



DIRECTOR'S LETTER



Since its founding in 1978, MATRIX has become a cornerstone of BAMPFA's art exhibition program, showcasing new and innovative work by artists who have become celebrated names in contemporary art: Jean-Michel Basquiat (MATRIX 80), Louise Bourgeois (17), Sophie Calle (133), Jay DeFeo (11), Willem de Kooning (12), Hachivi Edgar Heap of Birds (149), Eva Hesse (53), Sol LeWitt (63), Julie Mehretu (211), Shirin Neshat (187), Adrian Piper (130), Nancy Spero (72), Cecilia Vicuña (154), Andy Warhol (29), and countless others. Over the years, the MATRIX series has encompassed both emerging and established artists working in every conceivable medium, based in the Bay Area and across the globe. With a new curatorial team and two MATRIX exhibitions opening on the same day this December, it's an apt time to share our new vision for the MATRIX series, which emphasizes premieres and commissions with

local, national, and international artists: BAMPFA's ongoing MATRIX series of contemporary art exhibitions provides artists with an experimental platform to make and show new work.

This winter, acclaimed artist **Gabriel Chaile** creates massive clay sculptures that recall the precolonial cultures of his native Argentina, even as they incorporate contemporary social references—as evidenced by his BAMPFA-commissioned work, *No hay nada que destruya el corazón como la pobreza* (Nothing destroys the heart like poverty). The BAMPFA curatorial debut of our new chief curator, Margot Norton, is also Chaile's first solo museum exhibition in the United States. We are thrilled to welcome Chaile himself to Berkeley for a residency on the UC Berkeley campus, during which he will work alongside students to complete the new work that will appear in our galleries.

While Chaile's work reimagines traditional artistic practices, this season's other MATRIX artist, **Sin Wai Kin**, creates kaleidoscopic video installations that envision a radical new future. A London-based artist with a background in the city's experimental drag scene, Sin uses drag performance to construct elaborate sci-fi narratives that subvert conventional notions of race and gender. For their MATRIX presentation at BAMPFA, Sin presents a selection of their newest

video works, which incorporate references to traditional Chinese opera, contemporary pop music, and more.

By giving these two visionary artists a platform for their first solo exhibitions in the United States, BAMPFA is advancing our role as a space for unique artistic endeavors that you cannot find anywhere else. One such project in our new film season is a screening of ***Bushman***—a widely praised, rarely seen film by the Bay Area's own David Schickele, which has been rescued from obscurity by a new 4K restoration spearheaded by BAMPFA from original 35mm film elements held in our own collection. We'll be presenting *Bushman* for BAMPFA audiences on February 3, on the eve of a national tour instigated by the new restoration—the first time that the film will be widely seen in more than half a century. A classic of Bay Area counterculture cinema, *Bushman* documents a Nigerian immigrant's experience in San Francisco during the tumultuous protests of the civil rights era, vividly capturing the intellectual, political, and artistic ferment of the time.

That same spirit of possibility is alive and well in the Bay Area today, and it infuses everything we do here at BAMPFA. We hope you'll join us to experience it yourself.

JULIE RODRIGUES WIDHOLM
EXECUTIVE DIRECTOR, BAMPFA

WINTER 2023–24

Closed for the holidays December 23–January 2.
For the full schedule, visit bampfa.org/calendar.

DECEMBER

1 / FRI

6:30 PM *Berkeleyside Idea Makers: Place & Relationship to Space in a Changing City* with John King and Ximena Natera
SPEAKER SERIES P. 14

2 / SAT

1:30 PM American Sign Language
Exhibition Tour LINKLATER P. 9

7:00 PM *Aguirre, the Wrath of God*
HERZOG P. 17

3 / SUN

11:15 AM Vision Access Exhibition Tour
WHAT HAS BEEN P. 10

1:00 PM Friendship Bracelets with Maya Djiji
ART LAB P. 12

2:00 PM Julia Bryan-Wilson and Leigh Raiford on *Louise Nevelson's Sculpture: Drag, Color, Join, Face*
READINGS P. 11

4:30 PM *I Was Born, But . . .*
Judith Rosenberg on piano OZU P. 23

6 / WED

12:15 PM Exhibition Tour LINKLATER P. 9

7:00 PM *Woyzeck* HERZOG P. 17

7:30 PM *1972 (Re)Mixtape*
with Red Fast Luck P. 10

7 / THU

Free First Thursday

1:15 PM Exhibition Tour WHAT HAS BEEN P. 10

4–7 PM Five Tables of Art &
Climate Change FIVE TABLES P. 11

7:00 PM *Snow and the Bear*
SPECIAL SCREENINGS P. 27

8 / FRI

7:00 PM *That Night's Wife & Woman of Tokyo*
Judith Rosenberg on piano OZU P. 23

9 / SAT

11:30 AM My Birthday Pyramid
GALLERY + STUDIO P. 13

2:00 PM *A Rover's Story* by Jasmine Warga
ROUNDTABLE READING P. 13

5:00 PM Poetry Reading: MK Chavez,
Maw Shein Win, and Shelley Wong
READINGS P. 11

7:00 PM *Nosferatu the Vampyre*
HERZOG P. 17

10 / SUN

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

2:00 PM Exhibition Tour LINKLATER P. 9

2:00 PM *My Best Fiend* HERZOG P. 17

4:30 PM *Dragnet Girl*
Judith Rosenberg on piano
OZU P. 23

13 / WED

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

MATRIX 284 / Sin Wai Kin:
The Story Changing opens

12:15 PM Exhibition Tour LINKLATER P. 9

5:00 PM Artist's Talk and Conversation:
Sin Wai Kin and Victoria Sung on
MATRIX 284 / Sin Wai Kin ARTIST'S
TALKS P. 7

6:00 PM Artist's Talk and Conversation:
Gabriel Chaile and Margot
Norton on *MATRIX 283 / Gabriel*
Chaile ARTIST'S TALKS P. 6

7:00 PM *Late Spring* OZU P. 23

14 / THU

7:00 PM *Victims of Sin*
Introduction by Peter Conheim
and Viviana Garcia-Besné
SPECIAL SCREENINGS P. 27

15 / FRI

7:00 PM *Fitzcarraldo* HERZOG P. 17

16 / SAT

6:30 PM *Tokyo Story* OZU P. 24

17 / SUN

2:00 PM Exhibition Tour LINKLATER P. 9

2:00 PM *A Story of Floating Weeds*
Judith Rosenberg on piano OZU P. 24

4:00 PM *Werckmeister Harmonies*
SPECIAL SCREENINGS P. 27

20 / WED

7:00 PM *Cobra Verde* HERZOG P. 18

21 / THU

7:00 PM *A Hen in the Wind* OZU P. 24

1 *That Night's Wife* 12.8.23

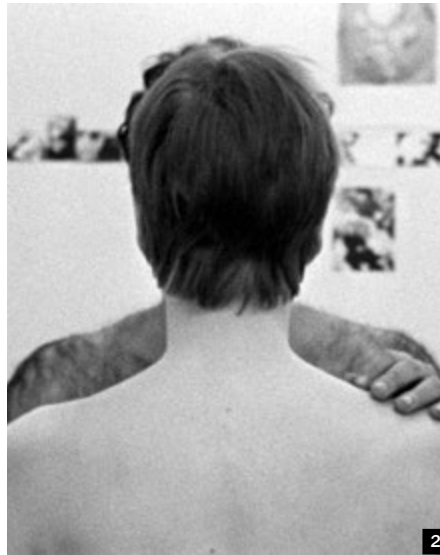
2 Intro to Risograph Series with Alayna Tinney 12.10.23

3 Artist's Talk and Conversation: Gabriel Chaile and Margot Norton on *MATRIX 283 / Gabriel Chaile* 12.13.23 Photo: Andrea Rossetti.

4 *Cobra Verde* 12.20.23



JANUARY

**4 / THU****Free First Thursday**

1:15 PM Exhibition Tour WHAT HAS BEEN P.10

6 / SAT

1:00 PM Letter to the Land:
Chlorophyll Printing Workshop
with Tara Ani Baghdassarian
ART LAB P.12

7 / SUN**Art Wall: Xylor Jane closes****13 / SAT**

11:30 AM Mixed Media with Handmade
Pigments GALLERY+STUDIO P.13

2:00 PM *The Care and Feeding of a Pet
Black Hole* by Michelle Cuevas
ROUNDTABLE READING P.13

4:00 PM *Even Dwarfs Started Small*
HERZOG P.18

6:30 PM *Early Summer* OZU P.24

14 / SUN

2:00 PM *Menus-Plaisirs Les Troisgros*
SPECIAL SCREENINGS P.28

15 / MON**On the Hour: Cauleen Smith's
Lessons in Semaphore opens**

- 1 *Early Spring* 1.20.24
2 *Riffi* 1.25.24
3 *Cauleen Smith: In Space, In Time* 2.8-2.11.24
4 *Little Dieter Needs to Fly* 2.7, 2.11.24

17 / WED

12:15 PM Exhibition Tour WHAT HAS BEEN P.10

7:00 PM *Heart of Glass* HERZOG P.18

18 / THU

7:00 PM *The Flavor of Green Tea over Rice*
OZU P.24

19 / FRI

7:00 PM *No Ordinary Man*
Introduction by Jenni Olson
MASC P.30

20 / SAT

4:00 PM *Early Spring* OZU P.25

7:00 PM *Stroszek* HERZOG P.18

21 / SUN

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

1:30 PM *Werckmeister Harmonies*
SPECIAL SCREENINGS P.27

2:00 PM Exhibition Tour LINKLATER P.9

5:00 PM *Southern Comfort*
Introduction by Jenni Olson
MASC P.30

24 / WED**Yee I-Lann: TIKAR/MEJA opens**

3:10 PM *Encounters at the
End of the World*
Lecture by Michael Fox
IN FOCUS: HERZOG P.20

7:00 PM *Victims of Sin*
Introduction by Peter Conheim
SPECIAL SCREENINGS P.27

25 / THU

7:00 PM *Skip Norman: The DFFB Years*
NORMAN P.32

26 / FRI

7:00 PM *Tokyo Twilight* OZU P.25

27 / SAT

2:00 PM *Menus-Plaisirs Les Troisgros*
SPECIAL SCREENINGS P.28

3:00 PM Roundtable on Indigenous
Knowledge LINKLATER P.9

7:00 PM *Black God, White Devil*
SPECIAL SCREENINGS P.28

28 / SUN

2:00 PM Exhibition Tour LINKLATER P.9

3:00 PM *The Only Son* OZU P.25

5:00 PM *Chavela*
Introduction by Jenni Olson
MASC P.30

31 / WED

12:15 PM Exhibition Tour WHAT HAS BEEN P.10

3:10 PM *Land of Silence and Darkness*
Lecture by Michael Fox
IN FOCUS: HERZOG P.21

7:00 PM *Snow and the Bear*
SPECIAL SCREENINGS P.27



FEBRUARY

1 / THU

Free First Thursday

- 1:15 PM Exhibition Tour WHAT HAS BEEN P.10
- 7:00 PM *1 Berlin-Harlem*
Introduction by Hilton Als
NORMAN P.33

2 / FRI

- 7:00 PM *Encounters at the End of the World* HERZOG P.19

3 / SAT

- 1:00 PM Jasmine Nyende: Returns Saturn
BLACK LIFE P.11
- 3:00 PM *Bushman*
Gail Schickele, Nighttrain Schickele, Rob Nilsson, Ross Lipman, among others
SPECIAL SCREENINGS P.15
- 7:00 PM *Equinox Flower* OZU P.25

4 / SUN

- 1:00 PM Vogue Dance Class with Sir JoQ
P.12
- 2:00 PM Exhibition Tour LINKLATER P.9
- 2:00 PM *Vishniac*
Laura Bialis and Veronica Selver in conversation
SPECIAL SCREENINGS P.28
- 5:00 PM *By Hook or by Crook*
Introduction by Jenni Olson
MASC P.31

7 / WED

- 3:10 PM *Little Dieter Needs to Fly*
Lecture by Michael Fox
IN FOCUS: HERZOG P.21
- 7:00 PM *Richland*
Irene Lusztig in person
DOCUMENTARY VOICES P.37

8 / THU

- 7:00 PM *Drylongso*
Cauleen Smith and Brandi T. Summers in conversation SMITH P.35

9 / FRI

- 7:00 PM Short Films: Black Echoes and Imperatives
Cauleen Smith and Steve Anker in conversation SMITH P.35

10 / SAT

- 11:30 AM Take Flight! GALLERY+STUDIO P.13

- 2:00 PM *The Girl Who Built a Spider*
by George Brewington
ROUNDTABLE READING P.13

- 7:00 PM *Sorry to Bother You*
Boots Riley and Darieck Scott in conversation
SPECIAL SCREENINGS P.28

11 / SUN

- 2:00 PM Exhibition Tour LINKLATER P.9
- 2:00 PM Short Films: Epochal Cultures—Chicago and New Orleans
Cauleen Smith and Steve Anker in conversation
SMITH P.35
- 5:00 PM *Little Dieter Needs to Fly*
HERZOG P.19
- 7:00 PM *Good Morning* OZU P.25

14 / WED

- 12:15 PM Exhibition Tour WHAT HAS BEEN P.10
- 3:10 PM *The Fire Within: A Requiem for Katia and Maurice Krafft*
Lecture by Michael Fox
IN FOCUS: HERZOG P.21
- 7:00 PM Skip Norman: Collaborations
Introduction by Deniz Göktürk
NORMAN/DOCUMENTARY VOICES PP.33,37

15 / THU

- On the Hour: Cauleen Smith's Lessons in Semaphore closes*
- 7:00 PM *Black God, White Devil*
SPECIAL SCREENINGS P.28

16 / FRI

- 11:30 AM Reclamation Poetry Gathering: Fellows Reading READINGS P.9
- 2:00 PM Reclamation Poetry Gathering: Fellows Reading READINGS P.9
- 7:00 PM *Floating Weeds* OZU P.26

17 / SAT

- 1:30 PM Reclamation Poetry Gathering: Natalie Diaz, Craig Santos Perez, and Beth Piatote READINGS P.9
- 4:30 PM *The Aggressives*
Introduction by Jenni Olson
MASC P.31
- 7:00 PM Masc—The Shorts
Bret Parker, Pete Barma, Stafford, Sophie Constantinou, and Jenni Olson in conversation
MASC P.31

18 / SUN

- 1:00 PM Intro to Risograph Series with Alayna Tinney ART LAB P.12
- 2:00 PM Exhibition Tour LINKLATER P.9
- 2:00 PM *Late Autumn* OZU P.26
- 4:30 PM *Rescue Dawn* HERZOG P.19

21 / WED

- 3:10 PM *Grizzly Man*
Lecture by Michael Fox
IN FOCUS: HERZOG P.21
- 7:00 PM *I Heard It Through the Grapevine*
Introduction by Stephen Best
DOCUMENTARY VOICES P.37
- 7:30 PM *Modest Livelihood* with a Live Score by eagles with eyes closed
LINKLATER P.9

22 / THU

- 7:00 PM Skip Norman: On Africa and in DC
NORMAN P.33

23 / FRI

- 4:00 PM *Vishniac* SPECIAL SCREENINGS P.28
- 7:00 PM *The End of Summer* OZU P.26

24 / SAT

- 4:00 PM *Queen of the Desert* HERZOG P.19
- 7:00 PM *Bushman* SPECIAL SCREENINGS P.15

25 / SUN

- Duane Linklater: mymothersside closes*
- 2:00 PM *An Autumn Afternoon* OZU P.26
- 2:00 PM Exhibition Tour LINKLATER P.9
- 5:00 PM *Shinjuku Boys* MASC P.31
- 7:00 PM *Lifetime Guarantee: Phranc's Adventure in Plastic*
Lisa Udelson in person; live music by Phranc
MASC P.31

28 / WED

- 12:15 PM Exhibition Tour WHAT HAS BEEN P.10
- 3:10 PM *Into the Abyss*
Lecture by Michael Fox
IN FOCUS: HERZOG P.21
- 7:00 PM *three sparks*
DOCUMENTARY VOICES P.37

29 / THU

- 7:00 PM *Wilmington 10—U.S.A. 10,000*
NORMAN P.33



MATRIX 283 / GABRIEL CHAILE: NO HAY NADA QUE DESTRUYA EL CORAZÓN COMO LA POBREZA

DEC 13, 2023–APR 14, 2024

NEW EXHIBITION

Gabriel Chaile (b. 1985, San Miguel de Tucumán, Argentina) creates soaring clay sculptures that expand on the forms, rituals, and traditions of precolonial cultures in northwestern Argentina, where he is from. Raised in San Miguel de Tucumán, a city on the margins of what was once the Inca empire—known for its melding of Spanish, Afro-Arab, and Indigenous traditions—Chaile playfully intertwines Indigenous mythologies and contemporary social references with reverence and humor. His bulbous, anthropomorphic sculptures resemble the distinctive ceramics of the Condorhuasi-Alamito peoples (c. 400 BCE–CE

700, Catamarca, Argentina), which the artist has long admired and described as being “in between two states, as if they are about to become something else.” Rather than replicate their intimately scaled antecedents, Chaile’s larger-than-life sculptures evidence how the cultures and visual forms of his ancestors are unquestionably alive, towering like deities from a new yet familiar cosmos. Some have even functioned as massive earthen ovens from which he has cooked and fed communities, actively serving as vessels through which we nurture and relate to one another. *MATRIX 283 / Gabriel Chaile: No hay nada que destruya el corazón*



PUBLIC PROGRAM

**Artist’s Talk and Conversation:
Gabriel Chaile and Margot Norton**

WED / 12.13.23 / 6:00 PM

Artist Gabriel Chaile and BAMPFA Chief Curator Margot Norton discuss the relationships between history, personal memory, intimacy, and monumentality in Chaile’s soaring earth-clad sculptures.

Chaile’s remarks will be simultaneously translated from Spanish to English.

MATRIX 283 / Gabriel Chaile: No hay nada que destruya el corazón como la pobreza is curated by Margot Norton, Chief Curator, with Matthew Villar Miranda, Curatorial Associate.

The exhibition is part of BAMPFA’s ongoing MATRIX series of contemporary art exhibitions. Founded in 1978, MATRIX provides artists with an experimental platform to make and show new work.

The MATRIX program is made possible by a generous endowment gift from Phyllis C. Wattis.

como la pobreza (Nothing destroys the heart like poverty) is the artist’s first solo museum presentation in the United States. For this exhibition, Chaile presents newly commissioned work reflecting on the social concerns of his community. Often made in homage to particular individuals—ancestors, family, and friends—Chaile’s sculptures reflect how social issues of the present connect to long histories of anti-colonial resistance.

Above, left to right: Gabriel Chaile: *Rosario Liendo*, 2022, installation view at the 59th Venice Biennale, Venice, 2022; courtesy the artist and BARRO Arte Contemporáneo, Buenos Aires, and ChertLüdde, Berlin. Photo: Andrea Rossetti.

Gabriel Chaile; courtesy the artist and ChertLüdde, Berlin. Photo: Andrea Rossetti.

Margot Norton. Photo: Kelly Sullivan.



MATRIX 284 / SIN WAI KIN: THE STORY CHANGING

DEC 13, 2023–MAR 10, 2024

NEW EXHIBITION

Sin Wai Kin (b. 1991, Toronto, Canada) uses speculative fiction and storytelling to create multilayered performances and moving image works. Drawing on their early performances in London's experimental drag scene, in which their onstage persona pastiched an idealized vision of Western femininity, their cast has grown to encompass an expanding universe of characters.

MATRIX 284 / Sin Wai Kin: The Story Changing, the artist's first solo exhibition in the United States, presents two of their most recent video works, *The Breaking Story* (2022) and *Dreaming the End* (2023). Featuring the characters The Storyteller and Change, the works address how forms of embodiment and multiplicity have the potential to transform social narratives. Using makeup and costuming derived from both drag performance and Cantonese and Peking opera, Sin illuminates the binary constructs that regulate processes of identification, ultimately imagining different worlds and embodying new ways of being.

PUBLIC PROGRAM

**Artist's Talk and Conversation:
Sin Wai Kin and Victoria Sung
on *MATRIX 284: Sin Wai Kin***

WED / 12.13.23 / 5:00 PM

Artist Sin Wai Kin and Phyllis C. Wattis Senior Curator Victoria Sung discuss the influence of science and speculative fiction, drag and theatrical performance, in Sin's elaborately constructed moving image works.

MATRIX 284: Sin Wai Kin: The Story Changing is curated by Victoria Sung, Phyllis C. Wattis Senior Curator.

The exhibition is part of BAMPFA's ongoing MATRIX series of contemporary art exhibitions. Founded in 1978, MATRIX provides artists with an experimental platform to make and show new work.

The MATRIX program is made possible by a generous endowment gift from Phyllis C. Wattis.

Above: Sin Wai Kin: *The Breaking Story* (film still), 2022. Commissioned by Sunpride Foundation and Tai Kwun Contemporary for *Myth Makers* (December 24, 2022–April 10, 2023), Tai Kwun, Hong Kong.



ART WALL YEE I-LANN: TIKAR/MEJA

JANUARY 24–JULY 7, 2024

NEW EXHIBITION

Yee I-Lann's (b. 1971, Kota Kinabalu, Sabah, Malaysian Borneo) multidisciplinary practice interrogates the complex geopolitical histories of Southeast Asia. For her first major solo presentation at a US museum, the artist has created sixty new works as part of her ongoing *TIKAR/MEJA* series (2020–). According to Yee, the *meja* (table) represents “the violence of administration” in colonial and patriarchal societies. In

contrast, she sees the *tikar* (woven mat) as a fundamentally feminist and egalitarian support that grounds sitters to the earth.

Yee works in collaboration with communities of women weavers—including the sea-based Bajau and Sama DiLaut peoples of Sabah—to create mats that construct an open platform, inviting visitors to participate in thoughtful exchange. The artworks' materials—tropical

pandanus leaves and plastic waste gathered from the Sulu-Celebes Sea—suggest the importance of cultivating social and ecological resilience in response to the devastating effects of sea and land use and climate change.

Yee I-Lann: *TIKAR/MEJA* is curated by Victoria Sung, Phyllis C. Wattis Senior Curator.

Yee I-Lann: *TIKAR/MEJA*, 2022, installation view from Art Basel Unlimited, 2022; courtesy of the artist and Silverlens.

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



ON THE HOUR CAULEEN SMITH'S LESSONS IN SEMAPHORE

JANUARY 15–FEBRUARY 15, 2024

NEW EXHIBITION

In conjunction with the film series *Cauleen Smith—In Space, In Time*, view *Lessons in Semaphore* on BAMPFA's outdoor screen. Filmed with Cauleen Smith's beloved but broken windup 16mm camera in a

verdant vacant lot on Chicago's South Side, the film presents choreographer Taisha Paggett performing signals with artist-made flags.

Photographed by Smith. With Taisha Paggett, Maylk Singleton. (5 mins, Silent, Color, Digital, From the artist)

Right: Duane Linklater: *wintercount_215_kisep̓isim, mistranslate_wolftreeriver_ininimowinihk*, 2022; canvas, linen, cochineal, orange pekoe tea, charcoal, sumac, cotton thread, blueberry dye, felt-tip marker, tarpaulin; courtesy Catriona Jeffries, Vancouver. Photo by Daria Lugina.



EXHIBITIONS

ON VIEW
DUANE LINKLATER:
MYMOTHERSSIDE
 THROUGH FEB 25, 2024

POETRY

Reclamation Poetry Gathering: Fellows Reading
FRI / 2.16.24
11:30 AM, 2:00 PM

A trans-Indigenous conversation, with juxtapositions that decenter European thought and begin to translate an ocean-to-desert-to-river-to-forest poetic imaginary, features nineteen poetry fellows chosen to participate in the 2023 Poetry & the Senses program.

11:30 AM Al-An deSouza, Ayling Z Dominguez, Amanda Galvan Huynh, Sarah Hennessey, Cristina Mendez, Angel Sobotta, Aimee Suzara, Tierra Sydnor, Kellen Trenal, and Sa Whitley.

2:00 PM Cody Achin, Julian Ankney, Carol Ann Carl, Phillip Cash Cash, Ines Hernandez-Avila, Fede Kong-Gonzalez, Marisa Lin, No'u Revilla, and Taté Walker.

This event is presented by the Arts Research Center, generously sponsored by Engaging the Senses Foundation, and cosponsored by BAMPFA.

Reclamation Poetry Gathering: Natalie Diaz, Craig Santos Perez, and Beth Piatote
SAT / 2.17.24 / 1:30 PM

Writers who draw upon Indigenous languages and aesthetics—Natalie Diaz (Mojave), Craig Santos Perez (Chamoru), and Beth Piatote (Nez Perce)—gather to read from their work.

This event is presented by the Arts Research Center, generously sponsored by Engaging the Senses Foundation, and cosponsored by BAMPFA.

PERFORMANCE

Modest Livelihood with a Live Score by eagles with eyes closed
WED / 2.21.24 / 7:30 PM

eagles with eyes closed is a musical project consisting of Duane Linklater and Tobias Linklater, exploring the generative experience of watching films together as intergenerational collaborators, father and son, and two Indigenous artists. With various instrumentations, processes, and improvisations, they accompany a screening of the silent film *Modest Livelihood* by Duane Linklater and Brian Jungen.

Tickets required.
 Visit bampfa.org for more information.

DISCUSSION

Roundtable on Indigenous Knowledge
SAT / 1.27.24 / 3:00 PM

Join us for a roundtable conversation on the occasion of the exhibition *Duane Linklater: mymothersside*, focusing on Indigenous knowledge and ways of knowing that inform the artist's practice. The discussion explores topics such as language revitalization, basket weaving, and food sovereignty. The featured speakers are Beth Piatote (Nez Perce), UC Berkeley Associate Professor of English and Comparative Literature; Carolyn Smith (Karuk), UC Berkeley Assistant Professor of Anthropology; and noted food writer and author Sara Calvosa Olson (Karuk).

Tickets required.
 Visit bampfa.org for more information.

EXHIBITION TOURS

WEDNESDAYS 12:15 PM
 December 6, 13

SUNDAYS 2:00 PM
 December 10, 17
 January 21, 28
 February 4, 11, 18, 25

American Sign Language Exhibition Tour
SAT / 12.2.23 / 1:30 PM

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



ON VIEW

WHAT HAS BEEN AND WHAT COULD BE: THE BAMPFA COLLECTION

THROUGH JULY 7, 2024

Left: Albert Bierstadt: Yosemite Winter Scene, 1872; oil on canvas; BAMPFA collection, gift of Henry D. Bacon.

EXHIBITION TOURS

WEDNESDAYS 12:15 PM

January 17, 31

February 14, 28

**FREE FIRST THURSDAYS
1:15 PM**

December 7

January 4

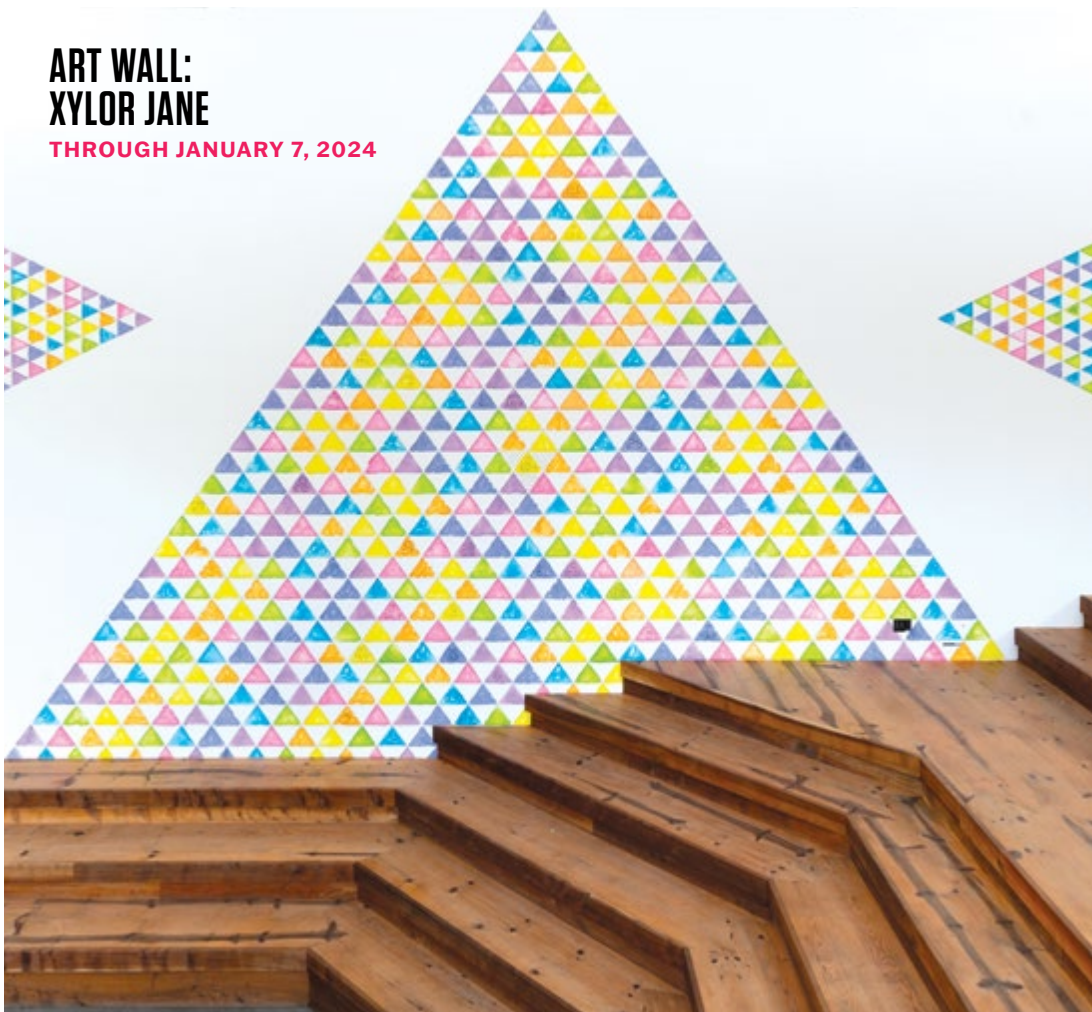
February 1

**SUNDAY 11:15 AM
VISION ACCESS TOUR**

December 3

ART WALL: XYLOR JANE

THROUGH JANUARY 7, 2024



Xylor Jane: #111/6/21-6/26/26, 2023.
Photo: Whit Forrester.

Art Wall: Xylor Jane is curated by Claire Frost, curatorial associate.
The Art Wall is made possible by major funding from Frances Hellman and Warren Breslau.



PERFORMANCE

**1972 (Re)Mixtape
with Red Fast Luck**

WED / 12.6.23 / 7:30 PM

Presented in conjunction with the exhibition *What Has Been and What Could Be*

Red Fast Luck (multi-instrumentalists David Boyce and PC Muñoz) present 1972 (Re)Mixtape, radical de-/reconstructions of some of 1972's greatest songs, with special guest Femi and more!



BLACK LIFE

Jasmine Nyende: Returns Saturn

SAT / 2.3.24 / 1:00 PM

Black Life is honored to present Jasmine Nyende's explorations of Saturn, the most magnetic planet in our solar system, through a risograph collage workshop that encourages attendees to spin their own mythology of the ring-adorned celestial body. Using iconography from Sun Ra's *Space Is the Place*, Rosie Lee Tompkins's pop culture-filled quilts, and the artist's own astrological and herbal medicine practice, Nyende guides participants toward a self-cosmology in relation to the most feared planet in the sky.



NEW BOOKS

Julia Bryan-Wilson and Leigh Raiford on *Louise Nevelson's Sculpture: Drag, Color, Join, Face*

SUN / 12.3.23 / 2:00 PM

In conversation with Leigh Raiford, Julia Bryan-Wilson introduces her new book, *Louise Nevelson's Sculpture: Drag, Color, Join, Face* (Yale University Press, 2023), a radical rethinking of the art of renowned sculptor Louise Nevelson (1899–1988). Organized around a series of key operations in Nevelson's own process—dragging, coloring, joining, and facing—the book explores how the artist's making relates to domesticity, racialized matter, gendered labor, and the environment.



FIVE TABLES

Five Tables of Art & Climate Change

THURS / 12.7.23 / 4–7 PM

Nuclear disasters. Acid rain. The mass extinction of animal and plant species. The ecological crises that the planet faces today have fundamentally transformed the way we perceive human interaction with the natural environment. What can art, architecture, design, and performance practices offer to current debates on climate change and environmental justice? Curated by students in UC Berkeley Professor Sugata Ray's course Art and Climate Change, this Five Tables presentation highlights artworks in the BAMPPFA collection that reflect, mediate, and delve into the interconnected ecologies of life.



POETRY

Poetry Reading: MK Chavez, Maw Shein Win, and Shelley Wong

SAT / 12.9.23 / 5:00 PM

Programmed by Thea Matthews

MK Chavez is an Afro-Latinx writer, educator, multidisciplinary artist, and curator. Chavez is codirector of the Berkeley Poetry Festival, cofounder and curator of Lyrics & Dirges, and a 2023 YBCA 100 fellow.

Maw Shein Win is a Burmese American poet, editor, and educator who is the inaugural poet laureate of El Cerrito and teaches poetry in the MFA program at the University of San Francisco. Win's most recent poetry collection, *Storage Unit for the Spirit House*, was nominated for the Northern California Book Award in Poetry.

Shelley Wong is a queer poet and a fourth-generation Chinese American who holds an MFA from the Ohio State University. Wong is the author of *As She Appears*, which was long-listed for the 2022 National Book Award, and a finalist for the 2023 Lambda Literary Award.



FREE FIRST THURSDAYS

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

Art Lab is open!

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



ART LAB

Friendship Bracelets with Maya Djiji

SUN / 12.3.23 / 1:00 PM

Come join artist Maya Djiji and make some friendship bracelets. Traditionally, a friendship bracelet is worn to honor the time, energy, and love put into a friendship. A friendship bracelet can be given to your parent, cousin, grandparent, teacher, or best friend. You could even make a friendship bracelet for yourself! Offering a variety of fun, colorful beads and string, this class honors one of the most important aspects of life—friendship—and inspires us to create spirited gifts for each other as we enter the final month of 2023.



Intro to Risograph Series with Alayna Tinney

SUN / 12.10.23 / 1:00 PM

SUN / 1.21.24 / 1:00 PM

SUN / 2.18.24 / 1:00 PM

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

Space is limited; visit bampfa.org to RSVP.

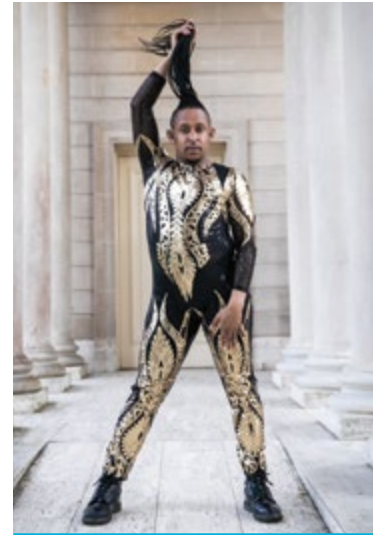


Letter to the Land: Chlorophyll Printing Workshop with Tara Ani Baghdassarian

SAT / 1.6.24 / 1:00 PM

Join local artist Tara Ani Baghdassarian in a chlorophyll printing workshop where images on transparencies are naturally transferred onto organic matter using sunlight. This process was pioneered by Binh Danh, the child of Vietnamese refugees, who used this technique to transfer archival images of the Vietnam war and genocide victims onto leaves indigenous to places where those experiences occurred. In this workshop, we create messages to the land that examine themes of nature, memory, and ephemerality.

Space is limited; first come, first served.



DANCE

Vogue Dance Class with Sir JoQ

SUNDAY / 2.4.24 / 1:00 PM

Tap into your inner diva and learn the basics of voguing in this intro dance class with Sir JoQ (Jocquese Whitfield), a homegrown vogue legend. Sir JoQ held the crown for 2022 Mister Gay San Francisco, has held the winning title at the Miss Honey Vogue Ball multiple times, and was voted the best dance instructor of 2014 by the *San Francisco Bay Guardian*. Experience this dance form as a way of life and get inspired to celebrate the Bay Area's vogue and drag scene for Black History Month.



ART LAB HOURS

Drop in and make art!

FRIDAYS 2-7 PM

SATURDAYS & SUNDAYS 11 AM-7 PM

SECOND SATURDAYS 1-7 PM

FREE FIRST THURSDAYS 11 AM-7 PM

SECOND SATURDAYS FOR FAMILIES

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

On the second Saturday of each month, admission is free for kids 18 and under and for one adult per child 13 and under.

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



GALLERY + STUDIO

For ages 6–12 with accompanying adult(s)

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

My Birthday Pyramid

SAT / 12.9.23 / 11:30 AM

Workshop led by Mary Curtis Ratcliff

Xylor Jane's Art Wall at BAMPFA is a stunning large-scale calendar built from color-coded triangles representing days, dates, and related natural cycles—a beautiful example of the numerically inspired color patterns for which she is known. In this workshop, select and organize colored triangles corresponding to personally significant dates and numbers, starting with your birth date, and build a unique triangular calendar that represents you.

Mixed Media with Handmade Pigments

SAT / 1.13.24 / 11:30 AM

Workshop led by Jennie Smith

Duane Linklater draws on a wide range of ideas, including ancestral practices from his Omaskêko Cree heritage, to make art that challenges how museums treat Indigenous culture and knowledge. Inspired by the materials, symbols, and colors you see in his exhibition,

create a mixed-media artwork using colors made from natural beet juice, turmeric powder, blueberries, and other natural pigments, along with drawing inks. Learn some new techniques as you consider the landscape and architecture of where you live.

Take Flight!

SAT / 2.10.24 / 11:30 AM

Workshop led by Rivka Valérie Louissaint (pictured above)

Bird, by the artist, author, and filmmaker Niki de Saint-Phalle, is a bold, brightly colored and patterned sculpture on view in *What Has Been and What Could Be: The BAMPFA Collection*. Taking its playful nature and self-taught style as inspiration, use paint, paper, armature wire, and air-dry clay to explore the joy of this whimsical artwork and to create your own bird-inspired sculpture.

ROUNDTABLE READING

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

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

A Rover's Story by Jasmine Warga

SAT / 12.9.23 / 2:00 PM

Reading led by Cheryl Meibos, librarian, West Contra Costa Unified School District

Resilience, a.k.a. Res, was built to explore Mars, not to have emotions. Nonetheless, he develops a friendship with Sophie, the daughter of one of the scientists assembling him. When Res blasts off to Mars, he quickly discovers that it's a dangerous place, with dust storms and giant cliffs. As he navigates the red planet's difficult terrain, Res is tested in ways that go beyond space exploration.

The Care and Feeding of a Pet Black Hole by Michelle Cuevas

SAT / 1.13.24 / 2:00 PM

Reading led by Carl Coleman, librarian, West Contra Costa Unified School District

Something unusual happens when eleven-year-old Stella Rodriguez visits NASA: a black hole follows her home and begins living in her house as a

pet. He swallows everything he touches, which is challenging, but it's also a convenient way to get rid of certain items Stella doesn't want around. After he consumes a treasured photo of her late father, Stella explodes in anger, causing him to run away. Keeping a black hole as a pet helps Stella realize how her own grief has been holding her back.

The Girl Who Built a Spider by George Brewington

SAT / 2.10.24 / 2:00 PM

Reading led by Adoria Williams, former librarian, Berkeley Unified School District

When Theresa Brown wins the Charleston County Middle School Science Fair, the prize is a summer in the laboratory of celebrated scientist Dr. Flax, who claims his inventions will stop climate change. Can it be true? Along with the second- and third-place winners, Theresa experiences robots, excitement, and danger and investigates the mysteries of Dr. Flax's laboratory.

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



BERKELEYSIDE IDEAMAKERS

**Place & Relationship to Space in a Changing City
with John King and Ximena Natera**

FRIDAY / 12.1.23 / 6:30 PM

Copresented by *Berkeleyside* and BAMPFA

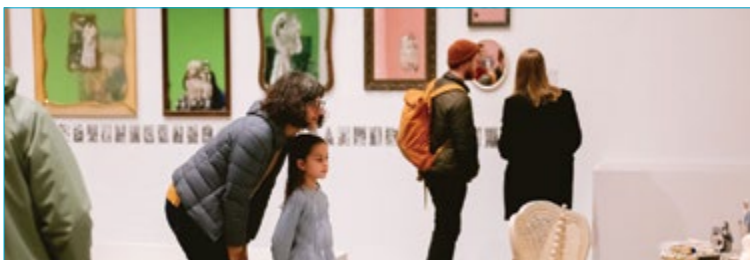
BAMPFA is delighted to continue our partnership with *Berkeleyside* on the Idea Makers series, which celebrates Berkeley's stature in the world of ideas through unscripted, informative, and thought-provoking conversations.

A building boom is fueling the most dramatic change that Berkeley's cityscape has seen in generations. *Berkeleyside* Senior City Hall Reporter Nico Savidge sits down with San

Francisco Chronicle Urban Design Critic John King and photojournalist Ximena Natera to consider how a changing city can honor its history while remaining dynamic.

Ticket holders receive free admission to the BAMPFA galleries.

[Tickets required.](#)
[Visit \[bampfa.org\]\(http://bampfa.org\)](#)
[for more information.](#)



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SAVE THE DATE

THIRD ANNUAL BAMPFA ART & FILM BENEFIT

SATURDAY, MARCH 9, 2024



HONORING

LYNN HERSHMAN LEESON SKY HOPINKA

TICKETS AND DETAILS

bampfa.org/benefit

bampfabenefit@berkeley.edu



PRESERVATION SPOTLIGHT: DAVID SCHICKELE'S *BUSHMAN*

BAMPFA presents the Bay Area premiere of the recently completed restoration of *Bushman* (US, 1971), directed by Bay Area independent filmmaker David Schickele (1937–1999). We will be joined by special guests, including Schickele's family, who have been instrumental to the preservation of *Bushman*, as well as original members of the cast and crew and the preservation team. *Bushman* is paired with Schickele's earlier film *Give Me a Riddle*; these amazing "lost" films tell tales of strangers in a strange land. The films together are remarkable portraits of Nigeria and the United States during momentous times.

Susan Oxtoby DIRECTOR OF FILM AND SENIOR FILM CURATOR

Bushman has been restored by BAMPFA and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation. Additional support provided by Peter Conheim, Cinema Preservation Alliance.

SATURDAY / 2.3.24 / 3:00 PM

SATURDAY / 2.24.24 / 7:00 PM
(WITHOUT IN-PERSON GUESTS)

BUSHMAN

DAVID SCHICKELE (US, 1971) BAY AREA PREMIERE OF THE DIGITAL RESTORATION

IN CONVERSATION Gail Schickele, Nightrain Schickele, Rob Nilsson, Ross Lipman, among others

Truth is stranger than fiction in *Bushman*, the first feature film by David Schickele and a rare sort of film portrait—part document, part imagined poetic in its approach to real events. The year is 1968: Martin Luther King Jr., Robert Kennedy, and Bobby Hutton are among the recent dead. In Nigeria, the Civil War is entering its second year, with no end in sight. In San Francisco, the adventures of Gabriel, a young Nigerian, reflect tribal, personal, and racial frictions during the tumultuous 1960s. Film curator and critic Albert Johnson wrote: "One is immediately struck by the exciting juxtaposition of African outlooks and California urban life. For the first time in American cinema, an educated African elucidates in a no-nonsense manner the bewildering ineptness of American society to live humanistically."

Schickele's bold use of nonprofessional actors in the film, combined with a semi-fictional narrative and rapportage, is nothing short of visionary. Shot in black-and-white photography, this poignant film is a powerful document of San Francisco during this tumultuous period, when the hippie counterculture and racial and social justice movements collided with law enforcement and conservative values. The shooting locations chosen for the film capture a city that no longer exists: large swaths of undeveloped land, a low skyline barely recognizable to a contemporary audience, and, most notably, the Fillmore District, a vibrant historically Black neighborhood before it was razed to make way for urban renewal.

Written by Schickele. Photographed by David Myers, Stephen Lighthill, Kirk Smallman. With Paul Eyam Nzie Okpokam, Elaine Featherstone, Lothario Lotho, Timothy Near, Ann Scofield. (74 mins, B&W, DCP, BAMPFA collection)

Preceded by **GIVE ME A RIDDLE** (David Schickele, US/Nigeria, 1966). This is a documentary of Schickele's experience as a member of the Peace Corps in Nigeria during a golden age full of hope and cultural ferment after the country's independence in 1960 and before the Civil War in 1967. Schickele is welcomed as family by the villagers, including his university friends Paul Eyam Nzie Okpokam, Gabriel Ogar, and Manze Ejiogu. (66 mins, B&W, DCP, BAMPFA collection)

Total running time: 140 mins



INFINITE HORIZONS: THE FILMS OF WERNER HERZOG

BAMPFA's retrospective of the films of Werner Herzog, which began in November 2023, continues through the winter season. Featured in December are the five films Herzog made with actor Klaus Kinski, plus the documentary *My Best Fiend*, extolling the hyperbolic nature of their working relationship. Together, Herzog and Kinski forged some of the most acclaimed works of twentieth-century cinema, *Aguirre, the Wrath of God* and *Fitzcarraldo*, and nearly killed one another in the process—or so the story goes . . .

In the New Year, we continue with early, middle, and late Herzog

productions, demonstrating the director's fascination with eccentric characters, whose lives and endeavors he observes, allowing him to illuminate the human condition. Standout examples of Herzog's storytelling and creative approach to filmmaking include *Stroszek*, a searing vision of Germany and the United States; *Heart of Glass*, for which Herzog memorably hypnotized nearly his entire cast; and the must-see companion pieces the nonfiction film *Little Dieter Needs to Fly* and *Rescue Dawn*, the narrative treatment of the same story, with a terrific lead performance by Christian

Bale. Herzog's *Encounters at the End of the World* is a seminal work embodying the director's quest to understand distant realms.

We are delighted to welcome film critic Michael Fox, who will lead an *In Focus* lecture/screening series examining Herzog's work in the arena of documentary form (see p. 20).

Susan Oxtoby
DIRECTOR OF FILM AND SENIOR FILM CURATOR

Film Series Sponsors: Peter Washburn, Jim & Ruth Reynolds

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



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4

FILMS

SATURDAY / 12.2.23

7:00 PM

AGUIRRE, THE WRATH OF GOD

WERNER HERZOG (WEST GERMANY, 1972)

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

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

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

WEDNESDAY / 12.6.23

7:00 PM

WOYZECK

WERNER HERZOG (WEST GERMANY, 1979)

Herzog's drama of an ordinary man driven mad by the everyday militarism of his world is based on the extraordinary nineteenth-century play by Georg Büchner, which anticipated such movements as Expressionism and the theater of the absurd. Blankly staring ahead into an abyss only he can see, a soldier and manservant (Klaus Kinski) dutifully listens to his master's opinions, while at home he plays husband and father with a similar mix of mental detachment and physical rigor,

seemingly playing out the days until, finally, "the world goes dark." "Herzog is a poet," wrote Vincent Canby, "for whom neither Marx nor Freud supplies all the answers."

JASON SANDERS

Written by Herzog, based on the drama by Georg Büchner. Photographed by Jörg Schmidt-Reitwein. With Klaus Kinski, Eva Mattes, Wolfgang Reichmann, Willy Semmelrogge. (82 mins, In German with English subtitles, Color, DCP, From American Genre Film Archive)

SATURDAY / 12.9.23

7:00 PM

NOSFERATU THE VAMPYRE

WERNER HERZOG (WEST GERMANY/US, 1979)

(*Nosferatu: Phantom der Nacht*). Herzog's take on the Dracula legend by way of the F. W. Murnau original finds *das Vampyre* in the form not of a dashing castle-bound lover, but an ashen-faced, desiccated Klaus Kinski, spreading death, dread, and disease amidst a small German town. A film seemingly encased in cold grays and rain-stained stone, *Nosferatu* is one of Herzog's most hauntingly beautiful films, or at least his most beautifully haunting, thanks to Kinski's sinister alabaster sheen and seducer-from-the-grave aura. Herzog's first release for a major Hollywood studio (and shot in two versions, German and English), *Nosferatu* was a surprise hit ("Second to Superman in Paris!" reads our 1979 note for its US premiere). JASON SANDERS

Written by Herzog. Photographed by Jörg Schmidt-Reitwein. With Klaus Kinski, Isabelle Adjani, Bruno Ganz, Roland Topor. (107 mins, In German with English subtitles, Color, DCP, From American Genre Film Archive)

- 1 *My Best Fiend* 12.10.23
- 2 *Nosferatu the Vampyre* 12.9.23
- 3 *Woyzeck* 12.6.23
- 4 *Fitzcarraldo* 12.15.23

Images © Werner Herzog Film / Deutsche Kinemathek

SUNDAY / 12.10.23

2:00 PM

MY BEST FIEND

WERNER HERZOG (GERMANY/UK, 1999)

(*Mein liebster Feind*). The lines between madness and artistry, and creation and destruction, are rarely explored so entertainingly as in this jaw-dropping look at the fiery relationship between director Herzog and his frequent lead Klaus Kinski, who together forged some of the most acclaimed works of twentieth-century cinema, and who nearly killed one another in the process. Herzog digs through their shared decades of disasters, insults, and death threats, but also their comradery and triumphs, from *Aguirre, the Wrath of God* to *Fitzcarraldo*. Possibly geniuses, possibly madmen, simultaneously friend and fiend: "We complemented one another," Herzog summarizes. "I needed him and he needed me." JASON SANDERS

Written by Herzog. Photographed by Peter Zeitlinger. (98 mins, In English, Spanish, and German with English subtitles, Color, DCP, From American Genre Film Archive)

FRIDAY / 12.15.23

7:00 PM

FITZCARRALDO

WERNER HERZOG (WEST GERMANY/PERU, 1982)

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

Herzog is the reigning champ of impossible real-life adventures undertaken in the name of cinema. And this masterpiece is the romantic flipside to *Aguirre, the Wrath of God*—a backbreaking epic that ecstatically treads the line between a portrait of madness and a genuine expression of obsession. *Fitzcarraldo* fictionalizes the mad, true-life mission of South American rubber baron Brian Sweeney Fitzgerald to



establish an opera house in the Peruvian jungle—which can only be accomplished by hauling a gigantic riverboat over a mountain. No special effects here—this is the real deal, with the impossible results executed before your eyes.

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

WEDNESDAY / 12.20.23

7:00 PM

COBRA VERDE

WERNER HERZOG (WEST GERMANY, 1987)

Herzog and Klaus Kinski's final collaboration continues their exploration of colonial madness in Indigenous worlds, with Kinski starring as a Brazilian outlaw whose antisocial rage only grows as he journeys from bandit to plantation overseer to, finally, African slave trader in Dahomey. Unlike the usual *Heart of Darkness*-type tropes, Kinski's white devil doesn't go mad after encountering Africa; he's already insane by the time he arrives, and yet somehow still preferable to the brandy-sipping elites that sent him. Herzog matches Kinski's feral, eye-bulging performance with an "intoxicated, intoxicating sense of spectacle . . . [that] contains sequences of horrifying sublimity and ethereal beauty" (A. O. Scott, *New York Times*).

Written by Herzog, based on *The Viceroy of Ouidah* by Bruce Chatwin. Photographed by Viktor Růžička. With Klaus Kinski, José Lewgoy, King Ampaw, Peter Berling. (111 mins, In German, Portuguese, and Ewe with English subtitles, Color, DCP, From American Genre Film Archive)

SATURDAY / 1.13.24

4:00 PM

EVEN DWARFS STARTED SMALL

WERNER HERZOG (WEST GERMANY, 1970)

(*Auch Zwerge haben klein angefangen*). An angry, anarchic thumb in the eye to conventional cinema and polite society, Herzog's notorious second feature emerged from the upheavals of the late 1960s to imagine another revolution, drawn more from Tod Browning's *Freaks* or the surrealist shivers of Luis Buñuel than reality. On a bleak volcanic island (Lanzarote, Spain), in an institution for dwarfs, the inmates have finally rebelled, and they are ready to destroy the world that persecuted them. Hieronymus Bosch in black and white, Herzog's hellishly bleak visuals are echoed by a similarly unholy soundtrack of otherworldly chants and incessant cackling. "One of the most genuinely disturbing films I have ever seen" (Richard Roud, *The Guardian*). JASON SANDERS

Written by Herzog. Photographed by Thomas Mauch. With Helmut Döring, Gerd Gickel, Paul Glauer, Erna Gschwendtner. (96 mins, In German with English subtitles, B&W, DCP, From American Genre Film Archive)

WEDNESDAY / 1.17.24

7:00 PM

HEART OF GLASS

WERNER HERZOG (WEST GERMANY, 1976)

(*Herz aus Glas*). Legendary as the film in which Herzog hypnotized nearly his entire cast to help create a trancelike, detached aura, *Heart of Glass* fittingly tells the story of a nineteenth-century German town whose inhabitants have lost touch with the technique of making their famous glassworks. With no past, there is little future: what follows is a nearly abstract vision of desolation, boasting some of

Herzog's most remarkable images. "It should be approached like a piece of music, in which we comprehend everything in terms of mood and aura, and know how it makes us feel even if we can't say what it makes us think" (Roger Ebert). JASON SANDERS

Written by Herzog, Herbert Achternbusch. Photographed by Jörg Schmidt-Reitwein. With Josef Bierbichler, Stefan Güttler, Clemens Scheitz, Volker Prechtel. (95 mins, In German with English subtitles, Color, DCP, From American Genre Film Archive)

SATURDAY / 1.20.24

7:00 PM

STROSZEK

WERNER HERZOG (WEST GERMANY, 1977)

Stroszek is to 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)

1 *Even Dwarfs Started Small* 1.13.24

2 *Cobra Verde* 12.20.23

3 *Stroszek* 1.20.24

4 *Heart of Glass* 1.17.24

5 *Rescue Dawn* 2.18.24

6 *Queen of the Desert* 2.24.24 © Lena Herzog

7 *Encounters at the End of the World* 1.24, 2.2.24

All images © Werner Herzog Film / Deutsche Kinemathek, unless otherwise noted



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FILMS



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FRIDAY / 2.2.24

7:00 PM

ENCOUNTERS AT THE END OF THE WORLD

WERNER HERZOG (US, 2007)

Also screens Wednesday / 1.24.24 (with lecture)

See p. 20 for full description.

SUNDAY / 2.11.24

5:00 PM

LITTLE DIETER NEEDS TO FLY

WERNER HERZOG (GERMANY/UK/FRANCE, 1997)

Also screens Wednesday / 2.7.24 (with lecture)

See p. 21 for full description.

SUNDAY / 2.18.24

4:30 PM

RESCUE DAWN

WERNER HERZOG (US, 2006)

A fictional revision of one of Herzog's most astounding documentaries (*Little Dieter Needs to Fly*), *Rescue Dawn* grafts the "ecstatic truth" aesthetic of the fiercely original Herzog with big-studio funding and some risk-taking Hollywood actors, including Christian Bale and Jeremy Davies. Bale stars as a German immigrant-turned-American fighter pilot who's shot down over Laos during the Vietnam War, held as a POW, and tortured repeatedly. This being Herzog, it's the struggle against nature—in the form of the Southeast Asian jungle—that's foregrounded. "Less so Herzog selling out," noted the *New Yorker*, "than Hollywood buying in." JASON SANDERS

Written by Herzog. Photographed by Peter Zeitlinger. With Christian Bale, Zach Grenier, Jeremy Davies, Steve Zahn. (126 mins, In English, Lao, and Vietnamese with English subtitles, Color, 35mm, From Park Circus)

SATURDAY / 2.24.24

4:00 PM

QUEEN OF THE DESERT

WERNER HERZOG (US, 2015)

Nicole Kidman, James Franco, and Robert Pattinson star in "Herzog's feminist version of *Lawrence of Arabia*" (*Independent*), one of the great director's most star-powered yet little-seen works. Kidman breathes life into the remarkable story of Gertrude Bell, a T. E. Lawrence contemporary who abandoned English high society to become an archeologist and political specialist of the Arab world (she even helped partition the Middle East after World War I and was advisor to the rulers of Iraq, Saudi Arabia, and Jordan). Herzog dutifully dotes on his stars, but even more on nature (as always). "Here the desert is also an inner landscape," he noted. "The landscape of the soul." JASON SANDERS

Written by Herzog. Photographed by Peter Zeitlinger. With Nicole Kidman, James Franco, Robert Pattinson, Damian Lewis. (128 mins, In English, Persian, Arabic, Turkish, and French with English subtitles, Color, DCP, From IFC Films)



IN FOCUS: WERNER HERZOG AND THE DOCUMENTARY FORM

Presented in conjunction with the retrospective *Infinite Horizons: The Films of Werner Herzog*, this series focuses on six nonfiction works spanning the director’s iconoclastic career. These films embody Herzog’s identification with ordinary people compelled to explore and/or survive extreme settings, his respect for the natural world, and his pursuit of poetic “ecstatic truths.” The filmmaker’s disdain for both documentary objectivity and the passive observer role has profoundly influenced the contemporary documentary, while his screen persona, unexpectedly, has become so popular that it could be called a brand. The series is open to the general public; each film is presented with a brief introductory lecture and post-screening discussion.

We are delighted to welcome film critic and journalist Michael Fox, who will offer a short lecture before each film and lead the post-screening discussions. The duration of each event will be approximately 3:10–6:00.

Michael Fox is a film critic and journalist for KQED’s *Arts and Culture* blog. He is a member of the San Francisco Bay Area Film Critics Circle and an inductee of SFFILM’s Essential SF. Fox has taught documentary classes in the OLLI programs at UC Berkeley and San Francisco State University for some twenty years.

Susan Oxtoby DIRECTOR OF FILM AND SENIOR FILM CURATOR

SPECIAL ADMISSION for *In Focus*: General: \$15; BAMPFA members: \$11; UC Berkeley students: \$7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$12.

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

Film Series Sponsors:
Peter Washburn
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Copresented with the
Osher Lifelong Learning Institute

WEDNESDAY / 1.24.24

3:10 PM

ENCOUNTERS AT THE END OF THE WORLD

WERNER HERZOG (US, 2007)

LECTURE Michael Fox

Also screens Friday / 2.2.24 (without lecture)

As Herzog himself intones, there are no “fluffy penguins” in his film on Antarctica; rather, it explores the dreams and ecstatic realities of the people that have chosen to live in a realm far beyond the ordinary. Geologists, zoologists, divers, divers/guitarists (experimental musician Henry Kaiser!), and others chime in about life at the world’s end, where human civilization is but a blip amidst nature’s awe-inspiring vastness. “A portrait of people in search of the sublime” (Jerry White, *Cinema Scope*), *Encounters* “has the quality of a dream: it’s at once vivid and vague, easy to grasp and somehow beyond reach” (Manohla Dargis). JASON SANDERS

Written by Herzog. Photographed by Peter Zeitlinger. (99 mins, Color, 35mm, From Yale Film Archive, permission Swank Motion Pictures)





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WEDNESDAY / 1.31.24

3:10 PM

LAND OF SILENCE AND DARKNESS

WERNER HERZOG (WEST GERMANY, 1971)

LECTURE Michael Fox

Filmmakers tend to use representations of disability to their own ends, and Herzog is no different; he approaches the experience of being deaf and blind as part of his poetic quest into the extraordinary. And yet, if this is a film filled with awe, it is also made with a great deal of respect. The results of Herzog's documentary on the world of those who are both deaf and blind completely defeat one's expectations, for the film is neither morbidly depressing nor heartwarmingly uplifting. As Anitra Earle wrote, "It is, rather, a testament from another plane of existence."

Photographed by Jörg Schmidt-Reitwein. With Fini Straubinger. (85 mins, In German with English subtitles, Color, DCP, From American Genre Film Archive)

WEDNESDAY / 2.7.24

3:10 PM

LITTLE DIETER NEEDS TO FLY

WERNER HERZOG (GERMANY/UK/France, 1997)

LECTURE Michael Fox

Also screens Sunday / 2.11.24 (without lecture)

Dieter Dengler's passionate desire to fly brought him from war-ravaged Germany to the United States in the 1950s. In 1966 Dengler's US Navy bomber was downed by anti-aircraft fire during a mission in Laos and he became a prisoner of war. Herzog films Dengler telling his astonishing story near his birthplace in Germany, at his home on Mount Tamalpais, and in Laos and Thailand, where, with the help of locals, Dengler reenacts the tortures he endured and explains how he survived. Despite Dengler's rapid-fire, unsentimental narration, Herzog presents him as haunted, a fugitive from

death, still mindful of lost comrades and the victims of his bombs. STEVE SEID

Photographed by Peter Zeitlinger, Les Blank. (80 mins, In English and German with English subtitles, Color, DCP, From American Genre Film Archive)

WEDNESDAY / 2.14.24

3:10 PM

THE FIRE WITHIN: A REQUIEM FOR KATIA AND MAURICE KRAFFT

WERNER HERZOG (FRANCE/UK/US, 2022)

LECTURE Michael Fox

The globe-trotting husband and wife volcanologists Katia and Maurice Krafft paired their scientific interests with a rare gift for filmmaking, shooting countless 16mm images of fiery red and deathly gray eruptions that are staggeringly beautiful and often terrifying, glimpses of an eternal promise of both life and death. Herzog's "requiem" for the Kraffts (who died in Japan's tragic 1991 Mt. Unzen eruption) presents these visions with remarkable reverence, partly due to their sheer wonder and possibly because the duo's commitment to crossing the world, to document the fire within, is emblematic of Herzog's own. "This is a radical filmmaker acknowledging two kindred spirits. . . . Solemn, sparse, and hypnotic" (*Film Stage*). JASON SANDERS

Written by Herzog. Photographed by Henning Brümmer. (84 mins, Color, DCP, From Abacus Media)

WEDNESDAY / 2.21.24

3:10 PM

GRIZZLY MAN

WERNER HERZOG (US, 2005)

LECTURE Michael Fox

The film that "turned Herzog's distinctive Bavarian accent into a pop culture phenomenon" (*IndieWire*), *Grizzly Man* investigates the life and death of naturalist and self-styled bear authority Timothy

Treadwell, a former actor who gained notoriety by camping out among grizzlies in Alaska and mythologizing their behavior, before tragically being killed and eaten by one. Herzog used and mused over hundreds of hours of Treadwell's video footage for this memorable essay on nature, both human and wild. "In all the faces of all the bears that Treadwell ever filmed," he notes, "I discover no kinship, no understanding, no mercy. I see only the overwhelming indifference of nature."

Written by Herzog. Photographed by Peter Zeitlinger. (103 mins, Color, 35mm, From Swank Motion Pictures)

WEDNESDAY / 2.28.24

3:10 PM

INTO THE ABYSS

WERNER HERZOG (US/UK/GERMANY, 2011)

"A disquieting, heartbreaking look at American crime and punishment." *Hollywood Reporter*

LECTURE Michael Fox

Herzog's very first film concept centered on a prison. Decades later, he reflects on a triple murder in a small Texas town through interviews with two men convicted of the killings. At the time of the murders, they were teenagers; now in their late twenties, one is on death row and the other is serving a life sentence. Herzog also has intimate, revealing conversations with prison and law officials, and family members of both the victims and the murderers, creating a complex portrait of the costs of death, whether at the hands of an individual or the state.

Photographed by Peter Zeitlinger. (107 mins, Color, 35mm, From IFC Films/Sundance Selects)

- 1 *Encounters at the End of the World* 1.24, 2.2.24
- 2 *Into the Abyss* 2.28.24
- 3 *Land of Silence and Darkness* 1.31.24
- 4 *Grizzly Man* 2.21.24
- 5 *The Fire Within* 2.14.24



1

YASUJIRO OZU: THE ELEGANCE OF SIMPLICITY

One of Japan's greatest filmmakers, Yasujiro Ozu was born in 1903 and died in 1963. To mark the 120th anniversary of his birth and the 60th anniversary of his death, archives around the world are celebrating his work. Notably, Ozu died on his sixtieth birthday, December 12. In Japan the sixtieth birthday is traditionally an auspicious day—called the *kanreki*—marking a symbolic rebirth with the completion of the lunar/zodiac cycle and the return to the calendar sign under which one was born.

BAMPFA presents a selected retrospective spanning the course of the director's career, from the silent era to his six crowning films made in color. At the core of Ozu's cinema is his thoughtful

examination of middle-class family life. He makes the ordinary extraordinary, in large measure because of the poetic sensibility of his cinema and the deep humanity of his characters. His stalwart actors—including Setsuko Hara, Chishu Ryu, and Kinuyo Tanaka—give impeccable performances, and this series showcases their tremendous roles.

Also central to Ozu's success was his long-term partnership with screenwriter Kogo Noda. Featured here are their early collaborations, *That Night's Wife* and *Woman of Tokyo*, plus a dozen of their postwar films, from *Late Spring* (1949) to Ozu's final work, *An Autumn Afternoon* (1962). It was not uncommon for Ozu's cinema to use ellipses—that is, electing

not to show major events in the story, presenting instead quieter, seemingly insignificant moments in his characters' lives. This quality of simplicity, paired with Ozu's placement of the camera low, in a fixed position—especially in his later films—and use of the square-format academy aspect ratio, is the signature of his elegant formal style.

Susan Oxtoby
DIRECTOR OF FILM AND SENIOR FILM CURATOR

Film Series Sponsor: Susan Consey

Dedicated to the memory of Russell Merritt (1941–2023), who was a vital member of BAMPFA's community and regular contributor to the film exhibition program. Merritt lectured on Yasujiro Ozu's films at the Pacific Film Archive Theater on numerous occasions.

Thanks to The Japan Foundation and Janus Films for their help with this retrospective.



SUNDAY / 12.3.23

4:30 PM

I WAS BORN, BUT . . .

YASUJIRO OZU (JAPAN, 1932)

LIVE MUSIC Judith Rosenberg on piano

(*Umarete wa mita keredo*). *I Was Born, But . . .* is a comedy, but a “serious” one. A typical wage earner moves to the suburbs with his typical wife and two delightfully atypical sons, aged eight and ten. The boys pass quickly through the neighborhood rites of initiation but are confronted with their father’s politics of submissiveness when asked to kowtow to the boss’s prissy son. The recognition of the falseness of adult behavior, which they at first innocently reflect, then challenge, and finally must accept, marks another sort of initiation for the boys—their loss of innocence. *I Was Born, But . . .* is an early classic of the *shomin-geki* genre, films about middle-class manners and mores. JUDY BLOCH

Written by Akira Fushimi, after an original story by “James Maki” (Ozu). Photographed by Hideo Shigehara. With Tatsuo Saito, Mitsuko Yoshikawa, Hideo Sugawara, Tokkan Kozo. (90 mins, Silent with English intertitles, B&W, 35mm, From Janus Films)

FRIDAY / 12.8.23

7:00 PM

THAT NIGHT’S WIFE

YASUJIRO OZU (JAPAN, 1930)

LIVE MUSIC Judith Rosenberg on piano

(*Sono yo no tsuma*). This is a crime melodrama based on a Western-style magazine story and inspired by Fritz Lang and American thrillers. As ever, Ozu tests the conventions as he employs them, “drawing on thriller iconography for its own sake” and thereby distancing himself from the genre, as David Bordwell noted. The film is set in a twelve-hour period. A commercial artist of meager means is driven to robbery in order to provide medicine for his critically

ill daughter. Much of the delight of this film is in the play of visuals and the use of space.

Written by Kogo Noda, from a story adaptation by Ozu. Photographed by Hideo Shigehara. With Tokihiko Okada, Emiko Yagumo, Mitsuko Ichimura, Togo Yamamoto. (65 mins, Silent with English intertitles, B&W, 35mm, From Janus Films)

Followed by

WOMAN OF TOKYO

YASUJIRO OZU (JAPAN, 1933)

LIVE MUSIC Judith Rosenberg on piano

(*Tokyo no onna*). “*Woman of Tokyo* was the moment when Ozu became Ozu; when the egg cracked. Form and content synchronized” (Nathaniel Dorsky). Amazing, or perhaps not, that it should have happened with a “quickie,” short both in length (forty-seven minutes) and in its making (eight days). The story involves a young woman who resorts to prostitution to help put her younger brother through college; when he finds out, tragedy ensues. JUDY BLOCH

Written by Kogo Noda, Tadao Ikeda, from a story by “Ernst Schwartz” (Ozu). Photographed by Hideo Shigehara. With Yoshiko Okada, Ureo Egawa, Kinuyo Tanaka, Shinyo Nara. (47 mins, Silent with English intertitles, B&W, 35mm, From Janus Films)

Total running time: 112 mins

SUNDAY / 12.10.23

4:30 PM

DRAGNET GIRL

YASUJIRO OZU (JAPAN, 1933)

LIVE MUSIC Judith Rosenberg on piano

(*Hijosen no onna*). The last of Ozu’s several excursions into the world of American-style crime melodrama in the early 1930s centers on the efforts of a gangster’s moll to get herself and her lover/accomplice out of their murky world and into “a decent life.” This film is full of fascinating detail, an atmospheric lighting style, and some nicely observed small roles. Most interesting of all, though,

is the presentation of the protagonist’s character. Kinuyo Tanaka tackled an extraordinary variety of parts in the 1930s, and she brings a wide range of moods and emotions to this role, giving the film a center and force that it might not have possessed otherwise.

Written by Tadao Ikeda, based on an idea by “James Maki” (Ozu). Photographed by Hideo Shigehara. With Kinuyo Tanaka, Joji Oka, Sumiko Mizukubo, Hideo Mitsui. (100 mins, Silent with English intertitles, B&W, 35mm, From Janus Films)

WEDNESDAY / 12.13.23

7:00 PM

LATE SPRING

YASUJIRO OZU (JAPAN, 1949)

(*Banshun*). Chishu Ryu, who appears in minor roles in most of Ozu’s earlier films, took his place in the later films as the director’s persona, with Setsuko Hara as perhaps the feminine counterpart. In *Late Spring*, a widowed father believes that his daughter spurns marriage in order to remain with him. He allows her to think that he plans to remarry, though he has no intention of doing so, and she finally accepts an offer of marriage herself. The hint of a smile on Ryu’s face as he hears the bell of the shoji door (his daughter, as always) opens the viewer to the full emotional force of the narrative machinations just set in motion. JUDY BLOCH

Written by Ozu, Kogo Noda. Photographed by Yuharu Atsuta. With Chishu Ryu, Setsuko Hara, Yumeji Tsukioka, Haruko Sugimura. (108 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)

- 1 *Late Spring* 12.13.23
- 2 *I Was Born, But . . .* 12.3.23
- 3 *Woman of Tokyo* 12.8.23
- 4 *Dragnet Girl* 12.10.23



SATURDAY / 12.16.23

6:30 PM

TOKYO STORYYASUJIRO OZU (JAPAN, 1953)
DIGITAL RESTORATIONVoted one of the ten Greatest Films of All Time
in the 2022 *Sight & Sound* Directors' Poll

(*Tokyo monogatari*). *Tokyo Story* is about the gap between generations in a Japanese family. It tells a 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. "From this simple anecdote unfolds one of the greatest of all Japanese motion pictures. Ozu's style, now completely refined, utterly economical, creates a film that is unforgettable because it is so right, so true, and also because it demands so much from its audience" (Donald Richie).

Written by Ozu, Kogo Noda. Photographed by Yuharu Atsuta. With Chishu Ryu, Chieko Higashiyama, Setsuko Hara, So Yamamura. (137 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

SUNDAY / 12.17.23

2:00 PM

A STORY OF FLOATING WEEDS

YASUJIRO OZU (JAPAN, 1934)

LIVE MUSIC Judith Rosenberg on piano

(*Ukigusa monogatari*). The leader of a down-at-the-heels band of traveling players returns to a small mountain town and meets his grown son, who is unaware of his father's existence. The son himself becomes involved with one of the actresses in the troupe. Ozu took the idea from a 1929 American film, *The Barker*, about a circus barker whose educated son falls for a performer in his father's troupe, and completely transformed it. "Ozu turned this slightly melodramatic story into a picture of great atmosphere and intensity of character, one in which story, actors, and setting all

combine to create a whole world" (Donald Richie).

Written by Tadao Ikeda. Photographed by Hideo Shigehara. With Takeshi Sakamoto, Choko Iida, Hideo Mitsui, Emiko Yagumo. (86 mins, Silent with English intertitles, B&W, 35mm, From Janus Films)

THURSDAY / 12.21.23

7:00 PM

A HEN IN THE WINDYASUJIRO OZU (JAPAN, 1948)
DIGITAL RESTORATION

(*Kaze no naka no mendori*). In this tragedy, a destitute woman, Tokiko (Kinuyo Tanaka), awaits her husband's demobilization. When her son becomes ill, she takes the advice of a meddlesome neighbor and prostitutes herself to pay the hospital bill. Upon his return, the husband is irate; it is only when he visits a prostitute himself that he begins to understand what his wife has gone through. Ozu evinces an almost Mizoguchean focus on the oppressed woman before taking up the context that would become his treasured domain: the deterioration of the Japanese family, and the resilience of its individual members, under the onslaught of modern life. JUDY BLOCH

Written by Ryosuke Saito, Ozu. Photographed by Yuharu Atsuta. With Kinuyo Tanaka, Shuji Sano, Chieko Murata, Reiko Minakami. (84 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

SATURDAY / 1.13.24

6:30 PM

EARLY SUMMER

YASUJIRO OZU (JAPAN, 1951)

(*Bakushu*). The radiant Setsuko Hara is a happily single young woman who, in the eyes of her traditional family, can't be happy at all until she's married. Unbeknownst to them, however, she has her eyes set on someone, a widower with a young child. About *Early Summer*, Ozu stated, "I was interested in getting much deeper than just the story

itself; I wanted to depict the cycles of life, the transience of life. . . . Consequently, I didn't force the action, but tried to leave some spaces unfilled . . . leave viewers with a pleasant aftertaste." As Donald Richie noted, "These tiny empty moments are the pores in an Ozu picture through which the movie breathes." JUDY BLOCH

Written by Ozu, Kogo Noda. Photographed by Yuharu Atsuta. With Setsuko Hara, Ichiro Sugai, Chieko Higashiyama, Chishu Ryu. (125 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)

THURSDAY / 1.18.24

7:00 PM

THE FLAVOR OF GREEN TEA OVER RICEYASUJIRO OZU (JAPAN, 1952)
DIGITAL RESTORATION

(*Ochazuke no aji*). "I wanted to show something about a man from the viewpoint of a woman," Ozu said of this film, which is a subtle portrait of an unhappy middle-class marriage told through a series of revealing domestic details. The husband is a placid, country-born businessman who marries a woman from a wealthier background. His very stolidity drives his wife to boredom and contempt; she wants to avoid what their life will be—simplicity itself, like the flavor of green tea over rice—and for this he scolds her harshly. JUDY BLOCH

Written by Kogo Noda, Ozu. Photographed by Yuharu Atsuta. With Shin Saburi, Michiyo Kogure, Koji Tsuruta, Chishu Ryu. (116 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)



4



5



6

SATURDAY / 1.20.24

4:00 PM

EARLY SPRING

YASUJIRO OZU (JAPAN, 1956)
DIGITAL RESTORATION

(*Soshun*). In *Early Spring*, Ozu returns to the office-worker milieu of his earlier films to “show the life of a man with such a job . . . his hopes for the future gradually dissolving, his realizing that . . . he has accomplished nothing. . . [I hoped] that the audience would feel the sadness of this kind of life” (Ozu). The disaffected hero finds a pleasant diversion in a young woman nicknamed Goldfish, leading to marital complications, a split, and a renewal. “A great, unpleasant film with some of the most poetic and mysterious montages in Ozu’s career” (Nathaniel Dorsky).

Written by Kogo Noda, Ozu. Photographed by Yuharu Atsuta. With Ryo Ikebe, Chikage Awashima, Keiko Kishi, Teiji Takahashi. (145 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

FRIDAY / 1.26.24

7:00 PM

TOKYO TWILIGHT

YASUJIRO OZU (JAPAN, 1957)
DIGITAL RESTORATION

(*Tokyo boshoku*). Ozu’s last black-and-white film finds him in an unusually melodramatic mode. Set among the twilight interiors, dingy bars, and mahjong parlors of Tokyo’s seedier quarters, the story tells of two sisters living with their father. The elder has fled an unhappy marriage; the younger, unmarried, is rapidly sliding into delinquency and worse. When the sisters discover that their mother, formerly presumed dead, is in fact living nearby, a series of disasters ensues. Setsuko Hara gives a stunning performance as the elder sister trying to hold together a broken family. Her mixed loyalties and her final, painful choice give the film its crushing emotional weight.

Written by Kogo Noda, Ozu. Photographed by Yuharu Atsuta. With Setsuko Hara, Ineko Arima, Chishu Ryu, Isuzu Yamada. (141 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

SUNDAY / 1.28.24

3:00 PM

THE ONLY SON

YASUJIRO OZU (JAPAN, 1936)

(*Hitori musuko*). Ozu converted to the sound film late—1936—and incorporated the “new” medium into his rigorous style. Film theorist Noel Burch called *The Only Son*, Ozu’s first sound feature, “his supreme achievement.” The story has an O. Henry–like irony out of which Ozu has fashioned one of his most emotional films, “filled with originality, integrity, and the sharpest kind of observation” (Donald Richie). A widowed mother who has worked for years to send her son to college spends her entire savings on a visit to her “successful” son. He, being unemployed and impoverished, must borrow money to put her up.

Written by Tadao Ikeda, Masao Arata, from an original idea by “James Maki” (Ozu). Photographed by Shojiro Sugimoto. With Shinichi Himori, Choko Iida, Chishu Ryu, Yoshiko Tsubouchi. (82 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)

SATURDAY / 2.3.24

7:00 PM

EQUINOX FLOWER

YASUJIRO OZU (JAPAN, 1958)

(*Higanbana*). *Equinox Flower* is about a successful businessman and his attempts to cope with a daughter who defies an arranged marriage and runs off with a pianist. Ozu’s sympathy is never with one character over another; therefore, ours cannot be either. Perhaps this is what makes his films, for all their designed tranquility, wrenching. Russell Merritt wrote: “Ozu was one of the great precisionists [and] the exactness of *Equinox Flower* (his first

color film) is apparent everywhere. . . . His fastidiousness is not just an assertion about the resources of the movies. It is also an idea about life.”

Written by Kogo Noda, Ozu, based on a novel by Ton Satomi. Photographed by Yuharu Atsuta. With Shin Saburi, Kinuyo Tanaka, Ineko Arima, Miyuki Kuwano. (118 mins, In Japanese with English subtitles, Color, 35mm, From Janus Films)

SUNDAY / 2.11.24

7:00 PM

GOOD MORNING

YASUJIRO OZU (JAPAN, 1959)

(*Ohayo*). *Good Morning* is *I Was Born, But . . .* updated to the 1950s. In a housing development outside of Tokyo, only one family owns a television; naturally, their home becomes the neighborhood clubhouse. But the electronic emission in their living room makes the family suspect in the eyes of the rest of the community. Minoru and Isamu are tired of having to go to their neighbors’ house to watch television; they demand one of their own. *Good Morning* is literally a comedy of manners—a quiet duel between the ceremonial politesse that greases the wheels of daily life (and parental authority) and the robust rituals of boyhood. JUDY BLOCH

Written by Kogo Noda, Ozu. Photographed by Yuharu Atsuta. With Koji Shidara, Masahiko Shimazu, Chishu Ryu, Kuniko Miyake. (93 mins, In Japanese with English subtitles, Color, 35mm, From Janus Films)

- 1 *Toyko Story* 12.16.23
- 2 *A Hen in the Wind* 12.21.23
- 3 *The Flavor of Green Tea over Rice* 1.18.24
- 4 *Tokyo Twilight* 1.26.24
- 5 *The Only Son* 1.28.24
- 6 *Good Morning* 2.11.24



FRIDAY / 2.16.24

7:00 PM

FLOATING WEEDS

YASUJIRO OZU (JAPAN, 1959)
DIGITAL RESTORATION

(*Ukigusa*). This is a fairly close remake of the 1934 silent film *A Story of Floating Weeds*, about a group of traveling players whose leader visits his illegitimate son in a remote island town. The remake gains enormously from the acting of Ganjiro Nakamura and Machiko Kyo, as well as the stunning color photography of the great Kazuo Miyagawa, here working with Ozu for the first and last time. It is interesting to note the small alterations made by Ozu in this version, strengthening the end and introducing a different flavor to the scenes of the troupe at work. JOHN GILLETT

Written by Ozu, Kogo Noda, based on the 1934 script by Tadao Ikeda. Photographed by Kazuo Miyagawa. With Ganjiro Nakamura, Machiko Kyo, Haruko Sugimura. (119 mins, In Japanese with English subtitles, Color, DCP, From Janus Films)



SUNDAY / 2.18.24

2:00 PM

LATE AUTUMN

YASUJIRO OZU (JAPAN, 1960)

(*Akibiyori*). In *Late Spring*, Setsuko Hara played a young woman whose protests—"I'm happy as I am"—went unheeded by a well-meaning widowed father who wanted to see her married. *Late Autumn* is a reworking of the earlier film, with Hara playing a widowed mother allowing her young daughter to think it is in her mother's best interest that she marry. Donald Richie noted: "There is an elegiac sadness in *Late Autumn* and . . . some relaxation of the extraordinary objectivity that so distinguishes *Late Spring*. Of this 1960 film, Ozu has written: 'People sometimes complicate the simplest things. Life, which seems complex, suddenly reveals itself as very simple—and I wanted to show that in this film.'"

Written by Kogo Noda, Ozu, from a novel by Ton Satomi. Photographed by Yuharu Atsuta. With Setsuko Hara, Yoko Tsukasa, Chishu Ryu, Mariko Okada. (128 mins, In Japanese with English subtitles, Color, 35mm, From Janus Films)

FRIDAY / 2.23.24

7:00 PM

THE END OF SUMMER

YASUJIRO OZU (JAPAN, 1961)
IMPORTED 35MM PRINT

"All the late Ozu films are important works. *The End of Summer* stands out as a meditation on death, with certain shots of an extraordinary power and beauty. The scenes between the two sisters are deeply moving." Eugene Green, British Film Institute

(*Kohayagawa-ke no aki*). *The End of Summer* comes in with many humorous touches and goes out with a bleak recognition of the fleeting nature of all things. It is the chronicle of a sake-brewing family in Fushimi, outside of Kyoto. While the daughters are variously considering

marriage proposals and attempting to reform their philandering father, the old man suffers a heart attack. The family is left to contemplate his last words, spoken to his mistress: "So this is how it ends." Only in its pacing and visuals, where Ozu meditates on emptiness, does the film prepare us for this abrupt encounter with death.

Written by Kogo Noda, Ozu. Photographed by Asakazu Nakai. With Ganjiro Nakamura, Setsuko Hara, Yoko Tsukasa, Michiyo Aratama. (103 mins, In Japanese with English subtitles, Color, 35mm, From The Japan Foundation, permission Janus Films)

SUNDAY / 2.25.24

2:00 PM

AN AUTUMN AFTERNOON

YASUJIRO OZU (JAPAN, 1962)

(*Sanma no aji*). Chishu Ryu again portrays a widowed father who takes a notion to marry off his daughter and pulls it off with the help of his drinking circle of former school chums. Ozu's beautiful last film is an almost bitter portrayal of loss linked to the tensions of modern living and the unsavory effects of consumer society on family life. That nothing is as it was implies that nothing is as it should be. The characteristic Ozu corridors here give way to alleyways, signs, dumps, and ruins. "It is autumn again," Donald Richie wrote, "but now it is deep autumn. Winter was always near, but now it will be tomorrow." JUDY BLOCH

Written by Kogo Noda, Ozu. Photographed by Yuharu Atsuta. With Shima Iwashita, Chishu Ryu, Mariko Okada, Keiji Sada. (113 mins, In Japanese with English subtitles, Color, 35mm, From Janus Films)

- 1 *Floating Weeds* 2.16.24
- 2 *Late Autumn* 2.18.24
- 3 *An Autumn Afternoon* 2.25.24
- 4 *The End of Summer* 2.23.24



SPECIAL SCREENINGS

THURSDAY / 12.7.23
WEDNESDAY / 1.31.24

7:00 PM

SNOW AND THE BEAR

SELCEN ERGUN (TURKEY/GERMANY/SERBIA, 2022)

(*Kar ve ay*). We offer a return engagement of one of the standout films from SFFILM 2023, this impressive debut film from Turkey. Asli is a nurse wholly committed to her profession—even when it means relocating to a remote town with provincial beliefs and subzero temperatures. Though the villagers warn her of bear attacks from the neighboring forest, Asli finds more to fear from some of the men around her. When a citizen disappears, townsfolk point fingers at the bears or Asli. Director Selcen Ergun expertly balances the tension between patriarchal tradition and modernity, crafting a mystery-drama that hones in on the wilderness inside humanity as much as the woods that surround Asli's new home.

Written by Yeşim Aslan, Ergun. Photographed by Florent Herry. With Merve Dizdar, Saygın Soysal, Asiye Dinçsoy, Erkan Bektaş. (93 mins, In Turkish with English subtitles, Color, DCP, From Arthood Entertainment)

- 1 *Snow and the Bear* 12.7.23, 1.31.24
- 2 *Victims of Sin* 12.14.23, 1.24.24
- 3 *Werckmeister Harmonies* 12.17.23, 1.21.24
- 4 *Menus-Plaisirs Les Troisgros* 1.14, 1.27.24

THURSDAY / 12.14.23
WEDNESDAY / 1.24.24

7:00 PM

VICTIMS OF SIN

EMILIO FERNÁNDEZ (MEXICO, 1951)
DIGITAL RESTORATION

INTRODUCTION Peter Conheim

Peter Conheim (Cinema Preservation Alliance/USA) worked with Viviana Garcia-Besné (Permanencia Voluntaria/Mexico) to restore this film.

(*Victimas del pecado*). Classic Mexican melodrama shows us that the excesses of Luis Buñuel and Arturo Ripstein did not come out of nowhere. *Victims of Sin* is a tour de force for Ninón Sevilla, a rumba dancer and, incidentally, an over-the-top actress. She portrays a cabaret dancer trying to raise an abandoned kid and forced into prostitution. Rodolfo Acosta is Sevilla's zoot-suited artistic director/pimp (a jerk, but what a dancer!), while Tito Junco as her enigmatic would-be savior walks the streets with his sorrows and ever-present mariachi sounds in tow. With all this, plus the rhythms of Perez Prado and urban chanteuse Rita Montaner, Gabriel Figueroa's fabulous framing and lighting in a film noir vein are like the icing on the little brat's cake. JUDY BLOCH

Written by Mauricio Magdaleno, Fernández. Photographed by Gabriel Figueroa. With Rodolfo Acosta, Ninón Sevilla, Tito Junco, Rita Montaner. (84 mins, In Spanish with English subtitles, B&W, DCP, From Janus Films)

SUNDAY / 12.17.23 / 4:00 PM
SUNDAY / 1.21.24 / 1:30 PM

WERCKMEISTER HARMONIES

BÉLA TARR (HUNGARY/FRANCE/GERMANY/ITALY/SWITZERLAND, 2000) DIGITAL RESTORATION

(*Werckmeister harmóniák*). In a remote Hungarian town, all order, meaning, and reason are about to break down; for reasons left unexplained, people no longer ask why, or where, but merely wonder when. At the village center, a mob has gathered, awaiting the appearance of a rabble-rouser called "the Prince" and, of all things, a stuffed whale, a sight so unimaginable in a landlocked nation as to guarantee civilization's total meltdown, when "the furious hordes of the anarchic unshaven would instinctively assume command." Prowling along tavern floors and sidewalks, alleyways and hospital corridors, Béla Tarr's camera tracks with minutely observed detail the fury that lurks beneath the air, tracing a society poised between civility and barbarism, only steps away from either inertia or apocalypse. JASON SANDERS

Written by Tarr, László Krasznahorkai, based on the novel *The Melancholy of Resistance* by Krasznahorkai. Photographed by Gábor Medvigy. With Lars Rudolf, Peter Fitz, Hanna Schygulla. (145 mins, In Hungarian and German with English subtitles, B&W, DCP, From Janus Films)





SUNDAY / 1.14.24
SATURDAY / 1.27.24

2:00 PM

MENUS-PLAISIRS LES TROISGROS

FREDERICK WISEMAN (FRANCE/US, 2023)

SPECIAL ADMISSION: General: \$15; BAMPFA members: \$11; UC Berkeley students: \$7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$12

“For over fifty years, the venerable French restaurant La Maison Troisgros has held three Michelin stars. The phrase *menus plaisirs* translates to ‘small pleasures’—and this film is rich with them. Wiseman explores the rarefied world of the Troisgros family, who have operated their establishment for four generations. He and his cameraman James Bishop observe the restaurant owners and workers from multiple perspectives. . . . In the kitchen, the chefs operate like artists in their handling of exquisite dishes. . . . For nearly four hours of this film, you can soak up the atmosphere at an unhurried pace” (Thom Powers, Toronto International Film Festival).

Photographed by James Bishop. (240 mins, In French and English with English subtitles, Color, DCP, From Zipporah Films)

SATURDAY / 1.27.24
THURSDAY / 2.15.24

7:00 PM

BLACK GOD, WHITE DEVIL

GLAUBER ROCHA (BRAZIL, 1964)
DIGITAL RESTORATION

(*Deus e o diabo na terra do sol*). With its roots in the legends and folk traditions of northeastern Brazil, *Black God, White Devil* is an epic exorcism of the violence and hunger-fed cultural derangements that have scarred that barren region for centuries. In near-hallucinatory images of astonishing power, based in part on actual

incidents, Glauber Rocha depicts the saga of two peasants, Manuel and Rosa, and a charismatic Black beato, or messianic priest, whose authority threatens that of the Catholic Church and local landowners. “*Black God, White Devil* is the most beautiful thing I have seen in more than a decade, filled with a savage poetry” (Luis Buñuel).

Written by Rocha, Walter Lima Jr., Paulo Gil Soares. Photographed by Waldemar Lima. With Geraldo Del Rey, Yoná Magalhães, Othon Bastos, Lidio Silva. (120 mins, In Portuguese with English subtitles, B&W, DCP, Janus Films)

SUNDAY / 2.4.24 / 2:00 PM
(WITH FILMMAKER IN ATTENDANCE)
FRIDAY / 2.23.24 / 4:00 PM

VISHNIAC

LAURA BIALIS (US, 2023) EAST BAY PREMIERE

IN CONVERSATION [Laura Bialis and Veronica Selver \(2.4.24 screening only\)](#)

Veronica Selver is an Oakland-based filmmaker and editor whose own work focuses on social issue documentaries.

Copresented with The Magnes Collection of Jewish Life and Art

From the cosmopolitan streets of prewar Berlin to the shtetls in Poland and Lithuania to the Princeton offices of Albert Einstein, *Vishniac* takes viewers on a journey through the lens of one of the foremost photographers of the twentieth century. Roman Vishniac (1897–1990) is best known for having traversed Eastern Europe from 1935 through 1938, on assignment for the American Joint Distribution Committee, to photograph Jewish life. Smuggled out of Europe during the war, the photographs are among the last images of a culture before it vanished. Laura Bialis’s documentary follows the full trajectory of Vishniac’s career as an artist and scientist who wanted to make the invisible visible and whose forays into color microscopic photography open our eyes to the hidden world around

us. The Magnes is the keeper of Vishniac’s extraordinary photography collection of some ten thousand images.

Written by Sophie Sartain. Photographed by Simon Weekes, Harris Done. With Bradley Brennan, July Hodara, Declan Knappenberger. (93 mins, Color, DCP, From Abramorama)

SATURDAY / 2.10.24

7:00 PM

SORRY TO BOTHER YOU

BOOTS RILEY (US, 2018)

IN CONVERSATION [Boots Riley and Darieck Scott](#)

Darieck Scott is a professor of African American Studies at UC Berkeley. Scott is the author of *Keeping It Unreal: Black Queer Fantasy and Superhero Comics* (NYU Press, 2022), which won the 2023 Lambda Literary Award for LGBTQ+ Studies.

Copresented with UC Berkeley’s Center for Interdisciplinary Critical Inquiry and the International Consortium of Critical Theory Programs, in conjunction with *Imagining Beyond Authoritarianism: Race and Gender in Our Times*

Surrealism meets satire in Oakland. Boots Riley’s black comedy *Sorry to Bother You* chronicles a hapless telemarketer, Cassius Green (LaKeith Stanfield), whose sudden burgeoning success in the workplace is directly proportional to his alienation from his coworkers; his girlfriend, Detroit (Tessa Thompson); and himself. Critic Emily Yoshida observed: “This is ultra-progressive, radical storytelling that manages to stay totally joyful and inventive throughout. Riley manages to both never come off as taking the thing too seriously, but he also verbalizes his intersectional, anti-capitalist ideals in visually unforgettable fashion.”

Written by Riley. Photographed by Doug Emmett. With LaKeith Stanfield, Tessa Thompson, Armie Hammer, Danny Glover. (112 mins, Color, DCP, From Outsider Pictures)

- 1 *Black God, White Devil* 1.27, 2.15.24
- 2 *Vishniac* 2.4, 2.23.24
- 3 *Sorry to Bother You* 2.10.24



The Aggressives 2.17.24

MASC: TRANS MEN, BUTCH DYKES, AND GENDER NONCONFORMING HEROES IN CINEMA

Masc spotlights a rich tapestry of stories of the courageous lives of trans men, butch lesbians, gender outlaws, and gender nonconforming rebels. This program surveys six decades of cinema history in search of authentic, complex representations of masculine identity that exist outside the realm of cisheteronormative masculinity. Featuring tales of youth and adulthood, of obstacles and allies, this series presents multifaceted narratives of unforgettable subjects and characters. As with other under-represented groups, seeing ourselves on screen is a relatively rare experience for AFAB (assigned

female at birth) transmasculine folks; this series encompasses a cinematically rich array of genres and styles, and these remarkable films offer a vital, necessary, transformative gift for all viewers. The series includes *No Ordinary Man*, an acclaimed rehabilitation of a real-life trans figure of the past, and the compassionate Sundance award-winning documentary *Southern Comfort*, which explores still painfully relevant issues of ignorance and exclusion. There are winning portraits of butch heroes in *Chavela* and *Lifetime Guarantee: Phranc's Adventure in Plastic*. *Shinjuku Boys* and *The Aggressives* spotlight AFAB masculine subcultures within their

unique time and place, and an eclectic collection of shorts are showcased in *Masc—The Shorts*. While these films are grouped within the broader umbrella of *masc*, the nuances, intersections, and differences of what butch and trans can represent on-screen also serve as a continuous dialogue.

Jenni Olson and Caden Mark Gardner

GUEST CURATORS

Jenni Olson is a Berkeley-based queer film historian, writer, and filmmaker who is the proud proprietor of [Butch.org](#), which features more information about all of her work as a longtime champion of LGBTQ+ cinema.

Caden Mark Gardner is a freelance trans film critic and researcher based in upstate New York. He focuses on queer cinema and the history of the trans film image.

Copresented with the Frameline San Francisco International LGBTQ+ Film Festival and the Gender and Women's Studies Department, UC Berkeley

This series was originally curated for The Criterion Channel.



FRIDAY / 1.19.24

7:00 PM

NO ORDINARY MAN

AISLING CHIN-YEE, CHASE JOYNT (CANADA, 2020)

INTRODUCTION Jenni Olson

“A fascinating deconstruction of history, culture and identity, *No Ordinary Man* raises many crucial questions—and answers them so thoughtfully—that it moves beyond entertainment into the realm of essential text.” Elizabeth Weitzman, *The Wrap*

Trans jazz musician Billy Tipton lived stealth for much of his life. After his 1989 death from health complications, his trans identity was revealed, and a tabloid media circus against him and his family followed. Filmmakers Chase Joynt, Aisling Chin-Yee, and Amos Mac return to Tipton’s story, enlisting trans masculine performers and trans historians to rehabilitate and reconsider Tipton’s life story and critique how the mainstream media often misunderstands trans masculinity.

Written by Chin-Yee, Amos Mac. Photographed by Léna Mill-Reuillard. With Marquise Vilsón, Jamison Green, Stephan Pennington, C. Riley Snorton, Susan Stryker. (85 mins, Color, DCP, From Oscilloscope Laboratories)

SUNDAY / 1.21.24

5:00 PM

SOUTHERN COMFORT

KATE DAVIS (US, 2001)

INTRODUCTION Jenni Olson

This acclaimed documentary follows the story of Robert Eads, a trans man dying of ovarian cancer. While he was indisputably a victim of systemic transphobia and medical malfeasance from the American healthcare system, Eads’s status as a trans elder among his chosen family also shows him as the beating heart of an incredibly warm and life-affirming community. In *Southern Comfort*, named for the then Atlanta-based national trans conference, filmmaker Kate Davis presents the common struggles and common understandings among trans men in the 1990s with clear-eyed empathy.

Photographed by Davis. (86 mins, Color, Digital, From the artist)

SUNDAY / 1.28.24

5:00 PM

CHAVELA

CATHERINE GUND, DARESHA KYI (MEXICO/US, 2017)

INTRODUCTION Jenni Olson

“A trailblazing free spirit whose appetite for tequila and women was as legendary as her soul-stirring vocals.” *Hollywood Reporter*

This is a tremendous portrait of legendary Mexican lesbian singer Chavela Vargas. The world-famous performer was a gun-toting, tequila-loving, macho butch rumored to have had dalliances with Frida Kahlo and Ava Gardner. The film follows her life, from being the toast of Mexico City in the 1960s and 1970s to falling into obscurity in the 1980s and returning to the world stage as muse to Pedro Almodóvar—culminating in her Lifetime Achievement Award at the Grammys in 2007. Friends, colleagues, and ex-lovers discuss her legacy, and the film is packed with amazing archival material. It is a joy to watch from first frame to last.

Photographed by Gund, Natalia Cuevas, Paula Gutiérrez Orio. (93 mins, In Spanish and English with English subtitles, B&W/Color, DCP, From Music Box Films)

- 1 *No Ordinary Man* 1.19.24
- 2 *Chavela* 1.28.24
- 3 *Southern Comfort* 1.21.24



SUNDAY / 2.4.24

5:00 PM

BY HOOK OR BY CROOK

HARRY DODGE, SILAS HOWARD (US, 2001)

INTRODUCTION Jenni Olson

This fiercely innovative butch and trans buddy film chronicles three weeks in the life of a handsome, gender-bending, small-town trans man with a nagging messiah complex. Emotionally defeated after the death of his father, Shy (Silas Howard) heads to the big city to sink himself into a “life of crime.” He is quickly distracted by Valentine (Harry Dodge), a deliriously expressive, wiseacre adoptee on a misguided search for his birth mother. A gorgeous antiauthoritarian tale of friendship, trust, and redemption—shot on location in the Bay Area.

Written by Dodge, Howard, Stanya Kahn. Photographed by Ann T. Rossetti. With Dodge, Howard, Stanya Kahn, Carina Gia. (104 mins, Color, DCP, From the artist)

SATURDAY / 2.17.24

4:30 PM

THE AGGRESSIVES

DANIEL PEDDLE (US, 2005)

INTRODUCTION Jenni Olson

Shot over the course of 1997–2004, this documentary is an incredible snapshot of a vibrant array of butches, studs, and masc folks of color from the New York City ballroom and nightlife scene who are claiming their own space and identity. The film offers profiles of six “Aggressives” or “AGs,” including trans actor and activist Marquise Vilsón, who pass as male through a wide range of masculine identities. By turning the camera on them as they speak about their lives, it becomes clear where language fails to fully capture each individual’s lived experience and nuanced gender identity.

Photographed by Peddle, Jeanny Tsai. (72 mins, Color, DCP, From Breaking Glass Pictures, permission Paramount Pictures)



SATURDAY / 2.17.24

7:00 PM

MASC—THE SHORTS

IN CONVERSATION Bret Parker, Pete Barma, Stafford, Sophie Constantinou, and Jenni Olson

Featuring such highlights as the uplifting children’s film *Pete*, the star-studded drama *Vámonos*, and the quirky comedy *Monsieur le Butch*, this celebration of gender nonconforming heroes also showcases powerful rarities starring the butch dykes and transmasc pioneers of the early 1990s who blazed the trail for us today (plus a rare 1960s butch home movie treat!). This series features Bay Area subjects and films—*Max* (directed by Monika Treut), Jenni Olson’s *Sometimes*, and *Ifé*, a film portrait of a Black French lesbian in San Francisco—and recent digital restorations *Stafford’s Story* and *Trans*, preserved by the UCLA Film & Television Archive.

PETE Bret Parker, 2022, 7 mins, DCP, From the artist

ADVENTURES WITH TONY Unknown, c. 1960s, 3 mins, Digital, From Jenni Olson

STAFFORD’S STORY Susan Muska, 1992, 3 mins, Digital, From the artist

MAX Monika Treut, US/Germany, 1992, 27 mins, Digital, From the artist, permission First Run Features

IFÉ Lenn Keller, 1993, 5 mins, B&W, DCP, From Frameline Distribution

TRANS Sophie Constantinou, 1994, 10 mins, Digital, From the artist

SOMETIMES Jenni Olson, 1994, 1 min, Digital, From the artist

VÁMONOS Marvin Lemus, 2015, 13 mins, DCP, From the artist

MONSIEUR LE BUTCH Jude Dry, 2022, 12 mins, DCP, From Frameline Distribution

All US, Color, unless otherwise noted

Total running time: 81 mins

4 *By Hook or by Crook* 2.4.24

5 *Lifetime Guarantee: Phranc’s Adventure in Plastic* 2.25.24

6 *Shinjuku Boys* 2.25.24



FILMS

SUNDAY / 2.25.24

5:00 PM

SHINJUKU BOYS

KIM LONGINOTTO, JANO WILLIAMS (UK, 1995)

INTRODUCTION Jenni Olson

This is an amazing mid-1990s snapshot of AFAB (assigned female at birth) gender identity in Japan. Tatsu, Gaish, and Kazuki pass as men and work as hosts at Tokyo’s New Marilyn Club, a nightspot where straight women spend time with the charming *onabe* (an expansive term that can encompass both butch lesbians and trans men). Tatsu is a trans man who lives with his girlfriend, Tomoe. Gaish is a tough-talking “in-between” heartbreaker with a string of girlfriends. And Kazuki lives with Kumi, a trans woman nightclub dancer. The suave trio speaks frankly to the camera about sex, queerness, trans identity, and masculinity.

Photographed by Longinotto. (53 mins, In Japanese with English subtitles, Color, 16mm, Courtesy of the Academy Film Archive, permission Women Make Movies)

SUNDAY / 2.25.24

7:00 PM

LIFETIME GUARANTEE: PHRANC’S ADVENTURE IN PLASTIC

LISA UDELSON (US, 2001)

IN PERSON Lisa Udelson
LIVE MUSIC Phranc

Virtually unseen for the past twenty years, this heartwarming documentary about legendary Jewish butch lesbian folk singer Phranc is an irresistible portrait of a gender nonconforming hero navigating a world of Southern California straight lady homemakers while working her way to the top as a Tupperware salesperson. The film earned acclaim and awards on the film festival circuit, including Audience Awards at Outfest and SXSW and a rave review in *Variety*, describing Phranc as a “1950s sitcom-dad-styled androgynic hawking kitchenware to housewives.”

(57 mins, Color, Digital, From the artist)

SKIP NORMAN HERE AND THERE

American filmmaker, cinematographer, photographer, and scholar Skip Norman (a.k.a. Wilbert Reuben Norman Jr.) was born in Baltimore and moved to West Germany in 1966 to study filmmaking at Berlin's DFFB Film School. While there he befriended and worked with a group of filmmakers and activists interested in the revolutionary potential of the art form, including Gerd Conradt, Harun Farocki, Holger Meins, and Helke Sander.

In addition to serving as a cameraman and assistant director on several of his classmates' works, Norman produced a remarkable but little-seen body of documentary, experimental, and essay films in the late 1960s and early 1970s. Building upon and contributing to the incendiary work of his collaborators decrying the Vietnam War, Norman produced a number of equally urgent films about his experience as a Black man in both Germany and his home country. Upon his subsequent return to the United States, he continued to collaborate with notable filmmakers like Haile Gerima.

While there have been selected presentations of Norman's film work in Germany in recent years, his crucial and timely body of work is almost completely unknown elsewhere. This touring retrospective is the first dedicated to bringing his work as a cinematographer together with his work as a filmmaker. Furthermore, and importantly, *Skip Norman Here and There* expands upon the modest attention that has been given to Norman's work produced in Germany by considering his little-discussed work produced in the United States throughout the late 1970s.

Jesse Cumming

The touring series *Skip Norman Here and There* is curated by Jesse Cumming and organized at BAMPPFA by Associate Film Curator Kate MacKay. Copresented with the Goethe Institut San Francisco. Thanks to Edda Manriquez, Academy Film Archive; Diana Kluge, Masha Matzke, Deutsche Kinemathek; Gesa Knolle, Arsenal - Institut für Film und Videokunst; Hanni Mekonnen, Studio of Haile Gerima; Volker Pantenburg, Harun Farocki Institut; Sophoan Sorn, Berlin & Beyond; Hanife Aliefendioglu, Ismail Gökçe, Karina Griffith, Noemie Njangiru, Alexis Norman, Joanna Raczynska, Alexandra Symons-Sutcliffe.

THURSDAY / 1.25.24

7:00 PM

SKIP NORMAN: THE DFFB YEARS

INTRODUCTION [Hilton Als](#)

Produced between 1966 and 1969, these student films range from deconstructed narratives and agitprop to experimental essays, revealing the young Skip Norman's multifaceted style and a commitment to social justice that would inform later projects and collaborations. Both *Cultural Nationalism* and *Strange Fruit* take explicit inspiration from the Black Panther Party—the former borrowing a Bobby Seale text challenging counterrevolutionary “Black Capitalism,” and the latter expanding on and illustrating a speech Seale gave in Copenhagen. *Riffi*—featuring Norman in a small role—weds nonfiction with noir-tinged narrative. Inspired by Amiri Baraka's 1963 analysis of “Negro Music in White America,” *Blues People* confronts the dynamics of fetishization and anti-Black racism. The program starts with a fleeting glimpse of Norman in Berlin by his friend Ingrid Oppermann. **JESSE CUMMING**

SKIP NORMAN, WEST-BERLIN, CA. 1969–70
Ingrid Oppermann, West Germany, 1969–70, 1 min,
Silent, Courtesy the artist

CULTURAL NATIONALISM Skip Norman,
West Germany, 1969, 11 mins

STRANGE FRUIT Skip Norman, West Germany, 1969,
29 mins

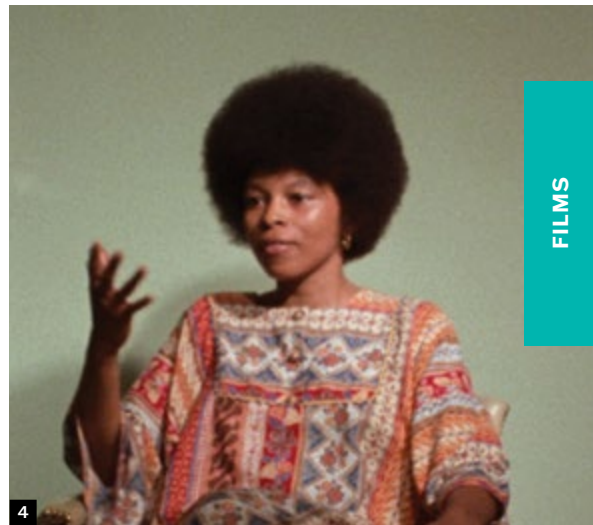
RIFFI Skip Norman, West Germany, 1966, 16 mins,
In English and German

BLUES PEOPLE Skip Norman, West Germany, 1969,
18 mins

All B&W, DCP, From Deutsche Kinemathek,
unless otherwise noted

Total running time: 75 mins

- 1 *Blues People* [1.25.24](#)
- 2 *Berlin-Harlem* [2.1.24](#)
- 3 *Their Newspapers* [2.14.24](#)
- 4 *Wilmington 10*—U.S.A. 10,000 [2.29.24](#)



THURSDAY / 2.1.24

7:00 PM

1 BERLIN-HARLEM

LOTHAR LAMBERT, WOLFRAM ZOBUS
(WEST GERMANY, 1974)

Recommended for adults only

INTRODUCTION Hilton Als

Hilton Als is a staff writer at the *New Yorker* magazine and the author of *The Women, White Girls, and My Pinup*. His most recent curatorial project was *Joan Didion: What She Means* for the Hammer Museum in Los Angeles. Als is also a teaching professor at UC Berkeley.

Shot by Skip Norman and echoing the pointed critique of race relations of his earlier *Blues People*, Lothar Lambert and Wolfram Zobus's *1 Berlin-Harlem* offers a complex portrayal of social alienation and abuse, as well as the internalization and toll of such violence. A Black American GI's attempts to settle into a professional life in Berlin with his white German partner are frustrated by racist aggressions both subtle and overt. Drifting through the fringes of the city's subcultures—including queer cruising spots and Berlin's Black Panther Solidarity Committee—fleeting moments of tenderness and sincerity prove less common than crass fetishization and brazen bigotry. **JESSE CUMMING**

Written by Lambert, Zobus. Photographed by Skip Norman, Reza Dabui. With Conrad Jennings, Sabine Buschmann, Brigitte Mira, cameos from Ingrid Caven, Peter Chatel, Rainer Werner Fassbinder. (100 mins, In English and German with English subtitles, B&W, DCP, From Deutsche Kinemathek)

WEDNESDAY / 2.14.24

7:00 PM

SKIP NORMAN: COLLABORATIONS

INTRODUCTION Deniz Göktürk

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

The students accepted alongside Skip Norman as part of the inaugural DFFB cohort in 1966 include some of West Germany's notable postwar

filmmakers—Hartmut Bitomsky, Harun Farocki, Helke Sander, and later Red Army Faction radical Holger Meins. Deeply collaborative, with a political alignment that extended from the classroom to the streets, the work the cohort produced rallied against the injustices they saw around them. Photographed by Norman, the films in this program range from the feminist cri de coeur of Sander's *Subjectitude* to Farocki's anti-Vietnam War *White Christmas*, to the rarely seen *Berlin – 2. Juni 67*, documenting an epoch-defining mass protest, at which student Benno Ohnesorg was shot. **JESSE CUMMING**

SUBJECTITUDE (*Subjektitüde*), Helke Sander, West Germany, 1966, Assistant Director of Photography Skip Norman, 4 mins, In German with English subtitles, DCP

SILVO Helke Sander, West Germany, 1967, Assistant Director of Photography Skip Norman, 11 mins, In German with English subtitles, DCP

WHITE CHRISTMAS Harun Farocki, West Germany, 1968, Photographed by Skip Norman, 3 mins, German intertitles with English subtitles, Digital

THEIR NEWSPAPERS (*Ihre Zeitungen*), Harun Farocki, West Germany, 1968, Photographed by Skip Norman, 17 mins, In German with English subtitles, DCP

BERLIN – 2. JUNI 67 Thomas Giefer, Hans-Rüdiger Minow, West Germany, 1967, Photographed by Skip Norman, 45 mins, In German with English subtitles, Digital

All B&W, From Deutsche Kinemathek

Total running time: 77 mins

THURSDAY / 2.22.24

7:00 PM

SKIP NORMAN: ON AFRICA AND IN DC

Upon completion of his degree with the DFFB, Skip Norman undertook a series of essay films that brought a Marxist, structuralist critique to issues of Black disenfranchisement in both the United States and Africa. Codirected with Joey Gibbs, *On Africa* emerged out of a trip Norman took to West Africa in the late

1960s. It contrasts footage of Berlin with colonial photography, Norman's own photographs of the journey, and a voiceover detailing the operation of neocolonial banking structures, mining, and other means of continued exploitation. *Washington D.C. November 1970* and *Black Man's Volunteer Army of Liberation* take stock of the nation's capital early in a new decade. **JESSE CUMMING**

ON AFRICA Joey Gibbs, Skip Norman, West Germany, 1970, 35 mins, In German with English subtitles

WASHINGTON D.C. NOVEMBER 1970 Skip Norman, US, 1970, 18 mins

BLACK MAN'S VOLUNTEER ARMY OF LIBERATION Skip Norman, US, 1970, 43 mins

All B&W, DCP, From Arsenal – Institute for Film and Video Art

Total running time: 96 mins

THURSDAY / 2.29.24

7:00 PM

WILMINGTON 10—U.S.A. 10,000

HAILE GERIMA (US, 1979) 4K DIGITAL RESTORATION

While living in Washington, DC, Skip Norman made the acquaintance of legendary Ethiopian filmmaker Haile Gerima and served as cinematographer on Gerima's feature documentary *Wilmington 10—U.S.A. 10,000*. Centered on the wrongful 1972 imprisonment of nine men and one woman from the North Carolina city—then still incarcerated on trumped-up charges of arson and conspiracy—the film traces both the background of the accusations and the groundswell of national and international support calling for the release of the accused. Boldly nonlinear in its assemblage, expansive in scope, cumulative, choruslike, and vivid, it portrays intimate details within a macro understanding and critique of racist systems and structures. **JESSE CUMMING**

Photographed by Skip Norman. (120 mins, Color, DCP, Courtesy of the Academy Film Archive, permission Myphehduh Films)



1

CAULEEN SMITH—IN SPACE, IN TIME

“Everything I make is just an offering. I think of my work as a contribution to the histories of the Black diasporas and our powers of invention, survival and generativity.” CAULEEN SMITH

BAMPFA welcomes Los Angeles-based artist Cauleen Smith to present three programs of rarely shown short films and a screening of her seminal, recently restored feature *Drylongso*. Smith, one of the leading American artists of this generation, defies easy categorization. From multimedia installations to slide performances and a wide variety of films that move between genres, Smith creates nuanced portrayals of African diaspora culture and its troubled history in the United

States, as well as the issues facing Black women in contemporary life, all in her distinctive voice. Unpredictable, witty, and always thought-provoking, Smith weaves “everyday possibilities of the imagination” into improvisational, jazz-inflected experiences that celebrate the freedom of creativity. Throughout her career, Smith has concentrated on short filmmaking and has created more than twenty short films since 1990. Ranging widely in style and drawing upon experimental film tradition, third

world cinema, science fiction, and the music of Sun Ra and other great Black musicians, Smith’s short films are poetic experiences that subtly interweave narrative and personal and cultural themes.

Steve Anker

Supported by the Theresa Hak Kyung Cha Endowment, *Cauleen Smith—In Space, In Time* is curated by Steve Anker and organized by Associate Film Curator Kate MacKay.

Thanks to Mar Sudac, Cauleen Smith Studio; Brian Belovarac, Ben Crossley-Marra, Emily Woodburne, Janus Films; Edda Manriquez, Taylor Morales, Academy Film Archive; and Brett Kashmere, Seth Mitter, Canyon Cinema Foundation.



THURSDAY / 2.8.24

7:00 PM

DRYLONGSO

CAULEEN SMITH (US, 1998)

INTRODUCTION Cauleen Smith and Brandi T. Summers

Brandi Thompson Summers is Associate Professor of Geography at UC Berkeley

"An enduringly rich work of DIY filmmaking, *Drylongso* remains a resonant and visionary examination of violence (and its reverberations), friendship, and gender." Film at Lincoln Center

Smith's feature debut, "*Drylongso*, more than any other film I know, examines the physical space and toughened, often-ramshackle beauty of West Oakland. Smith thematizes the act of looking at the various spaces of Black Oakland through her protagonist Pica (Toby Smith), a photographer committed to the documentation of the most endangered urban species, the Black male, before his systematic elimination. Smith takes us from the upper-middle-class neighborhoods just off downtown to the run-down postindustrial zones of the port. In so doing, she generates inner-cityscapes whose rigorous depiction rivals the best of James Benning" (Michael Sicinski, *Radical Light*).

Written by Smith, Salim Akil. Photographed by Andrew Black. With Toby Smith, April Barnett, Will Power, Channel Schafer. (86 mins, Color, DCP, From Janus Films)

Preceded by **THE CHANGING SAME** (Cauleen Smith, US, 2001). "An intricately layered commentary on the boundaries impressed on race, and between the natural and the alien" (Film at Lincoln Center). (10 mins, Color, 35mm, Courtesy of the Cauleen Smith Collection at the Academy Film Archive)

LESSONS IN SEMAPHORE (Cauleen Smith, US, 2016). In a verdant vacant lot on Chicago's South Side, choreographer Taisha Paggett enacts signals with artist-made flags. (5 mins, Silent, Color, DCP, From the artist)

Lessons in Semaphore will also play on BAMPFA's outdoor screen from January 15 to February 15 as part of the *On the Hour* series.

Total running time: 101 mins

FRIDAY / 2.9.24

7:00 PM

SHORT FILMS: BLACK ECHOES AND IMPERATIVES

IN CONVERSATION Cauleen Smith and Steve Anker

Steve Anker is the guest curator of *Cauleen Smith—In Space, In Time*.

This is a program of ten films that weave together multiple styles into portraits of people and places, both real and imagined, from renowned activists and artistic visionaries to the filmmaker herself. Each can be seen as a brief chapter in a larger project: an ongoing exploration of many themes and concerns as expressed in Smith's own unmistakable voice. Evident throughout is Smith's singular spontaneity and wit, a flow of haunting metaphors, and the courage to move seamlessly between different forms of film and video technology. The program includes one of Smith's earliest and best-known films, *Chronicles of a Lying Spirit* (by Kelly Gabron) (1992); the poignant and elegiac *Crow Requiem* (2015); the redolent utopian testament *Pilgrim* (2017); and *H-E-L-L-O* (2014), which envisions a revived New Orleans through a series of musical street tableaux.

H-E-L-L-O 2014, 11 mins, Digital

CHRONICLES OF A LYING SPIRIT (BY KELLY GABRON) 1992, 7 mins, 16mm, From Canyon Cinema

THE NAME YOU TRUST IN GOOD CLEAN FAMILY FUN 2011, 4 mins, Silent, Digital

THREE SONGS ABOUT LIBERATION 2017, 9 mins, Digital

HUMAN_3.0 READING LIST BIBLIO 2015–16, 5 mins, Silent, Digital

PILGRIM 2017, 8 mins, Digital

T MINUS TWO 2010, 3 mins, Digital

SINE AT THE CANYON & SINE AT THE SEA 2016, 8 mins, Digital

ENTITLED 2005, 7 mins, Silent, Digital

CROW REQUIEM 2015, 11 mins, Digital

All US, Color, From the artist, unless otherwise noted

Total running time: 73 mins

SUNDAY / 2.11.24

2:00 PM

SHORT FILMS: EPOCHAL CULTURES—CHICAGO AND NEW ORLEANS

IN CONVERSATION Cauleen Smith and Steve Anker

Smith portrays two vital Black urban cultures, Chicago and New Orleans, through several short fantasy and documentary films that are largely imbued with local music and that focus on creative personalities and locations vital to these great cities. Chicago is represented through selections from Smith's *The Way Out Is the Way Two* (2012), a cycle of fourteen musical and philosophical pieces, including the astonishing interventionist *Space Is the Place (A March for Sun Ra)* (2011). Smith's little-known, richly imaginative short feature *The Fullness of Time* (2008) is a poignant evocation of New Orleans during the time following Hurricane Katrina; it blends science fiction fantasy with musical street activism. The program begins with Smith's newest completed film, *My Caldera* (2022).

MY CALDERA 2022, 6 mins

ELU 2012, 4 mins

ENTERPLANETARY CHARTER #1: KELAN PHIL COHRAN TO CLOUDGATE 2012, 2 mins

ENTERPLANETARY CHARTER #5: RENEÉ BAKER TO BROWN RICE 2012, 9 mins

STRELITZIA SATELLITE MEDITATION 2012, 4 mins

BOLDLY GO 2012, 3 mins

SPACE IS THE PLACE (A MARCH FOR SUN RA) 2011, 11 mins

THE FULLNESS OF TIME 2008, 49 mins

All US, Color, Digital, From the artist

Total running time: 89 mins

- 1 *Drylongso* 2.8.24
- 2 *Pilgrim* 2.9.24
- 3 *H-E-L-L-O* 2.9.24
- 4 *The Fullness of Time* 2.11.24



1

DOCUMENTARY VOICES 2024

Every year BAMPFA presents a selection of compelling contemporary and historical nonfiction films and innovative documentaries from around the world. This February we are thrilled to welcome back Santa Cruz-based documentary filmmaker Irene Lusztig—whose documentary *Yours in Sisterhood* screened in 2019—with a very different but equally impressive film. *Richland* explores the impact and legacy of the production of weapons-grade plutonium at the Hanford site in the eponymous Washington town.

Documentary Voices 2024 intersects with our focus on the films of Black American cinematographer Skip Norman

with a program of films made by members of the inaugural cohort of the DFFB Film School in Berlin. Photographed by Norman, the politically committed and formally inventive films range from the feminist perspective of Helke Sander's *Subjectitude* to Harun Farocki's anti-Vietnam War *White Christmas* to the rarely seen *Berlin - 2. Juni 67*, documenting the epoch-defining mass protest at which student Benno Ohnesorg was shot.

We are also delighted to screen a new restoration of Dick Fontaine's long unavailable *I Heard It Through the Grapevine* in James Baldwin's centenary year. The beautifully constructed chronicle of Baldwin's 1980 journey through

the American South combines his reflections and conversations with fellow survivors of the civil rights movement on their work in the 1960s and how much remained to be accomplished twenty years later. Finally, Mexico City-based artist Naomi Uman relocated to the Albanian highlands to make *three sparks*, a personal portrait of rural life, in which she shares her camera with the villagers, becoming a protagonist as well as an observer of daily life.

Kate MacKay ASSOCIATE FILM CURATOR

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

Thanks to Tom Sveen, Peter Kelly, Cinema Guild; Jacob Perlin; The Film Desk; and Maria Vera, Kino Rebelde.



2



3



4

WEDNESDAY / 2.7.24

7:00 PM

RICHLAND

IRENE LUSZTIG (US, 2023)

IN PERSON Irene Lusztig

Developed as a temporary housing project for the workers of the Manhattan Project—which produced the weapons-grade plutonium used in the atomic bomb dropped by the US government on the population of Nagasaki, Japan—Richland, Washington, officially became a city in the 1950s, growing along with the scope of the Cold War arms race. Through interviews with its inhabitants, mid-century archival film, and readings of the works of a local poet, Irene Lusztig's portrait of the place contrasts its uncannily idyllic surface with the murderous history and lies on which it was built. This is a trenchant accounting of the human and environmental price paid for a "good life." KATE MACKAY

Photographed by Helki Frantzen. (93 mins, Color, DCP, From Cinema Guild)



5

WEDNESDAY / 2.14.24

7:00 PM

SKIP NORMAN: COLLABORATIONS

See p. 33

WEDNESDAY / 2.21.24

7:00 PM

I HEARD IT THROUGH THE GRAPEVINE

DICK FONTAINE (US, 1982)
NEW DIGITAL RESTORATION

INTRODUCTION Stephen Best

Stephen Best is Director of The Townsend Center for the Humanities and a professor of English and Film & Media at UC Berkeley.

A record of James Baldwin's 1980 journey to visit the sites and speak with fellow survivors of the civil rights movement, *I Heard It Through the Grapevine* remains a timely and layered interrogation of American history. Baldwin's astute reflections are a reminder of the necessity for ongoing action. As noted by the Harvard Film Archive, which restored the film in time for Baldwin's centenary, "Unlike the 'irrelevant' civil rights monuments Baldwin decries for their lack of life and meaning, this film stands as a vital, moving testament to the multitude of horrors, victories and voices that make up a complicated battle that continues to evolve, but not end." KATE MACKAY

Photographed by Ivan Strasburg, Jane Jackson. With James Baldwin, David Baldwin, Amiri Baraka, Chinua Achebe. (91 mins, B&W/Color, DCP, Restored by the Harvard Film Archive. A Film Desk release.)

Preceded by **JAMES BALDWIN: FROM ANOTHER PLACE** (Sedat Pakay, Turkey, 1973). An intimate portrait of James Baldwin made in Istanbul in May 1970. Photographed by Cengiz Tacer. (11 mins, B&W, DCP, Preserved by the Yale Film Archive with support from the National Film Preservation Foundation. A Cinema Conservancy release in conjunction with Hudson Film Works II.)

Total running time: 102 mins

WEDNESDAY / 2.28.24

7:00 PM

THREE SPARKS

NAOMI UMAN (MEXICO/ALBANIA, 2023)

Intrigued by British anthropologist Edith Durham's writing about life in the Albanian highlands in the early 1900s, Naomi Uman packed her cameras and her dog to relocate there. Continuing her study of rural agricultural communities, traditions, and histories, Uman's *three sparks* is a cinematic triptych of village life. It was shot by Uman on 16mm film and digital video, and sometimes by the villagers, with whom she shared her camera. A self-described "vulnerable observer," she shows beauty and freedom without diminishing the constraints of hard work and tradition. "A humble gesture of revolt, collapsing dissimilar voices, experiences, and aesthetics into a quicksilver vision of collective being" (Nicolas Pedrero-Setzer, *Screen Slate*). KATE MACKAY

Photographed by Uman. (95 mins, In English and Albanian with English subtitles, B&W/Color, DCP, From Kino Rebelde)

- 1 *Richland* [2.7.24](#)
- 2 *I Heard It Through the Grapevine* [2.21.24](#)
- 3 *James Baldwin: From Another Place* [2.21.24](#)
- 4 *three sparks* [2.28.24](#)
- 5 *Richland* [2.7.24](#)

**We know you ♥ our films,
so we made a new way to
show you we ♥ you right back!**

**Check out our exciting NEW benefits,
made with our members in mind**

Starting this fall, BAMPFA will host **Film Season Previews** for all BAMPFA members. At the beginning of each film season, you're invited to join us at the Barbro Osher Theater for a sneak peek at our upcoming programs, with insights, recommendations, and personal stories from our film curators about what makes the new season so special.

And that's not all . . . we also want YOU to get your film tickets FIRST! BAMPFA members now enjoy an exclusive **Members Presale** for all regularly scheduled screenings. Just keep an eye out for our "Week in Film" emails with the latest schedules and dates to purchase tickets before they go on sale to the general public. It's that simple.

How do you stay connected with BAMPFA? If you aren't receiving our emails, please contact us at **bampfamember@berkeley.edu** to join our email list and stay connected. You'll receive our weekly and monthly updates with all you need to know about what's happening at BAMPFA.

We hope to see you here soon!





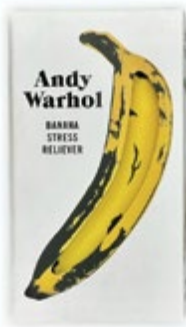
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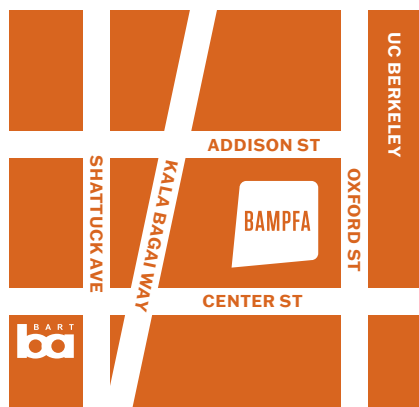
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Wednesday–Sunday
11:00 AM–7:00 PM

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December 23–January 2



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Cover: Sin Wai Kin, *Dreaming the End* (film still), 2023. Courtesy the artist and Fondazione Memmo, Rome. © the artist.

ON VIEW

GALLERIES

MATRIX 283 / Gabriel Chaile:
**No hay nada que destruya
el corazón como la pobreza**
December 13, 2023–April 14, 2024

MATRIX 284 / Sin Wai Kin:
The Story Changing
December 13, 2023–March 10, 2024

Art Wall: Xylor Jane
Through January 7, 2024

Art Wall: Yee I-Lann: TIKAR/MEJA
January 24–July 7, 2024

Duane Linklater: mymothersside
Through February 25, 2024

**What Has Been and What Could Be:
The BAMPFA Collection**
Through July 7, 2024

OUTDOOR SCREEN

**On the Hour: Cauleen Smith's
Lessons in Semaphore**
January 15–February 15, 2024

BARBRO OSHER THEATER

**Infinite Horizons:
The Films of Werner Herzog**
Through February 28, 2024

**In Focus: Werner Herzog
and the Documentary Form**
January 24–February 28, 2024

**Yasujiro Ozu:
The Elegance of Simplicity**
December 3, 2023–February 25, 2024

Special Screenings

Snow and the Bear
December 7, January 31

Victims of Sin
December 14, January 24

Werckmeister Harmonies
December 17, January 21

Menus-Plaisirs Les Troisgros
January 14, 27

Black God, White Devil
January 27, February 15

Vishniac
February 4, 23

Sorry to Bother You
February 10

**Masc: Trans Men, Butch Dykes,
and Gender Nonconforming
Heroes in Cinema**
January 19–February 25, 2024

Skip Norman Here and There
January 25–February 29, 2024

**Preservation Spotlight:
David Schickele's *Bushman***
February 3 and 24, 2024

Documentary Voices 2024
February 7–April 24, 2024

Cauleen Smith—In Space, In Time
February 8–11, 2024

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