

WINTER 2024-25



BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE  
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE





## Welcome Winter 2024–25

While I was studying art history and political science as an undergraduate, I thought I might become a cultural attaché in the US State Department, and my current job at BAMPFA often doesn't feel too far off from that line of work. As the leader of a museum in one of the most internationally diverse regions of the United States, it's important to me that BAMPFA brings artists and filmmakers from all over the world to Berkeley each year—a practice that dates back to our founding in the early 1970s, when we were among the first US museums to host global auteurs like Jean-Luc Godard and Akira Kurosawa. Today BAMPFA continues to provide access to a diverse array of exciting art and films from countries beyond our borders, and we regularly lend works from our collection to museums and cinemathèques worldwide. We also tour BAMPFA exhibitions internationally—like our acclaimed retrospective of Alison Knowles, which just opened in Wiesbaden, Germany. These collaborations foster important artistic exchange and can be seen as a form of cultural diplomacy.

This season we're excited to present new exhibitions of work by international artists who are making their solo museum debuts in the United States. Indian artist Amol K Patil uses his multidisciplinary practice to illuminate the lives of working-class communities in his native Mumbai; his exhibition, *MATRIX 286 / Amol K Patil: A Forest of Remembrance*, reimagines the city's century-old social housing architecture as a landscape of collective memory. A very different kind of collective memory drives the work of Abounaddara, an anonymous collective of video artists working in Syria; we're honored to host the premiere of Abounaddara's newest multi-channel video installation *The Imagemaker (2024)* in *Abounaddara: The Ruins We Carry*, complemented by recurring screenings of the collective's short films throughout the season.

BAMPFA's film program offers an international, revisionist counterpoint to that most quintessentially American film genre—the Western—in the series *Landscapes of Myth: Westerns After "The Searchers."* The series opens with John Ford's *The Searchers* in a

stunning 4K restoration but follows it with a selection of films that challenge that iconic movie's fraught colonialist legacy, including some with a non-US perspective. *Landscapes of Myth* encompasses "Westerns" made in Argentina, Brazil, and the Canadian Arctic; the latter provides the setting for *Maliglutit (Searchers)*, a remake of Ford's classic film with an entirely Inuit cast.

To provide our visitors with greater access to these global stories, we are launching a fresh approach to BAMPFA membership, designed to welcome more visitors into our vibrant community. Starting Monday, December 2, we're introducing a \$40 individual membership, one of the most affordable museum memberships in the Bay Area. This new membership tier includes free gallery admission for two, half-price film tickets, exclusive discounts, and other opportunities to engage with BAMPFA's rich slate of international art and film offerings.

In addition, BAMPFA is expanding access by introducing new discounted admission categories for a wide range of audiences, including those receiving food assistance through SNAP/EBT; all UC staff, faculty, students, and alumni; and veterans. To support this inclusive pricing structure, our general admission prices for exhibitions and film screenings will adjust to \$18. Our aim with these changes is to ensure that BAMPFA remains a welcoming and vibrant space for our communities, while offering even greater value to our cherished members. We're pleased to continue offering free gallery admission and discount film tickets to all current UC Berkeley students, faculty, and staff.

Whether you're already a member or you've just discovered BAMPFA for the first time, we invite you to join us for transformative art and film experiences from around the world.

Julie Rodrigues Widholm  
Executive Director

# INTRODUCING NEW BAMPFA MEMBERSHIPS

## **Basic Membership—Just \$40!**

Dive into the excitement with half-price film tickets, free admission to our galleries, exclusive store discounts, and more! It's the perfect way to explore and enjoy all that we have to offer.

## **Standard Membership—Only \$120!**

Take your love for the arts to the next level! Enjoy all Basic benefits and exclusive perks like our Member Morning Tours, Film Season Previews, and the comprehensive Program Guide, keeping you informed and engaged with what's happening at BAMPFA.

## **Plus Membership—\$300 for reciprocal visits nationwide!**

Love traveling? Enjoy free reciprocal benefits at over one thousand art museums across North America, making your membership a gateway to art experiences far and wide! Plus, experience all the Standard benefits right here at home.

## **Premium Membership—\$600 for the Ultimate Experience!**

Indulge in everything from the previous levels, but that's not all! Revel in a complimentary exhibition catalogue, ten free passes for your friends and family, and exclusive access to two annual Director's Receptions. It's the ultimate way to connect with fellow art lovers and celebrate creativity!

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## **Elevate Your Art Experience!**

We're excited to unveil our most exciting membership tier yet—the Curator's Circle! For just \$1,200, immerse yourself in an unparalleled journey through the world of art.

Curator's Circle benefits include the following:

### **All Premium Member Perks**

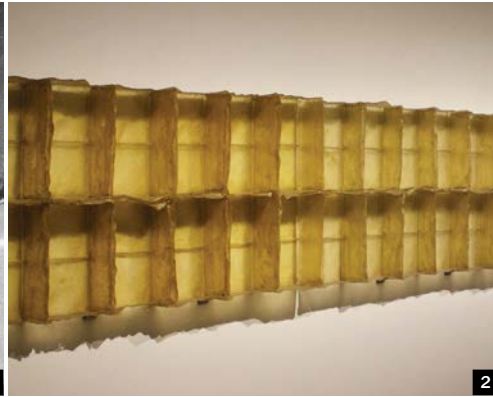
Enjoy everything from complimentary exhibition catalogues to ten free passes and invitations to our Director's Receptions.

### **Exclusive Previews**

Attend four annual Curator's Circle Exhibitions Previews, featuring curator-led tours that provide insider insights, followed by a delightful lunch at BAMPFA.

Learn more about our new membership tiers and new admissions pricing at [bampfa.org/new-pricing](https://bampfa.org/new-pricing).

# DECEMBER



## 1 / SUN

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

## 4 / WED

12:15 PM Exhibition Tour  
MAKING THEIR MARK P. 8

## 5 / THU

### Free First Thursday

1:15 PM Exhibition Tour  
MAKING THEIR MARK P. 8

6:30 PM *Berkeleyside Idea Makers:*  
Beyond the Headlines  
IDEA MAKERS P. 9

## 6 / FRI

7:00 PM *Close Your Eyes*  
SPECIAL SCREENINGS P. 31

## 7 / SAT

3:00 PM *The 9 Lives of Barbara Dane*  
Maureen Gosling in person  
SPECIAL SCREENINGS P. 31

6:30 PM *Secrets of a Soul*  
Judith Rosenberg on piano  
PABST P. 15

## 8 / SUN

1:00 PM Rubber Stamp  
Postcard Extravaganza  
with Leavenworth Jackson  
ART LAB P. 10

1:30 PM *Joan Mitchell: Portrait*  
*of an Abstract Painter*  
ARTISTS ON SCREEN P. 19

2:00 PM Exhibition Tour  
MAKING THEIR MARK P. 8

4:00 PM *In the Bones*  
Kelly Duane de la Vega,  
Jessica Anthony, Clare Major,  
and Mario Furloni in person  
SPECIAL SCREENINGS P. 31

## 11 / WED

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

7:00 PM *The Goldman Case*  
SPECIAL SCREENINGS P. 35

## 12 / THU

7:00 PM *The Love of Jeanne Ney*  
Judith Rosenberg on piano  
PABST P. 15

## 13 / FRI

7:00 PM *The Wages of Fear*  
SPECIAL SCREENINGS P. 35

## 14 / SAT

11:30 AM–1:00 PM *Sculpting Light and Space*  
GALLERY+STUDIO P. 11

1:30 PM *Seven Samurai*  
SPECIAL SCREENINGS P. 35

2:30–3:30 PM *The Silver Arrow*  
by Lev Grossman  
ROUNDTABLE READING P. 12

6:30 PM *The Umbrellas of Cherbourg*  
SPECIAL SCREENINGS P. 17

## 15 / SUN

*Art Wall / Rose D'Amato:*  
*Mission Chevrolet* closes

*MATRIX 285 / Young Joon Kwak:*  
*Resistance Pleasure* closes

1:30 PM *Gabriel* ARTISTS ON SCREEN P. 19

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

4:00 PM *White Nights* MASTROIANNI P. 21

## 18 / WED

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

7:00 PM *No Fear, No Die*  
SPECIAL SCREENINGS P. 23

## 19 / THU

7:00 PM *Divorce Italian Style*  
MASTROIANNI P. 21

## 20 / FRI

7:00 PM *The Joyless Street*  
Judith Rosenberg on piano  
PABST P. 15

## 21 / SAT

3:30 PM *Modern Times*  
MATINEES FOR ALL AGES P. 13

6:00 PM *La dolce vita* MASTROIANNI P. 21

## 22 / SUN

1:30 PM *Eva Hesse*  
Introduction by Margot Norton  
ARTISTS ON SCREEN P. 19

4:30 PM *The Devious Path*  
Judith Rosenberg on piano  
PABST P. 15

- 1 *Secrets of a Soul* 12.7.24  
2 *Eva Hesse* 12.22.24  
3 *The Umbrellas of Cherbourg* 12.14.24  
4 Amol K Patil. Photo by Fransisca Angela.  
5 *Orlando, My Political Biography* 1.17.25  
6 *The Invasion* 1.30.25

Closed for the holidays  
December 23–January 5



# JANUARY



## 8 / WED

12:15 PM Exhibition Tour MAKING THEIR MARK P. 8

## 9 / THU

Free First Thursday

## 10 / FRI

7:00 PM *The Searchers*  
Introduction by Leila Weefur  
WESTERNS P. 25

## 11 / SAT

11:30 AM–1:00 PM Dots and Circles  
GALLERY+STUDIO P. 11

2:30–3:30 PM *Breadcrumbs*  
by Anne Ursu  
ROUNDTABLE READING P. 12

3:00 PM *Close Your Eyes*  
SPECIAL SCREENINGS P. 31

6:30 PM *8 1/2* MASTROIANNI P. 21

## 12 / SUN

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

3:00 PM *Social Art: The Act of Drinking  
Beer with Friends Is the Highest  
Form of Art* with Tom Marioni  
TO EXALT THE EPHEMERAL P. 8

4:30 PM *Marriage Italian Style*  
MASTROIANNI P. 22

7:00 PM *No Fear, No Die*  
SPECIAL SCREENINGS P. 23

## 15 / WED

12:15 PM Exhibition Tour MAKING THEIR MARK P. 8

7:00 PM *Fairytales* SPECIAL SCREENINGS P. 37

## 16 / THU

7:00 PM *Il bell'Antonio* MASTROIANNI P. 22

## 17 / FRI

7:00 PM *Orlando, My Political Biography*  
Introduction by Jenni Olson  
MASC P. 29

## 18 / SAT

*Art Wall / Tanya Aguiñiga opens*

*MATRIX 286 / Amol K Patil:  
A Forest of Remembrance opens*

1:00 PM Artist's Talk and Conversation:  
Tanya Aguiñiga and  
Anthony Graham  
ART WALL / TANYA AGUIÑIGA P. 7

2:00 PM Artist's Talk and Conversation:  
Amol K Patil and Victoria Sung  
MATRIX 286 / AMOL K PATIL P. 7

3:30 PM *Singin' in the Rain*  
MATINEES FOR ALL AGES P. 13

6:30 PM *Antonio das Mortes*  
Introduction by Leila Weefur  
WESTERNS P. 25

## 19 / SUN

1:30 PM *Pandora's Box*  
Judith Rosenberg on piano  
PABST P. 16

2:00 PM Exhibition Tour MAKING THEIR MARK P. 8

5:00 PM *Stranger Inside*  
Cheryl Dunye and Allegra Madsen  
in conversation MASC P. 29

## 22 / WED

12:15 PM Exhibition Tour MAKING THEIR MARK P. 8

7:00 PM *La dolce vita* MASTROIANNI P. 22

## 23 / THU

7:00 PM *Buck and the Preacher*  
Introduction by Leila Weefur  
WESTERNS P. 25

## 24 / FRI

3:00 PM *The Goldman Case*  
SPECIAL SCREENINGS P. 35

7:00 PM *Diary of a Lost Girl*  
Judith Rosenberg on piano  
PABST P. 16

## 25 / SAT

2:00 PM Artists' Conversation:  
Painting and Technology  
MAKING THEIR MARK P. 8

7:00 PM *The Searchers* WESTERNS P. 26

## 26 / SUN

1:00 PM Mixed Media Drawing  
with Anjelica Colliard ART LAB P. 10

2:00 PM Exhibition Tour MAKING THEIR MARK P. 8

3:00 PM *La notte* MASTROIANNI P. 22

6:00 PM *The Wages of Fear*  
SPECIAL SCREENINGS P. 35

## 29 / WED

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

7:00 PM *Vera*  
Introduction by Jenni Olson  
MASC P. 29

## 30 / THU

7:00 PM *The Invasion*  
Sergei Loznitsa in person  
LOZNITSA P. 33

## 31 / FRI

2:30 PM *Babi Yar. Context*  
Sergei Loznitsa and  
Nicholas Baer in conversation  
LOZNITSA P. 33

7:00 PM *The Hateful Eight*  
Introduction by Leila Weefur  
WESTERNS P. 26

# FEBRUARY



## 1 / SAT

- 2:30 PM *The Natural History of Destruction*  
Sergei Loznitsa and Deniz Göktürk  
in conversation LOZNITSA P. 33
- 6:30 PM *State Funeral*  
Sergei Loznitsa and Anne Nesbet  
in conversation LOZNITSA P. 33

## 2 / SUN

- 12:30 PM *The White House Effect*  
Bonni Cohen, Jon Shenk,  
Pedro Kos, and Jason  
Spingarn-Koff in conversation  
CLIMATE JOURNALISM P. 38
- 2:00 PM Exhibition Tour MAKING THEIR MARK P. 8
- 3:45 PM *Donbass*  
Sergei Loznitsa and Polina  
Barskova in conversation  
LOZNITSA P. 34
- 7:00 PM *8 1/2* MASTROIANNI P. 22

## 5 / WED

- 12:15 PM Exhibition Tour MAKING THEIR MARK P. 8
- 7:00 PM Mosse Lecture: Sergei Loznitsa  
Sergei Loznitsa and Deniz Göktürk  
in conversation  
LOZNITSA/DOCUMENTARY VOICES PP. 34, 37

## 6 / THU

### Free First Thursday

- 1:15 PM Exhibition Tour MAKING THEIR MARK P. 8
- 5:30 PM Trina Michelle Robinson  
BLACK LIFE P. 9
- 7:00 PM *Pariah*  
Introduction by Jenni Olson  
MASC P. 29

## 7 / FRI

- 2:30 PM *In the Fog*  
Sergei Loznitsa in person  
LOZNITSA P. 34

- 7:00 PM *McCabe & Mrs. Miller*  
Introduction by Leila Weefur  
WESTERNS P. 26

## 8 / SAT

- 11:30 AM–1:00 PM Macramé for Architecture  
GALLERY+STUDIO P. 11
- 2:30–3:30 PM *By the Great Horn Spoon!*  
by Sid Fleischman  
ROUNDTABLE READING P. 12
- 3:00 PM *Nocturnes*  
Patrick Gonzalez, Sugata Ray,  
and Jason Spingarn-Koff  
in conversation  
CLIMATE JOURNALISM P. 38
- 6:00 PM *A Gentle Creature*  
Sergei Loznitsa and Eric Naiman  
in conversation  
LOZNITSA P. 34

## 9 / SUN

- 1:00 PM *Plastic People*  
Ting Xu and Tracey Woodruff  
in conversation  
CLIMATE JOURNALISM P. 39
- 2:00 PM Exhibition Tour  
MAKING THEIR MARK P. 8
- 4:00 PM *A Special Day* MASTROIANNI P. 22
- 7:00 PM *Westfront 1918* PABST P. 16

## 12 / WED

- 12:15 PM Exhibition Tour MAKING THEIR MARK P. 8
- 7:00 PM *No Other Land*  
Introduction by Ussama Makdisi  
DOCUMENTARY VOICES P. 37

## 13 / THU

- 7:00 PM *The Threepenny Opera* PABST P. 16

## 14 / FRI

- 7:00 PM *Summer Vacation 1999*  
Introduction by Jenni Olson  
MASC P. 30

## 15 / SAT

- 4:30 PM *Henry IV* MASTROIANNI P. 23
- 6:30 PM *Meek's Cutoff*  
Introduction by Leila Weefur  
WESTERNS P. 26

## 16 / SUN

- 1:00 PM *Sátántangó* SPECIAL SCREENINGS P. 30
- 2:00 PM Exhibition Tour  
TO EXALT THE EPHEMERAL P. 8

## 19 / WED

- 12:15 PM Exhibition Tour MAKING THEIR MARK P. 8
- 7:00 PM *I Am Ishi: The Performance Art Film*  
Introduction by Dmitri Brown  
DOCUMENTARY VOICES P. 37

## 20 / THU

- 7:00 PM *Something Special*  
Introduction by Jenni Olson  
MASC P. 30

## 21 / FRI

- 4:30 PM *Kameradschaft* PABST P. 17
- 7:00 PM *Dark Eyes* MASTROIANNI P. 23

## 22 / SAT

- 3:30 PM *Winged Migration*  
MATINEES FOR ALL AGES P. 13
- 6:30 PM *The Power of the Dog*  
Introduction by Leila Weefur  
WESTERNS P. 26

## 23 / SUN

### Abounaddara: The Ruins We Carry closes

- 1:00 PM *The Battle for Laikipia*  
Maya Craig, Miswa Basil, and  
Jennifer Redfearn in conversation  
CLIMATE JOURNALISM P. 39
- 1:00 PM Shaped Papermaking  
with Julia Goodman ART LAB P. 10
- 2:00 PM Exhibition Tour MAKING THEIR MARK P. 8
- 4:00 PM *L'Atlantide* PABST P. 17
- 7:00 PM *Muchachas de uniforme*  
Introduction by Jenni Olson  
MASC P. 30

## 26 / WED

- 12:15 PM Exhibition Tour  
TO EXALT THE EPHEMERAL P. 8
- 7:00 PM *Gaucho Gaucho*  
Introduction by Leila Weefur  
WESTERNS/DOCUMENTARY VOICES PP. 27, 37

## 27 / THU

- 7:00 PM *According to Pereira*  
MASTROIANNI P. 23

## 28 / FRI

- 4:30 PM *The Shanghai Drama* PABST P. 17
- 7:00 PM *Maliglutit*  
Introduction by Shari Huhndorf  
WESTERNS P. 27

# EXHIBITIONS

## NEW EXHIBITION

### Art Wall / Tanya Aguiñiga

January 18–July 13, 2025

Tanya Aguiñiga (b. 1978, San Diego; raised in Tijuana, Mexico) creates sculptures and installations using natural materials and objects gathered from her environment. Her Art Wall installation at BAMPFA is her first solo presentation in the Bay Area. Participating in a redefinition of the distinctions between art, design, and craft, Aguiñiga upsets these hierarchies through her innovative practice. She

situates her work in conversation with urgent issues affecting our world today, from tensions that define national politics to rapid climate change affecting the environment. For her Art Wall installation, Aguiñiga produced a series of rust prints depicting a thirty-foot ladder. These works were made using an actual object that Aguiñiga found near the US–Mexico border, where the boundary between nations has been demarcated by a thirty-foot fence, among other militarized forms of division.

*Art Wall / Tanya Aguiñiga* is curated by Anthony Graham, Senior Curator.

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

SAT / 1.18.25 / 1:00 PM

### Artist's Talk and Conversation: Tanya Aguiñiga and Anthony Graham



Tanya Aguiñiga: *Border Wall Ladder*, 2024; image courtesy of the artist.

## NEW EXHIBITION

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

January 18–April 20, 2025

Amol K Patil (b. 1987, Mumbai) works across painting, sculpture, performance, and video and excavates the lived experiences of Mumbai's working class. His multipart investigation into the city's chawls, social housing originally built in the early 1900s for mill workers and other migrant laborers, critiques South Asia's caste system and ongoing forms of birth-based discrimination. Despite the poverty of their living conditions, the residents of the chawls have for over a century created vibrant shared living spaces that are infused with the sounds, smells, and textures of their daily lives. In recent years,

government-backed plans to redevelop the sites have been underway, displacing thousands of families who have for generations called the chawls their home. Drawing upon his own family's history of dissent in the form of grassroots theater performances and sung poetry traditions, Patil shines a light on the social and political injustices these communities face and the dignity, creativity, and resourcefulness with which they continue to advocate for their rights. For his first solo exhibition in the United States, the artist presents a newly commissioned body of work consisting of paintings and sculptures that reconfigure the architecture of the chawl into a space of collective memory and dynamic protest.

*MATRIX 286 / Amol K Patil: A Forest of Remembrance* is curated by Margot Norton, Chief Curator, and 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.

SAT / 1.18.25 / 2:00 PM

### Artist's Talk and Conversation: Amol K Patil and Victoria Sung



Amol K Patil: *Whispers of the Dust*, 2024; courtesy of the artist and Project 88.

# ON VIEW



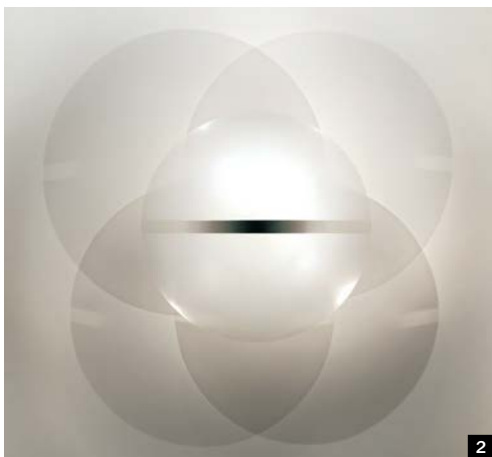
**THROUGH 12.15.24**  
**Art Wall / Rose D'Amato:**  
**Mission Chevrolet**

**THROUGH 12.15.24**  
**MATRIX 285 /**  
**Young Joon Kwak:**  
**Resistance Pleasure**

**THROUGH 2.23.25**  
**Abounaddara:**  
**The Ruins We Carry**

**THROUGH 4.20.25**  
**Making Their Mark:**  
**Works from the**  
**Shah Garg Collection**

**THROUGH 7.6.25**  
**To Exalt the Ephemeral:**  
**The (Im)permanent**  
**Collection**



**1** Art Wall / Rose D'Amato: *Mission Chevrolet*

**2** To Exalt the Ephemeral:  
*The (Im)permanent Collection*

**3** Artists' Conversation: *Painting and Technology*  
**1.25.25**

Barbara Kasten: *Photogenic Painting Untitled 76/7*,  
1976; cyanotype, Van Dyke brown ink;  
© Barbara Kasten. Courtesy the artist, Bortolami  
Gallery, New York, and Thomas Dane Gallery.

**5** Black Life Guest Curator Aay Preston-Myint

**6** Black Life: Trina Michelle Robinson **2.6.25**

8 WINTER 2024-25

## Exhibition Tours

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

### **Making Their Mark**

**WEDNESDAYS / 12:15 PM**

December 4  
January 8, 15, 22  
February 5, 12, 19

**THURSDAYS / 1:15 PM**

December 5  
February 6

**SUNDAYS / 2:00 PM**

December 8  
January 19, 26  
February 2, 9, 23

### **To Exalt the Ephemeral**

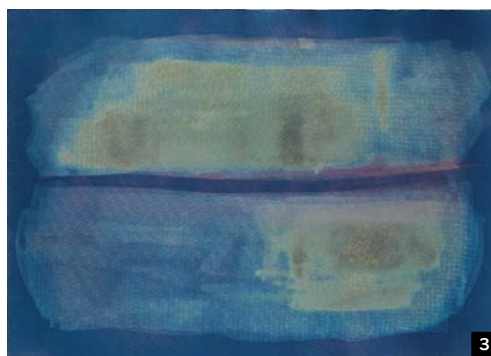
**WEDNESDAYS / 12:15 PM**

December 11, 18  
January 29  
February 26

**SUNDAYS / 2:00 PM**

December 1, 15  
January 12  
February 16

## Related Public Programs



**SAT / 1.25.25 / 2:00 PM**  
**Artists' Conversation:**  
**Painting and Technology**

This program continues a series of artists' conversations focused on the thematic threads of the exhibition *Making Their Mark*. Featuring artists whose work is included in the exhibition, the discussion explores the innovative ways artists have transformed the language of painting as technologies evolve. Jamillah James, Manilow Senior Curator at the Museum of Contemporary Art Chicago, moderates.



**SUN / 1.12.25 / 3:00 PM**  
**Social Art: The Act of Drinking Beer**  
**with Friends Is the Highest Form**  
**of Art with Tom Marioni**

Legendary Bay Area conceptual artist Tom Marioni, whose work is featured in *To Exalt the Ephemeral*, has been experimenting at the boundaries of art for fifty years. He introduces his book *Social Art*, an updated consideration of his ongoing and best-known work, the performance installation *The Act of Drinking Beer with Friends Is the Highest Form of Art*, first performed at the Oakland Museum of California Art in 1970. That same year, Marioni opened the Museum of Conceptual Art in San Francisco, arguably the nation's first alternative art space.



# EVENTS

Cosponsored

Black Life

**THU / 12.5.24 / 6:30 PM**

## **Berkeleyside Idea Makers: Beyond the Headlines**

A BAMPFA and *Berkeleyside* partnership

In celebration of *Berkeleyside*'s fifteenth anniversary, this episode of the noted Idea Makers series focuses on local journalism and the role it plays in our democracy.

Cityside CEO Lance Knobel leads a conversation with a dynamic panel featuring *Berkeleyside*'s Associate Editor/City Hall reporter Nico Savidge, former Executive Director of Outlier Media Candice Fortman, and other prominent voices in the field. Together they explore the current state of journalism, the challenges and opportunities facing local reporting, the rise of "pink slime," and more.



### **Introducing Black Life Guest Curator Aay Preston-Myint**

BAMPFA welcomes the new Black Life Guest Curator Aay Preston-Myint. With nods to this year's curatorial through line of ephemerality, Preston-Myint brings together a group of Black artists and thinkers who help us investigate some slippery topics, ranging from cultural preservation to artificial intelligence, as well as the performance and mutability of identity itself.

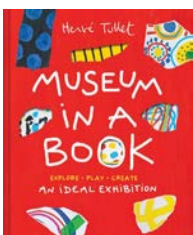


**THU / 2.6.25 / 5:30 PM**

### **Black Life: Trina Michelle Robinson**

In this combination lecture and workshop, visual artist Trina Michelle Robinson uses historical photographic techniques, handicraft, and deep knowledge of a material's origins as a metaphysical means to revisit or access the memories and visions of Black ancestors. This investment—in not just a picture but also in the material and its handling—helps to literally process the trauma that bubbles up when contending with these images and narratives of Black history.

## SPARK CREATIVITY IN THE BAMPFA STORE



### **The budding young artist: *Museum in a Book***

Master creator Hervé Tullet's amazing interactive book unfolds into a three-dimensional experience.

**\$24.99**



### **The creative: Endless Art Challenge Card Deck**

Reignite your creativity and combat creative block using the ninety mix-and-match prompts in this card deck—perfect for artists of all skill levels and mediums.

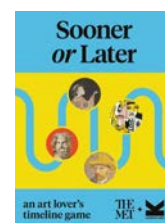
**\$19.95**



### **The color aficionado: Pantone Tritan Drinking Bottle**

Make a bold color statement with this nifty and convenient bottle, available in multiple colors.

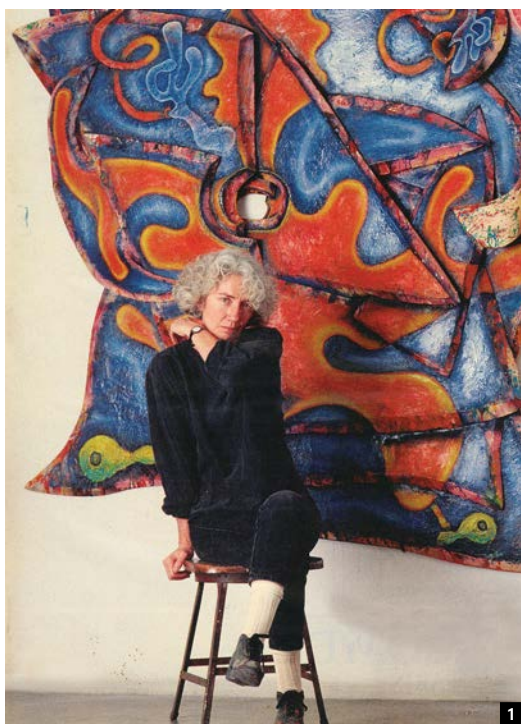
**\$33.00**



### **The game lover: Sooner or Later: An Art Lover's Guessing Game**

A clever, interactive game that tests your chronological knowledge of key movements and works.

**\$16.99**



**Elizabeth Murray  
Special Edition Print Mailing**

Sign up at [bampfa.org](http://bampfa.org) by February 1, 2025, to receive a copy (limited edition; first come, first served).

Occasioned by the presentation of Elizabeth Murray’s monumental work *Joanne in the Canyon* (1991) in the exhibition *Making Their Mark*, BAMPFA’s Art Lab collaborates with the Estate of Elizabeth Murray to create a special edition risograph print mailing. Murray was first featured at BAMPFA in her significant 1987 MATRIX exhibition, and we celebrate her return to the museum with this mailing featuring a rare drawing from the artist’s personal notebooks, printed in the Art Lab studio. RSVP online to receive a copy of this limited edition print while supplies last.

**SUN / 12.8.24 / 1:00 PM  
Rubber Stamp Postcard  
Extravaganza with  
Leavenworth Jackson**

Come to the Art Lab for a special postcard making extravaganza featuring a vast collection of rubber stamps created by postal artist and rubber stamp designer Leavenworth Jackson. Taking inspiration from the exhibition *To Exalt the Ephemeral*, we celebrate the impermanent nature of mail art and stamp postcard designs to mail out into the ether to close out one year and welcome the new one.

**SUN / 1.26.25 / 1:00 PM  
Mixed Media Drawing  
with Anjelica Colliard**

Oakland artist Anjelica Colliard (Jellicore) shares a wide range of their favorite techniques for mixed media drawing using materials like soft and oil pastel, gouache and watercolor, and ink and crayon to create dynamic, vibrant, fantastical scenes. Participants are encouraged to work toward abstract tonal pieces or representational images. We will play with different media and learn to wield the magic that comes from their interaction!

**SUN / 2.23.25 / 1:00 PM  
Shaped Papermaking  
with Julia Goodman**

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

Local artist Julia Goodman shares a step-by-step process to make unique pieces of handmade paper. Taking inspiration from artworks on view in the exhibition *Making Their Mark*, participants explore techniques for making shaped paper. We discuss paper weight, fiber quality, color mixing, deckle boxes, and double couching. This workshop is open to students of all ages and experience levels.

**Art Lab Hours  
Drop in and make art!**

Fridays  
2–7 PM

Saturdays & Sundays  
11 AM–7 PM  
(except Second Saturdays 1–7 PM)

Free First Thursdays  
11 AM–7 PM

1 Elizabeth Murray: Special Edition Printmaking  
2 Mixed Media Drawing with Anjelica Colliard 1.26.25  
3 Shaped Papermaking with Julia Goodman 2.23.25



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

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



**SAT / 12.14.24 / 11:30 AM–1:00 PM**  
**Sculpting Light and Space**

Workshop led by Tania Osorio Harp  
Robert Irwin's *Untitled*—composed of light, shadows, and an acrylic disc—blurs the boundaries of objects in space. What we see is determined by our perception of these elements and the atmosphere around them, creating an illusion of constant change. With this in mind, make a light sculpture or mobile from colored acetate sheets and soft wire or string. Use cutting, folding, and overlapping of the translucent sheets to create varying densities, colors, and shadows—elements that will change according to your sculpture's lighting, position in space, or the wind (if it's a mobile).

**SAT / 1.11.25 / 11:30 AM–1:00 PM**  
**Dots and Circles**

Workshop led by Erin McCluskey Wheeler  
In her early paintings, Howardena Pindell built texture and depth using everything from glitter and talcum powder to sequins and punched paper. Often she made these paintings late at night in a dimly lit studio, so she let process and touch guide her creation of these dense and multilayered artworks. After viewing one of Pindell's paintings in the gallery, use one of her favorite tools—a hole punch—to make circle stencils and dots to layer into your own mixed media piece.

**SAT / 2.8.25 / 11:30 AM–1:00 PM**  
**Macramé for Architecture**

Workshop led by Anamaya Farthing-Kohl  
After exploring Françoise Grossen's monumental textile piece and looking at spaces in BAMPFA's building, make your own rope sculpture in response to an architectural space. This can be a space at home, in the museum, or somewhere else. Think about how the scale of your sculpture relates to your chosen site. Your piece may be a model for a work that responds to a larger space.

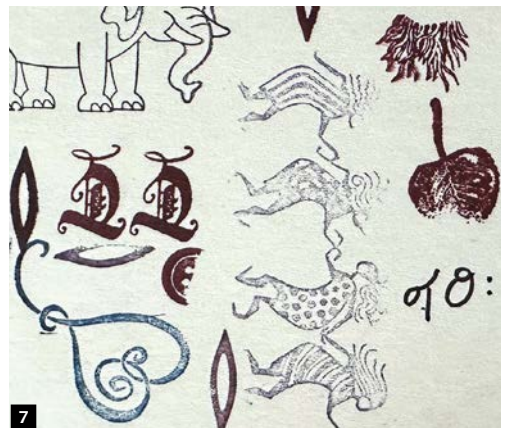
**Free First Thursdays**

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.

- 4 Sculpting Light and Space **12.14.24**
- 5 Dots and Circles **1.11.25**
- 6 Macramé for Architecture **2.8.25**
- 7 Rubber Stamp Postcard Extravaganza with Leavenworth Jackson **12.8.24**



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

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



**SAT / 12.14.24 / 2:30–3:30 PM**  
**The Silver Arrow**  
**by Lev Grossman**

Reading led by Jackie Overlid, librarian, Washington Elementary School, Berkeley

Kate and her younger brother Tom are bored with their lives, and if their dull and uninteresting parents are anything to go by, they don't have much to look forward to. Why can't Kate have thrilling adventures and save the world like people do in books? Even her eleventh birthday is shaping up to be mundane—that is, until her highly irresponsible Uncle Herbert surprises her with the most unexpected, exhilarating, and inappropriate birthday present of all time: a colossal steam locomotive called the Silver Arrow.

**SAT / 1.11.25 / 2:30–3:30 PM**  
**Breadcrumbs**  
**by Anne Ursu**

Reading led by Jessica Lee, district library coordinator, Berkeley Unified School District

Once, Hazel and Jack were best friends. But that was before he stopped talking to her and disappeared into a deep and magical forest with a mysterious woman made of ice. Now it's up to Hazel to go in after him. Join her as she explores a magical landscape in search of her friend, and their friendship. Inspired by Hans Christian Andersen's "The Snow Queen," *Breadcrumbs* is a modern American take on the classic fairy tale and an ode to the power of fantasy.

**SAT / 2.8.25 / 2:30–3:30 PM**  
**By the Great Horn Spoon!**  
**by Sid Fleischman**

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

Jack's aunt is in trouble. Even after she sells her beloved mansion, she doesn't have enough money to pay off her debts or to take care of twelve-year-old Jack and his two sisters. Luckily, Jack plans to strike gold! Setting out from Boston, he and his stuffy but trusty butler, Praiseworthy, stow away on a ship bound for California, and the Gold Rush. Along the way, they meet sailors, miners, outlaws, and wild animals. But will they strike it rich?

1 *Modern Times* 12.21.24

2 *Singin' in the Rain* 1.18.25

3 *Winged Migration* © 2003 Galatee Films. All Rights Reserved. 2.22.25



# FILM

## Movie Matinees for All Ages

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



**SAT / 12.21.24 / 3:30 PM**

### Modern Times

Charles Chaplin (US, 1936)

Recommended for ages 8 & up

It starts with an overhead shot of sheep and cuts to the throngs coming out of a subway station. Was Charlie Chaplin a Surrealist, or just a realist? His version of modern times looks forward in equal measure to Jacques Tati and 1984. This “silent” is full of modern sounds, heard over loudspeakers and big corporate television screens (not to mention the Tramp’s outburst of French-inspired gibberish). Charlie, the ever-elegant Tramp, is an industrial swashbuckler with an oilcan for a sword, but he’s begun taking on the characteristics of factory machines, obsessively twisting buttons no matter where they are.

JUDY BLOCH

Written by Chaplin. Photographed by Roland Totheroh, Ira Morgan. With Chaplin, Paulette Goddard, Chester Conklin, Henry Bergman. (87 mins, Silent with music track, sound effects, and occasional dialogue, B&W, 35mm, From Janus Films)

**SAT / 1.18.25 / 3:30 PM**

### Singin’ in the Rain

Stanley Donen, Gene Kelly (US, 1952)  
4K Digital Restoration

Recommended for ages 6 & up

Change: it can work for you or against you, as this film, which heralded the rebirth of the musical in the early 1950s, exuberantly demonstrates. Gene Kelly is brilliant as the silent star who connives to pull his pathetic partner, Jean Hagen, into the world of sound by sidestepping the talkies altogether and inventing the musical, where Debbie Reynolds can do the singing offscreen. This vastly entertaining film has many layers of reality, but like the proverbial onion, it has no center: its business is exposing the conventions of the cinema, where even “real” characters are not real. JUDY BLOCH

Written by Betty Comden, Adolph Green. Photographed by Harold Rosson. With Gene Kelly, Debbie Reynolds, Donald O’Connor, Jean Hagen. (102 mins, Color, DCP, From Warner Bros.)

**SAT / 2.22.25 / 3:30 PM**

### Winged Migration

Jacques Perrin, Jacques Cluzaud,  
Michel Debats (France/Italy/Germany/  
Switzerland, 2001)

Recommended for ages 7 & up  
English-language version

(*Le peuple migrateur*). Accompanying flocks of migratory birds across all seven continents, *Winged Migration* ingeniously harnesses the powers of film and aviation technology—shooting from planes, helicopters, gliders, even balloons—to capture the wonders of avian flight. The film inspires both awe and empathy as the birds embark on an annual journey for survival that transcends national borders. More immersive than educational in the traditional sense, it “provides such an intense vicarious experience of being a flapping airborne creature with the wind in its ears that you leave the theater feeling like an honorary member of another species” (Stephen Holden, *New York Times*).

Written by Perrin, Stéphane Durand. Photographed by Olli Barbé et al. (85 mins, Color, 35mm, From Sony Pictures Classics)



## G. W. Pabst: Selected Films, 1925–38

**“He knows how to create a strange world, whose elements are borrowed from daily life. Beyond this precious gift, he knows how, better than anyone else, to direct actors. His characters emerge like his own children, created from the fragments of his own heart and mind.”** JEAN RENOIR

Born in Bohemia, Georg Wilhelm Pabst (1885–1967) turned to directing after a twenty-year career as an actor. He made his first film, *The Treasure*, in 1923, but his breakthrough came two years later with *The Joyless Street*. The film sparked a new period of realism, characterized by a concern with social conditions, in a period previously dominated by Expressionism and *Kammerspielfilm*.

Pabst was known for recognizing and developing talent in actors (Louise Brooks, Greta Garbo, Brigitte Helm, Asta Nielsen) and worked with them

in a variety of genres and styles, from romance (*The Love of Jeanne Ney*) to melodramas centered on deeply observed female roles to the sexually charged collaborations with Brooks (*Pandora's Box*, *Diary of a Lost Girl*). The frankness of his films from the late 1920s resulted in the films being heavily censored. His first three sound films (*Westfront 1918*, *Kameradschaft*, and *The Threepenny Opera*) proved to be technically innovative and thematically advanced.

We present a selection of the films Pabst is best known for, made during the Weimar Republic, plus two French productions from the 1930s: an adaptation of Pierre Benoit's novel *L'Atlantide* filmed in German, English, and French; and *The Shanghai Drama*. This series assembles several restored films and rare archival prints. We are delighted to present the silent films with live piano accompaniment by Judith Rosenberg.

Susan Oxtoby

Director of Film and Senior Film Curator

### Thank you

We wish to thank the Munich Filmmuseum, the British Film Institute, F. W. Murnau-Stiftung, Lobster Films, and Janus Films for their assistance with this series.

- 1 *Pandora's Box* 1.19.25
- 2 *Secrets of a Soul* 12.7.24
- 3 *The Love of Jeanne Ney* 12.12.24
- 4 *The Joyless Street* 12.20.24
- 5 *The Devious Path* 12.22.24
- 6 *Diary of a Lost Girl* 1.24.25



**SAT / 12.7.24 / 6:30 PM**

**Secrets of a Soul**

G. W. Pabst (Germany, 1926)

**Live Music** Judith Rosenberg on piano (*Geheimnisse einer Seele*). A fascinating early attempt to illustrate Freudian psychoanalysis on film, *Secrets of a Soul* follows the case history of a man (Werner Krauss) driven into a state of terror by a dream in which he attempts to stab his wife. The film illustrates elements of his fantasies and memories as they are revealed in interviews with an analyst. Though Pabst is already the “cool observer” of his later films, *Secrets of a Soul* is filled with strikingly beautiful images and bravura film technique: knives, doors, stairs, and ladders are presented in double and triple exposure, as examples of the contents of this afflicted mind.

Written by Colin Ross, Hans Neumann, under the supervision of Doctors Hanns Sachs, Karl Abraham, Nicholas Kaufmann. Photographed by Guido Seeber. With Werner Krauss, Ruth Weyher, Ilka Grüning, Jack Trevor. (75 mins, Silent with German intertitles and English electronic titling, B&W, 35mm, From Murnau-Stiftung)

**THU / 12.12.24 / 7:00 PM**

**The Love of Jeanne Ney**

G. W. Pabst (Germany, 1927)

**Live Music** Judith Rosenberg on piano (*Die Liebe der Jeanne Ney*). The eponymous heroine (Édith Jéhanne) is a diplomat’s daughter who falls in love with a Bolshevik agent, a relationship that takes her from Crimea, awash in revolution, to Paris. In adapting a popular melodramatic novel, Pabst was trying to “pass” at UFA studios, while at the same time expressing his interest in Communist ideas through a backdrop that brilliantly observes the historical upheavals of the moment. His “sensitive awareness of character and environment . . . his individual style of linking image to create a smoothly flowing pattern induced a rhythm which carried the spectator into the very heart of the matter” (Liam O’Leary, *International Dictionary of Films*).

Written by Ladislaus Vajda, Rudolf Leonhardt, based on the novel by Ilya Ehrenburg. Photographed by Fritz Arno Wagner, Walter Robert Lach. With Édith Jéhanne, Uno Henning, Fritz Rasp, Brigitte Helm. (106 mins, Silent with German intertitles and English electronic titling, B&W, DCP, From Murnau-Stiftung)

**FRI / 12.20.24 / 7:00 PM**

**The Joyless Street**

G. W. Pabst (Germany, 1925)

**Live Music** Judith Rosenberg on piano (*Die freudlose Gasse*). The film that made young Greta Garbo an international star also belongs to “the great, strange Asta Nielsen,” as Pauline Kael called this Danish-born silent film diva. Symbolized by one dreary but bustling street in Vienna—where meat is hard to come by, but souls are cheap—Pabst’s film is an uncompromising portrait of post-World War I social malaise. Garbo, the daughter of a councillor facing financial ruin, and Nielsen, an escapee from a wretched family, become entangled with the nouveaux riches who frequent the boulevard for fun and whose stock-market machinations toy with lives in the balance. JUDY BLOCH

Written by Willy Haas, based on the novel by Hugo Bettauer. Photographed by Guido Seeber, Curt Oertel, Walter Robert Lach. With Greta Garbo, Asta Nielsen, Valeska Gert, Werner Krauss. (154 mins, Silent with German intertitles and English subtitles, B&W, DCP, From Munich Filmmuseum)

**SUN / 12.22.24 / 4:30 PM**

**The Devious Path**

G. W. Pabst (Germany, 1928)

**Live Music** Judith Rosenberg on piano (*Abwege*, a.k.a. *Crisis*). Brigitte Helm gives a fascinating performance in this incisive portrait of bourgeois languor. A wife, bored with her husband (Gustav Diessl) and safe existence, is drawn to a painter and his bohemian milieu. But her fantasies of an alternative life turn against her in the most unrelenting way, as Pabst continues his fascination with female psychology that would culminate in *Pandora’s Box*. Helm’s “curious, fascinating power has never been exploited with such skill,” wrote film critic Paul Rotha. Previously neglected by Pabst scholars, because it was not in keeping with the director’s humanist image, this cool, understated film may be his most modern.

Written by Adolf Lantz, Ladislaus Vajda, Helen Gosewisch, based on a story by Franz Schulz. Photographed by Theodor Sparkuhl. With Brigitte Helm, Gustav Diessl, Hertha von Walther, Jack Trevor. (98 mins, Silent with German intertitles with English subtitles, B&W, DCP, From Munich Filmmuseum)





1

**SUN / 1.19.25 / 1:30 PM****Pandora's Box**

G. W. Pabst (Germany, 1929)

**Live Music** Judith Rosenberg on piano (*Die Büchse der Pandora*). In the role that made her a legend in Europe, and belatedly in America, Louise Brooks plays Lulu, the vamp who destroys all those who come under her spell but who falls victim to Jack the Ripper. A masterpiece of atmosphere, this is also one of the most sexually charged films ever made, due to Brooks's incendiary performance and the peculiar vision of director Pabst. The key to Lulu is the artless amorality with which she destroys all who come under her spell; her indifference is at once distancing and magnetic, qualities Pabst used ingeniously. JUDY BLOCH

Written by Ladislaus Vajda, from two plays by Frank Wedekind. Photographed by Günther Krampf. With Louise Brooks, Fritz Kortner, Franz Lederer, Gustav Diessl. (141 mins, Silent with English intertitles, B&W, DCP, From Janus Films)



2

**FRI / 1.24.25 / 7:00 PM****Diary of a Lost Girl**

G. W. Pabst (Germany, 1929)

**Live Music** Judith Rosenberg on piano (*Tagebuch einer Verlorenen*). Pabst's second film with Louise Brooks (after *Pandora's Box*) was ruthlessly attacked by the censors and suffered merciless cuts everywhere it was shown. The restoration of this fascinating film was an international effort involving many cooperating film archives. Brooks plays a pharmacist's daughter, Thymiane, who bears a child out of wedlock and is shunted off to a home for delinquent girls while her seducer is kept on as her father's assistant. She escapes and finds refuge in a brothel, where the madam's compassion and the milieu of overt sexuality offer a striking contrast with the cruel hypocrisy of her bourgeois family.

Written by Rudolf Leonhardt, from a novel by Margarete Böhme. Photographed by Sepp Allgeier. With Louise Brooks, Fritz Rasp, Josef Rovensky, Valeska Gert. (113 mins, Silent with German intertitles and English subtitles, B&W, DCP, From Murnau-Stiftung)

- 1 *Westfront 1918* 2.9.25
- 2 *Kameradschaft* 2.21.25
- 3 *L'Atlantide* 2.23.25
- 4 *The Shanghai Drama* 2.28.25
- 5 *The Threepenny Opera* 2.13.25

**SUN / 2.9.25 / 7:00 PM****Westfront 1918**

G. W. Pabst (Germany, 1930)

(*Westfront 1918: Vier von der Infanterie*). Pabst's first sound film focuses on four soldiers stationed in France in the final months of World War I, juxtaposing life on the battlefield with the home front's blind ignorance of the harsh realities of war. Long unavailable, the newly restored *Westfront 1918* is a visceral, sobering antiwar statement that is as urgent today as when it was made. "*Westfront 1918* has little dialogue but gives tremendous dramatic force to natural sounds (Pabst refused to use music). . . . Released to tremendous international acclaim, it still must be included among the finest war films ever made" (Georges Sadoul, *Dictionary of Films*).

Written by Ladislaus Vajda, Peter Martin Lampel, from the novel *Vier von der Infanterie* by Ernst Johannsen. Photographed by Fritz Arno Wagner, Charles Métain. With Fritz Kampers, Gustav Diessl, Claus Clausen, Hans-Joachim Möbis. (96 mins, In German with English subtitles, B&W, DCP, From Janus Films)

**THU / 2.13.25 / 7:00 PM****The Threepenny Opera**

G. W. Pabst (Germany, 1931)

(*Die Dreigroschenoper*). Even though it occasioned Bertolt Brecht's "Threepenny Lawsuit" (he settled for damages), Pabst's film is an important one, retaining many Brechtian elements from the original play and some of Kurt Weill's songs. Featuring legendary performances by Lotte Lenya and Rudolf Forster, it remains a classic of leftist cinema in its ironic commentary on the character of bourgeois social relations. The film survived Nazi attempts to destroy all copies. If Pabst has "subverted the play's subversiveness, it is to the end of a poetic anarchy, irrational, beautiful, and precise [place], where surrealism, expressionism, and Marxism find a remarkable—if fleeting-common ground" (Tony Rayns).

Written by Léo Lania, Béla Balázs, Ladislaus Vajda, based on the play by Bertolt Brecht. Photographed by Fritz Arno Wagner. With Rudolf Forster, Lotte Lenya, Carola Neher, Reinhold Schünzel. (110 mins, In German with English subtitles, B&W, Digital, From Janus Films)



3



**FRI / 2.21.25 / 4:30 PM**

### **Kameradschaft**

G. W. Pabst (Germany, 1931)

(*Comradeship*). A film of major artistic and social significance, Pabst's *Kameradschaft* is both a daring experiment in realistic sound cinema and a deeply moving assertion of international working-class solidarity. Based on a true incident, the film depicts a mining disaster on the Franco-German border in 1919, where German miners come to the rescue of their entombed French brothers—wartime enmities and the interests of the bosses to the contrary. “Pabst’s style is sober, restrained and quasi-documentary in approach. There is no musical background, but Pabst’s use of natural sounds is very expressive” (Georges Sadoul, *Dictionary of Films*).

Written by Ladislav Vajda, Karl Otten, Peter Martin Lempel, Herbert Rappaport. Photographed by Fritz Arno Wagner, Robert Baberske. With Ernst Busch, Alexander Granach, Fritz Kampers. (88 mins, In German with English subtitles, B&W, DCP, From Janus Films)

**FRI / 2.28.25 / 4:30 PM**

### **The Shanghai Drama**

G. W. Pabst (France, 1938)

(*Le drame de Shanghai*). Made during Pabst’s sojourn in France—with exteriors filmed in Hanoi and China—*The Shanghai Drama* is “the exile film to end all exile films, made on a Paris soundstage with a cast and crew of Austrians, Indochinese, and White Russians. This reverse *Casablanca* is the sort of minor masterpiece auteurs cherish, haunting confession in the guise of a despised genre work” (J. Hoberman). Louis Jouvet is the deliciously cynical Ivan, part of a Russian refugee spy ring in Shanghai. The plot revolves around a sad-eyed, sequined cabaret singer (Christiane Mardayne), who tries to extricate herself before the Sino-Japanese War begins.

Written by Léo Lania, Alexandre Arnoux, Henri Jeanson, based on the novel *Shanghai, Chambard et Cie* by Oscar-Paul Gilbert. Photographed by Eugen Schüfftan. With Christiane Mardayne, Elina Labourdette, Louis Jouvet, Raymond Rouleau. (100 mins, In French with English subtitles, B&W, DCP, From Lobster Films)



**SUN / 2.23.25 / 4:00 PM**

### **L'Atlantide**

G. W. Pabst (Germany/France, 1932)

(*Die Herrin von Atlantis*, a.k.a. *The Mistress of Atlantis*). Pabst’s adaptation of the Pierre Benoit novel is far rarer, and far odder, than the better-known silent version by Jacques Feyder. Lieutenant de Saint-Avit tells his tale of a city peopled by a strange race, the meeting of a dapper Parisian friend therein, and the mysterious, goddess-like creature Antinéa (Brigitte Helm), who reigns over the land. The film was shot partly in North Africa, but like Josef von Sternberg’s “locations,” it offers a highly artificial world, at once sensual and dazzling, yet coolly filmed through a scrim of social and psychological observation.

Written by Alexandre Arnoux, Ladislav Vajda, from the novel by Pierre Benoit. Photographed by Eugen Schüfftan, Ernst Koerner. With Brigitte Helm, Pierre Blanchar, Tela Tchaj, Jean Angelo. (90 mins, In French with English subtitles, B&W, DCP, From Lobster Films)

## **Special Screening**



**SAT / 12.14.24 / 6:30 PM**

### **The Umbrellas of Cherbourg**

Jacques Demy (France, 1964)  
4K Digital Restoration

(*Les parapluies de Cherbourg*). Watching Jacques Demy’s most famous work is like viewing a secret history of cinema, where all the words are sung and all the sights are candy-coated, where the French New Wave and the MGM musical dwell hand in hand in an Eastmancolor paradise of Pop Art and popsicle colors. The plot? A boy and girl love, lose, love again, and lose again against an assortment of fabulous wallpaper. In the role that made her a star, twenty-year-old Catherine Deneuve seems more hologram of beauty than earthly being, floating through a lilac-and-strawberry-painted world where love is all around and characters’ clothes match their apartment walls. JASON SANDERS

Written by Demy. Photographed by Jean Rabier. With Catherine Deneuve, Nino Castelnuovo, Anne Vernon, Marc Michel. (92 mins, In French with English subtitles, Color, DCP, From Janus Films)



## To Exalt the Ephemeral: Artists on Screen

Presented in conjunction with the exhibition *To Exalt the Ephemeral: The (Im)permanent Collection*, these programs offer insight on some of the exceptional artists whose works are currently on view in BAMPFA's galleries.

Marion Cajori's recently restored documentary portrait of the painter Joan Mitchell includes illuminating interviews with the artist as she reflects on the inspiration for her work—from her childhood in Chicago to her time in New York and later life in France. (One of Mitchell's works is also on view in *Making Their Mark: Works from the Shah Garg Collection*.)

Pioneering photographer Imogen Cunningham is the subject of an outstanding, Academy Award-nominated documentary made by

her granddaughter Meg Partridge. In Bruce Conner's *The White Rose*, Jay DeFeo wistfully watches the extraction of her monumental masterpiece from the San Francisco studio where it was created. Eva Hesse's extensive diaries provide the basis for Marcie Begleiter's discerning profile of the groundbreaking sculptor. Commissioned by the National Parks Service, *Obata's Yosemite* considers the impact that visits to Yosemite National Park had on the influential Japanese American artist and educator Chiura Obata. Best known for her sublime abstract paintings, Agnes Martin bought a 16mm film camera in the 1970s, with funds from a successful exhibition at Pace Gallery, to make *Gabriel*, a film about innocence and happiness set in the landscapes that inspired her. Entirely without dialogue, the film nonetheless communicates volumes about the artist's approach to observing and being in the world.

Kate MacKay  
Associate Film Curator

### Thank you

Kathleen McDonnell, Pace Gallery;  
Michelle Siva, Conner Family Trust;  
Joey Cabera, Laura Morris,  
Joan Mitchell Foundation;  
Emily Russo, Nancy Gerstman,  
Zeitgeist Films; Adam Prieto;  
and Meg Partridge.





**SUN / 12.8.24 / 1:30 PM**

**Joan Mitchell: Portrait of an Abstract Painter**

Marion Cajori (US, 1993)  
New Digital Restoration

One of America's greatest painters, Joan Mitchell worked continuously from the 1950s until her death in 1992, cultivating an eloquent vocabulary of abstract gesture, color, and light. Her dynamic canvases communicate a formidable balance of absolute freedom and profound pictorial intelligence, becoming ever more alive and compelling the longer you look. Marion Cajori's elliptical and intimate portrait allows us to hear from Mitchell herself about what inspired her, in work and in life. **KATE MACKAY**

Photographed by Ken Kobland. (58 mins, Color, DCP, From the Joan Mitchell Foundation)

**Preceded by**

**Portrait of Imogen** (Meg Partridge, US, 1988). Meg Partridge's Academy Award-nominated portrait of Imogen Cunningham, her beloved grandmother, combines the artist's images with excerpts from an extensive audio interview in which Cunningham reflects on her life as a photographer.

Photographed by Partridge. (30 mins, B&W, 16mm, From the artist)

Total running time: 88 mins

**SUN / 12.15.24 / 1:30 PM**

**Gabriel**

Agnes Martin (US, 1976)

A celebration of the beauty of nature observed through innocent eyes, *Gabriel* follows a boy, Peter Mayne, walking along riverbanks, looking out at the ocean, and traversing forests and fields. Shot by Agnes Martin in California, Colorado, and near her home in Taos, New Mexico, the silent sojourn is interspersed with excerpts from a recording of J. S. Bach's *Goldberg Variations* and possesses a breezy, limpid quality. Martin wrote of the film, "I thought my movie was going to be about happiness, but when I saw it finished, it turned out to be about joy—the same things my paintings are about." **KATE MACKAY**

Photographed by Martin. (78 mins, Color, From Pace Gallery)

**Preceded by**

**The White Rose** (Bruce Conner, US, 1967). *The White Rose* is Bruce Conner's elegiac documentation of Jay DeFeo's masterpiece, a monumental painting eight years in the making, being removed from her San Francisco studio.

(7 mins, B&W, 16mm, BAMPFA Collection, permission Conner Family Trust)

Total running time: 85 mins

**SUN / 12.22.24 / 1:30 PM**

**Eva Hesse**

Marcie Begleiter (US/Germany, 2016)

**Introduction** Margot Norton

**Margot Norton** is Chief Curator at BAMPFA.

**"An indispensable aid to understanding and appreciating a fascinating artist."**

A. O. SCOTT, *NEW YORK TIMES*

Equal parts inspiring and heartbreaking, *Eva Hesse* focuses on the eponymous artist, who, despite her tragically short life, is one of the most significant American artists of the last century. Hesse's use of latex, fiberglass, and plastic added a visceral complexity to the minimalist idiom of the time, and her work remains as compelling today as it was fifty years ago. Director Marcie Begleiter effectively uses the artist's extensive diaries, which add a poignant intimacy to the film. "A vibrant, affecting piece of filmmaking that's sure to widen Hesse's following" (Sheri Linden, *Los Angeles Times*).

Photographed by Nancy Schreiber. (108 mins, B&W/Color, DCP, From Zeitgeist Films)

**Preceded by**

**Obata's Yosemite** (Adam Prieto, US, 2024). *Obata's Yosemite* considers the impact that visits to Yosemite National Park and California's High Sierras had on the life and work of the influential Japanese American artist and educator Chiura Obata.

Written by April Kunieda, Prieto. Photographed by Prieto. (15 mins, Color, DCP, From the artist)

Total running time: 123 mins

**1 Joan Mitchell: Portrait of an Abstract Painter 12.8.24**

© The Art Kaleidoscope Foundation  
courtesy of the Joan Mitchell Foundation

**2 Portrait of Imogen 12.8.24**

**3 Gabriel 12.15.24**

**4 Eva Hesse 12.22.24**



## Marcello Mastroianni at 100

Marcello Mastroianni's contribution to the history of cinema made an indelible mark. The actor is beloved by filmgoers for his on-screen charisma, charm, and elegance, and his centennial year is being marked by festivals and cinematheques around the world, thanks to a programming initiative led by Cinecittà. By the time of his death in 1996, at age 72, Mastroianni had appeared in over 170 films and was praised for his versatility as an actor in roles ranging from comedies to dramas. The selection of films in this program features early performances, from Luchino Visconti's dreamlike romance *White Nights* to comedies such as Pietro Germi's *Divorce Italian Style* and Vittorio De Sica's ironic *Marriage Italian Style*, with Mastroianni playing alongside his frequent costar Sophia Loren.

Mastroianni's breakthrough came with the Modernist masterpieces of Federico Fellini, *La dolce vita* and *8 1/2*, which launched the actor's career into international stardom as he played protagonists who represented

Fellini's alter ego. Another exceptional performance is his role as novelist Giovanni Pontano in Michelangelo Antonioni's sophisticated drama *La notte*, flanked by the brilliant costars Jeanne Moreau and Monica Vitti. Mastroianni also worked on occasion with international directors; his part in Nikita Mikhalkov's *Dark Eyes* won Mastroianni the Best Actor award at the Cannes Film Festival.

We showcase several classics that receive rare theatrical screenings—Mauro Bolognini's daring *Il bell'Antonio*, a film that had a decade-long battle with the censors; Marco Bellocchio's *Henry IV*, adapted from the play by Luigi Pirandello; and Roberto Faenza's highly regarded *According to Pereira*, one of Mastroianni's late-period performances and best roles as a reclusive journalist living in 1938 Lisbon. Throughout his career, Mastroianni pushed himself beyond the image he held as a Latin lover and strove to take a broad range of screen roles. His achievements are exemplary of post-World War II art cinema and we take pleasure in sharing these classics of world cinema.

Susan Oxtoby

Director of Film and Senior Film Curator

This series is made possible with the support of Cinecittà and cosponsored by the Italian Cultural Institute San Francisco.

### Thank you

Camilla Cormanni, Paola Ruggiero, Marco Cicala, Germana Ruscio, Cinecittà; and Alberta Lai, Italian Cultural Institute San Francisco.

### Sponsored by

Susan Consey

- 1 *White Nights* **12.15.24**
- 2 *Divorce Italian Style* **12.19.24**
- 3 *8 1/2* **1.11.25, 2.2.25**
- 4 *Marriage Italian Style* **1.12.25**
- 5 *La dolce vita* **12.21.24, 1.22.25**



**SUN / 12.15.24 / 4:00 PM**

### White Nights

Luchino Visconti (Italy/France, 1957)

(*Le notti bianche*). This adaptation of Fyodor Dostoyevsky's tale about displaced, disconnected people drifting along crossing, doubling paths was shot in moody black-and-white on a soundstage simulacrum of Livorno, Italy. With it Luchino Visconti veered away from verisimilitude and toward an emphatically subjective style—from neorealism to neoromanticism. As a quiet man who accidentally befriends a troubled, lonely young woman (Maria Schell) and finds himself playing understudy for the absent object of her affections (Jean Marais), Marcello Mastroianni mingles subtly passionate yearnings with a characteristic note of annoyance. His character is both distrustful of and seduced by the romantic dreams that preoccupy the woman he loves. JULIET CLARK

Written by Visconti, Suso Cecchi d'Amico, from the story by Fyodor Dostoyevsky. Photographed by Giuseppe Rotunno. With Marcello Mastroianni, Maria Schell, Jean Marais, Clara Calamai. (101 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, permission Janus Films)

**THU / 12.19.24 / 7:00 PM**

### Divorce Italian Style

Pietro Germi (Italy, 1961)

(*Divorzio all'italiana*). Ferdinando Cefalù (Marcello Mastroianni) is a model member of Sicily's good-for-nothing aristocracy: lazy and impossibly vain, he seems to spend most of his time skulking around his ancestors' decrepit villa in pajamas, eyebrows smugly arched, mouth pulled into a perpetual pout under a fussy mustache. Cefalù's problem: he's disgusted by his wife's overbearing affections and smitten with a nymphet cousin. Divorce in Sicily is unthinkable, but the law is lenient in matters of honor; if Signora Cefalù were to take a lover, who could blame her husband for murder? Pietro Germi's farce skewers every stratum of Sicilian society. JULIET CLARK

Written by Ennio De Concini, Alfredo Giannetti, Germi. Photographed by Leonida Barboni, Carlo Di Palma. With Marcello Mastroianni, Daniela Rocca, Stefania Sandrelli, Leopoldo Trieste. (104 mins, In Italian with English subtitles, B&W, 35mm, From Janus Films)

**SAT / 12.21.24 / 6:00 PM**

### La dolce vita

Federico Fellini (Italy, 1960)

Repeats Wednesday / 1.22.25

(*The Sweet Life*). A helicopter flies over Rome dangling a gigantic statue of Christ. "Oh, look," remarks a woman sunbathing below, "there's Jesus. Where's he going?" Federico Fellini creates a rich, intricate tapestry of "Rome, the Babylon of my dreams" in *La dolce vita*. The episodic narrative follows a jaded journalist, Marcello (Marcello Mastroianni), on an odyssey in search of himself amid the decadent, dehumanized beauties of Rome's glitterati. In Italy, Catholics were forbidden to see *La dolce vita* when it premiered, but in the world on which former journalist Fellini filed his report, there are more scenes of quick and real pathos than there are orgies.

JUDY BLOCH

Written by Fellini, Ennio Flaiano, Tullio Pinelli, Brunello Rondi. Photographed by Otello Martelli. With Marcello Mastroianni, Yvonne Furneaux, Anouk Aimée, Anita Ekberg. (175 mins, In Italian with English subtitles, B&W, Scope, DCP, From Paramount Pictures)

**SAT / 1.11.25 / 6:30 PM**

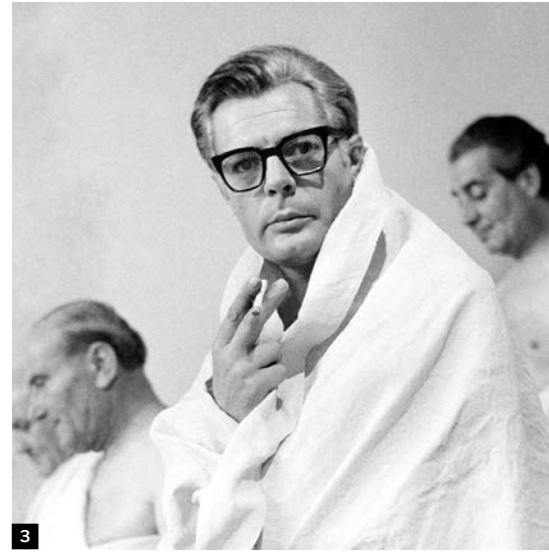
**8 1/2**

Federico Fellini (Italy, 1963)

Repeats Sunday / 2.2.25

(*Otto e mezzo*). A traffic jam nightmare, a literal flight of fancy, nuns and whores and more: *8 1/2* follows the dreams and visions of a jaded director (Marcello Mastroianni) as he bemusedly attempts his next great film, which may or may not take precedence over his own sexual desires. Federico Fellini's masterpiece "brought an entirely new dimension to the cinema," Seymour Chatman wrote; it depicts "the crucial moments in the life of [an] artist who, despite his confusion and uncertainty, is making a supremely honest effort to understand himself and the springs of his creativity." Featuring music by Nino Rota.

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





**SUN / 1.12.25 / 4:30 PM****Marriage Italian Style**

Vittorio De Sica (Italy/France, 1964)

(*Matrimonio all'italiana*). Sophia Loren and Marcello Mastroianni were in many ways like the screwball comedy teams of 1930s Hollywood, irascibly antagonistic and inherently romantic. But Loren and Mastroianni were brilliant in a very particular way: they forced each other to be human or, in Mastroianni's case, to at least turn his face from the screen when he couldn't be. That studied Mastroianni gesture is the curious "happy" end of this Vittorio De Sica film that has been miscast as a comedic sequel to *Divorce Italian Style* but whose title actually rings with a chuckling irony and the perennial tragedy of Italian life. JUDY BLOCH

Written by Renato Castellani, Tonino Guerra, Leo Benvenuti, Piero De Bernardi, based on the play *Filumena Marturano* by Eduardo De Filippo. Photographed by Roberto Gerardi. With Sophia Loren, Marcello Mastroianni, Aldo Puglisi, Tecla Scarano. (102 mins, In Italian with English subtitles, Color, DCP, From Cinecittà, permission Surf Film)

**THU / 1.16.25 / 7:00 PM****Il bell'Antonio**

Mauro Bolognini (Italy/France, 1960)

(*The Beautiful Antonio*). A decade-long battle with the censors was involved in bringing this daring, beautifully realized film of Vitaliano Brancati's controversial novel to the screen. Marcello Mastroianni is "beautiful Antonio," a victim of Italian machismo who fulfills all too well the dual expectations of his native Sicily—pursuing his sexual prowess with women of the people and protecting the virginity of the highborn, which includes his own adored wife (Claudia Cardinale). In a town like Catania, everything is everyone's business, and family, sex, the Church, and Sicilian insider/outsider politics are as inextricably entwined as strands of spaghetti on a plate. JUDY BLOCH

Written by Pier Paolo Pasolini, Gino Visentini, based on the novel by Vitaliano Brancati. Photographed by Armando Nannuzzi. With Marcello Mastroianni, Claudia Cardinale, Pierre Brasseur, Rina Morelli. (101 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, permission Movietime)

**WED / 1.22.25 / 7:00 PM****La dolce vita**

Federico Fellini (Italy, 1960)

See Saturday / 12.21.24

**SUN / 1.26.25 / 3:00 PM****La notte**

Michelangelo Antonioni (Italy/France, 1961)

(*The Night*). *La notte* takes place over one night in Milan. While visiting a dying friend, Marcello Mastroianni, a novelist, and Jeanne Moreau, his wife, realize that there is little left between them. The rest of the night is spent in escape and disillusionment, played out against Michelangelo Antonioni's rigorous sense of place and architecture. The centerpiece of the film is Moreau's walk through a Milan that is lacking in charm but filled with beauty and meaning for her, with only camera and composition to tell us so. "Beauty," as their dying friend says, "is depressing in certain circumstances." JUDY BLOCH

Written by Antonioni, Ennio Flaiano, Tonino Guerra. Photographed by Gianni Di Venanzo. With Marcello Mastroianni, Jeanne Moreau, Monica Vitti, Bernhard Wicki. (122 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures)

**SUN / 2.2.25 / 7:00 PM****8 1/2**

Federico Fellini (Italy, 1963)

See Saturday / 1.11.25

**SUN / 2.9.25 / 4:00 PM****A Special Day**

Ettore Scola (Italy, 1977)

(*Una giornata particolare*). In Italy in 1938, it's a special day indeed when Adolf Hitler comes to town. All of Rome, it seems, turns out to cheer his celebration of the axis with Il Duce. Antonietta (Sophia Loren), a harried, drawn mother of six, has packed off her uniformed brood and imagines she is alone in the apartment block. But Gabriele (Marcello Mastroianni), a blacklisted radio announcer, is in his flat across the courtyard as he awaits deportation to Sardinia. Ettore Scola paints an exquisite portrait in



muted tones, a story of two individuals helpless in the face of fascism's rise.

Written by Ruggero Maccari, Scola, with the collaboration of Maurizio Costanzo. Photographed by Pasqualino De Santis. With Sophia Loren, Marcello Mastroianni, John Vernon, Françoise Berd. (106 mins, In Italian with English subtitles, Color, DCP, From Cinecittà, permission Janus Films)

**SAT / 2.15.25 / 4:30 PM**

### Henry IV

Marco Bellocchio (Italy, 1984)

(*Enrico IV*). In Marco Bellocchio's adaptation of a Luigi Pirandello play, a twentieth-century nobleman takes a fall during a medieval costume pageant and awakens convinced he is the Holy Roman Emperor Henry IV of Germany. Family and friends take the path of least resistance and play along, and years pass before they come up with a scheme to pry him out of his elaborately staged, infuriating dementia. Pirandello brilliantly uses humor to explore the existentialism of madness. Marcello Mastroianni turns *Henry IV* into a self-reflexive film about the actor's craft and the crafty actor. The score is by Astor Piazzolla. JUDY BLOCH

Written by Bellocchio with the collaboration of Tonino Guerra, adapted from the play by Luigi Pirandello. Photographed by Giuseppe Lanci. With Marcello Mastroianni, Claudia Cardinale, Leopoldo Trieste, Paolo Bonacelli. (82 mins, In Italian with English subtitles, Color, DCP, From Cinecittà, permission Viggo)

**FRI / 2.21.25 / 7:00 PM**

### Dark Eyes

Nikita Mikhalkov (Italy/USSR, 1987)  
4K Digital Restoration

(*Oci ciornie*). The plot of *Dark Eyes* is drawn from four Anton Chekhov stories, but in style and tone it owes as much to Federico Fellini as it does to Russian literature—appropriately, since the script was written specifically for Marcello Mastroianni, Fellini's frequent star and alter ego. Richard Corliss called this role “a virtual anthology of Marcello males”: the story of an aging man summing up his life and loves is a tailor-made vehicle for the actor's manifold talents, from boyish exuberance and philandering buffoonery to mature pathos. This elegant and passionate performance won Mastroianni the Best Actor award at the Cannes Film Festival. JULIET CLARK

Written by Alexander Adabashyan, Mikhalkov, with the collaboration of Suso Cecchi d'Amico, based on short stories by Anton Chekhov. Photographed by Franco Di Giacomo. With Marcello Mastroianni, Silvana Mangano, Marthe Keller, Elena Safonova. (118 mins, In Italian, Russian, and French with English subtitles, Color, DCP, From Viggo)

**THU / 2.27.25 / 7:00 PM**

### According to Pereira

Roberto Faenza  
(Italy/Portugal/France, 1995)

(*Sostiene Pereira*). The setting is 1938 Lisbon. Marcello Mastroianni is a journalist, widowed and reclusive, drawn to the literature of the past and oblivious to the present. He hires a young assistant, and meeting this purportedly apolitical young man who is deep into the underground antifascist struggle is the beginning of Pereira's awareness of the political turbulence all around him—and the beginning of his intellectual reawakening. Mastroianni approaches his role with “intelligence and humor . . . fleshing out Antonio Tabucchi's formidable creation as a pathetic figure revitalized by political events” (David Rooney, *Variety*). Ennio Morricone's score draws on Portuguese tunes from the era.

Written by Faenza, Sergio Vecchio, Antonio Tabucchi, based on the novel by Tabucchi. Photographed by Blasco Giurato. With Marcello Mastroianni, Daniel Auteuil, Stefano Dionisi, Nicoletta Braschi. (104 mins, In Italian and Portuguese with English subtitles, Color, 35mm, From Cinecittà, permission Jean Vigo Italia)



- 1 *Il bell'Antonio* 1.16.25
- 2 *La notte* 1.26.25
- 3 *According to Pereira* 2.27.25
- 4 *A Special Day* 2.9.25
- 5 *Henry IV* 2.15.25
- 6 *No Fear, No Die* 12.18.24, 1.12.25

## Special Screening

**WED / 12.18.24 / 7:00 PM**

**SUN / 1.12.25 / 7:00 PM**

### No Fear, No Die

Claire Denis (France, 1990)  
4K Digital Restoration

(*S'en fout la mort*). “All human beings, of whatever race or nationality or religious belief or ideology, will do anything and everything.” An epigraph from Chester Himes sounds an appropriate note of pulp philosophy for this underworld allegory, a stark and gritty follow-up to the stately *Chocolat*. Dah (Isaach de Bankolé) and Jocelyn (Alex Descas) are Black immigrants in France hired by a white nightclub

owner, Ardennes (Jean-Claude Brialy), to train roosters for illegal cockfights. Claire Denis doesn't flinch in depicting brutality, toward either the cocks or their keepers. “Men, cocks: same thing,” says Dah; for both, life is a fight that can end only one way. JULIET CLARK

Written by Denis, Jean-Pol Fargeau. Photographed by Pascal Marti. With Isaach de Bankolé, Alex Descas, Solveig Dommartin, Christopher Buchholz. (91 mins, In French with English subtitles, Color, DCP, From The Film Desk)



1

## Landscapes of Myth: Westerns After *The Searchers*

The genre-defining opening scene of countless Westerns—an ultrawide shot that reveals an expanse of land so vast that the actors, riding on horseback, seem to inch along the horizon like tiny ants in a tunnel—establishes that the true protagonist is not the cowboy, bounty hunter, or outlaw, but the land itself. This distinctive narrative approach contributed to a cinematic language adaptable to landscapes far beyond the American frontier.

In Westerns, land becomes a powerful symbol, embodying both promise and peril, scarcity and wealth. More than just a backdrop, it has a spiritual dimension, imbued with myth and elemental significance, containing dark colonial histories and a fundamental connection with Indigenous Americans through their ancestral territories.

In John Ford's *The Searchers*, the iconic Monument Valley casts an imposing presence over the unfolding narrative of colonial violence against the Comanche on the American frontier. Here the landscape transcends its role as a mere setting; it is a spirited character, timeless and expansive, standing as a monument to feminine power in a narrative world persistently striving for remasculinization. This film series provides an opportunity to consider *The Searchers* alongside the diverse selection of Westerns that have been made since.

These films—including works by directors Charles Burnett, Kevin Jerome Everson, and Kelly Reichardt—offer intergenerational, anti-colonial, and transnational perspectives on the Western genre. The series is bookended by Zacharias Kunuk's *Maliglutit (Searchers)*, an Inuit reclamation of the revenge Western set against the frigid expanse of the Arctic that reimagines the genre within which Indigenous voices have historically been marginalized.

Leila Weefur  
Guest Curator

### Thank you

Hannah Prouse, British Film Institute; George Schmalz, Kino Lorber; Elisa Ximenes, Cinemateca Brasileira; Beth Rennie, George Eastman Museum; David Jennings, Sony Pictures; Derek Coughlan, Lionsgate; Alexandra Fredricks, Oscilloscope Laboratories; Steven K. Hill, Todd Weiner, UCLA Film & Television Archives; Madeleine Molyneaux, Picture Palace Pictures; Cristina Hodgson, Beautiful Stories Told; Wanda vanderStoop Vtape; and Victor Garcia, Netflix.



**FRI / 1.10.25 / 7:00 PM**

### **The Searchers**

John Ford (US, 1956)  
4K Digital Restoration

Repeats Saturday / 1.25.25  
(without introduction or preceding short)

**Introduction** Leila Weefur

**Leila Weefur** is an artist, writer, and independent curator based in Oakland. Weefur is an educator at Stanford University, a founding member of the curatorial film collective The Black Aesthetic, and the guest curator of *Landscapes of Myth: Westerns After "The Searchers."*

John Ford troubled the genre that he helped define with John Wayne's portrayal of Ethan Edwards, a character that has come to embody the identity crisis of the white American male following the Civil War. For Edwards, a Confederate veteran, peace is fleeting, and soon he has a new mission: to rescue his niece from the Comanche. Vengeful, racist, and unrelenting, Edwards has no home but his quest and the contested landscapes he traverses along the way. The beauty of the filmmaking clashes with the demeaning portrayal of Indigenous characters, but the film remains an essential reflection of myths and prejudices that have yet to be overcome.

Written by Frank S. Nugent, based on the novel by Alan Le May. Photographed by Winton C. Hoch. With John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond. (119 mins, Color, DCP, From Warner Bros.)

**Preceded by**

**Kidnapping by Indians** (Mitchell & Kenyon, UK, 1899). A fragment from what is believed to be the first Western.

(2 mins, Silent, B&W, 35mm, From British Film Institute)  
Total running time: 121 mins

- 1 *Maliglutit* **2.28.25**
- 2 *The Searchers* **1.10, 1.25.25**
- 3 *Meek's Cutoff* **2.15.25**
- 4 *Buck and the Preacher* **1.23.25**  
© 1971, renewed 1999 Columbia Pictures Industries, Inc. All Rights Reserved.
- 5 *Antonio das Mortes* **1.18.25**

**SAT / 1.18.25 / 6:30 PM**

### **Antonio das Mortes**

Glauber Rocha (Brazil, 1969)

**Introduction** Leila Weefur

Glauber Rocha's color sequel to *Black God, White Devil* deals with the coming to political consciousness of the mercenary *jagunço* Antonio das Mortes, a paid killer of rebels and bandits in the backlands of Brazil. Even more stylized and operatic than *Black God*, *Antonio das Mortes* is as much a revolutionary cultural expression as a political allegory. In its flamboyant transformation of native folk art and mystical traditions, it is a highly original assertion of cultural values long suppressed: Its "tropicalist" style reflected newly formulated aesthetic principles in the Cinema Novo movement that never had a chance to flourish. It was derailed by censorship and repression in Brazil.

Written by Rocha. Photographed by Affonso Beato. With Maurício do Valle, Odete Lara, Othon Bastos, Hugo Carvana. (100 mins, In Portuguese with English subtitles, Color, 35mm, From George Eastman Museum, permission Kino Lorber)

**THU / 1.23.25 / 7:00 PM**

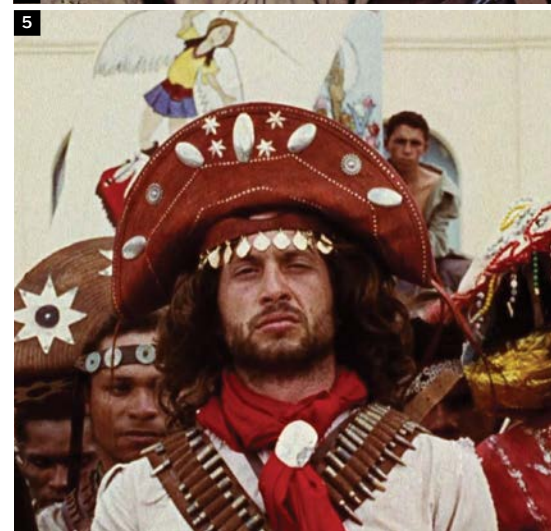
### **Buck and the Preacher**

Sidney Poitier (US, 1972)  
4K Digital Restoration

**Introduction** Leila Weefur

Sidney Poitier's directorial debut, *Buck and the Preacher*, employs the genre's traditional narratives to challenge notions of freedom for African Americans in the post-Civil War West as they face relentless pursuit by racist bounty hunters. Buck (Poitier), a former Union soldier turned trail guide, and the Preacher, a con artist (Harry Belafonte), lead a group of freed slaves to safety in the West, away from the pervasive racism of the South. A trembling suspension between the two men builds as they play cat and mouse across dusty frontier trails, creating an unsettling allegory about the tenuous and often conflicted alliances that Black individuals had to forge in the face of systemic oppression. LEILA WEEFUR

Written by Ernest Kinoy. Photographed by Alex Phillips Jr. With Poitier, Harry Belafonte, Ruby Dee, Cameron Mitchell. (102 mins, Color, DCP, From Sony Pictures)



**SAT / 1.25.25 / 7:00 PM****The Searchers**

John Ford (US, 1956)

See Friday / 1.10.25

**FRI / 1.31.25 / 7:00 PM****The Hateful Eight**

Quentin Tarantino (US, 2015)

**Introduction** Leila Weefur

Quentin Tarantino's post-Civil War whodunit entangles a group of strangers in a tense, claustrophobic racial standoff within an isolated stagecoach lodge in Wyoming. Daisy Domergue, a member of the notorious Domergue Gang held captive for bounty, finds herself trapped with a group of men whose conflicting agendas intensify the situation during a raging blizzard. The relentless snowfall and near-unbearable cold serve as an elemental metaphor for the suffocating presence of white supremacy, culminating in the film's brutal final chapter, "Black Man, White Hell," in which the overwhelming force of racial hatred is laid bare in the starkest terms. LEILA WEEFUR

Written by Tarantino. Photographed by Robert Richardson. With Samuel L. Jackson, Kurt Russell, Jennifer Jason Leigh, Walton Goggins. (168 mins, Color, DCP, From Swank Motion Pictures)

**FRI / 2.7.25 / 7:00 PM****McCabe & Mrs. Miller**Robert Altman (US, 1971)  
4K Digital Restoration**Introduction** Leila Weefur

Far from the open plains of the classic Western, Robert Altman and cinematographer Vilmos Zsigmond created a radical and ravishing vision of the turn-of-the-century Pacific Northwest, capturing the sodden grit of frontier life with impressive authenticity. The camera lingers below the horizon to take in the physical and social textures of the skeletal town of Presbyterian Church, where hustler McCabe and Cockney madam Mrs. Miller form a partnership to provide the services most needed by the local population: hot baths, booze, gambling, and whores. Their enterprise soon attracts the attention of bigger business interests prepared to call McCabe's bluff.

Written by Altman, Brian McKay, based on *McCabe* by Edmund Naughton. Photographed by Vilmos Zsigmond. With Warren Beatty, Julie Christie, René Auberjonois, William Devane. (121 mins, Color, DCP, From Warner Bros.)

**SAT / 2.15.25 / 6:30 PM****Meek's Cutoff**Kelly Reichardt (US, 2010)  
BAMPFA Collection**Introduction** Leila Weefur

This stark and poetic Western is set in 1845, during the earliest days of the treacherous Oregon Trail. A wagon train of three families has hired mountain man Stephen Meek to guide them over the Cascade Mountains. The women, led by Emily Tetherow (Michelle Williams), emerge as the film's moral and emotional anchors, their resilience and intuition contrasting with the men's faltering authority. Kelly Reichardt's frequent collaborator Christopher Blauvelt employs quiet cinematography that instrumentalizes the landscape. The stillness of each shot brings to life a sonic resonance, with the horses, wind, and dust building an anticipatory composition along Oregon's high desert.

Written by Jon Raymond. Photographed by Christopher Blauvelt. With Michelle Williams, Bruce Greenwood, Will Patton, Zoe Kazan. (104 mins, Color, 35mm, BAMPFA Collection, permission Oscilloscope Laboratories)

Preceded by

**The Horse** (Charles Burnett, US, 1973). Charles Burnett's *The Horse* delicately captures the complex bond between a young Black boy and an ailing horse in the rural American South. The boy's presence along the muted stretches of yellow fields is a soft contrast to the unsympathetic and vitriolic white farm owners. *The Horse* is Burnett's subtle sociopolitical reminder of the inevitability of death and its threat of imminence in Black life.

(14 mins, Color, 16mm, Courtesy UCLA Film & Television Archive)

Total running time: 118 mins

**SAT / 2.22.25 / 6:30 PM****The Power of the Dog**

Jane Campion (UK/Australia/US/Canada/New Zealand, 2021)

**Introduction** Leila Weefur

In Jane Campion's *The Power of the Dog*, Wyoming's bounty of mountains plays the role of accomplice and offers a fiery display of the landscape's feminine vengeance against toxic masculinity and homophobia. Campion's staging of a wealthy rancher's large home utilizes verticality as a driving narrative force—dog-shaped mountains in the distance, old cavernous trees, and a beautifully aged walnut wood mansion—allowing characters to escape, hide, peer around, and bury sinister intentions. From the raw cowhide to the stark reverberance of footsteps and banjo plucks, everything is working in concert to uncover the simmering shame and resentment seated within the deep histories of this family ranch.

Written by Campion, based on the novel by Thomas Savage. Photographed by Ari Wegner. With Benedict Cumberbatch, Kirsten Dunst, Jesse Plemons, Kodi Smit-McPhee. (126 mins, Color, DCP, From Netflix)

- 1 *The Hateful Eight* **1.31.25**
- 2 *McCabe & Mrs. Miller* **2.7.25**
- 3 *Meek's Cutoff* **2.15.25**
- 4 *The Power of the Dog* **2.22.25**
- 5 *Gaucha Gaucho* **2.26.25**
- 6 *Ten Five in the Grass* **2.28.25**
- 7 *The Horse* **2.15.25**

© Kevin Jerome Everson; courtesy the artist; trilobite-arts DAC; Picture Palace Pictures



**WED / 2.26.25 / 7:00 PM**

**Gaicho Gaucho**

Michael Dweck, Gregory Kershaw  
(US/Argentina, 2024)

**Introduction** Leila Weefur

*Gaicho Gaucho's* poetic cinematography presents a melodic, slow-paced portrayal of the everyday life of Argentina's cowhands. The land is revealed in small pockets of intimacy between gauchos as they reconcile the rituals of their material reality with the slow decay of their fragile terrain. They are careful and deliberate as they tend to their animals, their soil, and their adornments. The density of the black-and-white images illuminates the fissures and folds of the landscape to create a dreamlike choreography between the elements. LEILA WEEFUR

Photographed by Dweck, Kershaw. (84 mins, In Spanish with English subtitles, B&W, DCP, From Michael Dweck)

**Preceded by**

**Ten Five in the Grass** (Kevin Jerome Everson, US, 2012). *Ten Five in the Grass* is Kevin Jerome Everson's exploration of the Black rodeo circuit filmed in Lafayette, Louisiana, and Natchez, Mississippi. Through a blend of documentary realism and poetic imagery, Everson captures the grit, skill, and community spirit that define this vibrant subculture.

(32 mins, Color, Digital, From Picture Palace Pictures)

Total running time: 116 mins

**FRI / 2.28.25 / 7:00 PM**

**Maliglutit**

Zacharias Kunuk (Canada, 2016)

**Introduction** Shari Huhndorf

**Shari Huhndorf** is Class of 1938 Professor of Native American Studies, Department of Ethnic Studies, UC Berkeley.

(*Searchers*). Inspired by the Westerns he grew up watching, Zacharias Kunuk's *Maliglutit* strips away some conventional elements of the Western—the arid deserts, horses, and cowboys—to highlight the invincible power of the Arctic landscape and the importance of community and ancestral knowledge for survival. Set in Nunavut (Northern Canada) in 1913, the wife and daughter of Kuanana are kidnapped by a trio of greedy, rapacious men. Calling on his father's spiritual guide, Kuanana and his son set out to find them. Inuk throat singer Tanya Tagaq provides the hauntingly effective soundtrack. "An emotionally arduous journey with fierce twists and an unrelenting sense of urgency up until the final, hard-fought frame" (Shane Scott-Travis, *Taste of Cinema*). KATE MACKAY

Written by Kunuk. Photographed by Jonathan Frantz. With Benjamin Kunuk, Karen Ivalu, Jonah Qunaq, Jocelyne Immaroitok. (94 mins, In Inuktitut with English subtitles, Color, DCP, From Vtape)







## Masc II: Masc plus Muchachas

### Butch Dykes, Trans Men, and Gender Nonconforming Heroes in Cinema

Last year's wildly popular *Masc* series returns with a fresh new installment. The majority of last year's screenings were sell-out hits, so get your tickets now for the singular opportunity to experience such rarely seen AFAB (assigned-female-at-birth) masc movies from around the world as the cult-status Japanese boys school melodrama *Summer Vacation 1999*, the Brazilian transmasculine poet biopic *Vera*, and Paul B. Preciado's innovative must-see hybrid feature documentary *Orlando, My Political Biography*. More recent US gems include Cheryl Dunye's long-unavailable women's prison drama *Stranger Inside* (with Dunye in person for a post-screening conversation); Dee Rees's *Pariah*, a pioneering feature about a Black butch teen in Brooklyn; and a whimsical 1980s teen comedy

about a girl who becomes a boy, *Something Special (Willy/Milly)*. As a bonus non-masc treat, the series concludes with an extremely rare screening of the 1951 Mexican girls school melodrama *Muchachas de uniforme*.

There are several interconnected animating ideas behind this series: First, as is true for all historically marginalized groups, it is vitally important for the LGBTQ+ community to see ourselves represented on screen. Second, it is an even more amazing thing to see these representations *together* as a community. And lastly, *Masc* reflects the solidarity and common bonds of butches, trans men, and gender nonconforming AFAB folks, which is so important right now. In this era of unprecedented attacks on the basic rights and lives of LGBTQ+ people, especially trans and gender nonconforming people, we all need—and deserve—to experience the joy of cinema.

Jenni Olson  
Guest Curator

**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.

Copresented with the Frameline San Francisco International LGBTQ+ Film Festival and the Department of Gender and Women's Studies, UC Berkeley. Special thanks to the original *Masc* series cocurator Caden Mark Gardner.

- 1 *Summer Vacation 1999* 2.14.25
- 2 *Stranger Inside* 1.19.25
- 3 *Vera* 1.29.25
- 4 *Pariah* 2.6.25
- 5 *Orlando, My Political Biography* 1.17.25



**FRI / 1.17.25 / 7:00 PM**

**Orlando, My Political Biography**

Paul B. Preciado (France, 2023)

**Introduction** Jenni Olson

(*Orlando, ma biographie politique*). In this dynamic film debut, well-known Spanish trans philosopher Paul B. Preciado utilizes Virginia Woolf's seminal gender-changing novel *Orlando* as a vehicle to reflect on trans identity, experience, culture, and history. Shifting imaginatively from narrative sequences to talking head reflections to delightfully innovative combinations of both (and neither), this philosophical, playful, and deeply affirming transmasculine essay film explores bold new possibilities in cinematic form. Along with other recent ambitious trans filmmaking like Vera Drew's *The People's Joker* and Jane Schoenbrun's *I Saw the TV Glow*, *Orlando, My Political Biography* has been hailed as spearheading a "New Trans Cinema."

Written by Preciado, based on Virginia Woolf's *Orlando: A Biography*. Photographed by Victor Zébo. With Arthur, Emma Avena, Amir Baylly, Jenny Bel'Air. (102 mins, In French and English with English subtitles, Color, DCP, From Janus Films)

**SUN / 1.19.25 / 5:00 PM**

**Stranger Inside**

Cheryl Dunye (US, 2001)

**In Conversation** Cheryl Dunye and Allegra Madsen

**Allegra Madsen** is the Executive Director at Frameline San Francisco LGBTQ+ Film Festival, the largest and longest-running queer film festival in the world.

Free admission. Tickets available at the admissions desk beginning at 4:00 PM.

This terrific, rarely seen women's prison drama from Cheryl Dunye (*The Watermelon Woman*) stars Yolonda Ross (*Whitney*, *The Chi*) as a tough young butch named Treasure seeking out her long-lost lifer mother in a maximum security lockup, while also pursuing the beautiful femme Sugar (to the annoyance of Sugar's girlfriend). This suspenseful, gritty drama thoughtfully grapples with the complex racial dynamics of a diverse array of incarcerated women. And, like the Netflix series it predated by more than

a decade (*Orange Is the New Black*), a massive amount of lesbian drama takes center stage.

Written by Dunye, Catherine Crouch. Photographed by Nancy Schreiber. With Yolonda Ross, Davenia McFadden, Rain Phoenix, Ella Joyce. (97 mins, Color, DCP, From Swank Motion Pictures)

**WED / 1.29.25 / 7:00 PM**

**Vera**

Sérgio Toledo (Brazil, 1986)

**Introduction** Jenni Olson

Based on the life of Brazilian poet Anderson Bigode Herzer, who took his own life at the age of twenty, this long-unavailable and recently restored drama tells the story of Bauer (Ana Beatriz Nogueira), a trans man who navigates a difficult life in an orphanage before finding love with a young librarian, Clara (Aida Leiner). A sympathetic professor sees his talent as a poet, but Bauer is mostly alone and misunderstood, proclaiming, "I'm not what everyone thinks I am. You hear me? I'm different. I'm something else. Something else." One of the earliest portrayals in cinema of a transmasculine character.

Written by Toledo. Photographed by Rodolfo Sánchez. With Ana Beatriz Nogueira, Raul Cortez, Aida Leiner, Carlos Kroeber. (88 mins, In Portuguese with English subtitles, Color, DCP, From Nexus Cinema)

**THU / 2.6.25 / 7:00 PM**

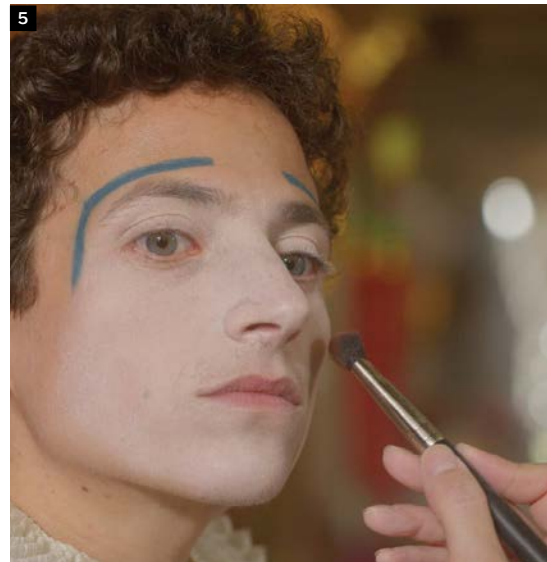
**Pariah**

Dee Rees (US, 2011)

**Introduction** Jenni Olson

In this poignantly relatable debut feature from Dee Rees (*Bessie*, *Mudbound*), Adepero Oduye stars as Alike, a Black butch teen navigating her senior year of high school. Not yet out to her parents, who are navigating their own drama, Alike lives a double life—as she looks for love, with the wise support of her best friend, Laura (Pernell Walker), and gets ready for her post-high school future. An accomplished coming-of-age drama of queer self-discovery. Named to the National Film Registry by the Library of Congress in 2023.

Written by Rees. Photographed by Bradford Young. With Adepero Oduye, Kim Wayans, Aasha Davis, Pernell Walker. (86 mins, Color, DCP, From Universal Pictures)





MASC II CONTINUED

**FRI / 2.14.25 / 7:00 PM**

**Summer Vacation 1999**

Shusuke Kaneko (Japan, 1988)  
35mm Archival Print

**Introduction** Jenni Olson

(1999 *nen no natsu yasumi*). Based on the shōjo manga *The Heart of Thomas*, this ethereal Japanese melodrama has achieved cult status for its brilliant melancholic exploration of the shifting attractions between four boys at an isolated country school. Shusuke Kaneko cast girls in the male roles, later dubbing in their voices with those of four male actors. A simultaneously gay, lesbian, and T4T (trans for trans) movie, *Summer Vacation 1999* was praised by the late noted historian of Japanese cinema Donald Richie as “one of the most original Japanese films of the year.” It was never released on DVD or digitally in the United States.

Written by Rio Kishida, based on Moto Hagio’s *Touma no shinjou*, a.k.a. *The Heart of Thomas*. Photographed by Kenji Takama. With Eri Miyajima, Tomoko Otakara, Miyuki Nakano, Eri Fukatsu. (90 mins, In Japanese with English subtitles, Color, 35mm, From Institute of Contemporary Arts, permission Aniplex)

**FRI / 2.20.25 / 7:00 PM**

**Something Special**

Paul Schneider (US, 1986)  
35mm Archival Print

**Introduction** Jenni Olson

(*Willy/Milly*). Pamela Adlon (*Better Things*) stars in this whimsical 1980s teen comedy as a girl whose wish to become a boy is fulfilled overnight. When their parents insist they must now choose between being male or female, they sagely quip, “Can’t I be both?” After a crash course in maleness, Willy starts at a new high school, where, of course, complications ensue. Adlon is uncannily butch and boyish as Willy/Milly, while Patty Duke and out gay actor John Glover are in fine form as his parents. Briefly released in 1986, *Something Special* quickly disappeared from view and has been virtually unseen since.

Written by Walter Carbone, Carla Reuben, based on the story by Alan Friedman. Photographed by Dominique Chapuis. With Pamela Adlon, Patty Duke, Eric Gurry, John Glover. (86 mins, Color, 35mm, From the Jenni Olson Collection at the Harvard Film Archive, permission Park Circus)

**SUN / 2.23.25 / 7:00 PM**

**Muchachas de uniforme**

Alfredo B. Crevenna (Mexico, 1951)  
Filmoteca-UNAM’s Collection

**Introduction** Jenni Olson

(*Girls in Uniform*). This long-unavailable 1951 Mexican remake of the 1931 German film *Mädchen in Uniform* (which is considered to be the first lesbian film ever made) modifies the setting from a late 1800s Prussian girls school associated with military authoritarianism to a Catholic all-girls convent school. The film tells the tale of orphan girl Manuela (played by Brazilian Polish star Irasema Dilián) and her scandalous crush on the benevolent, secular teacher Miss Lucila (played by Argentine actress Marga López). This ultimately tragic melodrama of the love that dare not speak its name was denounced by Mexico’s Catholic Church.

Content warning: This film depicts suicide.

Written by Egon Eis, Edmundo Báez, based on the original play and 1931 screenplay by Christa Winsloe. Photographed by Ignacio Torres. With Irasema Dilián, Marga López, Rosaura Revueltas, Alicia Caro. (101 mins, In Spanish with English subtitles, B&W, DCP, From Filmoteca de la UNAM)



**Special Screenings**

**SUN / 2.16.25 / 1:00 PM**

**Sátántangó**

Béla Tarr (Hungary/Germany/Switzerland, 1994)  
BAMPFA Collection

Special admission pricing applies to this screening. See web for details.

Béla Tarr’s seven-and-a-half-hour opus of melancholia was hailed as one of the most important films of the 1990s—and as a definitive statement on the end of communism, an interim report on the state of humanity, and a prayer call for a society on the edge of collapse. The members of a rural farm collective struggle through their days with a series of failed hopes, unsuccessful relationships, and all-too-successful drinking binges. The film is divided into twelve chapters, and each episode, through its camerawork and score, mimics the hypnotic languor of a tango. Tarr’s mesmerizing re-creation of an entire world makes it not so much a film as a place to visit, or stay. The 35mm print was struck from the original camera negative. JASON SANDERS

Shown with two intermissions, 20 mins and 40 mins. Please note: The film contains a scene of cruelty to animals that some may find difficult to view.

Written by Tarr, László Krasznahorkai, based on the novel by Krasznahorkai. Photographed by Gábor Medvigy. With Mihály Víg, Putyí Horváth, Erika Bók, János Derzsi. (439 mins, In Hungarian with English subtitles, B&W, 35mm, Edith R. Kramer Collection at BAMPFA, permission Arbelos)





**FRI / 12.6.24 / 7:00 PM**

**SAT / 1.11.25 / 3:00 PM**

**Close Your Eyes**

Víctor Erice (Spain/Argentina, 2023)

**“A quietly astonishing new movie.”**

JUSTIN CHANG, *NEW YORKER*

(*Cerrar los ojos*). Víctor Erice’s first film in thirty years, *Close Your Eyes* has been praised as a tribute to the magic of cinema. Set in contemporary Madrid, the film tells the story of an aging filmmaker named Miguel Garay (Manolo Solo), who is called upon to recount his memories of working on his final, unfinished film, *The Farewell Gaze*. During its production, the lead actor and Miguel’s close friend, Julio Arenas (José Coronado), disappeared without a trace, leaving in his wake a mystery that would haunt the lives of everyone associated with the film. A culmination of Erice’s career in film, *Close Your Eyes* is a meditation on memory, absence, and the enduring resonance of the moving image.

Written by Erice, Michel Gaztambide. Photographed by Valentín Álvarez. With Manolo Solo, José Coronado, Ana Torrent, Petra Martínez. (169 mins, In Spanish and Catalan with English subtitles, Color, DCP, From Film Movement)

**SAT / 12.7.24 / 3:00 PM**

**The 9 Lives of Barbara Dane**

Maureen Gosling (US, 2023)

**In Person** Maureen Gosling

**“Dane is a powerful, radical citizen-artist.”** DANNY GLOVER

Back by popular demand! “For decades Barbara Dane lent her stellar singing voice to social-justice movements in the Bay Area and beyond, garnering an impressive FBI file along the way. Deeply respected by fellow luminaries in folk, blues, and jazz, Dane built a far-reaching legacy with music, activism, and love. As Maureen Gosling’s celebratory portrait reveals, early solidarity with those suffering racial and economic injustice sparked Dane’s passion to use her talent to sustain marginalized people. . . . Bonnie Raitt, Jane Fonda, and other notables attest to Dane’s unique way of shaping and being shaped by tumultuous social revolutions from the 1950s on” (Carol Harada, MVFF).

Photographed by Ashley James. With Bonnie Raitt, Jane Fonda, Louis Armstrong, The Chambers Brothers. (107 mins, B&W/Color, DCP, From the artist)

**SUN / 12.8.24 / 4:00 PM**

**In the Bones**

Kelly Duane de la Vega, Jessica Anthony, Zandashé Brown (US, 2022)

**In Person** Kelly Duane de la Vega, Jessica Anthony, Clare Major, and Mario Furloni

Made by a group of talented filmmakers from the Bay Area, Mississippi, and New Orleans, *In the Bones* is a lyrical documentary that explores the personal and political by interweaving the lives of twelve characters living in Mississippi during a legislative session in which equal pay for equal work and abortion rights are being decided. Although set in three distinct regions of Mississippi, *In the Bones* is a much broader exploration of our culture, an unsettling portrayal of America that lingers, shining a light on the weight women live under in this country and the resilience expressed in everyday acts of survival.

Written by Anthony, Duane de la Vega, Lila Place. Photographed by Clare Major, Mario Furloni. (96 mins, Color, DCP, From Grasshopper Film)

- 1 *Something Special* **2.20.25**
- 2 *Muchachas de uniforme* **2.23.25**
- 3 *Sátántangó* **2.16.25**

- 4 *Close Your Eyes* **12.6.24, 1.11.25**
- 5 *In the Bones* **12.8.24**
- 6 *The 9 Lives of Barbara Dane* **12.7.24**



## Sergei Loznitsa: Filmmaker in Residence

We welcome Berlin-based filmmaker Sergei Loznitsa for a ten-day residency, during which time he will speak about his work in documentary, feature filmmaking, and short form. Since his last visit to BAMPFA in February 2017, Loznitsa has made ten feature-length films and one short. His voice as an independent filmmaker is widely respected by international film curators and critics; he is praised for his incisive work and noted for his decision to speak for positions that may challenge mainstream thought. Born in 1964 in Belarus and raised in Ukraine, Loznitsa has been making films since 1996 and is considered one of the most insightful commentators on a range of political and socioeconomic issues related to Ukraine, Russia, and the former Soviet bloc countries.

We present several films for which Loznitsa mined archival footage to examine and reanimate historical

events, such as *Babi Yar. Context* about the genocide of 33,771 Jews in Kyiv in September 1941; *The Natural History of Destruction*, inspired by W. G. Sebald's essay and presenting previously unseen images from World War II bombardments; and *State Funeral*, culled from the historical documentation of the news of Joseph Stalin's death. Loznitsa adopts an observational style for some of his nonfiction works. For his most recent film, *The Invasion*, he worked with film crews stationed around Ukraine, resulting in a multifaceted portrait of Ukrainian life since the Russian invasion in 2022. The short film *Factory* is exemplary of his use of original camerawork. With the feature films *In the Fog*, *Donbass*, and *A Gentle Creature*, Loznitsa demonstrates his skill as a writer/director, interested in form as well as stories, never shying away from the hardships individuals experience.

Susan Oxtoby

Director of Film and Senior Film Curator

### Copresented by

The Department of German, UC Berkeley, with support from the Mosse Foundation

### Thank you

Deniz Göktürk, Department of German, UC Berkeley

- 1 *In the Fog* 2.7.25
- 2 *Babi Yar. Context* 1.31.25
- 3 *State Funeral* 2.1.25
- 4 *The Invasion* 1.30.25
- 5 *The Natural History of Destruction* 2.1.25



**THU / 1.30.25 / 7:00 PM**

**The Invasion**

Sergei Loznitsa (Netherlands/France, 2024) Bay Area Premiere

**In Person** Sergei Loznitsa

Ten years after the release of *Maidan*, Loznitsa continued his Ukrainian chronicles, documenting his country's struggle against the Russian invasion. Shot over a two-year period, the film portrays the life of the civilian population all over the country and presents a unique and ultimate statement of Ukrainian resilience in the face of a barbaric invasion. Loznitsa paints a monumental canvas of a nation determined to defend its right to exist. "Ukraine's leading docmaker takes on the subject of his country's invasion by Russia, focusing less on warfare than on the everyday struggle of living through it" (Guy Lodge, *Variety*).

Written by Loznitsa. Photographed by Evgeny Adamenko, Piotr Pawlus. (145 mins, In Ukrainian with English subtitles, Color, DCP, From Atoms & Void)

**FRI / 1.31.25 / 2:30 PM**

**Babi Yar. Context**

Sergei Loznitsa (Netherlands/Ukraine, 2021)

**In Conversation**

Sergei Loznitsa and Nicholas Baer

**Nicholas Baer** is an Assistant Professor of German at UC Berkeley.

On September 29–30, 1941, Sonderkommando 4a of the Einsatzgruppe C, assisted by two battalions of the Police Regiment South and Ukrainian Auxiliary Police, and without any resistance from the local population, shot dead 33,771 Jews in the Babi Yar Ravine northwest of Kyiv. This film reconstructs the historical context of the tragedy through archival footage documenting the German occupation of Ukraine and the subsequent decade. When memory turns into oblivion, when the past overshadows the future, it is the voice of cinema that articulates the truth. "A documentary that powerfully speaks to the country's precarious present, as well as its past" (Leonard Quart, *Berkshire Edge*).

Written by Loznitsa. (121 mins, In Ukrainian, Russian, and German with English subtitles, B&W/Color, DCP, From Atoms & Void)

**SAT / 2.1.25 / 2:30 PM**

**The Natural History of Destruction**

Sergei Loznitsa (Germany, 2022)

**In Conversation**

Sergei Loznitsa and Deniz Göktürk

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

"The devastation of WWII urban bombing campaigns is meticulously yet remotely evoked in the Ukrainian director's latest historical deep dive" (Jessica Kiang, *Variety*). Inspired by W. G. Sebald's essay and based on World War II archival footage, the film puts forward the question, Is it morally acceptable to use a civilian population as a means of war? Is it possible to justify mass destruction for the sake of higher "moral" ideals? The question remains as relevant today as it was eighty years ago, and its urgency is tragically manifested in current political events. With a score by Christiaan Verbeek.

Written by Loznitsa. (109 mins, In English and German with English subtitles, B&W/Color, DCP, From Atoms & Void)

**SAT / 2.1.25 / 6:30 PM**

**State Funeral**

Sergei Loznitsa (Netherlands/Lithuania, 2019)

**In Conversation** Sergei Loznitsa and Anne Nesbet

**Anne Nesbet** is a Professor of Slavic Languages and Literatures and Film & Media at UC Berkeley.

(*Gosudarstvennyye pokhorony*). The news of Joseph Stalin's death on March 5, 1953, shocked the entire Soviet Union. The burial ceremony was attended by tens of thousands of mourners. Loznitsa presents unique, previously unseen archival footage of this historical moment, showing the culmination of the dictator's personality cult. We observe every stage of the funeral spectacle and receive unprecedented access to the dramatic and absurd experience of life and death under Stalin's reign. The film offers insight into the nature of the regime and its legacy, still haunting the contemporary world.

(135 mins, In Russian with English subtitles, B&W/Color, DCP, From Atoms & Void)



**SUN / 2.2.25 / 3:45 PM****Donbass**Sergei Loznitsa (Germany/Ukraine/  
France/Netherlands/Romania, 2018)**In Conversation** Sergei Loznitsa  
and Polina Barskova**Polina Barskova** is an Assistant  
Professor in the Department of  
Slavic Languages and Literatures  
at UC Berkeley.

Loznitsa cites Luis Buñuel's *The Phantom Liberty* as an influence for this episodic narrative. In the Donbass, a region of Eastern Ukraine, a hybrid war takes place, involving an open armed conflict alongside killings and robberies on a mass scale perpetrated by separatist gangs. Here war is called peace, propaganda is uttered as truth, and hatred is declared to be love. A journey through the Donbass unfolds as a chain of curious adventures, where the grotesque and dramatic are as intertwined as life and death. This is not a tale of one region, one country, or one political system. It is about a world lost in post-truth and fake identities.

Written by Loznitsa. Photographed by Oleg Mutu. With Tamara Yatsenko, Irina Zayarmiuk, Olesia Zhurakivska, Grigory Masliuk. (121 mins, In Ukrainian and Russian with English subtitles, Color, DCP, From Film Movement)



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**WED / 2.5.25 / 7:00 PM****Mosse Lecture: Sergei Loznitsa****In Conversation** Sergei Loznitsa  
and Deniz GöktürkFree admission. Tickets available at the  
admissions desk beginning at 6:00 PM.

The UC Berkeley Department of German and BAMPFA are pleased to host Sergei Loznitsa's Mosse Lecture. The Berlin-based filmmaker has directed more than thirty films that examine history, politics, and cultural identity from a European perspective. His illustrated presentation addresses his aesthetic approach to documentation and artistic practice as a filmmaker who frequently works with archival imagery to create essay films and is also a writer/director of feature films. Included as part of this presentation is a screening of his visually striking early short film *Factory* (2004).

**Factory** (*Fabrika*) Russia, 2004Photographed by Sergei Mikhanchuk, Nikolai Evimenko.  
(30 mins, Color, 35mm, From Atoms & Void)**FRI / 2.7.25 / 2:30 PM****In the Fog**Sergei Loznitsa (Germany/Latvia/  
Russia/Netherlands/Belarus, 2012)**In Person** Sergei Loznitsa

(*V tumane*). *In the Fog*, which was awarded the FIPRESCI Prize at the Cannes Film Festival, is an adaptation of a novel by Belarusian writer Vasily Bykov. The setting is 1942 on the German-occupied western front of the USSR, where the local partisans are

fighting a brutal resistance campaign. A rail worker, Sushenya, and two partisans, Burov and Voitik, become involved in a story of defiance and betrayal. "Loznitsa uses a beautifully muted palette of colors, silvery in night scenes, pale gold in daytime shots" (Pamela Troy).

Written by Loznitsa, based on a novel by Vasily Bykov. Photographed by Oleg Mutu. With Vladimir Svirski, Vladislav Abashin, Sergei Kolesov, Vlad Ivanov. (128 mins, In Russian with English subtitles, Color, DCP)

**SAT / 2.8.25 / 6:00 PM****A Gentle Creature**Sergei Loznitsa (France/Germany/  
Lithuania/Netherlands, 2017)**In Conversation** Sergei Loznitsa  
and Eric Naiman**Eric Naiman** is a Professor in the  
Department of Slavic Languages  
and Literatures at UC Berkeley.

(*Krotkaya*). A woman lives alone on the outskirts of a village in Russia. One day she receives a parcel she sent to her incarcerated husband, marked "Return to sender." Shocked and confused, the woman has no choice but to travel to her husband's prison in a remote region of the country in search of an explanation. So begins the story of a battle against an impenetrable fortress, a prison in which the forces of social evil are constantly at work. Braving violence and humiliation, in the face of all opposition, our protagonist embarks on a blind quest for justice.

Written by Loznitsa, based on a novel by Fyodor Dostoevsky. Photographed by Oleg Mutu. With Valeriu Andriuta, Boris Kamorzin, Vasilina Makovtseva, Liya Akhedzhakova. (143 mins, In Russian with English subtitles, Color, DCP, From Wild Bunch)



## Special Screenings



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**WED / 12.11.24 / 7:00 PM**  
**FRI / 1.24.25 / 3:00 PM**

### **The Goldman Case**

Cédric Kahn (France, 2023)

**“Arieh Worthalter gives a hypnotizing performance.”**

ALISSA WILKINSON, *NEW YORK TIMES*

(*Le procès Goldman*). Arieh Worthalter won a Cesar Award for his portrayal of Pierre Goldman, a fiery and controversial figure of revolutionary left-wing activism, who was put on trial in France in 1975. Accused of multiple crimes, including two murders, Goldman proclaimed his innocence. Considered to be the trial of the century, the Goldman case divided an entire country and reflects the political, ideological, and racial tensions that marked the 1970s in France and Europe. The film sheds light on the complexity of Jewish identity in recent European history.

Written by Kahn, Nathalie Hertzberg. Photographed by Patrick Ghiringhelli. With Arieh Worthalter, Arthur Harari, Stéphan Guérin-Tillié, Nicolas Briançon. (115 mins, In French with English subtitles, Color, DCP, From Menemsha Films)

**FRI / 12.13.24 / 7:00 PM**  
**SUN / 1.26.25 / 6:00 PM**

### **The Wages of Fear**

Henri-Georges Clouzot (France, 1953)  
4K Digital Restoration

(*Le salaire de la peur*). Henri-Georges Clouzot's existential thriller is set in an unidentified country. The squalid town of Las Piedras is a haven for tramps scrapping together a day's meager wage. The reigning ragamuffin is the inveterate drifter Mario (Yves Montand). He teams up with Jo (Charles Vanel), and together they take on the treacherous job of hauling nitroglycerin for an oil company across three hundred miles of gut-churning terrain. *The Wages of Fear* never relents, waging its own war of nonstop nerve wreckage. Every rutted road, every rickety bridge becomes a harrowing trial for these damned haulers. Grand Prix winner at the Cannes Film Festival and shown in a new 4K restoration. **STEVE SEID**

Written by Clouzot, Jérôme Geronimi, based on the novel by Georges Arnaud. Photographed by Armand Thirard. With Yves Montand, Charles Vanel, Véra Clouzot, Peter van Eyck. (147 mins, In French with English subtitles, B&W, DCP, From Janus Films)

**SAT / 12.14.24 / 1:30 PM**  
**Seven Samurai**

Akira Kurosawa (Japan, 1954)  
4K Digital Restoration

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

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

**1** *The Goldman Case* **12.11.24, 1.24.25**

**2** *Seven Samurai* **12.14.24**

**3** *The Wages of Fear* **12.13.24, 1.26.25**





## Documentary Voices

BAMPFA's annual selection of compelling nonfiction films begins with a visit by Ukrainian filmmaker Sergei Loznitsa, who will discuss his approaches to nonfiction filmmaking.

The series continues with the award-winning documentary *No Other Land*. Made by a Palestinian-Israeli collective, it chronicles the ongoing struggle of Palestinian villagers to resist the destruction of their homes by the Israeli military. Dana Claxton and the Ishi Collective draw on the late James Luna's *ISHI: The Archive Performance* to reflect on the legacy of dehumanizing anthropological practices that rendered Indigenous people scientific specimens.

Combining performance, documentary, and video techniques, they tell the story of Ishi, the last known member of the Yahi people, who lived out the last years of his life at the University of California Museum of Anthropology, now the Hearst Museum. Presented in conjunction with *Landscape of Myth: Westerns After "The Searchers"* are two films documenting the work of contemporary cowboys and cowgirls: Kevin Jerome Everson records the preparations for a Black rodeo in *Ten Five in the Grass*, while Michael Dweck and Gregory Kershaw's carefully composed frames capture the daily life and traditions of Argentine horsemen and one aspiring horsewoman.

Kate MacKay  
Associate Film Curator

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

**Thank you**  
Zach Magid, Cinetic; Pauline Petit, Studio 26 Artist Services; Madeleine Molyneaux, Picture Palace Pictures; and Cristina Hodgson, Beautiful Stories Told.

1 *No Other Land* 2.12.25  
2 *I Am Ishi: The Performance Art Film* 2.19.25  
3 *Fairytale* 1.15.25



**WED / 2.5.25 / 7:00 PM**

**Mosse Lecture: Sergei Loznitsa**

**In Person** Sergei Loznitsa

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

For more details, *Sergei Loznitsa: Filmmaker in Residence*, p. 34.

**WED / 2.12.25 / 7:00 PM**

**No Other Land**

Basel Adra, Hamdan Ballal, Yuval Abraham, Rachel Szor (Palestine/Norway, 2024)

**Introduction** Ussama Makdisi

**Ussama Makdisi** is a Professor of History and Chancellor's Chair at UC Berkeley.

Made over five years by a collective of filmmakers led by Palestinian activist Basel Adra and Israeli journalist Yuval Abraham, *No Other Land* chronicles the attempts of the inhabitants of Masafer Yatta, a group of Palestinian villages in the West Bank, to resist the systematic destruction of their homes, schools, and businesses by the Israeli military, which claims the "legal" right to expropriate the land. In counterpoint to the intractable brutality of the situation, there is a glimmer of hope in the depiction of respect and friendship that develops between Adra and Abraham despite the stark inequity predetermined by politics. **KATE MACKAY**

Written by Adra, Abraham, Ballal, Szor. Photographed by Adra, Ballal, Szor. (96 mins, Color, In Arabic, English, and Hebrew with English subtitles, DCP, From Cinetic)



**WED / 2.19.25 / 7:00 PM**

**I Am Ishi: The Performance Art Film**

Dana Claxton (Canada, 2023)

**Introduction** Dmitri Brown

**Dmitri Brown** is a historian focusing on modern Native American and Indigenous experiences, and Associate Professor of History at UC Berkeley.

Drawing from and expanding on the late James Luna's *ISHI: The Archive Performance*, Dana Claxton and members of the Ishi Collective recount the story of the last known member of the Yahi people, who appeared near the town of Oroville, California, in 1911. Taken in by University of California anthropologists, he became a subject of study and was brought to live in the museum on campus, where he worked as a janitor. Ishi's tragic story, embodied and retold through the layered performances of collective members, serves as a haunting interrogation of the legacy of dehumanizing colonial anthropological and museum practices. **KATE MACKAY**

Produced by the Ishi Collective: James Luna, Dana Claxton, Jeneen Frei Njootli, Heather Haynes. (111 mins, Color, Digital, From the artist)

**WED / 2.26.25 / 7:00 PM**

**Gauche Gauche**

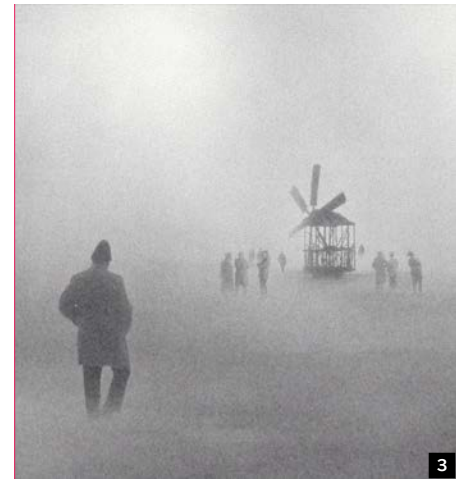
Michael Dweck, Gregory Kershaw (US/Argentina, 2024)

**Introduction** Leila Weefur

**Preceded by**

**Ten Five in the Grass** (Kevin Jerome Everson, US, 2012)

For more details, see *Landscapes of Myth: Westerns After "The Searchers,"* p. 27.



**Special Screening**

**WED / 1.15.25 / 7:00 PM**

**Fairytale**

Alexander Sokurov (Belgium, 2022) Bay Area Premiere

(*Skazka*). Resurrected from the dead via animated archival footage, Winston Churchill, Adolf Hitler, Benito Mussolini, and Joseph Stalin, along with Jesus, find themselves in purgatory. Alexander Sokurov uses his signature cinematic style to create a phantasmagoria, in which four of the most notorious leaders in twentieth-century European history, along with Christ and a cameo by Napoleon, amble about muttering in their mother tongues, often talking past one another about not much except themselves and their personal regrets. Stripping them of their bombast and context, Sokurov seems to imply that these figures were dependent upon their audiences' adoration to wield the colossal power that resulted in millions of deaths. Banned by the censors from theatrical release in Russia. **JUNO FILMS**

Written by Sokurov. With voices of Igor Gromov, Vakhtang Kuchava, Lothar Deeg, Tim Ettelt. (78 minutes, In Georgian, English, French, German, Italian, and Aramaic with English subtitles, B&W/Color, DCP, From Juno Films)



## Climate Journalism on Screen

Climate change is here. It is a fact of daily life. The Industrial Revolution and ensuing turn-of-the-twentieth-century boom of contemporary existence—defining invention (cars, planes, plastics, you name it) were the starting point of a crisis that is rapidly pushing our global ecosystem toward collapse. There are root causes everywhere you look, fingers to be pointed in blame. What this film series aims to do is highlight recent work ambitious enough to reckon with the history and ideas that brought us here, stare into the current crisis, and boldly explore ways forward. These documentaries do not pretend to address climate change as a whole, but instead approach their multifaceted subjects with a clear-eyed understanding of the facts on the ground and in the atmosphere.

Each of the four movies draws on varying documentary techniques. *The White House Effect* utilizes archival footage to capture the cataclysmic transition period when the human impact on rising global temperatures shifted from a factual scientific consensus to just another political wedge issue. *Nocturnes* patiently revels in the beauty of the environment, while researchers contemplate its demise. *Plastic People* is investigative activist cinema, engaging scientists on the bleeding edge of study. *The Battle for Laikipia* is a sprawling documentary Western, its subjects spurred into conflict over land scarred by drought and colonization.

The series is presented in collaboration with the UC Berkeley Graduate School of Journalism. Each screening will be accompanied by a post-screening discussion, some with the filmmakers, some drawing from the expertise of UC Berkeley faculty and researchers.

Jeff Griffith-Perham  
Film Exhibition Curatorial Associate

### Thank you

Jason Spingarn-Koff, Professor of Journalism and Knight Chair of Climate Journalism at UC Berkeley, and Jennifer Redfearn, Director of the Documentary Program at the UC Berkeley Graduate School of Journalism.

**SUN / 2.2.25 / 12:30 PM**

### The White House Effect

Bonni Cohen, Jon Shenk, Pedro Kos  
(US, 2024)

**In Conversation** Bonni Cohen, Jon Shenk, Pedro Kos, and Jason Spingarn-Koff

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

In 1984, with the scientific consensus on the greenhouse effect established, a young Tennessee Representative, Albert Gore Jr., pondered how policymakers would react now that the debate “is moving from the scientific realm into the political realm.” Briskly told through the lens of contemporaneous media, *The White House Effect* is a forensic accounting of how the United States government ignored all warnings and arrived at a political consensus of cataclysmic inaction on climate change, with a particular focus on the 1980s, early 1990s, and the presidency of George H. W. Bush. JEFF GRIFFITH-PERHAM

(96 mins, Color, DCP, From Actual Films)

**SAT / 2.8.25 / 3:00 PM**

### Nocturnes

Anirban Dutta, Anupama Srinivasan  
(India/US, 2024)

**In Conversation** Patrick Gonzalez, Sugata Ray, and Jason Spingarn-Koff

**Patrick Gonzalez** is a climate change scientist, forest ecologist, and Associate Adjunct Professor in the UC Berkeley Department of Environmental Science, Policy, and Management. He previously served as Principal Climate Change Scientist of the US National Park Service.

**Sugata Ray** is Associate Professor of South and Southeast Asian Art and Architecture in the Departments of History of Art and South and Southeast Asian Studies, and Faculty Director of the Climate Change Initiative at the Institute for South Asia Studies at UC Berkeley.

1 *The White House Effect* 2.2.25

2 *Nocturnes* 2.8.25

3 *The Battle for Laikipia* 2.23.25



In the verdant, misty Eastern Himalayas—the India–Bhutan border, a biodiversity hotspot—ecologist Mansi Mungee pairs up with Gendan “Bicki” Marpew, from the Indigenous Bugun community, for a quantitative study on the local population of hawk moths. As the team sets up screens at varying altitudes and projects light onto those screens to attract these essential members of the food chain, *Nocturnes* foregrounds the physical labor and particular brand of patience required for scientific research. The immersive soundscape and textures of the lush landscape are transporting, yet the urgency of the endeavor is never far out of mind. JEFF GRIFFITH-PERHAM

Photographed by Satya Rai Nagpaul. (83 mins, In Hindi, English, and Bugun with English subtitles, Color, DCP, From Grasshopper Film)

Preceded by

**Mothlight** (Stan Brakhage, US, 1963). Stan Brakhage sandwiched dried flora and fauna—including moth wings—between strips of clear 16mm editing tape to reanimate the dead. “*Mothlight* is pure cinema” (J. Hoberman, *Artforum*).

(4 mins, Silent, Color, 16mm, BAMPFA Collection, permission Marilyn Brakhage)

Total running time: 87 mins



**SUN / 2.9.25 / 1:00 PM**

**Plastic People**

Ben Addelman, Ziya Tong (Canada, 2024)

**In Conversation** Ting Xu and Tracey Woodruff

**Ting Xu** is a Professor in the Department of Chemistry and the Department of Materials Science and Engineering at UC Berkeley.

**Tracey Woodruff** is the Director of the Program on Reproductive Health and the Environment at UC San Francisco. She is a recognized expert on environmental pollution exposures during pregnancy and effects on prenatal and child health, as well as on her innovations in translating and communicating scientific findings for clinical and policy audiences. She was previously a Senior Scientist and Policy Advisor for the US EPA’s Office of Policy.

Derived from fossil fuels, plastics are built to last, and they are being ingested in microplastic form at almost every level of the food chain, including by humans. With science journalist and codirector Ziya Tong acting as a globe-trotting guide, *Plastic People* is an efficient and emotional chronicle of the unchecked, exponential growth of the industry over time. Scientists share groundbreaking research, revealing its impact on a global (climate change), geopolitical (waste colonialism), and personal (reproductive health) scale. “One of those essential state-of-our-world documentaries” (Owen Gleiberman, *Variety*).

JEFF GRIFFITH-PERHAM

Photographed by Roger Singh. (83 mins, Color, DCP, From White Pine Pictures)



**SUN / 2.23.25 / 1:00 PM**

**The Battle for Laikipia**

Daphne Matziaraki, Peter Murimi (Kenya/Greece/US, 2024)

**In Conversation** Maya Craig, Miswa Basil, and Jennifer Redfearn

**Maya Craig** is a cinematographer and coproducer of *The Battle for Laikipia*.

**Miswa Basil** is a doctoral candidate in the Department of Environmental Science, Policy, and Management at UC Berkeley. His research examines the intersection of climate change, development, and land struggles in Kenya.

**Jennifer Redfearn** is an Academy Award-nominated filmmaker and the Director of the Documentary Program at the UC Berkeley Graduate School of Journalism.

**“A tense, beautiful, and heartbreaking film.”** *VULTURE*

Shot in equatorial Kenya over a period of five years, *The Battle for Laikipia* is a bifurcated documentary epic, with filmmakers Daphne Matziaraki and Peter Murimi embedded with both semi-nomadic Indigenous pastoralists and wealthy white ranchers. Ravaged by drought, the once fertile plains are no more, and the armed ranchers—boasting four generations of history in the region—do not like the pastoralists who have grazed the land for millennia encroaching on their privately owned safari land. The conflict is only exacerbated by contentious elections, as the fight over dwindling resources inevitably spirals toward violence.

JEFF GRIFFITH-PERHAM

Photographed by Matziaraki, Murimi, Maya Craig. (94 mins, In Swahili and English with English subtitles, Color, DCP, From One Story Up, We Are Not the Machine)

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#### Marcello Mastroianni at 100

Dec 15, 2024–Feb 27, 2025

#### Movie Matinees for All Ages

Dec 21, 2024–Feb 22, 2025

#### Landscapes of Myth: Westerns After *The Searchers*

Jan 10–Feb 28, 2025

#### Masc II: Mascus plus *Muchachas*

Jan 17–Feb 23, 2025

#### Sergei Loznitsa: Filmmaker in Residence

Jan 30–Feb 8, 2025

#### Climate Journalism on Screen

Feb 2–23, 2025

#### Documentary Voices

Feb 5–Apr 18, 2025

### SPECIAL SCREENINGS

#### *Close Your Eyes*

Dec 6, Jan 11

#### *The 9 Lives of Barbara Dane*

Dec 7

#### *In the Bones*

Dec 8

#### *The Goldman Case*

Dec 11, Jan 24

#### *The Wages of Fear*

Dec 13, Jan 26

#### *Seven Samurai*

Dec 14

#### *The Umbrellas of Cherbourg*

Dec 14

#### *No Fear, No Die*

Dec 18, Jan 12

#### *Fairytale*

Jan 15

#### *Sátántangó*

Feb 16

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