ambitious” (*Financial Times*).

TIM GRIERSON

Written by Nyoni. Photographed by David Gallego. With Susan Chardy, Elizabeth Chisela, Henry B.J. Phiri. (95 mins, In Bemba and English with English subtitles, Color, DCP, From A24)

SUN / 3.16.25 / 6:30 PM

Camp de Thiaroye

Ousmane Sembène, Thierno Faty Sow
(Senegal/Tunisia/Algeria, 1988)
New Digital Restoration

(*The Camp at Thiaroye*). A powerfully incisive classic based on historical fact, *Camp de Thiaroye* won a top prize at the Venice Film Festival but was banned in France for a decade and censored in Senegal. African troops returning to their native Senegal from Europe at the close of World War II are placed by French authorities in transit camps, where they are faced with racist attitudes as deep as those many of them have just experienced while imprisoned in Nazi concentration camps. While the soldiers are ostensibly being held only temporarily before discharge, it soon becomes clear that the French are using the camps to reestablish the supremacy they held over African citizens prior to the war. SUSAN OXTOBY

Written by Sembène, Sow. Photographed by Ismail Lakhdar Hamina. With Ibrahima Sane, Sidiki Bakaba, Gustave Sorgho, Jean-Daniel Simon. (153 mins, In French, Wolof, German, and English with English subtitles, Color, DCP, From Cineteca di Bologna)

Restored by The Film Foundation's World Cinema Project and Cineteca di Bologna at L'Immagine Ritrovata laboratory in association with the Tunisian Ministry of Culture and the Senegalese Ministry of Culture and Historical Heritage. Special thanks to Mohammed Challouf. Restoration funded by the Hobson/Lucas Family Foundation. This restoration is part of the African Film Heritage Project, an initiative created by The Film Foundation's World Cinema Project, the Pan African Federation of Filmmakers, and UNESCO—in collaboration with Cineteca di Bologna—to help locate, restore, and disseminate African cinema.



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SUN / 3.30.25 / 5:00 PM**Xalé**Moussa Sene Absa
(Senegal/Côte d'Ivoire, 2022)

"In order to decolonize cinema, first we must decolonize ourselves," noted veteran Senegalese filmmaker Moussa Sene Absa on his potent drama, which combines contemporary theatrical and melodramatic flourishes with more traditional forms of storytelling. Senegal's Oscar submission for 2022, the film follows a teenage schoolgirl and her twin brother, whose lives are suddenly upended when their grandmother dies and their aunt and uncle are forced to marry. Death, consequences, and pain follow, narrated by a strangely joyful chorus. "Consistently, colorfully diverting and honestly felt . . . tells a story of female rage that is both resonantly contemporary and as old as the hills" (*Variety*). JASON SANDERS

Written by Sene Absa, Pierre Magny, Ben Diogaye Bèye. Photographed by Amath Niane. With Nguissaly Barry, Rokhaya Niang, Mabege Diol, Ibrahima Mbaye Tchê. (101 mins, In Wolof with English subtitles, Color, DCP, From African Film Festival)

Preceded by

Grâce (Johanna Makabi, France, 2022). A young girl decides to join her father . . . in space.

(14 mins, In French with English subtitles, Color, DCP, From African Film Festival)

Total running time: 115 mins

SAT / 4.5.25 / 4:00 PM**Nayola**José Miguel Ribeiro
(Portugal/Belgium/France/
Netherlands, 2022)**Introduction** Ndola Prata

Ndola Prata is the Fred H. Bixby Jr. Endowed Chair and Faculty Director, Bixby Center for Population, Health and Sustainability, and Codirector, University of California Global Health Institute, UC Berkeley.

Angola's tragic twenty-five-year-long civil war is given an unexpected retelling in this stunning animated feature film, a remarkable Lusophone African companion to titles like *Waltz with Bashir* and *Persepolis* that boasts

an expressive beauty all its own. Based on a play by Angolan playwright José Eduardo Agualusa and Mozambican novelist Mia Couto, *Nayola* follows three generations of women through war and its everlasting scars, whether in revolutionary outposts in the jungle or in contemporary urban settings. Told entirely through an intergenerational female point of view, *Nayola* offers a striking, richly drawn visual realm with "bold and thrilling storytelling about the legacy of living through war" (*Screen International*). JASON SANDERS

Written by Virgílio Almeida, based on a play by José Eduardo Agualusa, Mia Couto. With Elisângela Rita, Feliciano Dêlcia Guia, Vitória Adelino Dias Soares, Marinela Furtado Veloso. (83 mins, In Portuguese with English subtitles, Color, DCP, From African Film Festival)

SUN / 4.6.25 / 5:00 PM**MK: Mandela's Secret Army**Osvalde Lewat
(South Africa/France, 2022)

(*MK, l'armée secrète de Mandela*). Osvalde Lewat's eye-opening documentary showcases the forgotten history of Nelson Mandela and the African National Congress's armed revolutionary wing, the uMkhonto we Sizwe (MK). While internationally known and recast as a pacifist and statesman, Mandela was, as one subject notes, foremost "a freedom fighter, as ready to pick up arms as put down arms . . . [for him] to be portrayed as a pacifist is to appropriate our history and place it in a colonial mentality." Archival footage showcases the brutality of the apartheid era and its crackdowns against dissidents, while interviews with surviving, now-elderly veterans of the group showcase a battle for freedom—and justice—that still continues. JASON SANDERS

Written by Lewat. Photographed by Julien Bossé. (57 mins, In English, German, and French with English subtitles, Color, DCP, From African Film Festival)

Preceded by

Ota Benga (Chadrack Banikina, Democratic Republic of the Congo, 2023). An animated retelling of the infamous true story of a Congolese citizen exhibited at the Bronx Zoo.

(6 mins, In French with English subtitles, Color, DCP, From African Film Festival)

Total running time: 63 mins





Documentary Voices

Documentary Voices continues this spring with a range of international and local guests and screenings of innovative nonfiction films reflecting on personal histories and global realities.

Established to honor the memory of the great Berkeley-based documentarian, the 2025 Les Blank Lecture is presented by Bay Area archivist, filmmaker, educator, and curator Rick Prelinger. Prelinger will discuss his work archiving and exhibiting home movies and other ephemeral films. Another local treasure, and curator of BAMPFA's recent *Masc* series, Jenni Olson will be here in person to present her essay film *The Royal Road*, which intertwines romantic longing with California history and landscapes. Asmae El Moudir investigates family secrets as she builds

with her father and films a model of the Casablanca neighborhood of her childhood in *The Mother of All Lies*. Named after an abandoned US military base in Afghanistan, *Hollywoodgate* is a chilling chronicle of the establishment of Taliban rule in the aftermath of war. The fallout from another intractable conflict, the war in Vietnam, which ended fifty years ago this spring, resonates through Elizabeth Ai's *New Wave*, which explores the liberating effects of electronic music for Vietnamese American teens in California. Borders and migration are central to the documentaries of Berlin-based Kurdish artist Pinar Öğrenci and French documentary filmmaker Sylvain George, who will present recent works in person in April.

Kate MacKay
Associate Film Curator

Documentary Voices is curated by Deniz Göktürk and Kate MacKay and is presented in conjunction with Göktürk's UC Berkeley course *Documentary Forms*.

The Les Blank Lecture is presented with support of the Les Blank Fund. Elizabeth Ai's visit is made possible by the UC Berkeley Center for Southeast Asia Studies. Pinar Öğrenci's programs are copresented by the Media and Migration Symposium and generously supported by the Mosse Foundation; they reflect the foundation's mission to promote cultural exchange and political engagement. Sylvain George's visit is made possible by the UC Berkeley Center for Interdisciplinary Critical Inquiry.

Thank you

Mia Bruno, Fourth Act Film;
Paul Hudson, Outsider Pictures;
Matthew Wong, Frameline Distribution;
and Evan Schwartz, Wolfe Video.

- 1 *Xalé* 3.30.25
- 2 *Nayola* 4.5.25
- 3 *MK: Mandela's Secret Army* 4.6.25
- 4 *Grâce* 3.30.25
- 5 *Obscure Night—Goodbye Here, Anywhere* 4.30.25

WED / 3.5.25 / 7:00 PM**Rick Prelinger's Lost Landscapes****Les Blank Lecture** Rick Prelinger

Groundbreaking archivist, filmmaker, educator, and curator Rick Prelinger's long-standing commitment to the preservation and exhibition of moving-image materials—especially home movies, industrial and educational films, and other ephemeral movies—relates to Les Blank's generous, curious, hopeful, and humane approach to filmmaking in interesting ways. Blank's films are a lively record of traditional American cultures, while the Prelinger Archives (acquired by the Library of Congress) and his more recent collection open up perspectives on how a diverse array of people used film to record the world around them and themselves. Prelinger will present excerpts from his *Lost Landscapes* compilations and discuss his approach to archiving. KATE MACKAY

WED / 3.12.25 / 7:00 PM**Hollywoodgate**

Ibrahim Nash'at (US/Germany, 2023)

Introduction Jason Spingarn-Koff

Jason Spingarn-Koff is a Professor of Journalism and Knight Chair of Climate Journalism at UC Berkeley.

When the United States withdrew from its twenty-year “forever war” in Afghanistan, the Taliban retook control of the ravaged country and immediately found an American base loaded with weaponry—a portion of the over \$7 billion in US armaments still in the country. Unprecedented and audacious, director Ibrahim Nash'at's *Hollywoodgate* spends a year inside Afghanistan following the Taliban as they take possession of the cache America left behind—and transform from a fundamentalist militia into a heavily armed military regime.

FOURTH ACT FILM

Photographed by Nash'at. (91 mins, In Dari, Pashto, and English with English subtitles, Color, DCP, From Fourth Act Film)

WED / 3.19.25 / 7:00 PM**The Mother of All Lies**

Asmae El Moudir (Morocco, 2024)

Introduction Paola Bacchetta

Paola Bacchetta is a Professor and Vice Chair for Research in the Department of Gender and Women's Studies at UC Berkeley. She is also Director of the Institute for Gender and Sexuality Research.

(*Kadib abyad*). Beginning with the director's personal reminiscence of having her picture taken for the first time, *The Mother of All Lies* soon reveals the involvement of Asmae El Moudir's family, gathered together to work on the re-creation of her childhood neighborhood in Casablanca with cardboard models and puppets. Around and within these sets, she investigates how the brutality of Morocco's King Hassan II's dictatorial regime permeated family life and relationships. “*The Mother of All Lies* is a bruising piece of work. Not just because of the emotional excavation El Moudir pushes her family toward . . . but because it stresses, in its quasi-animated spectacle, a shared artistic vision of how memory operates” (Manuel Betancourt, *Variety*).

KATE MACKAY

Written by El Moudir. Photographed by Hatem Nechi. (97 mins, In Arabic with English subtitles, Color, DCP, From Outsider Pictures)

WED / 4.2.25 / 7:00 PM**The Royal Road**

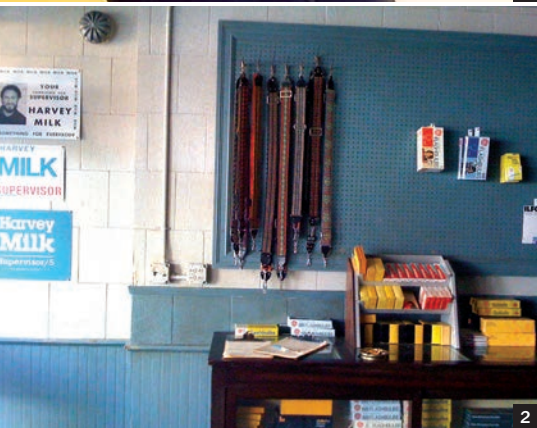
Jenni Olson (US, 2015)

In Person Jenni Olson

A cinematic essay in defense of remembering, *The Royal Road* offers up a primer on Junipero Serra's Spanish colonization of California and the Mexican–American War, alongside intimate reflections on nostalgia, the pursuit of unavailable women, butch identity, and Alfred Hitchcock's *Vertigo*—all against a contemplative backdrop of 16mm urban California landscapes, featuring a voiceover cameo by Tony Kushner. Jenni Olson's bold, innovative film combines rigorous historical research with lyrically written



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personal monologue and relates these seemingly disparate stories from an intimate, colloquial perspective to tell a one-of-a-kind California tale. **FRAMELINE**

Written and photographed by Olson. (65 mins, Color, DCP, From Wolfe Video)

Preceded by

575 Castro St. (Jenni Olson, US, 2008).

The play of light and shadow upon the walls of the Castro Camera Store set for Gus Van Sant's Oscar-winning biopic, accompanied by a haunting voice message recorded by Harvey Milk, is a tribute to the murdered politician.

(7 mins, Color, DCP, From Frameline Distribution)

Total running time: 72 mins

WED / 4.9.25 / 7:00 PM

New Wave

Elizabeth Ai (US, 2024)

In Conversation

Elizabeth Ai and Peter Zinoman

Peter Zinoman is a Professor of History and Southeast Asian Studies at UC Berkeley.

Elizabeth Ai embarks on a journey to capture the vibrant spirit of a musical phenomenon that electrified Vietnamese American teens in the 1980s: *New Wave*. What begins as an exploration of the rebellion and freedom within this subculture evolves into a profound narrative of identity, loss, and healing. In Orange County, California, the synth beats and punk/goth aesthetics provided a sanctuary for a generation of youth grappling with the weight of their parents' unspoken traumas. Fleeting moments of teenage rebellion became acts of defiance against the lingering shadows of the Vietnam War.

Photographed by Bryant Swanstrom. With Ian "DJ BPM" Nguyen, Lynda Trang Dai, Elizabeth Ai. (88 mins, In English and Vietnamese with English subtitles, Color, DCP, From the artist)

WED / 4.16.25 / 7:00 PM

The Avalanche

Free for UC Berkeley students, staff, and faculty

For more details, see *Media and Migration on Screen*, p. 37.

FRI / 4.18.25 / 2:30 PM

Two Films by Pinar Öğrenci

Free for UC Berkeley students, staff, and faculty

For more details, see *Media and Migration on Screen*, p. 37.

WED / 4.30.25 / 7:00 PM

Obscure Night— Goodbye Here, Anywhere

Sylvain George
(France/Switzerland, 2023)

In Conversation Sylvain George and Debarati Sanyal

Debarati Sanyal is a Professor of French and Director of the Center for Interdisciplinary Critical Inquiry at UC Berkeley.

(*Nuit obscure—Au revoir ici, n'importe où*). "For many African migrants fleeing a difficult life, the Spanish enclave of Melilla, in Morocco, is an ideal spot from which to dream of a better future. With persistence bordering on obsession, the group of minors led by Malik—whom Sylvain George follows with equal levels of persistence, but also modest discretion—try to travel to Europe. . . . Shot in majestic black and white tones which elevate the adventures of the film's protagonists into enormous, Caravaggio-flavoured tableaux vivants, *Obscure Night—Goodbye Here, Anywhere* focuses on a reality the western world would rather not see . . . dissident dreams which transcend geographical boundaries" (Giorgia Del Don, *Cineuropa*).

Photographed by George. (183 min, In Arabic and Spanish with English subtitles, B&W/Color, DCP, From the artist)



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1 *New Wave* 4.9.25

2 *575 Castro St.* 4.2.25

3 *The Mother of All Lies* 3.19.25

4 *Hollywoodgate* 3.12.25

5 *Obscure Night—Goodbye Here, Anywhere* 4.30.25

6 *New Wave* 4.9.25

7 *The Royal Road* 4.2.25

8 *The Mother of All Lies* 3.19.25



Media and Migration on Screen

Presented in conjunction with the symposium *Media and Migration in a Digital Age*, and the Mosse Lecture series, these films represent innovative cinematic approaches to depicting the histories, causes, and effects of global migration while serving as creative counterpoints to negative mass media depictions of migrant communities.

Media and Migration in a Digital Age is cohosted by the Center for Race and Gender and Center for Middle Eastern Studies, UC Berkeley, and cosponsored by UC Berkeley's Department of Gender and Women's Studies, UCHRI, Center for the Study of Sexual Cultures, Townsend Center for the Humanities, Media Studies Program, Department of Film & Media, and Social Science Division.

WED / 4.16.25 / 3:10 PM

Media and Migration

In Conversation Allyson Unzicker and Crystal Z Campbell

Allyson Unzicker is a curator from Los Angeles and doctoral candidate in the Department of Film & Media at UC Berkeley. Her research focuses on decolonial aesthetics and the affective structures of fatigue and political depression in film and multimedia installations.

Crystal Z Campbell, 2021 Guggenheim Fellow in Fine Arts, is a visual artist, experimental filmmaker, and writer of Black, Filipinx, and Chinese descent whose works center the under-loved. Working through archives and

omissions, Campbell finds complexity in public secrets known by many yet often unspoken.

Curated in tandem with the *Media and Migration in a Digital Age* symposium, this program focuses on moving images that explore the conflicts of war, climate change, and the colonial legacies that continue to force migration. The films focus on details of the lived experience of migration by following an informal logic that embraces affect and experimentation. As such, these narratives act as affective gestures to reflect on the environments that borders produce through physical and psychic manifestations. Displacement is traced

through movement, or lack thereof, across various landscapes. Altogether, these images traverse cinematic time as a decolonial vision of repair and resistance to challenge media as a form of knowledge production.

ALLYSON UNZICKER

4 Waters—Deep Implicancy

Denise Ferreira da Silva, Arjuna Neuman, US/UK, 2018, 31 mins, Color, Digital, From the artists

Merging, Dissecting, Collecting

Joyce Joumaa, Lebanon/Turkey, 2021, 7 mins, In Arabic with English subtitles, Color, Digital, From the artist

Penelope Noor Abed, Palestine, 2014, 6 mins, Color, Silent, Digital, From the artist

Dahiet Al Bared, District of the Post Office

Rosalind Nashashibi, UK, 2002, 7 mins, Color, Digital, From LUX Distribution

A child dies, a child plays, a woman is born, a woman dies, a bird arrives, a bird flies off

Shireen Seno, Philippines, 2020, 18 mins, In English and Tagalog, Color, Digital, From the artist

Makahiya Crystal Z Campbell, Philippines, 2024, 10 mins, In English and Tagalog with English subtitles, Color, Digital, From the artist

Total running time: 79 mins

WED / 4.16.25 / 7:00 PM

The Avalanche

Pinar Öğrenci (Germany/Turkey, 2022)

Free for UC Berkeley students, staff, and faculty

Mosse Lecture by Pinar Öğrenci

on tracing histories of displacement in constellation

In cooperation with the symposium Media and Migration in a Digital Age

In Conversation Pinar Öğrenci, Deniz Göktürk, and Mino Moallem

Deniz Göktürk is a Professor of German and Film at UC Berkeley.

Mino Moallem is a Professor of Gender and Women's Studies and Director of Media Studies at UC Berkeley.

(Aşit). For her film, presented as an installation at documenta fifteen, Pinar Öğrenci returns to her father's hometown, Müküs, within the mountainous region in southern Van. On Turkey's border with Iran, this former capital of the Urartian civilization, and the Armenian Vaspurakan dynasty, today has a dense urban population of mainly Kurdish-speaking communities.

The town enjoyed a multilingual education and heritage in Armenian, Kurdish, Farsi, and Arabic until 1915. *The Avalanche* is inspired by Stefan Zweig's final novella, *The Royal Game* (Schachnovelle, 1941)—a psychological thriller in which chess becomes a survival mechanism in the face of fascism. DOCUMENTA

Written by Öğrenci. Photographed by Ercan Yılmaz, Öğrenci. (60 mins, In Kurdish with English subtitles, B&W/Color)

FRI / 4.18.25 / 2:30 PM

Two Films by Pinar Öğrenci

Free for UC Berkeley students, staff, and faculty

In Conversation Pinar Öğrenci, Deniz Göktürk, and Christine Philiou

Christine Philiou is a Professor of History at UC Berkeley.

Turkish Delight (*lokum* in Turkish) follows the iconic sweet from Western Anatolia to Syros Island in Greece. Pinar Öğrenci films *lokum's* production while exploring its history and links to nationalism, war, and migration. Produced in collaboration with architect and academic Esra Akcan—based on her book *Open Architecture*, about International Bauausstellung, the postwar urban renewal project carried out in the district of Kreuzberg, Berlin, between 1984 and 1987—*Gurbet Is a Home Now* reunites photographs from the time with their subjects, “guest workers” and their children, who reflect on their experience growing up there. KATE MACKAY

Turkish Delight Pinar Öğrenci, Germany/Turkey/Greece, 2022, 31 mins, English and Turkish intertitles, B&W/Color, From the artist

Gurbet Is a Home Now Pinar Öğrenci, Germany, 2021, 63 mins, In English, German, and Turkish with English subtitles, B&W/Color, From the artist

Total running time: 94 mins



1 *The Avalanche* 4.16.25

2 *Makahiya* 4.16.25

3 *A child dies, a child plays, a woman is born, a woman dies, a bird arrives, a bird flies off* 4.16.25

4 *Penelope* 4.16.25

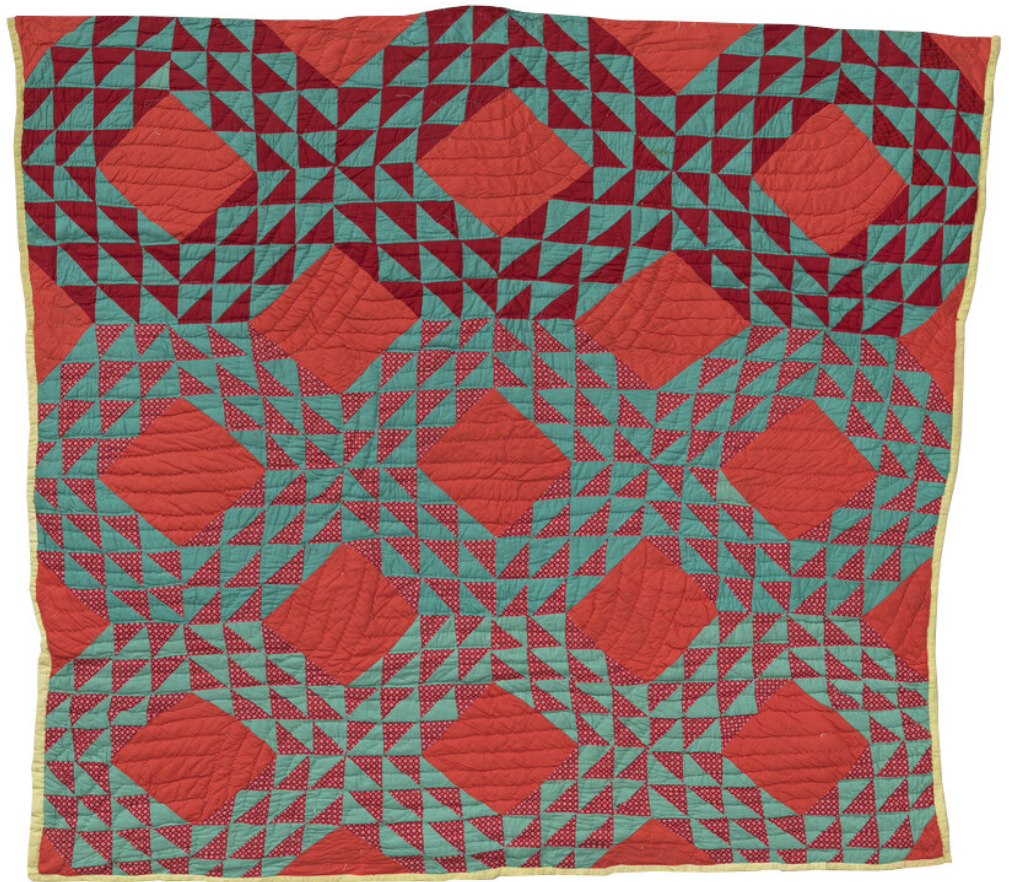
COMING SUMMER 2025

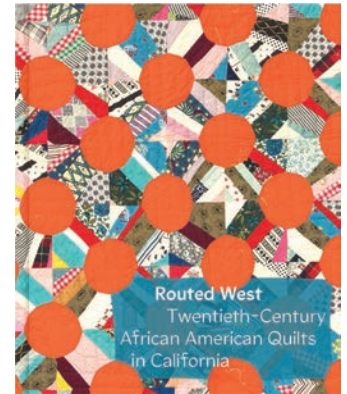
Routed West: Twentieth-Century African American Quilts in California

6.7–11.30.25

Routed West: Twentieth-Century African American Quilts in California traces the flow and flourishing of quilts in the context of the Second Great Migration. As millions of African Americans sought greater opportunities and escape from the South's oppressive racial environment from 1940 to 1970, they carried quilts as functional objects and physical reminders of the homes they left behind. Simultaneously, the quiltmaking skills that many migrants brought with them—ones frequently learned from mothers, grandmothers, and other kin—spurred the creation of a new wave of African American quiltmaking in the later part of the twentieth century, effectively extending its roots in the Western United States. Taken together, the quilts in *Routed West* explore the medium's unique capacity for connecting kin across time and space, holding memory and ancestral knowledge, and opening up space for beauty and ingenuity.

Consisting of approximately 115 artworks by 80 individuals—many of them women who hailed from Texas, Louisiana, Arkansas, Mississippi, and Oklahoma and settled in the San Francisco Bay Area—*Routed West* draws exclusively from the African American quilt collection at BAMPFA. The show invites audiences into a conversation around quilts' joyful power as objects of African American cultural heritage and artworks within expansive art histories of the United States.





The accompanying exhibition catalogue, the first publication dedicated to historical African American quilts in California, features essays by scholars, curators, quilt historians, and artists, alongside dazzling images of more than one hundred quilts.

The catalogue will be available for purchase at the BAMPFA Store.

Opposite, top to bottom

Beauty Ernestine Vaughns: *Untitled (Ocean Wave)*, 1963; bequest of the Eli Leon Living Trust, BAMPFA. Courtesy of Douglas Washington, grandson of the quiltmaker. Photo by Kevin Candland.

Irene Bankhead: *Untitled (Bars)*, 2001; bequest of the Eli Leon Living Trust, BAMPFA. Photo by Kevin Candland.

Above

Alice Neal: *Mary Bright Commemorative Quilt (with Dresden Plate, Monkey Wrench, Flying Geese, Fan, Basket of Flowers, Star of Lemoyne, Nine Patch blocks)*, 1955–56; bequest of the Eli Leon Living Trust, BAMPFA. Photo by Kevin Candland.

Routed West: Twentieth-Century African American Quilts in California is curated by Elaine Y. Yau, Associate Curator and Academic Liaison, with Matthew Villar Miranda, Curatorial Associate.

The Henry Luce Foundation has provided generous lead support for the exhibition and accompanying catalogue, including significant funding for research, conservation, and care of the African American Quilt Collection at BAMPFA. Major exhibition support is provided by the Shah Garg Women Artists Research Fund and the Terra Foundation for American Art. Additional support for the *Routed West* catalogue is provided by Brenda and Michael Drake and a grant from the Black Studies Collaboratory at

UC Berkeley, an awardee of the Mellon Foundation's Just Futures Initiative. Conservation of the quilt collection was made possible by major grants from the Bank of America Art Conservation Project, the Save America's Treasures program of the Institute of Museum and Library Services, and the Office of the Chancellor at the UC Berkeley.

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University of California Berkeley Art Museum and Pacific Film Archive, Program Guide, Volume XLIX, Number 2. Published four times a year by the University of California, Berkeley. Produced independently by the UC Berkeley Art Museum and Pacific Film Archive, which is solely responsible for its contents. BAMPFA, 2120 Oxford Street, Berkeley CA 94720, (510) 642-0808. Julie Rodrigues Widholm, Executive Director. Nonprofit Organization.

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