



BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE  
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

ALEXANDRE DUMAS UC BERKELEY MFA EXHIBITION OUT OF AFRICA WILLIAM KENTRIDGE APICHA TPONG WEERASETHAKUL QUEER CINEMA  
KELLY REICHARDT LIZZIE BORDEN KIRA MURATOVA DOCUMENTARY VOICES BILLY WOODBERRY SFFILM @ BAMPFA VIDEO ART IN CONTEXT



## DIRECTOR'S LETTER

One of the truths I've come to appreciate over the course of my tenure at BAMPFA is that art museums, and the artists and guests who populate them, are all part of a larger cultural ecosystem, and we do our best work when we embrace opportunities for collaboration across disciplines and institutions. That type of cross-pollination has always come easily to BAMPFA, by virtue of our position at the intersection of so many different creative communities: between town and gown, art and film, and the Bay Area arts scene and global art world.

BAMPFA is enriched by a range of partnerships with our colleagues at UC Berkeley and across the Bay Area. A great example is our collaboration with Cal Performances and UC Berkeley's Townsend Center for the Humanities on a series of presentations by William Kentridge, the world-renowned artist who will be in residence at UC Berkeley this spring. Like Kentridge himself, BAMPFA is steeped in both art and film—and therefore distinctively suited to partner on a campus-spanning residency that will showcase the many facets of his multidisciplinary practice. I hope you'll join us for a series of Kentridge's films and filmed operas in the Barbro Osher Theater, as well as a presentation of one of his *Drawings for Projection* as part of the exhibition *Out of Africa: Selections from the Kramlich Collection*.

We're also renewing an enduring partnership at UC Berkeley this spring with the next

iteration of our Cal Conversations series, a program that invites Cal professors and their students to work with BAMPFA's curatorial team on assembling an exhibition drawn from their coursework and research. The latest installment, led by Professor Darcy Grimaldo Grigsby, is *Alexandre Dumas's Afro: Blackness Caricatured, Erased, and Back Again*, which uses art and historical ephemera to illuminate the undertold story of racial identity in the life of the renowned author of *The Three Musketeers* and *The Count of Monte Cristo*. This historical exhibition echoes powerfully with a contemporary program we'll be presenting in partnership with UC Berkeley's Department of African American Studies: the Black Studies Collaboratory Abolition Democracy Fellows, a group of activists, artists, and academics who will join us for a series of illuminating conversations about their interdisciplinary research.

Finally, we're thrilled to partner with the Townsend Center and Stanford University to welcome the Thai filmmaker Apichatpong Weerasethakul to BAMPFA. Weerasethakul joins us for a wide-ranging retrospective of his films, which comprise one of the most acclaimed bodies of work in twenty-first-century cinema. These exciting visits by luminaries like Weerasethakul, Kentridge, and others are a testament to the vibrant community that draws them here to the Bay Area—a thriving cultural scene to which BAMPFA is proud to contribute.

JULIE RODRIGUES WIDHOLM  
EXECUTIVE DIRECTOR, BAMPFA

**Spring 2023** at BAMPFA

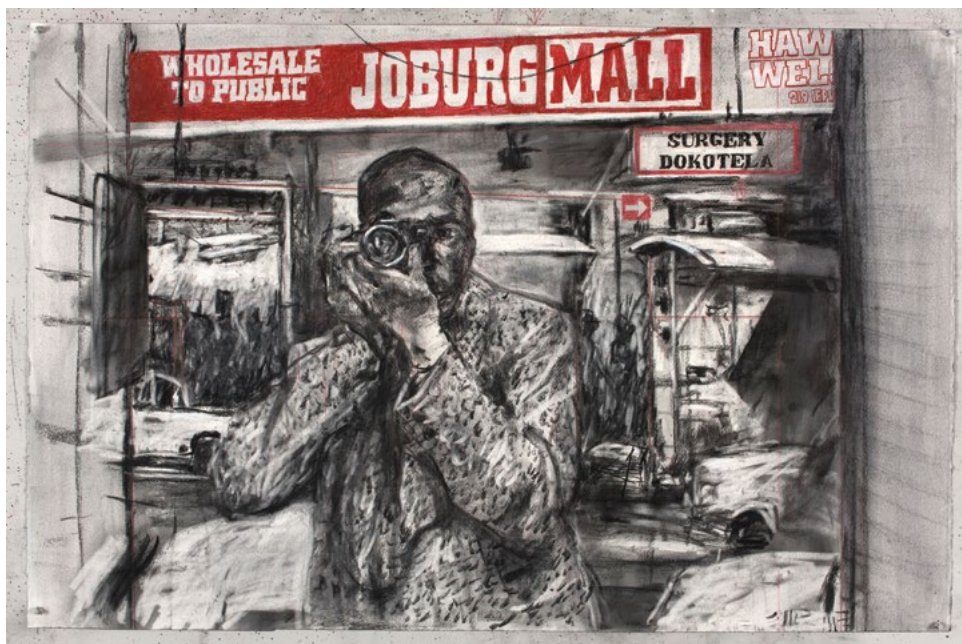
This edition covers March through May 2023.  
For the full schedule, visit [bampfa.org/calendar](http://bampfa.org/calendar).



# OUT OF AFRICA: SELECTIONS FROM THE KRAMLICH COLLECTION

MARCH 8–APRIL 30, 2023

NEW EXHIBITION



This selection of photographs and two video installations centers the continent of Africa as a site of extraction, exploitation, and displacement for economic gain. Many past and ongoing wars in Africa are related to control over mining natural resources, which has caused widespread humanitarian and environmental crises. The removal of labor and natural resources from South Africa, the Democratic Republic of Congo, and Namibia is critically explored by artists William Kentridge, Richard Mosse, and Doug Aitken, respectively. The exhibition begins with a photograph by Carrie Mae Weems that depicts a historical center for trade in Mali, while British filmmaker and artist Steve McQueen's landscape offers a sober meditation on the racist violence experienced by millions of people in the United States after being forcibly displaced from the African continent as slaves.

This selection of works from the 1990s to 2013 is primarily drawn from the Pamela and Richard Kramlich Collection; the Kramlichs have been pioneering collectors of video art since the late 1980s. The exhibition aligns with BAMPFA's William Kentridge film retrospective, screening March 9–April 2 (pp. 16–17), and the US debut of Kentridge's production *SYBIL* at Cal Performances, March 17–19. It is also presented in collaboration with a UC Berkeley undergraduate course on video art taught by Professors Shannon Jackson and Greg Niemeyer (p. 14).

## RELATED PROGRAMS

### PUBLIC TALK, MARCH 9

Julie Rodrigues Widholm: Video Art and Social Intervention: Out of *Out of Africa*

### PUBLIC TALK, MARCH 16

William Kentridge and Judith Butler: Video Art and Social Intervention: Forms of Life

### FILM SERIES, MARCH 9–APRIL 2

Orchestrating Time: The Films of William Kentridge

*Out of Africa: Selections from the Kramlich Collection* is organized by BAMPFA staff and curated by Executive Director Julie Rodrigues Widholm with Associate Curator Elaine Yau.

William Kentridge: Drawing from *Other Faces (Joburg Mall)*, 2011; charcoal and colored pencil on paper; Courtesy of the artist and Marian Goodman Gallery. © William Kentridge

## CAL CONVERSATIONS

# ALEXANDRE DUMAS'S AFRO: BLACKNESS CARICATURED, ERASED, AND BACK AGAIN

APRIL 12–JULY 30, 2023

NEW EXHIBITION

Alexandre Dumas père (father)—the celebrated and prolific nineteenth-century author of *The Three Musketeers*, *The Man in the Iron Mask*, and *The Count of Monte Cristo*, among many others—was a man of mixed race whose father was nicknamed “The Black Hercules” while serving as a general in Napoleon Bonaparte’s army. Dumas père’s grandmother Cezette Du Mas was a Haitian slave; his grandfather was the white French aristocratic planter who owned her and her children. The revolutionary general, Dumas père, and the latter’s son, Dumas fils (son), also a celebrated author, all chose to bear the patronym of a slave woman rather than a white aristocrat, yet their Blackness has come in and out of view, sometimes attacked, sometimes erased, and sometimes celebrated.

Dumas père well understood the price of fame, yet like so many during this century of explosive innovation, including a rapidly expanding press and the birth of photography, he was thrilled by it. He lamented that the celebrated man “no longer belonged to himself; for applause and honors, he had sold himself to the public. . . . Publicity with its thousands of voices, would break him into pieces, scatter him over the world.” Posing complicated questions about caricature’s exaggerations, racial typologies, and the challenge of individuating men of color, *Alexandre Dumas’s Afro* reassembles the “scattered pieces” of Dumas and his circle, including American actress, poet, and painter Adah Isaacs Menken.

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

## BOOK EVENT, APRIL 12

Darcy Grimaldo Grigsby on *Creole: Portraits of France’s Foreign Relations During the Long Nineteenth Century*

## CURATORS’ TALK, APRIL 16

Darcy Grimaldo Grigsby and Vanessa Jackson



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

## ENDLESS KNOT

# APICHATPONG WEERASETHAKUL *MORAKOT (EMERALD)*

MARCH 8–MAY 7, 2023

NEW CLOSING DATE

Independent filmmaker, screenwriter, and producer Apichatpong Weerasethakul's video installation *Morakot (Emerald)*, a work in the BAMPFA collection, is now on view as part of the exhibition *Endless Knot: Struggle and Healing in the Buddhist World*. It sets two protagonists from Karl Gjellerup's 1906 Buddhist novel *The Pilgrim Kamanita* against the backdrop of the Morakot, a Bangkok hotel that played host to foreign visitors during the early 1980s, a time of rapid economic development and Cambodian refugee arrivals in Thailand. Like the works by Binh Danh, Yong Soon Min, and Sopheap Pich in the exhibition, *Morakot* attempts to retrieve memories and people lost to geopolitical events—signaling the impermanence of the physical world and the importance of personal connections. This presentation complements BAMPFA's spring retrospective of this renowned filmmaker's work.

*Endless Knot: Struggle and Healing in the Buddhist World* is organized by BAMPFA staff and guest curated by Yi Yi Mon (Rosaline) Kyo, assistant professor of art and Chinese studies, Davidson College, with BAMPFA Associate Curator Elaine Y. Yau and intern Guanhong (Andy) Liu.



### RELATED PROGRAMS

#### FILM SERIES, MARCH 10–MAY 12

*Apichatpong Weerasethakul's Cinema of Now*

#### CURATOR'S TALKS, APRIL 9 + MAY 7

Yi Yi Mon (Rosaline) Kyo on *Endless Knot*

Apichatpong Weerasethakul: Still from *Morakot (Emerald)*, 2007; single-channel video projection, color, sound; 11:50 min. (loop); glass lamp; BAMPFA collection, museum purchase: bequest of Phoebe Apperson Hearst, by exchange, 2012.14.a–b. © Kick the Machine Films

# FIFTY-THIRD ANNUAL UC BERKELEY MASTER OF FINE ARTS EXHIBITION

MAY 12–JULY 23, 2023

NEW EXHIBITION

For over half a century, BAMPFA and the UC Berkeley Department of Art Practice have collaborated to present an exhibition of works by Master of Fine Arts graduates. This year's exhibition includes the exceptional work of Irma Barbosa, Gericault De La Rose, Eniola Fakile, Juniper Harrower, Fei Pan, Tiare Ribeaux, and Samuel Wildman.

### ARTISTS' TALK, MAY 12

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

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



## ON VIEW

**RINA KIMCHE**

THROUGH MARCH 26, 2023

**FRANK MOORE / MATRIX 280:  
THEATER OF HUMAN MELTING**

THROUGH APRIL 23, 2023

**LUIS CAMNITZER: ART WALL**

THROUGH MAY 31, 2023

**ENDLESS KNOT: STRUGGLE AND  
HEALING IN THE BUDDHIST WORLD**

THROUGH MAY 7, 2023

**AMALIA MESA-BAINS:  
ARCHAEOLOGY OF MEMORY**

THROUGH JULY 23, 2023

**RELATED EXHIBITION  
THROUGH APRIL 21, 2023**

*Selected Papers from the Frank Moore Collection.* On display in the exhibit cases on the third floor of Bancroft Library, UC Berkeley.

1. *Mysterious Object at Noon*, 3.23.23
2. *Felix in Exile*, 3.11.23
3. *Working Girls*, 3.17.23
4. *Perfume Workshop I: Gathering and Distilling*, 3.19.23

## TOP ROW, LEFT TO RIGHT

Rina Kimche: *Tunnel/Tool*, 2013; hand-built stoneware sculpture with engobe; BAMPFA collection, gift of the artist.

Frank Moore: *Self-Portrait*, 1973; Oil on canvas; Collection of Michael LaBash and Linda Mac, Inter-Relations

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

## BOTTOM ROW, LEFT TO RIGHT

Do Ho Suh: *Karma Juggler*, from 2004: *Six by Four* (Exit Art benefit print portfolio), 2004 (detail); archival inkjet pigment print on enhanced Somerset satin paper; BAMPFA collection, gift of Charles and Naomie Kremer. © Do Ho Suh, Courtesy the artist and Lehmann Maupin, New York, Hong Kong, Seoul, and London

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

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

*Endless Knot: Struggle and Healing in the Buddhist World* is organized by BAMPFA staff and guest curated by Yi Yi Mon (Rosaline) Kyo, assistant professor of art and Chinese studies, Davidson College, with BAMPFA Associate Curator Elaine Y. Yau and intern Guanhong (Andy) Liu.

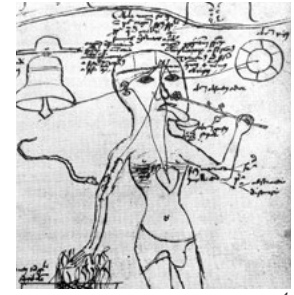
*Rina Kimche* is organized by BAMPFA staff and curated by Director Emeritus Lawrence Rinder.

*Frank Moore / MATRIX 280: Theater of Human Melting* is organized by BAMPFA staff and guest curated by Vincent Fecteau and Keith Wilson, with BAMPFA Curatorial Assistant Claire Frost. The MATRIX program is made possible by a generous endowment gift from Phyllis C. Wattis.

*Amalia Mesa-Bains: Archaeology of Memory* is organized by the Berkeley Art Museum and Pacific Film Archive in collaboration with the Latinx Research Center (LRC) at UC Berkeley. The exhibition is guest curated by María Esther Fernández, artistic director of The Cheech Marin Center for Chicano Art & Culture of the Riverside Art Museum, and Dr. Laura E. Pérez, professor and chair of the LRC.

The exhibition is made possible by generous lead support from the Henry Luce Foundation and The Andy Warhol Foundation for the Visual Arts. Major funding is provided by Margarita Gandia and Diana Campoamor, Marta Thoma Hall, Pamela and David Hornik, and the UC Berkeley Latinx Research Center. Additional support was provided by a College of Letters and Sciences Dean's Faculty Excellence Program project grant, funded by the Andrew W. Mellon Foundation.

# MARCH



## 1 / WED

- 12:15 Guided Tour MESA-BAINS P. 11
- 12:30 “On Erotic Mastery”:  
Pornography, Hip  
Hop Feminisms, and  
Transness BLACK STUDIES P. 15
- 7:00 *Towards Tenderness*  
DOCUMENTARY VOICES P. 28

## 2 / THU

- 12:00 Jeffrey Gibson: Video Art  
and Social Intervention:  
Indigenous Cross-Media  
Aesthetics ARTS + DESIGN P. 14
- 1:15 Guided Tour MESA-BAINS P. 11
- 4–7 Five Tables of Rebirth  
FIVE TABLES P. 13
- 7:00 *Tukdam: Between Worlds*  
Donagh Coleman, Jacob  
Dalton, and David Perlman  
in conversation  
SPECIAL SCREENINGS P. 32

## 3 / FRI

- 7:00 *The Watermelon Woman*  
Introduction by Allegra  
Madsen QUEER CINEMA P. 22

## 4 / SAT

- 7:00 *My Hustler*  
QUEER CINEMA P. 22

## 5 / SUN

- 1:00 Intro to Riso Printing  
with Max Stadnik of Tiny  
Splendor Press ART LAB P. 13
- 2:00 Guided Tour MESA-BAINS P. 11
- 3:00 George McCalman on  
*Illustrated Black History*  
P. 10
- 5:00 *Out of the Vault:  
Dead Birds*  
DOCUMENTARY VOICES P. 28

## 7 / TUE

- 7:30 Berkeley Ballet Theater  
and Post:ballet FULL P. 11

## 8 / WED

- 12:15 Guided Tour MESA-BAINS P. 11
- 12:30 Ferguson Rises: Black Grief,  
Insurgent Memory, and the  
Politics of Transformation  
BLACK STUDIES P. 15
- 7:00 *Expedition Content*  
Ernst Karel in person  
DOCUMENTARY VOICES P. 28
- 7:30 Berkeley Ballet Theater  
and Post:ballet FULL P. 11
- Out of Africa: Selections from the  
Kramlich Collection* opens

## 9 / THU

- 12:00 Julie Rodrigues Widholm:  
Video Art and Social  
Intervention: Out of *Out of  
Africa* ARTS + DESIGN P. 14
- 4:00 Luis Camnitzer:  
The Ephemeral and the  
Permanent: Questioning  
Public Art ARTIST'S TALK P. 10
- 7:00 *William Kentridge: Anything  
Is Possible* KENTRIDGE P. 16

## 10 / FRI

- 7:00 *Cemetery of Splendor*  
WEERASETHAKUL P. 18

## 11 / SAT

- 11:30 Found Object Sculpture  
GALLERY + STUDIO P. 12
- 2:00 *Join the Club Maggie Diaz*  
by Nina Moreno  
ROUNDTABLE READING P. 12
- 7:00 *Drawings for Projection*  
KENTRIDGE P. 16

## 12 / SUN

- 2:00 Guided Tour MESA-BAINS P. 11

## 15 / WED

- 12:15 Guided Tour MESA-BAINS P. 11
- 12:30 Educate to Liberate:  
A Black Panther  
Photographic Time Capsule  
Unveiled  
BLACK STUDIES P. 15
- 7:00 *Mamá*  
Xun Sero and Natalia  
Brizuela in livestream  
conversation  
DOCUMENTARY VOICES P. 29

## 16 / THU

- 12:00 William Kentridge and  
Judith Butler: Video Art  
and Social Intervention:  
Forms of Life  
ARTS + DESIGN P. 14
- 7:00 *The Nose* KENTRIDGE P. 17

## 17 / FRI

- 7:00 *Working Girls*  
Lizzie Borden in person  
BORDEN P. 26

## 18 / SAT

- 4:30 *Oriana*  
Beatriz Santiago Muñoz and  
Natalia Brizuela in recorded  
conversation WITTIG P. 27
- 7:30 *Born in Flames*  
Lizzie Borden in person  
BORDEN/WITTIG PP. 26, 27

## 19 / SUN

- 1:00 Amalia Mesa-Bains  
ARTIST'S TALK P. 10
- 1:00 Perfume Workshop I:  
Gathering and Distilling  
ART LAB P. 13
- 2:00 Guided Tour MESA-BAINS P. 11
- 4:00 *Regrouping*  
Lizzie Borden in person  
BORDEN P. 26
- 7:00 *Parting Glances*  
QUEER CINEMA P. 23

## 22 / WED

- 12:15 Guided Tour MESA-BAINS P. 11
- 7:00 *And when I die,  
I won't stay dead*  
Billy Woodberry in person  
WOODBERRY/DOCUMENTARY VOICES  
PP. 25, 29

## 23 / THU

- 12:00 Kate MacKay and Susan  
Oxtoby: Video Art and  
Social Intervention:  
Weerasethakul and  
Kentridge: From Theater  
to Gallery and Beyond  
ARTS + DESIGN P. 14
- 7:00 *Mysterious Object at Noon*  
WEERASETHAKUL P. 18

## 24 / FRI

- 7:00 *Showing Up*  
Kelly Reichardt in person  
REICHARDT P. 21

## 25 / SAT

- 4:30 Short Films by William  
Kentridge: Variations  
KENTRIDGE P. 17
- 7:00 *First Cow*  
Kelly Reichardt in person  
REICHARDT P. 21

## 26 / SUN

- 12:30 *Lulu* KENTRIDGE P. 17
- 2:00 Guided Tour MESA-BAINS P. 11
- 5:00 *Certain Women*  
REICHARDT P. 21
- Rina Kimche* closes

## 29 / WED

- 12:15 Guided Tour MESA-BAINS P. 11
- 7:00 *Bless Their Little Hearts*  
Billy Woodberry  
in person WOODBERRY P. 25

## 30 / THU

- 7:00 *Tropical Malady*  
WEERASETHAKUL P. 19

## 31 / FRI

- 7:00 *Meek's Cutoff* REICHARDT P. 21

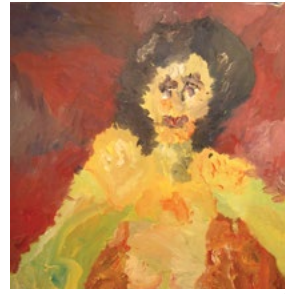
## APRIL



1



2



3



4

**1 / SAT**

7:00 *Brief Encounters*  
MURATOVA P. 30

**2 / SUN**

12:30 *The Magic Flute* KENTRIDGE P. 17  
1:00 Animation Crafts ART LAB P. 13  
2:00 Guided Tour MESA-BAINS P. 11  
4:30 *Word Is Out: Stories of Some of Our Lives*  
Members of the Mariposa  
Film Group in person  
QUEER CINEMA P. 23

**5 / WED**

12:15 Guided Tour MESA-BAINS P. 11  
12:30 In White Supremacy, Black  
Trauma and Healing Justice  
as a Liberatory Practice  
BLACK STUDIES P. 15  
7:00 *Eami*  
Paz Encina in person  
DOCUMENTARY VOICES P. 29  
7:30 *Radical Divination* FULL P. 11

**6 / THU**

12:00 Lynn Hershman Leeson:  
Video Art and Social  
Intervention: The Identities,  
Avatars, and Algorithms of  
Lynn Hershman Leeson  
ARTS + DESIGN P. 14  
1:15 Guided Tour MESA-BAINS P. 11  
4-7 Five Tables of Time  
FIVE TABLES P. 13  
7:00 *Memoria*  
Apichatpong Weerasethakul  
in person WEERASETHAKUL P. 19

**7 / FRI**

3:00 Apichatpong  
Weerasethakul Masterclass  
Apichatpong  
Weerasethakul and  
Leila Weefur in  
conversation  
WEERASETHAKUL P. 19  
7:00 BAMPFA Student  
Committee FilmFest  
Student filmmakers in  
person PP. 11, 33

**8 / SAT**

11:30 Torn Paper Portraits  
GALLERY + STUDIO P. 12  
2:00 *Clean Getaway* by Nic Stone  
ROUNDTABLE READING P. 12  
7:00 *Syndromes and a Century*  
Apichatpong Weerasethakul  
in person WEERASETHAKUL P. 19

**9 / SUN**

12:00 Yi Yi Mon (Rosaline) Kyo  
on *Endless Knot*  
CURATOR'S TALK P. 10  
1:00 Perfume Workshop II:  
Inquiry and Composition  
ART LAB P. 13  
2:00 Guided Tour MESA-BAINS P. 11  
3:00 *Blissfully Yours*  
Apichatpong Weerasethakul  
and Jean Ma in conversation  
WEERASETHAKUL P. 19  
7:00 *The Long Farewell*  
MURATOVA P. 30

**11 / TUE**

5:00 Apichatpong Weerasethakul:  
Una's Lecture Apichatpong  
Weerasethakul and Hilton  
Als in conversation  
WEERASETHAKUL P. 20

**12 / WED**

12:15 Guided Tour MESA-BAINS P. 11  
12:30 Black Deaf in Arts  
BLACK STUDIES P. 15  
4:00 Darcy Grimaldo Grigsby  
on *Creole* P. 10  
7:00 *A Night of Knowing Nothing*  
DOCUMENTARY VOICES P. 29

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

**13 / THU**

12:00 Danielle Dean: Video Art in  
Circulation: Implicating the  
Viewer ARTS + DESIGN P. 14  
7:00 *Blackstar: Autobiography*  
of a Close Friend  
QUEER CINEMA P. 23

**14 / FRI**

SFFILM Festival at BAMPFA

**15 / SAT**

1:30 American Sign Language  
Guided Tour of *Amalia*  
*Mesa-Bains* MESA-BAINS P. 11  
SFFILM Festival at BAMPFA

**16 / SUN**

2:00 Guided Tour MESA-BAINS P. 11  
3:00 Darcy Grimaldo Grigsby  
and Vanessa Jackson  
on *Alexandre Dumas's Afro*  
CURATORS' TALK P. 10

SFFILM Festival at BAMPFA

**19 / WED**

12:15 Guided Tour MESA-BAINS P. 11  
12:30 Sacred Larder: Uplifting  
the Histories and Memories  
of Traditional Food  
Preservation Techniques in  
the Black Community  
BLACK STUDIES P. 15

7:00 *Hide and Seek*  
Jenni Olson in person  
QUEER CINEMA P. 23

SFFILM Festival at BAMPFA

**20 / THU**

12:00 Rudolf Frieling: Video Art in  
Circulation: Documentation,  
Access, and the Role of  
Media Art Platforms  
ARTS + DESIGN P. 14

SFFILM Festival at BAMPFA

**21 / FRI**

SFFILM Festival at BAMPFA

**22 / SAT**

SFFILM Festival at BAMPFA

**23 / SUN**

2:00 Guided Tour MESA-BAINS P. 11  
*Frank Moore / MATRIX 280:*  
*Theater of Human Melting* closes  
SFFILM Festival at BAMPFA

**26 / WED**

12:15 Guided Tour MESA-BAINS P. 11  
7:00 *Uncle Boonmee Who Can  
Recall His Past Lives*  
WEERASETHAKUL P. 20

**27 / THU**

12:00 Shannon Jackson and Greg  
Niemeyer: Video Art in (Re)  
Circulation: Recalling Our  
Conversation across the  
Disciplines  
ARTS + DESIGN P. 14  
7:00 *Paris Is Burning*  
Jenni Olson and Susan  
Stryker in conversation  
QUEER CINEMA P. 24

**28 / FRI**

7:00 *The Asthenic Syndrome*  
MURATOVA P. 31

**29 / SAT**

2-5 BAMFest 2023 P. 11  
4:00 Circling the Archive  
with Filmmakers Dwayne  
LeBlanc and Tayler  
Montague  
Filmmakers and ruth  
gebreyesus in conversation  
BLACK LIFE PP. 11, 32  
7:00 *The Adventure of Iron Pussy*  
WEERASETHAKUL P. 20

**30 / SUN**

12:00 Lijin Lecture: Tsherin  
Sherpa on Art from the  
Himalayas: Past  
into Present  
ARTIST'S TALK P. 10  
2:00 Guided Tour MESA-BAINS P. 11  
5:00 *The Times of Harvey Milk*  
Jenni Olson in person  
QUEER CINEMA P. 24  
*Out of Africa: Selections from the  
Kramlich Collection* closes



# MAY



5



6



7



8

## 3 / WED

12:15 Guided Tour  
MESA-BAINS P. 11

7:00 *Tongues Untied*  
QUEER CINEMA P. 24

## 4 / THU

1:15 Guided Tour MESA-BAINS P. 11

4-7 Five Tables of Reading  
FIVE TABLES P. 13

7:00 *The Tuner*  
MURATOVA P. 31

## 5 / FRI

7:00 *Memoria*  
WEERASETHAKUL P. 20

## 6 / SAT

6:00 BAMPFA Art & Film  
Benefit P. 34

## 7 / SUN

2:00 Guided Tour MESA-BAINS P. 11

4:00 Yi Yi Mon (Rosaline) Kyo on  
*Endless Knot*  
CURATOR'S TALK P. 10

5:00 *Drylongso*  
Cauleen Smith in person  
SPECIAL SCREENINGS P. 32

*Endless Knot: Struggle  
and Healing in the Buddhist World*  
closes

## 10 / WED

12:15 Guided Tour MESA-BAINS P. 11

7:00 *Mekong Hotel*  
WEERASETHAKUL P. 20

## 11 / THU

7:00 *The Sentimental Policeman*  
Introduction by Stanislav  
Menzelevskiy  
MURATOVA P. 31

## 12 / FRI

5:30 MFA Artists' Talk  
ARTISTS' TALK P. 10

7:00 *Cemetery of Splendor*  
WEERASETHAKUL P. 20

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

## 13 / SAT

11:30 Cabinet of Memories  
GALLERY + STUDIO P. 12

2:00 *Wonder / La lección de  
August* by R. J. Palacio  
ROUNDTABLE READING BILINGÜE P. 12

4:00 Fabric Marker Jam and  
Upcycling with Fae World  
ART LAB P. 13

7:00 *The Long Farewell*  
Introduction by Stanislav  
Menzelevskiy  
MURATOVA P. 31

## 14 / SUN

2:00 Film & Video Makers at  
Cal: Works from the Eisner  
Competition 2023  
UC Berkeley student  
filmmakers in person  
P. 33

2:00 Guided Tour MESA-BAINS P. 11

5:00 *Eternal Homecoming*  
Introduction by Stanislav  
Menzelevskiy  
MURATOVA P. 31

## 17 / WED

12:15 Guided Tour MESA-BAINS P. 11

## 21 / SUN

2:00 Guided Tour MESA-BAINS P. 11

## 24 / WED

12:15 Guided Tour MESA-BAINS P. 11

## 31 / WED

12:15 Guided Tour MESA-BAINS P. 11  
*Luis Camnitzer: Art Wall* closes

## FIRST FREE THURSDAYS

The galleries are free for all on the first Thursday of each month. The Art Lab is open, and Five Tables—works on paper from the BAMPFA collection—is on view in the Study Center.

## ART LAB HOURS

DROP IN AND MAKE ART!

FRIDAYS 2-7

SATURDAYS + SUNDAYS 11-7

SECOND SATURDAYS 1-7

FIRST FREE THURSDAYS 11-7

1. *Uncle Boonmee Who Can Recall His Past Lives*, 4.26.23

2. *Alexandre Dumas's Afro: Blackness Caricatured, Erased, and Back Again*, opens 4.12.23

3. *Frank Moore / MATRIX 280: Theater of Human Melting*, closes 4.23.23

4. *Blackstar: Autobiography of a Close Friend*, 4.13.23

5. *Memoria*, 4.6.23, 5.5.23

6. Fabric Marker Jam and Upcycling with Fae World, 5.13.23

7. Cabinet of Memories, 5.13.23

8. *Eternal Homecoming*, 5.14.23



## BOOK EVENTS

### George McCalman on *Illustrated Black History: Honoring the Iconic and the Unseen*

SUNDAY / 3.5.23 / 3:00 PM

Artist and author George McCalman introduces his new book, *Illustrated Black History*, which reimagines our idea of Black history with a series of vivid portraits of 145 Black pioneers throughout America's four-hundred-year history. Each is celebrated with a painting or drawing accompanied by a brief biography of their contribution to activism, science, politics, business, medicine, technology, food, entertainment, or the arts.

A book signing will follow the illustrated presentation.

### Darcy Grimaldo Grigsby on *Creole: Portraits of France's Foreign Relations During the Long Nineteenth Century*

WEDNESDAY / 4.12.23 / 4:00 PM

To mark the opening of *Alexandre Dumas's Afro: Blackness Caricatured, Erased, and Back Again*, which she guest curated together with Vanessa Jackson, Darcy Grimaldo Grigsby introduces her new book, *Creole*, with a presentation designed to frame and contextualize the exhibition. The book addresses the unique and profound indeterminacy of the term *Creole*, a label applied to white, Black, and mixed-race people born in French colonies during the nineteenth century. *Creole* features a chapter in which representations of Alexandre Dumas père, whose grandmother was a Black Haitian slave, are addressed.

### Luis Camnitzer: The Ephemeral and the Permanent: Questioning Public Art

THURSDAY / 3.9.23 / 4:00 PM

This event will be presented as a Zoom webinar. Please register at [tinyurl.com/bampfa-camnitzer](https://tinyurl.com/bampfa-camnitzer)

Complementing his new Art Wall project *below/here/above/ahead/was*, New York-based Uruguayan artist Luis Camnitzer offers a presentation designed to provoke thought and prompt questions about public art. Professor Emeritus of Art at the State University of New York, College at Old Westbury, Camnitzer is a noted educator, author, and activist, as well as an artist. Part of the vanguard of 1960s conceptualism, Camnitzer is the author of *Conceptualism in Latin American Art* (2007), widely considered one of the most influential texts on the subject. Among numerous other honors, Camnitzer is the recipient of two Guggenheim Fellowships.

### Amalia Mesa-Bains

SUNDAY / 3.19.23 / 1:00 PM

California artist Amalia Mesa-Bains is recognized as one of the most prominent voices and innovative artists in feminist Chicana art and in feminist art of her generation more generally. Join us for an engaging, illustrated talk by the artist as she illuminates the sources and stories behind her wide-ranging multimedia practice.

Following her lecture, Mesa-Bains will autograph copies of *Amalia Mesa-Bains: Archaeology of Memory*, the major catalog for her retrospective exhibition, which will be on sale in the Bakar Atrium.

### Yi Yi Mon (Rosaline) Kyo on *Endless Knot: Struggle and Healing in the Buddhist World*

SUNDAY / 4.9.23 / 12:00 PM

SUNDAY / 5.7.23 / 4:00 PM

Guest curator Yi Yi Mon (Rosaline) Kyo offers a series of monthly gallery talks that introduce works in *Endless Knot* from the second to the twenty-first century that have been influenced in different ways by Buddhist thought on processing life's struggles and approaching healing. Among the Asian and Asian American artists whose work she highlights are Binh Danh, Yong Soon Min, Takashi Murakami, Tsherin Sherpa, and Do Ho Suh.

### Apichatpong Weerasethakul: Una's Lecture

TUESDAY / 4.11.23 / 5:00 PM

For the Townsend Center for the Humanities's Una's Lecture, Weerasethakul appears in conversation with Hilton Als, who inquires into his career arc, filmmaking practice, and the particular political challenges involved in making film in his native Thailand.

SEE P. 20 FOR FULL DESCRIPTION

### Darcy Grimaldo Grigsby and Vanessa Jackson on *Alexandre Dumas's Afro: Blackness Caricatured, Erased, and Back Again*

SUNDAY / 4.16.23 / 3:00 PM

Co-curators of *Alexandre Dumas's Afro*, Darcy Grimaldo Grigsby and Vanessa Jackson, introduce the exhibition, which examines caricature, race, and the infantilization of Alexandre Dumas, the prolific

author of *The Three Musketeers* and *The Count of Monte Cristo*, among many other books. Why, they ask, is Dumas's work so often celebrated in films, comics, and children's books yet ignored by scholars?

### Lijin Lecture: Tsherin Sherpa on Art from the Himalayas: Past into Present

SUNDAY / 4.30.23 / 12:00 PM

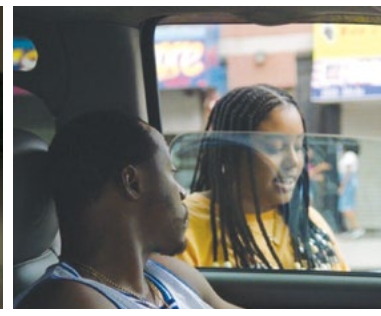
Noted Tibetan artist Tsherin Sherpa presents BAMPFA's 2023 endowed Lijin Lecture in conjunction with the exhibition *Endless Knot: Struggle and Healing in the Buddhist World*. He focuses on present-day Himalayan art and its connections with traditional arts.

### MFA Artists' Talk

FRIDAY / 5.12.22 / 5:30 PM

Meet the 2023 graduates of UC Berkeley's MFA program as they talk about their recent work at the outset of BAMPFA's fifty-third annual MFA exhibition. This year's artists are Irma Barbosa, Gericault De La Rose, Enihoa Fakile, Juniper Harrower, Fei Pan, Tiare Ribeaux, and Samuel Wildman.

1. George McCalman on *Illustrated Black History*, 3.5.23
2. Luis Camnitzer: The Ephemeral and the Permanent: Questioning Public Art, 3.9.23
3. Amalia Mesa-Bains, 3.19.23
4. Lijin Lecture: Tsherin Sherpa on Art from the Himalayas: Past into Present, 4.30.23



## FULL

Explore the galleries and discover exciting performances in our dramatic space on the night of each full moon. There will be no Full performance in May this year to facilitate our Art and Film Benefit.

### Berkeley Ballet Theater and Post:ballet

TUESDAY / 3.7.23 / 7:30 PM

WEDNESDAY / 3.8.23 / 7:30 PM

Berkeley Ballet Theater and Post:ballet present excerpts from *Still Be Here*, a new collaboration with Kronos Quartet featuring original scores commissioned for Fifty for the Future: The Kronos Learning Repertoire. This performance utilizes the Kronos Quartet's recordings of the scores, as well as a collection of remixes created by Sunset Youth Services, in an artistic celebration of our collective resilience.

### Radical Divination

WEDNESDAY / 4.5.23 / 7:30 PM

Programmed by Sean Carson

Composer and visual artist Gino Robair presents *Radical Divination*, his "opera of augury through papermaking." During this event, papermakers create—using performative, game-based structures—a score for an operatic work. That score then serves as a platform for interpretation by an ensemble of musicians and dancers.

## GUIDED TOURS

Tours of *Amalia Mesa-Bains: Archaeology of Memory* are led by UC Berkeley graduate students in art history, Chicana/Latina studies, and theater, dance, and performance studies on selected Wednesdays at 12:15 and selected Sundays at 2:00. Please see the calendar for details.

WEDNESDAYS AT 12:15 PM

MARCH 1, 8, 15, 22, 29

APRIL 5, 12, 19, 26

MAY 3, 10, 17, 24, 31



### American Sign Language Guided Tour of *Amalia Mesa-Bains: Archaeology of Memory*

SATURDAY / 4.15.23 / 1:30 PM

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

SUNDAYS AT 2:00 PM

MARCH 5, 12, 19, 26

APRIL 2, 9, 16, 23, 30

MAY 7, 14, 21

(NO TOUR ON 5/28)

FIRST FREE THURSDAYS

AT 1:15 PM

MARCH 2

APRIL 6

MAY 4

## STUDENT COMMITTEE

### BAMPFA Student Committee FilmFest

FRIDAY / 4.7.23 / 7:00 PM

The BAMPFA Student Committee's film subcommittee is pleased to present short films by Bay Area student filmmakers for the 2023 Student Committee FilmFest. This one-night festival showcases the work of local filmmakers, including short films of varying genres and themes.

### BAMFest 2023

SATURDAY / 4.29.23 / 2:00-5:00 PM

Celebrate UC Berkeley's student artists and musicians at the BAMPFA Student Committee's annual art and music festival, BAMFest. Listen to student bands, view our pop-up student art gallery, and enjoy other arts and crafts outdoors on the West Crescent Lawn.

## BLACK LIFE

### Black Life: Circling the Archive with Filmmakers Dwayne LeBlanc and Tayler Montague

SATURDAY / 4.29.23 / 4:00 PM

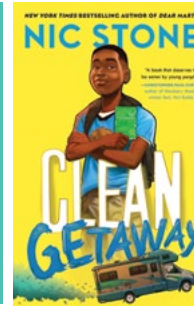
Dwayne Leblanc, Tayler Montague, and ruth gebreyesus in conversation

Black Life is honored to present Circling the Archive—a dialogue with two contemporary filmmakers, who share their award-winning short films alongside films they have selected.

SEE P. 32 FOR FULL DESCRIPTION

1. Berkeley Ballet Theater and Post:ballet, 3.7.23 and 3.8.23. Credit: Landes Dixon and company, photo by Maximillian Tortoriello
2. *Radical Divination*, 4.5.23
3. *Amalia Mesa-Bains: Archaeology of Memory*
4. *In Sudden Darkness*, 4.29.23





# SECOND SATURDAYS FOR FAMILIES

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

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

## GALLERY + STUDIO

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

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

### Found Object Sculpture

SATURDAY / 3.11.23 / 11:30 AM

Workshop led by *Natasha Loewy*

Rina Kimche's sculptures are rich in their textures and earthy colors, and they look like fragments of other things—maybe pottery shards or parts of tools. After looking at some of her artworks in the gallery, experiment with a range of found objects collected by artist Natasha Loewy. Using cardboard, toothpicks, spiral coils, string, tempera paint, and other materials, explore ways of attaching and coloring these found objects to make your own distinct abstract sculptures.

his landscape paintings feel like portraits. Taking his soft-edged paintings as inspiration, use torn tissue paper to “paint” a portrait. Start with a drawing of a face on clear acetate, then attach layers of colored tissue paper, and the pigment that bleeds from the dampened paper, to complete your portrait.

### Cabinet of Memories

SATURDAY / 5.13.23 / 11:30 AM

Workshop led by *Viviana Martinez Carlos*

Amalia Mesa-Bains makes many kinds of work with objects she collects, including photographs that are important to her. Some of her work is assemblage art, which is like three-dimensional collage. Inspired by a gallery tour of the exhibition *Amalia Mesa-Bains*, embellish a found picture frame with objects that activate your memories or feelings about a family photo. If you have a photograph you'd like to use, bring it (or a copy of it). If not, there will be photos here that you can use.

### Torn Paper Portraits

SATURDAY / 4.8.23 / 11:30 AM

Workshop led by *Raphael Noz*

Frank Moore's exuberant paintings were part of the late artist's wide-ranging practice exploring our capacity to connect with one another as people. Even

## ROUNDTABLE READING

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

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

### Join the Club Maggie Diaz by Nina Moreno

SATURDAY / 3.11.23 / 2:00 PM

Reading led by *Rachel Budge*, librarian, Emerson Elementary School, Berkeley Unified School District

All of Maggie Diaz's friends seem to be finding their true passions. Zoey and Julian are suddenly too busy with band and comics club to hang out after school. Mom is finishing her last semester in college, and Maggie's older sister, Caro, is super perfect at sports and tutoring. So, Maggie comes up with a plan to join every club she can. But trying to fit in with type A future leaders is intimidating and confusing, and juggling all those after-school activities is harder than it looks!

### Clean Getaway by Nic Stone

SATURDAY / 4.8.23 / 2:00 PM

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

How to go on an unplanned road trip with Grandma: Grab your suitcase. Fasten your seatbelt! G'ma's never been conventional, so this trip won't be either. Bring the Green Book—G'ma's most treasured possession. It holds history, memories, and most

importantly, the way home. Don't bring your cell phone. Avoid contact with Dad, even if G'ma acts stranger than usual. Scoob escapes tensions at home and lockdown from school as he learns more about the world on an unforgettable RV road trip with his beloved G'ma.

### iRoundtable Reading Bilingüe! Wonder / La lección de August by R. J. Palacio

SATURDAY / 5.13.23 / 2:00 PM

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

“I won't describe what I look like. Whatever you're thinking, it's probably worse.” August Pullman was born with a facial difference that, up until now, has prevented him from going to a mainstream school. Now he's going to start fifth grade at Beecher Prep, and he wants nothing more than to be treated like an ordinary kid—but his new classmates can't get past Auggie's extraordinary face. Find out how both Auggie and his community change as they get to know one another.

#### GALLERY + STUDIO

1. Found Object Sculpture, 3.11.23
2. Cabinet of Memories, 5.13.23

#### ROUNDTABLE READING

3. *Join the Club Maggie Diaz*, 3.11.23
4. *Clean Getaway*, 4.8.23
5. *Wonder / La lección de August*, 5.13.23



## ART LAB

### Intro to Riso Printing with Max Stadnik of Tiny Splendor Press

SUNDAY / 3.5.23 / 1:00 PM

Come and learn the basics of risograph printing with Max Stadnik of Tiny Splendor Press and Max's Garage. Take inspiration from a selection of Tiny Splendor print work, and create a two-color poster image of your own design. Bring either a digital image saved as a PDF or any original artwork on paper to work with. No experience required; the workshop is first come, first served.

### Animation Crafts

SUNDAY / 4.2.23 / 1:00 PM

Join artist Caro Yagjian and Bay Area illustrator and animator Saoirse Alesanddo in a fun, hands-on animation craft for all ages. We will be experimenting with animation principles through a simple two-dimensional activity using flip-books. No drawing skills necessary.

### Perfume Workshop I: Gathering and Distilling

SUNDAY / 3.19.23 / 1:00 PM

Space is limited; RSVP: [tinyurl.com/bampfa-perfume](https://tinyurl.com/bampfa-perfume)

This workshop approaches the construction of scent through walking, sensing, and reflecting prompts, circulated by artist Leonora Zoninsein in advance of the workshop. The prompts provide a flexible format for beginning to think and sense

classification, parse the sensory lexicon, and make ecological selections for scent re-creation. Gather primary matter for a collective distillation and subsequent olfactory installation at a discrete threshold in and around BAMPFA.

### Perfume Workshop II: Inquiry and Composition

SUNDAY / 4.9.23 / 1:00 PM

Space is limited; RSVP: [tinyurl.com/bampfa-perfume-2](https://tinyurl.com/bampfa-perfume-2)

In this workshop, learn how to compose a perfume conceptually and technically. We will attune ourselves to nine wild olfactory forms and get to know their many facets. Design a personal perfume that explores the versatility and play of the materials while honing a practice of constraint to guide creation.

### Fabric Marker Jam and Upcycling with Fae World

SATURDAY / 5.13.23 / 4:00 PM

Bring a garment to draw on or upcycle using our fabric marker collection, scissors, fabric scraps, and hot glue to explore the expressive potential of your style. Artist Jane Radler of Fae World introduces a collection of collaborating artist Bella Manfredi's fashion and textile artworks as inspiration. Womxn of color DJ collective Chulita Vinyl Club will keep us moving and marking with an all-vinyl DJ set. A runway show of creations made during the workshop will commence at 6:00.

## FIVE TABLES

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

### Five Tables of Rebirth

THURSDAY / 3.2.23 / 4:00-7:00 PM

Spring evokes new life, change, and transformation. With the arrival of the new season, the literal and abstract conceptions of rebirth come to fruition in dynamic applications of color, line, and form across media. Curated by the BAMPFA Student Committee, this month's Five Tables offers the opportunity to view Wassily Kandinsky's abstract compositions from his series *Little Worlds*, Ando Hiroshige's Japanese woodblock prints of blooming sakura flowers, Rembrandt's etchings, and other vibrant works.

### Five Tables of Time

THURSDAY / 4.6.23 / 4:00-7:00 PM

Time is a slippery subject: as objective as an atomic clock, as subjective as waiting for water to boil. Artists figure out vastly different ways to mark time in the works on view: Rashid Johnson's large gestural drawing of abstracted faces traces the sustained process of movement and making, a photograph documents Bay Area artist Paul Kos's interrogation of ice melting, a poster for On Kawara's date paintings highlights the artist's long-running conceptual project, New Year's prints contain hidden clues to the variable calendars of pre-twentieth-century Japan, and more.

### Five Tables of Reading

THURSDAY / 5.4.23 / 4:00-7:00 PM

In a wonderful thirteenth-century Chinese hanging scroll in the BAMPFA collection, the illiterate (!) poet Hanshan looks intently at a scroll. He mimes reading, but we cannot see what he reads; in a Zen context, it would be apt for there to be no writing on the scroll at all. When we see people read in other works from BAMPFA's collection, however, the fact of communication—from intimate to public—is very clear: beautiful women reading love letters and romances abound in Japanese woodblock prints by Kikukawa Eizan, Isoda Koryusai, Utagawa Kunisada, and Kitagawa Utamaro; a Civil War carte de visite shows freed slaves reading and opines "Learning [sic] is Wealth"; hieroglyphics on tomb walls state their case for immortality in nineteenth-century photographs of Egypt by Antonio Beato; and more.

1. Introduction to Riso Printing, 3.5.23
2. Animation Crafts, 4.2.23
3. Five Tables of Rebirth, 3.2.23
4. Five Tables of Time, 4.6.23





## ARTS + DESIGN THURSDAYS

### VIDEO ART IN CONTEXT

How have artists made use of the screen? What are the opportunities and hazards of using the screen as a vehicle for connection? A stunning roster of artists, curators, designers, and critics consider these questions and more. Developed from mixed-media experiments of the 1960s to new digital and virtual aesthetics of our current moment, video and media artists cross-pollinate amongst many art forms—including cinema, photography, painting, sculpture, dance, theater, performance art, design, and even literature. In addition to experimenting artistically, video artists have also intervened politically, often addressing pressing issues such as climate change, racial equity, gendered power, and the ethics of technology. Join our weekly Thursday series to hear from local luminaries and international experts as they reflect on video art across the arts, as social intervention, and as a digital medium of circulation.

This series is a campus collaboration where UC Berkeley class lectures are made open to the public.

#### Jeffrey Gibson: Video Art and Social Intervention: Indigenous Cross-Media Aesthetics

THURSDAY / 3.2.23 / 12:00 PM

How do Native and queer epistemologies inspire cross-media practice? Using his ten-screen video installation, *This Burning World*, as a point of departure, Jeffrey Gibson considers how his artistic practice has moved across painting, sculpture, textiles, installation, performance, and video to address issues such as climate change, the fluidity of identity, and the erasure of Indigenous art traditions.

#### Julie Rodrigues Widholm: Video Art and Social Intervention: Out of *Out of Africa*

THURSDAY / 3.9.23 / 12:00 PM

How have video artists addressed issues of race and colonialism, including artists historically privileged by these relations of power? Coinciding with the opening of her provocative exhibition *Out of Africa*, Julie Rodrigues Widholm discusses her curatorial principles as well as what it means to pair the anti-colonial work of white artists such as William Kentridge, Richard Mosse, and Doug Aitken with the work of Black artists such as Steve McQueen and David Hammons.

#### William Kentridge and Judith Butler: Video Art and Social Intervention: Forms of Life

THURSDAY / 3.16.23 / 12:00 PM

A meeting of two incredible minds, one an internationally renowned cross-media artist and the other an internationally renowned cross-disciplinary philosopher. William Kentridge and Judith Butler are known throughout the world for revising and propelling their respective areas of inquiry. Meeting at Berkeley for a free-ranging conversation, these two leading lights consider the relationship between art and politics, the paradoxes of identity, the ethics of activism, the power of “the less good idea,” and much more. Limited seats for BAMPFA members and UCB students. Public livestream available. Check [bampfa.org](http://bampfa.org) for details.

#### Kate MacKay and Susan Oxtoby: Video Art and Social Intervention: Weerasethakul and Kentridge: From Theater to Gallery and Beyond

THURSDAY / 3.23.23 / 12:00 PM

How does the moving image change when relocated from the cinematheque to the gallery of the museum? Does this changed spatial experience create a

different aesthetic experience? A different political experience? Reflecting on their work as curators of the films of two artists who move amongst these spaces, BAMPFA’s own Susan Oxtoby and Kate MacKay discuss the screen-based work of William Kentridge and Apichatpong Weerasethakul.

#### Lynn Hershman Leeson: Video Art and Social Intervention: The Identities, Avatars, and Algorithms of Lynn Hershman Leeson

THURSDAY / 4.6.23 / 12:00 PM

For over fifty years, Bay Area-based feminist artist Lynn Hershman Leeson has repurposed a range of media—from comic books to photographs to film, from *Second Life* to artificial intelligence to virtual reality—exploring the dynamics of self-making and self-surveillance. Here she shares some of her most recent work on the politics of algorithmic life, including her recent award-winning installation at the 2022 Venice Biennale.

#### Danielle Dean: Video Art in Circulation: Implicating the Viewer

THURSDAY / 4.13.23 / 12:00 PM

In Danielle Dean’s subversive work, video art expands into media art as video figures as a medium, interface, and subject. Discussing her panoramas and immersive installations, which tackle the impacts of extractive capitalism on land and people, Dean illuminates her strategic use of watercolor, landscape, interior, and video.

#### Rudolf Frieling: Video Art in Circulation: Documentation, Access, and the Role of Media Art Platforms

THURSDAY / 4.20.23 / 12:00 PM

For over thirty years, Rudolf Frieling has been a curator, critic, advocate, and aggregator of new (and sometimes old) experiments in video and media art. Here he discusses projects such as ZKM’s *Media Art Net*, his recent *Media Art 21* (coedited with Zhang Ga and Shannon Jackson), and other initiatives committed to preservation, documentation, and access in this ever-evolving field.

#### Shannon Jackson and Greg Niemeyer: Video Art in (Re) Circulation: Recalling Our Conversation across the Disciplines

THURSDAY / 4.27.23 / 12:00 PM

Professors Shannon Jackson and Greg Niemeyer review the key themes of the semester, our lecture series, and the wide-ranging effort to place video art in context. Join us to recall key artists and recurring themes, as well as to anticipate possible futures as artists and global citizens mobilize the power of the screen.

1. Lynn Hershman Leeson: Video Art and Social Intervention, 4.6.23
2. Danielle Dean: Video Art in Circulation, 4.13.23
3. Jeffrey Gibson: Video Art and Social Intervention, 3.2.23
4. William Kentridge and Judith Butler: Video Art and Social Intervention, 3.16.23



# THE BLACK STUDIES COLLABORATORY PRESENTS



5



6



## BLACK STUDIES OPEN UNIVERSITY: ABOLITION DEMOCRACY FELLOWS SPRING 2023 SPEAKER SERIES

**“Study is what you do with other people. It’s talking and walking around with other people, working, dancing, suffering, some irreducible convergence of all three, held under the name of speculative practice.”** STEFANO HARNEY AND FRED MOTEN

Join the Black Studies Collaboratory (BSC) Abolition Democracy Fellows for a Spring 2023 Speaker Series, an experiment in Black study. The Black Studies Collaboratory is a collaborative initiative to address racial inequality through bold and unique humanities-based research projects, housed in UC Berkeley’s Department of African American Studies and funded by the Andrew W. Mellon Foundation. The project asks, What is the role of Black studies in building more just futures? What lessons from Black feminist, Black radical, and Black intellectual traditions can we apply to this moment in history? And how do we solidify our commitment to Black studies as a public good?

In this series, the 2022–23 Black Studies Collaboratory Abolition Democracy Fellows—a group of activists, artists, and academics from a range of disciplines—present work from their year of critical engagement and collaborative imagining at UC Berkeley. From making hit music in Rwanda to never-before-seen archives of the Black Panther Party, from Black children’s literature to the constellation of blackness, deafness, and art making, these panels, documentary screenings, art performances, and participatory conversations make sense of our histories in imaginative ways and envision alternative presents and futures.

All events are free and open to the public.

Participants can read alongside the series with the Black Studies Open University syllabus: [blackstudiescollaborative.berkeley.edu](https://blackstudiescollaborative.berkeley.edu). ASL interpretation is provided. For any accessibility needs, please contact Barbara Montano at [bmontano14@berkeley.edu](mailto:bmontano14@berkeley.edu). Register for events at [blackstudiescollab.berkeley.edu/events](https://blackstudiescollab.berkeley.edu/events).

### “On Erotic Mastery”: Pornography, Hip-Hop Feminisms, and Transness

WEDNESDAY / 3.1.23 / 12:30 PM

Academics, activists, and creatives BSC Fellow Peace And Love El Henson, Aria S. Halliday, Kitt (aka Father Venus), and Mireille Miller-Young come together for a lively performance and conversation on Black feminisms, hip-hop, queerness, transness, the erotic, pornography, pleasure, and policing. Join us for an afternoon of creativity, criticality, and celebration.

### Ferguson Rises: Black Grief, Insurgent Memory, and the Politics of Transformation

WEDNESDAY / 3.8.23 / 12:30 PM

BSC Fellow Rashad Arman Timmons engages Michael Brown Sr. and Cal Brown in conversation about their continued fight to keep the memory and legacy of Michael Brown Jr. alive. The discussion considers the enduring significance of Ferguson in the nation’s racial landscape and ponders Black grief as a resource for social transformation. This event offers the opportunity to dialogue with the Brown family and think collaboratively about how to build a world free of racial violence.

### Educate to Liberate: A Black Panther Photographic Time Capsule Unveiled

WEDNESDAY / 3.15.23 / 12:30 PM

Join us for a look at a recently discovered, never-before-seen archive of 4,000 images documenting the later years of the Black Panther Party (BPP) and focusing on the party’s community programs in Oakland. This event—featuring speakers Angela LeBlanc-Ernest, Thomas Casey, Ericka Huggins, and Erica Watkins of the Oakland Community School and BSC Fellow Lisbet Tellefsen—provides the first public look at this extraordinary photo archive and pulls back the curtain on the BPP’s flagship educational achievement, the Oakland Community School.

### In White Supremacy, Black Trauma and Healing Justice as a Liberatory Practice

WEDNESDAY / 4.5.23 / 12:30 PM

Join BSC Fellow Cat Brooks and Alecia Harger for conversation and an artistic journey exploring the role trauma plays in the lives of Black people in America. They utilize research, art, performance, multimedia, and Healing Justice modalities to examine the pathways North American Africans chart to surviving trauma, how that trauma interrupts the building of thriving lives and liberation movements, and the healing modalities necessary for the transmutation of that trauma into healing and action.

### Black Deaf in Arts

WEDNESDAY / 4.12.23 / 12:30 PM

This panel is a rare opportunity to peek into Deaf culture and to hear from Black Deaf individuals in the arts world. Michelle Banks, Fred Beam, Harold Foxx, and Ashlea Hayes, with BSC Fellow Antoine Hunter, discuss how to work with Deaf directors, artists, performers, and dancers; debunk the myths and realities of Deaf dancers; and speak to how people of color face at least a “triple whammy” because they are already Deaf and experience specific discrimination in this intersection.

### Sacred Larder: Uplifting the Histories and Memories of Traditional Food Preservation Techniques in the Black Community

WEDNESDAY / 4.19.23 / 12:30 PM

Drawing on the history of Black food preservation techniques and memories of his maternal grandmother’s pantry in her Memphis home, chef, artist, and BSC Fellow Bryant Terry presents his sculptural work *Sacred Larder*, followed by a live performance with his mother, Beatrice Terry (as she embodies her mother cooking and singing), and artist Joshua Gabriel.

5. Left to right: “On Erotic Mastery,” 3.1.23; Ferguson Rises, 3.8.23; Educate to Liberate, 3.15.23

6. Left to right: In White Supremacy, Black Trauma and Healing Justice as a Liberatory Practice, 4.5.23; Black Deaf in Arts, 4.12.23; Sacred Larder, 4.19.23



# ORCHESTRATING TIME: THE FILMS OF WILLIAM KENTRIDGE

Highly acclaimed South African artist William Kentridge visits UC Berkeley this spring with the US premiere of his latest opera, *SIBYL*, at Cal Performances and a slate of related events as part of a campus residency. BAMPFA's film retrospective and gallery installation of *Other Faces* (see p. 3) showcase Kentridge's distinctive work in time-based media. Kentridge was born in Johannesburg in 1955 of Lithuanian Jewish descent to parents who were both barristers and defended the civil rights of South Africans. With a degree in politics and African studies, and training in art, theater, and mime, Kentridge has, over the course of his prolific career, worked across multiple disciplines: print and drawing, film, performance, sculpture, mural, and tapestry. Film and the projected image are a core element of his staged operas, several of which are shown here in filmed versions.

Without the aid of scripts or storyboards, Kentridge works freely with charcoal drawing and erasure, paper cutouts, collage technique, and a range of camera tricks to create animation and live action films. His imagery draws upon daily life and ephemera from bygone eras. Many recurrent themes run through Kentridge's cinema, revealing his interest in language, nature, the industrial world, medicine, science, political and social history, and self-portraiture. Most impressive is the poetic quality of Kentridge's expression, which is steeped in playfulness, political commentary, and self-reflection. Whether Kentridge is working solo or leading a large-scale team of collaborators, his artistic output is nothing short of dazzling.

Susan Oxtoby, Director of Film and Senior Film Curator

Copresented with Cal Performances and the Townsend Center for the Humanities, with thanks to William Kentridge Studio, The Office, The Metropolitan Opera, Art21 Inc., Quaternaire, and the Marian Goodman Gallery. Leadership support for the UC Berkeley William Kentridge Residency is provided by Sakurako and William Fisher. Major support is provided by Pamela and C. Richard Kramlich, Brenda R. Potter, and Helen Berggruen.

All films color format and shown in digital format courtesy of the artist, unless otherwise indicated. Please consult the website for exhibition formats and program updates.



THURSDAY / 3.9.23

## WILLIAM KENTRIDGE: ANYTHING IS POSSIBLE

7:00 PM

SUSAN SOLLINS, CHARLES ATLAS (US, 2010)

Rich in visual imagery and music, this documentary gives viewers an intimate look into the mind and process of Kentridge, whose acclaimed charcoal drawings, animations, video installations, shadow plays, mechanical puppets, tapestries, sculptures, live performance pieces, and operas have made him one of the most dynamic and exciting contemporary artists working today. Also included in this program are several of Kentridge's earliest films, two collaboratively made films, and *Journey to the Moon*, inspired by the French filmmaker and master of cinematic invention Georges Méliès.

Photographed by Bob Elfstrom, Joel Shapiro. (53 mins, From Art21)

FOLLOWED BY **DISCOURSE ON A CHAIR**  
William Kentridge, South Africa, 1975, 1 min, Silent

**VETKOEK - FÊTE GALANTE** William Kentridge,  
South Africa, 1986, 2:41 mins, Silent

**EXHIBITION** William Kentridge, South Africa, 1987,  
3 mins

**MEMO** William Kentridge, Deborah Bell, Robert  
Hodgins, South Africa, 1994, 3:40 mins

**HOTEL** William Kentridge, Deborah Bell, Robert  
Hodgins, South Africa, 1997, 5:35 mins

**JOURNEY TO THE MOON** William Kentridge,  
South Africa, 2003, 7:10 mins, B&W

Total running time: c. 77 mins

SATURDAY / 3.11.23

## DRAWINGS FOR PROJECTION

7:00 PM

*Drawings for Projection* is a central project of Kentridge's impressive career. The series, which the artist has been working on for more than thirty years, is one he describes as a "self-portrait in the third person." The narrative

thread follows two central characters, Soho Eckstein and Felix Teitelbaum, and deals with themes of memory, loss, cultural displacement, and political oppression. Kentridge works without a script and employs a hand-crafted animation technique. His distinctive use of charcoal, pastel, and ink features repeated augmentation and redrawing of primary images. "The smudges of erasure thicken time in the film, but they also serve as a record of the days and months spent making the film—a record of thinking in slow motion," the artist explained.

**JOHANNESBURG, 2ND GREATEST CITY AFTER  
PARIS** South Africa, 1989, 8:02 mins

**MONUMENT** South Africa, 1990, 3:11 mins, B&W

**MINE** South Africa, 1991, 5:50 mins, B&W

**SOBRIETY, OBESITY & GROWING OLD**  
South Africa, 1991, 8:22 mins

**FELIX IN EXILE** South Africa, 1994, 8:43 mins

**HISTORY OF THE MAIN COMPLAINT** South Africa,  
1996, 5:50 mins

**WEIGHING . . . AND WANTING** South Africa, 1998,  
6:20 mins

**STEREOSCOPE** South Africa, 1999, 8:22 mins

**TIDE TABLE** South Africa, 2003, 8:50 mins

**OTHER FACES** South Africa, 2011, 9:36 mins

**CITY DEEP** South Africa, 2020, 9:41 mins

Total running time: c. 83 mins

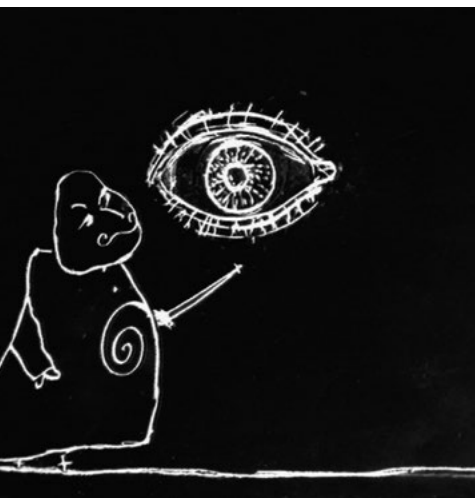
SATURDAY / 3.25.23

## SHORT FILMS BY WILLIAM KENTRIDGE: VARIATIONS

4:30 PM

This eclectic set of films relates in part to Kentridge's work for theater, opera, and gallery installation, while displaying the importance of variations in his artistic practice. *Ubu Tells the Truth* uses hand-drawn and cutout animation alongside live action and takes its inspiration from Alfred Jarry's *Ubu Roi* character from French theater circa 1896. (Kentridge worked with the Handspring





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Puppet Company on *Ubu and the Truth Commission*, presented by Cal Performances in 2015.) *Shadow Procession* and *Sibyl* reveal the artist's interest in fables and narratives related to South African and world history. *Anti-Mercator* connects thematically with the installation project *The Refusal of Time* and links to Kentridge's wonderfully creative series of film flip-books—several examples of this form are featured here, showcasing the artist's interest in language, science, collage, animation, and time.

**UBU TELLS THE TRUTH** South Africa, 1997, 8 mins, B&W

**SHADOW PROCESSION** South Africa, 1999, 7 mins

**ZENO WRITING** South Africa, 2002, 12 mins

**AUTOMATIC WRITING** South Africa, 2003, 2:38 mins

**ANTI-MERCATOR** South Africa, 2011, 9:53 mins

**SONNETS** South Africa, 2012, 3:38 mins

**TANGO FOR PAGE TURNING** South Africa, 2013, 2:47 mins

**SECOND-HAND READING** South Africa, 2013, 7 mins

**SOFT DICTIONARY** South Africa, 2016, 2:44 mins

**SIBYL** South Africa, 2019, 9:59 mins

**OH TO BELIEVE IN ANOTHER WORLD** South Africa, 2022, 11 mins

Total running time: c. 79 mins

### RELATED PROGRAM, MARCH 16

William Kentridge and Judith Butler:  
Video Art and Social Intervention:  
Forms of Life

1. *William Kentridge: Anything Is Possible*, 3.9.23
2. *Johannesburg, 2nd Greatest City After Paris*, 3.11.23
3. *Ubu Tells the Truth*, 3.25.23
4. *Lulu*, 3.26.23
5. *The Magic Flute*, 4.2.23

## STAGED OPERAS

Among Kentridge's most impressive projects are his opera productions. We present three filmed operas for which Kentridge worked in a variety of contexts—as stage director, production designer, and set designer—and which feature the artist's distinctive use of collage and projected imagery. BAMPFA offers free admission to these screenings; seating will be made available one hour before showtime on a first-come, first-served basis.

THURSDAY / 3.16.23

### THE NOSE

WILLIAM KENTRIDGE (US, 2013)

Free Admission

Kentridge directed and designed this visually dazzling Met premiere production of Dmitri Shostakovich's satirical opera, adapted from the classic short story by Nikolai Gogol. Baritone Paulo Szot leads the cast as Kovalyov, the hapless bureaucrat whose nose has mysteriously gone missing. Hailed for his creative stage direction, which resonates so perfectly with the avant-garde character of Shostakovich's work, Kentridge "succeeds in supplying a striking visual analogue to the brilliance of the music. But the genius of the production is that he also ensures that the story unfolds with remarkable lucidity" (George Loomis, *Classical Review*).

Directed for live cinema by Gary Halvorson. With Paulo Szot, Alexander Lewis, Andrey Popov. (121 mins, In Russian with English subtitles, From The Metropolitan Opera)

SUNDAY / 3.26.23

### LULU

WILLIAM KENTRIDGE, LUC DE WIT (US, 2015)

Free Admission

*Lulu*, one of the great operas of the twentieth century, written by Alban Berg in the late 1920s and early 1930s, deals with themes of fragility, impossibility, and the fragmentation of desire. Kentridge's multilayered production stars charismatic soprano Marlis Petersen in the title role—the enigmatic and alluring woman who is equal parts femme fatale, innocent girl, and

7:00 PM

abused victim. "Kentridge stands out in the world of theater projection, largely because he hand draws so many of his projections with variety, freshness, and genius. . . . Most of the projections in *Lulu* use Kentridge's drawings done in German Expressionist style. Like Picasso and Matisse, Kentridge can knock off drawings in a variety of styles with an amazing facility" (Ann McCoy, *Brooklyn Rail*).

Directed for live cinema by Matthew Diamond. With Marlis Petersen, Johan Reuter, Daniel Brenna, Susan Graham. (202 mins, In German with English subtitles, From The Metropolitan Opera)

SUNDAY / 4.2.23

### THE MAGIC FLUTE

WILLIAM KENTRIDGE (ITALY, 2012)

Free Admission

(*Die Zauberflöte*). Kentridge's inspired direction of Wolfgang Amadeus Mozart's magnificent *The Magic Flute* originally premiered at Le Théâtre Royal de la Monnaie, Brussels, in 2005, and was later filmed for television at Teatro alla Scala in Milan. Kentridge described the process: "The preliminary work on the drawings and animations for *Zauberflöte* were done in my studio in Johannesburg and tested on a model of the stage with wooden cut out figures. . . . One of the main unanswered questions was how to find a good relationship between the live singers and the projected drawings, so that the projections are not just backdrops . . . and that the live performer and projection are not at odds."

Directed for television by Patrizia Carmine. Photographed by Riccardo De Poli. With Günther Groissböck, Saimir Pirgu, Detlef Roth, Albina Shagimuratova. (163 mins, In German with English subtitles)





# APICHATPONG WEERASETHAKUL'S CINEMA OF NOW

In a speculative essay in *Filmkrant* in May 2020, Apichatpong Weerasethakul imagined how the pandemic might transform film viewers whose physical isolation and uncertainty about the future could foster an appreciation of the present and, by considering the same view every day, a mastery of the art of looking. Returning now to theaters, might we demand “a cinema that is closer to real life, in real time . . . [a] cinema of Now”?

Weerasethakul understands cinema as the natural extension of the biological need for humans to dream—our ancient impulse to illuminate dark spaces and to play with light and shadow, finding new expressions as technology changes. Schooled in architecture in Khon Kaen before studying film at the School of the Art Institute of Chicago, since the 1990s Weerasethakul has been honing his own cinema of Now. His stories unfold unhurriedly, encouraging viewers to transcend narrative expectations and become attentive to time and space, the beauty and mystery of the moments depicted, and the environments in which they take place. Drawing on stories of his subjects, actors, and friends; childhood memories; and folklore, dreams, and science fiction, the films are attentive to the spiritual resonance of the details of daily life, often depicting journeys from town to wilderness and encounters with the spirit world. Set in former conflict zones, or in the shadow of oppressive political regimes, primarily in rural northeastern Thailand, where he grew up, Weerasethakul's films obliquely chronicle endurance and resistance to oppression, and the haunting effects of trauma on the lives of ordinary people.

BAMPFA presents a retrospective of Weerasethakul's films and his installation, *Morakot (Emerald)* (see p. 5), and we are honored to partner with the Townsend Center for the Humanities to welcome Weerasethakul to present several film programs in person, as well as the 2023 Una's Lecture.

Kate MacKay, Associate Film Curator

*Apichatpong Weerasethakul's Cinema of Now* is copresented with the Townsend Center for the Humanities.

Thanks to Stephen Best, Rebecca Egger, Townsend Center For the Humanities; Jean Ma, Stanford University; Marcus Hu, William Gruenberg, Strand Releasing; Emma Suits, Jodi Gwydir, Guoda Ungulaityte, NEON; Brian Belovarac, Janus Films; Bonlaya Jaruthien, GMM Grammy Public Company Limited; Beth Rennie, George Eastman Museum; Edda Manriquez, Academy Film Archive Max Tersch, White Light Post; and Kick the Machine Films.



FRIDAY / 3.10.23

## CEMETERY OF SPLENDOR

7:00 PM

APICHATPONG WEERASETHAKUL (FRANCE/UK/GERMANY/MALAYSIA/THAILAND, 2015)

REPEATS FRIDAY / 5.12.23

(*Rak ti Khon Kaen*). Weerasethakul returned to his hometown in Isan Province for this suitably mesmeric cine-poem on magic, history, and dreams. In a former school built on an ancient cemetery, a group of soldiers slumbers quietly, victims of a mysterious sleeping sickness. Here a psychic serves as a communicator between the wakeful and the entranced (“What color does he want the kitchen painted?,” one wife asks), and a volunteer shares a meal with two women, who reveal themselves as ancient goddesses. “People are not only living in an everyday life world,” Weerasethakul explained, “but a spiritual world as well.” “Like dreaming with your eyes open” (*Hollywood Reporter*). JASON SANDERS

Written by Weerasethakul. Photographed by Diego Garcia. With Jenjira Pongpas Widner, Banlop Lomnoi, Jarinpattra Rueangram, Petcharat Chaiburi. (122 mins, In Thai with English subtitles, Color, DCP, From Strand Releasing)

PRECEDED BY **THE ANTHEM** (Apichatpong Weerasethakul, Thailand, 2006). A cinematic blessing designed as an alternative to the national anthem played before every screening in Thailand. (5 mins, In Thai with English subtitles, Color, DCP, From Kick the Machine Films)

Total running time: 127 mins

THURSDAY / 3.23.23

## MYSTERIOUS OBJECT AT NOON

7:00 PM

APICHATPONG WEERASETHAKUL (THAILAND, 2000)

(*Dokfa nai meuman*). The surrealist concept of the exquisite corpse game—where a story is improvised and continued from person to person—is reinvented along the roadside stops of rural Thailand in Weerasethakul's astounding debut feature. A film crew heads from Bangkok to the hinterlands, asking people along the way to continue telling a tale of a wheelchair-bound boy; the story is shaped through speech or sign language, song and dance or radio broadcast, and grows more outlandish by the mile. “Less an anomaly than a secret skeleton key [to Weerasethakul's work],” Dennis Lim wrote, “*Mysterious Object at Noon* revels in the myriad ways a story can be transmitted.” JASON SANDERS

Story edited by Weerasethakul, Mingmongkol Sonakul. Photographed by Prasong Klinborrom, Sayombhu Mukdeeprom, Weerasethakul. With Duangjai Hiransri, Somsri Pinyopol, Kannikar Narong, Jaruwat Techasatiern. (89 mins, In Thai with English subtitles, B&W, DCP, From Janus Films)

FOLLOWED BY **WORLDLY DESIRES** (Apichatpong Weerasethakul, Thailand/South Korea, 2005). Dedicated to the memories of filmmaking in the jungle during the years



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2001-05. A film within a film, a love story shot by day and a song at night. (43 mins, In Thai with English subtitles, Color, DCP, From Kick the Machine Films)

Total running time: 132 mins

THURSDAY / 3.30.23

## TROPICAL MALADY

7:00 PM

APICHATPONG WEERASETHAKUL (THAILAND/FRANCE/GERMANY/ITALY, 2004)

(*Sud pralad*). This agreeably irrational Cannes Jury Prize winner melds folk fable with euphoric modern moviemaking, effortlessly traversing the mundane and the miraculous. In this pastoral with a dark pulse, two beguiling stories unfold: the first, a playful romance between a handsome soldier, Keng, and Tong, a country boy; the second, a nocturnal journey into a realm of shape-shifting creatures. In this numinous tropic, we relish the malady of not necessarily knowing. "A sinuous crawl into the ecstasy of the natural world" (*Film Comment*). STEVE SEID

Written by Weerasethakul. Photographed by Vichit Tanapanitch, Jarin Pengpanitch, Jean Louis Vialard. With Banlop Lomnoi, Sakda Kaewbuadee, Srivech Jareonchon, Udom Promma. (118 mins, In Thai with English subtitles, Color, 35mm, From Academy Film Archive, permission Strand Releasing)

THURSDAY / 4.6.23

## MEMORIA

7:00 PM

APICHATPONG WEERASETHAKUL (COLOMBIA/MEXICO/FRANCE/UNITED KINGDOM/THAILAND/GERMANY/CHINA/SWITZERLAND, 2021)

ALSO SCREENS FRIDAY / 5.5.23

IN PERSON Apichatpong Weerasethakul

Weerasethakul's first feature made outside of Thailand is an expansive exploration of the permeable border between the natural world and spirit realm, strange afflictions, and haunted landscapes. Troubled by a recurrent, loud banging that only she can hear, Jessica (Tilda Swinton), a recently widowed botanist living in Colombia, embarks on a meandering journey to determine the source of the mysterious noise, moving from Modernist institutional environs like hospital wards and sound studios to, finally, the verdant wilderness. *Memoria* becomes a gentle but insistent reminder that no matter how deeply they are buried, collective traumas continue to reemerge as memories and dreams. KATE MACKAY

Written by Weerasethakul. Photographed by Sayombhu Mukdeeprom. With Tilda Swinton, Elkin Diaz, Jeanne Balibar, Juan Pablo Urrego. (136 mins, In Spanish and English with English subtitles, Color, 35mm, From NEON)

FRIDAY / 4.7.23

## APICHATPONG WEERASETHAKUL MASTERCLASS

3:00 PM

IN CONVERSATION

Apichatpong Weerasethakul and Leila Weefur

Leila Weefur is an artist, writer, and curator based in Oakland and a lecturer in the Department of Art and Art History at Stanford University.

In conversation with Leila Weefur, Weerasethakul addresses his approach to making moving images for both the cinema and installations and alternative screening spaces. The presentation includes a screening of *Morakot* (*Emerald*), which is also installed in BAMPFA's galleries as part of the exhibition *Endless Knot: Struggle and Healing in the Buddhist World*, and three other works that explore the borders of life, death, memories, and dreams.

**MORAKOT** (*Emerald*), Apichatpong Weerasethakul, Thailand/Japan, 2007, 12 mins, In Thai with English subtitles, Color, Digital, BAMPFA collection

**A LETTER TO UNCLE BOONMEE** Apichatpong Weerasethakul, Thailand/UK/Germany, 2009, 18 mins, In Thai with English subtitles, Color, DCP, From Kick the Machine Films

**LUMINOUS PEOPLE** Apichatpong Weerasethakul, Thailand/Portugal, 2007, 15 mins, In Thai with English subtitles, Color, DCP, From Kick the Machine Films

**ON BLUE** Apichatpong Weerasethakul, Thailand/US, 2022, 16 mins, Color, DCP, From Kick the Machine Films

Total running time: c. 150 mins, including conversation

SATURDAY / 4.8.23

## SYNDROMES AND A CENTURY

7:00 PM

APICHATPONG WEERASETHAKUL (THAILAND/FRANCE/AUSTRIA, 2006)

IN PERSON Apichatpong Weerasethakul

(*Sang sattawat*). Dedicated to Weerasethakul's doctor parents, and loosely based on their recollections, *Syndromes and a Century* begins in a rural hospital that basks in a light so radiant it finds all the doctors in love. Here dentists serenade their crushes with flossing-related karaoke, and even job interviews sound romantic. Later, in an antiseptic urban hospital bathed in fluorescence (the light of the new century), the same actors reevoked their scenes, with

loves and desires repeated like syndromes. Concerned with how memory (and, by extension, cinema) works to recall and rephrase stories and emotions, *Syndromes and a Century* is blissfully impervious to narrative concerns, and just as transfixed by the radiance of a late summer's light. JASON SANDERS

Written by Weerasethakul. Photographed by Sayombhu Mukdeeprom. With Nantararat Sawaddikul, Jaruchai lamaram, Sophon Pukanok, Jenjira Pongpas. (105 mins, In Thai with English subtitles, Color, 35mm, From Academy Film Archive, permission Strand Releasing)

SUNDAY / 4.9.23

## BLISSFULLY YOURS

3:00 PM

APICHATPONG WEERASETHAKUL (THAILAND, 2002)

IN CONVERSATION

Apichatpong Weerasethakul and Jean Ma

Jean Ma is the author of *At the Edges of Sleep: Moving Images and Somnolent Spectators. She is the Victoria and Roger Sant Professor in Art at Stanford University.*

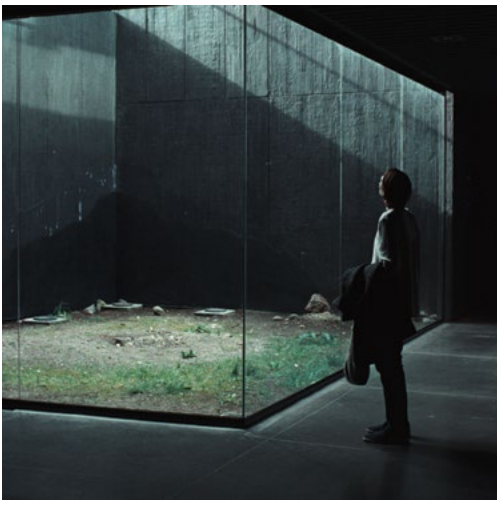
(*Sud sanaeha*). As in Édouard Manet's deliciously "indecent" painting *Le Déjeuner sur l'herbe*, something bawdy but baleful lurks inside the bliss of *Blissfully Yours*. A respite from everyday anguish lures two happy couples into a lush jungle, a green profusion that exists along the northwest Thai border, where refugees from Burma flee political repression. In Weerasethakul's steamy film, political injustice is subtly ever-present, like the hum of insect life in the forest. But this day-in-the-country is about something else entirely—the dilemma of knowing when you're truly happy. Weerasethakul's beautifully rendered meditation conjures a fictitious contentment, a blissful state, where the other, the repressive State, is forgotten in this happy hour. STEVE SEID

Written by Weerasethakul. Photographed by Sayombhu Mukdeeprom. With Kanokporn Tongaram, Min Oo, Jenjira Jansuda, Sa-gnad Chaiyapan. (126 mins, In Thai with English subtitles, Color, 35mm, From George Eastman Museum, permission Strand Releasing)

CONTINUES ON NEXT PAGE →

1. *Uncle Boonmee Who Can Recall His Past Lives*, 4.26.23
2. *Syndromes and a Century*, 4.8.23
3. *Tropical Malady*, 3.30.23
4. *Cemetery of Splendor*, 3.10.23
5. *Blissfully Yours*, 4.9.23





APICHPATPONG WEERASETHAKUL'S CINEMA OF NOW, CONTINUED FROM PREVIOUS PAGE

TUESDAY / 4.11.23

**APICHPATPONG WEERASETHAKUL: UNA'S LECTURE**

5:00 PM

Free Admission

**IN CONVERSATION**

Apichatpong Weerasethakul and Hilton Als

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

For the Townsend Center for the Humanities's Una's Lecture, Weerasethakul appears in conversation with Hilton Als, who inquires into his career arc, filmmaking practice, and the particular political challenges involved in making film in his native Thailand. Als also explores whether his film practice changed with the making of *Memoria* (2021), Weerasethakul's first film set outside of Thailand, looking into whether that film and its reception (it received the Cannes Film Festival's Jury Prize) have altered the kinds of work he wants to make in the future. The talk includes screenings of two films from the BAMPFA collection that inspired Weerasethakul's practice, Len Lye's *Free Radicals* and Bruce Baillie's *Valentin de las Sierras*, as well as Weerasethakul's *Ablaze*.

**FREE RADICALS** Len Lye, US, 1958, revised 1979, 4 mins, B&W, 16mm, BAMPFA collection

**VALENTIN DE LAS SIERRAS** Bruce Baillie, US/Mexico, 1967, 9 mins, Color, 16mm, BAMPFA collection

**ABLAZE** Apichatpong Weerasethakul, Thailand/Singapore, 2016, 5 mins, Color, DCP, From Kick the Machine Films

WEDNESDAY / 4.26.23

**UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES**

7:00 PM

APICHPATPONG WEERASETHAKUL (THAILAND/UK/France/GERMANY/SPAIN/NETHERLANDS, 2010)

(*Loong Boonmee raleuk chat*). Continuing his miraculous invention of a dark pastoral, Weerasethakul's Palme d'Or winner melds the last dying encounters of a farmer, Boonmee, with a gorgeously rendered landscape enlivened by the presence of ghostly apparitions. A veranda perched by an intruding forest becomes the astral stage for Boonmee's transmigrational journey, accompanied by his dead wife, an ectoplasmic entity, and his long-lost son,

now manifested as a "monkey ghost." Weerasethakul's humble genius is his beguiling ability to allow the primordial and the modern to coexist. This is not magical realism, but realistic magic. "A one-of-a-kind dream ghost story" (*Los Angeles Times*). STEVE SEID

Written by Weerasethakul, based on the writings of Phra Sripariyattiweti. Photographed by Sayombhu Mukdeeprom. With Thanapat Saisaymar, Jenjira Pongpas, Sakda Kaewbuadee, Natthakarn Aphaiwonk. (113 mins, In Thai with English subtitles, Color, DCP, From Strand Releasing)

SATURDAY / 4.29.23

**THE ADVENTURE OF IRON PUSSY**

7:00 PM

APICHPATPONG WEERASETHAKUL, MICHAEL SHAOWANASAI (THAILAND, 2003)

(*Hua jai tor ra nong*). Thailand's indie filmmaker laureate Weerasethakul followed his Cannes prize-winning *Blissfully Yours* with this outrageously over-the-top musical Western featuring a transvestite secret agent on a James Bond-like undercover mission. A former go-go boy, Iron Pussy is a 7-Eleven clerk by day and a glamorous superheroine by night, aided by his motorcycle taxi-driving sidekick, Pew. Based on a series of short videos by San Francisco Art Institute alumnus—and Iron Pussy himself—Michael Shaowanasai, this camp classic fits in with Weerasethakul's oeuvre, subsuming genres (and genders) as nonchalantly as the director blurred the boundaries between documentary and fiction in his other works. TARO GOTO, SFIAAFF

Written by Weerasethakul, Shaowanasai. Photographed by Surachet Thongme. With Shaowanasai, Krissada Terrence, Darunee Kritboonyalai, Jutharat Attakorn. (90 mins, In Thai with English subtitles, Color, Digital, From GMM Grammy Public Company Limited)

FRIDAY / 5.5.23

**MEMORIA**

7:00 PM

APICHPATPONG WEERASETHAKUL (COLOMBIA/MEXICO/France/UNITED KINGDOM/THAILAND/GERMANY/CHINA/SWITZERLAND, 2021)

SEE THURSDAY / 4.6.23

WEDNESDAY / 5.10.23

**MEKONG HOTEL**

7:00 PM

APICHPATPONG WEERASETHAKUL (THAILAND/UK/France, 2012)

The Mekong Hotel, near the Thailand/Laos border, provides the setting for Weerasethakul's 2012 reverie; two characters ponder life, death, and love in one "existence," while a mother's ghost haunts a room in another, occasionally even feasting on entrails. And in yet a third existence, the actor playing the ghost recounts her real-life memories of armed conflict in the region during the 1960s and 1970s. Merging documentary and fiction, and the everyday and supernatural, with onscreen characters shifting between their "otherworldly" and "real" selves, *Mekong Hotel* is an enigmatic, magical portrait of a hotel, a region, and a nation. CURRAN NAULT

Written and photographed by Weerasethakul. With Jenjira Pongpas, Maiyatan Techaparn, Sakda Kaewbuadee, Chai Bhatana. (59 mins, In Thai with English subtitles, Color, DCP, From Strand Releasing)

PRECEDED BY **BLUE** (Apichatpong Weerasethakul, France/Thailand, 2018). Between sleep and dreams, painted theatrical backdrops and the Thai forest at night, cinematic magic sparks a flame. (With Jenjira Pongpas Widner. 10 mins, Color, DCP, From Kick the Machine Films)

**ASHES** (Apichatpong Weerasethakul, Thailand, 2012). Fleeting and intimate, this exuberant diary film was shot with a hand-cranked LomoKino 35mm camera. (20 mins, In Thai with English subtitles, Color, DCP, From Kick the Machine Films)

FOLLOWED BY **LA PUNTA** (Apichatpong Weerasethakul, Thailand, 2013). A drive along a rural road becomes a moving Impressionist painting seen through a rain-washed windshield. (2 mins, Color, DCP, From Kick the Machine Films)

**NIGHT COLONIES** (Apichatpong Weerasethakul, US/Thailand, 2021). Weerasethakul's contribution to the pandemic omnibus *The Year of Everlasting Storm*. "A macro view of the microorganisms that flock to lamps in the darkness" (NEON). (14 mins, In Thai with English subtitles, Color, DCP, From NEON)

Total running time: 105 mins

FRIDAY / 5.12.23

**CEMETERY OF SPLENDOR**

7:00 PM

APICHPATPONG WEERASETHAKUL (France/UK/GERMANY/MALAYSIA/THAILAND, 2015)

SEE FRIDAY / 3.10.23

- 1. *Memoria*, 4.6.23, 5.5.23
- 2. *The Adventure of Iron Pussy*, 4.29.23
- 3. *Blue*, 5.10.23
- 4. *Showing Up*, 3.24.23
- 5. *First Cow*, 3.25.23

# KELLY REICHARDT IN PERSON

One of the most original voices in contemporary American cinema, Kelly Reichardt has created a body of work that is a profound, multifaceted portrait of the United States, grounded in the specificities of place and often told from the perspectives of isolated individuals struggling amidst economic and existential challenges. Reichardt's slow-burning and often unresolved stories, though situated in a particular historical or contemporary context, have a timeless, haunting quality. Like Robert Bresson and Yasujiro Ozu, to whom she is often compared, she understands the power of stillness and quiet, and allows her characters and the places in which they exist to come to life in a way that resonates beyond the screen. Her skillful direction and the rhythm of her editing exist in harmony with both the exceptional performances of her actors and Christopher Blauvelt's cinematography.

We are delighted to welcome Reichardt, the very first guest in BAMPFA's long-running *Afterimage* series in 2009, back to present her most recent film, *Showing Up*, and to launch a spotlight series that includes three more films she has released in the intervening years. While she often chooses to film her subjects from a distance, Reichardt simultaneously focuses on the details of work and life. Her characters are more often shown working and reflecting than reacting or emoting, and all of the identities of the people in Reichardt's films are as much a creation of the gestures of the work they do as the lines that they speak.

Kate MacKay, Associate Film Curator

Kelly Reichardt's visit is made possible by A24. Thanks to Mac Simonson, A24; Alexandra Fredricks, Oscilloscope Laboratories; and Tatiana Faris, IFC Films.



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FRIDAY / 3.24.23

## SHOWING UP

KELLY REICHARDT (US, 2022)

IN PERSON Kelly Reichardt

Lizzy (Michelle Williams) takes time off from her art school admin job to finish the sculptures for her upcoming show, but her precious time is consumed caring for an injured pigeon rescued by her landlord, Jo (Hong Chau), an artist preparing for a major exhibition. Reichardt's gently comic depiction of a community of Portland artists documents the ordinary daily work, and frustration, of sustaining an artistic practice. "Deftly, *Showing Up* leaves unresolved the familial, creative, professional, and interpersonal matters at its core, staying true to its vision of an artistic environment perpetually caught between modest comfort and precariousness" (Patrick Preziosi, *Slant*). KATE MACKAY

Written by Jon Raymond, Reichardt. Photographed by Christopher Blauvelt. With Michelle Williams, Hong Chau, Maryann Plunkett, John Magaro, André Benjamin. (108 mins, Color, DCP, From A24)

SATURDAY / 3.25.23

## FIRST COW

KELLY REICHARDT (US, 2019)

IN PERSON Kelly Reichardt

Reichardt's tale of a frontier friendship is a nuanced and original contribution to the history of Westerns. Set in the Pacific Northwest in the mid-nineteenth century, it chronicles characters historically minimized by the genre, focusing on an itinerant cook for hire, Cookie, and a Chinese immigrant, King-Lu, whose chance meetings lead to cohabitation and ultimately a risky shared business venture. "Like many great westerns it critiques some of the genre's foundational myths with bracing, beautiful rigor, including the myth of heroic individualism" (A. O. Scott, *New York Times*). KATE MACKAY

Written by Reichardt, Jon Raymond, adapted from Raymond's *The Half-Life*. Photographed by Christopher Blauvelt. With John Magaro, Orion Lee, Toby Jones, Ewan Bremner. (121 mins, Color, DCP, From A24)

SUNDAY / 3.26.23

## CERTAIN WOMEN

KELLY REICHARDT (US, 2016)

Adapted from stories by Maile Meloy, *Certain Women* depicts intersecting episodes in the lives of an attorney, an unspecified professional, a ranch hand, and a recent law school graduate. The vast landscape of Montana in winter—its bleakness and beauty effectively lensed by Christopher Blauvelt—is as much a character as the women portrayed. The physical distances the characters traverse evoke their alienated existences and the distances between their dreams and desires, and their work, loved ones, and daily lives. "Kelly Reichardt's wonderful triptych of female character studies confirms her status as the quietest of great American filmmakers ... it's among her richest, most refined works" (Guy Lodge, *Variety*). KATE MACKAY

Written by Reichardt. Photographed by Christopher Blauvelt. With Laura Dern, Lily Gladstone, Kristen Stewart, Michelle Williams. (107 mins, Color, DCP, From IFC Films)

FRIDAY / 3.31.23


## MEEK'S CUTOFF

KELLY REICHARDT (US, 2010) BAMPFA COLLECTION

*Meek's Cutoff* is a stark and poetic Western set in 1845, 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. "Over and over this movie does things differently than other movies. Kelly Reichardt is brave and stubborn. Like the characters in her film, she's determined to find her way to beautiful, sustaining new territories and she knows she can only rely on her own instincts and judgment to figure out, moment by moment, how to get there" (Richard Hell).

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)





# PIONEERS OF QUEER CINEMA

What's driven most queer filmmakers who've made pointedly queer film for more than sixty years now hasn't been the quest for fame or fortune (those weren't really even options), or even the idea of making foundational and "important" work. It was simply the desire to bring into cinematic existence something of the world as they saw, lived, dreamed, and quite often defied it. Gay and lesbian and queer filmmakers (the terms aren't necessarily synonymous or interchangeable) have historically been both custodians and makers of history, all at once. That so many of them have fallen through the cracks of history is both ironic—and not.

*Pioneers of Queer Cinema* is an attempt to recover some American queer films that are now little-known, and many rarely ever seen at all, and put them in conversation with a relative handful of works now deemed classics—with the latter group ranging from Kenneth Anger's short *Fireworks* (1947) to some of the heady '90s fare that made up the movement film scholar and historian B. Ruby Rich dubbed "New Queer Cinema" in 1992. The shorts and feature films in this program, both narrative and documentary, are just a sliver of the works that were at the forefront of slowly shifting perceptions of and conversations about the queer community, for both queer and non-queer audiences alike.

## Ernest Hardy, *Pioneers of Queer Cinema* catalog

Our selections from the tour focus on locally made cinema; a number of local filmmakers, critics, and scholars will be in person. Three works from *Pioneers of Queer Cinema* were recognized by the National Film Registry in 2022: *Behind Every Good Man* (April 27), *Tongues Untied* (May 3), and *Word Is Out* (April 2). Of related interest, see *Lizzie Borden's New York Feminisms Trilogy* (p. 26).

*Pioneers of Queer Cinema* is toured by UCLA Film & Television Archive, with thanks to Steven Hill and Todd Wiener. Coordinated at BAMPFA by Kathy Geritz, with generous assistance from filmmaker, author, and archivist Jenni Olson. Unless indicated otherwise, all films are from UCLA Film & Television Archive. Our series notes are drawn from UCLA Film & Television Archive's *Pioneers of Queer Cinema* catalog, edited by K.J. Relth-Miller, with film notes composed collaboratively with Outfest and IndieCollect staff and affiliates.

Cosponsored by Frameline



FRIDAY / 3.3.23

## THE WATERMELON WOMAN

CHERYL DUNYE (US, 1996) NEW RESTORATION

7:00 PM

INTRODUCTION Allegra Madsen

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

With her first feature, *The Watermelon Woman*, writer-director-punk archivist-actor Cheryl Dunye creates an entirely new form of blended fictional narrative, mockumentary, and archeological dig, which became known as the "Dunyementary." As "Cheryl," a twenty-something video store employee with big dreams to open her own production company with her friend and coworker Tamara, she ends up literally creating her own lineage. After becoming obsessed with the Black actress who keeps popping up in 1930s American films, only credited as "Watermelon Woman," Cheryl sets out to create a documentary that will lead her to the identity of Fae Richards/Faith Richardson, with whom she feels an unexplained kinship. SHAYNA WARNER

Written by Dunye. Photographed by Michelle Crenshaw. With Dunye, Guinevere Turner, Valerie Walker, Lisa Marie Bronson. (81 mins, Color, DCP, Preserved by UCLA Film & Television Archive and 13th Gen, permission Janus Films)

SATURDAY / 3.4.23

## MY HUSTLER

ANDY WARHOL, CHUCK WEIN (US, 1965)

7:00 PM

Andy Warhol's brilliantly bitchy masterpiece of voyeurism, desire, and boredom unfolds on a lazy afternoon on Fire Island, where a threesome of libertines competes for the attentions of a buff, dipped-blond "Dial-a-Hustler." Middle-aged "Queen Ed" plays resigned beach house host for a boozy impromptu gathering of his lithe neighbor Genevieve and the "Sugar Plum Fairy," a storied hustler in his own right, who interrupt his plans for Paul America's naive hunk out sunbathing on the sand. Perhaps Warhol's most explicitly entertaining and accessible film work, *My Hustler* casts a sharp eye on gender, sexuality, and the commodification of desire while passing as lightly as a summer divertissement. PAUL MALCOLM

Photographed by Warhol. With Paul America, Joseph Campbell, Genevieve Charbon. (79 mins, B&W, 16mm, permission The Andy Warhol Museum)

PRECEDED BY **TESTAMENT** (James Broughton, US, 1974). A gentle, humanist fever dream by way of an elliptical visual poem. (20 mins, Color, 16mm, From Canyon Cinema)

**JEROVI** (José Rodríguez-Soltero, US, 1965). An erotic retelling of the Narcissus myth, shot in San Francisco. (With Jerovi Sanzón Carrasco. 11 mins, Silent, Color, 16mm, From The Film-makers' Cooperative)

**CONFESSIONS** (Curt McDowell, US, 1972). In *Confessions*, Curt McDowell discloses his carnal sins to his parents. (16 mins, B&W, 16mm, From Canyon Cinema, Restored by the Academy Film Archive)

Total running time: 126 mins



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SUNDAY / 3.19.23

**PARTING GLANCES**BILL SHERWOOD (US, 1986) **NEW RESTORATION**

7:00 PM

*Parting Glances* is a love story of friendship and romance, old and new; it is also an AIDS narrative. The film tracks its characters across a twenty-four-hour period. Set in a long-ago funky and hip New York City, where nothing is a surprise and everything is possible, this film is a joyous comedic romp made buoyant by a charming and, at the time, unknown cast, including Kathy Kinney in her first on-screen performance. Bill Sherwood's legacy shines bright here in his rejection of what would become Hollywood's familiar approach of playing into sentimentalized storylines and characterizations of gay men as their community faced the AIDS epidemic in the 1980s. MAYA MONTAÑEZ SMUKLER

Written by Sherwood. Photographed by Jacek Laskus. With Richard Ganoung, John Bolger, Steve Buscemi, Adam Nathan, Kathy Kinney. (90 mins, Color, 35mm, Preserved by UCLA Film & Television Archive, permission First Run Features)

PRECEDED BY **MEMENTO MORI** (Jim Hubbard, US, 1995). A moving, queer meditation that individualizes the immeasurable collective trauma left in the wake of the AIDS epidemic. (16 mins, Color, 16mm CinemaScope, permission the artist)

**TREVOR** (Peggy Rajski, US, 1994). A charming story of self-realization and advocacy. (23 mins, Color, DCP, permission the artist)

Total running time: 129 mins

SUNDAY / 4.2.23

**WORD IS OUT:  
STORIES OF SOME OF OUR LIVES**MARIPOSA FILM GROUP (US, 1977) **NEW RESTORATION**

4:30 PM

**IN PERSON** Members of the Mariposa Film Group

Nearly forty-five years ago, the Mariposa Film Group, a collective of six queer filmmakers (Peter Adair, Nancy Adair, Andrew Brown, Rob Epstein, Lucy Massie Phenix, and Veronica Selver) traveled around the country interviewing more than two dozen men and women of various backgrounds, ages, and races to talk plainly and directly to the camera about their lives as gay men and lesbians. This groundbreaking landmark film is a true time capsule of an era when each individual's participation was an act of courage. This iconic work was virtually lost

at one point, with only a scratchy, dirty print with whole scenes missing known to exist. It has since been lovingly restored to its original glory and offers a not-to-be-missed experience. BOB HAWK

Photographed by Mariposa Film Group. (133 mins, Color, 35mm, Preserved by UCLA Film & Television Archive, permission Kino Lorber)

THURSDAY / 4.13.23

**BLACKSTAR:  
AUTOBIOGRAPHY OF A CLOSE FRIEND**TOM JOSLIN (US, 1977) **NEW RESTORATION**

7:00 PM

A prequel to Tom Joslin's *Silverlake Life: The View from Here*, "in this experimental, self-ethnographic documentary, Tom Joslin (1946–1990) blends breathtaking, moving snapshots from the natural world, filmic cultural touchstones, and cutting (pseudo) cinema verité to dissect and reassemble his gay identity despite constant warnings to stay in the closet. In *Blackstar* perhaps more than any of his other films, he unflinchingly captures casual devastation, meditations on premature loss, and his own determination to stop lying—actions that serve as reminders to reach for personal and political self-love at every turn" (Shayna Warner).

(85 mins, Color, DCP, New 4K restoration by IndieCollect and UCLA Film & Television Archive)

FOLLOWED BY

**CHOOSING CHILDREN**DEBRA CHASNOFF, KIM KLAUSNER (US, 1985) **NEW RESTORATION****IN PERSON** Mimi (Kim) Klausner

In 1984 *Choosing Children* was one of the first documentaries to challenge homophobic and sexist attitudes about lesbian parenting. This was Debra Chasnoff (1957–2017) and Kim Klausner's first venture into documentary filmmaking. The project was inspired by questions that the filmmakers, who were also life partners at the time and would eventually have two sons together, were asking about the social and legal landscape for being a lesbian parent. MAYA MONTAÑEZ SMUKLER

(45 mins, Color, 35mm, Preserved by UCLA Film & Television Archive, permission Joan Lefkowitz)

Total running time: 130 mins

WEDNESDAY / 4.19.23

**HIDE AND SEEK**

SU FRIEDRICH (US, 1996)

7:00 PM

**IN PERSON** Jenni Olson

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.

Mining her own experience as a young girl for *Hide and Seek*, Su Friedrich daringly immerses her viewer in her own 1960s adolescence via the uncharted angle of a tweenage lesbian awakening. Constructed narrative moments are mixed with documentary interviews with lesbians of various ages discussing their burgeoning lesbian identities alongside archival footage of fascinatingly outmoded sex education films likely seen by Friedrich herself in her middle school classroom. K.J. RELTH-MILLER

Written by Friedrich, Cathy Nan Quinlan. With Chelsea Holland, Ariel Mara, Linzy Taylor, Sarah Jane Smith, Alicia Manta. (63 mins, B&W, 16mm, From Canyon Cinema)

PRECEDED BY **HOME MOVIE** (Jan Oxenberg, US, 1973). Jan Oxenberg's first film is often cited as one of the first lesbian feminist films. (12 mins, Color, Digital, From Janus Films, New 4K Restoration by IndieCollect, made possible with funding from Women's Film Preservation Fund of New York Women in Film & Television, Hollywood Foreign Press Association, and Andy Warhol Foundation for the Visual Arts)

**IF EVERY GIRL HAD A DIARY** (Sadie Benning, US, 1990). Using a Pixelvision toy video camera and everyday objects, Sadie Benning crafted intimate, performative explorations of their own coming-of-age as a young lesbian. (8 mins, B&W, Digital, From Video Data Bank)

**BLUE DIARY** (Jenni Olson, US, 1998). In this elegiac film of San Francisco views, an anonymous diarist recounts her unrequited attraction to a heterosexual woman. (6 mins, Color, 16mm, BAMPFA collection, permission Frameline)

Total running time: 89 mins

CONTINUES ON NEXT PAGE →

1. *Jerovi*, 3.4.23
2. *Word Is Out: Stories of Some of Our Lives*, 4.2.23
3. *The Watermelon Woman*, 3.3.23
4. *Parting Glances*, 3.19.23
5. *Hide and Seek*, 4.19.23





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PIONEERS OF QUEER CINEMA,  
CONTINUED FROM PREVIOUS PAGE



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THURSDAY / 4.27.23

**PARIS IS BURNING**

7:00 PM

JENNIE LIVINGSTON (US, 1990)

**IN CONVERSATION** Jenni Olson and Susan Stryker

*Susan Stryker, Professor Emerita of Gender and Women's Studies at the University of Arizona, is the author of Transgender History: The Roots of Today's Revolution, codirector of Screaming Queens: The Riot at Compton's Cafeteria, and was founding executive editor of TSQ: Transgender Studies Quarterly.*

For the queer and trans Black and Latinx subjects in Jennie Livingston's documentary of New York's Ballroom scene in the late 1980s, the community formed around the competitive world of drag was a matter of survival. Made over the course of seven years, the film ignited controversy upon its release. Yet Livingston's nuanced and compassionate filmmaking enabled their subjects to speak at length, so that, as Essex Hemphill observed in 1991, "the authentic voice of this community emerges unfettered." BRENDAN LUCAS

Photographed by Paul Gibson. With Brooke Xtravaganza, André Christian, Dorian Corey, Paris Duprée, Pepper LaBeija. (78 mins, Color, DCP, From Janus Films, Preserved by the Criterion Collection/Janus Films in conjunction with Outfest, Sundance Institute, and UCLA Film & Television Archive)

**PRECEDED BY BEHIND EVERY GOOD MAN** (Nikolai Ursin, US, 1967). This gently activist short provides an illuminating glimpse into the life of an African American man who openly lives part of his life as a woman. (8 mins, B&W, DCP, Preserved by UCLA Film & Television Archive)

**CHANGES** (Pat Rocco, US, 1970). An earnestly forthright and sensitive nonfiction interview with Jimmy Michaels, who is transgender. (17 mins, Color, DCP, Preserved by UCLA Film & Television Archive on behalf of the Outfest UCLA Legacy Project)

Total running time: 103 mins

SUNDAY / 4.30.23

**THE TIMES OF HARVEY MILK**

5:00 PM

ROB EPSTEIN (US, 1984) NEW RESTORATION

**INTRODUCTION** Jenni Olson

*Queer historian, writer, and filmmaker Jenni Olson is codirector of The Bressan Project, which worked with UCLA on the restoration of Arthur J. Bressan Jr.'s Coming Out.*

Rob Epstein's *The Times of Harvey Milk* is a powerful record of the beloved activist/politician's inspirational life and work. Through deep archival biographical material and emotion-filled reminiscences of friends and colleagues, Epstein reveals an intimate and complex portrait of the many sides of Milk (including his irreverent sense of humor). From Milk's improbable, heroic rise to his horrific, senseless murder, Epstein's work serves as a potent and unwavering eyewitness to history. TODD WIENER

Narration written by Judith Coburn, Carter Wilson. Photographed by Frances Reid. (90 mins, Color, 35mm, Preserved by UCLA Film & Television Archive in cooperation with Telling Pictures, the James C. Hormel Gay and Lesbian Center, and Earle-Tones Music, Inc., permission Janus Films)

**PRECEDED BY I WAS/I AM** (Barbara Hammer, US, 1973). In one of her first films, Barbara Hammer changes from a damsel in a gown and crown to a leather jacket motorcycle dyke. (6 mins, B&W, 16mm, From Canyon Cinema)

**COMING OUT** (Arthur J. Bressan Jr., US, 1972). If you've ever wondered what it was like to be gay in 1972, this joyful time capsule offers up one pretty fabulous perspective on the time. (10 mins, Color, DCP, Preserved by UCLA Film & Television Archive on behalf of the Outfest UCLA Legacy Project, permission Frameline)

Total running time: 106 mins

WEDNESDAY / 5.3.23

**TONGUES UNTIED**

7:00 PM

MARLON RIGGS (US, 1989)

*Tongues Untied* is about the silence that envelops the lives of Black gay men. This exhilarating work is a loquacious attempt to break free of the homophobia and racism that mute the possibilities for human fulfillment. Marlon Riggs creates a poetic pastiche that has the emotional uplift of gospel music and the sobering impact of reportage. The words of gay poets, personal testimony, rap tableaux, dramatic sequences, and archival footage are woven together with a seductive palette of video effects. Riggs dared to speak the words that would conjure a life into being: "Black men loving Black men is the revolutionary act." STEVE SEID

Written by Riggs, Joseph Beam, Chris Harris, Reginald Jackson, Steve Langley, Alan Miller, Donald Woods. Photographed by Riggs. With Essex Hemphill, Blackberri, Brian Freeman, Alan Miller. (55 mins, Color, DCP, From Frameline)

**PRECEDED BY DOTTIE GETS SPANKED** (Todd Haynes, US, 1993). A gently comedic work concerns the awakening of identity within a "six-and-three-quarter-year-old" suburban boy named Stevie. (30 mins, Color, DCP, Preserved by UCLA Film & Television Archive)

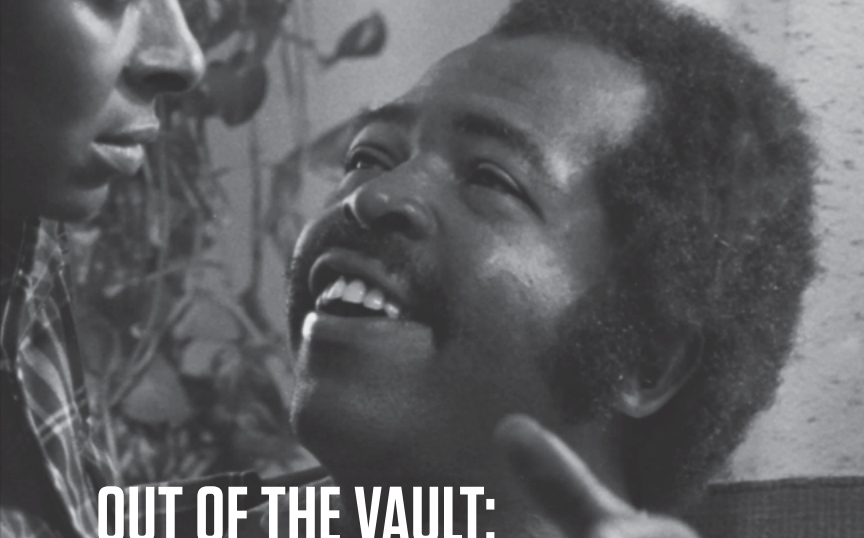
**DECODINGS** (Michael Wallin, US, 1988). Found footage reveals both autobiographical overtones and societal undertones. (15 mins, B&W, 16mm, From Canyon Cinema)

**FIREWORKS** (Kenneth Anger, US, 1947). A torch of salvation from the isolation of social norms. (13 mins, B&W/Color, 35mm, Preserved by UCLA Film & Television Archive)

**SEASCAPE** (Mike Kuchar, US, 1984). For Mike Kuchar it is "making love to somebody you can't have . . . with the camera." (10 mins, Color, Digital, From Michelle Silva and Mike Kuchar)

Total running time: 123 mins

1. *Paris Is Burning*, 4.27.23
2. *The Times of Harvey Milk*, 4.30.23
3. *Tongues Untied*, 5.3.23



## OUT OF THE VAULT: BILLY WOODBERRY IN PERSON

We are delighted to welcome filmmaker Billy Woodberry to present two nights of his moving-image work and the annual Les Blank Lecture on documentary film. For decades he was a part of a community of filmmakers in Los Angeles: an actor in Charles Burnett's *When It Rains*, a film narrator for Thom Andersen and Noël Burch's *Red Hollywood* and James Benning's *Four Corners*, and a longtime professor at CalArts. His first feature, *Bless Their Little Hearts*, is a portrait of both Black Los Angeles and being Black in Los Angeles; his protagonists see "their identities mirrored and distorted in the world around them" (*New Yorker*). It was written and photographed by Burnett and shares actors with other filmmakers associated with the LA Rebellion movement that arose out of UCLA in the late 1960s to early 1980s. Two years after *Bless Their Little Hearts* was named to the National Registry in 2013, Woodberry completed his portrait of neglected San Francisco Beat poet Bob Kaufman, *And when I die, I won't stay dead*, originally envisioned as a short film inspired by a tribute to the poet after his death in 1986. Josslyn Luckett noted, "The life of the Afro-diasporic literary mind lives in his films," from Langston Hughes, whose short story he adapted for his first film, to his recent homage to Ousmane Sembène's first novel and his recovery of the life of the poet Bob Kaufman. She continued, "Woodberry has remained committed to telling this history [of Black 'literature, lore and history'], imagined and lived, through a subaltern lens."

Curated by Kathy Geritz. *Out of the Vault* is presented with support from the National Endowment for the Arts. The Les Blank Lecture is presented with support of the Les Blank Fund. With thanks to Billy Woodberry; Edith Kramer; and Steven Hill, Todd Wiener, UCLA Film & Television Archive.

WEDNESDAY / 3.22.23

### AND WHEN I DIE, I WON'T STAY DEAD

BILLY WOODBERRY (US/PORTUGAL, 2015)

LES BLANK LECTURE Billy Woodberry

"Woodberry's most prodigious artistic feat . . . is to fill the film with Kaufman's poetry and to give his writing a distinctive and vital cinematic identity." RICHARD BRODY, *NEW YORKER*

Perhaps no American poet has been so reactive to, and beaten by, his times as Bob Kaufman (1925–1986). In North Beach, among the Beats, he was a street poet in the oral tradition, always on the outside; in Paris, he was the Black American Rimbaud. Even his FBI file credited him as a "smooth talker." Like his hero, Charlie Parker, he lived in "that jazz corner of life," and Woodberry organizes his beautiful, soulful, picture-filled film on Kaufman in clear riffs and natural strains as they emerge from the telling of an uncompromising life of provocation and poetry. JUDY BLOCH

Poetry by Bob Kaufman, read by Ruby Dee, Ossie Davis, Suzanne Cockerel, Roscoe Lee Browne. Photographed by Pierre H. Desir. (99 mins, Color, DCP, BAMPFA collection)

PRECEDED BY **MARSEILLE APRÈS LA GUERRE**

(*Marseille After the War*) (Billy Woodberry, US/ France, 2015). Woodberry explores archival photographs of dockworkers in postwar Marseille, an homage to Ousmane Sembène and his first novel, *Black Docker*. (11 mins, B&W, DCP, From Comedia Divina)

Total running time: 110 mins plus lecture

7:00 PM

WEDNESDAY / 3.29.23

### BLESS THEIR LITTLE HEARTS

BILLY WOODBERRY (US, 1983) NEW 35MM PRINT

IN PERSON Billy Woodberry

Woodberry's film chronicles the devastating effects of underemployment on a family in Los Angeles. Nate Hardman and Kaycee Moore deliver gut-wrenching performances as the couple whose family is torn apart by events beyond their control. If salvation remains, it's in the sensitive depiction of everyday life, which persists throughout. Charles Burnett's original scenario placed emphasis on the spiritual crisis of Hardman's Charlie Banks; Woodberry, alongside Moore and Hardman, further developed the domestic relationships within the film and articulated the depiction of a family struggling to stay alive in a world of rapidly vanishing prospects. ROSS LIPMAN

Written and photographed by Charles Burnett. With Nate Hardman, Kaycee Moore, Angela Burnett, Ronald Burnett. (84 mins, B&W, 35mm, BAMPFA collection, Preserved by UCLA Film & Television Archive)

PRECEDED BY **THE POCKETBOOK** (Billy Woodberry, US, 1980). In the course of a botched purse snatching, a boy comes to question the path of his life. Adapted from a Langston Hughes short story. (13 mins, B&W, 35mm, From UCLA Film & Television Archive)

4. *Bless Their Little Hearts*, 3.29.23

5. *And when I die, I won't stay dead*, 3.22.23





# LIZZIE BORDEN'S NEW YORK FEMINISMS TRILOGY

Lizzie Borden's participation at the conference *Monique Wittig: Twenty Years Later / Monique Wittig: Vingt ans après*, hosted by the Department of French at UC Berkeley, and Anthology Film Archives's recent restoration of Borden's long-unavailable 1976 experimental documentary *Regrouping*, provide the perfect opportunity to revisit what critic So Mayer has aptly dubbed Borden's "New York Feminisms Trilogy." Along with *Regrouping*, this exceptional body of work includes Borden's iconic 1983 science fiction handbook for revolution, *Born in Flames*, and the fiction film *Working Girls*—a frank depiction of sex workers. The three films together amount to a rich compendium of cinematic approaches and feminist thought, as Borden pays close attention to disparate and often-conflicting agendas and ideologies that emerge from the divergent needs of communities and individuals across the spectrum of race, class, and gender. Amidst such differences, Borden highlights the necessity for an imaginative, evolving, and intersectional approach to political struggles.

Inspired by the writing of Monique Wittig, Gillo Pontecorvo's *The Battle of Algiers*, and films by Jean-Luc Godard, among others, Borden communicates still-urgent political concerns via a variety of inventive aesthetic approaches. While each film in the trilogy has a unique form and structure, all combine the relevance of documentary filmmaking with an innovative and layered approach to fiction. *Working Girls*, as J. Hoberman remarked, "is notable for its measured structure, analytical camera placement and straightforward cool," while *Regrouping* and *Born in Flames* employ an exuberant collage aesthetic rendered coherent by Borden's excellent editing.

Kate MacKay, Associate Film Curator

Borden's visit is supported by the Department of French, UC Berkeley, and the Theresa Hak Kyung Cha Endowment. Thanks to John Klacsmann, Anthology Film Archives; and Brian Belovarac, Ben Crossley-Marra, Janus Films.

FRIDAY / 3.17.23

## WORKING GIRLS

LIZZIE BORDEN (US, 1986)

7:00 PM

IN PERSON Lizzie Borden

A day in a midtown Manhattan brothel centers on Molly, a photographer (Nan Goldin's photographs stand in for Molly's work) and Yale grad, who works two shifts a week at the house. Sidestepping clichéd approaches to sex work perpetuated by mainstream films—which fetishize, romanticize, and/or pathologize prostitution—Borden matter-of-factly records the details of Molly's day (inserting a diaphragm, conversations with coworkers, meetings with clients, and assiduously tallying her earnings). The routine banality of the tasks reveals how sex work is not so different from any other type of work. At the end of the day, the boss will always take a cut. KATE MACKAY

Written by Borden, Sandra Kay. Photographed by Judy Irola. With Louise Smith, Amanda Goodwin, Ellen McElduff, Marusia Zach. (91 mins, Color, DCP, From Janus Films)

SATURDAY / 3.18.23

## BORN IN FLAMES

LIZZIE BORDEN (US, 1983) RESTORED 35MM PRINT

7:30 PM

IN PERSON Lizzie Borden

*Born in Flames* is set in a near-future New York City on the tenth anniversary of a "social-democratic war of liberation," where self-congratulatory government messaging on mainstream media is countered by critical broadcasts on pirate radio and violence and unrest in the streets, and a Black-led "women's liberation army" advised by Zella Wylie—played by real-life lawyer and activist Flo Kennedy—roams. "Applying the visual cues of experimental and documentary filmmaking, this explosive work offers a speculative, feminist polemic set in a potential future that mirrors both the present in which it was made and ours. . . .

Borden's fevered 1983 film is absolutely one we should be watching right now" (Yasmina Price, *Vulture*). KATE MACKAY

Written by Borden, Ed Bowes. Photographed by Borden. With Honey, Jeanne Satterfield, Flo Kennedy, Adele Bertel. (80 mins, Color, 35mm, From Anthology Film Archives, Preserved by Anthology Film Archives with restoration funding from the Hollywood Foreign Press Association and The Film Foundation, permission Janus Films)

SUNDAY / 3.19.23

## REGROUPING

LIZZIE BORDEN (US, 1976) NEW RESTORATION

4:00 PM

IN PERSON Lizzie Borden

"Combative, entropic, mesmerizing."

MELISSA ANDERSON, 4COLUMNS

The radical impulse behind Lizzie Borden's first film was the desire to make a collaborative self-portrait of and with a newly formed collective of feminist artists. As the collective unravels, Borden weaves together the voices and images of the women and others with whom she continues the conversation, questioning her process as she goes. "*Regrouping* was shot gradually over several months, on black-and-white 16mm film, presenting a combination of next-level consciousness-raising conversations and rituals, observations, and fragmented narratives of feminist New York lives. *Regrouping's* exhilarating density of image, sound, idea, and incitement remains unequalled" (So Mayer, *Criterion*). KATE MACKAY

With Kathryn Bigelow, Joan Jonas, Barbara Kruger, Marion Cajori, Ariel Bock, Nancy Holt, Pat Stier, Glenda Hydler, Kathleen Mooney. (80 min, B&W, 16mm, From and preserved by Anthology Film Archives with restoration funding from the Hollywood Foreign Press Association and The Film Foundation, permission Janus Films)

1. *Working Girls*, 3.17.23
2. *Regrouping*, 3.19.23

# MONIQUE WITTIG: TWENTY YEARS LATER MONIQUE WITTIG: VINGT ANS APRÈS

**“They say, if I take over the world, let it be to dispossess myself of it immediately, let it be to forge new links between myself and the world.”** MONIQUE WITTIG, *LES GUÉRILLÈRES*

As part of UC Berkeley’s conference on Monique Wittig (1935–2003), we present two feature film responses to *Les Guérillères*, Wittig’s 1969 experimental novel. In relation to her film *Oriana*, Beatriz Santiago Muñoz reflected: “I have been in love with this text for a very long time, since I first read it at nineteen. I was and still am enthralled with its way around language and form. I wanted to follow its questions into visual language and radical feminist transformation. But as I really had no answers, the work presented itself to me as an open experiment. . . . I could not have imagined all the ways in which it would force me to rethink myself.” Lizzie Borden originally planned to name *Born in Flames* after *Les Guérillères*, before settling on the title of the song Mayo Thompson wrote for her film. She wrote: “I wanted a driving, rhythmic track to run simultaneously with speeches, so they didn’t have to be listened to. I hoped the words could work subliminally. The film is about a multiplicity of voices, so even if you hear some words, it’s enough. The message, such as it is, is about the need for action. . . . [M]any issues addressed in the film haven’t gone away. Economic issues, Sandra Bland, the murders of Black men, women’s issues, gender issues. I’m incredibly angered and saddened by the fact that it has been more than thirty years since I made the film and there’s even more rampant police brutality, increasing homelessness, poverty.”

Organized by William M. Burton, Ty Blakeney, Department of French; Kate MacKay, Kathy Geritz, BAMPFA. Cosponsored by the Department of French at UC Berkeley in conjunction with the conference *Monique Wittig: Twenty Years Later / Monique Wittig: Vingt ans après*.



SATURDAY / 3.18.23

## ORIANA

BEATRIZ SANTIAGO MUÑOZ (PUERTO RICO, 2022)

4:30 PM

### RECORDED CONVERSATION

Beatriz Santiago Muñoz and Natalia Brizuela

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

Beatriz Santiago Muñoz’s first feature film *Oriana* “entwines the linguistic structure of Monique Wittig’s iconic 1969 feminist novel *Les Guérillères* with the material and conceptual ground of the Caribbean. It visualizes the ecstatic potential of a near-future, non-binary world order through the struggles of its protagonists to imagine a new sort of sensorium—an autonomous language of post-colonial and post-patriarchal society” (EMPAC). Filming in Puerto Rico after Hurricane Maria, Santiago Muñoz collaborated with a cast of Caribbean musicians, poets, artists, and performers.

(c. 78 mins, Color, DCP, From Sociedad del Tiempo Libre)

PRECEDED BY **MOUTH TO MOUTH** (Theresa Hak Kyung Cha, US, 1975). A meditation on Theresa Hak Kyung Cha’s mother tongue. (8 mins, English and Korean text, B&W, Digital, BAMPFA collection)

**STATEN ISLAND** (Vivienne Dick, US, 1978). A low-budget sci-fi short film that was originally intended to be part of a longer collaborative work to be made by a group of women called *Les Guérillères*. (5 mins, Color, Digital, From LUX)

Total running time: c. 91 mins

SATURDAY / 3.18.23

## BORN IN FLAMES

LIZZIE BORDEN (US, 1983) RESTORED 35MM PRINT

7:30 PM

IN PERSON Lizzie Borden

“This explosive work offers a speculative, feminist polemic set in a potential future that mirrors both the present in which it was made and ours. . . . [Lizzie] Borden’s fevered 1983 film is absolutely one we should be watching right now” (Yasmina Price, *Vulture*).

SEE P. 26 FOR FULL DESCRIPTION

3. *Oriana*, 3.18.23

4. *Born in Flames*, 3.18.23



# DOCUMENTARY VOICES

Every year we present an international selection of inventive documentary and nonfiction films, past and present. *Documentary Voices* continues this spring with local sound artist and designer Ernst Karel in person with his fascinating, almost imageless film, *Expedition Content*. It is part of two programs related to Robert Gardner's 1961 West Papua expedition, which include recently completed shorts that Gardner was editing at the end of his life. Paraguayan filmmaker Paz Encina presents her most recent film, *Eami*, a mythological tale born out of her time with the Ayoreo-Totobiegosode people in the Paraguayan Chaco, who are experiencing massive deforestation. The first film by Mexican Tzotzil filmmaker Xun Sero also looks at Indigenous struggles, using conversations to uncover his mother's life and examine cycles of violence in his community. Two early documentaries by *Saint Omer* director Alice Diop are concerned with bringing those on the periphery to the center through her focus on migrant and Black diaspora experience, including her first visit to Senegal. In Payal Kapadia's first feature, a film student's letters give insight into student protests across India against religious and caste-based discrimination.

Kathy Geritz, Film Curator

This series is curated by Natalia Brizuela and Kathy Geritz and is presented in conjunction with Brizuela's UC Berkeley course Documentary Forms.

The livestream conversation with Xun Sero is made possible with support from The Andy Warhol Foundation for the Visual Arts. Alice Diop's films are presented with the assistance of Maud Guenoux, Point du Jour, and Hans-Joachim Fetzer at Arsenal - Institute for Film and Video Art. The programs related to Robert Gardner's New Guinea expedition are presented thanks to Ernst Karel, Documentary Educational Resources (DER), and Anthology Film Archives's "*Expedition Content*" Expanded series, and with support from the National Endowment for the Arts for our *Out of the Vault* programs. Paz Encina's visit is made possible with support from the Center for Latin American Studies.



WEDNESDAY / 3.1.23

## SHORT FILMS BY ALICE DIOP

7:00 PM

### TOWARDS TENDERNESS

ALICE DIOP (FRANCE, 2016)

(*Vers la tendresse*). "The title *Towards Tenderness* evokes both the project and narrative movement of the film. The project resulted from my will to explore these voices, to convince these young men [living in the Paris suburbs] that accessing tenderness was a desirable horizon, that the right to and the possibility of tenderness resided in them" (Alice Diop).

Photographed by Sarah Blum. (38 mins, In French with English subtitles, Color, DCP, From L'Agence du Court Métrage)

FOLLOWED BY

### THE SENEGALESE MEET SENE-GALLIC

ALICE DIOP (FRANCE/SENEGAL, 2007)

(*Les Sénégalaises et la Sénégalaise*). Alice Diop was born in France to Senegalese parents. She traveled to Dakar for the first time with her father's remains. She set up her camera in the courtyard of the house where her mother lived before leaving for France in 1966. Thus, she became familiar with the daily life of her aunts and cousins. Then she realized that she was filming the life she might have had if her mother had stayed in Senegal.

ARSENAL - INSTITUTE FOR FILM AND VIDEO ART

(56 mins, In Wolof and French with English and French subtitles, Color, Digital, From Point du Jour, with thanks to Arsenal - Institute for Film and Video Art)

Total running time: 94 mins

SUNDAY / 3.5.23

### DEAD BIRDS

ROBERT GARDNER (US, 1964)

Robert Gardner's 1961 expedition to Netherlands New Guinea (now West Papua) to film the Hubula people (also known as the Dani) resulted in the much-debated, influential ethnographic film *Dead*

*Birds*, which explores the ritual warfare between Dani villages and raises questions about the role of violence in society and culture. For Gardner, "It was an attempt to see people from within and to wonder, when the selected fragments of that life were assembled, if they might speak not only of the Dani but also of ourselves." In the final years of his life, Gardner began to edit footage shot on that expedition. We present a selection of these short films tonight and on Wednesday, March 8.

(85 mins, Color, 35mm, BAMPFA collection, Distributed by Documentary Educational Resources. Part of BAMPFA's *Out of the Vault* series.)

FOLLOWED BY Selections from Gardner's *Baliem Valley 1961* series

**TUKOM THE SWINEHERD** (Robert Gardner, US, 1961-2021, 5 mins, Color, Digital, From DER)

**MAKING OF A KAIO** (Robert Gardner, US, 1961-2021, 6 mins, Color, Digital, From DER)

**UWAR MAKING HIS WAY** (Robert Gardner, US, 1961-2021, 1.5 mins, Silent, Color, Digital, From DER)

Total running time: 98 mins

WEDNESDAY / 3.8.23

### EXPEDITION CONTENT

ERNST KAREL, VERONIKA KUSUMARYATI (US, 2020)

IN PERSON Ernst Karel

*Ernst Karel works in the area of reality-based audio, including sound recording, electroacoustic music, experimental nonfiction sound works for multichannel installation and performance, image-sound collaboration, and postproduction sound for nonfiction film.*

"A mind-expanding inquiry on anthropology—how it speaks and for whom—and on cinema itself." MANOHLA DARGIS, *NEW YORK TIMES*,

TEN BEST FILMS OF 2022

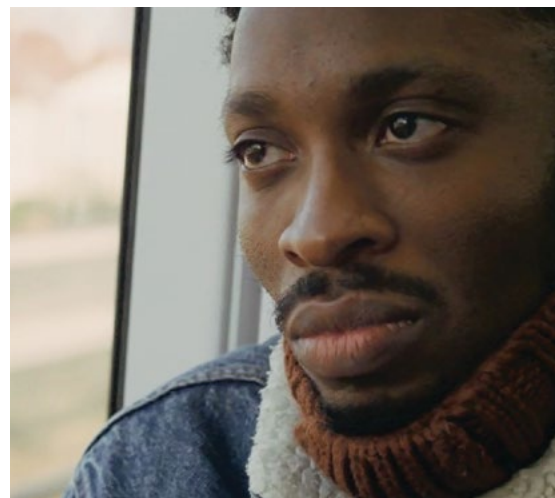
Michael Rockefeller's sound recordings made during Robert Gardner's 1961 expedition to West Papua are the starting point for *Expedition Content*, an experimental ethnographic film composed by Veronika Kusumaryati, a political and media anthropologist working in West Papua, and sound artist and sound designer Ernst Karel, both associated with Harvard's Sensory Ethnography Lab. The resulting almost imageless film provides an



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immersive listening experience while shedding new light on Hubula daily life, the expedition, and anthropology. As Leo Goldsmith noted, the film “foregrounds the (re) construction of sonic spaces as an inherently political act, both as the acquisition and labeling of anthropological data and as the forensic project of bringing buried, untranslated, and frequently silenced voices to the fore.”

(78 mins, In English and Hubula with English subtitles, B&W/Color, DCP, From Cinema Guild)

FOLLOWED BY **SALT** (Robert Gardner, US, 1961–2021, 19 mins, Color, Digital, From DER)

Total running time: 97 mins

WEDNESDAY / 3.15.23

## MAMÁ

7:00 PM

XUN SERO (MEXICO, 2022)

### IN-THEATER LIVESTREAM CONVERSATION

Xun Sero and Natalia Brizuela

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

**“An extraordinarily sensitive first film where both mother and son open a dialogue in an attempt at self-discovery.”** HOTDOCS

(*Mom*). As a Mexican Tzotzil, I grew up between the sacrality both of Guadalupe Virgin and Mother Earth. As a son, I grew up among the derision of not having a father and blaming my mother for it. I realized that the first feminine body against which I exercised violence was my mother’s. . . . Who are you, mom? This is the question that guided me in the making of this film. We get to know the person behind this figure—her dreams, her pain, her laughter, her life. That is my desire with this film, from wanting to heal myself and wanting to know and get closer to my mother. XUN SERO

Photographed by José A. Jiménez, Sero. (80 mins, In Spanish and Tzotzil with English subtitles, Color, DCP, From Terra Nostra Films)

WEDNESDAY / 3.22.23

## AND WHEN I DIE, I WON'T STAY DEAD

7:00 PM

BILLY WOODBERRY (US/PORTUGAL, 2015)

LES BLANK LECTURE Billy Woodberry

Billy Woodberry’s “daring and accomplished documentary” (*New Yorker*) of Bob Kaufman, one of the most overlooked of the Beat Generation artists, is lovingly assembled from archival footage, documents, and interviews. With an homage to Ousmane Sembène’s *Black Docker*.

SEE P. 25 FOR FULL DESCRIPTION

WEDNESDAY / 4.5.23

## EAMI

7:00 PM

PAZ ENCINA (PARAGUAY, 2022)

IN PERSON Paz Encina

Cosponsored by the Center for Latin American Studies

*Eami* means “forest” in Ayoreo. It also means “world.” The Indigenous Ayoreo-Totobiegosode people do not make a distinction. They now live in an area experiencing the fastest deforestation on the planet. Paz Encina traveled to the Paraguayan Chaco, immersed herself in Ayoreo-Totobiegosode mythology, and listened to heartrending stories about how the people are being chased off their land. Based on the knowledge she acquired, she made a dreamy, magic-realist film about a little girl called Eami. She is the bird god—she explains in the poetic voice-over—looking for whoever may be left. ROTTERDAM FILM FESTIVAL

Written by Encina. Photographed by Guillermo Saposnik. (84 mins, In Ayoreo, Guaraní, and Spanish with English subtitles, Color, DCP, From MPM Premium)

PRECEDED BY **TRAÉME AGUA, TRAÉME MIEL** (Paz Encina, Paraguay, 2018). Both this sound piece and *Rugir*—which will play as a ten-minute sound loop in the theater starting at 6:30—constitute Paz Encina’s *La Memoria del monte*, which is a companion piece to *Eami*. (9 mins, Digital sound, From the artist)

Total running time: 93 mins

WEDNESDAY / 4.12.23

## A NIGHT OF KNOWING NOTHING

7:00 PM

PAYAL KAPADIA (FRANCE/INDIA, 2021)

**“Foregrounds cinema itself as a site of resistance.”**

MICHAEL SICINSKI, MUBI NOTEBOOK

In “a brilliantly fragmentary work of witnessing” (New York Film Festival) the passions of youth, Payal Kapadia’s hybrid film combines letters written by a student at the Film and Television Institute of India (from which Kapadia graduated) with documentary images of student protests filmed over several years across India. Kapadia observed, “In our country, love is a very political entity (I guess that is true everywhere). Many of my influences come from daily life and the struggles that are faced by those around me. There are many artists too that have inspired me, which include the Iranian poet Forugh Farrokhzad, whose poem ‘Another Birth’ has also [lent] its name to our production company. Others include painter Arpita Singh, the writers John Berger and Rainer Maria Rilke, and filmmakers Apichatpong Weerasethakul and Aki Kaurismäki.”

Written by Kapadia, Himanshu Prajapati. Photographed by Ranabir Das. (96 mins, In Bengali and Hindi with English subtitles, B&W/Color, DCP, From Cinema Guild)

PRECEDED BY **BAT-LIKE DEVIL CHASER WITH A TOP HAT** (Amit Dutta, India, 2022). The photographs of artist Jyoti Bhatt create “an impression of an India that is beneath the facade of its unfolding history” (Dutta). (25 mins, B&W/Color, Digital, From the artist)

Total running time: 121 mins

1. *A Night of Knowing Nothing*, 4.12.23
2. *Mamá*, 3.15.23
3. *Making of a Kaio*, 3.5.23
4. *Eami*, 4.5.23
5. *Towards Tenderness*, 3.1.23





## ODESSA'S UNCOMPROMISING EGGENTRIC:

# THE FILMS OF KIRA MURATOVA

"I always knew that my films would some day see the light of day. I just didn't believe that I'd live to see it," wrote Ukrainian filmmaker Kira Muratova (1934–2018) of her films, once banned for nearly two decades. Her first two solo films, *Brief Encounters* (1967) and *The Long Farewell* (1971), are seemingly unlikely candidates for censorship; quiet, contemplative, elliptically poetic works featuring independent, successful heroines, they raised suspicion by focusing on individuals concerned not with the good of the state, but with how to live, and love, in this new socialist world. (Their reasons for being banned, in fact, would read now as praise: "a joining of the humdrum and the poetic" or "absorption with formal experiments"). As critic Andrei Plakhov wrote, she "contrived to make the first non-Soviet—not to be confused with anti-Soviet—films in our history."

Born in Moldova in 1934 to a Romanian mother and a Russian father later executed by the Nazis, Muratova studied at Moscow's VGIK film school, but she lived and made the majority of her films in and around Odessa, Ukraine. By the late 1980s and early 1990s, with perestroika and the fall of the Soviet Union, her banned work was finally released and celebrated, leading to a new outpouring of acidic, utterly fearless, almost assaultive works like *The Asthenic Syndrome* (1989), *Chekhov's Motifs* (2002), and *The Tuner* (2004). Reminiscent of some unholy combination of Federico Fellini, Nikolai Gogol, even Charlie Chaplin and Fyodor Dostoevsky, they feature absurdist storylines, aggressively theatricalized acting, a fixation with insanity and "improper" conduct, and other transgressive challenges to not just the money-obsessed "New Russia" of their time, but also audiences as a whole. "My country had reached bankruptcy and there was nowhere else for it to go," Muratova wrote. "Everything had to burst."

Jason Sanders, Film Notes Writer

Guest curated by Stanislav Manelevskiy, head of the Research and Programming Department at the Oleksandr Dovzhenko National Center (the Ukrainian state film archive), and coordinated at BAMPFA by Kathy Geritz. With thanks to Aliona Penzii, Oleksandr Dovzhenko National Center; Evgeniev Gregory, Budushchee; and Oled Kohan, Sota Cinema Group.



SATURDAY / 4.1.23

### BRIEF ENCOUNTERS

7:00 PM

KIRA MURATOVA (USSR [UKRAINE], 1967)

(*Korotkie vstrechi*). Muratova's highly original solo debut angered censors over its portrayal of a society not quite as spotlessly socialist as advertised, and it was quickly shelved after the lowest possible distribution. A seemingly successful city functionary (Muratova) spends her night listlessly procrastinating between speech writing and dish washing until a young woman unexpectedly appears, looking to work as a maid; she's also the lover of the bureaucrat's husband, a wandering, guitar-playing geologist (Russian folk singer/cult hero Vladimir Vysotsky). Filmed with quiet delicacy and a stylishly avant-garde aesthetic, *Brief Encounters* is concerned neither with socialism nor with the state, but with how people—and especially women—find community in a world reluctant to offer it. JASON SANDERS

Written by Muratova, Leonid Zhukhovitsky. Photographed by Gennady Karyuk. With Muratova, Vladimir Vysotsky, Nina Ruslanova. (96 mins, In Russian with English subtitles, B&W, DCP, From Janus Films)

SUNDAY / 4.9.23

### THE LONG FAREWELL

7:00 PM

KIRA MURATOVA (USSR [UKRAINE], 1971)

ALSO SCREENS SATURDAY / 5.13.23

"Muratova's daring 1971 psychodrama . . . deserves the accolade" of best restoration of the year. JAMES QUANDT, ARTFORUM

(*Dolgie provody*). The relationship between mother and son forms the crux of Muratova's ephemeral second feature, which by simply prioritizing the messiness of human connections over the glories of the socialist state wound up banned for sixteen years. Slipping through middle age with an assortment of wigs, desultory lovers, and panic attacks, a party bureaucrat and divorcée has only her teenage son to lean on, but soon she may lose him through both the usual youthful rebellions and her own insecurities. Muratova conveys their life together and lives apart through elliptical, poetic fragments, forging a film of tenderness and sorrow, and a tribute to unconventional, independent women. JASON SANDERS

Written by Natalya Ryazantseva. Photographed by Gennady Karyuk. With Zinaida Sharko, Oleg Vladimirov, Yuriy Kayurov, Svetlana Kabanova. (97 mins, In Russian with English subtitles, B&W, DCP, From Janus Films)



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FRIDAY / 4.28.23

### THE ASTHENIC SYNDROME

7:00 PM

KIRA MURATOVA (USSR [UKRAINE], 1989)

*(Astenicheskiy sindrom)*. Legendary director Muratova's demented chronicle of the constant absurdities and daily insults of Soviet life in the 1980s takes its title and its cues from a psychological condition in which the sufferer alternates between maniacal aggression and apathetic inaction. Fittingly split into two parts, this Ukrainian "post-glasnost film to end all post-glasnost films" (Derek Malcolm) may concern a possibly grieving widow or a possibly insane professor, but it's the mood of impending collapse and seething madness that matters, not the narrative. "A movie that breaks all the rules when it comes to telling a story and clearly distinguishing between fiction and documentary, fantasy and reality, anger and detachment" (Jonathan Rosenbaum). JASON SANDERS

Written by Sergei Popov, Aleksandr Chernitch, Muratova. Photographed by Vladimir Pankov. With Sergei Popov, Olga Antonova, Natalia Busko, Galina Sakurdaeva. (153 mins, In Russian with English subtitles, B&W/Color, DCP, From the Aleksandr Dovzhenko National Center, permission Janus Films)

THURSDAY / 5.4.23

### THE TUNER

7:00 PM

KIRA MURATOVA (UKRAINE/RUSSIA, 2004)

"Highly explosive, yet perfectly balanced."

ROTTERDAM FILM FESTIVAL

*(Nastroyschik)*. Swindlers and eccentric faded aristocrats populate the crumbling Odessa of Muratova's berserk 2004 satire on Russia's old and nouveau riche, a screwball 1930s comedy filmed through an almost assaultive theatrical style. A piano tuner/con artist with a big-dreaming platinum blonde girlfriend thinks he's found his final marks in two elderly society dames, but first he'll have to deal with fellow scammers, miscellaneous madmen, random musicians, street beggars, and a lapdog with a continuously terrible haircut. Muratova's disorienting

sound and vocal mixes heighten *The Tuner* to dizzying, Gogolian extremes; the cumulative effect is, as the *Village Voice* memorably described, "like being trapped in an elevator with a psychotic." JASON SANDERS

Written by Muratova, Sergei Chetvyortkov, Evgeny Golubenko. Photographed by Gennady Karyuk. With Renata Litvinova, Georgiy Deliev, Alla Demidova, Nina Ruslanova. (154 mins, In Russian with English subtitles, B&W, DCP, From the Aleksandr Dovzhenko National Center)

THURSDAY / 5.11.23

### THE SENTIMENTAL POLICEMAN

7:00 PM

KIRA MURATOVA (UKRAINE/FRANCE, 1992)

INTRODUCTION Stanislav Menzelevskiy

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

"The most under-appreciated of Muratova's films."

ROTTERDAM FILM FESTIVAL

*(Chuvstvitelnyy miltioner)*. A kindly policeman throws his life into chaos after finding an abandoned baby in Muratova's self-described "fairy tale," a winning combination of Chaplinesque comedy and Kafkaesque satire that's one of her most accessible films. A silent film-inspired beginning launches audiences into this surprisingly warm story ("like a photo from a shop-window in an Odessa photo studio," Muratova wrote) of the Keaton-faced policeman, his wife, and the baby they want to keep, though all manner of arguing Odessians, barking dogs, overzealous orphanage handlers, and inept bureaucrats stand in the way. Look for an adoption conversation on the Odessa Steps, site of *Battleship Potemkin's* famous baby carriage scene. JASON SANDERS

Written by Muratova, Evgeny Golubenko. Photographed by Gennady Karyuk. With Nikolai Shatokhin, Irina Kovalenko, Natalya Ralleva, Yuriy Shlykov. (115 mins, In Russian with English subtitles, Color, DCP, From the Aleksandr Dovzhenko National Center, permission Firma Buduschee)

SATURDAY / 5.13.23

### THE LONG FAREWELL

7:00 PM

KIRA MURATOVA (USSR [UKRAINE], 1971)

SEE SUNDAY / 4.9.23

INTRODUCTION Stanislav Menzelevskiy

SUNDAY / 5.14.23

### ETERNAL HOMECOMING

5:00 PM

KIRA MURATOVA (UKRAINE/RUSSIA, 2012)

INTRODUCTION Stanislav Menzelevskiy

*(Vechnoe vozvrashchenie)*. For her last film, Muratova gathered a who's who of Russian film and stage actors for this tribute to (or dismantling of) the very concepts of performance, and storytelling. We begin conventionally (already a red flag, for those familiar with Muratova) with a conversational scene between a man and a woman; suddenly, it's abandoned, to then be repeated by other actors, in another setting entirely. And, suddenly, it switches again. Only the words remain, repeated by new faces, in wildly different settings, with a bizarre variety of new line readings. Cuts to bemused potential film funders remind us that, in cinema, the places and faces may change, but the lines eternally remain. JASON SANDERS

Written by Muratova. Photographed by Vladimir Pankov. With Oleg Tabakov, Alla Demidova, Renata Litvinova, Sergey Makovetskiy. (114 mins, In Russian with English subtitles, B&W/Color, DCP, From the Aleksandr Dovzhenko National Center, permission the Sota Cinema Group)

1. *Brief Encounters*, 4.1.23
2. *The Long Farewell*, 4.9.23, 5.13.23
3. *The Sentimental Policeman*, 5.11.23
4. *The Tuner*, 5.4.23
5. *The Asthenic Syndrome*, 4.28.23



# SPECIAL SCREENINGS



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THURSDAY / 3.2.23

## TUKDAM: BETWEEN WORLDS

7:00 PM

DONAGH COLEMAN (FINLAND/IRELAND/ESTONIA, 2022)

Copresented with the Center for Buddhist Studies and the UC Berkeley Anthropology Department

### IN CONVERSATION

Donagh Coleman, Jacob Dalton (moderator), and David Perlman  
*Jacob Dalton is a professor of Tibetan studies in the Department of South & Southeast Asian Studies at UC Berkeley.*

*David Perlman, PhD, worked ten years in Richie Davidson's lab, where he designed and managed the first phase of the Tukdam research project.*

Is it possible to die in a consciously controlled way? The Tibetan Buddhist tradition of *tukdam*, a practice of meditating at the deepest level of consciousness right before death, has been shown to delay rigor mortis and other postmortem decay for days or even weeks. The bodies of those in *tukdam* remain warm and in the meditation position even after they are declared medically dead. Through interviews with Western scientists, Tibetan medical professionals, the Dalai Lama, and respected bhikkus, Donagh Coleman's fascinating documentary explores current research into the practice, in which the cessation of brain function, breathing, and heart activity is not necessarily life's clear-cut end but instead a pliant threshold. KRIS CHESSON, MVFF

Written by Coleman. Photographed by Mika Mattila, Satya Rai Nagpaul, Peter Flinckenberg, Coleman. (91 mins, In English and Tibetan with English subtitles, Color, DCP, From Journeyman Pictures)

SATURDAY / 4.29.23

## BLACK LIFE: CIRCLING THE ARCHIVE WITH FILMMAKERS DWAYNE LEBLANC AND TAYLER MONTAGUE

4:00 PM

### IN CONVERSATION

Dwayne Leblanc, Tayler Montague, and ruth gebreyesus  
*ruth gebreyesus, a writer and producer based in the Bay Area, is currently the cocurator of Black Life.*

Black Life is honored to present Circling the Archive—a dialogue with two contemporary filmmakers, who share their award-winning short films alongside films they have selected, including Charles Burnett's first short film, *Several Friends* (1969). A native New Yorker, Tayler Montague forayed into filmmaking via her background in cultural criticism and film programming. Montague tells stories that place Black people front and center, building on the legacy of Black storytelling that she grew up with. Her debut film, *In Sudden Darkness*, is a portrait of a working-class Bronx family as they experience the Northeast blackout of 2003. Dwayne LeBlanc is a Los Angeles-based, first-generation Caribbean American artist and filmmaker. He is primarily self-taught, and his multimedia practice focuses on themes of migration, visibility, and dual identities. His debut short, *Civic*, is a meditative work about homecoming that was awarded a production grant from Ghetto Film School and Netflix. LeBlanc is currently in postproduction on two additional films that will form a trilogy with *Civic*.

Three music videos (c. 17 mins)

**IN SUDDEN DARKNESS** Tayler Montague, US, 2020, 13 mins, Color, DCP, From the artist

**SEVERAL FRIENDS** Charles Burnett, US, 1969, 21 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Kino Lorber

**CIVIC** Dwayne LeBlanc, US, 2022, 20 mins, Color, DCP, From the artist

Total running time: c. 71 mins

Black Life Film Series Sponsor: Julie Simpson

SUNDAY / 5.7.23

## DRYLONGSO

CAULEEN SMITH (US, 1998) NEW DIGITAL RESTORATION

5:00 PM

IN PERSON Cauleen Smith

**"An enduringly rich work of DIY filmmaking, *Drylongso* remains a resonant and visionary examination of violence (and its reverberations), friendship, and gender."** FILM AT LINCOLN CENTER

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

Written by Smith, Salim Akil. Photographed by Andrew Black. With Toby Smith, April Barnett, Will Power, Channel Schafer. (86 mins, Color, DCP, From Janus Films, 4K restoration undertaken by the Criterion Collection, Janus Films, and the Academy of Motion Picture Arts and Sciences, supervised by director Cauleen Smith)

1. *Tukdam: Between Worlds*, 3.2.23
2. *Civic*, 4.29.23
3. *Drylongso*, 5.7.23
4. Dziga Vertov, *Man with a Movie Camera*, 1929

# STUDENT SCREENINGS

FRIDAY / 4.7.23

## BAMPFA STUDENT COMMITTEE FILM FESTIVAL

7:00 PM

Free Admission

IN PERSON Student filmmakers

The BAMPFA Student Committee's film subcommittee is pleased to present short films by Bay Area student filmmakers for the 2023 Student Film Festival. This one-night festival showcases the work of local filmmakers, including short films of varying genres and themes.

SUNDAY / 5.14.23

## FILM & VIDEO MAKERS AT CAL: WORKS FROM THE EISNER COMPETITION 2023

2:00 PM

Free Admission

IN PERSON UC Berkeley student filmmakers

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

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

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

# BAMPFA FILM COUNCIL



Join a dedicated group of cinephiles, filmmakers, and supporters who are deepening their relationship with BAMPFA and helping sustain the future of film exhibition, education, collection, and preservation—in Berkeley and beyond. For the very best access and engagement with film at BAMPFA, we invite you to join the Film Council today! Film Council members are asked to make an annual contribution of \$10,000 or more in support of the film program at BAMPFA.

To learn more about Film Council membership, contact Alexis Gordon, Individual Giving Officer, at [alexisgordon@berkeley.edu](mailto:alexisgordon@berkeley.edu). Thank you!

## JOIN US! BECOME A MEMBER

Experience our exceptional exhibitions, film programs, and events in the best possible way—as a BAMPFA member. Enjoy early access to major exhibitions, special invitations, members-only access, Store discounts, and so much more.

To become a member or renew your membership, please visit [bampfa.org/member](http://bampfa.org/member) or call (510) 642-5186.



AT BAMPFA  
APRIL 14-23, 2023

BAMPFA is proud to partner with the San Francisco International Film Festival, the longest-running film festival in the Americas. Held each spring, the SFFILM Festival is a global showcase of cinematic discovery and a major cultural event in the Bay Area. Expect filmmakers and other special guests in person.



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**CATHERINE  
WAGNER**

PHOTO:  
PHIL BOND



**CAULEEN  
SMITH**

PHOTO:  
JOSHUA FRANZOS

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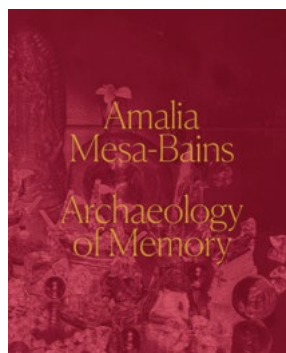
*Celebrate Spring*

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## ***Amalia Mesa-Bains: Archaeology of Memory*** Catalog

The stunning exhibition catalog accompanying the first major retrospective of Mesa-Bains's work cements her place as a trailblazing artist within the history of art. THE Bay Area show of the spring.

\$50



## **Home Harvest: Your Pocket Card Guide to Kitchen Gardening**

A handy and fun informational deck with tips and tricks for home gardeners.

\$22.95



## **Shine Bright in the Garden Magnetic Playset**

Inspire your little nature lover to garden with this adorable magnetic playset featuring twenty-nine magnetic pieces in a portable tin.

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## **Cavallini Garden Mini Notebook Set**

A high-quality three-notebook set featuring colorful archival imagery from the Cavallini archives—perfect for documenting your adventures in gardening.

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## ***Spring Cannot Be Cancelled: David Hockney in Normandy***

David Hockney reflects upon life and art during lockdown in rural Normandy in this gorgeous and inspiring book.

\$34.95



## **Kirby Vase**

A ceramic vase with a distinct personality—perfect for floral arrangements, small bouquets, or a simple stem.

\$55







## On View

### GALLERIES

**OUT OF AFRICA:  
SELECTIONS FROM THE KRAMLICH COLLECTION**  
March 8–April 30, 2023

**RINA KIMCHE**  
Through March 26, 2023

**ALEXANDRE DUMAS'S AFRO: BLACKNESS  
CARICATURED, ERASED, AND BACK AGAIN**  
April 12–July 30, 2023

**FRANK MOORE / MATRIX 280:  
THEATER OF HUMAN MELTING**  
Through April 23, 2023

**ENDLESS KNOT: STRUGGLE AND HEALING  
IN THE BUDDHIST WORLD**  
Through May 7, 2023

**FIFTY-THIRD ANNUAL UC BERKELEY  
MASTER OF FINE ARTS EXHIBITION**  
May 12–July 23, 2023

**LUIS CAMNITZER: ART WALL**  
Through May 31, 2023

**AMALIA MESA-BAINS: ARCHAEOLOGY OF MEMORY**  
Through July 23, 2023

### COVER

Apichatpong Weerasethakul: still from *On Blue*, 2022;  
DCP; 16 min.; From Kick the Machine Films.

### BARBRO OSHER THEATER

**TUKDAM: BETWEEN WORLDS**  
March 2, 2023

**PIONEERS OF QUEER CINEMA**  
March 3–May 3, 2023

**ORCHESTRATING TIME:  
THE FILMS OF WILLIAM KENTRIDGE**  
March 9–April 2, 2023

**APICHATPONG WEERASETHAKUL'S CINEMA OF NOW**  
March 10–May 12, 2023

**LIZZIE BORDEN'S NEW YORK FEMINISMS TRILOGY**  
March 17–19, 2023

**MONIQUE WITTIG: TWENTY YEARS LATER /  
MONIQUE WITTIG: VINGT ANS APRÈS**  
March 18, 2023

**OUT OF THE VAULT: BILLY WOODBERRY IN PERSON**  
March 22–29, 2023

**KELLY REICHARDT IN PERSON**  
March 24–31, 2023

**ODESSA'S UNCOMPROMISING ECCENTRIC:  
THE FILMS OF KIRA MURATOVA**  
April 1–May 14, 2023

**BAMPFA STUDENT COMMITTEE FILM FESTIVAL**  
April 7, 2023

**DOCUMENTARY VOICES**  
Through April 12, 2023

**SFFILM FESTIVAL AT BAMPFA**  
April 14–23, 2023

**BLACK LIFE: CIRCLING THE ARCHIVE  
WITH FILMMAKERS DWAYNE LEBLANC  
AND TAYLER MONTAGUE**  
April 29, 2023

**DRYLONGSO: CAULEEN SMITH IN PERSON**  
May 7, 2023

**FILM & VIDEO MAKERS AT CAL:  
WORKS FROM THE EISNER COMPETITION 2023**  
May 14, 2023

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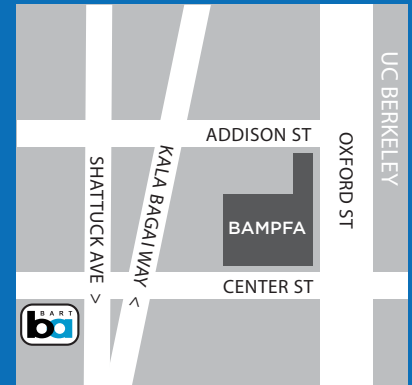
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### GALLERY AND STORE HOURS

Wednesday–Sunday, 11am to 7pm

Operating hours and policies may change  
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