

SUMMER 2023



BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

WHAT HAS BEEN AND WHAT COULD BE TOM LUDDY TRIBUTE FREE OUTDOOR SCREENINGS TALES OF DOWNTOWN TOKYO LUIS BUÑUEL
YULIYA SOLNTSEVA CLAUDIA CARDINALE PRESTON STURGES ART OF ANIMATION SECOND SATURDAYS FOR FAMILIES BLACK LIFE



DIRECTOR'S LETTER

This summer marks an incredibly exciting time at BAMPFA—not just because of the vibrant slate of upcoming art and film programs, but also because we're welcoming three outstanding **new colleagues to BAMPFA's curatorial team**. Starting this spring, Margot Norton, who joins us as BAMPFA's chief curator following a distinguished career at the forefront of the global contemporary art world, will lead our art curatorial program, together with our newly appointed senior curators, Victoria Sung and Anthony Graham. This stellar curatorial team will enable us to better serve our diverse communities and renew the unique strengths that make this museum such a special place.

One significant change we're making this summer is dedicating the lower-level galleries to works from the **BAMPFA collection**. With more than 25,000 objects to explore, research, and display, we're excited to bring a contemporary perspective to our global art collection, which spans multiple generations and geographies, by connecting the past to the present. The opening rotation in these galleries, ***What Has Been and What Could Be: The BAMPFA Collection***, offers a fresh look at a selection of some artworks from BAMPFA's holdings—all presented in a way you've likely never seen before.

We are committed to questioning art historical narratives and contributing to more expansive new art histories, while working to look and feel more like the communities we serve by giving more space to work from **Black diasporic, Asian, Latinx, LGBTQ+, and other historically marginalized communities**. You'll see this commitment on full display across our exhibition spaces.

We are also deepening our connection with the scholarly community of UC Berkeley. You will find a newly inaugurated **BAMPFA Teaching Gallery**, where faculty from UC Berkeley are invited to select artworks from the BAMPFA collection that inform their work in the classroom—enlivening the curricular experience while also creating opportunities for the general public to connect with the intellectual life of the campus.

In a similar spirit, we are creating a new exhibition space near BAMPFA's Film Library and Study Center, where **rare holdings of historical film ephemera** will be displayed. Many of these holdings were brought into the collection by **Tom Luddy**, the former director and curator of our film program and a giant of the film community, who passed away earlier this year; we're looking forward to celebrating Tom's incredible legacy this season with a series of films that he championed as a curator, producer, and festival director.

We want BAMPFA to explore **relevant issues** in dialogue with our community: What does it mean to be a museum, a historical model that arose in the nineteenth century, in the twenty-first century? How can we keep some of the things we love most about museums while imagining new models that are more inclusive, equitable, and welcoming to everyone? How has BAMPFA built its collection, and how do we plan to grow it? What does it mean to collect and show 35mm films in an era of digital streaming?

While we may not have all of the answers to these questions, in true Berkeley fashion, we look forward to testing out some new ideas, building community, and bringing some of the greatest art and film to you!

JULIE RODRIGUES WIDHOLM
EXECUTIVE DIRECTOR, BAMPFA

Summer 2023 at BAMPFA

This edition covers June through August 2023.
For the full schedule, visit bampfa.org/calendar.

INTRODUCING OUR NEW CURATORS



BAMPFA recently announced the appointment of three senior-level art curators, following a nationwide recruitment process. Coming from the New Museum in New York City, **Margot Norton** leads the curatorial team as chief curator. She is joined by Phyllis C. Wattis Senior Curator **Victoria Sung**, formerly of the Walker Art Center in Minneapolis, and Senior Curator **Anthony Graham**, formerly of the Museum of Contemporary Art San Diego.

They are advancing an ambitious new vision under Executive Director Julie Rodrigues Widholm, who notes: “These

appointments signal a new direction for BAMPFA as an institution that brings a socially engaged, twenty-first-century perspective to its global collections to reimagine a more inclusive art historical canon. Fortunately for us, these are areas where Margot, Victoria, and Anthony each bring impressive track records of accomplishment as respected curators who share our vision for leading change in museums: an approach that is interdisciplinary, international, and intersectional in its scope, and highly collaborative in its execution.”

Margot Norton is “among the most closely watched curators working today” (*ARTnews*). In her position as the Allen and Lola Goldring Senior Curator, Norton was central to shaping the exhibition program at the New Museum, one of the most acclaimed contemporary art institutions in the United States. She has curated exhibitions of some of the most vital artists of the twenty-first century, including Lynn Hershman Leeson, Sarah Lucas, and Kaari Upson. Most recently, she cocurated the highly anticipated survey of work by Wangechi Mutu, which opened at the New Museum on March 2.

Victoria Sung began her new role at BAMPFA following an eight-year tenure at the Walker Art Center as associate curator of visual arts. While there, Sung organized several of the most celebrated exhibitions in the museum’s recent history, including *Theaster Gates: Assembly Hall* (2019) and *Siah Armajani: Follow This Line* (2018). BAMPFA visitors will also be familiar with Sung’s work as the co-organizer of *Candice Lin: Seeping, Rotting, Resting, Weeping*, which was presented at BAMPFA last fall.

Anthony Graham previously served as associate curator at the Museum of Contemporary Art San Diego, where he curated and cocurated more than a dozen exhibitions throughout his seven-year tenure, helping to advance the exhibition program and collection of one of Southern California’s leading contemporary art institutions. Most recently, he organized *Alexis Smith: The American Way*, the first major retrospective and publication of the artist’s work in thirty years.

WHAT HAS BEEN AND WHAT COULD BE: THE BAMPFA COLLECTION

JUNE 7, 2023–JUNE 9, 2024

NEW EXHIBITION

What Has Been and What Could Be: The BAMPFA Collection inaugurates a year-long presentation of the BAMPFA collection, bringing a contemporary perspective to the museum's global art holdings. With more than 25,000 artworks, BAMPFA's collection spans multiple generations and geographies. Organized into focused thematic sections, this exhibition emphasizes key strengths of the collection while also identifying areas for further reflection and growth. *What Has Been and What Could Be* showcases seventeenth-century Japanese scrolls, eighteenth-century European paintings by women artists, and American landscapes and folk art of the nineteenth century, alongside mid-century abstract painting, feminist art, quilts, and conceptual art. The works are arranged thematically across time periods, some revisiting familiar genres such as landscape and still life while others focus on pioneering work of women artists and East Bay artists. Another section showcases a significant group of works by Black artists that were brought into the collection in 1972. This exhibition strives to connect this expansive past to the urgent ideas and issues of our present. Bringing together works from disparate times and locales, it foregrounds the gallery as a space for questioning and expanding art historical narratives.

What Has Been and What Could Be: The BAMPFA Collection is organized by BAMPFA staff and curated by Executive Director Julie Rodrigues Widholm with Senior Curator Anthony Graham.

CURATOR'S TALK, JUNE 11

Julie Rodrigues Widholm on *What Has Been and What Could Be: The BAMPFA Collection*

GRADUATE STUDENT-LED EXHIBITION TOURS

Select Sundays at 2:00 PM

June 25, July 9, July 23, August 20, August 27

Thursday, August 3, at 12:15 PM



TOP

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

BOTTOM

Deborah Remington: *Tacony*, 1971; oil on linen; BAMPFA collection, purchased with the aid of funds from the H. W. Anderson Charitable Fund. © 2023 The Deborah Remington Charitable Trust for the Visual Arts / Licensed by Artists Rights Society (ARS), NY.

EXHIBITIONS ON VIEW

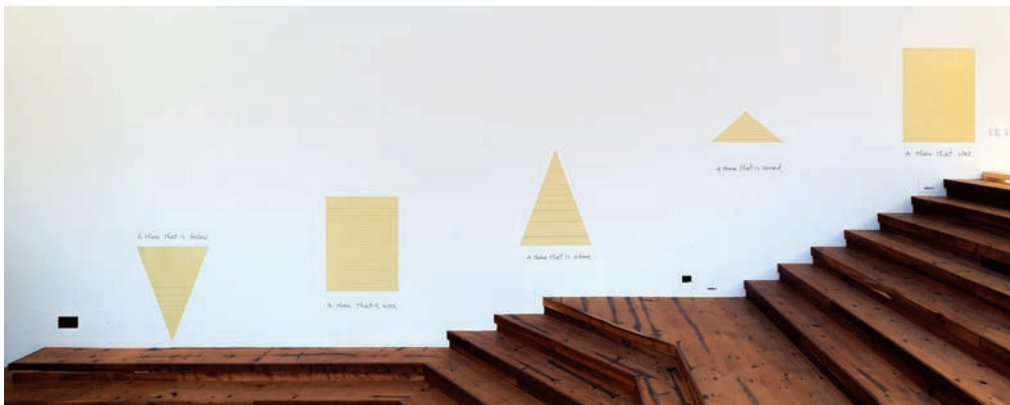
IRMA YULIANA BARBOSA
 GERICAULT DE LA ROSE
 ENILOA FAKILE
 JUNIPER HARROWER
 FEI PAN
 TIARE RIBEAUX
 SAMUEL WILDMAN



**FIFTY-THIRD ANNUAL UC BERKELEY
 MASTER OF FINE ARTS EXHIBITION**
 THROUGH JULY 23, 2023

**ALEXANDER DUMAS'S AFRO:
 BLACKNESS CARICATURED, ERASED,
 AND BACK AGAIN**
 THROUGH JULY 30, 2023

**AMALIA MESA-BAINS:
 ARCHAEOLOGY OF MEMORY**
 THROUGH AUGUST 13, 2023



ART WALL: LUIS CAMNITZER
 THROUGH JULY 16, 2023

TOP, LEFT TO RIGHT
 Nadar: *Alexandre Dumas*, 1855; carte de visite: albumen print on cardboard; Darcy Grimaldo Grigsby Collection.

Amalia Mesa-Bains: *Transparent Migrations*, 2001; mixed media installation; The Museum of Fine Arts, Houston, Museum purchase funded by the Latin Maecenas.

BOTTOM
 Luis Camnitzer: *below/here/above/ahead/was*, 2022; Courtesy of the artist and Alexander Gray Associates.

Amalia Mesa-Bains: Archaeology of Memory is organized by the Berkeley Art Museum and Pacific Film Archive in collaboration with the Latinx Research Center (LRC) at UC Berkeley. The exhibition is guest curated by María Esther Fernández, artistic director of The Cheech Marin Center for Chicano Art & Culture of the Riverside Art Museum, and Dr. Laura E. Pérez, professor and chair of the LRC. The exhibition is made possible by generous lead support from the Henry Luce Foundation and The Andy Warhol Foundation for the Visual Arts. Major funding is provided by Margarita Gandia and Diana Campoamor, Marta Thoma Hall, Pamela and David Hornik, the National Endowment for the Arts, and the UC Berkeley Latinx Research Center. Additional support was provided by a College of Letters and Sciences Dean's Faculty Excellence Program project grant, funded by the Andrew W. Mellon Foundation.

Fifty-Third Annual UC Berkeley Master of Fine Arts Exhibition is organized by BAMPFA staff and curated by Claire Frost, curatorial

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

Alexander Dumas's Afro: Blackness Caricatured, Erased, and Back Again is organized by BAMPFA staff and guest curated by Darcy Grimaldo Grigsby, Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities at UC Berkeley, and Vanessa Jackson, a PhD student in the history of art at UC Berkeley, in collaboration with four undergraduate researchers: Krista McAtee, Riley Saham, Antonio Soto-Beltran, and Molly Wendel. The exhibition is based on Grigsby's collection, a gift to BAMPFA, and accompanies the publication of her book *Creole: Portraits of France's Foreign Relations During the Long Nineteenth Century*.

Art Wall: Luis Camnitzer is organized by BAMPFA staff and curated by Christina Yang, former chief curator. The Art Wall is made possible by major funding from Frances Hellman and Warren Breslau.

JUNE



1



2



3

1 / THU

12:15 Guided Tour
MESA-BAINS P. 10

4-7 Five Tables
of Journeys
FIVE TABLES P. 10

7:00 *Sunrise: A Song of
Two Humans*
Introductions by
Julie Huntsinger,
Orville Schell;
Judith Rosenberg
on piano LUDDY P. 12

2 / FRI

7:00 *Vivre sa vie*
Introduction by
Sheldon Renan
LUDDY P. 12

3 / SAT

5:00 *Such a Pretty
Little Beach*
Introduction by
Edith Kramer
LUDDY P. 13

7:30 *Journey to Italy*
Introduction by
David Thomson
LUDDY P. 13

4 / SUN

1:00 Risograph
Workshop with
Colpa Press
ART LAB P. 10

2:00 Guided Tour
MESA-BAINS P. 10

2:30 In Tom Luddy's Orbit
Introduction by
Janet and David
Peoples
LUDDY P. 13

5:00 *Stroszek*
Werner Herzog
in person
LUDDY P. 13

7 / WED

7:00 *Invasion of the
Body Snatchers*
Philip Kaufman in
person LUDDY P. XX

*What Has Been and What
Could Be: The BAMPFA
Collection* opens

8 / THU

7:00 *King Lear* LUDDY P. 14

9 / FRI

7:00 *Bebo's Girl*
Introduction by
Claudia Squitieri
CARDINALE P. 17

10 / SAT

11:30 *A Book of Us*
GALLERY + STUDIO P. 11

2:00 *Otherwise Known as
Sheila the Great* by
Judy Blume
ROUNDTABLE READING P. 11

4:30 *Town Destroyer*
Deborah Kaufman
and Alan Snitow in
person
SPECIAL SCREENINGS P. 25

7:00 *Bigger Than Life*
LUDDY P. 14

11 / SUN

2:00 Julie Rodrigues
Widholm on *What
Has Been and What
Could Be*
CURATOR'S TALK P. 9

3:00 MFA Screenings and
Performance P. 9

4:30 *The Ascent*
LUDDY P. 14

7:00 *The Leopard*
Introduction by
Claudia Squitieri
CARDINALE P. 17

14 / WED

12:15 Guided Tour
MESA-BAINS P. 10

7:00 *Gates of Heaven*
LUDDY P. 14

15 / THU

7:00 *The Facts of Murder*
CARDINALE P. 18

16 / FRI

7:00 *Stray Dog*
SHITAMACHI P. 20

17 / SAT

4:30 Les Blank
Documents Berkeley
LUDDY P. 14

7:00 *Rocco and His
Brothers*
CARDINALE P. 18

18 / SUN

2:00 Guided Tour
MESA-BAINS P. 10

5:00 *Japanese Grandmas*
SHITAMACHI P. 20

21 / WED

7:00 *The First Teacher*
LUDDY P. 14

22 / THU

7:00 *Senilità* CARDINALE P. 18

23 / FRI

7:00 *The Baker's Wife*
Introduction by
Alice Waters
LUDDY P. 15

24 / SAT

1:00 Poetry Comics
with Mara Ramirez
ART LAB P. 10

4:00 *The Secret Garden*
LUDDY P. 15

7:00 *Tokyo Story*
SHITAMACHI P. 21

25 / SUN

2:00 Guided Tour
WHAT HAS BEEN P. 10

4:30 *Saint Omer*
BLACK LIFE P. 31

7:00 *La viaccia*
CARDINALE P. 18

28 / WED

12:15 Guided Tour
MESA-BAINS P. 10

7:00 *Humanity and
Paper Balloons*
SHITAMACHI P. 21

29 / THU

7:00 *Memories of
Underdevelopment*
LUDDY P. 15

30 / FRI

7:00 *The Magick Lantern
Cycle, Part 1*
LUDDY P. 15

9:00 *The Magick Lantern
Cycle, Part 2*
LUDDY P. 15

1. *Garlic Is as Good as Ten Mothers*, 6.17.23

2. *Record of a Tenement Gentleman*, 7.6.23

3. *Black Panthers*, 6.4.23



1 / SAT

4:30 *Aparajito* LUDDY P. 16
 7:00 *Suzuki Paradise: Red Light District* SHITAMACHI P. 21

2 / SUN

1:00 *when the landscape falls away* FULL P. 9
 4:00 *when the landscape falls away* FULL P. 9
 4:30 *Girl with a Suitcase* CARDINALE P. 18
 7:00 *Alice in the Cities* LUDDY P. 16

5 / WED

7:00 *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* LUDDY P. 16

6 / THU

12:15 Guided Tour MESA-BAINS P. 10
 7:00 *Record of a Tenement Gentleman* SHITAMACHI P. 21

7 / FRI

7:00 *Viridiana* BUÑUEL P. 23

8 / SAT

11:30 Thinking GIANT GALLERY + STUDIO P. 10
 2:00 *Swim Team* by Johnnie Christmas ROUNDTABLE READING P. 11
 4:30 *The Magnificent Cuckold* CARDINALE P. 19
 7:00 *The Exterminating Angel* BUÑUEL P. 23

9 / SUN

2:00 Guided Tour WHAT HAS BEEN P. 10
 4:00 *Nobody Knows* SHITAMACHI P. 21
 7:00 *I Am Cuba* LUDDY P. 16

12 / WED

12:15 Guided Tour MESA-BAINS P. 10
 7:00 *Love Letter* SHITAMACHI P. 21

13 / THU

7:00 *8 1/2* CARDINALE P. 19

14 / FRI

7:00 *Diary of a Chambermaid* BUÑUEL P. 24

15 / SAT

11:30 Zekarias Thompson: *Possible Dialogues, Vol. 1* BLACK LIFE P. 9
 4:30 *Mandabi* LUDDY P. 16
 7:00 *Sandra* CARDINALE P. 19

16 / SUN

11:30 Zekarias Thompson: *Possible Dialogues, Vol. 1* BLACK LIFE P. 9
 2:00 Guided Tour MESA-BAINS P. 10
 4:00 *Ikiru* SHITAMACHI P. 22
 Art Wall: *Luis Camnitzer* closes

19 / WED

7:00 *Shitamachi Sunshine* SHITAMACHI P. 22

20 / THU

7:00 *Simon of the Desert* BUÑUEL P. 24

21 / FRI

7:00 *The Story of the Flaming Years* SOLNTSEVA P. 32

22 / SAT

3:30 *Once Upon a Time in the West* CARDINALE P. 19
 7:00 *Belle de jour* BUÑUEL P. 24

23 / SUN

2:00 Guided Tour WHAT HAS BEEN P. 10
 5:00 *Ukraine in Flames* SOLNTSEVA P. 32
 7:00 *Where Chimneys Are Seen* SHITAMACHI P. 22
Fifty-Third Annual UC Berkeley Master of Fine Arts Exhibition closes

26 / WED

7:00 *The Milky Way* BUÑUEL P. 24

27 / THU

7:00 *The Great McGinty* Introduction by Stuart Klawans STURGES P. 29

28 / FRI

7:00 *Tristana* BUÑUEL P. 24

29 / SAT

5:00 *The Lady Eve* Introduction by Stuart Klawans STURGES P. 29

7:30 *Drunken Angel* SHITAMACHI P. 22

30 / SUN

1:00 Cyanotype Workshop with Jenny Rosenberg ART LAB P. 10
 2:00 Guided Tour MESA-BAINS P. 10
 4:30 *The Cigarette Girl from Mosselprom* Judith Rosenberg on piano SOLNTSEVA P. 32
 7:00 *The Miracle of Morgan's Creek* Introduction by Stuart Klawans STURGES P. 30

Alexandre Dumas's Afro: Blackness Caricatured, Erased, and Back Again closes

1. *Aparajito*, 7.1.23

2. *Sandra*, 7.15.23
 Photo: © 1965, 1996 Columbia Pictures Industries, Inc. and Sony Pictures Television Distribution (France) SNC. All Rights Reserved.

3. *What Has Been and What Could Be: The BAMPFA Collection*, opens 6.7.23; Curator's Talk, 6.11.23; Guided Tours, 6.25.23, 7.9.23, 7.30.23, 8.3.23, 8.13.23, 8.27.23

AUGUST



2 / WED

7:00 *The Good Fairy*
STURGES P. 30

3 / THU

12:15 Guided Tour
WHAT HAS BEEN P. 10

7:00 Free Outdoor
Screening:
Toy Story 2
ANIMATION P. 28

4 / FRI

7:00 *The Discreet Charm
of the Bourgeoisie*
BUÑUEL P. 24

5 / SAT

4:00 *Ratatouille*
Introduction
by Bill Kinder
ANIMATION P. 26

7:30 *The Phantom
of Liberty*
BUÑUEL P. 25

6 / SUN

2:00 Guided Tour
MESA-BAINS P. 10

5:00 *Aerograd*
SOLNTSEVA P. 33

7:00 *Easy Living*
STURGES P. 30

9 / WED

7:00 *Christmas in July*
STURGES P. 30

10 / THU

7:00 *Fantastic
Mr. Fox*
Introduction
by Bill Kinder
ANIMATION P. 26

11 / FRI

7:00 *Remember
the Night*
STURGES P. 30

12 / SAT

4:30 *Spirited Away*
(English version)
Introduction by Bill
Kinder
ANIMATION P. 27

7:30 *That Obscure
Object of Desire*
BUÑUEL P. 25

13 / SUN

2:00 Guided Tour
MESA-BAINS P. 10

5:00 *Shchors*
SOLNTSEVA P. 33

*Amalia Mesa-Bains:
Archaeology of
Memory* closes

16 / WED

7:00 *Poem of
the Sea*
SOLNTSEVA P. 33

17 / THU

7:00 Free Outdoor
Screening:
Finding Nemo
ANIMATION P. 28

18 / FRI

7:00 *Spirited Away*
(original Japanese
version)
Introduction by
Bobbie O'Steen
ANIMATION P. 27

19 / SAT

5:00 *My Life as a Zucchini*
Introduction by
Bobbie O'Steen
ANIMATION P. 27

7:30 *The Palm
Beach Story*
STURGES P. 30

20 / SUN

1:00 Weave Party!
with Travis Meinolf
ART LAB P. 10

2:00 Guided Tour
WHAT HAS BEEN P. 10

5:00 *Aelita,
Queen of Mars*
Judith Rosenberg
on piano
SOLNTSEVA P. 33

23 / WED

7:00 *Hail the
Conquering Hero*
STURGES P. 31

24 / THU

7:00 *The March*
SPECIAL SCREENINGS P. 25

25 / FRI

7:00 *Flee*
Introduction
by Bill Kinder
ANIMATION P. 27

26 / SAT

4:00 *The Incredibles*
Introduction
by Bill Kinder
ANIMATION P. 27

7:30 *Sullivan's Travels*
STURGES P. 31

27 / SUN

2:00 Guided Tour
WHAT HAS BEEN P. 10

5:00 *Earth*
Judith Rosenberg
on piano
SOLNTSEVA P. 33

7:00 *The Enchanted
Desna*
SOLNTSEVA P. 33

30 / WED

7:00 *Waltz with Bashir*
Introduction
by Bill Kinder
ANIMATION P. 27

7:30 *Sky Creature*
FULL P. 9

31 / THU

7:00 Free Outdoor
Screening:
Persepolis
ANIMATION P. 28

1. *Ratatouille*, 8.5.23
2. Weave Party! with Travis Meinolf, 8.20.23
3. *Earth*, 8.27.23
4. *That Obscure Object of Desire*, 8.12.23



CURATOR'S TALK

Julie Rodrigues Widholm on *What Has Been and What Could Be: The BAMPFA Collection*

SUNDAY / 6.11.23 / 2:00 PM

BAMPFA Executive Director Julie Rodrigues Widholm, who organized *What Has Been and What Could Be*, offers a curatorial walkthrough of her new collection-based exhibition, addressing selected works from each thematic section, as well as sharing perspectives on curating from the museum's collection.

MFA PROGRAM

MFA 2023 Screenings and Performance

SUNDAY / 6.11.23 / 3:00 PM

To showcase and celebrate the expansive practices of graduating MFA students, artists Fei Pan (with collaborators Chang Liu and Yaqui Wu) and Tiare Ribeaux will be presenting new video and film work in the Barbro Osher Theater, followed by a live performance by Gericault De La Rose in the Crane Forum. The artists' work engages with themes of natural and constructed realities, environmental justice and Indigeneity, and family trauma and healing, respectively, in conjunction with the themes developed in their work as part of the *Fifty-Third Annual Berkeley Master of Fine Arts Exhibition*.

FULL

Discover exciting performances in our dramatic space during the full moon.

when the landscape falls away

SUNDAY / 7.2.23 / 1:00 PM, 4:00 PM

Programmed by KT Nelson

Included with gallery admission.

when the landscape falls away is a dance, a gathering of choreographic voices, an homage to birds, and a fabric of loss and beauty, asking how else humans can exist in relationship to the natural world. It is curated by KT Nelson, with music by Ben Juodvalkis, and the contributing choreographers include Chuck Wilt, Mia Chong, Emily Hansel, Ky Frances, KT Nelson, Bhumi Patel, Molly Rose-Williams, Nkechi Njaka, and Rachael Starkland.

Full: Sky Creature

WEDNESDAY / 8.30.23 / 7:30 PM

Programmed by Sarah Cahill

Tickets available at bampfa.org.

Sky Creature is singer Majel Connery and baritone guitarist Matt Walsh, and their sound occupies a space between art music and punk rock. A former visiting assistant professor in the Department of Music at UC Berkeley, Connery is excited to return to old stomping grounds in the first-ever Bay Area public performance by Sky Creature. The show includes material from the double EP *Bear Mountain/Childworld* and a preview of the duo's first LP.

BLACK LIFE

Zekarias Thompson: Possible Dialogues, Vol. 1

SATURDAY / 7.15.23 / 11:30 AM

SUNDAY / 7.16.23 / 11:30 AM

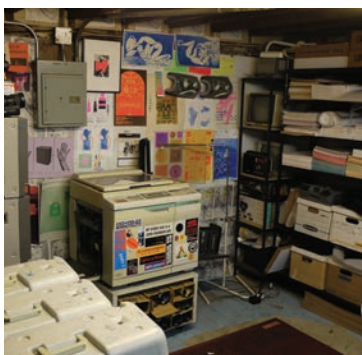
Interdisciplinary artist Zekarias Musele Thompson presents *Possible Dialogues: Vol. 1*, the first iteration of an ongoing project engaging humans' ability to build equitable and sustainable culture together through creative practice. Combining visual works, performance, facilitated discussions, and participatory music practices, *Possible Dialogues: Vol. 1* at BAMPFA presents two days of programming that focuses dialogue around supporting equity for racialized Black people within our communities. Through observing and engaging the experiences of Black artists, we encourage the community at BAMPFA to become more aware of themselves and the ongoing health and repair of racialized Black people throughout our lives.

Film: Alice Diop's *Saint Omer*

SUNDAY / 6.25.23 / 4:30 PM

Black Life is thrilled to present Alice Diop's first venture into narrative after more than a decade of documentary filmmaking. *Saint Omer* follows a young novelist, Rama, who is observing the trial of Laurence Coly, a woman accused of murdering her fifteen-month-old child in northern France. See page 31 for more information.

1. Julie Rodrigues Widholm on *What Has Been and What Could Be: The BAMPFA Collection*, 6.11.23
2. *when the landscape falls away*, 7.2.23
Photo: Doug Winter
3. Zekarias Thompson: *Possible Dialogues, Vol. 1*, 7.15.23, 7.16.23
4. *Saint Omer*, 6.25.23



1



2



3



4

ART LAB

Risograph Workshop with Colpa Press

SUNDAY / 6.4.23 / 1:00 PM

Space is limited; please RSVP at: tinyurl.com/bampfa-colpa

Colpa Press shares examples of its risograph publishing work and demonstrates a four-color process to achieve full-color printing. As one of the organizers of the San Francisco Art Book Fair in July, Colpa will get us excited for this upcoming gathering of publishers featuring exciting uses of risograph printing techniques. Colpa Press is the publishing practice and imprint of Luca Antonucci. Based in San Francisco, it produces limited editions with local artists and archival projects focused on local history and cultural ephemera.

Poetry Comics with Mara Ramirez

SATURDAY / 6.24.23 / 1:00 PM

Anything can happen in a comic! Interdisciplinary artist, educator, and cofounder of Freak Comics Collective Mara Ramirez leads a workshop exploring how intuitive ways to express ourselves exist within the world of comics making. Playing with abstraction and time as a medium, we can unlock new ways of expanding subjectivity, and thereby bridging distances between us. Marinating in everyday moments, as well as creating new worlds, we embark together. In Ramirez's own comics and animations, they play with abstraction and the action of mark making as a means of distorting and clarifying their own experiences through the filter of emotion and memory.

Cyanotype Workshop with Jenny Rosenberg

SUNDAY / 7.30.23 / 1:00 PM

Join local artist and educator Jenny Rosenberg to make cyanotype postcards. Simple chemicals, paper, sunshine, and water are all that is needed to create the photographic blueprints known as cyanotypes. Explore the process using the provided materials to render selected forms in white silhouettes against a blue background, or feel free to bring in small objects you would like to capture in this fun photographic form. The blueprints will be made on postcards, which participants can take home to enjoy or share as mail art.

Weave Party! with Travis Meinolf

SUNDAY / 8.20.23 / 1:00 PM

Textile artist and founder of San Anselmo's Meinolf Weaving School Travis Meinolf invites us to come together to watch a weaving demonstration, strap into a simple back-strap loom, and weave. As a group, we will weave strips of cloth together that can be made into scarves, blankets, tents, or sculptures—or can be made just for the experience. We will share a celebratory time together, leisurely engaging in fabric production.

1. Risograph Workshop with Colpa Press, 6.4.23
2. Poetry Comics with Mara Ramirez, 6.24.23
3. Cyanotype Workshop with Jenny Rosenberg, 7.30.23
4. Five Tables of Journeys, 6.1.23

FIVE TABLES

Five Tables is a monthly event coinciding with First Free Thursdays, organized by the BAMPFA staff and periodically by the Student Committee. Using unique themes to draw artwork from the BAMPFA collection, Five Tables allows visitors to get an up-close look at an extraordinary range of works on paper. Drop by the Florence Helzel Works on Paper Study Center for a curated behind-the-scenes experience.

Five Tables of Journeys

THURSDAY / 6.1.23 / 4:00–7:00 PM

There are commutes, trips, travels, tours, and jaunts, all of which get us from one place to another in reasonable shape and with memories fraught or pleasant. But somehow a journey, no matter how long or short, implies something more, something substantial and maybe even transformational. In East Asia, a perfect format for artistic journeying is the handscroll, with landscapes or narratives unrolling before our eyes. Three wonderful examples are on view in this iteration of Five Tables: Wang Wen's sixteenth-century *The Eighteen Arhats Crossing the Sea*; the seventeenth-century *Eight Views of the Xiao and Xiang* by Kano Yasunobu; and Michael Cherney's atmospheric, photographic *Yuezhou (Procession of Ships)* from 2013–14.

Five Tables will go on hiatus until further notice following this program.

GUIDED TOURS

Tours of *What Has Been and What Could Be: The BAMPFA Collection* take place on selected **Sundays at 2:00** and **Free First Thursdays at 12:15**.

SUNDAYS AT 2:00 PM

JUNE 25
JULY 9, 23
AUGUST 20, 27

FREE FIRST THURSDAYS
AT 12:15 PM

AUGUST 3

Tours of *Amalia Mesa-Bains: Archaeology of Memory* are led by UC Berkeley graduate students in history of art, Chicana/Latinx studies, and theater, dance, and performance studies on selected **Wednesdays at 12:15** and **Sundays at 2:00**, as well as **Free First Thursdays at 12:15**.

WEDNESDAYS AT
12:15 PM

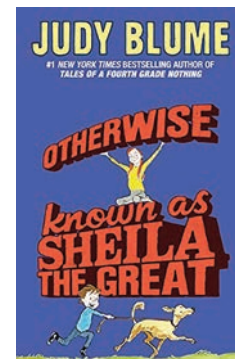
JUNE 14, 28
JULY 12

SUNDAYS
AT 2:00 PM

JUNE 4, 18
JULY 16, 30
AUGUST 6, 13

FREE FIRST
THURSDAYS
AT 12:15 PM

JUNE 1
JULY 6



SECOND SATURDAYS FOR FAMILIES

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

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

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

GALLERY + STUDIO

For ages 6–12 with accompanying adult(s).

Each of these two-part workshops integrates an interactive gallery tour with a related art project; each session lasts about an hour and a half. Please arrive promptly to secure your place, as space is limited.

A Book of Us

SATURDAY / 6.10.23 / 11:30 AM

Workshop led by Marcela Florez

Inspired by the personal, family, and community memories written and illustrated in Amalia Mesa-Bains's handmade books, *Family Agricultural Book* and *Ancient History Book*, make a folding book of memories and ideas drawn from your own personal and family history. Use drawing, writing, and collaged images on overlapping pages to represent people, places, and objects that are important to you and to tell the story of your own family's journey.

Thinking GIANT

SATURDAY / 7.8.23 / 11:30 AM

Workshop led by Rebeca Abidail Flores

Amalia Mesa-Bains's *Cihuatlampa* installation envisions "the Place of the Giant Women," a kind of heroic recognition based on Mexican mythology. Richly ornate garments hanging from the ceiling suggest what these larger-than-life women—the Cihuateteo—might wear. After exploring Mesa-Bains's ideas and materials in the gallery, use a range of materials to imagine a special article of clothing for a larger-than-life woman you would like to honor.

ROUNDTABLE READING

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

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

Otherwise Known as Sheila the Great by Judy Blume

SATURDAY / 6.10.23 / 2:00 PM

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

Sheila Tubman sometimes wonders who she really is: the outgoing, witty, and capable Sheila the Great, or the secret Sheila, who's afraid of the dark, spiders, swimming, and dogs. When her family spends the summer in Tarrytown, Sheila has to face some of her worst fears. Not only does a dog come with the rented house, but her parents expect her to take swimming lessons! She does her best to pretend she's fine, but she knows she isn't fooling her new best friend, who happens to be a crackerjack swimmer and a dog lover.

Swim Team by Johnnie Christmas

SATURDAY / 7.8.23 / 2:00 PM

Reading led by Becca Todd, former District Library Coordinator, Berkeley Unified School District

In this graphic novel, Bree can't wait for her first day at Enith Brightha Middle School, home of the Mighty Manatees—until she gets stuck with the only elective that fits her schedule, the dreaded Swim 101. This makes Bree more than a little queasy, yet she's forced to dive headfirst into one of her greatest fears. Lucky for her, she finds Etta, an elderly neighbor and former swim team captain, who is willing to help. With Etta's training and lots of hard work, Bree suddenly finds her swim-crazed community counting on her to turn the team around. But she knows their rival, the prestigious Holyoke Prep, has everything they need to leave the Mighty Manatees in their wake!

ART LAB HOURS

Drop in and make art!

FRIDAYS 2–7

SATURDAYS +
SUNDAYS 11–7

SECOND SATURDAYS 1–7

FREE FIRST THURSDAYS 11–7

FREE FIRST THURSDAYS

Free gallery admission the first Thursday of every month. Enjoy hands-on artmaking in the Art Lab, and check website for special guided tours.

GALLERY + STUDIO

1. A Book of Us, 6.10.23
2. Thinking GIANT, 7.8.23

ROUNDTABLE READING

3. *Otherwise Known as Sheila the Great*, 6.10.23
4. *Swim Team*, 7.8.23



AMBASSADOR OF CINEMA: TOM LUDDY'S LASTING INFLUENCE AT BAMPFA

Tom Luddy—the celebrated film producer, curator, and festival director who led BAMPFA's film program during its formative years—passed away on February 13, 2023, at the age of seventy-nine. In 1972 Luddy joined founding director Sheldon Renan and the staff of the Pacific Film Archive as program director; he was appointed director and curator of the Pacific Film Archive in 1975, a post he held until 1980. In addition, he was cofounder and codirector of the Telluride Film Festival and affiliated with the San Francisco International Film Festival and the New York Film Festival. Throughout his prodigious career of more than fifty years, Luddy's network of professional colleagues and friends encircled the globe. He was an ambassador of cinema, who made meaningful connections between filmmakers, critics, curators, historians, and archivists and enriched the viewing experiences of filmgoers.

Luddy's impact on our institution and the UC Berkeley campus has been extremely significant and long-lasting. He attracted visiting filmmakers from the world over, made the Pacific Film Archive the epicenter for film culture in the US in the 1970s, and lobbied with film curator Albert Johnson for the formation of a Film Studies Department at UC Berkeley. This series pays tribute to the breadth of cinematic expression that Luddy helped introduce to Bay Area filmgoers, including many of his known favorites and several films that he helped produce.

Susan Oxtoby,
Director of Film and Senior Film Curator

Thanks to Julie Huntsinger, Telluride Film Festival; Alice Waters, Chez Panisse; and Edith Kramer, Kathy Geritz, and Jason Sanders for their assistance with this series.



THURSDAY / 6.1.23

SUNRISE: A SONG OF TWO HUMANS

7:00 PM

F. W. MURNAU (US, 1927) RESTORED PRINT

INTRODUCTIONS Julie Huntsinger, Orville Schell

LIVE MUSIC Judith Rosenberg on piano

Julie Huntsinger is the executive director of the Telluride Film Festival.

Orville Schell is a writer, academic, and activist best known for his works on China. He is currently vice president of the Asia Society and a former dean of the Berkeley Graduate School of Journalism.

F. W. Murnau's American masterpiece was written while the director was still in Germany. It is set in a weatherworn hamlet that is not America—perhaps Middle Europe, more like Middle Earth—and a city a world away, just across the lake. A trite situation—the happy marriage of a peasant couple invaded by a big-city seductress—is immediately stripped of melodrama, ultimately becoming film poetry. The director's famously “invisible” tracking shots and the fluidity with which he moves through double exposures create an extraordinary moving palette from which we can project story, psychology, and a horrifyingly genuine involvement with the characters. JUDY BLOCH

Written by Carl Mayer. Photographed by Charles Rosher, Karl Struss. With Janet Gaynor, George O'Brien, Margaret Livingston, Bodil Rosing. (95 mins, Silent with English intertitles, B&W, 35mm, From 20th Century Studios)

FRIDAY / 6.2.23

VIVRE SA VIE

7:00 PM

JEAN-LUC GODARD (FRANCE, 1962)

INTRODUCTION Sheldon Renan

Sheldon Renan was the founding director of the Pacific Film Archive, where he worked between 1967 and 1973.

(My Life to Live). Vivre sa vie tells of Nana (Anna Karina), a naive shopgirl, at the brief, flickering moment when she takes responsibility for her life. Because she is unwilling to sell herself, Nana takes to the streets, becoming a prostitute and a student of human emotions. Brechtian in its use of twelve dispassionately announced tableaux—the ninth includes “perhaps the saddest ‘happy’ dance scene in cinema” (Ifan Davies)—*Vivre sa vie* is also intensely personal, like the act of prostitution itself. Nana's crucible is Jean-Luc Godard's existential epiphany, as Nana struggles to see, and say, things as they are, bravely concluding, “All is good.” JUDY BLOCH

Written by Godard. Photographed by Raoul Coutard. With Anna Karina, Sady Rebbot, Brice Parain, André S. Labarthe. (85 mins, In French with English subtitles, B&W, 35mm, From Janus Films)



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SATURDAY / 6.3.23

SUCH A PRETTY LITTLE BEACH

5:00 PM

YVES ALLÉGRET (FRANCE, 1949) DIGITAL RESTORATION

INTRODUCTION Edith Kramer

Edith Kramer was assistant film curator at the Pacific Film Archive between 1975 and 1980 and served as acting director in 1980. She returned in 1983 as senior film curator and director, a position she held until her retirement in 2005.

(*Une si jolie petite plage*). Set within the confines of an off-season inn and a nearby beach, cut off from the world by rain and cold, *Such a Pretty Little Beach* is a masterwork in the best film noir tradition: it grips by the sheer cohesion of its construction. Gérard Philipe evokes a remarkable tension between suspicion and sympathy as a melancholy young man who becomes a curiosity to the inn's residents and regular guests. Yves Allégret's noirs recall the mood of poetic fatalism of the late 1930s, but he avoids all arty flourishes and eccentricities in pitilessly revealing the dark side of human behavior. Many critics consider this rarely shown film to be his best.

Written by Jacques Sigurd. Photographed by Henri Alékan. With Gérard Philipe, Madeleine Robinson, Jean Servais, Jane Marken. (91 mins, In French with English subtitles, B&W, DCP, From Pathé Films, permission Janus Films)

SATURDAY / 6.3.23

JOURNEY TO ITALY

7:30 PM

ROBERTO ROSSELLINI (ITALY/FRANCE, 1954) DIGITAL RESTORATION

INTRODUCTION David Thomson

David Thomson is a noted film critic and historian who has authored more than twenty books.

(*Viaggio in Italia*, a.k.a. *Voyage to Italy*). A key link between neorealism and the subjective cinema of the early 1960s, *Journey to Italy* reveals itself anew with each viewing, so subtle is Roberto Rossellini's integration of exterior and interior worlds. The camera's cipher is a car window, then, as we get acclimated to the voyage, the eyes of Ingrid Bergman herself. Bergman and George Sanders are Mr. and Mrs. Joyce, an English couple in Italy to see to the sale of an inheritance, a villa outside Naples. Rossellini's direct, intuitive cinema exploits the tensions between actor and character, characters and landscape, documentary and symbolism, in a way that is, for 1954, nothing short of revolutionary.

Written by Rossellini, Vitaliano Brancati. Photographed by Enzo Serafin. With Ingrid Bergman, George Sanders, Paul Muller, Maria Mauban. (85 mins, B&W, DCP, From Janus Films)

SUNDAY / 6.4.23

IN TOM LUDDY'S ORBIT

2:30 PM

INTRODUCTION Janet and David Peoples

Janet and David Peoples are scriptwriters, and among their credits is *12 Monkeys*, inspired by Chris Marker's *La Jetée*.

Tom Luddy's energy and encouragement helped many filmmakers through the decades. This program gathers several special works by filmmakers closely linked to Luddy. Agnès Varda's *Uncle Yanco* is a portrait of the filmmaker's uncle, Sausalito artist Jean Varda; the project was initiated by a suggestion from Luddy. Varda returned to the East Bay a year later to film *Black Panthers*, an important document of the rallies in Oakland demanding Huey Newton's release from prison, featuring activists such as Stokely Carmichael, Kathleen Cleaver, and Newton. While sojourning in the Bay Area, Chris Marker espied the Emeryville mudflats, where local artists furtively constructed sculptures; *Junkopia* is his artful rendering. An educational film that stands on its own as an art film, Carroll Ballard's *Crystallization* records the formation of crystals from common liquids; the patterns revealed by the microscope are fascinatingly beautiful. And we conclude the program with Marker's remarkable *La Jetée*, a deeply resonant and influential work.

UNCLE YANCO Agnès Varda, US, 1967, 22 mins, Color, DCP, From Janus Films

BLACK PANTHERS Agnès Varda, US, 1968, 30 mins, Color, DCP, From Janus Films

JUNKOPIA Chris Marker, US, 1981, 6 mins, Color, 35mm, BAMPFA collection

CRYSTALLIZATION Carroll Ballard, US, 1974, 11 mins, Color, DCP, From the artist

LA JETÉE Chris Marker, France, 1963, 29 mins, In French with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films

Total running time: 98 mins

SUNDAY / 6.4.23

STROSZEK

5:00 PM

WERNER HERZOG (GERMANY, 1977) DIGITAL RESTORATION

IN PERSON Werner Herzog

Stroszek is to Werner Herzog what *Ali: Fear Eats the Soul* is to Rainer Werner Fassbinder: his most accessible and audience-oriented film to date. Herzog subtitled his film "A Ballad"; in it he tells a lyrical, melancholy, bitterly funny tale of three oddly assorted Berlin misfits who follow the American Dream to Railroad Flats, Wisconsin, a godforsaken truck stop where they find a bleak El Dorado of TV football, CB radio, and mobile homesteading. The title role is played by Bruno S., the Berlin busker and former mental institution inmate whom Herzog previously cast to play Kaspar Hauser.

Written by Herzog. Photographed by Thomas Mauch. With Bruno S., Eva Mattes, Clemens Scheitz, Wilhelm von Homburg. (115 mins, In German with English subtitles, Color, DCP, From American Genre Film Archive)

WEDNESDAY / 6.7.23

INVASION OF THE BODY SNATCHERS

7:00 PM

PHILIP KAUFMAN (US, 1978)

IN PERSON Philip Kaufman

Paranoia abounds in this remake of the 1956 sci-fi horror film, where extraterrestrial "pod people" are breeding conformity in a culture immersed in the unconventional. Philip Kaufman updated Don Siegel's classic, itself an adaptation of Jack Finney's novel, to an age of fern encounters and ecology—San Francisco in the mid-1970s. But blasé enlightenment is no protection against mind control. Science fiction from decades past is perhaps all too relevant today. Cloning, emotion-free artificial "intelligence," viral propagation—it's all here.

Written by W. D. Richter, based on the novel *The Body Snatchers* by Jack Finney. Photographed by Michael Chapman. With Donald Sutherland, Brooke Adams, Leonard Nimoy, Veronica Cartwright. (114 mins, Color, Digital, From Park Circus)

CONTINUES ON NEXT PAGE →

1. Tom Luddy and Alice Waters outside the Pacific Film Archive Temporary Theater in 2011
2. *Vivre sa vie*, 6.2.23

3. *Uncle Yanco*, 6.4.23
4. *King Lear*, 6.8.23
5. *Sunrise: A Song of Two Humans*, 6.1.23



AMBASSADOR OF CINEMA: TOM LUDDY'S LASTING INFLUENCE
AT BAMPFA, CONTINUED FROM PREVIOUS PAGE



THURSDAY / 6.8.23

KING LEAR

7:00 PM

JEAN-LUC GODARD (SWITZERLAND/US, 1987)

Jean-Luc Godard's *King Lear*, predictably, is not a costume drama set in pre-Christian England. Instead, we follow William Shakespeare V (Peter Sellars) as he wanders through a post-Chernobyl world, "a time when movies and art no longer exist and must be reinvented," trying to reconstruct his ancestor's play, aided and abetted by Herr Doktor Professor Pluggy, played by Godard himself. The film oscillates between telling the story of its own production and reconstructing Lear as a Mafia chieftain engaged in interminable rows with his daughters in interminable hotel rooms. Brilliant, witty, infuriating, the film testifies to Godard's astonishing engagement with sound and image.

Written by Norman Mailer, Peter Sellars, Tom Luddy. Photographed by Sophie Maintigneux. With Peter Sellars, Burgess Meredith, Molly Ringwald, Godard. (90 mins, In French, Russian, Japanese, and English with English subtitles, Color, 35mm, From Park Circus)

SATURDAY / 6.10.23

BIGGER THAN LIFE

7:00 PM

NICHOLAS RAY (US, 1956)

One of Nicholas Ray's least-known films is also acclaimed by many critics as his best, featuring James Mason (who also produced the film) in one of his finest performances. Mason portrays a small-town schoolteacher who moonlights as a taxi driver to supplement his salary. When he begins taking cortisone to ward off the crippling effects of arthritis, his personality takes on a Jekyll-and-Hyde transformation. Ray's use of CinemaScope photography to frame this intense, close-in psychological drama is even more remarkable than in *Rebel Without a Cause*; what emerges is a powerful and many-layered vision of the pressures of middle-class life turning its uncomprehending victims into monsters. JUDY BLOCH

Written by Cyril Hume, Richard Malbaum, based on a *New Yorker* article by Berton Roueche. Photographed by Joe MacDonald. With James Mason, Barbara Rush, Walter Matthau. (95 mins, Color, 35mm, 'Scope, From 20th Century Studios)

SUNDAY / 6.11.23

THE ASCENT

4:30 PM

LARISSA SHEPITKO (USSR, 1977) BAMPFA COLLECTION PRINT

Even if the Ukrainian-Soviet filmmaker Larissa Shepitko, who died in a car accident at age forty-one, had only made *The Ascent*, her name would be accorded a place of honor in the annals of contemporary cinema. A work of extraordinary emotional power and spiritual resonance, the film is set in snow-covered Byelorussian landscapes during the darkest days of World War II. Two soldiers are separated from their platoon, captured by the Germans, and sent to a prison camp. Thus begin two parallel yet connected journeys, as each man struggles with the meaning and value of one's own life when set against ideas of patriotism or a commitment to others.

Written by Yuri Klepikov, Shepitko. Photographed by Vladimir Chukhnov. With Boris Plotnikov, Vladimir Gostiukhin, Ludmila Poliakova, Anatoly Solonitsyn. (111 mins, In Russian with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

WEDNESDAY / 6.14.23

GATES OF HEAVEN

7:00 PM

ERROL MORRIS (US, 1978)

"Errol Morris'[s] documentary about dog cemeteries is not about dog cemeteries, nor is it a documentary so much as a document about mainstream America at the crossroads of the late '70s. It is the most original film I have seen in years, and also the most insidious, accomplishing something I would have thought impossible: it takes mediocre and vacuous middle-class Americans and makes them look mediocre and vacuous. I do not mean this in a facile sense. The film rejects the more obvious and tasteful alternative of falsely humanizing its characters, and in so doing gains in aesthetic force what it surrenders in phony warmth. *Gates of Heaven* is appallingly funny, and appalling" (Michael Covino, *East Bay Express*).

Photographed by Ned Burgess. (85 mins, Color, Digital, From IFC Films)

SATURDAY / 6.17.23

LES BLANK DOCUMENTS BERKELEY

4:30 PM

Documentarian Les Blank, director of many exceptional films, often captured his longtime home, Berkeley, on film. Tom Luddy helped orchestrate the now-legendary event at the UC Theater documented in Blank's *Werner Herzog Eats His Shoe*. The community that arose around the Pacific Film Archive and the restaurant Chez Panisse is captured by Blank in many films, including *Garlic Is as Good as Ten Mothers*, a paean to the history of the stinking rose, featuring chef Alice Waters and a host of other garlic lovers who praise its culinary as well as healing attributes. The *San Francisco Chronicle* called the film "a joyous, nose-tweaking, ear-tingling, mouth-watering tribute to a Life Force." Also on this program are interviews with Luddy, Waters, and Herzog produced by the Criterion Collection.

WERNER HERZOG EATS HIS SHOE Les Blank, US, 1980, 21 mins, Color, DCP, From Les Blank Films

GARLIC IS AS GOOD AS TEN MOTHERS Les Blank, US, 1980, 51 mins, Color, DCP, From Les Blank Films

REMEMBERING LES Kim Hendrickson, US, 2014, 10.5 mins, Color, Digital, From Janus Films

AN APPRECIATION OF LES BLANK BY WERNER HERZOG

Kim Hendrickson, US, 2014, 10 mins, Color, Digital, From Janus Films

Total running time: 93 mins

WEDNESDAY / 6.21.23

THE FIRST TEACHER

7:00 PM

ANDREI KONCHALOVSKY (USSR, 1966) BAMPFA COLLECTION PRINT

(*Pervyy uchitel*). Andrei Konchalovsky's debut feature is "expressed with a deft simplicity of style and rare quality of emotion" (Michel Ciment). *The First Teacher* spares no illusions in showing the hardships and hostility encountered by a former Red Army soldier in a rural Central Asian locale (today's Kyrgyzstan), where he is sent to teach. Although he is not well educated, the teacher's strength is his belief in the new order. Cinematographer Georgy Rerberg (who also worked with Andrei Tarkovsky, among others) films the remote location and cast of many nonprofessional actors



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with an extraordinary eye for detail. This astonishingly beautiful film, which Tom Luddy championed, deserves to be better known.

Written by Konchalovsky, Chinghiz Aitmatov, Boris Dobrodeiev. Photographed by Georgy Rerberg. With Bolot Beishenaliev, Natalia Arinbasarova, Idris Nogaibayev. (100 mins, In Russian with English titles, B&W, 35mm, BAMPFA collection)

FRIDAY / 6.23.23

THE BAKER'S WIFE

MARCEL PAGNOL (FRANCE, 1938) DIGITAL RESTORATION

7:00 PM

INTRODUCTION Alice Waters

Alice Waters is a celebrated chef, restaurateur, author, and owner of Chez Panisse.

(*La femme du boulanger*). Most critics consider *The Baker's Wife* to be the greatest film of Marcel Pagnol, the dramatist of Provence—whose humor, compassion, and neo-pagan philosophy are embodied in a host of memorable characters and expressed through archetypal tragicomic situations from the daily life of the village and waterfront communities of Pagnol's native region. *The Baker's Wife* is largely a vehicle for the great Raimu (who played Cesar in the *Fanny* trilogy), whose performance justifies Orson Welles's succinct estimate that "Raimu is the greatest actor in the world." A classic of cuckoldry as powerful and poignant as *The Blue Angel* or *The Naked Night*, *The Baker's Wife* is also a profoundly warm and funny comedy.

Written by Pagnol, based on an incident in a novel by Jean Giono. Photographed by Georges Benoit, R. Ledru, N. Darius. With Raimu, Ginette Leclerc, Charles Moulin, Robert Vattier. (134 mins, In French with English subtitles, B&W, DCP, From Janus Films)

SATURDAY / 6.24.23

THE SECRET GARDEN

AGNIESZKA HOLLAND (US, 1993)

4:00 PM

RECOMMENDED FOR AGES 8 AND UP.

Tom Luddy produced this film, which Agnieszka Holland adapted from Frances Hodgson Burnett's beloved tale of an enterprising girl (Kate Maberly) who uncovers secrets at her uncle's forbidding estate, including an abandoned garden and a neglected boy. Together the children make the garden bloom and transform the lives of all who live there. Janet Maslin wrote in the *New York Times*: "The

Secret Garden is elegantly expressive, a discreet and lovely rendering of the children's classic. . . . it can be seen as celebrating nature as a force for freedom." A perfect afternoon respite for families.

Written by Caroline Thompson, based on the novel by Frances Hodgson Burnett. Photographed by Roger Deakins. With Kate Maberly, Maggie Smith, Heydon Prowse, Andrew Knott. (103 mins, Color, 35mm, From Park Circus)

THURSDAY / 6.29.23

MEMORIES OF UNDERDEVELOPMENT

TOMÁS GUTIÉRREZ ALEA (CUBA, 1968) DIGITAL RESTORATION

7:00 PM

(*Memorias del subdesarrollo*, a.k.a. *Inconsolable Memories*, a.k.a. *Historias del subdesarrollo*). The Cuban cinema reached full maturity with this classic study of a bourgeois writer who stays in Cuba after the revolution, despite his alienation from the new society and the loss of all his friends to Miami. Based on novelist/screenwriter Edmundo Desnoes's autobiographical *Inconsolable Memories*, *Memories of Underdevelopment* became the first feature-length film from postrevolutionary Cuba to be released in the United States, to high acclaim. Peter Schjeldahl in the *New York Times* called it "a profound, noble film . . . beautifully understated, sophisticated and cosmopolitan in style, fascinating in its subtlety and complexity."

Written by Gutiérrez Alea, based on *Inconsolable Memories* by Edmundo Desnoes. Photographed by Ramón Suárez. With Sergio Corrieri, Daisy Granados, Eslinda Núñez, Beatriz Ponchova. (97 mins, In Spanish with English subtitles, B&W, DCP, From Janus Films)

FRIDAY / 6.30.23

THE MAGICK LANTERN CYCLE, PART 1

KENNETH ANGER (US, 1947-80)

7:00 PM

The Magick Lantern Cycle is one of the essential bodies of work of the American avant-garde, made by one of its most eccentric characters. Raised in Hollywood, Kenneth Anger (born 1927) has spent his entire life both enthralled and appalled by the film industry. And while Hollywood is an important influence on Anger's filmmaking, the philosophy of Magick, practiced by British occult master Aleister Crowley, is equally influential. Anger embraces Crowley's

interests, most notably the themes of transfiguration and transformation, and the films in *The Magick Lantern Cycle* are laden with occult symbolism: images of fire, water, and light. Anger's flare for pageantry—the graceful, often trancelike movements of his actors on set—and his use of vivid colors and campy art direction are trademarks of his visual style. His editing is masterful and belies a debt to his cinematic hero Sergei Eisenstein. *Scorpio Rising*, which was named to the National Film Registry in 2022, is filled with counterculture iconography and mass media heroes, sharply exposing the death wish of American males. Anger described *Scorpio Rising* as "a death mirror held up to American society."

FIREWORKS 1947, 15 mins, B&W/Color, 16mm, From Canyon Cinema

PUCE MOMENT 1949, 6.5 mins, Color, 16mm, From Canyon Cinema

EAUX D'ARTIFICE 1953, 13 mins, Color, 16mm, From Canyon Cinema

INAUGURATION OF THE PLEASURE DOME 1954, 38 mins, Color, 16mm, From Canyon Cinema

Total running time: 73 mins

FRIDAY / 6.30.23

THE MAGICK LANTERN CYCLE, PART 2

KENNETH ANGER (US, 1947-80)

9:00 PM

SCORPIO RISING 1963, 29 mins, Color, 16mm, From Canyon Cinema

KUSTOM KAR KOMMANDOS 1965, 3.5 mins, Color, 16mm, From Canyon Cinema

INVOCATION OF MY DEMON BROTHER 1969, 11 mins, Color, 16mm, From Canyon Cinema

RABBIT'S MOON 1950/72, 16 mins, Color, 16mm, From Canyon Cinema

LUCIFER RISING 1980, 30 mins, Color

Total running time: 91 mins

CONTINUES ON NEXT PAGE →

1. *Bigger Than Life*, 6.10.23
2. *Gates of Heaven*, 6.14.23
3. *The Ascent*, 6.11.23
4. *The Secret Garden*, 6.24.23
5. *Scorpio Rising*, 6.30.23
6. *The Baker's Wife*, 6.23.23



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AMBASSADOR OF CINEMA: TOM LUDDY'S LASTING INFLUENCE AT BAMPFA, CONTINUED FROM PREVIOUS PAGE



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SATURDAY / 7.1.23

APARAJITO

4:30 PM

SATYAJIT RAY (INDIA, 1956) DIGITAL RESTORATION

(*The Unvanquished*). The second entry in Satyajit Ray's *Apu* trilogy, *Aparajito* continues the story of a Bengali family after they leave their home to travel to the holy city of Benares on the banks of the Ganges River. *Aparajito* focuses on Apu in his personal and human relationships, above all in his changing relationship with his mother. Ray observes with remarkable insight and discretion the theme of the sacrifices parents may make in equipping their children for a world they can never really share. In the latter half of the film, there is a subtle change in mood: the drama of city life contrasts with the simplicity of Apu's background, and the characterization of Apu lies in the heart of modern India. ALBERT JOHNSON

Written by Ray, based on the novel by Bibhutibhusan Bandyopadhyay. Photographed by Subrata Mitra. Art direction by Bansri Chandragupta. With Kanu Banerjee, Karuna Banerjee, Pinaki Sen Gupta, Smaran Ghosal. (110 mins, In Bengali with English subtitles, B&W, DCP, From Janus Films)

SUNDAY / 7.2.23

ALICE IN THE CITIES

7:00 PM

WIM WENDERS (GERMANY/US, 1974) DIGITAL RESTORATION

A wandering journalist finds himself stuck with someone else's small daughter in this road movie crossing the United States and Germany, "a fine, tightly controlled, intelligent, and ultimately touching film" (*New York Times*). Writer's block, a collection of Polaroids, and a heightened sense of alienation are the only things a German writer brings back to the Old World from a cross-country American trip; well, those and an eight-year-old girl, whom he suddenly has to care for. Together they try to find a barely remembered family home while stumbling through a modern world with little time for family, home, or happiness. JASON SANDERS

Written by Wenders, Veith von Fürstenberg. Photographed by Robby Müller, Martin Schäfer. With Rudiger Vogler, Yella Rottländer, Lisa Kreuzer. (113 mins, In German with English subtitles, B&W, DCP, From Janus Films)

WEDNESDAY / 7.5.23

JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES

7:00 PM

CHANTAL AKERMAN (FRANCE, 1975)

In *Jeanne Dielman*, voted the number one film in *Sight & Sound's* 2022 poll of the 100 Greatest Films, Chantal Akerman, cinematographer Babette Mangolte, and a predominantly female crew depict three days in the life of a middle-aged widow, Jeanne (Delphine Seyrig), living alone with her teenage son. Those days are filled with a precisely circumscribed series of domestic tasks, framed straight on and taking place in what feels like real time. Watching Jeanne cook, mend, wash dishes, shine shoes, have sex for cash, bathe, and set the table becomes a visceral experience, as we become so habituated to the rhythm of her routine that even the slightest variation suggests the potential for something other than the potatoes to boil over. KATE MACKAY

Written by Akerman. Photographed by Babette Mangolte. With Delphine Seyrig, Jan Decorte, Henri Storck, J. Doniol-Valcroze. (201 mins, In French with English subtitles, Color, 35mm, From Janus Films)

SUNDAY / 7.9.23

I AM CUBA

7:00 PM

MIKHAIL KALATOZOV (USSR/CUBA, 1964)
BAMPFA COLLECTION PRINT

"One of the most visually titanic works in the century of movies." MICHAEL ATKINSON, *VILLAGE VOICE*

(*Soy Cuba, Ja Kuba*). Here is an extraordinary example of "pure" cinema in the service of politics. "A true film maudit. Impossible to see in Cuba (where it was called *I Am NOT Cuba*), and scorned in Russia as agitprop kitsch, *I Am Cuba* was made in 1962 as an act of Soviet-Cuban friendship. Yevgeny Yevtushenko gets credit for the film's poetic structure—a loose series of choreographed tableaux in praise of the revolutionary spirit. It is also a deliriously one-of-a-kind movie . . . in its bizarre mix of Slavic solemnity and Latin sensuality" (Tom Luddy, Telluride Film Festival).

Written by Yevgeny Yevtushenko, Enriqu  Pineda Barnet. Photographed by Sergei Urusevsky. With Luz Maria Collazo, Jean Bouise, Sergio Corrieri, Jos  Gallardo. (136 mins, In Spanish and Russian voiceover with English electronic titling, B&W, 35mm, BAMPFA collection, permission Kino Lorber)

SATURDAY / 7.15.23

MANDABI

4:30 PM

OUSMANE SEMB NE (SENEGAL, 1968) BAMPFA COLLECTION PRINT

"Semb ne's approach is spare, laconic, slightly ironic, and never patronizing." ROGER GREENSPUN,
NEW YORK TIMES

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

Written by Semb ne. Photographed by Paul Soullignac. With Mamadou Gueye, Ynousse N'Diaye, Issa Niang, Serigne N'Diayes. (91 mins, In French and Wolof with English subtitles, Color, 35mm, BAMPFA collection, In Memory of Albert Johnson, permission Janus Films)

1. *I Am Cuba*, 7.9.23
2. *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles*, 7.5.23
3. *Mandabi*, 7.15.23
4. *8 1/2*, 7.13.23
5. *The Facts of Murder*, 6.15.23



CLAUDIA CARDINALE ONCE UPON A TIME

Born in a Sicilian community in Tunis in 1938, Claudia Cardinale grew up speaking Sicilian dialect, French, and Tunisian Arabic, and aspired to be a schoolteacher. But after winning a trip to the Venice Film Festival at seventeen, stardom and fluency in Italian and English followed. Whether exemplifying the transcendent muse—in Federico Fellini’s *8 1/2*—or embodying wives, widows, or working girls, Cardinale’s performances are imbued with an intelligence and depth that surpass the confines of the scripted characters. She balanced vulnerability with steadfast determination in her roles (including a girlfriend of a partisan in Luigi Comencini’s *Bebo’s Girl*, and a jilted showgirl in Valerio Zurlini’s *Girl with a Suitcase*) and brought nuance and subtlety to Mauro Bolognini’s unattainable beauties in *La viaccia* and *Senilità*. As Angelica in Luchino Visconti’s *The Leopard*, Cardinale symbolizes the future of the nascent Italian nation, her primordial beauty and a preternatural grace propelling her ascension in a new social order. And as the widowed Jill in Sergio Leone’s *Once Upon a Time in the West*, she is a civilizing life force in a landscape of greed, corruption, and death.

Coproduced by Cinecittà, Rome, and featuring new restorations, *Claudia Cardinale Once Upon a Time* focuses on her great performances from the late 1950s through the 1960s. Reflecting on her career in a 2014 interview for *Art Film Fest*, Cardinale noted, “Most people live only once, but I’ve had 141 lives.” This attitude toward her characters, whom she *lived* into being, is a fundamental element of the timeless relevance of these films.

Kate MacKay,
Associate Film Curator

Organized by Paola Ruggiero and Camilla Cormanni, with thanks to Marco Cicala and Germana Ruscio, Cinecittà; Annamaria Di Giorgio, Italian Cultural Institute San Francisco; Carmen Accaputo, Cineteca di Bologna; Roberto Cadonici, Fondazione Mauro Bolognini; Francesca Tripodi, Cristaldi; Francesco Simeoni, Radiance Films; Massimiliano Mauriello, Titanus S.P.A.; Flavia Ferucci, RAI; Annamaria Napoli, Mediaset; Brian Belovarac, Janus Films; Katie Dintleman, 20th Century Studios; George Schmalz, Kino Lorber; David Jennings, Sony Pictures Releasing; Jack Durwood, Paramount Pictures; Amelia Antonucci, Cinema Italia San Francisco.

FRIDAY / 6.9.23

BEBO’S GIRL

LUIGI COMENCINI (ITALY, 1963)

7:00 PM

INTRODUCTION Claudia Squitieri

Claudia Squitieri is the daughter of Claudia Cardinale and editor of the book Claudia Cardinale: The Indomitable.

(*La ragazza di Bube*). Claudia Cardinale earned her first major acting award as a young woman making her way through the ruins of postwar Italy. Within the rubble of her bombed-out town, a teenage Mara (Cardinale) meets a slightly older partisan (George Chakiris, *West Side Story*), but their love barely blossoms before it is halted by the hate that still lingers from the war, and by a tragedy that leaves Mara on her own. Cardinale underlines Mara’s growth from rural teenager to urban woman with the mix of playfulness and steel that became her trademark. Released the same year as Federico Fellini’s *8 1/2* and Luchino Visconti’s *The Leopard*, *Bebo’s Girl* is arguably her strongest role. JASON SANDERS

Written by Comencini, based on the novel by Carlo Cassola. Photographed by Gianni Di Venanzo. With Claudia Cardinale, George Chakiris, Marc Michel, Dany Paris. (106 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, permission Cristaldi)

SUNDAY / 6.11.23

THE LEOPARD

LUCHINO VISCONTI (ITALY, 1963)

7:00 PM

INTRODUCTION Claudia Squitieri

(*Il gattopardo*). Luchino Visconti integrates a family history into a panoramic account of the Risorgimento, the nineteenth-century Italian unification movement. Revolution informs the most intimate relationships between the aristocrat Fabrizio (Burt Lancaster), his radical nephew Tancredi (Alain Delon), and Angelica (the compelling Claudia Cardinale), whose marriage to Tancredi signals the symbolic merging of the classes. “Perhaps no film captures the Proustian aesthetic more firmly,” Warren Sonbert wrote. “Your eyes must say something that your mouth does not,” Cardinale recalled Visconti advising of her performance, so poised between reserved detachment and physical sensuousness. “Even if you laugh, your eyes must not laugh.”

Written by Suso Cecchi D’Amico, Pasquale Festa Campanile, Enrico Medioli, Massimo Franciosa, Visconti. Photographed by Giuseppe Rotunno. With Burt Lancaster, Claudia Cardinale, Alain Delon, Paolo Stoppa. (186 mins, In Italian with English subtitles, Color, 'Scope, DCP, From 20th Century Studios)

CONTINUES ON NEXT PAGE →



CLAUDIA CARDINALE ONCE UPON A TIME,
CONTINUED FROM PREVIOUS PAGE



THURSDAY / 6.15.23

THE FACTS OF MURDER

7:00 PM

PIETRO GERMI (ITALY, 1959)

(*Un maledetto imbroglio*, a.k.a. *A Sordid Affair*). A police inspector (Pietro Germi) investigates a theft, then a murder in the same building. Are they connected? “Like all such police stories, this one provides an occasion to explore the multiple subcultures of a city—Rome, in this case. But the hustlers, hookers, and schemers have seldom been so pathetically unequal to their crimes, and the police so inept, or the chief detective so clumsy. Here everybody’s guilty of something—but the big scoundrels get away, while the little ones take the rap” (Stuart Klawans, *New York Times*). Claudia Cardinale turns her small, early-career role (a servant girl) into something far deeper.

Written by Alfredo Giannetti, Germi, Ennio De Concini, based on the novel *That Awful Mess on Via Merulana* by Carlo Emilio Gadda. Photographed by Leonida Barboni. With Germi, Claudia Cardinale, Franco Fabrizi, Claudio Gora. (115 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, permission Radiance Films)

SATURDAY / 6.17.23

ROCCO AND HIS BROTHERS

7:00 PM

LUCHINO VISCONTI (ITALY, 1960)

(*Rocco e i suoi fratelli*). At once lyrical and brutal, this family saga is fatalist film noir expressed through a purity of vision; like the saintly Rocco (Alain Delon) himself, it takes a lot of violence to daunt Luchino Visconti’s love. Rocco is the anomaly among the five sons of a poor but canny widow (Katina Paxinou) who brings her family from the south to Milan, where they “arrive like an earthquake,” unprepared for the strains of urban living. The film develops in five episodes, one devoted to each brother, but the structure is as complex as their lives are intertwined. Claudia Cardinale shines as the oldest brother’s headstrong wife. JUDY BLOCH

Written by Visconti, Suso Cecchi D’Amico, Pasquale Festa Campanile, Massimo Franciosa, Enrico Medioli, based on the novel *Il ponte della Ghisolfà* by Giovanni Testori. Photographed by Giuseppe Rotunno. With Alain Delon, Renato Salvatori, Annie Girardot, Claudia Cardinale. (172 mins, In Italian with English subtitles, B&W, DCP, From Kino Lorber)

THURSDAY / 6.22.23

SENILITÀ

7:00 PM

MAURO BOLOGNINI (ITALY, 1962) IMPORTED 35MM PRINT

(*Careless*). The fog-drenched cobblestone streets of Trieste provide a suitably gloom-soaked backdrop to Mauro Bolognini’s atmospheric tale of class, passion, and obsessive love, based on a novel by acclaimed author (and James Joyce favorite) Italo Svevo, which follows the melancholy intellectual Emilio through a doomed love affair with a high-spirited flapper. Anthony Franciosa (playing against type) and Claudia Cardinale are the protagonists, with one entrapped by his own narcissism and propriety, the other using her sensuality as freedom. Blacklisted Hollywood actress Betsy Blair costars as Emilio’s spinster sister, whom he understands as poorly as he does his lover, but whose fate is far lonelier. JASON SANDERS

Written by Bolognini, Goffredo Parise, Tullio Pinelli, based on the novel by Italo Svevo. Photographed by Armando Nannuzzi. With Claudia Cardinale, Anthony Franciosa, Betsy Blair, Philippe Leroy. (111 mins, In Italian with English electronic titling, B&W, 35mm, From Cineteca di Bologna, permission Fondazione Mauro Bolognini)

SUNDAY / 6.25.23

LA VIACCIA

7:00 PM

MAURO BOLOGNINI (ITALY, 1961)

(*The Lovemakers*). A disgraced young peasant turns his back on his rural farm—and an inheritance struggle between his old-fashioned family—for the love of a city prostitute in Mauro Bolognini’s tale of fin-de-siècle Florence. Jean-Paul Belmondo stars as the headstrong fool who knows that “inside, I am made of glass,” while Claudia Cardinale astounds as the prostitute, at times spiteful, desolate, carnal, nihilistic, and embittered, physically close, eternally distant. Like Bolognini’s other remarkable portraits of dying world orders, *La viaccia* inhabits a realm of fog, rain, and perpetual sadness, forever trapped in twilight. Cardinale and Bolognini’s collaborations were some of her favorites, and she considered Bolognini “a great director.” JASON SANDERS

Written by Vasco Pratolini, Pasquale Festa Campanile, Massimo Franciosa, based on a novel by Mario Pratesi. Photographed by Leonida Barboni. With Claudia Cardinale, Jean-Paul Belmondo, Pietro Germi, Romolo Valli. (102 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, permission Titanus S.P.A.)

SUNDAY / 7.2.23

GIRL WITH A SUITCASE

4:30 PM

VALERIO ZURLINI (ITALY, 1961)

(*La ragazza con la valigia*). With this film, Claudia Cardinale etched a wistful, playful character whose edge comes from the reality that she never knows where her next meal is coming from. Aida, a showgirl, is seduced away from her act by a playboy aristocrat, Marcello, and then quickly abandoned. She pathetically tries to locate Marcello in his Parma villa, only to become the object of fascination and finally love for his sixteen-year-old brother. A moving, honest study of adolescence and class, *Girl with a Suitcase* was shot against the classic beauty of Parma, contrasted with the visually spontaneous and socially chaotic sands of Rimini. JUDY BLOCH

Written by Zurlini, Leo Benvenuti, Piero De Bernardi, Enrico Medioli, Giuseppe Patroni-Griffi, from a story by Zurlini. Photographed by Tino Santoni. With Claudia Cardinale, Jacques Perrin, Corrado Pani, Luciana Angellillo. (113 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, permission RAI)

1. *Rocco and His Brothers*, 6.17.23
2. *La viaccia*, 6.25.23
3. *Girl with a Suitcase*, 7.2.23
4. *The Leopard*, 6.11.23
5. *Senilità*, 6.22.23
6. *Once Upon a Time in the West*, 7.22.23
7. *Bebo’s Girl*, 6.9.23



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SATURDAY / 7.8.23

THE MAGNIFICENT CUCKOLD

4:30 PM

ANTONIO PIETRANGELI (ITALY/FRANCE, 1964)

(*Il magnifico cornuto*). Claudia Cardinale lends a becalmed radiance to the usually overheated *commedia all'italiana* in this giddy tale of a middle-aged businessman (Ugo Tognazzi) who'll stop at nothing to prove his young wife is cheating on him, even though he's the one who's been unfaithful. There's no impoverished peasants, nineteenth-century landowners, or war-ravaged citizens here; *The Magnificent Cuckold* inhabits a very modern world of architects and business folks, cocktail parties and hair salons, all set to some suitably bouncy vibraphone jazz and rock and roll. Male vanity, however, remains eternal, as does Cardinale's charm and sensuality, perfectly costumed in the height of 1960s Italian fashion. JASON SANDERS

Written by Diego Fabbri, Ruggero Maccari, Ettore Scola, Stefano Strucchi, based on a 1921 farce by Fernand Crommelynck. Photographed by Armando Nannuzzi. With Claudia Cardinale, Ugo Tognazzi, Bernard Blier, Gian Maria Volonté. (124 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, courtesy Mediaset)

THURSDAY / 7.13.23

8 1/2

7:00 PM

FEDERICO FELLINI (ITALY, 1963)

(*Otto e mezzo*). For many, Marcello Mastroianni defined Italian masculinity, or at least the debonair version of it, and in this Federico Fellini masterpiece, he gives perhaps his most dashing performance, at once intellectualized and sexualized. A traffic jam nightmare, a literal flight of fancy, nuns and whores and more: *8 1/2* follows the dreams and visions of a jaded director (Mastroianni) as he bemusedly attempts his next great film, which may or may not take precedence over his own sexual desires. Claudia Cardinale fittingly costars as the filmmaker's dream (of cinema, of women) come to life, unmatched, untamed.

Written by Fellini, Tullio Pinelli, Ennio Flaiano, Brunello Rondi. Photographed by Gianni Di Venanzo. With Marcello Mastroianni, Anouk Aimée, Claudia Cardinale, Sandra Milo. (138 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, permission Janus Films)

FOLLOWED BY **UN CARDINALE DONNA** (*A Woman Cardinal*) (Manuel Maria Perrone, Italy, 2023). Produced on the occasion of Cinecittà's Claudia Cardinale retrospective, this short film celebrates the legendary actress by interweaving images past and present. (10 mins, In Italian with English subtitles, Color, Digital, From Cinecittà)

Total running time: 148 mins

SATURDAY / 7.15.23

SANDRA

7:00 PM

LUCHINO VISCONTI (ITALY, 1965)

(*Vaghe stelle dell'orsa*, a.k.a. *Of a Thousand Delights*). Luchino Visconti's wondrous mood piece is an Elektra story of incestuous passions and family secrets, set in the crumbling Italian city of Volterra. Claudia Cardinale brings her new American husband home to meet her mother and brother on a very particular occasion: a memorial is being unveiled for her father, who died at Auschwitz. It isn't the ghosts of the dead that haunt this home, however, but the secrets of the living. With a tale so ripe that the actors should be singing, not speaking, the ever-iconoclastic Visconti heads toward a Romantic ideal of emotion as narrative and repression as the greatest spectacle. JASON SANDERS

Written by Suso Cecchi D'Amico, Enrico Medioli, Visconti. Photographed by Armando Nannuzzi. With Jean Sorel, Michael Craig, Marie Bell, Claudia Cardinale. (102 mins, In Italian with English subtitles, B&W, DCP, From Sony Pictures)

SATURDAY / 7.22.23

ONCE UPON A TIME IN THE WEST

3:30 PM

SERGIO LEONE (ITALY/US, 1968)

(*C'era una volta il West*). Where the *Dollars* trilogy was about the lethal lengths to which one might go to get a fistful, this saga draws a bead on the taming of the once-wild West as an industrial enterprise. Here the railroad cuts across the virgin landscape on the iron tracks of progress, powered not by steam but by the dark coal of capital. Cast against type, Henry Fonda does the bidding of a railway tycoon driven by his own "loco" motives. Derailing the plans of big money is Claudia Cardinale as a frontier widow fighting for her spread, aided by two high plains drifters, Jason Robards and Charles Bronson. STEVE SEID

Written by Leone, Sergio Donati, from treatments by Leone, Dario Argento, Bernardo Bertolucci. Photographed by Tonino Delli Colli. Music by Ennio Morricone. With Henry Fonda, Claudia Cardinale, Jason Robards, Charles Bronson. (167 mins, Color, 'Scope, DCP, From Paramount Pictures)



7



SHITAMACHI: TALES OF DOWNTOWN TOKYO

Welcome to Shitamachi, downtown Tokyo, the literal “low part” of town—more a state of mind than a physical locale. The district’s boundaries have changed throughout the years—through wars, fires, famines, and economic booms—but its culture has always represented the city’s working-class, hard-edged roots. Its dense alleyways, rickety homes, claustrophobic bars, and pachinko parlors define the atmosphere of the films that take place there, as do glimpses of the Sumida and Arakawa Rivers, which flow along its borders.

Like any tour, this series spotlights some of the locale’s best-known landmarks, like Akira Kurosawa’s *Stray Dog* and Yasujiro Ozu’s *Tokyo Story*. It also helps you wander off the beaten path of Japanese film classics to discover works you’ve never had a chance to view or maybe never even heard of. Legendary but little-seen filmmakers like Heinosuke Gosho (“one of the greatest Japanese directors,” according to Georges Sadoul) or Sadao Yamanaka (“without him, there would be no *Ugetsu*, no *Rashomon*,” per Donald Richie) are represented, as are lesser-known titles by artists such as the Cannes-prizewinning Hirokazu Kore-eda and a reprise of Kinuyo Tanaka’s recently restored *Love Letter*.

“If some of the narratives around *shitamachi* [are] about the marginalized, about economic inequality, about tight-knit communities and festivities, can we not find these stories [everywhere]?” writes curator Aiko Masubuchi, referring to the *shitamachi* spirit as well as the Tokyo neighborhood. “Cannot the ethos and the narratives that *shitamachi* has birthed and continue[s] to put forth today of resistance and of community practice and of laughter and joy be activated into lived experience?”

Jason Sanders,
Film Notes Writer

Shitamachi: Tales of Downtown Tokyo is guest curated by Aiko Masubuchi and coordinated at BAMPFA by Kathy Geritz; it was originally presented at Film Forum, New York. Copresented by The Japan Foundation. Special thanks to Bruce Goldstein and Elspeth Carroll, Film Forum, New York; Kenji Matsumoto, Koji Nozaki, and Ryo Takehara, The Japan Foundation; Tatiana Faris, IFC Films; Brian Belovarac, Janus Films; Mami Furukawa, Nikkatsu Corporation; and Aya Takagawa, Shochiku Co., Ltd.

FRIDAY / 6.16.23

STRAY DOG

AKIRA KUROSAWA (JAPAN, 1949)

(*Nora inu*). On a crowded bus in teeming downtown Tokyo, rookie policeman Murakami (Toshiro Mifune) has his gun swiped. Fearful of losing his job, he embarks on a desperate search for the pickpocket. Murakami becomes a lone pilgrim in an underworld seething in the heat of summer and the crush of postwar shortages, rendered divinely hellish by Akira Kurosawa’s odd-angled lensing and staccato editing. More than a hard-boiled thriller (Kurosawa acknowledged his debt to French crime novelist Georges Simenon), *Stray Dog* is a Dostoyevskian saga of guilt, and expiation, by association. JUDY BLOCH

Written by Ryuzo Kikushima, Kurosawa. Photographed by Asakazu Nakai. With Toshiro Mifune, Takashi Shimura, Isao Kimura, Keiko Awaji. (122 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)

SUNDAY / 6.18.23

JAPANESE GRANDMAS

TADASHI IMAI (JAPAN, 1962) BAMPFA COLLECTION PRINT

(*Kigeki: Nippon no obaachan*). Two rebellious Japanese *obaachans* (grandmothers) take a day off from their everyday lives in Tadashi Imai’s observant social satire, one of the first to tackle Japan’s emerging aging-population issues. When they first meet in front of a record store, listening to its music, the two grandmothers brag about their offspring; in reality, one woman can’t stand living with her son’s family, while the other just escaped a retirement home. As the two wander about the city like down-market flaneurs, a portrait of a neighborhood caught between generations emerges. The “film produces a sense of closeness amidst the crowds in Tokyo’s entertainment district, sometimes seeming documentary-like in its capture of the pace of the city and *vis-à-vis* the simple and incisive experiences of the two women” (*Desistfilm*). Born in Tokyo, lead actress Choko Iida began her career in 1923 and was an Ozu constant. JASON SANDERS

Written by Yoko Mizuki. Photographed by Shunichiro Nakao. With Choko Iida, Tanie Kitabayashi, Chocho Miyako, Kumeko Urabe. (95 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Shochiku)

1. *Japanese Grandmas*, 6.18.23
2. *Tokyo Story*, 6.24.23
3. *Humanity and Paper Balloons*, 6.28.23
4. *Love Letter*, 7.12.23
5. *Nobody Knows*, 7.9.23



3



4



5

SATURDAY / 6.24.23

TOKYO STORYYASUJIRO OZU (JAPAN, 1953) **NEW DIGITAL RESTORATION**

(*Tokyo monogatari*). A luminous Setsuko Hara anchors this simple, sad story of an elderly couple who travels to Tokyo to visit their two married children, only to find themselves politely ushered off to a hot springs resort. There the mother dies, leaving only their widowed daughter-in-law to care about the father. Yasujiro Ozu's snapshot of a changing Tokyo is "so Japanese and at the same time so personal, and hence so universal in its appeal, that it becomes a masterpiece" (Donald Richie). "One of the manifest miracles of the cinema" (*New Yorker*), *Tokyo Story* was voted one of the ten Best Films of All Time in the 2022 *Sight & Sound* Directors' Poll.

Written by Ozu, Kogo Noda. Photographed by Yuharu Atsuta. With Chishu Ryu, Chieko Higashiyama, So Yamamura, Haruko Sugimura. (136 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

7:00 PM

WEDNESDAY / 6.28.23

HUMANITY AND PAPER BALLOONSSADAO YAMANAKA (JAPAN, 1937) **IMPORTED 35MM PRINT**

(*Ninjo kami fusen*). One of prewar Japanese cinema's greatest yet least-known masters, Sadao Yamanaka blurred genres to focus on social injustice, often collaborating with the famous leftist theater troupe Zenshin-za. *Humanity and Paper Balloons* is considered his finest accomplishment. Set in the eighteenth century, in what would become downtown Tokyo, in an impoverished area where the phrase "Did someone just hang himself again?" seems a common refrain, a masterless samurai mingles with commoners, thugs, and a barber whose quick thinking keeps him ahead of the merchants and lords . . . he hopes. "What a gathering of filthy swine!" says a landlord, but here, Yamanaka implies, lies the future of Japan's class struggle. **JASON SANDERS**

Written by Shintaro Mimura. Photographed by Akira Mimura. With Chojiro Kawarasaki, Shizue Yamagishi, Kan'emon Nakamura, Tsuruzo Nakamura. (86 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Janus Films)

7:00 PM

SATURDAY / 7.1.23

SUZAKI PARADISE: RED LIGHT DISTRICT

YUZO KAWASHIMA (JAPAN, 1956)

(*Suzaki paradaisu: Akashingo*). A down-on-their-luck young couple settles on the edge of Tokyo's red-light district in this "radiant masterwork of Japanese cinematic melodramas" (Tokyo Filmex). While filmmakers like Mikio Naruse and Kenji Mizoguchi also chose the red-light district as a setting, Yuzo Kawashima's take is unusual in that here "no one feels terrible about it" (Donald Richie). Whether fallen, falling, or barely keeping steady, Kawashima's characters are merely trying to survive amidst the ruins; "we all have to live," says one, "until we die." This poetic, highly sympathetic look at the choices people make to get by is anchored by the performances of Michiyo Aratama and Tatsuya Mihashi as the drifting, hopeless couple. **JASON SANDERS**

Written by Toshiro Ide, Nobuyoshi Terada. Photographed by Kurataro Takamura. With Michiyo Aratama, Tatsuya Mihashi, Yukiko Todoroki, Izumi Ashikawa. (81 mins, In Japanese with English subtitles, B&W, DCP, From Nikkatsu)

7:00 PM

THURSDAY / 7.6.23

RECORD OF A TENEMENT GENTLEMAN

YASUJIRO OZU (JAPAN, 1947)

(*Nagaya shinshi roku*). Perennial Yasujiro Ozu favorites Chishu Ryu and Choko Iida (the latter also appears in *Japanese Grandmas*) anchor this slyly humorous look at a community trying to rebuild itself in the ruins of postwar Tokyo, and what happens when they must look after an abandoned child. "I don't want him" is the response from a chorus of suspicious, stone-faced adults when confronted with the wide-eyed youth, but soon he's joining in their everyday struggles and songs. It's a simple tale, but in Ozu's hands, it's mesmerizing, as is the film's portrayal of Shitamachi, Tokyo, circa 1947, a city that has been reduced to rubble but is about to begin again. **JASON SANDERS**

Written by Ozu, Tadao Ikeda. Photographed by Yuharu Atsuta. With Chishu Ryu, Choko Iida, Takeshi Sakamoto, Reikichi Kawamura. (72 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)

7:00 PM

SUNDAY / 7.9.23

NOBODY KNOWS

HIROKAZU KORE-EDA (JAPAN, 2004)

(*Dare mo shiranai*). Based on a true story that scandalized Japan in the mid-1980s, Hirokazu Kore-eda's 2004 drama prefigures the familial concerns of his Cannes Palme d'Or-winning *Shoplifters* by following four children left abandoned in a Tokyo apartment. After their flighty mother smuggles the family into a new apartment and eventually disappears, the preteen Akira must find a way to keep his siblings thriving in a neighborhood that barely notices their existence. With a photographer's eye for detail and a poet's sense of precision, Kore-eda reveals all the emotions of childhood and all the tones of loneliness, of living when nobody knows you're alive. **JASON SANDERS**

Written by Kore-eda. Photographed by Yutaka Yamazaki. With Yuya Yagira, Ayu Kitaura, Hiei Kimura, Momoko Shimizu. (141 mins, In Japanese with English subtitles, Color, 35mm, From IFC Films)

4:00 PM

WEDNESDAY / 7.12.23

LOVE LETTERKINUYO TANAKA (JAPAN, 1953) **NEW 4K RESTORATION**

(*Koibumi*). Kinuyo Tanaka's impressive directorial debut—made with support and encouragement from mentors Mikio Naruse and Yasujiro Ozu—was based on a popular novel by Fumio Niwa and set just after the end of the American occupation of Japan. *Love Letter* focuses on a repatriated naval officer, Reikichi (Masayuki Mori), secretly searching for his lost first love in Tokyo. Reikichi finds work with a friend who writes letters for Japanese women asking for support from their American GI boyfriends. Through the prejudiced eyes of the male protagonist, Tanaka shows the stigma suffered by women compelled to engage in transactional affairs. **KATE MACKAY**

Written by Keisuke Kinoshita, based on a novel by Fumio Niwa. Photographed by Hiroshi Suzuki. With Masayuki Mori, Yoshiko Kuga, Jūkichi Uno, Kyōko Kagawa. (98 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

7:00 PM

CONTINUES ON NEXT PAGE →



1

SHITAMACHI: TALES OF DOWNTOWN TOKYO,
CONTINUED FROM PREVIOUS PAGE

SUNDAY / 7.16.23

IKIRU

4:00 PM

AKIRA KUROSAWA (JAPAN, 1952) BAMPFA COLLECTION PRINT

(*To Live*). *Ikiru* is a searing portrait of modern society in which individual will is the vassal to an impotent bureaucracy. A by-the-book government functionary (the marvelous Takashi Shimura) learns he has terminal cancer. His metamorphosis from Mummy (his office nickname) to conscious being is one of the great transformations in cinema, with no special effects required. As he begins to reject his past, into his life comes a curious novelist, who shows Watanabe a night on the town in postwar Tokyo, dazzling in its possibilities. *Ikiru* is a cinematic tour de force that travels in and out of time frames like a camera of the mind. JUDY BLOCH

Written by Shinobu Hashimoto, Hideo Oguni, Kurosawa. Photographed by Asakazu Nakai. With Takashi Shimura, Nobuo Kaneko, Miki Odagiri, Yunosuke Ito. (143 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

WEDNESDAY / 7.19.23

SHITAMACHI SUNSHINE

7:00 PM

YOJI YAMADA (JAPAN, 1963) BAMPFA COLLECTION PRINT

(*Shitamachi no taiyo*, a.k.a. *The Sunshine Girl*). The second film of the prolific Yoji Yamada, best known for the classic *Tora-san* series, *Shitamachi Sunshine* was conceived by Shochiku as a simple vehicle for popular singer Chieko Baisho, but the socially idealistic Yamada had other ideas. Baisho (later a *Tora-san* staple) shines as a cheerful factory worker amidst the iron foundries and dirty riversides of Tokyo's working-class Shitamachi area. Her upwardly mobile boyfriend dreams of living "in a sunny room" but also wants her to "stay quiet." A hard-charging factory worker complicates matters in this fascinating study of postwar Japanese social mobility and a woman's choice in the paths she takes. JASON SANDERS

Written by Isao Kumagai, Yamada. Photographed by Hiroshi Dowaki. With Chieko Baisho, Kyoko Aoi, Michi Aoyama, Kamataru Fujiwara. (86 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Shochiku)



2

SUNDAY / 7.23.23

WHERE CHIMNEYS ARE SEEN

7:00 PM

HEINOSUKE GOSHO (JAPAN, 1953) IMPORTED 35MM PRINT

(*Entotsu no mieru basho*). Heinosuke Gosho's most celebrated film in both Japan and the West, *Where Chimneys Are Seen* is perhaps the most compelling example of his concern for, and insights into, the everyday lives of lower-middle-class people. "One of the really important postwar Japanese films" (Joseph Anderson and Donald Richie), the film depicts two couples against the backdrop of Tokyo's growing industrialization during the 1950s. Ken Uehara and Kinuyo Tanaka portray a *tabi* sock salesman and his lonely wife, whose lives—along with those of their two timidly amorous lodgers (Hideko Takamine and Hiroshi Akutagawa)—are disrupted, and finally transformed, by the appearance of an abandoned baby on their tenement doorstep.

Written by Hideo Oguni, based on a novel by Rinzo Shiina. Photographed by Mitsuo Miura. With Kinuyo Tanaka, Ken Uehara, Hideko Takamine, Hiroshi Akutagawa. (108 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Kokusai Hoei Co.)



3

SATURDAY / 7.29.23

DRUNKEN ANGEL

7:30 PM

AKIRA KUROSAWA (JAPAN, 1948)

(*Yoidore tenshi*). *Drunken Angel* is a masterful gangster film, evoking the sinister shadows of American film noir and depicting with compassion the devalued life of underworld characters. It is, moreover, a perfect, poetic allegory of postwar Japan; the malaise of a society ravaged by war is symbolized by a disease-ridden sump in the Tokyo slum where the samaritan Dr. Sanada (Takashi Shimura) runs a medical clinic. When an arrogant hoodlum (Toshiro Mifune) is discovered to be tubercular, the two become locked in a struggle of mutual loathing and grudging respect. Mifune's astounding performance led Kurosawa to alter the script midway: "I decided to turn him loose," he said. JUDY BLOCH

Written by Keinosuke Uekusa, Kurosawa. Photographed by Takeo Ito. With Takashi Shimura, Toshiro Mifune, Reizaburo Yamamoto, Michiyo Kogure. (98 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)



4

1. *Shitamachi Sunshine*, 7.19.23
2. *Ikiru*, 7.16.23

3. *Drunken Angel*, 7.29.23
4. *Where Chimneys Are Seen*, 7.23.23

5. *Belle de jour*, 7.22.23
6. *The Exterminating Angel*, 7.8.23



LUIS BUÑUEL'S MAGNIFICENT WEAPON

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

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

From the eye slice in his revolutionary collaboration with Salvador Dalí, *Un chien Andalou* (1929), to the explosive finale of his last film, *That Obscure Object of Desire* (1977), Buñuel made incendiary films to counter institutionalized complacency and to plumb the mysteries of the human condition. Staying true to his Surrealist roots throughout, he chronicled everyday strangeness, existential absurdities, desire, and obsession. Mercilessly skewering religious dogma and bourgeois hypocrisy, Buñuel’s films remain as shocking, perverse, and provocative as when they were made. This retrospective offers the opportunity to see works from every stage of his career, beginning with his European films from the 1960s and 1970s this summer, and returning to his early works made in Paris and Spain and his marvelously subversive Mexican cinema of the 1950s in the fall.

Kate MacKay,
Associate Film Curator

Film Series Sponsor: Susan Consey

Thanks to Brian Belovarac, Janus Films; Eric Di Bernardo, Rialto Pictures; Tim Lanza, Cohen Film Collection.

FRIDAY / 7.7.23

VIRIDIANA

LUIS BUÑUEL (SPAIN/MEXICO, 1961)

7:00 PM

Buñuel returned to Spain after twenty-three years of exile to make *Viridiana*, which earned him the Cannes Palme d’Or, the Vatican’s condemnation, widespread box-office success, and banning in Spain by Francisco Franco. *Viridiana* (Silvia Pinal) longs to become a nun, but a visit to her lecherous uncle opens up a different holy path, where lepers, beggars, and outcasts become guests at a different Last Supper. The chic scandal that the film touched off, and the director’s own quips, tended to obscure the film’s complexities, into which Buñuel inserts some of his most outrageous erotic and religious imagery.

Written by Buñuel, Julio Alejandro. Photographed by Jose F. Aguayo. With Silvia Pinal, Fernando Rey, Francisco Rabal, Margarita Lozano. (90 mins, In Spanish with English subtitles, B&W, 35mm, From Janus Films)

SATURDAY / 7.8.23

THE EXTERMINATING ANGEL

LUIS BUÑUEL (MEXICO, 1962)

7:00 PM

(*El angel exterminador*). A bourgeois dinner curdles when the guests realize they cannot leave in Buñuel’s daring Surrealist assault on the hypocrisy of the ruling class and organized religion. The top hats are barely off (and the servants have pointedly left) by the time these high-society diners realize they can’t, in fact, go anywhere, leading to a quick switch from aristocratic manners to panic, violence, animal interventions, death, and utter, glorious chaos. Darkly comic and pointed yet universal in its attacks, this is “the most distinctly and completely Surrealist film since *L’age d’or*” (Francisco Aranda); “perhaps the best explanation for *Exterminating Angel*,” Buñuel remarked, “is that, reasonably, there isn’t one.” JASON SANDERS

Written by Buñuel, from a story by Buñuel, Luis Alcoriza, suggested by a play by José Bergamin. Photographed by Gabriel Figueroa. With Silvia Pinal, Enrique Rambal, Jacqueline Andere, José Baviera, Claudio Brook. (95 mins, In Spanish with English subtitles, B&W, DCP, From Janus Films)

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LUIS BUÑUEL'S *MAGNIFICENT WEAPON*, CONTINUED FROM PREVIOUS PAGE



FRIDAY / 7.14.23

DIARY OF A CHAMBERMAID

7:00 PM

LUIS BUÑUEL (FRANCE/ITALY, 1964)

(*Le journal d'une femme de chambre*). A beautiful chambermaid (Jeanne Moreau) finds herself the newest fetish for a family of perfectly ordinary perverts in Buñuel's wicked adaptation of a famous novel, here set in an upper-class France where fascism is on the rise. Busy dusting and cleaning, the lovely Célestine can't help but notice her new employers' quirks: one shoots butterflies, another stalks little girls (and Jews and foreigners), while Old Père merely caresses the soles (or souls) of shoes. Célestine cunningly and ambiguously plays each passion against the other—very much like the French themselves, and with similar results. JUDY BLOCH

Written by Buñuel, Jean-Claude Carrière, from the novel by Octave Mirbeau. Photographed by Roger Fellous. With Jeanne Moreau, Michel Piccoli, Georges Géret, Françoise Lugagne. (95 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

THURSDAY / 7.20.23

SIMON OF THE DESERT

7:00 PM

LUIS BUÑUEL (MEXICO, 1965)

(*Simón del desierto*). Buñuel's wicked satire throws tasty temptation at the feet of the fasting Saint Simon Stylites, who spent much of his life atop a tall column seeking salvation. The devil (Silvia Pinal) appears in many guises—as an innocent girl rolling a hoop, a worldly harlot who bares her breasts, even as the Great Shepherd himself—trying to coax Simon from his penitential pedestal. While repelling these temptations, Simon must also disregard the crass needs of his adulators, who want cheap miracles and forgiveness for their failings. In the apocalyptic final moments, this wily fable of transcendence crucifies all of society, not just simple Simon. STEVE SEID

Written by Buñuel, Julio Alejandro. Photographed by Gabriel Figueroa. With Claudio Brook, Silvia Pinal, Hortensia Santovaña, Jesús Fernández Martínez. (42 mins, In Spanish with English subtitles, B&W, 16mm, BAMPFA collection, permission Janus Films)

FOLLOWED BY **CINÉASTES DE NOTRE TEMPS: LUIS BUÑUEL** (Robert Valey, France, 1964). The first episode in Andre S. Labarthe and Janine Bazin's quintessential television series profiling the world's great filmmakers features a revealing mid-career interview with Luis Buñuel,

along with reflections on his work from friends, collaborators, and even clergy. (46 mins, In French with English subtitles, B&W, Digital, From INA)

Total running time: 88 mins

SATURDAY / 7.22.23

BELLE DE JOUR

7:00 PM

LUIS BUÑUEL (FRANCE, 1967)

In *Belle de jour*, Catherine Deneuve gives a knowing performance as a bored-cold bourgeoisie who discovers how good evil can be on afternoons spent in a high-class brothel, where fantasy itself is a fetish object. Here it takes violence, the more fantasized the better, to make any sort of impact. *Belle de jour* is *L'age d'or* updated and in color. As Raymond Durnat wrote, "Glittery, cool and urbane, Buñuel's film looks just like Lubitsch à la mode—almost a design for living in the *Playgirl* era. But underneath it's a bleak and sharp surrealist object." JUDY BLOCH

Written by Buñuel, Jean-Claude Carrière. Photographed by Sacha Vierny. With Catherine Deneuve, Jean Sorel, Michel Piccoli, Geneviève Page. (101 mins, In French with English subtitles, Color, 35mm, From Janus Films)

WEDNESDAY / 7.26.23

THE MILKY WAY

7:00 PM

LUIS BUÑUEL (FRANCE/ITALY, 1969)

(*La voie lactée*). Part theological treatise, part shaggy dog story, *The Milky Way* follows the picaresque adventures of two shambling, none-too-pious twentieth-century pilgrims on the famous route to Santiago de Compostela in Spain, with numerous spatial and temporal detours along the way. The digressions illustrate a meticulously researched catalog of historical heresies—from Jansenist mortifications to modern, unauthorized miracles—in a tone of relaxed clarity and sober silliness that left some critics wondering where Buñuel really stood on Catholic dogma. Characteristically, he insisted that the film was "neither for nor against anything at all." JULIET CLARK

Written by Buñuel, Jean-Claude Carrière. Photographed by Christian Matras. With Laurent Terzieff, Paul Frankeur, Delphine Seyrig, Edith Scob. (102 mins, In French with English subtitles, Color, 35mm, From Rialto Pictures)

FRIDAY / 7.28.23

TRISTANA

7:00 PM

LUIS BUÑUEL (SPAIN/ITALY/FRANCE, 1970)

Tristana (Catherine Deneuve) is a virginal young girl who goes to live with her guardian (Fernando Rey), an older man who eventually breaks through his facade of respectability and seduces her. She repays him a hundredfold, preying on his jealousy and taunting him with her perverse whimsies. Critic Tom Milne wrote about disability, "church bells, a crucifix, fetishistic feet, all bearing discreet witness to the torments of a tale of *amour fou*: *Tristana* is so absolutely inexorably a Buñuel film, telling everything but explaining nothing as it marshals wild cohorts of obsessions into a delicate filigree of pain, that it takes really Buñuelian language to describe it."

Written by Buñuel, Julio Alejandro, based on a novel by Benito Perez Galdos. Photographed by Jose Aguayo. With Catherine Deneuve, Fernando Rey, Franco Nero, Lola Gaos. (95 mins, In Spanish with English subtitles, Color, DCP, From Cohen Media Group)

FRIDAY / 8.4.23

THE DISCREET CHARM OF THE BOURGEOISIE

7:00 PM

LUIS BUÑUEL (FRANCE, 1972)

(*Le charme discret de la bourgeoisie*). Buñuel's account of the nightlong (lifelong, class-wide) attempts of six wealthy people to sit down to dinner is the comedy of manners to end all comedies of manners. With the crème de la crème of European actors, Buñuel produces, in lieu of something edible, the secret ingredient of the bourgeois power base, which might be the desire for thwarted desire. It's never the right time for sex or food—a theme that goes back to *L'age d'or*—but the rituals of sangfroid continue in the face of a pot-smoking militia and terrorists at the door, the elusive leg of lamb and the rubber chicken, waking nightmares and walking dreams. JUDY BLOCH

Written by Buñuel, Jean-Claude Carrière. Photographed by Edmond Richard. With Fernando Rey, Delphine Seyrig, Stéphane Audran, Bulle Ogier. (100 mins, In French with English subtitles, Color, DCP, From Rialto Pictures)



SPECIAL SCREENINGS



SATURDAY / 8.5.23

THE PHANTOM OF LIBERTY

7:30 PM

LUIS BUÑUEL (FRANCE, 1974)

(*Le fantôme de la liberté*). "I see liberty as a ghost that we try to grasp," Buñuel said in an interview. The same could be said of narrative in this slippery chain of vignettes, linked by coincidence and loosely coiled around themes expressed in ambiguous epigrams. Blasphemies and waking dreams play out in the same cool blue-green atmosphere of detachment, and intentionally puerile gags frame unexpectedly haunting episodes, such as the search for a missing child who's been there all along. Voluntary enslavement, voluntary blindness: the dumb gaze of a captive ostrich at a massacre could sum it all up, but doesn't. JULIET CLARK

Written by Buñuel, Jean-Claude Carrière. Photographed by Edmond Richard. With Jean-Claude Brialy, Monica Vitti, Michel Piccoli, Julien Bertheau. (104 mins, In French with English subtitles, Color, 35mm, From Rialto Pictures)

SATURDAY / 8.12.23

THAT OBSCURE OBJECT OF DESIRE

7:30 PM

LUIS BUÑUEL (FRANCE, 1977)

Three years after renouncing filmmaking, Buñuel returned with his final treatise on passion, perversion, and the irrationality of human desire. A seemingly well-heeled elderly gentleman (Fernando Rey) dumps water on a young woman boarding a train, leading to some increasingly bizarre flashbacks documenting a relationship defined more by repression than passion, incomprehension than understanding. (Buñuel even features two separate actresses as "that obscure object of desire.") Buñuel's last film encapsulates his own career obsessions: "the ravages of love, the liberating force of desire, the hatred of repressive elements, the mocking of taboos, reality as dream-state, the surrealist incongruity of chance" (*World Film Directors*).

Written by Buñuel, Jean-Claude Carrière, based on the novel *The Woman and the Puppet* by Pierre Louys. Photographed by Edmond Richard. With Fernando Rey, Carole Bouquet, Angela Molina. (103 mins, In French with English subtitles, Color, 35mm, From Rialto Pictures)

SATURDAY / 6.10.23

TOWN DESTROYER

4:30 PM

DEBORAH KAUFMAN, ALAN SNITOW (US, 2022)
EAST BAY PREMIERE!

IN PERSON Deborah Kaufman and Alan Snitow
Town Destroyer explores the ways we look at art and history at a time of racial reckoning. The story focuses on a dispute over historic murals on display at San Francisco's George Washington High School; the murals depict the life of George Washington: slave owner, general, land speculator, president, and a man Seneca leaders called "Town Destroyer" after he ordered the destruction of their villages during the Revolutionary War. Heated debates spill into the community and make national headlines. The fight—taking place in the wake of battles over Confederate monuments across the United States—becomes a catalyst for a national discussion about censorship, reparations, generational trauma, the ways in which America's history of genocide and slavery is taught and memorialized, and the differences between monuments built to further white supremacy and art that critiques racism.

Photographed by Ashley James, Ulli Bonnekamp, Marsha Kahn, Vincente Franco, Phil Geyelin. With Dewey Crumpler, Judith Lowry, Barbara Mumby, Robin Kelley. (55 mins, Color, DCP, From Snitow-Kaufman Productions)

THURSDAY / 8.24.23

THE MARCH

7:00 PM

JAMES BLUE (US, 1964)

FREE ADMISSION

Tickets available at the admissions desk beginning at 6:00.

To commemorate the sixtieth anniversary of the 1963 March on Washington for Jobs and Freedom, which demanded equal rights for African Americans, we present James Blue's powerful film documenting participants as they traveled from various cities to Washington, DC. Once there, after marching with over 200,000 others, they witnessed Rev. Dr. Martin Luther King Jr. present "I Have a Dream," one of the defining speeches of the civil rights movement. *The March* was placed on the National Film Registry by the Library of Congress in 2008 and was restored in 2013.

(30 mins, B&W, DCP, From University of Oregon James Blue Project)

PRECEDED BY THE BUS (Haskell Wexler, US, 1965). A lifelong activist, Haskell Wexler traveled on a bus trip organized by the Congress of Racial Equality (CORE) from San Francisco to Washington, DC, recording charged conversations and small moments on the trip and at the 1963 March on Washington. (Made with Nell Cox, Mike Butler, 62 mins, B&W, DCP, From UCLA Film & Television Archive, restoration funding provided by the National Film Preservation Foundation)

Total running time: 92 mins

1. *Diary of a Chambermaid*, 7.14.23
2. *The Milky Way*, 7.26.23
3. *The Discreet Charm of the Bourgeoisie*, 8.4.23
4. *The Phantom of Liberty*, 8.5.23
5. *Town Destroyer*, 6.10.23
6. *The March*, 8.24.23



THE ART OF ANIMATION: STORYTELLING IN THE DIGITAL AGE

We welcome the coauthors of the recently published *Making the Cut at Pixar: The Art of Editing Animation*, Bill Kinder and Bobbie O'Steen, as our guests for this series that showcases an impressive lineup of feature-length animated films. Made since 1999, these films benefit from methodologies of storytelling developed during the digital era. Kinder and O'Steen offer insights into every stage of production on an animated film, from storyboards to virtual cameras and final animation.

All of these films display excellent storytelling—from Pixar's audience favorites such as *Toy Story 2*, *Ratatouille*, *Finding Nemo*, and *The Incredibles* to Hayao Miyazaki's masterful *Spirited Away*, which we present in both its original and English-language versions, and the heart-warming *My Life as a Zucchini*, directed by Claude Barras. In addition, we consider films that display exceptional use of sound, such as Wes Anderson's *Fantastic Mr. Fox*, or foreground camerawork, such as Ari Folman's revealing recollection of the 1982 war in Lebanon, *Waltz with Bashir*. Other selected films demonstrate how filmmakers break with the notion of animation as a genre, such as Marjane Satrapi and Vincent Paronnaud's celebrated *Persepolis*, and the recent Scandinavian production *Flee*, which depicts the refugee experience through vivid animation in a moving memoir directed by Jonas Poher Rasmussen.

Susan Oxtoby,
Director of Film and Senior Film Curator

Berkeley-based independent filmmaker **Bill Kinder** began his career in documentary, news, and sports with a focus on editing and creating experimental nonfiction films. He then worked at American Zoetrope and later Pixar, where he was founding director of editorial and post-production from 1996 to 2014.

Bobbie O'Steen is a New York-based writer, teacher, and film historian, specializing in editing; she is the author of *The Invisible Cut* and *Cut to the Chase*.

SATURDAY / 8.5.23

RATATOUILLE

BRAD BIRD (US, 2007)

INTRODUCTION Bill Kinder

Recommended for all ages.

In this winner of the Academy Award for Best Animated Feature Film, a rat named Remy dreams of becoming a great chef—despite his family's wishes and the obvious problem of being a rat in a decidedly rodent-phobic profession. Remy's passion for cooking soon sets into motion a hilarious and exciting rat race that turns the world of Paris upside down. "As ever with Pixar, there's the sense that a complex world has been beautifully and minutely imagined from the inside out, one where it is clear the filmmakers have done their homework. . . . The entire production is a captivating visual delight" (Justin Chang, *Variety*).

Written by Bird, based on an original story by Jan Pinkava, Jim Capobianco, Bird. With the voices of Patton Oswalt, Ian Holm, Lou Romano, Brian Dennehy. (111 mins, Color, DCP, From Swank Motion Pictures)

THURSDAY / 8.10.23

FANTASTIC MR. FOX

WES ANDERSON (US, 2009)

INTRODUCTION Bill Kinder

Recommended for ages 8 and up.

"*Fantastic Mr. Fox* . . . is in some ways [Wes Anderson's] most fully realized and satisfying film." A.O. SCOTT, *NEW YORK TIMES*

Wes Anderson's vibrant adaptation of Roald Dahl's classic children's novel about a fox clan and other animal friends eluding human predators is a meticulous work of stop-motion animation. Anderson transforms the original text into a tale of odd family dynamics. "Watching *Fantastic Mr. Fox* is sheer delight for the close attention to every aspect of the look and feel, from those lightning-lit paintings of Mrs. Fox's to the way the foxes' fur rises in a draft of wind . . . [the filmmakers] created a look for this film that is perfectly unique" (Erica Wagner, *Current*).

Written by Anderson, Noah Baumbach, based on Roald Dahl's novel. With the voices of George Clooney, Meryl Streep, Jason Schwartzman, Willem Dafoe. (87 mins, Color, DCP, From 20th Century Studios)



3



4



5

SATURDAY / 8.12.23

SPIRITED AWAY

4:30 PM

HAYAO MIYAZAKI (JAPAN, 2002) ENGLISH VERSION

INTRODUCTION Bill Kinder

Recommended for ages 8 and up.

“A masterpiece, pure and simple.”

DAVE KEHR, *NEW YORK TIMES*

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

Written by Miyazaki. (125 mins, English version, Color, DCP, From GKIDS)

ALSO SCREENS FRIDAY / 8.18.23 IN THE ORIGINAL JAPANESE VERSION WITH ENGLISH SUBTITLES

FRIDAY / 8.18.23

SPIRITED AWAY

7:00 PM

HAYAO MIYAZAKI (JAPAN, 2001) ORIGINAL JAPANESE VERSION

INTRODUCTION Bobbie O’Steen

Recommended for ages 8 and up.

This screening of *Spirited Away* is the original Japanese version with English subtitles.

SEE SATURDAY / 8.12.23

1. *The Incredibles*, 8.26.23
2. *Fantastic Mr. Fox*, 8.10.23
3. *Spirited Away*, 8.12.23, 8.18.23
Image: © 2001 Studio Ghibli — NDDTM
4. *My Life as a Zucchini*, 8.19.23
5. *Waltz with Bashir*, 8.30.23
Image: © 2008 Bridgit Folman Film Gang, Les Films D’ici, Razor Film Produktion, Arte France and Noga Communications-Channel 8. All Rights Reserved.

SATURDAY / 8.19.23

MY LIFE AS A ZUCCHINI

5:00 PM

CLAUDE BARRAS (SWITZERLAND/FRANCE, 2017)
ENGLISH VERSION

INTRODUCTION Bobbie O’Steen

Recommended for ages 12 and up.

(*Ma vie de courgette*). This wonderfully creative film has been celebrated for its stylized stop-motion animation and sympathetic treatment of life’s hardships. Our protagonist, a boy nicknamed Zucchini, comes to live in a foster home for orphans, where he eventually learns to trust and love others. This accomplished debut feature from director Claude Barras, based on a script by Céline Sciamma (*Girlhood*, *Tomboy*), was nominated for both a Golden Globe and an Academy Award for Best Animated Feature. We present the English-language version featuring the voices of Will Forte, Nick Offerman, Elliot Page, and Amy Sedaris. Please note: the film includes references to sexual behavior (in non-explicit language).

Written by Céline Sciamma. With the voices of Will Forte, Nick Offerman, Elliot Page, Amy Sedaris. (66 mins, English version, Color, DCP, From GKIDS)

FRIDAY / 8.25.23

FLEE

7:00 PM

JONAS POHER RASMUSSEN (DENMARK/FRANCE/NORWAY/
SWEDEN, 2021)

INTRODUCTION Bill Kinder

Recommended for ages 13 and up.

(*Flugt*). Forced to leave his home country of Afghanistan as a young child with his mother and siblings, Amin now grapples with how his past will affect his future in Denmark and the life he is building with his soon-to-be husband. Told brilliantly using animation interspersed with archival footage to protect his identity, Amin looks back over his life, opening up for the first time about his past, his trauma, the truth about his family, and his acceptance of his own sexuality. “This extraordinary tale of the desperate lengths a gay Afghan man was forced to go to in order to escape persecution is a powerful testament to human endurance” (Peter Bradshaw, *Guardian*).

Written by Rasmussen. With the voices of Daniel Karimyar, Farhan Karimyar, Fardin Mijdzadeh. (90 mins, In Danish, Dari, Russian, French, and Swedish with English subtitles, Color, DCP, From NEON)

SATURDAY / 8.26.23

THE INCREDIBLES

4:00 PM

BRAD BIRD (US, 2004)

INTRODUCTION Bill Kinder

Recommended for ages 7 and up.

Mr. Incredible, his wife, a.k.a. Elastigirl, and their three children are superheroes living in anonymity in a bland suburb. Stuck in a white-collar job, Bob (to the denizens of Metroville) longs for the days when his nine-to-five was saving the world. Then a malfunctioning robot, the Omnidroid, gives him the op to don his derring-do duds and fight the evil Syndrome, ruler of the robot remote. This Pixar pic by Brad Bird (*Ratatouille*) has a stunning compendium of sounds supporting the film’s delirious visual feel, from the retro 1960s suburb to the futuristic mega-machines. Winner of the Academy Award for Best Sound Editing. STEVE SEID

Written by Bird. With the voices of Craig T. Nelson, Holly Hunter, Samuel L. Jackson, Jason Lee. (115 mins, Color, DCP, From Swank Motion Pictures)

WEDNESDAY / 8.30.23

WALTZ WITH BASHIR

7:00 PM

ARI FOLMAN (ISRAEL/GERMANY/FRANCE, 2008)

INTRODUCTION Bill Kinder

Recommended for adults.

“Ari Folman’s film is indeed impossible to classify. Buried within it is the massacre at the Sabra and Shatila refugee camps of West Beirut, in 1982, but much of the movie is composed of dreams and distant recollections, as Folman—who was serving in the Israel Defense Forces at the time—questions his former colleagues and slowly feels his way toward the horror. There are passages of unexpected lyricism, including the Fellini-like vision of a giant waterborne nude, as well as a very funny pastiche of no-budget German pornography, but the harsh editing and the gloomy hues leave you in no doubt as to the somber purpose of Folman’s quest” (*New Yorker*).

Written by Folman. Animation by Bridgit Folman Film Gang. (90 mins, In Hebrew, German, and English with English subtitles, Color, “Scope, 35mm, From Sony Pictures Classics)

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3

THE ART OF ANIMATION: STORYTELLING IN THE DIGITAL AGE,
CONTINUED FROM PREVIOUS PAGE

FREE OUTDOOR SCREENINGS THE ART OF ANIMATION

Complementing the animation series in the Barbro Osher Theater, we are delighted to partner with the Downtown Berkeley Association to present three free outdoor screenings that bring outstanding examples of feature-length animation to the streets of Berkeley. Bring a blanket or lawn chair and a picnic dinner to BAMPFA's Outdoor Screen, located at Addison and Oxford Streets, and enjoy the show. It gets cold after the sun sets, so bring warm clothes or an extra blanket as well.

THURSDAY / 8.3.23

TOY STORY 2

JOHN LASSETER (US, 1999)

Recommended for all ages.

7:00 PM

Buzz, Woody, and their friends are back as Andy heads off to Cowboy Camp, leaving his toys to their own devices. When the early scenes of what was to be a direct-to-video release played so well, Pixar's team retrenched and started over on a theatrical feature, adding all the necessary visual detail and complexity required for the big screen. Brimming with humor and emotional depth, "*Toy Story 2* does what few sequels ever do. Instead of essentially remaking an earlier film and deeming it a sequel, the creative team, led by director John Lasseter, delves deeper into their characters while retaining the fun spirit of the original film" (Kirk Honeycutt, *Hollywood Reporter*).

Written by Andrew Stanton, Rita Hsiao, Doug Chamberlin, Chris Webb, from an original story by Lasseter, Pete Docter, Ash Brannon, Stanton. With the voices of Tom Hanks, Tim Allen, Joan Cusack, Kelsey Grammer. (92 mins, Color, Digital, From Swank Motion Pictures)

THURSDAY / 8.17.23

FINDING NEMO

ANDREW STANTON (US, 2003)

Recommended for all ages.

7:00 PM

"The humor bubbling through *Finding Nemo* is so fresh, sure of itself and devoid of the cutesy, saccharine condescension that drips through so many family comedies that you have to wonder what it is about the Pixar technology that inspires the creators to be so endlessly inventive." STEPHEN HOLDEN, *NEW YORK TIMES*

In the colorful and warm tropical waters of the Great Barrier Reef, a clown fish named Marlin lives safe and secluded in his anemone home with his only son, Nemo, who like all young fish, is eager to explore the mysterious reef. Writer-director Andrew Stanton recalls: "I grew up in Massachusetts, by the sea, and I remember going to my family dentist, who had this funky fish tank in his office. All kids are attracted to aquariums, and I remember staring at this tank and thinking what a weird view of the world this must be for the fish—it's like flying into Las Vegas and that's your first view of America."

Written by Stanton, Bob Peterson, David Reynolds, based on an original story by Stanton. With the voices of Albert Brooks, Ellen DeGeneres, Andrew Gould, Willem Dafoe. (100 mins, Color, Digital, From Swank Motion Pictures)

THURSDAY / 8.31.23

PERSEPOLIS

MARJANE SATRAPI, VINCENT PARONNAUD (FRANCE, 2007)

Recommended for ages 12 and up.

7:00 PM

A striking animated production, made in France but rooted in Iran, the film's origins lie in two graphic novels by Marjane Satrapi, who codirected the movie version with Vincent Paronnaud. She is plainly the source for her heroine, also named Marjane, who is born in Tehran during the Shah's regime and grows up to witness the revolution of 1979; the mood, at first exultant, is soon darkened by a new sense of repression and threat. Most of the film is in black-and-white, with sharply clipped and unshaded images; there is no denying their clarity and wit.

Written by Satrapi, Paronnaud, based on the graphic novel *Persepolis* by Satrapi. With the voices of Chiara Mastroianni, Catherine Deneuve, Danielle Darrieux, Simon Abkarian. (96 mins, In French, English, Farsi, and German with English subtitles, B&W/Color, Digital, From Sony Pictures Classics)

1. *Toy Story 2*, 8.3.23
2. *Finding Nemo*, 8.17.23
3. *Persepolis*, 8.31.23
4. *The Miracle of Morgan's Creek*, 7.30.23
5. *The Lady Eve*, 7.29.23



4

PRESTON STURGES: MORE THAN COMEDY

The first writer-director of Hollywood's sound era, given unprecedented permission to translate onto celluloid a script entirely of his own devising, Preston Sturges went into production on his first feature, the uproariously cynical fable of big-city politics *The Great McGinty*, in December 1939. By the time he wrapped his last movie at Paramount, four and a half years later, he had made eight of film history's most hilarious and utterly idiosyncratic pictures, won one Oscar, created the box-office smash of 1944, and single-handedly hog-tied the censors of the Production Code Authority.

Sturges's ability to, as he put it, "spritz dialogue"—letting his characters shower the audience with giddy, startling, constantly inventive language—has won him a reputation as one of the wittiest of all filmmakers. His paradoxical narrative method—combining sophisticated attitudes and settings with raucous slapstick and a stock company of the humblest mugs on the Paramount lot—created a comedic style that is widely influential and (in another paradox) unrepeatable. But for all that, critics have often been grudging about accepting Sturges as one of the great filmmakers—on a par, for example, with Orson Welles, his fellow displaced Midwesterner and Broadway veteran, who almost beat him to the "first writer-director" credit.

Featuring three films written by Sturges and directed by others, along with works from the peak of his career at Paramount, this series invites you to look again, more closely, at the most astonishing films of this singular talent—to discover the cleverly concealed depths, near-obsessive rigor, and directorial flair that make them classic comedies, and something more than comedies.

Stuart Klawans

We are delighted that film critic **Stuart Klawans**, author of the recent *Crooked but Never Common: The Films of Preston Sturges*, will join us to discuss three of Sturges's films.

Guest curated by Klawans and coordinated at BAMPFA by Kathy Geritz.



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THURSDAY / 7.27.23

THE GREAT MCGINTY

PRESTON STURGES (US, 1940)

7:00 PM

INTRODUCTION Stuart Klawans

Set in "the mythical city of Chicago in the imaginary state of Illinois," Sturges's ferociously funny attack on the American political system is a twist on the Abe Lincoln myth: even a bum, backed by the right machine, can become president. For his first film as director, Sturges enlisted members of the growing stock company of character actors for whom he had been creating roles as a scriptwriter: the inimitable William Demarest as a poker-faced political hack; Akim Tamiroff, hilarious as the immigrant boss; and Brian Donlevy, a triumph as McGinty, by day a rubber stamp in a plaid suit, by night a reluctant stepfather. JUDY BLOCH

Written by Sturges. Photographed by William Mellor. With Brian Donlevy, Muriel Angelus, Akim Tamiroff, William Demarest. (81 mins, B&W, 35mm, From Universal Pictures)

SATURDAY / 7.29.23

THE LADY EVE

PRESTON STURGES (US, 1941)

5:00 PM

INTRODUCTION Stuart Klawans

This tale of innocence seduced by experience, and vice versa, is a comic pinnacle for both director Sturges and actress Barbara Stanwyck. From the moment cardsharp Jean Harrington (Stanwyck) clunks him on the head with an apple, virginal ale heir and ophiologist Charles Poncefort Pike (Henry Fonda) is headed for a fall. "You're a funny girl for anybody to meet who's just been up the Amazon for a year," he tells her, paralyzed with lust. The funny thing is that, setting out to play him, she falls for him, too. When Charles gets wise to her identity, the outraged Jean invents a new one and, as Lady Eve Sidwich, determines to finish the game. JULIET CLARK

Written by Sturges, based on a story by Monckton Hoffs. Photographed by Victor Milner. With Barbara Stanwyck, Henry Fonda, Charles Coburn, Eugene Palette. (94 mins, B&W, 35mm, From Universal Pictures)

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PRESTON STURGES: *MORE THAN COMEDY*,
CONTINUED FROM PREVIOUS PAGE



SUNDAY / 7.30.23

THE MIRACLE OF MORGAN'S CREEK

PRESTON STURGES (US, 1944)

INTRODUCTION **Stuart Klawans**

"A volcanically burgeoning small-town girl gets drunk and is impregnated by one of several soldiers, she can't remember which. Her father, her younger sister, and her devoted 4-F lover do all they can to help her out. The result is a shambles, from which they are delivered by a 'miracle' which entails its own cynical comments on the sanctity of law, order, parenthood, and the American home. . . . Sturges tells his story according to a sound principle. . . . In proportion to the insanity and repressiveness of the age you live in, play the age as comedy if you want to get away with it" (James Agee).

Written by Sturges. Photographed by John F. Seitz. With Eddie Bracken, Betty Hutton, William Demarest, Diana Lynn. (99 mins, B&W, DCP, From Paramount Pictures)

WEDNESDAY / 8.2.23

THE GOOD FAIRY

WILLIAM WYLER (US, 1935)

In his sparkling script for this rarely seen comedy, Sturges adapted Ferenc Molnár's stage play to his own ends, tempering Molnár's cynicism and highlighting the madcap, adding a hilarious movie-within-a-movie and a host of comic characters with unpronounceable names. The radiant Margaret Sullavan plays an innocent usherette in a Budapest movie theater, who, to deflect the amorous attentions of a would-be benefactor (Frank Morgan), quickly finds herself a husband in the White Pages. "*The Good Fairy* . . . boasts the quick wit that's so typical of the screwball comedy, but also a sharply observed critique of predatory masculinity" (Derek Smith, *Slant*).

Written by Preston Sturges, based on the play by Ferenc Molnár. Photographed by Norbert Brodine. With Margaret Sullavan, Herbert Marshall, Frank Morgan, Reginald Owen. (97 mins, B&W, 35mm, From Universal Pictures)

SUNDAY / 8.6.23

EASY LIVING

MITCHELL LEISEN (US, 1937)

Of one of Sturges's best screenplays, Andrew Sarris noted: "Curiously, *Easy Living* is the only film with which Sturges the writer was associated in the thirties that may be reasonably preferred to any of his own forties films. Not only is *Easy Living* funny and gracious and generous in the best Sturges tradition: it is velvety smooth and comfortably movieish in a way no Sturges-directed film ever was." Jean Arthur stars as a working girl whose life is changed by a fur coat that is tossed out a millionaire's window and lands on her head. Some priceless satire of the bombastic rich ensues.

Written by Preston Sturges. Photographed by Ted Tetzlaff. With Jean Arthur, Edward Arnold, Ray Milland, Luis Alberni. (88 mins, B&W, 35mm, From Universal Pictures)

WEDNESDAY / 8.9.23

CHRISTMAS IN JULY

PRESTON STURGES (US, 1940)

The American dream of overnight success is debunked in the delightful *Christmas in July*, perhaps the most neglected of Sturges's achievements. A coffee company's advertising jingle contest turns into a corporate nervous breakdown when, by an absurd fluke, the prize is prematurely awarded to striving clerk Dick Powell for his entry. A series of hilarious reversals follows that can best be compared to a roller coaster ride. Manny Farber noted, "[In Sturges's films,] events are used to obtain the comic release that is, indeed, almost the only kind possible in American life: the savage humor of absolute failure or success."

Written by Sturges. Photographed by Victor Milner. With Dick Powell, Ellen Drew, Raymond Walburn, William Demarest. (67 mins, B&W, 35mm, From Universal Pictures)

FRIDAY / 8.11.23

REMEMBER THE NIGHT

MITCHELL LEISEN (US, 1940)

The graceful screenplay for *Remember the Night* was the last Sturges would write for a director other than himself. Barbara Stanwyck plays a jailed, jaded jewel thief who steals the heart of the district attorney prosecuting her (Fred MacMurray). He secures her bail so that she might come home with him for the Christmas holidays in Indiana. Stanwyck brings an irresistible combination of knowing wit and emotional depth to her role; as James Harvey wrote, "The Stanwyck temperament and style are at the heart of that tension between experience and innocence which so much preoccupies Sturges."

Written by Preston Sturges. Photographed by Ted Tetzlaff. With Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson. (94 mins, B&W, 35mm, From Universal Pictures)

SATURDAY / 8.19.23

THE PALM BEACH STORY

PRESTON STURGES (US, 1942)

Sturges pits the billionaire Hackensacker family (Rudy Vallee and Mary Astor) against the wits of those who must connive for a living. Claudette Colbert is rather more inventive than her impoverished inventor husband, Joel McCrea, in leaving him for a more financially hearty companion. In Sturges's fractured fairy tale, Colbert's fairy godfather is a hot dog maven who calls himself "The Wienie King," and her seven dwarfs take the form of the hallucinatory Ale and Quail Club. For Sturges, that most American of cynics, who was himself raised with money, the American Dream inspired this kind of madness, and it is, indeed, inspired madness. JUDY BLOCH

Written by Sturges. Photographed by Victor Milner. With Joel McCrea, Claudette Colbert, Rudy Vallee, Mary Astor. (90 mins, B&W, 35mm, From Universal Pictures)



WEDNESDAY / 8.23.23

HAIL THE CONQUERING HERO

7:00 PM

PRESTON STURGES (US, 1944)

Eddie Bracken's Woodrow Lafayette Pershing Truesmith's problems begin when in 1944 he is honorably discharged from the service before serving overseas due to chronic hay fever. Yet, in his hometown hungry for heroes, he becomes one anyway. For film scholar James Harvey, "[Sturges] finds a special and excruciatingly funny way to talk about American life—a way to express its strange and often panicking energies, even its peculiar decencies, without ever telling us comforting lies about it. And in this respect at least, *Hail the Conquering Hero* is nearly the summit of his work."

Written by Sturges. Photographed by John F. Seitz. With Eddie Bracken, Ella Raines, Freddie Steele, William Demarest. (101 mins, B&W, 35mm, From Universal Pictures)

SATURDAY / 8.26.23

SULLIVAN'S TRAVELS

7:30 PM

PRESTON STURGES (US, 1941)

Hollywood movie director John L. Sullivan is a past master of the escape comedy, but in the future, Sullivan (Joel McCrea) wants to turn to drama with *Social Significance*. Determined to learn the true meaning of the word *poverty*, he leaves Beverly Hills for the Real World, joined in his misadventures by Hollywood hopeful Veronica Lake. In the aftermath of the Great Depression, Sturges created a strange hybrid: a film that movingly searches the grim depths of poverty, prisons, and chain gangs; and a film that is, in the end, a hilarious exposé of its own well-established concern. JUDY BLOCH

Written by Sturges. Photographed by John F. Seitz. With Joel McCrea, Veronica Lake, William Demarest, Franklin Pangborn. (91 mins, B&W, 35mm, From Universal Pictures)

BLACK LIFE: FILM

SUNDAY / 6.25.23

SAINT OMER

4:30 PM

ALICE DIOP (FRANCE, 2022)

Black Life is thrilled to present *Saint Omer*, Alice Diop's 2022 film starring Kayije Kagame and Guslagie Malanda. Diop's first venture into narrative after more than a decade of documentary filmmaking, *Saint Omer* follows a young novelist, Rama (Kagame), who is observing the trial of Laurence Coly (Malanda), a woman accused of murdering her fifteen-month-old child in northern France. Based on a real-life 2016 trial in the French town the film borrows its title from, Diop's haunting retelling is nuanced and charged with provocations about motherhood, immigration, and abandonment. RUTH GEBREYESUS

Written by Amrita David, Diop. Photographed by Claire Mathon. With Kayije Kagame, Guslagie Malanda, Va lérie Dréville. (122 mins, In French with English subtitles, Color, DCP, From NEON)

Black Life Film Program Sponsor: Julie Simpson

1. *The Palm Beach Story*, 8.19.23
2. *The Good Fairy*, 8.2.23
3. *Sullivan's Travels*, 8.26.23
4. *Hail the Conquering Hero*, 8.23.23
5. *Saint Omer*, 6.25.23



OUT OF THE VAULT: THE ENCHANTED YULIYA SOLNTSEVA

The actress Yuliya Solntseva, best known for the steely allure of her Martian princess Aelita, was the wife of the Ukrainian director Aleksandr Dovzhenko and a brilliant director in her own right. Solntseva assisted Dovzhenko on all of his classic films and, after his death in 1956, brought several of his unrealized screenplays to the screen. The films of Dovzhenko and Solntseva obviated their considerable politics in favor of visual poetry, and many of these works were paeans to the earth and sky, and the human agenda, of Dovzhenko's native Ukraine. Dovzhenko owned his own symbology—sunflowers, apples in the rain, and ways both brutal and serene of showing the cycle of death in life. Solntseva redoubled both the sensuality and the symbolism in her work after his death. Her surreal transitions, horizontal swipes and pans, led one observer, Gilbert Adair, to coin the word *horizontigo* to describe their unsettling effect in widescreen.

Judy Bloch

Curated by Kathy Geritz, expanding on a 1992 series cocurated with Judy Bloch. Part of *Out of the Vault*, an occasional series featuring films from our collection, funded in part by the National Endowment for the Arts. With thanks to Aliona Penzji, Aleksandr Dovzhenko National Center; Patricia Ledesma Villon and Justin Ayd, Walker Art Center; Max Carpenter, guest curator, MoMI; John Gianvito; and Judith Rosenberg.

FRIDAY / 7.21.23

THE STORY OF THE FLAMING YEARS

YULIYA SOLNTSEVA (USSR, 1961)

(*Povestj plamennykh let*). *The Story of the Flaming Years* sets an elegiac tone for a tribute to the Ukrainian peasants' struggle against the Nazi invaders. The protagonist, Ivan Orlyukov, is the ultimate patriotic hero—he is Ukraine; he saves himself. But Solntseva, in adapting Dovzhenko's script, transcends polemics with poetry: just as Dovzhenko persistently interpreted both the Revolution and the war in terms of Ukraine, so she brings every image, every idea back to the human, the personal. She does so through extraordinary montage sequences and double and triple superimpositions. A love sequence has such an ethereal otherness as to make the Surrealists weep. JUDY BLOCH

Written by Aleksandr Dovzhenko. Photographed by Fedor Provorov, Aleksey Temerin. With Nikolai Vinogradovsky, Svetlana Zhgun, Boris Andreyev, Antonina Bogdanova. (105 mins, In Russian with English subtitles, Color, 35mm, BAMPFA collection)

SUNDAY / 7.23.23

UKRAINE IN FLAMES

YULIYA SOLNTSEVA, YAKOV AVDEYENKO (USSR, 1943)

(*Bitva za nashu Sovetskuiu Ukrainu*, a.k.a. *Battle for Ukraine*). This is an extraordinary montage film, weaving images taken by twenty-four frontline cameramen, plus captured Nazi footage, into essentially the same story as *The Story of the Flaming Years*: that of Ukraine before, during, and after the German invasion. "This belongs to a genre that might be termed "transcendental newsreel,"" wrote Gilbert Adair, "documentary material transfigured by genius." One can imagine that Dovzhenko and Solntseva developed their own cinematic aesthetic from just this kind of harrowing footage of life as it really was. In their treatment, it is history working horizontally, in broad strokes, stopping here and there to touch a human being. JUDY BLOCH

7:00 PM

Directed under the artistic supervision of Aleksandr Dovzhenko. Written by Dovzhenko. (76 mins, In Russian with English electronic titling, B&W, 35mm, BAMPFA collection)

PRECEDED BY **FUGUE** (John Gianvito, US, 2022). A poem by Ukrainian-born poet Mieczyslaw Jastrun (1903-1983), survivor of the Nazi occupation of Poland, haunts the steps of a fleeing refugee. Imagined from afar, history rhymes. Includes footage from *Ukraine in Flames*. (15 mins, Color, Digital, From the artist)

Total running time: 91 mins

SUNDAY / 7.30.23

THE CIGARETTE GIRL FROM MOSSELPROM

YURI ZHELYABUZHSKY (USSR, 1924)

LIVE MUSIC Judith Rosenberg on piano

(*Papirosnitsa ot Mosselproma*). Shot cheerfully in the streets, *The Cigarette Girl from Mosselprom* has the freshness of the American silent comedies and the intelligent inanity characteristic of the Russian Eccentrics. An iris frame introduces Yuliya Solntseva, with her Aelita eyes, as the eponymous tobacco vendor who unwittingly attracts the love of three men: a hapless scribe straight out of Gogol (Igor Illinsky), an overstuffed American capitalist, and a wayward cinema cameraman (Nikolai Tseretelli). Solntseva's solemn beauty is the perfect foil for her comic talents. The plot is a spiraling, self-reflexive satire as a film crew experiences the perils and scams involved in shooting in the streets. JUDY BLOCH

Written by Alexei Faiko. Photographed by Zhelyabuzhsky. With Yuliya Solntseva, Igor Illinsky, Anna Dmokhovskaya, Nikolai Tseretelli. (105 mins, Silent with Russian intertitles and English electronic titles, B&W, 35mm, BAMPFA collection)

1. *The Enchanted Desna*, 8.27.23
2. *The Story of the Flaming Years*, 7.21.23
3. *The Cigarette Girl from Mosselprom*, 7.30.23
4. *Poem of the Sea*, 8.16.23
5. *Aelita, Queen of Mars*, 8.20.23



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SUNDAY / 8.6.23

AEROGRAD

OLEKSANDR DOVZHENKO (USSR, 1935)

(*Frontier*, a.k.a. *Air City*). Dovzhenko's first sound film, the story of building the mythical Aeroograd, was made with Stalin's blessing, and this is evident in the story, which pits rural partisans against Old Believers in the struggle to Sovietize Siberia; between them are the Japanese, depicted in a demeaning manner reflecting Soviet anxieties about Japanese aggression. Cinematography by Eduard Tissé raises this political tract to a poetic level in startling aerial shots, lyrical images of the taiga, and wonderful cinematic conceits such as high-speed traveling shots through the forest, characters who appear to address the camera or turn away, or the silent shout of a woodsman about to be shot by his friend for treason. JUDY BLOCH

Written by Dovzhenko. Assisted by Yuliya Solntseva, Stepan Kevorkov. Photographed by Eduard Tissé, Mikhail Gindin, Nikolai Smirnov. With Stepan Shagaida, Sergei Stolyarov, Stepan Shkurat. (81 mins, In Russian with English subtitles, B&W, 35mm, BAMPFA collection)

SUNDAY / 8.13.23

SHCHORS

OLEKSANDR DOVZHENKO (USSR, 1939)

(a.k.a. *Shors*). Stalin commissioned this epic on the "Red Commander of the Ukraine," Mykola Shchors, who strove to liberate his native land during the Civil War and Revolution of 1917–19. As Jay Leyda wrote: "*Shchors* taught [Dovzhenko] the new difficulties of executing a suggestion from Stalin. . . . [but] Stalin's original commission was surpassed. . . . Dovzhenko's genius could take him more deeply into human motives. . . . As in all his best work, *Shchors* leaves in the memory burning images of death and of passionate life. . . . All the rhetoric of the film is outweighed by moving pictures . . . pictures that pour across the screen."

Codirected by Yuliya Solntseva. Written by Dovzhenko. Photographed by Yuri Yakelchik. With Yevgeny Samoylov, Ivan Skuratov, Luka Lyashenko. (108 mins, In Russian with English subtitles, B&W, 35mm, BAMPFA collection)

WEDNESDAY / 8.16.23

POEM OF THE SEA

YULIYA SOLNTSEVA (USSR, 1958)

(*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 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, *The Calvert Journal*).

Written by Oleksandr Dovzhenko. Photographed by Gavril Yegiazarov. With Boris Livanov, Boris Andreyev, Yevgeni Bondarenko. (95 mins, In Russian with English subtitles, Color, DCP, From the Oleksandr Dovzhenko National Centre)

PRECEDED BY EXTRACTS FROM *THE GOLDEN GATES* (*Zolotie vokota*) (Yuliya Solntseva, USSR, 1970). Made from fragments of Oleksandr Dovzhenko's films and diaries. (20 mins, In Russian with English electronic titling, Color, 35mm, BAMPFA collection)

Total running time: c. 115 mins

SUNDAY / 8.20.23

AELITA, QUEEN OF MARS

JAKOV PROTAZANOV (USSR, 1924)

LIVE MUSIC Judith Rosenberg on piano

Aelita tells of three Russians—an engineer, a soldier, and a detective—who fly to Mars and become involved in a revolutionary uprising among the Martian people. While there, the engineer has a love affair with Aelita, Queen of Mars, played by Yuliya Solntseva. The lavish art direction—the outlandish costumes by Alexandra Exter and the Constructivist sets of the fantastic Martian landscape—is the most famous attribute of *Aelita*.

Written by Fyodor Otsep, Alexei Faiko, from a novel by Alexei Tolstoy. Photographed by Yuri Zhelyabuzhsky, E. Schoneman. With Valentia Kuinzi, Nikolai Tseretelli, Konstantin Eggert, Yuliya Solntseva. (108 mins @18fps, Silent with Russian intertitles and English subtitles, B&W, 35mm, From Walker Art Center)

SUNDAY / 8.27.23

EARTH

OLEKSANDR DOVZHENKO (USSR, 1930)

LIVE MUSIC Judith Rosenberg on piano

(*Zemlya*). There seems to be a mad logic to *Earth's* imagery, yet each startling image is precisely linked to the others, much as the peasants are linked through their shared passions, miseries, and mysteries. This is how Dovzhenko tells a story—of Ukrainian villagers coming to terms with collective farming against the brutal resistance of the kulaks and the more subtle resistance of tradition. The familiar catalog of earthly symbols here reaches an apotheosis, a daring poetry in the treatment of people and animals alike. *Earth* is at once Dovzhenko's most experimental and cohesive film, his last silent, and, for most, his masterpiece. JUDY BLOCH

Written by Dovzhenko. Assisted by Yuliya Solntseva. Photographed by Danylo Demutsky. With Semyon Svashenko, Stepan Shkurat, Solntseva. (81 mins @18fps, Silent with English intertitles, B&W, 35mm, BAMPFA collection)

SUNDAY / 8.27.23

THE ENCHANTED DESNA

YULIYA SOLNTSEVA (USSR, 1964)

FREE ADMISSION

Tickets available at the admissions desk beginning at 4:00.

"Dovzhenko grew up in a town situated on the banks of the Desna River. [*The Enchanted Desna*] is a quasi-autobiographical memory piece that brings together three periods—the modern day, the Second World War, and the time of the filmmaker's prerevolutionary childhood in a farm village—with a boldly subjective freedom akin to that of such innovators as Alain Resnais. . . . Solntseva pairs [the protagonist Oleksandr's] idyllic memories with pictorial rhapsody, filling the screen with a molten crimson sunrise, wavering light on a river's surface which looks like animated Abstract Expressionism, mist drifting dreamily along the riverbanks, smoke billowing, and clouds swarming amid the twilight sky" (Richard Brody, *New Yorker*). Please note: BAMPFA's print is faded.

Written by Oleksandr Dovzhenko. With Boris Andreyev, Evgeniy Bondarenko, Vladimir Goncharov, Evgeniy Samoylov, Zinaida Kirienko. (80 mins, In Russian with English electronic titling, Color, 35mm, BAMPFA collection)



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

BAMPFA FILM COUNCIL

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

To learn more about Film Council membership, contact Alexis Gordon, individual giving officer, at alexisgordon@berkeley.edu.



Photo: Monica Semergiu Photography

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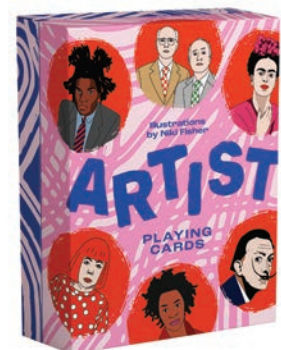
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MASTER OF FINE ARTS EXHIBITION**
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CARICATURED, ERASED, AND BACK AGAIN**
Through July 30, 2023

**AMALIA MESA-BAINS:
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Through August 13, 2023

BARBRO OSHER THEATER

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CLAUDIA CARDINALE ONCE UPON A TIME
June 9–July 22, 2023

TOWN DESTROYER
June 10, 2023

SHITAMACHI: TALES OF DOWNTOWN TOKYO
June 16–July 29, 2023

BLACK LIFE: SAINT OMER
June 25, 2023

LUIS BUÑUEL'S MAGNIFICENT WEAPON
July 7–November 2023

**OUT OF THE VAULT:
THE ENCHANTED YULIYA SOLNTSEVA**
July 21–August 30, 2023

PRESTON STURGES: MORE THAN COMEDY
July 27–August 26, 2023

**THE ART OF ANIMATION:
STORYTELLING IN THE DIGITAL AGE**
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THE MARCH
August 24, 2023

OUTDOOR SCREEN

**THE ART OF ANIMATION:
STORYTELLING IN THE DIGITAL AGE**
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COVER

Romare Bearden: *Final Study for Berkeley—The City and Its People*, 1973; collage on board; BAMPFA collection, gift of Dr. and Mrs. David Dragutsky. © 2023 Romare Bearden Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.

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Volume XLVII, 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, Director. Nonprofit Organization: Periodical Postage Paid at Oakland BMEU USPS #003896.

POSTMASTER: Send address change to:
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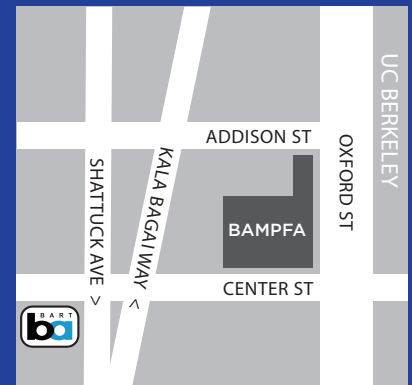
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