

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE UNIVERSITY OF CALIFORNIA

AMALIA MESA-BAINS ENDLESS KNOT FRANK MOORE RINA KIMCHE JOEL COEN SEIJUN SUZUKI BUSTER KEATON HONG SANGSOO EASTERNEUROPEAN FILM DOCUMENTARY VOICES PRATIBHA PARMAR CHINESE ANIMATION BLACK LIFE THE ALGERIAN WAR OUT OF THE VAULT



Season's greetings from BAMPFA! On behalf of the

museum staff, we wish you a festive holiday season.

I will never forget the first time I heard the artist Ed Ruscha give a lecture at a museum, when I was a young curatorial assistant in Chicago. He loomed large in my consciousness as a major figure in the art world, someone I learned about in my art history class, and hearing from him directly allowed me to consider the man behind the work, humanizing someone who until then had just been a famous name to me. BAMPFA is a creative space for the most vital artists and filmmakers of our time, who are forging new ideas, materials, and forms and bringing untold stories to the public. On any given day, a visitor to BAMPFA might encounter a local contemporary artist in public conversation about their latest project, an acclaimed filmmaker introducing a screening of their favorite movie, or a performance group animating our space with new work that can't be seen anywhere else. At BAMPFA, we create opportunities for our audience to connect with groundbreaking artists directly, to get to know the people behind the work we admire so much.

This season we will hear from Amalia Mesa-Bains, a celebrated member of our own Bay Area art community, whose influence and impact have been felt far beyond it. In February, BAMPFA will open Amalia Mesa-Bains: Archeology of Memory, the first retrospective of the artist's nearly half-century career. A tireless advocate for Chicanx art, as both a practitioner and a scholar, Mesa-Bains is best known for her signature "altar-installations," which reimagine traditional Mexican Indigenous practices through a contemporary lens. Her iconic

series Venus Envy will be displayed in its entirety for the first time at BAMPFA. We're excited to introduce our visitors to the artist herself, who joins us in person for an illuminating discussion about her work on Saturday, February 18, with scholars Jennifer González and Adriana Zavala and the Los Angeles-based artist Sandy Rodriguez. Mesa-Bains will give a solo lecture on March 19 and is one of several artists appearing in person at BAMPFA in the spring, along with South African artist William Kentridge, Thai filmmaker Apichatpong Weerasethakul, and others.

Our members and guests will have multiple opportunities to engage with luminaries of the film world this season. In January we welcome Joel Coen to present a series that pairs his own films with older works that have shaped his sensibility as one of the most acclaimed directors of the past forty years. We look forward to hearing from Coen about his creative influences during his eight upcoming appearances at BAMPFA, and we are very pleased to welcome his collaborator Frances McDormand, who joins us in conversation with Coen for The Tragedy of Macbeth and to present director Sarah Polley's Women Talking. Later this season, Pratibha Parmar, the pathbreaking feminist documentarian, will be at BAMPFA to share two of her films, including her latest work, My Name Is Andrea, a multidimensional portrait of feminist writer Andrea Dworkin.

We are dedicated to supporting the innovative work of living artists who help us learn about ourselves and each other. We're grateful to our community of artists-and to all of you-for making it possible.

JULIE RODRIGUES WIDHOLM **EXECUTIVE DIRECTOR, BAMPFA**

Winter 2022–23 at BAMPFA

This edition covers December 2022 through February 2023. Note: The museum will be closed for the holidays starting on 12/23/22 and will reopen on 1/4/23. For the full schedule, visit bampfa.org/calendar.

NEW EXHIBITIONS

AMALIA MESA-BAINS: ARCHAEOLOGY OF MEMORY



FEBRUARY 4-JULY 23, 2023

NEW EXHIBITION

PREVIEW DAYS: FEBRUARY 2-3

Early access for BAMPFA members and UC Berkeley students, faculty, and staff

COMMUNITY DAY: FERRUARY 4

Free museum admission for all, with special opening day events:

Art Making for Families / Creación artística para familias 11:30 AM-2:00 PM

Free Film Screening: Amalia Mesa-Bains: In Her Own Worlds

Curators' Talk: María Esther Fernández and Laura Pérez 3:00 PM

FEBRUARY 18

In Conversation with Amalia Mesa-Bains 1:00 PM

GUIDED TOURS (SEE P. 11 FOR DETAILS)

Led by UC Berkeley graduate students in history of art, Chicanx/Latinx studies, and theater, dance, and performance studies

Amalia Mesa-Bains: Archaeology of Memory is the first retrospective exhibition of the work of longtime Bay Area artist Mesa-Bains. Presenting work from the entirety of her career for the first time, this exhibition, which includes fourteen major installations, celebrates Mesa-Bains's important contributions to the field of contemporary art locally and globally.

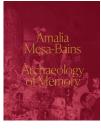
For over forty-five years, Mesa-Bains has worked to bring Chicana art into the broader American field of contemporary art through innovations of sacred forms such as altares (home altars), ofrendas (offerings to the dead), descansos (roadside resting places), and capillas (home yard shrines). She expanded her installations from domestic spaces to include laboratories, library forms, gardens, and landscapes, focusing attention on the politics of space to highlight colonial erasure of the preexisting and still-surviving cultural differences in colonized Indigenous and Mexican American communities. Many of these works offer a feminist perspective on the domestic life of immigrant and Mexican American women across different historical periods—most notably the four-part installation series Venus Envy, which was created over multiple decades and will be displayed in its entirety for the first time at BAMPFA.

Standing at the juncture of cultural diversity, environmentally centered spirituality culled from ancestral non-Western worldviews, and intersectional feminism, Mesa-Bains has been heralded as one of the most prominent voices in feminist Chicanx art of her generation.

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

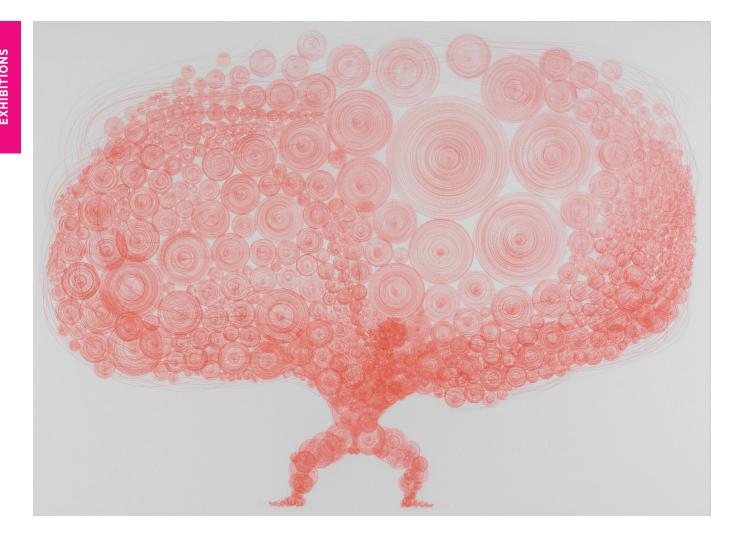
The exhibition is made possible by generous lead support from the Henry Luce Foundation and The Andy Warhol Foundation for the Visual Arts. Major funding is provided by Margarita Gandia and Diana Campoamor, Marta Thoma Hall, Pamela and David Hornik, and the UC Berkeley Latinx Research Center

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



Exhibition catalog available in the museum store.

2 WINTER 2022-23



ENDLESS KNOT: STRUGGLE AND HEALING IN THE BUDDHIST WORLD

DECEMBER 14, 2022-JUNE 11, 2023

NEW EXHIBITION

Endless Knot: Struggle and Healing in the Buddhist World explores how artists and practitioners across two millennia have understood and utilized one of the core tenets of Buddhism—dependent arising, which posits that cycles of existence (saṃsāra) arise from past actions and that everything in the world can impact everything else. Featuring an array of artworks from East, South, and Southeast Asia and the United States, the exhibition includes a never-before-exhibited work by the Japanese nun Ohishi Junkyo; prints by Takashi Murakami, Sopheap Pich, and Do Ho Suh; paintings by premodern and contemporary artists; a video installation by Yong Soon Min; and new works by the internationally acclaimed Tibetan diaspora artists Marie-Dolma Chophel and Tsherin Sherpa. The exhibition explores the ways artists across time and regions have negotiated geopolitical change and psychological or physical struggles while seeking healing. As seen in the works on view, the endless cycle of existence that leads to suffering can be brought on by different types of struggles; at the same time, many of the works point to the means of escaping suffering through the balanced combination of wisdom and compassion.

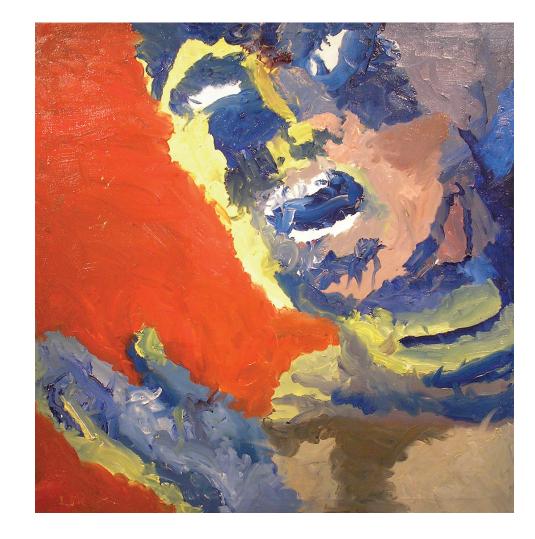
Endless Knot: Struggle and Healing in the Buddhist World is organized by BAMPFA staff and guest curated by Yi Yi Mon (Rosaline) Kyo, assistant professor of art and Chinese studies, Davidson College, with BAMPFA Associate Curator Elaine Y. Yau and intern Guanhong (Andy) Liu.

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

FRANK MOORE / MATRIX 280 THEATER OF HUMAN MELTING

JANUARY 25-APRIL 23, 2023

NEW EXHIBITION



This exhibition represents the first solo museum survey of the late Berkeley-based artist and teacher Frank Moore (1946–2013). Over the course of more than five decades, Moore, who was born with a physical disability, used painting, performance, public access television, and an extensive writing practice to explore the unlimited capacity for humans to connect.

The impetus for this exhibition was BAMPFA's recent acquisition of two of Moore's paintings: Mariah (1977) and Patti Smith (1979). Guest curators Vincent Fecteau and Keith Wilson chose to focus on Moore's lesser-known contribution to painting to create an access point to his large and complex archive (housed at UC Berkeley's Bancroft Library). Painting, a distinctly physical medium, affords the opportunity to contemplate essential questions that all of Moore's work proposes about our bodies in relationship not only to objects and materials (canvas, paint, a computer keyboard), but also to each other as subjects and viewers, artists, and models.

The exhibition includes twenty-nine of Moore's works on canvas hung on two of the gallery's walls. Playing on a monitor is his video *Let Me Be Frank* to contextualize the paintings within Moore's larger artistic and social practice. Engaging the Berkeley community and the art community at large with Moore's exuberant, confrontational, and at times, discomforting art, the exhibition encourages deeper, embodied connections in a world of increasing fragmentation and isolation.

Frank Moore: *Batman's Face*, 1979; oil on canvas; collection of Michael LaBash and Linda Mac, Inter-Relations.

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.

4 WINTER 2022–23 BAMPFA



RINA KIMCHE

JANUARY 11-MARCH 26, 2023 NEW EXHIBITION

This exhibition is organized by BAMPFA staff and curated by Director Emeritus Lawrence Rinder.

"What is most modern in our time frequently turns out to be the most archaic." GUY DAVENPORT

This is the first solo exhibition in the United States of the work of Israeli-based artist Rina Kimche (born 1934). Kimche's diminutive sculptures are modern in their reductive, abstract simplicity and in their expression of the material essence of their clay medium. As they resonate with the work of Minimalist and Postminimalist artists such as Eva Hesse, Michelle Stuart, and Richard Tuttle, Kimche's sculptures powerfully evoke a primordial past in which human beings had only just learned to fashion vessels and tools from clay. Kimche's works are rooted in not only the historic forms and styles of eastern Mediterranean clay artifacts, but also the tactile sensations of this dry, rocky land.

Kimche's art grew out of a current in Israeli Modernism that evolved in the early years of the nation when new immigrants searched for an identity distinct from their diasporic history and rooted in the character and culture of the Middle East. Steeped in the imagery, forms, colors, and materials of the region, her work reaches beyond to embrace a more global range of cultural references. Years spent living in West Africa and Japan, as well as a formative period studying in the United States, exposed Kimche to aesthetics and techniques that continue to inform her work and endow it with a complex sensibility that feels simultaneously personal and universal.

Even as Kimche's sculptures evoke an ancient past, they simultaneously allude to an apocalyptic future of fragments and shards. These are haunted objects that tell us of difficult times to come. In this sense, Kimche is an anti-Romantic. Her ambiguous, distressed objects evoke not the sublime awe of the classical ruin but the abject melancholy of our present, broken world.

ON VIEW



UNDOING TIME: ART AND HISTORIES OF INCARCERATION

THROUGH DECEMBER 11, 2022



HANNAH LEVY / MATRIX 279

THROUGH JANUARY 8, 2023





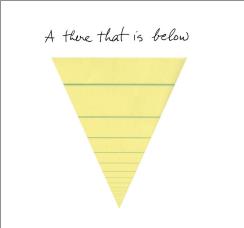
FLUXUS REVERB: EVENTS, SCORES, **BOXES & MORE**

THROUGH FEBRUARY 12, 2023



BY ALISON KNOWLES: A RETROSPECTIVE (1960-2022)

THROUGH FEBRUARY 12, 2023



THROUGH MAY 31, 2023

TOP ROW, LEFT TO RIGHT

Xaviera Simmons: Skin Hunger, 2021; photographs, videos, animations, paintings; Courtesy of the artist. Photo: Impart Photography.

Alison Knowles: The Boat Book, 2014-15; mixed media, wood with center spine/pages; Courtesy of Alison Knowles Studio, New York. Photo: Impart Photography

Marcel Duchamp: Duchamp's L.H.O.O.Q, 1940/66; collotype; BAMPFA, museum purchase: bequest of Thérèse Bonney, class of 1916, by exchange.

BOTTOM ROW, LEFT TO RIGHT

Hannah Levy: Untitled, 2021 (detail); nickel-plated steel, silicone; Courtesy of the Arts Club of Chicago.

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

Undoing Time: Art and Histories of Incarceration is generously supported by the Art for Justice Fund, a sponsored project of Rockefeller Philanthropy Advisors. Organized by the Arizona State University Art Museum, Tempe, Arizona, it is cocurated by Director Miki Garcia, Curator Emeritus Heather Sealy Lineberry, LACMA-ASU Curatorial Fellow Matthew Villar Miranda, and Senior Curator Julio César Morales, in conversation with artists, scholars, students, activists, community organizers, and educators. The Berkeley presentation is organized by BAMPFA staff and coordinated by Christina Yang, former chief curator, with Claire Frost, curatorial

by Alison Knowles: A Retrospective (1960-2022) is guest curated by Dr. Karen Moss with Lucia Fabio, organized by BAMPFA staff, and coordinated by Stephanie Cannizzo, associate curator, and Christina Yang, former chief curator. The exhibition is made possible through lead support from the Terra Foundation for American Art and from Dr. Rosalyn M. Laudati and Dr. James Pick. It is also supported in part by the National Endowment for the Arts

Fluxus Reverb: Events, Scores, Boxes & More was conceived by Senior Curator Emerita Constance Lewallen. It is organized by BAMPFA staff and curated by Stephanie Cannizzo, associate curator, and Christina Yang, former chief curator.

Hannah Levy / MATRIX 279 was conceived by former BAMPFA curator Apsara DiQuinzio. It is organized by BAMPFA staff and coordinated by Claire Frost, curatorial assistant. The MATRIX program is made possible by a generous endowment gift from Phyllis C. Wattis. Special thanks to the Arts Club of Chicago and Executive Director Janine Mileaf for their collaboration on this

Art Wall: Luiz 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.

Rina Kimche: Two Work Tools, 2005; handbuilt stoneware sculpture with glaze; BAMPFA collection, gift of the artist.

6 WINTER 2022-23 BAMPFA 7











DECEMBER

1/THU

12:45 Laurel Lawson: Art Is an Experience: UX, Access, and Equity ARTS+DESIGN P. 13

4-7 Five Tables of Birds (Revisited!) FIVE TABLES P. 14

3/SAT

12-6 slow dark dances P. 12

4 / SUN

12-6 slow dark dances P.121:00 Flux Kit Workshop

ART LAB P. 14
3:30 Steve Fujimura on

Sad Asian Music P. 13

5:00 Sherlock Jr. Wayne Barker on piano KEATON P.18

7/WED

7:30 The Longest Night FULL P. 12

8 / THU

4:00 Betye Saar's *The Liberation* of *Aunt Jemima*: A Fiftieth Anniversary Close-Up COLLOQUIUM P. 13

7:00 Tokyo Drifter SUZUKI P. 21

9 / FRI

5:30 India Davis: The Life Cycle of Rainbows BLACK LIFE P. 11

7:00 Our Hospitality
Judith Rosenberg on piano KEATON P. 18

10 / SAT

11:30 A House of Imagination
GALLERY + STUDIO P. 15

12-6 slow dark dances P. 12

2:00 Honestly Elliott by Gillian McDunn ROUNDTABLE READING P.15

7:00 Satan's Town SUZUKI P. 21

11 / SUN

12-6 slow dark dances P. 12

5:00 The General
Judith Rosenberg on
piano KEATON P. 18

Undoing Time: Art and Histories of Incarceration closes

14 / WED

7:00 Keaton in Context Introduction by Dana Stevens; Judith Rosenberg on piano KEATON P.19

Endless Knot: Struggle and Healing in the Buddhist World opens

15 / THU

7:00 Fighting Elegy SUZUKI P. 21

16 / FRI

7:00 The Cameraman Introduction by Dana Stevens; Judith Rosenberg on piano KEATON P. 19

17 / SAT

7:00 Carmen from Kawachi SUZUKI P. 21

18 / SUN

3:00 Family Matinee: Buster Keaton's Marvelous Houses Introduction by Dana Stevens KEATON P. 19

5:00 Steamboat Bill, Jr. Introduction by Dana Stevens; Judith Rosenberg on piano KEATON P. 19

21 / WED

7:00 Notfilm KEATON P. 20

23 / FRI

BAMPFA closes for holidays; reopens Jan 4



- 2. California Report #6: Berkeley Murals and Mudflats, 1.14.23
- 3. Colloquium: Betye Saar's *The Liberation of Aunt Jemima*: A Fiftieth
 Anniversary Close-Up, 12.8.22
- 4. Carmen from Kawachi, 12.17.22
- 5. Undoing Time: Art and Histories of Incarceration, closes 12.11.22









JANUARY

4/WED

BAMPFA reopens from holiday closure

5 / THU

4-7 Five Tables of London and Los Angeles
FIVE TABLES P. 14

6 / FRI

6:30 The Wolf Moon

8/SUN

Hannah Levy / MATRIX 279 closes

11 / WED

Rina Kimche opens

12 / THU

7:00 I Hate Mondays
CINEMA OF THE ABSURD P. 26

13 / FRI

7:00 A Tale of Sorrow and Sadness SUZUKI P. 21

14 / SAT

11:30 A Little Fluxusbook
GALLERY + STUDIO P. 15

2:00 A Wolf Called Wander by Rosanne Parry ROUNDTABLE READING P. 15

4:30 From the inside out Adrianne Finelli, Jon Shibata, and Pamela Vadakan in conversation

7:00 Case for a Rookie Hangman CINEMA OF THE ABSURD P. 26

15 / SUN

2:00 Yi Yi Mon (Rosaline) Kyo on Endless Knot: Struggle and Healing in the Buddhist World CURATOR'S TALK P. 13

4:30 Chinese Animation:
The Screen and the
Scroll
Introduction by
Julia Irwin and Linda
C. Zhang SPECIAL
SCREENINGS P. 32

7:00 Kagero-za SUZUKI P. 21

18 / WED

7:00 Chronicle of the Years of Embers Introduction by Soraya Tlatli ALGERIAN WAR P. 22

19 / THU

7:00 The Battle of Algiers
ALGERIAN WAR P. 22

20 / FRI

7:00 The Barnabáš Kos Case CINEMA OF THE ABSURD P. 26

21 / SAT

3:00 Sunrise: A Song of Two Humans Joel Coen in person; Judith Rosenberg on piano COEN P. 16

7:00 The Tragedy of
Macbeth
Joel Coen, Frances
McDormand, and
Eileen Jones in
conversation COEN P. 16

22 / SUN

1:00 Risograph Print Workshop with Floss Editions ART LAB P. 14

4:00 *The Dead*Joel Coen in person
COEN P. 16

7:00 Inside Llewyn Davis
Joel Coen and
Timothy Hampton in
conversation COEN P. 16

25 / WED

5:30 Vincent Fecteau and Keith Wilson on Frank Moore / MATRIX 280: Theater of Human Melting CURATORS' TALK P. 13

7:00 March, March!
Tra-Ta-Ta!
CINEMA OF THE ABSURD P. 27

Frank Moore / MATRIX 280. Theater of Human Melting opens

26 / THU

7:00 The Olive Trees of Justice
ALGERIAN WAR P. 23

27 / FRI

7:00 The Witness
CINEMA OF THE ABSURD P. 27

28 / SAT

1:30 Lawrence Rinder on Rina Kimche LECTURE P.13

3:30 *Le trou*Joel Coen in person

7:00 Miller's Crossing
Joel Coen and
Mark Danner in
conversation
COEN P.17

29 / SUN

4:00 A Man Escaped
Joel Coen in person

7:00 A Serious Man
Joel Coen and
Eric Karpeles in
conversation COEN P. 17

30 / MON

6:30 Women Talking
Frances McDormand
in person special
SCREENINGS P.32

1. Zane Forbidden, 2.16.23

2. Art Lab: Risograph Print Workshop with Floss Editions, 1.22.23

3. Yāmīyhex, The Woman-Spirit, 2.15.23

4. The Tragedy of Macbeth, 1.21.23

8 WINTER 2022-2023 BAMPFA





1. Black Life: Hood Century, 2.23.23

2. Pratibha Parmar in Person, 2 9 23 2 23 23

3. Gallery + Studio: A Little

4. Amalia Mesa-Bains: Archaeology of Memory, opens 2.4.23

5. Black Life: India Davis: The Life Cycle of Rainbows, 12.9.22

FEBRUARY

1/WED

7:00 Seventy Years of Women **Documenting Women** DOCUMENTARY VOICES P. 30

2 / THU

4–7 Five Tables of Silkscreens

7:00 Frantz Fanon: Black Skin. White Mask Isaac Julien and Mark Nash in person ALGERIAN WAR P. 23

3 / FRI

6:30 Oki's Movie Introduction by Dennis Lim

8:30 Tale of Cinema Introduction by Dennis Lim

4/SAT

11:30-2

Art Making for Families / Creación artística para familias P. 11

2:00 Free Film Screening: Amalia Mesa-Bains: *In Her Own Worlds* Introduction by Raymond Telles P. 11

3:00 María Esther Fernández and Laura Pérez on Amalia Mesa-Bains: Archaeology of Memory CURATORS' TALK P. 11

5:00 The Day He Arrives Introduction by Dennis Lim

7:30 The Day After Introduction by Dennis Lim HONG P. 29

Amalia Mesa-Bains: Archaeology of Memory opens

5 / SUN

4:00 Your eyes dance hello Adrianne Finelli, Jon Shibata, and Pamela Vadakan in conversation OUT OF THE VAULT P. 25

7:00 Four White Shirts CINEMA OF THE ABSURD P. 27

7:30 The Hunger Moon FULL P. 12

8 / WED

12:15 Guided Tour MESA-BAINS P. 11

7:00 The Karrabing Film Collective DOCUMENTARY VOICES P. 30

9 / THU

7:00 A Place of Rage Pratibha Parmar and Paola Bacchetta in conversation PARMAR P. 31

10 / FRI

7:00 October 17, 1961 ALGERIAN WAR P. 23

11 / SAT

11:30 Stories to Tell GALLERY + STUDIO P 15

2:00 The Vanderbeekers of 141st Street by Karina Yan Glaser ROLINDTARI E READING P 15

5:00 The Power of Kangwon Province HONG P. 29

7:30 Right Now, Wrong Then HONG P. 29

12 / SUN

2:00 Guided Tour MESA-BAINS P. 11

4:00 In Mansourah, You Separated Us ALGERIAN WAR P. 23

7:00 What Would Happen If ...? CINEMA OF THE ABSURD P. 27

by Alison Knowles: A Retrospective (1960-2022) closes

Fluxus Reverb: Events, Scores, Boxes & More closes

15 / WED

12:15 Guided Tour MESA-BAINS P. 11

7:00 Yãmĩyhex, The Woman-Spirit Sueli Maxakali, Isael Maxakali, Carolina Canguçu, Roberto Romero, and Natalia Brizuela in prerecorded conversation DOCUMENTARY VOICES P. 30

16 / THU

7:00 Play is the work of life Adrianne Finelli and Jon Shibata in conversation OUT OF THE VAULT P. 25

17 / FRI

7:00 Le petit soldat ALGERIAN WAR P. 23

18 / SAT

1:00 Finger Puppets with Maya Noga Dijii ART LAB P. 14

1:00 In Conversation with Amalia Mesa-Bains P. 11

5:00 An Evening with Paige Taul Paige Taul and Rvanaustin Dennis in conversation BLACK LIFE/SPECIAL SCREENINGS PP. 11, 32

7:30 *In Front of Your Face* HONG P 29

19 / SUN

2:00 Guided Tour MESA-BAINS P. 11

5:00 Algeria, Year Zero ALGERIAN WAR P. 23

7:00 The Reenactment CINEMA OF THE ABSURD P. 27

22 / WED

12:15 Guided Tour MESA-BAINS P. 11

7:00 Fad'jal DOCUMENTARY VOICES P. 30

23 / THU

12:00 Hood Century BLACK LIFE P. 1

5:30 Felwine Sarr: Music. Freedom. Africa P. 12

7:00 My Name Is Andrea Pratibha Parmar and Irene Lusztig in conversation PARMAR P. 31

24 / FRI

12:00 Yi Yi Mon (Rosaline) Kyo on Endless Knot: Struggle and Healing in the Buddhist World CURATOR'S TALK P 13

7:00 Caché ALGERIAN WAR P. 24

25 / SAT

12:00 Neutra: Survival Through Design Lisa Heschong, Richard Jackson, Lindsay Baker, PJ Letofsky, and Raymond Richard Neutra in conversation SPECIAL SCREENINGS P. 33

4:30 The Zerda and the Songs of Forgetting Introduction by Soraya Tlatli ALGERIAN WAR P. 24

7:00 The Asthenic Syndrome CINEMA OF THE ABSURD P. 27

26 / SUN

1:30 The Undeclared War ALGERIAN WAR P 24

2:00 Guided Tour MESA-BAINS P. 11



AMALIA MESA-BAINS

Art Making for Families / Creación artística para familias

SATURDAY / 2.4.23 / 11:30 AM-2:00 PM Make art inspired by Amalia Mesa-Bains: Archaeology of Memory with local artist Rebeca Flores. / Haz arte inspirado en la

exposición, Amalia Mesa-Bains: Archaeology and Laura Pérez—who organized this major of Memory. con la artista Rebeca Flores.

Free Film Screening: Amalia Mesa-Bains: In Her Own Worlds

SATURDAY / 2.4.23 / 2:00 PM

INTRODUCTION Raymond Telles Raymond Telles is an adjunct associate professor in the Department of Ethnic Studies and the artist in residence at UC Berkeley's Latinx Research Center.

Amalia Mesa-Bains's work is deeply concerned with memory and with how art serves as a portal into the cultural histories of Indigenous, Mexican, African diasporic, and multiply gendered communities. In this new film directed by Raymond Telles, the artist reflects on how culture, history, and family memories have informed her art.

Curators' Talk: María Esther Fernández and Laura Pérez on Amalia Mesa-Bains: Archaeology of Memory

SATURDAY / 2.4.23 / 3:00 PM

Join cocurators María Esther Fernández retrospective exhibition of the work of renowned artist, scholar, and curator Amalia Mesa-Bains—for an insightful talk about the artist's work in BAMPFA's galleries.

In Conversation with Amalia Mesa-Bains

SATURDAY / 2.18.23 / 1:00 PM

Amalia Mesa-Bains's artworks, spanning a range of formats and media, resonate in contemporary formal terms and in their ties to her Chicana/o community and history. Scholars Jennifer González and Adriana Zavala and artist Sandy Rodriguez join Mesa-Bains for an expanded conversation in response to these themes and other ideas

GUIDED TOURS

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

Wednesdays at 12:15 PM: February 8, 15, and 22 Sundays at 2:00 PM: February 12, 19, and 26



BLACK LIFE

India Davis: The Life Cycle of Rainbows

FRIDAY / 12.9.22 / 5:30 PM

Join us for an album release celebration and musical performance by vocalist and multidisciplinary artist India Davis, who has been honing her craft as a music producer for the past several years, performing her original songs interwoven with dance, theatrics, and video projections. Her creative process is guided by an intimate tuning into, and conversation with, ancestry, legacy, power, spirit, intuition, and emotion. Through her work, she seeks to illustrate "the invisible worlds" that shape her lived experience. As a seasoned artist and director, she has a track record for creating elaborate, imaginative large-scale ensemble productions, as well as intimate smaller-scale performances, film, and installations. In her music, she channels her passion for world making, crafting a sound that combines evocative lyrics: lavered synths: lush, carefully cultivated vocals; and storylines that often spiral into the mystical.

Hood Century

THURSDAY / 2.23.23 / 12:00 PM

RSVP for the walking tour at tinyurl.com/bampfa-hoodcentury-rsvp

Hood Century is one of the Internet's first deep looks at the relationship between architecture, built space, and Black popular culture. Frustrated by circular conversations about gentrification with no clear solutions offered, Hood Century founder Coop realized that many people in his community didn't know the architectural significance of the buildings around them. With solution-oriented strategies, Hood Century utilizes current and archival pop culture trends that reflect the interests and vocabulary of their audience. The outfit is bringing its active survey practice to BAMPFA's Black Life series this winter with a walking and talking tour of local architectural sites. Hood Century's ongoing new media research is done in the hope of creating a guide to a multidimensional realization of where you are, along with accessible language to name it.

Film: An Evening with Paige Taul

SATURDAY / 2.18.23 / 5:00 PM

Black Life is thrilled to welcome Oakland-born filmmaker Paige Taul back to the East Bay for a screening and conversation about her work, followed by a conversation with Black Life cocurator Ryanaustin Dennis. See page 32 for more information.

10 WINTER 2022-2023 RAMPFA









PERFORMANCES

slow dark dances

SATURDAY / 12.3.22 / 12:00-6:00 PM SUNDAY / 12.4.22 / 12:00-6:00 PM SATURDAY / 12.10.22 / 12:00-6:00 PM SUNDAY / 12.11.22 / 12:00-6:00 PM

slow dark dances is a durational dance and film installation by choreographer Maurya Kerr that seeks to uncolonize the "invisible" whiteness of museum spaces. Building on the legacies of Black joy as a form of resistance, slow dark dances is an insurrection of quietude, rebellion as slow sway, and deep listening between Black bodies as a reparative act. The performance takes place throughout the museum building for six hours each day. At 5:00 on Saturdays December 3 and 11, the public is invited to participate in a collective slow dance, alone or with a friend, in the Crane Forum.

- 1. slow dark dances, 12.3.22, 12.4.22, 12.10.22, 12.11.22
- 2. Full: The Hunger Moon, 2.5.23
- 3. Felwine Sarr: Music, Freedom, Africa,
- 4. Full: The Longest Night, 12.7.22

Felwine Sarr: Music, Freedom, Africa

THURSDAY / 2.23.23 / 5:30 PM

In this conversation with music, Felwine Sarr addresses some of the topics that traverse his multidisciplinary work: freedom, dreams, relationality, repair, transmission, traces, and non-logocentric forms of sensemaking. Sarr is best known as the author of the award-winning Afrotopia (2016) and Report on the Restitution of African Cultural Heritage (2018), which shifted conversations at a global scale on the central role of Africa in the design of a planetary futurity and on the status of the colonial origins of art collections in museums around the world. In this presentation, music and poetry—often one and the same for him—take center stage as the core languages and practices through which Sarr meets and engages the world. Sarr performs songs from his career and converses with Natalia Brizuela.

Co-organized by the International Consortium of Critical Theory Programs

FULL

Explore the galleries and discover exciting performances in our dramatic space on the night of each full moon. Seating for Full is limited, and advance tickets are recommended.

The Longest Night

WEDNESDAY / 12.7.22 / 7:30 PM Programmed by MK Chavez

Writers Tureeda Mikell and Ayodele "WordSlanger" Nzinga honor the full moon with poetry. Live painter Adrian Arias paints his vision of the words, the night, and the moon. Bruja Michelle Ruiz Keil draws on the moon's power, offering tarot readings to help us imagine and manifest the future.

The Wolf Moon

FRIDAY / 1.6.23 / 6:30 PM WORK-SHOP. 7:30 PM PERFORMANCE Programmed by MK Chavez

The wolf moon ushers in the new year. It's envisioning time! Authors Maw Shein Win and MK Chavez offer a casual drop-in writing workshop. Lovers, writers of all genres, visionaries, and dreamers are

welcomed into a space to write experimental pieces that center on imagining the future, both short- and long-term. All levels of experience are welcome. After the workshop, hear local poets Cal Calamia, Keith Donnell, Nathalie Khankan, K.R. Morrison, and Shelley Wong. There will be a limited number of open mic slots available

The Hunger Moon

SUNDAY / 2.5.23 / 7:30 PM Programmed by MK Chavez

The February moon is the hunger moon. It reigns over a time of surrender and renewal of that which nurtures us and gives us new life. Poets Rachelle Escamilla, Lourdes Figueroa, and Leticia Hernández-Linares pay homage to love in all its manifestations: platonic, romantic (in all of its variations). and most important, self-love. Attendees receive a hunger moon gift to take home.









GALLERY TALKS, LECTURES, & DISCUSSIONS

Steve Fujimura on Sad Asian Music

SUNDAY / 12.4.22 / 3:30 PM

In conjunction with the BAMPFA exhibition Undoing Time: Art and Histories of Incarceration, Steve Fujimura introduces his debut poetry collection, Sad Asian Music. Through family histories and storytelling, his poetry plays witness to the ongoing effects of the World War Il incarceration of Japanese Americans on him and his family.

Fujimura's work has appeared in New American Writing, Milvia Street Art & Literary Journal, and Written Here: The Community of Writers Poetry Review. A book signing will follow the reading.

Colloquium: Betye Saar's The Liberation of Aunt Jemima: A Fiftieth Anniversary Close-Up

THURSDAY / 12.8.22 / 4:00 PM

This event will be presented as a Zoom webinar. Register at tinyurl.com/bampfa-saar

In celebration of the fiftieth anniversary of Betye Saar's The Liberation of Aunt Jemima, created in 1972 and a highlight of the BAMPFA collection, artists and scholars explore the evolving significance of this iconic work. Framed and moderated by Dr. Cherise Smith, the colloquium features performance artist and writer Ra Malika Imhotep, art historian and curator Lizzetta LeFalle-Collins, and photography curator Anjuli Lebowitz. Saar contributes a written interview about The Liberation of Aunt Jemima.

- Artsv + Design: Laurel Lawson: Art Is an Experience: UX Access, and Equity, 12.1.22. Image Description: Laurel arches back into the floor, balancing on two wheels arms curved up loosely over body and face. Freckles glow in the light and her silver top drapes, of a piece with her frame.
- 2. Endless Knot: Struggle and Healing in the Buddhist World, opens 12.14.22
- 3. Frank Moore / MATRIX 280: Theater of Human Melting opens 1.25,23
- 4. Rina Kimche, opens 1.11.23

Curator's Talk: Yi Yi Mon (Rosaline) Kyo on Endless Knot: Struggle and Healing in the Buddhist World

SUNDAY / 1.15.23 / 2:00 PM FRIDAY / 2.24.23 / 12:00 PM

Guest curator Yi Yi Mon (Rosaline) Kyo offers a series of gallery talks highlighting works by contemporary Asian and Asian American artists such as Binh Danh, Yong Soon Min, Takashi Murakami, and Do Ho Suh, who have been influenced by Buddhist thought to process life's struggles and to approach healing.

Curators' Talk: Vincent Fecteau and Keith Wilson on Frank Moore / MATRIX 280: Theater of Human Melting

WEDNESDAY / 1.25.23 / 5:30 PM

Artists and guest cocurators of Frank Moore / MATRIX 280, Vincent Fecteau and Keith Wilson discuss the role of Moore's painting within his expansive body of creative, spiritual, and performance work.

Lecture: Lawrence Rinder on Rina Kimche

SATURDAY / 1.28.23 / 1:30 PM

This event is copresented by The Magnes Collection of Jewish

Guest curator Lawrence Rinder looks at Rina Kimche's ceramics in the context of Israeli Modernism, as well as touching on her connections to other international artistic currents. He focuses in particular on the works in the current exhibition, which date from the 1970s to the 2010s and show diverse expressions of her key themes: history, fragmentation, resilience, and survival.

ARTS + DESIGN **THURSDAYS**

Thinking Through Art and Design: Creativity & Practice

BAMPFA partners with Berkeley Arts + Design to offer public lectures in conjunction with courses at UC Berkeley. The fall series is about creativity and practice as a vital resource in times of change. Together we focus on the central question of why we create. Speakers in practices ranging from biology to art, poetry to data science, and dance to robotics explore how creativity is utilized within exhibition, performance, and community and how these spheres intersect. Join us every Thursday afternoon to hear cutting-edge thinkers and makers share about their creative practice.

All talks are free and open to the public and located in the Barbro Osher Theater, Doors open at 12:30 PM, and lectures run from 12:45 PM to 2 PM. Note: Participants and topics are subject to change; visit artsdesign, berkelev, edu for the most up-to-date series information.

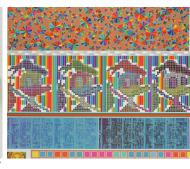
Laurel Lawson:

Art Is an Experience: UX, Access, and Equity THURSDAY / 12.1.22 / 12:45 PM

Experiencing art is a negotiation between instigator and participant, not necessarily bound to a technical medium. Intentional design processes can help us make better art and better experiences. Grounded in disabled understandings of the value of multiplicity of embodiment and experience, choreographer, designer, and engineer Laurel Lawson's talk moves from transdisciplinary artmaking and decentered design practice, to equitable aesthetic accessibility and technology ethics and leadership.

12 WINTER 2022-23 RAMPEA 13







ART LAB

Flux Kit Workshop

SUNDAY / 12.4.22 / 1:00 PM

Take inspiration from the Fluxus scores and boxes on view in the exhibitions Fluxus Reverb: Events, Scores, Boxes & More and by Alison Knowles: A Retrospective (1960-2022), and come assemble your own Flux Kit in the Art Lab using reproductions of various scores from the BAMPFA Steven Leiber Conceptual Art Study Center, as well as ones we come up with as a group. This project was originally created as a collaboration with the late BAMPFA curator emerita Connie Lewallen for the exhibition Mind Over Matter, and we welcome visitors to honor her memory with this special Art Lab edition

Risograph Print Workshop with Floss Editions

SUNDAY / 1.22.23 / 1:00 PM

publishing house run by Meg Fransee and Aaron Gonzalez out of their home

ART LAB HOURS

DROP IN AND

FRIDAYS 2-7

+ SUNDAYS 11-7

SATURDAYS 1–7

SATURDAYS

SECOND

MAKE ART!

life brighter and printing with friends since 2016. Come take inspiration from a selection of works from the Floss Editions archive, and create your own single-page, eight-fold zine to be printed on-site using the Art Lab's risograph machine.

Finger Puppets with Maya Noga Djiji

SATURDAY / 2.18.23 / 1:00 PM

Make finger puppets with guest artist Maya Noga Djiji. In this workshop, we will use fabric, yarn, buttons, needles, and thread to create little finger characters that can be simple or intricate depending on the student's level. Djiji applies exuberant spirit across an array of mediums, including ceramic, painting, installation, stained glass, and fashion.

Floss Editions is a risograph printing and

in Oakland and committed to making

WELCOME 2023!

An Art Lab Winter Mailer

Sign up at tinyurl.com/bampfa**artlab-winter** to receive a special mailing from the Art Lab's inhouse risograph press, featuring recent print projects, including collaborations with Black Life artist Sasha Kelley and a print made by visiting artist Whitney Bradshaw as part of her OUTCRY

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 upclose 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 Birds (Revisited!) THURSDAY / 12.1.22 / 4:00-7:00 PM

No binoculars required. Bird-watching has never been easier than a hike to the lower-level Study Center: falcons perch on the wrists of Mughal emperors or join an ogre and boy under an umbrella in a Japanese hanging scroll; sparrows flit through a tree in a Baiitsu ink painting and are meticulously rendered in mineral pigments on a decorated Indian page; eagles command attention on a composition book containing James Castle's self-taught drawings, represent the enemy in a World War I French propaganda poster, and majestically share a branch in Lin Liang's fifteenth-/ sixteenth-century masterpiece; and more.

Five Tables of London and Los Angeles

THURSDAY / 1.5.23 / 4:00-7:00 PM

An idiosyncratic visual journey drops in on two of the world's most iconic urban centers, London and Los Angeles—cities that inhabit physical space in the world and sprawling psychic space in our imaginations. Works on view include Alvin Langdon Coburn's atmospheric photogravures of

London landmarks: James Abbott McNeill Whistler's etchings of views along the Thames River; William Hogarth's series of entertaining moralizing scenes of rakes, harlots, and politicians; Ed Ruscha's 1960s artist's books on gas stations, parking lots, and Sunset Boulevard; prints from the influential Tamarind Lithography Workshop by Sonia Gechtoff, Jun'ichiro Sekino, and June Wayne; and more.

Five Tables of Silkscreens

THURSDAY / 2.2.23 / 4:00-7:00 PM

Silkscreen, long the commercial technique used for textile patterns and T-shirt designs, came to the fore in the 1960s with its wide adoption by Pop artists, anti-war activists, and psychedelic poster makers. Works on view include the British artist Eduardo Paolozzi's modly colorful 1967 series Universal Electronic Vacuum; Jacob Lawrence's Olympic poster of straining runners for the 1972 Munich games; May Sun's four napkins imprinted with images and quotes by Gandhi, Guanyin, Martin Luther King Jr., and Mother Teresa: Ad Reinhardt's gorgeously subtle screenprints of his meditative black-onblack compositions; and more.

1. Art Lab: Fluxus Kit Workshop, 12.4.22

- 2. Art Lab: Finger Puppets with Maya Noga Djiji, 2.18.23
- 3 Five Tables of Silkscreens 2 2 23
- 4. Five Tables of Birds (Revisited!),











SECOND SATURDAYS FOR FAMILIES

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

Stories to Tell

ROUNDTABLE READING

Yan Glaser, 2.11,23

3. Honestly Elliot by Gillian McDunn, 12.10.22

4. A Wolf Called Wander by Rosanne Parry,

5. The Vanderbeekers of 141st Street by Karina

A House of Imagination

SATURDAY / 12.10.22 / 11:30 AM Workshop led by Erin McCluskey Wheeler

Alison Knowles created A House of Dust by following a simple script and using a computer to fill in the words. Then she built a house based on this computer-generated poem! Using the same structure, compose a poem from random pieces and then draw, design, and build a small model house inspired by your poem.

A Little Fluxusbook

SATURDAY / 1.14.23 / 11:30 AM Workshop led by Mary Curtis Ratcliff

Take a gallery tour to explore Alison Knowles's many imaginative uses of the book form, and then create your own Fluxusbook from a combination of geometric forms, personal signifiers, poetic imagery, and secret codes.

GALLERY + STUDIO

- 1. A House of Imagination, 12.10.22
- 2. Stories to Tell, 2.11.23

SATURDAY / 2.11.23 / 11:30 AM Workshop led by Blanca Estela Rodríguez

Does your family have a special place or story, a favorite dish, unusual objects, or a beloved pet? Inspired by Amalia Mesa-Bains's altars, re-create a family story, memory, or situation in a miniature altar of your own. Tell your story using paper cutouts, painting motifs, graphic symbols, and clay figures. If you have a representative object you'd like to include, bring it!

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!

Honestly Elliott by Gillian McDunn

SATURDAY / 12.10.22 / 2:00 PM Reading led by Vickie Price, librarian, West Contra Costa Unified School District

Elliott has a really full plate. He's dealing with his parents' divorce, his best friend moving away, not fitting in at his new school, and, on top of it all, ADHD (attention deficit hyperactivity disorder). His number one solace is cooking, where he can test new recipes and control the outcome. When he's paired with the super smart and popular Maribel for a schoolwide project, Elliott worries that he won't keep up. But Maribel is also looking for a way to show others her true self, and he discovers how his superpower—cooking—can help them both.

A Wolf Called Wander by Rosanne Parry

SATURDAY / 1.14.23 / 2:00 PM Reading led by Carl Coleman, librarian, West Contra Costa Unified School District

Swift, a young wolf cub, lives with his pack in the mountains, learning to hunt, competing with his brothers and sisters for hierarchy, and watching over a new litter of cubs. Then a rival pack attacks. and Swift and his family scatter. Alone and scared, Swift must flee and find a new home. His journey takes him a remarkable one thousand miles across the Pacific Northwest. The trip is full of peril, and Swift encounters forest fires. hunters, highways, and hunger before he finds his new home. This book is inspired by the extraordinary true story of a wolf called OR-7 (or Journey).

The Vanderbeekers of 141st Street by Karina Yan Glaser

SATURDAY / 2.11.23 / 2:00 PM Reading led by Mardawn Wendt, librarian, Berkeley Arts Magnet Elementary School

The Vanderbeekers have always lived in the brownstone on 141st Street in Harlem, New York City. It's practically another member of the family. So, when their reclusive, curmudgeonly landlord decides not to renew their lease, the five siblings have eleven days to do whatever it takes to convince the dreaded Mr. Beiderman just how wonderful they—and their dog, Franz; their cat, George Washington; and their bunny, Paganini-are. Maybe the best way to fight this battle is with love.

14 WINTER 2022-23 RAMPFA

7:00 PM





3:00 PM

7:00 PM







IN PERSON

Since 1980 Joel and Ethan Coen have written and directed some twenty movies, most of which they also edited. Their command of film form was apparent from their first feature, and they have been beloved, guoted, and debated by generations of cinephiles ever since. Their remarkable oeuvre comprises a panoply of depictions of the human condition, as reflected through American popular and folk cultures and regional idioms. Lovingly rendered in exquisite detail, their films are a distillation of cinematic, musical, and cultural references, in the context of which their characters grapple with existential questions in the midst of adverse conditions—often of their own making. This carte blanche series provides the very special opportunity to see eight films selected by Joel Coen, four films of his own making and four films he admires. The series launches with F. W. Murnau's silent masterpiece Sunrise: A Song of Two Humans from 1927 and Joel Coen's innovative adaptation of William Shakespeare's cursed play: The Tragedy of Macbeth features Denzel Washington's fierce portrayal of the ill-fated lord alongside Frances McDormand's haunting interpretation of Lady Macbeth, a role honed at Berkeley Rep in 2016. The foregrounding of language and music and the elegiac tone of John Huston's adaptation of James Joyce's *The Dead* and its alienated central character invite comparisons to the Coens' film *Inside Llewyn Davis*, also playing in this series. A duo of classic French films—Jacques Becker's Le trou and Robert Bresson's A Man Escaped—round out the carte blanche selections and screen adjacent to the Hammett-esque *Miller's Crossing* and the most philosophical of the Coens' films, A Serious Man.

Kate MacKay, Associate Film Curator

Thanks to Gary Meyer; Eric Di Bernardo, Rialto Pictures; Universal Pictures; Brian Belovarac, Janus Films; Cameron Porette, A24; Edda Manriquez, Taylor Morales, Academy Film Archive; Alyssa Peeples, Swank Motion Pictures; Katie Dintelman, Criterion Pictures; Paul Rayton; Walter Murch; Catherine Farrell.

SATURDAY / 1.21.23

SUNRISE: A SONG OF TWO HUMANS

IN PERSON Joel Coen LIVE MUSIC Judith Rosenberg on piano

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

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

SATURDAY / 1.21.23

THE TRAGEDY OF MACBETH

IOFI COEN (US 2021)

IN CONVERSATION

Joel Coen, Frances McDormand, and Fileen, Jones

Fileen Jones is a film critic at Jacobin magazine and taught film for many years at UC Berkeley. She is the author of Filmsuck USA and has a podcast called Filmsuck

Drawing inspiration from the films of F. W. Murnau and Carl Theodore Dryer, Joel Coen's adaptation of William Shakespeare's cursed tragedy preserves the theatrical origin of the play, is attentive to the power of its language, and is, at the same time, profoundly cinematic. Leading a brilliant cast, Denzel Washington and Frances McDormand bring a sense of romantic history and shared purpose to their roles as the eponymous lord and lady, who after years of marriage are tempted by

supernatural forces to violently seize promised power. Bruno Delbonnel's cinematography and Stefan Dechant's exquisite production design render the fog-shrouded, haunted place where fate and ambition collide. KATE MACKAY

Written by Joel Coen, based on the play by William Shakespeare. Photographed by Bruno Delbonnel, With Denzel Washington. Frances McDormand, Corey Hawkins, Brendan Gleeson. (105 mins, B&W, DCP, From A24)

4:00 PM

7:00 PM

SUNDAY / 1.22.23

THE DEAD

JOHN HUSTON (US. 1987)

IN PERSON Joel Coen

The elegiac final story from James Joyce's Dubliners provided the perfect swan song for director John Huston. The Academy Awardnominated screenplay was penned by Huston's son Tony, and his daughter Anjelica stars as the wistful Gretta Conroy. At an annual Epiphany celebration, on a snowy Dublin evening, conversation—punctuated by dancing, dining, and entertainments—brings to light the shared and divergent relationships, politics, faith, histories, and futures of the multigenerational guests. At the center of the action, but at an emotional remove, Gabriel Conroy reflects on time, mortality, and his inability to connect with his people, his country, and his wife. KATE MACKAY

Written by Tony Huston, from the short story by James Joyce. Photographed by Fred Murphy. With Anjelica Huston, Donal McCann, Helena Carroll, Cathleen Delany, (83 mins, Color, 35mm, From Academy Film Archive, permission Swank

SUNDAY / 1.22.23

INSIDE LLEWYN DAVIS

JOEL COEN AND ETHAN COEN (US. 2013)

IN CONVERSATION

Joel Coen and Timothy Hampton

Timothy Hampton holds the Aldo Scaglione and Marie M. Burns Distinguished Professorship and is former director of the Townsend Center for the Humanities at UC Berkeley. His 2019 study, Bob Dylan: How the Songs Work, offered a pathbreaking account of the intersection of lyric and musical form in Dylan's work

Set in New York City in 1961, on the cusp of the efflorescence of the American folk music scene, the Coens' 2013 film depicts the eponymous folk singer's struggle to reconcile his calling with the need to survive. Grieving the loss of his musical partner and proceeding to alienate everyone he encounters, Llewyn Davis (Oscar Isaac) navigates the chilly city from downtown to uptown to the outer boroughs and beyond, accompanied on his picaresque journey by an aptly named cat. Davis's fruitless meanderings reinforce his existential alienation, but the beauty of the songs he sings contradicts his cynicism and suggests a glimmer of hope. KATE MACKAY

Written by Joel Coen and Ethan Coen. Photographed by Bruno Delbonnel With Oscar Isaac, Carey Mulligan, John Goodman, Garrett Hedlund. (105 mins, Color, DCP, From Swank Motion Pictures)

SATURDAY / 1.28.23

LE TROU

JACQUES BECKER (FRANCE, 1960)

IN PERSON Joel Coen

"Le trou denounces injustice and celebrates solidarity, leaving you to ponder what happens when those values collide." J. HOBERMAN, NEW YORK TIMES

(The Hole). Becker's last film, Le trou, is one of the great prison escape films and a profound meditation on freedom and confinement. Jean-Pierre Melville called it "the greatest French film of all time." It has us rooting as never before for the success of its protagonists, all convicts of varying degrees of toughness attempting a prison breakout. In this film based on an autobiographical novel, Becker has attempted what he might have called a "true" film: he achieves a totally engrossing tale through an extreme of realistic detail. JUDY BLOCH

Written by Becker José Giovanni Jean Aurel based on a novel by Giovanni. Photographed by Ghislain Cloquet. With Michel Constantin. Jean Keraudy Philippe Leroy Raymond Meunier (132 mins In French with English subtitles, B&W, DCP, From Rialto Pictures)

- 1. Inside Llewyn Davis, 1.22.23
- 2. A Serious Man. 1.29.23
- 3. The Tragedy of Macbeth, 1.21.23
- 4. Sunrise: A Song of Two Humans, 1,21,23

5. Miller's Crossing, 1.28.23

SATURDAY / 128 23

MILLER'S CROSSING

JOEL COEN AND ETHAN COEN (US, 1990) DIRECTOR'S CUT

IN CONVERSATION Joel Coen and Mark Danner

Mark Danner holds the Class of 1960 Distinguished Chair in Undergraduate Education at UC Berkeley and serves as a resident curator at the Telluride Film Festival. His writing has won many awards. including a National Magazine Award, three Overseas Press Awards, an Emmy, a Guggenheim, and a MacArthur Fellowship.

The Coens' third film found the pair applying their neo-noir filmmaking chops (proven in Blood Simple and Raising Arizona) to a Prohibition-era period piece conjured from Dashiell Hammett's influential novels The Glass Key and Red Harvest. Tom (Gabriel Byrne) is the right-hand man and advisor to a corrupt town's reigning mob boss, Leo (Albert Finney). Playing rival gangs against one another, Tom's intricate stratagems, and his affair with Leo's lover, Verna (Marcia Gay Harden), leave him in a perilous position. Replete with crackling dialogue in fluent gangster-ese, elegant production design, and affecting performances, *Miller's Crossing* is classic Coen and quintessential Hammett. KATE MACKAY

Written by Joel Coen and Ethan Coen, Photographed by Barry Sonnenfeld With Gabriel Byrne, Marcia Gay Harden, John Turturro, Jon Polito, (113) mins, Color, DCP, From 20th Century Studios/Criterion Pictures)

Special admission for The Tragedy of Macbeth, Inside Llewyn Davis, Miller's Crossing, and A Serious Man

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

Tickets for members go on sale at 11 AM on December 8. Tickets for the general public go on sale at 11 AM on December 10.

Not yet a member?

Visit bampfa.org/member to join and get early access to tickets!

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

SUNDAY / 1.29.23

A MAN ESCAPED

7:00 PM

ROBERT BRESSON (FRANCE, 1956)

IN PERSON Joel Coen

(Un condamné à mort s'est échappé). A Man Escaped is pure film existentialism. From a newspaper account by a Resistance leader who escaped from a Nazi prison just hours before he was to be executed, Bresson created a film in which the drama is all internal. He concentrates on his character Fontaine's solitude, and on prison relationships in which a tap on the wall is a bridge to another's soul. For the rest, he emphasizes the material preparation for escape—the spoon Fontaine must steal, then shape into a cutting tool; the labor of taking apart his door. This is a genuinely moving encounter with limits, and the need to transcend them. JUDY BLOCH

Written by Bresson, after the account of André Devigny. Photographed by Léonce-Henri Burel, With François Leterrier, Charles Le Clainche, Maurice Beerblock. (97 mins, In French with English subtitles, B&W,

SUNDAY / 1.29.23

A SERIOUS MAN

JOEL COEN AND ETHAN COEN (US, 2009)

IN CONVERSATION Joel Coen and Eric Karpeles

Painter and writer Eric Karpeles explores the relationship between visual and verbal culture in such books as Paintings in Proust and Almost Nothing: The 20th Century Art and Life of Józef Czapski. He is a fellow of the Czesław Milosz Institute at Claremont College, the painter of The Rockefeller Chapel at The HealthCare Chaplaincy in New York, and the cocreator of The Mentaculus for A Serious Man

Larry Gopnik (Michael Stuhlbarg), a physics professor and family man, finds his once secure and rational existence threatened with existential, moral, and romantic crises. The devil, or dybbuk, is in the details, as the Coens balance philosophy and hilarity, chronicling Gopnik's fateful trajectory. From an old-world shtetl to a mid-century Minneapolis suburb, from the Book of Job and the stories of Isaac Bashevis Singer to Jefferson Airplane and Heisenberg's Uncertainty Principle, from mystical to secular Judaism, A Serious Man ponders the limits of human agency, reason, faith, and the meaning of life in the face of an impassive, chaotic universe. KATE MACKAY

Written by Joel Coen and Ethan Coen. Photographed by Roger Deakins. With Michael Stuhlbarg, Richard Kind, Sari Lennick, Fred Melamed. (106 mins, Color, DCP, From Universal Pictures)





5:00 PM

7:00 PM







NEW DIGITAL RESTORATIONS

"Those who care for Keaton cannot care mildly."

"There are many ways and many reasons to care for Keaton—first, foremost, and forever, the ingenious gags and stunts that keep us laughing through our awe. Absurdity reigns in Keaton's two-reelers, which, apart from being marvelously entertaining in themselves, were fertile experimental ground for gags, stunts, and techniques that show up in pristine form in the features that Keaton variously directed and produced. In all, he is the actor as auteur." Judy Bloch wrote these words for our 1995 Keaton retrospective. We return to Keaton to mark the publication of Dana Stevens's Camera Man: Buster Keaton, the Dawn of Cinema, and the Invention of the Twentieth Century. In her innovative, illuminating "zigzag biography," she places this man "from Nowhere," born in 1895, the year of the first film screening, in the context of the time in which filmmaking was being invented. Keaton's life in vaudeville and silent film through the years of early television is interspersed with portraits of other early shapeshifters of the medium: Roscoe Arbuckle and his Comique Studios; Mabel Normand, an early woman director; and Bert Williams, who helped integrate the Broadway stage and film screen. sometimes performing in blackface (as did Keaton). Their films are featured in our program Keaton in Context. "As a commentator on the human condition, drawn to the dreamlike in the all-too-real," Bloch concluded, "Keaton is timeless as well. His character is the perennial outsider who tries to enter the world of white male privilege on its terms, and winds up slipping through the cracks (and thereby the door) on his own."

Film Series Sponsors: Rod Brown and Peter Washburn

Curated by Kathy Geritz, with thanks to Dana Stevens. Cosponsored by San

SUNDAY / 12.4.22

SHERLOCK JR.

BUSTER KEATON (US. 1924)

LIVE MUSIC Wayne Barker on piano

Andrew Sarris called it Keaton's 81/2, and in the end Sherlock Jr. will be Keaton's most enduring commentary on the art of cinema, which has the power to make artists of us all. Buster plays a projectionist who dreams his way onto the screen and into a movie in which he resolves the conflicts of his own life. As early as 1925, Sherlock Jr. was recognized by René Clair for its Pirandello-like dramatic structure, and it was much admired by the French Surrealists. The film is equally impressive for Keaton's brilliantly modulated acrobatics, cinematic miracles performed without special effects. JUDY BLOCH

Written by Clyde Bruckman, Joseph Mitchell, Jean Havez. Photographed by Elgin Lessley, Byron Houck. With Keaton, Kathryn McGuire, Joe Keaton, Ward Crane, (45 mins)

PRECEDED BY THE FROZEN NORTH (Buster Keaton, Eddie Cline, US, 1922). Keaton does William S. Hart. "Two-Gun Bill" emerges from a subway kiosk to find himself in the middle of nowhere. (17 mins)

THE PLAYHOUSE (Buster Keaton, Eddie Cline, US, 1921). In an homage to the vaudeville of Keaton's youth, he plays the audience, the orchestra, and the performers of a small playhouse. The use of blackface was an all-too-common holdover from vaudeville, (23 mins)

All Silent B&W DCP From Cohen Film Collection Restored by Cineteca di Bologna at L'Immagine Ritrovata Laboratory in association with Cohen Film Collection

Total running time: 85 mins

FRIDAY / 12.9.22

OUR HOSPITALITY

BUSTER KEATON JACK BLYSTONE (US. 1923)

LIVE MUSIC Judith Rosenberg on piano

Buster, heir to an Appalachian estate and, along with it, the Hatfield-McCoy-type feud that killed his father, finds the ancestral abode ever so humble, and no place like home. While courting the daughter/sister of his hulking rivals, he takes full advantage of their hospitality, since Southern chivalry prevents them shooting a guest

Our Hospitality is an American masterpiece, at once lyric and frenetic, and a sly satire on the very period setting it creates with painstaking accuracy. The climactic chase over mountain crest and tor is a breathtakingly beautiful observation of the fact that we are all tied to our enemies. JUDY BLOCH

Written by Clyde Bruckman, Jean Havez, Joseph Mitchell. Photographed by Elgin Lessley, Gordon Jennings. With Keaton, Natalie Talmadge, Joe Roberts. (70 mins)

PRECEDED BY THE HIGH SIGN (Buster Keaton, Eddie Cline, US, 1921). This fellow who "came from nowhere, is not going anywhere, and was kicked out of somewhere" is keeping rather mean company: a mini Mafia whose secretsigning members seem to be everywhere. (19 mins)

All Silent, B&W, DCP, From Cohen Film Collection, Restored by Cineteca di Bologna at L'Immagine Ritrovata Laboratory in association with Cohen Film Collection

Total running time: 89 mins

SUNDAY / 12.11.22

THE GENERAL

BUSTER KEATON, CLYDE BRUCKMAN (US, 1926)

5:00 PM

Judith Rosenberg on piano

Lyric and comic and, by its very setting, tragic, The General ranks as one of the most authentic evocations of the Civil War on film, and one of the greatest comedies of all time. Buster is an engineer who is rejected by the Confederate Army and thought a coward by his girlfriend. When a small band of Union soldiers penetrates far beyond Confederate lines to steal a locomotive, he sets off in hot pursuit. The title refers to the engine that figures prominently in one of the most harrowing and hilarious chase scenes ever filmed. JUDY BLOCH

Written by Al Boasberg, Charles Smith, from a story by Keaton, Bruckman. Photographed by J. Devereux Jennings Bert Haines. With Keaton, Marian Mack, Glen Cavander, Jim Farley. (85 mins, DCP, From Cohen Film Collection)

PRECEDED BY THE GOAT (Buster Keaton, Malcolm St. Clair, US, 1921). In one of the most brilliant and resonant of the shorts, with a hilarious chase scene. Buster becomes a cipher for a criminal identity.

(23 mins, DCP, From Cohen Film Collection, Restored by Cineteca di Bologna at L'Immagine Ritrovata Laboratory in association with Cohen

HOME MOVIE OF BUSTER KEATON ON THE SET OF THE GENERAL (1927, 1 min, 16mm, BAMPFA collection

All Silent B&W

Total running time: 109 mins

WEDNESDAY / 12.14.22

KEATON IN CONTEXT: SILENT COMEDIES BY AND WITH MABEL NORMAND, ROSCOE ARBUCKLE, AND BERT WILLIAMS

INTRODUCTION Dana Stevens

Dana Stevens—Slate's film critic since 2006 and a cohost of the magazine's weekly cultural podcast, Slate Culture Gabfest—is the author of Camera Man: Buster Keaton, the Dawn of Cinema, and the Invention of the Twentieth Century

LIVE MUSIC Judith Rosenberg on piano

In 1917 Buster Keaton joined Roscoe Arbuckle in his studio. From day one, recalled Arbuckle, Keaton "lived in the camera." In the 1910s, as Dana Stevens describes, positions such as cinematographer, director, and actor were fluid, and Keaton and Arbuckle, as well as Mabel Normand and Bert Williams, are found on both sides of the camera in this selection of silent comedies. Back Stage includes routines Keaton continued to elaborate on in his later films. Williams, primarily known as a stage performer and singer, directed three Black productions: A Natural Born Gambler closes with a beautiful routine he perfected on stage.

MABEL AT THE WHEEL Mabel Normand, Mack Sennett, US, 1914. With Normand Charles Chaplin 23 mins DCP From Lobster Films

FATTY AND MAREL ADRIET Roscoe Arbuckle LIS 1916 With Arbuckle, Mabel Normand, 34 mins, DCP, From Lobster Films

A NATURAL BORN GAMBLER Bert Williams, US, 1916, With Williams, 22 mins @ 20fps, 35mm, From MoMA, Preserved by The Museum of Modern Art with support from The Lillian Gish Trust for Film

GOOD NIGHT, NURSE! Roscoe Arbuckle, US, 1918, With Arbuckle Buster Keaton, 23 mins, DCP, From Lobster Films

BACK STAGE Roscoe Arbuckle, U.S. 1919, With Arbuckle, Buster Keaton, 22 mins, DCP, From Lobster Films

All Silent, B&W

Total running time: 126 mins

FRIDAY / 12.16.22

THE CAMERAMAN EDWARD SEDGWICK (US, 1928)

INTRODUCTION Dana Stevens

LIVE MUSIC Judith Rosenberg on piano

A newsreel by Buster Keaton of a newsreel by Buster Keaton: with Sherlock Jr., The Cameraman is his most self-reflexive film. Trying to "make it" in the Hearst Newsreel Company, Citizen Keaton finally photographs a Tong War in Chinatown and a boating accident, and astonishingly forecasts the issues of contemporary documentary theory. Along the way, we are treated to sublime Buster Bits: a one-man baseball game, acrobatic competitions with mass transportation, and a change into a bathing suit in, to say the least, straitened circumstances. WILLIAM NESTRICK

Written by Clyde Bruckman, Lew Lipton. Photographed by Elgin Lessley, Reggie Lanning. With Buster Keaton, Marceline Day, Harry Gribbon. (69 mins, From Warner Bros, Classics)

PRECEDED BY COPS (Buster Keaton, Eddie Cline, US, 1922). 'Buster's 'working man, and honest' is thrust by fate, and in perfect, ignorant innocence, into the role of a criminal, forced into opposition with the entire New York City police force" (David Robinson). (18 mins, From Cohen Film Collection, Restored by Cineteca di Bologna at L'Immagine Ritrovata Laboratory in association with Cohen Film

All Silent B&W DCP

Total running time: 87 mins

SUNDAY / 12.18.22

7:00 PM

FAMILY MATINEE: BUSTER

KEATON'S MARVELOUS HOUSES

INTRODUCTION Dana Stevens

In One Week, Buster and his new bride have seven days to build a house from an assemble-it-yourself prefab kit. This is an amazingly clever little film that, among other things, tries on for size Steamboat Bill's famous house a'falling stunt. Buster and Big Joe Roberts share a bachelor pad in *The Scarecrow*—a marvelously inventive mechanical house designed for effortless living. The two guys also share the same gal, and her father disapproves of both of them. In *The Electric House*, Keaton, wrongly diplomaed as an electrical engineer, demonstrates the miracles of an all-electric house—a film that looks forward equally to Jacques Tati and Woody Allen. JUDY BLOCH

ONE WEEK Buster Keaton, Eddie Cline, US, 1920, 23 mins, From Cohen Film Collection, Restored by Cineteca di Bologna at L'Immagine Ritrovata Laboratory in association with Cohen Film Collection

THE SCARECROW Buster Keaton, Eddie Cline, US, 1920, 18 mins, From Cohen Film Collection, Restored by Cineteca di Bologna at L'Immagine Ritrovata Laboratory in association with Cohen Film

THE ELECTRIC HOUSE Buster Keaton, Eddie Cline, US, 1922, 23 mins, From Lobster Films

All Silent with musical track B&W DCP

Total running time: 64 mins

CONTINUES ON NEXT PAGE -

1. Sherlock Jr., 12.4.22

2. Our Hospitality, 12.9.22

3. Good Night, Nurse!, 12.14.22

4. The General, 12.11.22

5. The Cameraman, 12.16.22

BAMPFA 19

7:00 PM





CAMERA MAN' BUSTER KEATON CONTINUED FROM PREVIOUS PAGE

SUNDAY / 12.18.22

STEAMBOAT BILL, JR.

CHARLES F. REISNER (US, 1927)

INTRODUCTION Dana Stevens

LIVE MUSIC Judith Rosenberg on piano

We celebrate the publication of Dana Stevens's Camera Man Buster Keaton, the Dawn of Cinema, and the Invention of the Twentieth Century with a book signing following the screening.

The authentic Mississippi River setting (filmed along the Sacramento River delta) is but one of Steamboat Bill, Jr.'s many pleasures. The film seems to have a direct line to Keaton's youth and soul in the tale of a sensitive lad trying to figure out the mettle of manhood in his overbearing dad. Buster with an umbrella against the fearsome storm that rips the houses off people's lives; Buster drawn, as if in a dream, to an abandoned vaudeville theater: "Keaton's most entertaining balance of the instinctual and the cerebral" (Sarris & Allen, The Village Voice). The climax is one of Keaton's most dangerous and carefully planned stunts. JUDY BLOCH

Written by Carl Harbaugh. Photographed by J. Devereux Jennings, Bert Haines. With Keaton, Ernest Torrence, Marion Byron, Tom Lewis. (79 mins)

PRECEDED BY THE BOAT (Buster Keaton, Eddie Cline. 1921). In this strange and surreal comedy, Buster, his wife, and his kids are all adrift at sea on a boat called Damfino that refuses to stay afloat. (23 mins)

All Silent, B&W, DCP, From Cohen Film Collection, Restored by Cineteca di Bologna at L'Immagine Ritrovata Laboratory in association with Cohen Film Collection

Total running time: 102 mins

- 1. The Boat., 12,18,22
- 2. Notfilm, 12.21.22
- 3. Kagero-za, 1.15.23 © 1981 presented by LittleMore Co., Ltd.
- 4. Tokyo Drifter, 12.8.22
- 5. Fighting Elegy, 12.15.22

WEDNESDAY / 12.21.22

NOTFILM

5:00 PM

ROSS LIPMAN (US. 2015)

"Notfilm testifies to an almost inexhaustible fascination with the pleasures and paradoxes of cinema." A. O. SCOTT, NEW YORK TIMES

7:00 PM

In 1965 Samuel Beckett released his only film a collaboration with Buster Keaton that obliquely explored cinema and perception, and famously didn't reveal Keaton's face. Lipman's fascinating kino-essay examines the production and implications of the resulting Film. Drawing on outtakes, audio recordings, and other rare archival materials, Notfilm is "a brilliant examination of its significance in relation to Beckett's dramatic works and to film theory" (Jonathan Rosenbaum). It also features fascinating clips of Keaton, including moving footage (and sound) of his first appearance at a film festival in 1965. He would die in 1966.

(128 mins, B&W/Color, DCP, From Kino Lorber)

Total running time: 150 mins

FOLLOWED BY FILM BY SAMUEL BECKETT (Alan Schneider, US, 1965). Beckett's Film, featuring Buster Keaton is in essence a chase film—arguably the craziest committed to celluloid. (Written by Samuel Beckett. Photographed by Boris Kaufman. 22 mins, B&W, 35mm Preservation Print ourtesy of UCLA Film & Television Archive, permission Kind Lorber, Preservation funded by The Film Foundation and administered by the National Film Preservation Foundation)

Thanks to William Carroll; Maya Sato, the Japan Foundation; and Brian



To celebrate the publication of William Carroll's recent book Suzuki Seijun and Postwar Japanese Cinema. BAMPFA is delighted to participate in a tour, organized by the author, of imported 35mm prints of films spanning several decades of Suzuki's brilliant and varied career. Summarizing the scope of the director's work in the introduction to his book, Carroll wrote:

> Across five decades, Suzuki worked from the height of Japan's studio system to its collapse, through the transition to television production, with independent production companies that emerged in the 1980s, in the international art-house circuit, in mainstream studio productions after the system's decline and in V-Cinema. . . . It is difficult to think of a filmmaker whose career so closely traced the shifts in the Japanese film industry during this period or who worked in so many different parts of the industry.

Suzuki is best known in the West for the exuberant and influential genre films he made while employed at Japan's oldest major movie studio, Nikkatsu, in the mid- to late 1960s. Directors Jim Jarmusch, Quentin Tarantino, and John Woo all acknowledge Suzuki as an inspiration. Gleaned from the collection of the Japan Foundation in Tokyo and including a 35mm print of *Fighting Elegy* from the BAMPFA vault, the films in this series include several of Suzuki's lesser known and rarely screened films-Satan's Town, Love Letter, and A Tale of Sorrow and Sadness—along with his iconic pop yakuza piece *Tokyo Drifter* and the enduring art house hit Kagero-za.

Kate MacKay, Associate Film Curator



TOKYO DRIFTER

SELJUN SUZUKI (JAPAN, 1966). IMPORTED 35MM PRINT

(Tokyo nagaremono). Tokyo Drifter marks an epiphany in Suzuki's collaboration with art director Takeo Kimura. The plot sketches a fine line between underworld and high finance in the story of ex-yakuza Tetsu, who tries to go it alone. Suzuki and Kimura raise the set piece to an art installation. Cabaret walls are color-lit as if from within; background music is somehow heard by the actors; key encounters are eclipsed by visual metaphors, like a car methodically being crushed; and characters are eclipsed by their idiosyncrasies, like the secretary who devours comic books and, incidentally, men, "One of the most brilliant genre movies ever made" (Tony Rayns).

Written by Kohan Kawauchi, Photographed by Shigeyoshi Mine, With Tetsuva Watari, Chieko Matsubara, Hideaki Nitani, Rvuii Kita, (83 mins, In Japanese with English subtitles, Color, 'Scope, 35mm, From the Japan Foundation, permission Janus Films)

SATURDAY / 12.10.22

SATAN'S TOWN

SEIJUN SUZUKI (JAPAN, 1956) IMPORTED 35MM PRINT

(Akuma no machi). After getting out of prison, a gang boss decides to pull off a heist, but the team he assembles has multiple competing ambitions and scant loyalty. To viewers who are familiar with only Suzuki's late Nikkatsu work, Satan's Town may be the earliest work of recognizable Suzuki style. Here his formal experiments extend to a sequence shot upside down in the reflection of a swimming pool and another constructed from freeze-frames, while his trademark black humor shows itself in the numerous murders depicted and in the film's climactic moments. WILLIAM CARROLL

Written by Goro Shiraishi, from a story by Ichiro Shiro, Photographed by Kazue Nagatsuka. With Seizaburo Kawazu, Ichiro Sugai, Azusa Yumi. (79 mins)

LOVE LETTER

SEIJUN SUZUKI (JAPAN, 1959) IMPORTED 35MM PRINT

(Rabu reta). A pianist goes to visit her forest ranger boyfriend when he stops replying to her letters. Shot on location in the Japanese Alps and Yamaguchi, this haunting film features elaborate tracking and crane shots of snowy vistas and a turn by the popular singer Frank Nagai, who

sings the film's title track. Gorgeous landscape shots and scintillating subjective devices are evidence of Suzuki's versatility as a filmmaker. WILLIAM CARROLL

Written by Kiichi Ishii. Photographed by Isamu Kakita. With Frank Nagai, Hisako Tsukuba, Kyosuke Machida. (40 mins)

All In Japanese with English subtitles, B&W, 'Scope, 35mm, From the Japan Foundation, permission Nikkatsu

Total running time: 119 mins

THURSDAY / 12.15.22

7:00 PM

7:00 PM

FIGHTING ELEGY

SELJUN SUZUKI (JAPAN, 1966) BAMPFA COLLECTION

(Kenka erejii, a.k.a. Elegy to Violence/The Born Fighter). In the early Showa era, teenage Kiroku Nanbu attempts to sublimate his desire for his landlord's devout daughter by training for and upholding the rigorous code of his street fighting club. Cleverly disguised as a teen comedy, the film shows the way the apparently anarchic, violent energies of the young men are channeled into the project of fascism. Regarded as one of Suzuki's best films, ranking twenty-fifth on Kinema Jumpo's "Best Films of 1966," as well as its "200 Best Japanese Films List" from 2009, Fighting Elegy is a scathing portrait of the militarism that, in the 1930s, sent young men to war.

Written by Kaneto Shindo, Hachiro Guryu, from the novel by Takashi Suzuki. Photographed by Kenji Hagiwara. With Hideki Takahashi, Junko Asano, Yusuke Kawazu. (86 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, BAMPFA collection, permission Janus Films)

SATURDAY / 12.17.22

CARMEN FROM KAWACHI

SEIJUN SUZUKI (JAPAN, 1966) IMPORTED 35MM PRINT

(Kawachi Karumen). Carmen from Kawachi brings the nihilist Suzuki universe to a woman's life in the decidedly unsentimental education of a provincial factory worker, Tsuyuko (portrayed by the director's favorite actor, Yumiko Nogawa), whose rape by two fellow villagers starts her on the road to sexual awareness and, finally, independence. It is a long, picaresque road indeed, meandering from Osaka's Club Dada through liaisons with a millionaire, a dominatrix, and an action painter—all the while cohabiting with a degenerate if loving roué. Adapting a novel by the author of Akutaro, Suzuki blends satire with melodrama to surrealistic effect.

Written by Katsumi Miki, from the novel by Toko Kon, Photographed by Shigeyoshi Mine. With Yumiko Nogawa, Koji Wada, Tamio Kawaji, Chikako Miyaqi, (89 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, From the Japan Foundation, permission Nikkatsu)

FRIDAY / 1.13.23

A TALE OF SORROW AND SADNESS

SEIJUN SUZUKI (JAPAN, 1977) IMPORTED 35MM PRINT

(Hishu monogatari). Listed as thirteenth on Kinema Junpo's "Best Films of 1977," A Tale of Sorrow and Sadness was Suzuki's first feature after his dismissal by Nikkatsu, but it was released before his emergence as an esoteric international art house filmmaker in the 1980s. Pointedly critical of the homogenizing effects of television and consumerist, bourgeois, suburban existence, the film focuses on Reiko, a pretty, young golfer who is selected by textile executives to be the new face of their brand. Reiko manages the grueling schedule of training and modeling required by the contract, but her success and popularity leave her dangerously vulnerable to an unhinged fan. WILLIAM CARROLL

Written by Atsushi Yamatova, from a concept by Ikki Kajiwara, Photographed by Masaru Mori, With Yoko Shiraki, Yoshio Harada, Kyoko Enami, Shuji Sano. (91 mins, In Japanese with English subtitles, Color, 'Scope, 35mm, From the Japan Foundation, permission Shochiku)

SUNDAY / 1.15.23

7:00 PM

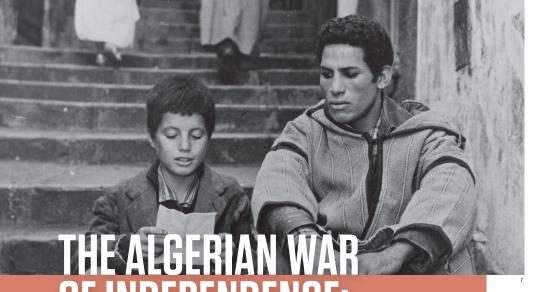
KAGERO-ZA

SEIJUN SUZUKI (JAPAN, 1981) IMPORTED 35MM PRINT

(a.k.a. *Theater of Shimmering Heat*). According to critic Tony Rayns, Kagero-za "may well be Suzuki's finest achievement outside the constraints of genre filmmaking." In this hallucinatory adaptation of work by the Taisho-era writer Kyoka Izumi, a mysterious woman invites Matsuzaki, a playwright, to another city for a romantic rendezvous. While Matsuzaki is on his way, his patron appears on the train, claiming to be en route to witness a love suicide between a married woman and her lover. Reality, fantasy, life, and afterlife blend together in Kagero-za-most spectacularly in the grand finale, in which Matsuzaki finds his life morphing into a deranged theatrical extravaganza. TOM VICK

Written by Yozo Tanaka, from a story by Kyoka Izumi, Photographed by Kazue Nagatsuka. With Yusaku Matsuda, Michiyo Yasuda, Mariko Kaga, Katsuo Nakamura, (140 mins, In Japanese with English subtitles, Color, 35mm, From the Japan Foundation, permission Little More)

20 WINTER 2022-23 BAMDEA 21











OF INDEPENDENCE: **CINEMA AS HISTORY**

Over the course of the six decades since the Algerian War of Independence (1954-62), filmmakers have reacted to the history of this revolutionary films in this thematic series shed light on the prewar struggle for independence: Mohammed Lakhdar-Hamina's epic Chronicle of the Years of Frantz Fanon: Black Skin, White Mask explores the influence of the visionary political theorist Frantz Fanon (1925–1961), who joined the Front de Libération Nationale and was subsequently expelled from Algeria in 1957 and Assia Djebar's The Zerda and the Songs of Forgetting brings a feminist perspective to its reinterpretation of French newsreels.

Made during the war, James Blue's compassionate *The Olive Trees of* Justice and Jean-Luc Godard's hard-hitting Le petit soldat respond to The Battle of Algiers, released in 1966, is a seminal work to this day, studied for its piercing depiction of terrorism. By the early 1990s, when investigative reports surfaced related to the October 17, 1961, massacre of Algerians by the police on the streets of Paris, filmmakers Philip Brooks and Alan Hayling's *Drowning by Bullets* helped expose these atrocities,

Marceline Loridan-Ivens and Jean-Pierre Sergent's *Algeria, Year Zero* is one of several films made in Algeria shortly after independence. The trauma of the war and its aftermath are masterfully presented in Bertrand In Mansourah, You Separated Us offers firsthand testimonials, including her father's account of his childhood experiences in a resettlement camp. Michael Haneke's exceptional thriller, Caché, is an incisive expression of the lasting effects of trauma; the film ruminates on the deep wounds that cleaved to the heart of a generation of Algerian and French citizens.

Susan Oxtoby, Director of Film and Senior Film Curator

WEDNESDAY / 1.18.23

CHRONICLE OF THE YEARS OF EMBERS

MOHAMMED LAKHDAR-HAMINA (ALGERIA, 1975) DIGITAL RESTORATION

INTRODUCTION Sorava Tlatli

Soraya Tlatli is associate professor, Department of French, UC Berkeley, and a specialist on Francophone literature from North Africa, as well as colonial and postcolonial historiography.

(Wagai sanawat al-djamr, Chronique des années de braise, a.k.a. Chronicle of the Years of Fire). An Algerian farmer rides the tides of his nation's history—from drought to colonial injustices to, finally, the seeds of independence—in Lakhdar-Hamina's astounding, decades-spanning epic from 1975, the first (and only) African or Arab film to win the Cannes Palme d'Or. "The most magnificent film to ever come from the Third World" (Albert Johnson, SFIFF), this grandiose combination of 1970s African revolutionary fervor, pulpy Bollywood-style melodrama, and muscular Sergio Leone-like Cinemascope cinematography (by Marcello Gatti, The Battle of Algiers) is just as revelatory now. "Here's cinema as a history painting, as epic as Bertolucci's 1900" (Mark Cousins). JASON SANDERS

Written by Tewfik Fares, Rachid Boudjedra, Lakhdar-Hamina. Photographed by Marcello Gatti. With Yorgo Voyagis, Lakhdar-Hamina, Leila Shenna, Cheikh Nourredine. (177 mins, In Arabic and French with English subtitles, Color, DCP, From Cineteca di Bologna)

7:00 PM

THURSDAY / 1.19.23

THE BATTLE OF ALGIERS GILLO PONTECORVO (ITALY, 1966)

"A masterpiece! Surely the most harrowing political epic ever." NEW YORKER

(La battaglia di Algeri). The first European film to treat the explosive subject of colonialism and wars of liberation, The Battle of Algiers probably remains the most powerful. Pontecorvo's exciting reconstruction of the Algerian rebellion against the French centers on Ali La Pointe, the National Liberation Front leader who conducts the campaign of rebellion while dodging the relentless and merciless French Colonel Mathieu. A flashback format and newsreel "documentary" precision—though it was, incredibly, entirely staged—give a palpable sense of inevitability to the terrible violence, but also to its result. "Because of its perfect fusion of form and content, this is one of the most strikingly successful subversive films ever made" (Amos Vogel).

Written by Franco Solinas, Pontecorvo. Photographed by Marcello Gatti. With Brahim Haggiag, Yacef Saadi, Jean Martin, Tommaso Neri. (121 mins, In French and Arabic with English subtitles, B&W, 35mm, From Rialto Pictures, permission Janus Films)

- 1. The Battle of Algiers, 1.19.23
- 2. Chronicle of the Years of Embers, 1.18.23

THURSDAY / 1.26.23

THE OLIVE TREES OF JUSTICE JAMES BLUE (FRANCE, 1962) DIGITAL RESTORATION

"An excellent, expert film of broad compassionate humanism." FILM QUARTERLY

(Les oliviers de la justice). Blue's only full-length fiction film The Olive Trees of Justice was the first film directed by an American to win the Critics' Week prize at Cannes. Filmed on location in Algiers and the surrounding countryside during the crucial days of 1962, the film depicts the Algerian struggle for independence from the French by concentrating on a young Frenchman of Algerian descent (a "pied noir") who returns to Algiers to visit his dying father. His memories of boyhood on his father's farm are told in flashbacks with a lush serenity that contrasts with the teeming, tank-filled streets.

Written by Blue, Sylvain Dhomme, from a novel by Jean Pélégri. Photographed by Julius Rascheff. With Pierre Prothon, Jean Pélégri, Marie Decaître, Hugguette Poggi. (81 mins, In French with English subtitles, B&W. Digital, From Kino Lorber)

THURSDAY / 2.2.23

FRANTZ FANON: **BLACK SKIN, WHITE MASK**

ISAAC JULIEN (UK, 1995)

IN PERSON Isaac Julien and Mark Nash

"Isaac Julien's film is an eloquent and complex exploration of the life and legacy of this century's most compelling theorist of racism and colonialism." ANGELA Y. DAVIS

This portrait of Frantz Fanon is as visually captivating as it is intellectually stimulating, exploring the life and work of one of the twentieth century's most intriguing theorists of race, politics, and gender. Fanon is best known for the pioneering books *Black Skin, White Mask* and Wretched of the Earth. Born in Martinique in 1925, he received his psychiatric training in France, and there he began to explore the concept of postcolonial identity. Fanon was to become deeply involved in the movement for Algerian independence. Using interviews, readings, and dramatic reenactments, Julien's film reveals the complexity of Fanon's elegant maneuvers between the personal and the political.

Written by Julien, Mark Nash. Photographed by Ahmed Bennys, Conor Connolly, Nina Kellgren, Kyle Kibbe. With Colin Salmon, Halima Daoud, Noirin Ni Dubhgaill, Amir M. Korangy. (70 mins, In English, French, and Arabic with English subtitles, Color, DCP, From the artist)

FRIDAY / 2.10.23

7:00 PM

OCTOBER 17, 1961

(Nuit noire, 17 octobre 1961). One of contemporary Europe's darkest moments—the 1961 massacre of Algerian protesters in Paris—is meticulously reconstructed in director Tasma's docudrama, a France-set counterpoint to Gillo Pontecorvo's legendary The Battle of Algiers. "The night that never existed," October 17, 1961, was left out of French history books for over forty years. As the Algerian war came to its conclusion, the main Algerian nationalist group organized a massive demonstration in Paris against police repression and a local curfew; the chief of the Paris police (a man currently imprisoned for Vichy-era war crimes) responded by ordering a brutal crackdown. JASON SANDERS

Written by Patrick Rotman, François-Olivier Rousseau, Tasma. Photographed by Roger Dorieux. With Clotilde Courau, Thierry Fortineau, Jean-Michel Portal, Ouassini Embarek. (106 mins, In French with English subtitles, Color From SEEM)

SUNDAY / 2.12.23

IN MANSOURAH, YOU SEPARATED US

DOROTHÉE-MYRIAM KELLOU (ALGERIA/FRANCE, 2019)

"Explores a staggering, yet largely ignored, dimension of French colonial history in Algeria." SUZANNE GAUCH, AFRICAN STUDIES REVIEW

(A Mansourah, tu nous a séparés). During the Algerian war of independence, Mansourah was one of thousands of communities the colonial French rulers turned into resettlement camps for the more than 2.3 million Algerians forcibly displaced by the French military. The story of these deportations remains largely unknown, both in France and among younger generations of Algerians.

Written by Kellou. Photographed by Hassen Ferhani. (71 mins, In Arabic and French with English subtitles, DCP)

DROWNING BY BULLETS

PHILIP BROOKS, ALAN HAYLING (FRANCE, 1992/2001)

Drowning by Bullets exposes the massacre and the cover-up of one of the darkest nights in the history of France, with policemen, demonstrators, former officials, and journalists who witnessed the events speaking on camera for the first time. These harrowing personal accounts are juxtaposed with clips from the French press, which supported the official lie that only a few people had died in the demonstration. "A must-view for students of colonialism in general and, in particular, Franco-Algerian affairs" (The French Review).

Photographed by Nina Kellgren. (52 mins, In French and English with English subtitles, Digital)

All Color, From Icarus Films

Total running time: 123 mins

FRIDAY / 2.17.23

LE PETIT SOLDAT

JEAN-LUC GODARD (FRANCE, 1963)

(a.k.a. The Little Soldier). Leave it to Godard to create a spy/terrorist "hero" who'd rather moon over a woman's eyes ("were they Velazquez-gray, or Renoir-gray?") than fight. Disillusioned and in love with himself above all, young Bruno is a French spy (or counterspy, or something) in neutral Geneva during the French-Algerian War, blithely taking hit orders from his superiors. Meeting the grayeved Veronica turns his mind further away from politics (she is Anna Karina, after all, in her first Godard role), but her involvement in an Algerian revolutionary group quickly has him running not just from the torturers on the "other side," but also from his own supposed allies. JASON SANDERS

Written by Godard, Photographed by Raoul Coutard, With Michel Subor, Anna Karina, Henri-Jacques Huet, Laszlo Szabo, (88 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

CONTINUES ON NEXT PAGE -

- 3. Frantz Fanon: Black Skin, White Mask, 2,2,23
- 4. Le petit soldat, 2.17.23
- 5. October 17, 1961, 2.10.23





THE ALGERIAN WAR OF INDEPENDENCE CONTINUED FROM PREVIOUS PAGE

SUNDAY / 2.19.23

ALGERIA. YEAR ZERO

MARCELINE LORIDAN-IVENS, JEAN-PIERRE SERGENT (FRANCE,

(Algérie, année zero). Made six months after the end of the war, this groundbreaking documentary presents a newly independent Algeria facing the immense task of social and economic reconstruction in its urban and rural areas. The film was initially censored in both France and Algeria.

Photographed by Bruno Muel. (35 mins, In French and Arabic with English electronic titling, B&W, DCP, From Tamasa Distribution)

PRECEDED BY I AM EIGHT YEARS OLD (J'ai huit ans) (Olga Baïdar-Poliakoff, Yann Le Masson, France, 1962). Algerian children who were refugees in Tunisian camps present the tragic events they experienced through artwork they have made. Long banned in France. the film was mostly screened clandestinely. (10 mins, In French with English electronic titling, B&W/Color, DCP, From La Cinémathèque de

FOLLOWED BY ALGERIA IN FLAMES (Algérie en flammes) (René Vautier, France, 1958). These images of war, recorded in 1956-57 in the Aurès region, are shown from the perspective of the National Liberation Army (ALN) and meant to foster dialogue toward peace. A landmark of Algerian national cinema, the film was immediately circulated all over the world, except in France, where it was screened for the first time in 1968, in the occupied Sorbonne, (23 mins, In French with English electronic titling, Color, DCP, Digital, From Les Mutins, permission Moïra Vautier-Chappedelaine)

Total running time: 68 mins

FRIDAY / 2.24.23

CACHÉ

MICHAEL HANEKE (FRANCE/AUSTRIA/GERMANY/ITALY, 2005)

(Hidden). Haneke's highly lauded work, for which he received the Best Director Award at Cannes, is an incisive study of repressed fear. Georges (Daniel Auteuil), a television talk show host, and his wife. Anne (Juliette Binoche). are living the perfect life of modern comfort and security. One day their idyll is disrupted in the form of a mysterious videotape that appears on their doorstep. On it they are being filmed by a hidden camera from across the street, with no clues as to who shot it, or why. Haneke's thriller uses long takes, pacing, and the temporal dimension of cinema to create a poignant commentary on inherent biases and trauma.

Written by Haneke Photographed by Christian Berger With Daniel Auteuil, Juliette Binoche, Maurice Bénichou, Annie Girardot, (117 mins, In French with English subtitles, Color, 35mm, From Sony Pictures Classics) SATURDAY / 2.25.23

5:00 PM

7:00 PM

THE ZERDA AND THE SONGS OF FORGETTING

ASSIA DJEBAR (ALGERIA, 1982)

INTRODUCTION Soraya Tlatli

(La Zerda et les chants de l'oubli). Celebrated feminist Algerian novelist and filmmaker Diebar (1936-2015, a.k.a. Fatima-Zohra Imalayen) revisits the colonization of the Maghreb in this experimental work. Drawn from French newsreels from 1912-42, the film employs montage to search for the truth and reveal the resistance behind the mask across this thirty-year period, when the subjugated people were condemned to silence. The soundtrack brings together multivocal chants and avant-garde music to form a furious swan song to colonial violence.

4:30 PM

1:30 PM

Written by Diebar, (59 mins, In French and Arabic with German and English subtitles, B&W/Color, DCP, From Arsenal)

PRECEDED BY THE WOMEN (Elles) (Ahmed Lallem, Algeria, 1966). Filmed only four years after Algeria won its independence. The Women records the burning questions and visions of the future expressed by young Algerian women, many still in high school, as they embark on a new chapter in their country's history. (23 mins. In French and Arabic with English subtitles, B&W, DCP, From La Cinémathèque française)

Total running time: 82 mins

SUNDAY / 2.26.23

THE UNDECLARED WAR

BERTRAND TAVERNIER (FRANCE, 1992) DIGITAL RESTORATION

(La guerre sans nom). To give voice to the repressed past, Tavernier made *The Undeclared War* as seen through the eyes of Frenchmen drafted in Grenoble, the site of one of the largest anti-war riots in the 1950s. This four-hour documentary, drawn from fifty hours of original interviews with Frenchmen, all conscripts, is poignant—many veterans sharing their wartime experiences for the first time. The film is punctuated by striking images of the Algerian landscape and footage of the riots, but shows no footage from the war itself. The powerful testimonials are the core of an important work of oral history, providing an account of a destructive conflict that was still taboo within French culture at the time this film was made.

Written by Patrick Rotman Tayernier Photographed by Alain Choquart (247 mins plus 20-min intermission. In French with English subtitles, Color. Digital, From Studiocanal, permission Rialto Pictures)



EPHEMERAL

All things are impermanent. Film decays.

Projectors turn to scrap metal. Digital

files become obsolete. Servers crash. The

BAMPFA collection holds tens of thousands

of reels, stacked dormant on shelves in cans,

in the cold dark. In the spirit of the current

moment, we selected three programs of

16mm ephemeral films of humble brilliance

that need to be seen now, films that may oth-

erwise never feel the warmth of the projector

lamp. This series focuses on home movies,

educational films, orphan films, promos,

fragments—short films made for classrooms,

libraries, and living rooms. They are personal

works intended for an intimate audience.

Many were made for younger viewers to

inspire new ways of seeing and feeling, to

foster discovery and development, and to

enrich lives. Others in the series inspire

creative expression, a love of filmmaking, and

the desire to hold onto something fleeting.

The three programs—one of place, one of

poetry, and one of play—hold a common

thread of our endless curiosity and deep

connection to nature. These emanations

flicker, ask us to pause and listen for quiet

rhythms, to look closer at what is in front of

us, and to celebrate—for soon enough the

film comes undone, this moment will become

a memory, and the film will be tucked away

ilm archivist, Jon Shibata; director of California Revealed

back to its shelf.

and Jon Shibata

Adrianne Finelli, Pamela Vadakan.





SATURDAY / 1.14.23

FROM THE INSIDE OUT

IN CONVERSATION

Adrianne Finelli, Jon Shibata, and Pamela Vadakan Adrianne Finelli is an artist and curator and the media technology specialist in the Department of Film and Media at UC Berkeley.

Jon Shibata is BAMPFA's film archivist.

Pamela Vadakan is the director of California Revealed, a California State Library initiative that helps cultural heritage organizations digitize, preserve, and provide online access to materials documenting the state's history, art, and cultures

The passage of time connects all things. From the Berkeley mudflats seen through Bruce Baillie's lens in California Report #6 to the otherworldly Amanita, this program weaves a tapestry of inner and outer landscapes. Teenagers interpret the mysteries of life and death through dance. Dorothy Wiley offers an everyday journey through a head of cabbage. Buildings expand and crystals grow. Josie Ramstad's animated fantasy reminds us that the oddities of being human are part of nature. Dorothy Fadiman shines a poetic light on the soul's multifaceted dimensions, and Survival Run navigates the psychogeography of the Dipsea Race to the finish line. ADRIANNE FINELLI

CALIFORNIA REPORT #6: BERKELEY MURALS AND MUDFLATS Bruce Baillie, US, 1978, 3 mins, Silent, Color, permission Lorie Baillie AMANITA Vic Atkinson, US, 1974, 9 mins, Color

FROM THE INSIDE OUT Carolyn Bilderback, US, 1969, 13 mins, B&W CABBAGE Dorothy Wiley, US, 1969, 9 mins, Color, BAMPFA

preservation print, Preservation funded by National Film Preservation Foundation, permission Canvon Cinema

MIRAJ: THROUGH THE HUDSON HOTEL Mali Burgess, US, 1983, 6 mins, Color

CRYSTALS Pyramid Films, US, 1972, 5 mins, Color

BIRD LADY VS. THE GALLOPING GONADS Josie Ramstad, US, 1976, 1 min, B&W, BAMPFA preservation print, Preserved through the National Film Preservation Foundation's Avant-Garde Masters Grant program and The Film Foundation, funding provided by the Hobson/ Lucas Family Foundation

CELEBRATION: I AM ALL OF THESE Dorothy Fadiman, US, 1983, 9

SURVIVAL RUN Robert Charlton, US, 1980, 11 mins, Color

All 16mm, BAMPFA collection Total running time: 66 mins

SUNDAY / 2.5.23

4:30 PM YOUR EYES DANCE HELLO

Adrianne Finelli, Jon Shibata, and Pamela Vadakan

Life cannot be contained by language. Form falters. Rhythm shifts. Seasons change. How do we keep these films close without blinking? Keep it, keep it, beauty, beauty, beauty ... from vanishing away? From the reverent to the irreverent, these films greet us with percussive joys, expansive wonders, and surprises. Listen to their syncopated heartbeats, the leaden echoes and the golden echoes. Hold them close. Dance! Allow the wind to carry you over. Do not despair! As the children in Growing, growing . . . lead us in song, discover how the leaves fall and wait for the buds of spring. Be the film within the film. Open and reach for the light! PAMELA VADAKAN

CHRONICLE Jordan Belson, US, 1955, 2 mins, Color, permission Catherine Heinrich

READING POETRY: HAIKU John Mattias, US, 1972, 7 mins, Color BEING ME Jae Carmichael, US, 1967, 10 mins, B&W

BRANDY ALEXANDER Lois Siegel, Marcos Vaïs, Canada, 1976, 3 mins, Color, permission Lois Siegel

PERCUSSION SOUNDS Pieter Van Deusen, US, 1969, 18 mins, Color CINEMAGRAPHICS PROMO 2 mins. Color

THE LEADEN ECHO AND THE GOLDEN ECHO Margaret Tait, UK 1955, 7 mins, Color, permission LUX

THE TALE OF THE SAND Robert Pacelli, US, 1985, 7 mins, Color GROWING, GROWING . . . Paul Fillinger, US, 1972, 11 mins, Color, mission Paul Fillinger

All 16mm, BAMPFA collection Total running time: 67 mins

THURSDAY / 2.16.23

4:00 PM

PLAY IS THE WORK OF LIFE

IN CONVERSATION Adrianne Finelli and Jon Shibata

Play is a primal instinct often forgotten in a culture obsessed with business. This program is an attempt to attune, to reconnect to that essential call to play within us all. A boy creates driftwood sculptures on junkopian mudflats. Synths swirl as girls *jump rope* in slow motion. Dorothy Wiley immortalizes her son's freewheeling glee and spilt-milk meltdown in Zane Forbidden. Is Pamela Wong old enough to navigate the city streets alone, Grandma's birthday cake in hand? Paul Fillinger's Trees, a kinetic dance set to Elinor Armer's tender score performed by the San Francisco Conservatory Children's

HOME MOVIE: OCEAN BEACH, SAN FRANCISCO Richard Gaikowski, US, 1964, 6 mins, B&W

A BOY CREATES Bert Van Bork, US, 1971, 9 mins, Color

JUMP ROPE Robert Primes, US, 1971, 7 mins, Color

ZANE FORBIDDEN Dorothy Wiley, US, 1972, 9 mins, Color, BAMPFA preservation print. Preservation funded by the National Film Preservation Foundation, permission Canvon Cinema

Chorus, jubilantly explores the natural world. JON SHIBATA

SOUR DEATH BALLS Jessica Yu. US, 1993, 4 mins, B&W, permission Jessica Yu

PAMELA WONG'S BIRTHDAY FOR GRANDMA Jackie Rivet-River, US, 1977, 7 mins, Color

COMPUTER IMAGE FRAGMENT 2 mins. Color

BABY RABBIT Larry Klingman, US, 1971, 7 mins, Color

CELEBRATION OF LIFE: TREES Paul Fillinger, US, 1973, 11 mins, Color, permission Paul Fillinger

HOME MOVIE: GIRL WITH FLOWER 2 mins, B&W

All 16mm, BAMPFA collection

Total running time: 64 mins

1. Caché, 2.24.23

2. The Undeclared War, 2,26,23

3. The Leaden Echo and the Golden Echo, 2.5.23

4. Cabbage, 1.14.23

5. Baby Rabbit, 2.16.23

24 WINTER 2022-23 BAMPFA 25











EASTERN EUROPEAN FILM, 1958-89

Absurdity was a fact of life in the socialist republics of Eastern Europe, from the end of World War II until—for most of these in 1989. Marking the thirtieth anniversary of the liberation of the program, originally scheduled in 2020 but postponed due to Latvia, Romania, Poland, Hungary, the former East Germany, and both parts of the former Czechoslovakia, most in West institutions. As the series shows, the shared sensibility of the absurd unites these diverse nations and their films.

The Eastern European sense of the absurd brewed over cenfates. In the twentieth century, the absurd overflowed in the gaps between the ideals and realities of their socialist states between the happiness citizens were supposed to enjoy and the material hardships they faced. It was a response to the failures of public services, the pretenses of public life, the sense of physical and spiritual confinement, the ruination of dignity within regimes that refused to admit any flaw. More so than in Western Europe, the absurd was a personal, concrete, everyday experience in the East.

These films evoke the liberties that Eastern Europeans only intermittently enjoyed in the twentieth century and that again feel fragile in the twenty-first. Glossy or stark, scathing and

Gabriel M. Paletz, Guest Curator

THURSDAY / 1.12.23

I HATE MONDAYS

TADEUSZ CHMIELEWSKI (POLAND, 1971) DIGITAL

(Nie lubię poniedzialku). This lighthearted comedy pictures a late summer day in a bygone Eastern Europe. The movie's peculiar magic turns dysfunctional socialist Warsaw into a slapstick playground that recalls Jacques Tati's *Playtime*. The movie's gags and indulgent tone might engender nostalgia for the Iron Curtain. But the film also recalls the ruckuses of dawn trash hauls, heroic FRIDAY / 1.20.23 workers who booze and snooze through the day, interminable construction projects, and inevitable shortages that contradicted the claims of socialist perfection. This enjoyable film balances criticism and lyricism in its portrait of the forgotten details of daily life in one of the people's republics. GABRIEL M. PALETZ

Written by Chmielewski. Photographed by Mieczyslaw Zvamunt Apostoi. (99 mins. In Polish with English subtitles. Color DCP From WEDiF)

PRECEDED BY TWO MEN AND A WARDROBE (Dwaj ludzie z szafą) (Roman Polanski, Poland, 1958). "When I filmed Two Men and a Wardrobe, I tried . . . to keep myself within a . . . form that I believe proper to the short film, Strict, without dialogue," (15 mins, B&W, DCP. From Index Film Studio

Total running time: 114 mins

SATURDAY / 1.14.23

CASE FOR A **ROOKIE HANGMAN**

PAVEL JURÁČEK (CZECHOSLOVAKIA [CZECH REPUBLIC], 1969) DIGITAL RESTORATION

7:00 PM

(Případ pro začínajícího kata, a.k.a. A New Gulliver). Like the short The Uninvited Guest (screening February 12), Case for a Rookie Hangman is an allegory of life in socialist Czechoslovakia whose allusion to uncomfortable truths caused it to be "banned forever." This is the final feature by writer-director Juráček, who contributed much to the successes and

embodied the spirit of the Czech New Wave. For his imaginative film, Juráček adapted part three of *Gulliver's Travels* into a sci-fi journey through the familiar landscapes of a socialist state, transformed into an unsettling new world for discovery by (in the film's alternate title) a "New Gulliver." GABRIEL M. PALETZ

Written by Juráček. Photographed by Jan Kališ. With Lubomír Kostelka, Pavel Landovský, Klára Jerneková, Milena Zahrvnowská, (102 mins, In Czech with English subtitles, B&W, DCP, From Národní Filmový Archiv and State Cinematography Fund)

THE BARNABÁŠ KOS CASE

PETER SOLAN (CZECHOSLOVAKIA [SLOVAKIA], 1964) DIGITAL RESTORATION

7:00 PM

(Prípad Barnabáš Kos). What happens to a humble tinkler of the triangle, suddenly appointed party director of his orchestra? The Barnabáš Kos Case works this fanciful scenario Jahoda. With Kazimierz Witkiewicz, Bogusz Bilewski, into a droll, sharp plot. Touched by a little power, a minor musician turns cultural tyrant. The story for the film languished for seven years before the stirrings of the Prague Spring permitted its production. Yet Slovak director Solan and his collaborators gave the film both the verve of the Czech New Wave and the economy of classical Hollywood cinema. With its satire of art in the grip of ignorant masters, Barnabáš has bite beyond the travesties of the socialist state. GABRIEL M. PALETZ

> Written by Albert Marenčin, Solan, Peter Karvaš, based on a story by Karvaš. Photographed by Tibor Biath. With Josef Kemr, Milivoj Uzelac, Jarmila Košťová, Viliam Polónyi. (92 mins, In Slovak with English subtitles, B&W, DCP. From Slovenský Filmový Ústav)

- 1. The Witness, 1.27.23
- 2. I Hate Mondays, 1.12.23
- 3. What Would Happen If . . . ?. 2.12.23
- 4. March, March! Tra-Ta-Ta!, 1.25.23
- 5. The Barnabáš Kos Case, 1.20.23

WEDNESDAY / 1.25.23

MARCH, MARCH! TRA-TA-TA!

RAIMONDAS VABALAS (USSR [LITHUANIA], 1965). DIGITAL RESTORATION (Marš, Marš, Tra-ta-ta!). A Baltic Duck Soup about the dispute between the nations of Centia and Grosha over a desert borderland, this ambitious, playful film makes colorful fun of fascists and imperialists, patriotism and dogmatism, United Nations debates and Eastern European squabbles, in a burst of creative satire made the same year as Dr. Strangelove. The movie—a pan-Soviet production conceived in Lithuania, one of the smallest Soviet republics, and shot in Riga, Odessa, and elsewhere—embellishes its mockery of warring countries with technical trickery and vivid production design,

Written by Vabalas. Photographed by Donatas Pečiūra. With Leonas Stanevičius, Valdemaras Jatautis, Birutė Žebaitė, Donatas Banionis. (78 mins, In Lithuanian with English subtitles, Color, DCP, From Lietuvos Kino Centras)

highlighted in this new restoration. GABRIEL M. PALETZ

PRECEDED BY THE GARDEN (Zahrada) (Jan Švankmaier, Czechoslovakia [Czech Republic], 1968). A visit to a garden, based on the story Living Fence by Ivan Kraus. (16 mins, In Czech with English subtitles, B&W, DCP, From Athanor, Film Production Company)

Total running time: 94 mins

FRIDAY / 1.27.23

THE WITNESS

PÉTER BACSÓ (HUNGARY, 1969) DIGITAL RESTORATION

(A tanú). The bumbling protagonist of The Witness stumbles through a series of assignments at which he invariably fails, climaxing in the cultivation of the comically misnamed "Hungarian orange." Yet at his court trial, he shows defiance against a regime defined by favoritism and betrayal. The film's acerbic humor and principled criticism of the socialist system made it renowned in the Soviet bloc. The New York Times deemed it "as broadly entertaining as it is bold." We present the recently restored version shown at the 2019 Cannes Film Festival, fifty years after its original screening there won the Ecumenical Jury Prize. GABRIEL M. PALETZ

Written by Bacsó, Janos Ujhelyi. Photographed by Janos Zsombolyai. With Ferenc Kallai, Daniel Zoltan, Lajos Oze, Lili Monori. (103 mins, In Hungarian with English subtitles, Color, DCP, From Magyar Nemzeti Filmarchívum) SUNDAY / 2.5.23

FOUR WHITE SHIRTS

ROLANDS KALNINS (USSR [LATVIA], 1967)

(Četri balti krekli, a.k.a. Elpojiet dziļi/Breathe Deeply). A young songwriter in the Latvian capital city of Riga struggles to have his lyrics heard over the objections of a female censor. His lyrics resound—in his head as much as on stage, down streets filled with construction trucks, and through the lives of young artists—in this inventive musical. The opposition of pop music and bureaucracy ties this Latvian fiction film to the accompanying Hungarian documentary, showing the parallels between socialist states GARRIEI M PALETZ

Written by Gunars Priede, based on his play. Photographed by Miks Zvirbulis. With Uldis Pucitis, Dina Kuple, Liga Liepina. (73 mins, In Latvian with English subtitles, Color, DCP, From Nacionālais Kino Centrs and Agency AKKA/LAA)

PRECEDED BY THE SELECTION (A válogatás) (Gyula Gazdag, Hungary, 1970). The chiefs of a fuel company's communist youth organ ization audition pop groups, but their wish to provide entertainment clashes with their fears of rebellion through rock and roll. (39 mins, In Hungarian with English subtitles, B&W, DCP, From Magyar Nemzeti

Total running time: 112 mins

SUNDAY / 2.12.23

WHAT WOULD HAPPEN IF . . . ?

(Was wäre, wenn...?). Released the year before the building of the Berlin Wall, the East German satire What Would Happen If . . . ? depicts the relocation of the village of Willshagen from East to West Germany. This black-and-white farce exposes the panic and greed of villagers adjusting to the fact that "the good old days" before cooperative farms may soon return. Like the accompanying short The Uninvited Guest, the film portrays the moral accommodation of social-

Written by Hedda Zinner. Photographed by Erich Gusko. With Trude Bechmann, Willi Narloch, Gerd Ehlers, Angela Brunner. (90 mins, In German with English subtitles, B&W, DCP, From DEFA Film Library)

ist citizens to new bosses and borders. GABRIEL M. PALETZ

PRECEDED BY THE UNINVITED GUEST (Nezvaný host) (Vlastimil Venclík, Czechoslovakia [Czech Republic], 1969), Produced at the Czech National Film School just months after the Warsaw Pact invasion, this dark-humored short shows a couple confront, then grow used to, a gruff intruder, (22 mins, In Czech with English subtitles, B&W, DCP, From Národní Filmový Archiv and State Cinematography Fund)

Total running time: 112 mins

SUNDAY / 2.19.23

THE REENACTMENT

LUCIAN PINTILIE (ROMANIA, 1968)

BAMPFA STUDENT COMMITTEE PICK

(Reconstituirea). "I come from a country where reconstructions [are] among the most violent means of mystifying and violating reality. . . . [The authorities] banned my film because . . . I was questioning the very principle of a reconstruction" said director Pintilie. The regimes in the Soviet satellites compelled citizens to participate in public spectacles to express their enthusiasm for an ideology in which no one believed. Through a film that takes the manipulations of a reconstruction as its subject, Pintilie and his collaborators undercut the public theater across the Soviet bloc. In tribute to Pintilie's passing in 2018, we screen this early picture, which remains a landmark for both the cinema of the socialist states and the Romanian

Written by Horia Patrascu, Pintilie. Photographed by Sergiu Huzum. With George Constantin, Emil Botta, George Mihaita, Vladimir Gaitan. (100 mins, In Romanian with English subtitles, B&W, DCP, From Centrul National al Cinematografiei and Arhiva Nationale de Filme)

SATURDAY / 2.25.23

7:00 PM

THE ASTHENIC SYNDROME

(IRA MURATOVA (USSR [UKRAINE] 1989)

New Wave. GABRIEL M. PALETZ

(Astenicheskiy sindrom). Legendary director Muratova's demented chronicle of the constant absurdities and insults of Soviet life in the 1980s takes its title and its cues from a psychological condition that 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 Oleksandr Dovzhenko National Center)

RAMPFA 27

7:00 PM

7:00 PM

7:30 PM











HONG SANGSOO

"My concern is to be concrete. I want to make a film that is constructed like everyday life," wrote Korean director Hong Sangsoo back in 1998 for his second film, The Power of Kangwon Province. More than twenty years and twenty-eight films later, Hong has turned that preference into his own uniquely recognizable style, using that solidly "concrete" approach to zero in on our most basic desires, or at least our basest, all while continuing to call into question how trustworthy our own narratives (or his) actually are. Hong's focus on relationships and the words we use to construct or deconstruct them may resemble a wiser, wearier Eric Rohmer, but his unblinking, asphalt-solid gaze at his characters' emotional misery—pettiness, bad decisions, alcohol-fueled missteps, and self-doubt weaponized to vainglory have rarely been as thoroughly documented—calls to mind another French director, and Hong favorite, Robert Bresson.

Born in 1960 to parents who ran a film production company, Hong studied film in the Bay Area at California College of Arts and Crafts, and later at the School of the Art Institute of Chicago. His 1996 debut, *The Day a Pig Fell into a Well*, launched a career that picked up even more steam after the director decided to abandon studio funding; for the past several years, he's instead funded each film through the profits of his last, trimming down cast and crew to only a handful of collaborators and leaving his workflow to improvisation. "These days, the first thing is the person and the place. . . . then I concentrate my energy on thinking of some ideas," Hong noted. "Structure comes later, naturally."

director at the New York Film Festival, as our guest to introduce two evenings, both double bills, a structural gesture befitting Hong. Lim's recent monograph, Tale of Cinema, will be available in the BAMPFA bookstore, and we will host a book signing on Friday, February 3, at 6:00.

Jason Sanders, Film Notes Writer

FRIDAY / 2.3.23

OKI'S MOVIE

HONG SANGSOO (SOUTH KOREA, 2010)

INTRODUCTION Dennis Lim

Dennis Lim is a film curator, teacher, and writer. He is currently the artistic director of the New York Film Festival and was director of programming at Film at Lincoln Center from 2013 to 2022. His most recent monograph, Tale of Cinema, focuses on that film, screening as part of tonight's double bill at 8:30, to explore Hong's oeuvre. There will be a book signing prior to this screening, at 6:00

(Ok-hui-ui yeonghwa). A film school provides the appropriate landscape for Hong's playful treatise on points of view in both cinema and love, which unspools across different short films designed to spotlight each major character's perspective. An alternatively baffling, bumbling, or buffoonish young film director; an older and possibly wiser professor; and the young student who is loved, or loves, both: all have their tale to tell, with the pomp and circumstance of film school—disastrous screenings, worse conversation—captured with wince-inducing perfection. A "casually brilliant feat of storytelling, akin to an ingeniously wrought suite of literary short fiction" (Nicolas Rapold, New York Times). JASON SANDERS

Written by Hong, Photographed by Ji Yoon-jung, Park Hong-yeol, With Lee Sun-kyun, Jung Yu-mi, Moon Sung-geun, Seo Young-hwa. (80 mins, In Korean with English subtitles, Color, DCP, From Cinema Guild)

FRIDAY / 2.3.23

TALE OF CINEMA

HONG SANGSOO (SOUTH KOREA, 2005)

INTRODUCTION Dennis Lim

(Geuk jang jeon). Hong first began to play with cinema's forms with this appropriately titled work, which plaintively begins with two impromptu lovers deciding on a vaguely defined suicide pact, only to then (almost literally) close the theater door on that film and continue instead with another involving two audience members and their possible connections to the first tale. What's real in both versions, though, is Hong's almost ethnographic focus on the human animal, its awkwardness, vanity, and selfdoubt. "A key work in the first phase of Hong's career, Tale of Cinema is something like a Rosetta Stone for his subsequent twice-told tales" (Dennis Lim). JASON SANDERS

Written by Hong, Photographed by Kim Hyung-koo, Kim Young-rho, With Lee Ki-woo, Uhm Ji-won, Kim Sang-kyung, Jo Han-chul. (89 mins, In Korean with English subtitles, Color, DCP, From Arrow Video, American Genre Film Archive)

SATURDAY / 2.4.23

6:30 PM

8:30 PM

THE DAY HE ARRIVES HONG SANGSOO (SOUTH KOREA, 2011)

INTRODUCTION Dennis Lim

(Book chon bang hyang). Four characters in search of a drink find themselves saying the same things in the same bar, over and over again, in Hong's most Buñuelian take on the desire for human connection. A former film director visits Seoul from his exile in the boonies. looking for an old friend: the two finally meet up and head out with the friend's colleague and a mysterious bar owner (who, strangely, looks just like the director's ex-lover) to drink, talk, and flirt, barely. And then, just as they leave, it starts all over again. "A soju-fueled cross between Last Year at Marienbad and Groundhog Day" (James Quandt, Artforum). JASON SANDERS

Written by Hong. Photographed by Kim Hyung-koo. With Yoo Joon-sang, Kim Sang-jung, Song Seon-mi, Kim Bo-kyung. (79 mins, In Korean with English subtitles, B&W, 35mm, From Cinema Guild)

SATURDAY / 2.4.23

THE DAY AFTER

HONG SANGSOO (SOUTH KOREA, 2017)

INTRODUCTION Dennis Lim

(Geu-hu). "Can words create reality?" a character asks in this, one of Hong's most straightforward attempts at dissecting how humans use language to define, refine, and excuse their actions. A literary office is the fitting frame as a handful of characters—including a philandering middle-aged publisher, his pissed-off wife, his departing lover, and a mystified new office assistant luckless enough to arrive on the wrong day—spill out their dreams, desires, and most of all excuses, then do it all again, hoping to finally hit at the most convincing description. "A lovely, intricately fractured story—past and present seamlessly slip into each other" (Manohla Dargis, New York Times). JASON SANDERS

Written by Hong, Photographed by Kim Hyung-koo, With Kwon Haehvo. Kim Min-hee, Cho Yunhee, Kim Sae-byeok, (91 mins, In Korean with English subtitles, B&W, DCP, From Cinema Guild'

SATURDAY / 2.11.23

5:00 PM

7:30 PM

THE POWER OF KANGWON PROVINCE

(Kangwon-do ui him). The beauty of Korea's Kangwon region—a popular getaway for Seoul urbanites—desperately competes with the vainglory of its visitors in Hong's almost philosophical diptych on modern love and loneliness. In one episode, a college student travels to escape her affair with a married man... only to fall for a married man. In the second, a married professor leaves his family to visit with his friend, with similarly unhappy—and alcohol-fueled—results. Haunting the borders, though, is a third, more tragic tale, whose tragedy is only revealed later. "There is no escape from Korea," Hong wrote—or from ourselves. JASON SANDERS

Written by Hong. Photographed by Kim Young-cheul. With Paik Jong-hak, Oh Yun-hong, Kim Yoo-suk, Chun Jae-hyun. (109 mins, In Korean with English subtitles, Color, DCP, From Grasshopper Films)

SATURDAY / 2.11.23

RIGHT NOW, WRONG THEN

(Ji-geum-eun-mat-go-geu-ddae-neun-teul-li-da). The fine line between love and missed connection is played then replayed in another of Hong's double takes, this one involving a traveling film director and the young painter he befriends during one long day's journey into an inevitably soju-tainted evening. All it takes for this new relationship to blossom—or wither—is one opinion given too bluntly, one dinner gone wrong, or one story told differently, as Hong makes clear in this effortlessly light work, reminiscent of Eric Rohmer's Moral Tales. It also boasts Hong's most memorably disastrous drunk dinner scene, in a career filled with them. JASON SANDERS

Written by Hong. Photographed by Park Hong-yeol. With Jung Jae-young, Kim Min-hee, Yoo Joon-sang, Seo Young-hwa. (121 mins, In Korean with English subtitles, Color, DCP, From Grasshopper Films)

SATURDAY / 2.18.23

5:00 PM

7:30 PM

IN FRONT OF YOUR FACE HONG SANGSOO (SOUTH KOREA, 2021)

After years of living abroad, a middle-aged former actress has returned to South Korea to reconnect with her past and perhaps make amends. Over the course of one day, via various encounters-including with her younger sister; a shopkeeper who lives in her converted childhood home; and, finally, a well-known film director with whom she would like to make a comeback—we discover her resentments and regrets and the big secret that's keeping her aloof from the world. Both beguiling and oddly cleansing in its mix of the spiritual and the cynical. *In Front of Your Face* finds Hong in a particularly contemplative mood. FILM AT LINCOLN CENTER

Written and photographed by Hong, With Lee Hye-young, Cho Yunhee. Kwon Hae-hvo. (85 mins. In Korean with English subtitles, Color, DCP. From Cinema Guild)

- 1. The Day He Arrives, 2.4.23
- 2. In Front of Your Face, 2.18.23
- 3. Right Now, Wrong Then, 2.11.23
- 4. Tale of Cinema, 2.3.23
- 5. The Power of Kangwon Province, 2,11,23

RAMPFA 29





VOICES

Every year we present an international selection of inventive documentary and nonfiction films, past and present. This year we open our series with a number of ethnographic films, many by women, sometimes from an outsider's perspective, but more often depicting the filmmaker's own community. With footage dating from the mid-1930s to the present, the films reflect varied approaches to documenting everyday reality and social organization. While Margaret Mead provides a voiceover description and analysis, many later works eschew narration and interpretation, and often reveal how they are constructed and organize information. As the Tanzanian filmmaker Flora M'mbugu-Schelling observed, "Certain things you can say with words and certain things you cannot find words for." The films made by Indigenous makers often incorporate dreams, myths, and ancestral memories as ways to preserve their history, depict everyday scenarios and struggles, and construct equitable alternatives. Humor, satire, and reenactment are employed to critique government and corporate entities, and filmmaking itself becomes an act of resistance.

Kathy Geritz, Film Curator

This series, which continues in March and April, is curated by Natalia Brizuela and Kathy Geritz and Berkeley course Documentary Forms

The prerecorded conversation with the filmmakers of Yāmīyhex, The Woman-Spirit is made possible with support from The Andy Warhol Foundation for the Visual Arts.

WEDNESDAY / 2.1.23

7:00 PM ONE AMONG MANY: WOMEN DOCUMENTING WOMEN

These four varied experimental, documentary, and ethnographic films depict women's experience and work. Karba's First Years, shot in Bali in the mid-1930s, examines childhood development. Selbe: One Among Many documents the daily life of a Senegalese mother and reveals the village women's collectivity. These Hands compassionately records a day in the life of Mozambican women working in a quarry. Who Is Afraid of Ideology? Part 2 engages with members of an all-women ecological community in Syria. KATHY GERITZ

KARBA'S FIRST YEARS Margaret Mead, Gregory Bateson, US, 1952, 19 mins, B&W. 16mm, BAMPFA collection

SELBE: ONE AMONG MANY Safi Fave. Senegal, 1983/2017, 30 mins, English voiceover Color, 16mm, From Arsenal

THESE HANDS Flora M'mbugu-Schelling, Tanzania 1992 45 mins. In Kimakonde and Swahili with English subtitles, Color, Digital, From California Newsreel

WHO IS AFRAID OF IDEOLOGY? PART 2 Marwa Arsanios, Lebanon, 2019, 28 mins, In Arabic and Kurdish with English subtitles. Color. Digital. From the artist and mor charpenties

Total running time: 123 mins

WEDNESDAY / 2.8.23

7:00 PM THE KARRABING FILM COLLECTIVE

The members of the Indigenous media group the Karrabing Film Collective, based in Australia's Northern Territories, use cell phones and handheld cameras to record daily

life in their rural community as a form of grassroots resistance. The collective's 'improvisational realism," moves freely between past and present, fiction and documentary, to employ humor, staged scenes, and self-representation to investigate and analyze—as well as satirize—the social issues that impact

DAY IN THE LIFE 2020, 33 mins, Color NIGHT TIME GO 2017 31 mins B&W/Color WUTHARR, SALTWATER DREAMS 2016.

JUST BECAUSE YOU CAN'T SEE IT . . . 2018, 2.5 mins, Color

All Digital, From The Karrabing Indigenous Corporation, Australia

Total running time: c. 96 mins

WEDNESDAY / 2.15.23

YÃMĨYHEX, THE WOMAN-SPIRIT

SUELI MAXAKALI, ISAEL MAXAKALI (BRAZIL,

PRERECORDED CONVERSATION Sueli Maxakali, Isael Maxakali, Carolina Canguçu, Roberto Romero,

and Natalia Brizuela (Yãmíyhex as mulheres-espírito). Indigenous filmmakers Sueli Maxakali and Isael Maxakali use film to preserve the memories, experiences, rituals, and struggles of their people. Long ago, in an act of rebellion and revenge, the Tikmű'űn women disappeared into the water. These spirit women, the *yāmīyhex*, return again and again to Aldeia Verde (Minas Gerais) for several months when they miss their families. In Yamiyhex, The Woman-Spirit, villagers enact this history, followed by recordings of the preparations, feasts, and dances that mark the spirits leaving once more. It is

"a film haunted by a myth, inhabited by the careful construction of rituals and celebration, moved by the force of a spiritual bond with every manifestation of life" (Sheffield DocFest).

Assisted by Carolina Canqueu, Roberto Romero (77 mins. In Portuguese and Maxakali with English subtitles, Color, Digital, From the artists)

PRECEDED BY ALEJANDRO BENITES. PINDÓ POTY (ARGENTINA)—JEGUATÁ (Patricia Ferreira Pará Yxapy, Brazil, 2017). Benites talks about the importance of walking and the land to the Nhanderu people. (8 mins. In Guaraní with English and Portuguese subtitles, Color, Digital, From the artist)

7:00 PM

Total running time: 85 mins

WEDNESDAY / 2.22.23

FAD'JAL SAFI FAYE (SENEGAL, 1979)

In Fad'jal, the groundbreaking Senegalese-French filmmaker and ethnologist Safi Faye investigates traditions of storytelling through a beautiful portrait of her ancestral farming village. Faye recalls, "Every evening, the children scrambled up into the beautiful kapok trees after getting out of school to gather around the village elder. He would then pass on their history, that which hasn't been written down. Fad'jal speaks of this, of the foundation of the village and all the events that have since unfolded there. The grandfather speaks of traditional rites of passage and agrarian rites, as well as the origin of this village founded by a woman around the 16th century." MoMA

Photographed by Patrick Fabry, Jean Monod, Papa Moctar Ndove, (112 mins, In Serer with English subtitles, Color, DCP, From Centre national du cinema [CNC], New digital preservation by CNC in collaboration with Faye from the original 16mm negative)





PARMAR IN PERSON

In a career spanning over three decades, Pratibha Parmar has created a fascinating and diverse body of work, including experimental film and video, documentary, and television, bringing to light the stories of fellow activists, artists, and writers. In a 2017 profile of Parmar for Girls in Film, Roberta Graham described her work as "a key component in a history of creative resistance," asserting that her "work examines the creativity of women of colour alongside the politics of oppression, to give a voice to the marginalized, telling their untold stories often with the view of depicting the strength of womanhood. Influenced by her personal history—being of Indian descent and . . . from a family history of migration across three continents themes of diaspora, colonization and persecution lie at the heart of much of her work."

The completion of Parmar's new documentary, My Name Is Andrea, an essential and timely corrective to the historical record concerning the late writer and activist Andrea Dworkin—described by John Berger as "perhaps the most misrepresented writer in the Western world"—provides a welcome opportunity to invite the filmmaker to share her work at BAMPFA. In addition to the new film, Parmar presents her awardwinning 1991 documentary A Place of Rage, featuring intimate conversations with Angela Y. Davis, Alice Walker, June Jordan, and Trinh T. Minh-ha, along with two of her groundbreaking short films—Sari Red, a powerful cinematic response to a racist hate crime. and Khush, an exuberant celebration of being queer and of color.

Kate MacKay, Associate Film Curator

Pratibha Parmar in Person is presented with support from the Theresa Hak Kyung Cha Endowment. Thanks to Shaheen Haq, Kali Films; Colleen O'Shea, Women Make Movies: and Kathy Susca. The Film Collaborative.

THURSDAY / 2.9.23

A PLACE OF RAGE PRATIBHA PARMAR (UK. 1991)

IN CONVERSATION

Pratibha Parmar and Paola Bacchetta

Paola Bacchetta is a professor in the Department of Gender and Women's Studies at UC Berkeley. She is author or coeditor of books, articles, and book chapters on transnational feminist and queer of color theory; queer decolonial theory: colonialism, capitalism, racism, gender, and sexuality; Hindu nationalism; and resistance.

Parmar's A Place of Rage is a fierce and loving assessment of the social movements of the 1960s from the vantage point of the 1990s culture wars. The film features interviews with three of the most influential Black feminist intellectuals of our time: Angela Y. Davis, Alice Walker, and June Jordan. The trio asserts the centrality of Black women's labor and the necessity of intersectional movements for the liberation of all people—past, present, and future. LEIGH RAIFORD

Written by Parmar Photographed by Parmar Nancy Morita Tony Hardmon, With Angela Y. Davis, Alice Walker, June Jordan. Trinh T. Minh-ha. (52 mins, Color, Digital, From Kali Films)

PRECEDED BY SARI RED (Pratibha Parmar, UK, 1988). Sadly still all too relevant, Parmar's richly evocative 1988 cine-poem was made in memory of Kalbinder Kaur Hayre, a young Indian woman killed in a racist attack in the United Kingdom in 1985. (Written by Parmar. 12 mins, Color, Digital, From Kali Films)

KHUSH (Pratibha Parmar, UK, 1991). Khush means "ecstatic pleasure" in Urdu. Inspiring testimonies of queer people of color bridge geographical differences to locate shared experiences of isolation and exoticization, but also the unremitting joys and solidarity of being khush (Kali Films). (Written by Parmar. Photographed by Harriet Cox. 26 mins, Color, 16mm print courtesy of Academy Film Archive, permission Women Make Movies)

Total running time: 90 mins

THURSDAY / 2.23.23

7:00 PM

MY NAME IS ANDREA

PRATIBHA PARMAR (US. 2022)

IN CONVERSATION

Pratibha Parmar and Irene Lusztig

Irene Lusztig is a filmmaker, archival researcher, amateur seamstress, and professor of film and digital media at UC Santa Cruz. Her film and video work is often centered or public feminism and mines old images and technologies for new meanings to reframe, recuperate, and reanimate forgotten and neglected histories.

A timely reevaluation of the life and legacy of writer and activist Andrea Dworkin, Parmar's innovative new documentary counteracts the misinformation and vitriol that obscured Dworkin's message during her lifetime. "Shaped by the values of justice and equality learnt from the civil rights movement as a young girl, Dworkin observed the ways that male chauvinism and discrimination impact every woman's daily experience and dared to demand that women be seen as equals.... Parmar fuses rare archival footage with startling performances by Ashley Judd. Soko. Amandla Stenberg, Andrea Riseborough and Christine Lahti, creating a hybrid documentary that traces pivotal moments in the life of a fearless fighter" (Lucy Mukerjee, Tribeca Film Festival).

Written by Parmar, based on the writings of Andrea Dworkin. Photographed by Kartik Vijay. With Ashley Judd, Soko, Amandla Stenberg, Andrea Riseborough, Christine Lahti, (90 mins, B&W/Color, DCP, From The Film Collaborative)

1. Day in the Life, 2.8.23

2. Fad'jal, 2.22.23

3. My Name Is Andrea, 2,23,23

4. A Place of Rage, 2.9.23

RAMPFA 31

SPECIAL SCREENINGS





CHINESE ANIMATION: THE SCREEN AND THE SCROLL

INTRODUCTION Guest Curators Julia Irwin and Linda C. Zhang Julia Irwin is a PhD candidate in the Department of Film and Media at

Linda C. Zhang is an assistant professor of film in the Art & Media Studies program at Fulbright University Vietnam. She received a PhD from the Department of East Asian Languages and Cultures, with a designated emphasis in film and media at UC Berkeley.

This program features animated shorts created by the internationally acclaimed Shanghai Animation Film Studio between 1954 and 1981. In Chinese, animation is described as meishupian, or "fine art films," suggesting the medium's kinship with painting. The films each feature painting and folk art that link screen with scroll—from references to the Dunhuang Mogao Grottoes cave paintings (A Deer of Nine Colors) and the ethereal ink painting of renowned artist Qi Baishi (Where Is Mama?; A Shepherd's Flute) to allegories about bettering one's community (The Magic Paintbrush). The screen becomes a site for the painterly projection of dreams, nightmares, and fantasies. JULIA IRWIN AND LINDA C. ZHANG

The Screen and the Scroll is a project of the UC Berkeley graduate course in film curating taught by BAMPFA curator Kathy Geritz in Fall 2021.

WHERE IS MAMA? Te Wei, Qian Jiajun, China, 1960, 15 mins, Mandarin with English subtitles

A DEER OF NINE COLORS Qian Jiajun, Dai Tielang, China, 1981, 24 mins. In Mandarin with English subtitles

THE MAGIC PAINTBRUSH Jin Xi, China, 1954, 20 mins, In Mandarin with English subtitles

A SHEPHERD'S FLUTE Te Wei, Qian Jiaiun, China, 1963, 20 mins

All Color, Digital, From UK-China Film Collab, with thanks to Hiu Man Chan

Total running time: c. 80 mins



MONDAY / 1.30.23

WOMEN TALKING SARAH POLLEY (US. 2022)

Frances McDormand

Polley's thoughtfully executed adaptation of Miriam Toews's best-selling novel Women Talking chronicles the aftermath of the arrest of several serial rapists in an isolated Mennonite community whose assaults on generations of women and girls have previously been ignored or denied. A group of women—taking advantage of the absence of the men who have left the area to raise funds to post bail for their fellows—gather in a hayloft to discuss their options in light of what they only now understand to have been systematic criminal abuse. Graced with an extraordinary cast, Women Talking frames a radical "act of female imagination" to consider the healing power of language and what is required to escape oppression and to build a safer, more equitable and caring world.

Written by Polley, based on the novel by Miriam Toews, Photographed by Luc Montpellier, With Rooney Mara, Claire Foy, Jessie Buckley, Judith Ivey, Ben Whishaw, Frances McDormand, (104 mins, Color, DCP, From United Artists Releasing/Orion Pictures)



SATURDAY / 2.18.23

BLACK LIFE: AN EVENING WITH PAIGE TAUL

IN CONVERSATION Paige Taul and Ryanaustin Dennis Rvanaustin Dennis is cocurator of BAMPFA's Black Life series.

5:00 PM

Black Life is thrilled to welcome Oakland-born filmmaker Paige Taul back to the East Bay for a screening and conversation about her work. Taul employs experimental cinema to, in her words, "engage with and challenge assumptions of Black cultural expression and notions of belonging." Her filmmaking practice also "tests the boundaries of identity and self-identification through autoethnography to approach notions of racial authenticity in veins such as religion, style, language, and other Black community-based experiences." This program includes films that reflect on personal histories, taste, and style, via the exploration and documentation of people, places, architectures, and accessories. Primarily shot in 16mm or super 8 film, Taul's elegant works are bestowed with a timeless resonance.

GOAT US, 2021, 3 mins, B&W, Digital, From Canyon Cinema TEEF US, 2019, 8 mins, Color, Digital, From Canyon Cinema

MACIRÉ US/Germany 2020 4 mins B&W Digital From Canyon

REID'S RECORDS US, 2018, 4 mins, B&W, Digital, From Canyon

TOO SMALL TO BE A BEAR US, 2020, 5 mins, B&W, Digital, From

71 US, 2022, 19 mins, B&W, Digital, From the artist

Black Life Film Program Sponsor: Julie Simpsor

- 1 Δ Shenherd's Flute 115 23
- 2. Women Talking, 1.30.23
- 3. Teef. 2.18.23
- 4. Neutra: Survival Through Design, 2.25.23



SATURDAY / 2.25.23

NEUTRA: SURVIVAL THROUGH DESIGN

PJ LETOFSKY (US, 2019)

IN CONVERSATION

Lisa Heschong, Richard Jackson, Lindsay Baker, and PJ Letofsky; moderated by Raymond Richard Neutra

12:00 PM

Lisa Heschong is an architect and founding principal of the Heschong Mahone Group (HMG), a building science consulting firm, where she led groundbreaking research showing a relationship between daylight and student test scores, retail sales, and office worker performance

Richard Jackson, MD MPH, is professor emeritus at the Fielding School of Public Health at UCLA, where he was Department Chair in Environmental Health Sciences.

As CEO of the International Living Future Institute, Lindsay Baker is the organization's chief strategist, charged with delivering on its mission to lead the transformation toward a civilization that is socially just. culturally rich, and ecologically restorative.

Post-screening panel discussion on the topic of Neutra's Modernist design will be moderated by Raymond Richard Neutra, the youngest

A journey through the life and work of the Austrian American architect Richard Neutra (1892-1970), from his beginnings in Vienna through his most important works, including the Luckenwalde Forest Cemetery, his first built "house" design in Berlin, and his work with Frank Lloyd Wright at Talies in before relocating to southern California, where he lived and worked communally at Rudolf Schindler's Kings Road House. In 1929 Neutra completed the Lovell Health House, recognized as a masterwork of Modernist design, and his more than 350 projects around the world—homes, schools, libraries—are distinguished by his practical glass, steel, and wood designs, with a vision of environment, ecology, and livability.

Written by Letofsky. Photographed by Andrew Parke. With Dion Neutra, Raymond Richard Neutra, Barbara Lamprecht, Thomas Hines. (100 mins, Color, DCP, From the artist)

Copresented with the Neutra Institute for Survival Through Design

SAVE THE DATE Saturday, May 6, 2023

ART & FILM BENEFIT

Honoring Cauleen Smith Catherine Wagner

> **BAMPFA** 2155 Center Street Berkeley, California

For information contact (510) 643-3913 or bampfagala@berkeley.edu

Thank you!



















BAMPFA's mission and vision are sustained throughout the year by an incredible community of artists, students, members, and donors. We are especially grateful to our members for their generous support in 2022.

As the year comes to a close, we invite you to join, renew, or make a special gift today! Visit **bampfa.org/support** or call (510) 643-2194.





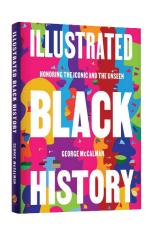


Local favorites at BAMPFA

Illustrated Black History: Honoring the Iconic and the Unseen

Brand-new from George McCalman, an award-winning artist and creative director based in San Francisco.

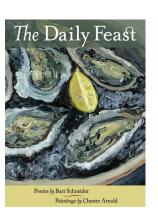
\$16.95



The Daily Feast

New from Berkeley's own Kelly's Cove Press! Food is the subject of this joyous collboration between old friends— Sonoma painter Chester Arnold and Berkeley poet Bart Schneider.

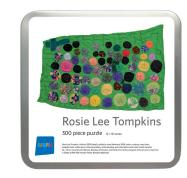
\$20



Rosie Lee Tompkins

The work of Rosie Lee Tompkins, widely considered one of the most brilliant and inventive quiltmakers, was featured in BAMPFA's nationally recognized 2020-21 exhibition.

300-piece puzzle \$15.95



Quilt mug \$15.95



Thank You Totes

An amazing reuseable bag that you can show off, designed by artist Lauren DiCioccio and made in San Francisco by Open Editions, This series celebrates worldwide efforts to "ban the bag."

\$42 each



David Huffman Net Work sketchbook

A unique forty-eightpage acid-free paper sketchbook created by Oakland painter David Huffman for Open Editions.





On View

GALLERIES

ENDLESS KNOT: STRUGGLE AND HEALING IN THE BUDDHIST WORLD

December 14, 2022-June 11, 2023

UNDOING TIME: ART AND HISTORIES OF INCARCERATION

Through December 11, 2022

HANNAH LEVY / MATRIX 279

Through January 8, 2023

RINA KIMCHE

January 11-March 26, 2023

FRANK MOORE / MATRIX 280: THEATER OF HUMAN MELTING

January 25-April 23, 2023

AMALIA MESA-BAINS: ARCHAEOLOGY OF MEMORY

February 4-July 23, 2023

BY ALISON KNOWLES: A RETROSPECTIVE (1960–2022)

Through February 12, 2023

FLUXUS REVERB: EVENTS, SCORES, BOXES & MORE

Through February 12, 2023

ART WALL: LUIS CAMNITZER

Through May 31, 2023

BARBRO OSHER THEATER

CAMERA MAN: BUSTER KEATON

December 4-21, 2022

ELEGY TO SEIJUN SUZUKI

December 8, 2022-January 15, 2023

THE CINEMA OF THE ABSURD: EASTERN EUROPEAN FILM, 1958-89

January 12-February 25, 2023

OUT OF THE VAULT: EVERYTHING'S EPHEMERAL

January 14-February 16, 2023

CHINESE ANIMATION: THE SCREEN AND THE SCROLL

January 15, 2023

THE ALGERIAN WAR OF INDEPENDENCE:

CINEMA AS HISTORY

January 18-February 26, 2023

JOEL COEN IN PERSON

January 21-29, 2023

WOMEN TALKING

January 30, 2023

DOCUMENTARY VOICES

February 1-April 12, 2023

TALES OF CINEMA: HONG SANGSOO

February 3-18, 2023

PRATIBHA PARMAR IN PERSON

February 9 and 23, 2023

BLACK LIFE: AN EVENING WITH PAIGE TAUL

February 18, 2023

NEUTRA: SURVIVAL THROUGH DESIGN

February 25, 2023

COVER

Amalia Mesa-Bains: Queen of the Waters, Mother of the Land of the Dead: Homenaje a Tonatzin/Guadalupe, 1992 (detail); mixed media installation, including fabric drape, six jeweled clocks, mirror pedestals with grottoes, nicho box, found objects, dried flowers, dried pomegranate, potpourri; courtesy of the artist and Rena Bransten Gallery, San Francisco.

FUNDERS AND PARTNERS













UNIVERSITY OF CALIFORNIA,

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE, PROGRAM GUIDE

Volume XLVI, Number 4. Published four times a year by the University of California, Berkeley. Produced independently by the UC Berkeley Art Museum and Pacific Film Archive, which is solely responsible for its contents. BAMPFA, 2120 Oxford Street, Berkeley CA 94720, (510) 642-0808. Julie Rodrigues Widholm, Director. Nonprofit Organization: Periodical Postage Paid at Oakland BMEU USPS #003896.

POSTMASTER: Send address change to:

UC Berkeley Art Museum and Pacific Film Archive, 2120 Oxford Street, Berkeley CA 94720

Copyright © 2022

The Regents of the University of California.

All rights reserved.

Visit BAMPFA

2155 Center Street

Downtown Berkeley

bampfa.org (510) 642-0808

GALLERY AND STORE HOURS

Wednesday-Sunday, 11-7

Operating hours and policies may change due to COVID-19. Please check the latest at **bampfa.org/visit** before you arrive.



BAMPFA **STORE**

Members save 10%

Become a member today!

bampfa.org/member







