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NOW PLAYING

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

THE ARTIST'S EYE LINES OF THOUGHT 52ND ANNUAL UC BERKELEY MFA EXHIBITION CAROLINE KENT WAYNE WANG FEDERICO FELLINI
SOULEYMANE CISSÉ CHINESE PORTRAITS LATIN AMERICAN SHORT FILMS SFFILM@BAMPFA CONTEMPORARY INDIGENOUS MEDIA

DISTRIB
945

DIRECTOR'S LETTER

With the ongoing effects of COVID-19 limiting regular travel, I have enjoyed the many opportunities to acquaint myself with the rich and unique artistic landscape in the Bay Area. Some highlights for me have included a tour of the site-specific outdoor sculptures at the Oliver Ranch in Geyserville and the FOR-SITE Foundation's *Lands End* immersive exhibition, on view at the Cliff House in San Francisco. The photo below was taken at the JB Blunk Estate in Inverness at his iconic handmade home.

Delving into our vast and varied collection is one way we're embracing local resources. *Lines of Thought: Gestural Abstraction in the BAMPFA Collection* explores the past, present, and future lineage of Abstract Expressionism, a cornerstone of our collection. Abstract Expressionism was both an international style and a hallmark of artmaking in the Bay Area in the mid-twentieth century, and many of the artists included in this exhibition taught at UC Berkeley, including Hans Hofmann, Hassel Smith, and Esteban Vicente.

The Artist's Eye extends BAMPFA's strong history of working with Bay Area artists by inviting Tammy Rae Carland, David Huffman, Lava Thomas, and John Zurier to guest curate an exhibition from our collection.

Our Wayne Wang retrospective has the distinction of the acclaimed Bay Area filmmaker appearing in person for every screening, in conversation with notable guests. The legendary Berkeley Ballet Theater will appear as part of our monthly Full series, which features exciting performances in our dramatic space on the night of each full moon. For the BAMPFA Poetry Celebration, San Francisco Poet Laureate Tongo Eisen-Martin brings together a dozen local poets to read their work in an afternoon-long celebration of the written and spoken word.

I am thrilled to honor two renowned Bay Area-based, internationally recognized artists and educators at BAMPFA's upcoming Art and Film Benefit: Amalia Mesa-Bains and Trinh T. Minh-ha. Their pioneering work has paved the way for so many who follow in their footsteps.

BAMPFA aspires to be locally connected and globally relevant. I'm excited to see how the much-needed turn toward the local in museums across the country in response to the pandemic not only serves local communities in meaningful ways but also creates new art historical narratives and distinguishes museums from one another. Thank you for being part of this vibrant community!

Warmest wishes,

Julie Rodrigues Widholm

Director

UC Berkeley Art Museum and Pacific Film Archive



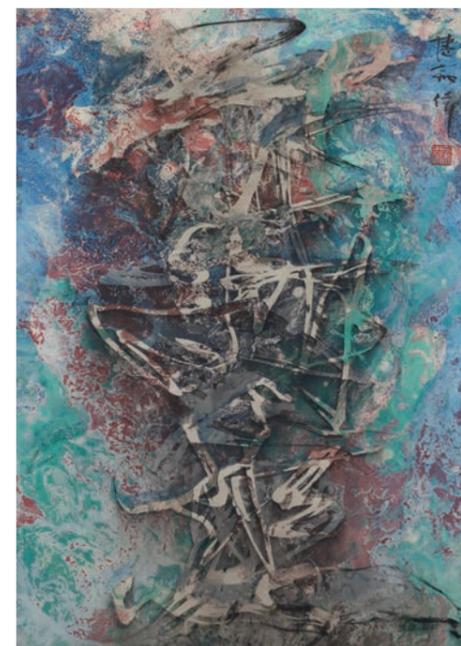
Photo: Jeffrey Spahn

Spring 2022

at BAMPFA

This edition covers March through May 2022. For the full schedule, visit bampfa.org/calendar.

EXHIBITIONS ON VIEW



SPIRITUAL MOUNTAINS THE ART OF WESLEY TONGSON

THROUGH JUNE 12, 2022



ART WALL LUCHITA HURTADO

THROUGH MARCH 20, 2022



BEYOND BOUNDARIES BUDDHIST ART OF GANDHARA

THROUGH MARCH 13, 2022



MATRIX 278 JUMANA MANNA

THROUGH MARCH 6, 2022

TOP, LEFT TO RIGHT

Wesley Tongson: *Boundless Compassion*, 1993; ink and color on board; BAMPFA, gift of Lilia and Kenneth Tongson.

Unknown Artist: *Figure of Buddha*, 2nd or 3rd century; gray schist; BAMPFA, on long-term loan from a private collection.

BOTTOM, LEFT TO RIGHT

Luchita Hurtado: *I Live Here*, 2021; acrylic paint on wall; courtesy of the artist and Hauser & Wirth.

Jumana Manna: production still from *Foragers*, 2022; HD video; courtesy of the artist.

Spiritual Mountains is supported in part by the Asian Art Endowment Fund and the Wesley Tongson Charitable Trust.

Beyond Boundaries: Buddhist Art of Gandhara is supported in part by the Asian Art Endowment Fund.

Art Wall: Luchita Hurtado The Art Wall is commissioned by BAMPFA and made possible by major funding from Frances Hellman and Warren Breslau.

MATRIX 278: Jumana Manna The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis.

NEW EXHIBITIONS



THE ARTIST'S EYE

TAMMY RAE CARLAND, DAVID HUFFMAN, LAVA THOMAS, AND JOHN ZURIER

MARCH 19–JULY 17, 2022
NEW EXHIBITION

Curated by established Bay Area artists Tammy Rae Carland, David Huffman, Lava Thomas, and John Zurier (who are all represented in BAMPFA's collection and have been featured in exhibitions at the museum), this exhibition centers the artistic vision of each artist and engages the space where the artist—as curator, collector, and maker—meets the museum. For *The Artist's Eye*, each artist was invited to organize a section of the exhibition, using artworks and archival material from BAMPFA's collection, as well as select works from their own collections, that range across diverse media, approaches to making, and historical time periods.

Working in collaboration with the museum's curatorial staff, the artists brought their curiosity and critical eye to BAMPFA's holdings and together defined the layout of the exhibition around their unique visions and priorities. Carland chose works that involve language and wordplay—including pieces by Theresa Hak Kyung Cha, Sarah Charlesworth, and Yoko Ono. Huffman's selection creates a personal, nonlinear reflection on art history, African

American experience, and his own memories, featuring works ranging from a Francis Bacon painting to a nineteenth-century albumen print of an Egyptian sphinx. Thomas's presentation addresses BAMPFA's relationship with Black artists, and women in particular, highlighting work made by Black female artists—including Erica Deeman, Betye Saar, and Carrie Mae Weems—that takes the experience of Black womanhood as its subject. Zurier selected works from BAMPFA's extensive collection of traditional Chinese and Japanese landscape painting, in addition to several modern and contemporary landscapes that reflect on quiet, solitude, weather, near and far distance, and nature in art. The artists' own work will also be displayed in the exhibition, providing further insight into their practice and perspective.

The Artist's Eye continues BAMPFA's legacy of working with living artists to underscore the dynamic relationships between artworks, museums, and the communities of which they are a part, while also shaping and developing new historical and cultural narratives.

PREVIEW DAYS: MARCH 17–18

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

OPENING DAY: MARCH 19

Free museum admission for all

LEFT TO RIGHT

Studio of Georgios and Constantinos Zangaki: *Sphynx et pyramide de Cheops (Sphinx and Pyramid of Cheops, with Figure)*, c. 1865–80; albumen print; BAMPFA, William K. Ehrenfeld M.D. Collection.

David Ireland: *Good Hope*, 1990–91; concrete, wire, copper, broom, painted wooden stool; BAMPFA, Museum purchase: Bequest of Thérèse Bonney, Class of 1916, by exchange.

Betye Saar: *The Liberation of Aunt Jemima*, 1972; mixed media; BAMPFA, purchased with the aid of funds from the National Endowment for the Arts (selected by The Committee for the Acquisition of Afro-American Art).

Theresa Hak Kyung Cha: *Secret Spill*, 1974; single-channel video; 25 min.; BAMPFA, gift of the Theresa Hak Kyung Cha Memorial Foundation.

Conceived of by Apsara DiQuinzio, former senior curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, *The Artist's Eye* is organized with the artists and by Claire Frost, curatorial assistant, and Stephanie Cannizzo, associate curator, with Lynne Kimura, Carmel and Howard Friessen Collections Engagement Associate and academic liaison.

The exhibition is made possible with lead support from Dr. Rosalyn M. Laudati and Dr. James Pick and with additional support from Pamela and David Hornik.



LINES OF THOUGHT

GESTURAL ABSTRACTION IN THE BAMPFA COLLECTION

JANUARY 5–JULY 3, 2022
NEW EXHIBITION

As a result of a transformative gift of nearly fifty paintings by the artist Hans Hofmann in the 1960s, Abstract Expressionism and its various offshoots (Color Field, action painting, gestural abstraction) have become a foundational strength of BAMPFA's collection. Abstract Expressionism was both an international style and a hallmark of artmaking in the Bay Area in the mid-twentieth century, and many of the artists included in this exhibition taught at UC Berkeley, including Hofmann, Hassel Smith, and Esteban Vicente.

The Abstract Expressionism movement celebrated gestural abstraction, an approach to painting that makes the process visible, through, for example, brushstrokes, drips, splashes, pours, scratches, scrapes, and other inventive ways to make a mark on canvas or other surfaces. Critically developed in Europe and the United States in the wake of World War II, this approach to painting was deeply existential, often associated with personal expression, spirituality, intuition, and

the physical trace of human presence. Many of the early Abstract Expressionists were influenced by Buddhist philosophies and East Asian calligraphy.

With artworks from the 1950s to the present—some shown for the first time, others for the first time in decades—this exhibition features key international figures from the Bay Area, New York, and Germany, alongside artists of a younger generation from New York, Beijing, Berkeley, Oakland, and elsewhere, who have continued to explore artistic possibilities within or in dialogue with gestural abstraction, expanding the genre with new materials, subjects, and identities: women artists, BIPOC artists, and artists with disabilities.

The artists featured in this exhibition include Elise Asher, Katy Cowan, Helen Frankenthaler, Hans Hofmann, Oliver Jackson, Rashid Johnson, Dan Miller and Trisha Donnelly, Joan Mitchell, Kenjilo Nanao, Jackson Pollock, Gerhard Richter, Hassel Smith, Esteban Vicente, and Wu Jian'an.

LEFT TO RIGHT

Katy Cowan: *fluxing, reflecting, lanterns; a flip*, 2021; oil, enamel, and graphite on cast aluminum; courtesy of Philip Martin Gallery, Los Angeles.

Oliver Lee Jackson: *Painting (6.4.83)*, 1983; oil on canvas; BAMPFA, gift of Naomi and Robert Lauter.

This exhibition is curated by BAMPFA Director Julie Rodrigues Widholm with support from Associate Curator Stephanie Cannizzo, Curatorial Assistant Claire Frost, Senior Curator of Asian Art Julia White, Chief Curator Christina Yang, and Associate Curator Elaine Yau.

**THE 52ND ANNUAL
UC BERKELEY
MASTER OF FINE ARTS
GRADUATE EXHIBITION**

MAY 13–JULY 24, 2022

Erica Deeman
Edgar Fabían Frías
Kavena Hambira
Hala Kaddoura
Ahn Lee
Rivka Valérie Louissaint

The 52nd Annual University of California, Berkeley, Master of Fine Arts Graduate Exhibition is organized by Curatorial Assistant Claire Frost. The annual MFA exhibition is made possible by the Barbara Berelson Wiltsek Endowment.

For over half a century, BAMPFA and the UC Berkeley Department of Art Practice have collaborated to present an exhibition of works by Master of Fine Arts graduates.

ART WALL: CAROLINE KENT

APRIL 27–SEPTEMBER 25, 2022

NEW EXHIBITION

In her newly commissioned **Art Wall** project, Chicago-based artist Caroline Kent presents *The Sounds Among Us*, which activates her unique abstract language as “musical notation for everyday sounds.” Moving fluidly between darker painted layers signifying “undertones” and colorful, foregrounded shapes representing “overtones,” the large-scale work embraces BAMPFA’s Crane Forum as a soundscape resonant with muted conversations, footsteps, and shuffling bodies, while punctuated by laughter, clapping, and speech. Kent’s dynamic visual composition provides a self-reflective yet otherworldly meditation on the museum as a site of intimate performance and public engagement. Known equally for her works on paper and for her choreographed live installations, Kent asks that her viewers become listening, sentient bodies in a multidimensional, multisensory space, amidst her orchestration of new perceptual forms. The artist studied at Illinois State University (BS) and the University of Minnesota (MFA), and she is a faculty member in Art, Theory, and Practice at Northwestern University (Chicago).

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



Caroline Kent: *Musings on How to Leave and Reenter a Room*, 2021; acrylic on unstretched canvas; courtesy of the artist.



CALENDAR

MARCH

2 — Wednesday

7:00 *In Comparison*
Domietta Torlasco in person
DOCUMENTARY VOICES P. 24

3 — Thursday

12:00 Julie Rodrigues Widholm on
Lines of Thought
CURATOR'S TALK P. 10

4–7 Five Tables of Foliage
FIVE TABLES P. 13

7:00 *Tio Yim*
Luna Marán in person
CONTEMPORARY INDIGENOUS
MEDIA P. 23

4 — Friday

12:30 Susan Oxtoby on
Animation!: Frame by Frame
Filmmaking ARTS + DESIGN P. 12

7:00 *The White Sheik* FELLINI P. 18

5 — Saturday

2:00 BAMPFA Poetry Celebration
P. 10

7:00 *Abode of Illusion*
Carma Hinton and Winnie
Wong in conversation
CHINESE PORTRAITS P. 22

6 — Sunday

1–3 Weaving Together with
Travis Meinolf ART LAB P. 11

2:00 *One Hundred and Fifty Years
of Painting*
Christina Yang, Lauren Kroiz,
and Rizvana Bradley in
conversation P. 26

4:30 *La strada* FELLINI P. 18

MATRIX 278: Jumana Manna closes P. 3

9 — Wednesday

7:00 *Chinese Portrait*
Introduction by Weihong Bao
CHINESE PORTRAITS | DOCUMENTARY
VOICES PP. 22, 24

10 — Thursday

7:00 *Swimming Out Till the Sea
Turns Blue*
Carma Hinton and Andrew F.
Jones in conversation
CHINESE PORTRAITS P. 22

11 — Friday

12:30 The Welcoming [IV]: New
Ways of Making under a
Pandemic ARTS + DESIGN P. 12

7:00 *Chan Is Missing*
Wayne Wang and Oliver S.
Wang in conversation
WANG P. 16

12 — Saturday

11:30 Expressive Landscapes
GALLERY + STUDIO P. 14

2:00 Catherine Maudsley on The
Cave and the Mountain:
Insights into the Art of Wesley
Tongson LECTURE P. 10

2:00 *Maya and the Robot*
ROUNDTABLE READING P. 14

7:00 *La dolce vita* FELLINI P. 18

13 — Sunday

3:00 Conversation with Laura
Pérez, Marie Heilich, Celia
Herrera Rodríguez, and Yreina
Cervántez on Luchita Hurtado:
Embodying Landscape P. 11

4:00 *The Joy Luck Club*
Wayne Wang, Amy Tan, and
Catherine Ceniza Choy in
conversation WANG P. 16

Beyond Boundaries closes P. 3

16 — Wednesday

12:15 Guided Tour
THE ARTIST'S EYE P. 13

7:00 *Mr. Bachmann and His Class*
DOCUMENTARY VOICES P. 25

17 — Thursday

7:00 *So Long, My Son*
CHINESE PORTRAITS P. 22

18 — Friday

12:30 Data & Life in the Metaverse
ARTS + DESIGN P. 12

7:00 Berkeley Ballet Theater
FULL P. 10

7:00 *Il bidone* FELLINI P. 19

19 — Saturday

11:15 Watercolor Workshop
Series ART LAB P. 11

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

The Artist's Eye opens / Free
Community Day P. 4

20 — Sunday

2:00 Guided Tour
THE ARTIST'S EYE P. 13

4:00 *Dim Sum: A Little Bit of Heart*
Wayne Wang and Laureen
Chew in conversation
WANG P. 17

23 — Wednesday

12:15 Guided Tour
THE ARTIST'S EYE P. 13

24 — Thursday

Court streaming begins P. 27
STREAMS FREE FOR BAMPFA
MEMBERS MARCH 24–27

25 — Friday

7:00 *Nights of Cabiria* FELLINI P. 19

26 — Saturday

7:00 *Life Is Cheap... But Toilet
Paper Is Expensive*
Wayne Wang and
Antonella Bonfanti in
conversation WANG P. 17

27 — Sunday

1:00 Risograph Zine Making
Workshop Series ART LAB P. 11

3:00 Stephanie Cannizzo, Claire
Frost, and Lynne Kimura on
The Artist's Eye CURATORS'
TALK P. 10

30 — Wednesday

12:15 Guided Tour
THE ARTIST'S EYE P. 13

31 — Thursday

7:00 *The Young Girl* CISSÉ P. 21

March is
Member
Appreciation
Month!

details at
bampfa.org

1. Tongo Eisen-Martin, BAMPFA Poetry Celebration, 3.5.22
2. **MATRIX 278: Jumana Manna**, closes 3.6.22
3. Federico Fellini 100: *La Strada*, 3.6.22
4. **Chinese Portraits: So Long, My Son**, 3.17.22



APRIL

- 1 — Friday**
12:30 Christina Yang and Lisa Wymore on The Curator's Eye ARTS + DESIGN P.10
7:00 *La dolce vita* FELLINI P.19

- 2 — Saturday**
11:15 Watercolor Workshop Series ART LAB P.11
7:00 *Chinese Box* Wayne Wang in person WANG P.17

- 3 — Sunday**
3:00 Guided Tour THE ARTIST'S EYE P.13
3:00 Suzanne Hudson on *Contemporary Art* and Jennifer Sorkin on *Art in California* READING *Rescheduled from 1.23.22; see web for details*
4:00 *Juliet of the Spirits* FELLINI P.19
7:00 *Baara* CISSÉ P.21

- 6 — Wednesday**
12:15 Guided Tour THE ARTIST'S EYE P.13
7:00 *The Washing Society* Les Blank Lecture by Lynne Sachs DOCUMENTARY VOICES P.25

- 7 — Thursday**
1:15 Guided Tour THE ARTIST'S EYE P.13
4-7 Five Tables of Identifying Markers FIVE TABLES P.13
7:00 we are telling a story of our existence CONTEMPORARY INDIGENOUS MEDIA P.23

- 8 — Friday**
12:30 CREATE: Art in the Post-COVID Classroom ARTS + DESIGN P.12
6:30 *The White Sheik* FELLINI P.19
8:30 BAMPFA Student Committee Film Festival Student filmmakers in person P.26

- 9 — Saturday**
11:30 Textured Mixed-Media Painting GALLERY + STUDIO P.14
2:00 *The Donkey Lady Fights La Llorona and Other Stories* ROUNDTABLE READING BILINGÜE P.14
7:00 *Blue in the Face* Wayne Wang in person WANG P.17

- 10 — Sunday**
3:00 Gallery Talk with John Zurier THE ARTIST'S EYE P.11
4:30 *The Clowns* FELLINI P.19
7:00 *The Wind* CISSÉ P.21

- 13 — Wednesday**
12:15 Guided Tour THE ARTIST'S EYE P.13
7:00 The Short Documentary Films of Sara Gómez Introduction by Susan Lord DOCUMENTARY VOICES P.25

- 14 — Thursday**
7:00 Films by New Red Order Adam Khalil in person CONTEMPORARY INDIGENOUS MEDIA P.23

- 15 — Friday**
12:30 The 52nd UC Berkeley MFA Show: Six Artists Discuss Process ARTS + DESIGN P.12
7:00 *8 1/2* FELLINI P.19

- 16 — Saturday**
7:00 *Amarcord* FELLINI P.20
7:00 *Mothers All* FULL P.10

- 17 — Sunday**
1:00 *Mothers All* FULL P.10
1:00 Risograph Zine Making Workshop Series ART LAB P.11
2:00 Guided Tour THE ARTIST'S EYE P.13
4:00 *Maid in Manhattan* Wayne Wang in person WANG P.17
7:00 *Brightness* CISSÉ P.21

- 20 — Wednesday**
12:15 Guided Tour THE ARTIST'S EYE P.13
7:00 *Collective* Cătălin Tolontan and David Barstow in conversation DOCUMENTARY VOICES P.25

- 22 — Friday**
12:30 Conversation with Angélique Kidjo ARTS + DESIGN P.12
2-7 Earth Day Block Print Workshop ART LAB P.11

- SFFILM Festival at BAMPFA

- 23 — Saturday**
SFFILM Festival at BAMPFA

- 24 — Sunday**
1:00 The Power of Posters & Civic Engagement with Lena Wolff and Miriam Klein Stahl ART LAB P.11
2:00 Guided Tour THE ARTIST'S EYE P.13

- SFFILM Festival at BAMPFA

- 27 — Wednesday**
12:15 Guided Tour THE ARTIST'S EYE P.13

- Art Wall: Caroline Kent** opens P.6
SFFILM Festival at BAMPFA

- 28 — Thursday**
SFFILM Festival at BAMPFA

- 29 — Friday**
12:30 Saliencie!: Finding the Point in Nineteenth-Century Art ARTS + DESIGN P.12

- SFFILM Festival at BAMPFA

- 30 — Saturday**
2-5 BAMFest P.13

- SFFILM Festival at BAMPFA

MAY

- 1 — Sunday**
3:00 Gallery Talk with David Huffman THE ARTIST'S EYE P.11

- SFFILM Festival at BAMPFA

- 4 — Wednesday**
12:15 Guided Tour THE ARTIST'S EYE P.13
7:00 *Fellini Satyricon* FELLINI P.20

- 5 — Thursday**
1:15 Guided Tour THE ARTIST'S EYE P.13
4-7 Five Tables of What We Hold FIVE TABLES P.15
7:00 Between a Flower and a Bomb: Latin American Short Films P.26

- 28 — Thursday**
SFFILM Festival at BAMPFA

- 29 — Friday**
12:30 Saliencie!: Finding the Point in Nineteenth-Century Art ARTS + DESIGN P.12

- SFFILM Festival at BAMPFA

- 30 — Saturday**
2-5 BAMFest P.13

- SFFILM Festival at BAMPFA

- 6 — Friday**
5:30 *In Song Sing On: A Songbook Sing-Along* ART LAB P.11
7:00 *Nights of Cabiria* FELLINI P.20

- 7 — Saturday**
6:00 BAMPFA Art and Film Benefit P.15

- 8 — Sunday**
2:00 Guided Tour THE ARTIST'S EYE P.13
4:00 *Fellini's Roma* FELLINI P.20

- 11 — Wednesday**
12:15 Guided Tour THE ARTIST'S EYE P.13

- 12 — Thursday**
7:00 *Amarcord* FELLINI P.20

- 13 — Friday**
5:30 MFA Artists' Talk ARTISTS' TALK P.11
7:00 *Fellini's Casanova* FELLINI P.20

- The 52nd Annual UC Berkeley MFA Graduate Exhibition** opens P.6

- 14 — Saturday**
11:30 Live from Somewhere GALLERY + STUDIO P.14
2:00 *Simon B. Rhymin'* ROUNDTABLE READING P.14
7:00 *Ginger and Fred* FELLINI P.20

- 15 — Sunday**
1:00 Risograph Zine Making Workshop Series ART LAB P.11
7:00 Friction Quartet FULL P.10

- 21 — Saturday**
11:15 Watercolor Workshop Series ART LAB P.11

- 22 — Sunday**
3:00 Gallery Talk with Lava Thomas THE ARTIST'S EYE P.11



SFFILM FESTIVAL

April 22-May 1, 2022

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

1. **Wayne Wang in Person: *Blue in the Face***, 4.9.22
2. Earth Day Block Print Workshop with Nelli Astvatsatrian, 4.22.22
3. **The Artist's Eye**, opens 3.19.22
4. Full: *Mothers All*, Writer Katie Tandy and Director Lauren Rosenfeld, 4.16.22, 4.17.22

ART LAB HOURS

DROP IN AND MAKE ART!

FRIDAYS 2-7
SATURDAYS + SUNDAYS 11-7
SECOND SATURDAYS 1-7



5. **Contemporary Indigenous Media:** we are telling a story of our existence, 4.7.22
6. Risograph Zine Making Workshop Series with Alayna Tinney, 3.27.22, 4.17.22, 5.15.22
7. *In Song Sing On: A Songbook Sing-Along*, 5.6.22
8. Watercolor Workshop Series with Micaela Martinez Saavedra, 3.19.22, 4.2.22, 5.21.22



PERFORMANCES

BAMPFA Poetry Celebration

SATURDAY / 3.5.22 / 2:00 PM

Programmed by Tongo Eisen-Martin

San Francisco Poet Laureate Tongo Eisen-Martin brings together a dozen local poets to read their work in an afternoon-long celebration of the written and spoken word. This event features James Cagney, Don Carter-Woodard, Imani Cezanne, Alie Jones, Nia McAllister, Landon Smith, Tureeda Mikell, Zouhair Mussa, Olivia Peña, Darius Simpson, and Norman Zelaya.

FULL

Explore the galleries and discover exciting performances in our dramatic space on the night of each full moon.

Full: Berkeley Ballet Theater

FRIDAY / 3.18.22 / 7:00 PM

Programmed by Sean Carson

Local hero Berkeley Ballet Theater, celebrating four decades of bringing dance instruction to Berkeley, returns to our performance space. Its exciting new program features three newly created works: one by Moscelyne ParkeHarrison, one by Robert Dekkers with music by Peter Gregson, and one by Emily Hansel that features a live musical performance by the brilliant Vanessa Van-Anh Vo.

Full: Mothers All

SATURDAY / 4.16.22 / 7:00 PM

SUNDAY / 4.17.22 / 1:00 PM

Programmed by Sean Carson

Actors Ensemble of Berkeley mounts its latest production, *Mothers All*. In the year

2080, human reproduction is under state control, creating unforeseen consequences. This new work is written by Katie Tandy with Lauren Rosenfeld and is directed by Lauren Rosenfeld.

Full: Friction Quartet

SUNDAY / 5.15.22 / 7:00 PM

Programmed by Sarah Cahill

It's hard to believe that Friction Quartet, whose performances have been called "terribly beautiful" (*San Francisco Classical Voice*), has existed for only a decade. Since forming in 2011, Friction rapidly became a fixture in the Bay Area music scene. Its performances are marked by emotional dynamism paired with exquisite musicianship. This event includes works by composers Nicolas Benavides, Kari Watson, and Mario Godoy.

Please note: Seating for Full is limited.

GALLERY TALKS, LECTURES & DISCUSSIONS

Lecture: Catherine Maudsley on The Cave and the Mountain: Insights into the Art of Wesley Tongson

SATURDAY / 3.12.22 / 2:00 PM

Art historian Catherine Maudsley, the leading authority on the art of Wesley Tongson, discusses the cave and the mountain as powerful paradigms for understanding Tongson's art. Many of his paintings celebrate the glories and intricacies of mountain ranges and peaks, while the cave as symbol provides additional insight into Tongson's creative process.

CURATORS' TALKS

Julie Rodrigues Widholm on Lines of Thought

THURSDAY / 3.3.22 / 12:00 PM

Join BAMPFA director Julie Rodrigues Widholm, who organized **Lines of Thought**, for an engaging tour of the exhibition, including insights into her curatorial thinking. The exhibition takes a fresh look at gestural abstraction, a foundational strength of the museum's collection, with artworks from the 1950s to the present—some shown for the first time, others for the first time in decades—expanding the genre with new materials, subjects, and identities. Among the works Rodrigues Widholm will discuss are Hans Hofmann's *The Clash*, Helen Frankenthaler's *Before the Caves*, Oliver Jackson's *Painting (6.4.83)*, and Wu Jian'an's *500 Brushstrokes #63*.

Stephanie Cannizzo, Claire Frost, and Lynne Kimura on The Artist's Eye

SUNDAY / 3.27.22 / 3:30 PM

Join the co-organizers of **The Artist's Eye** for a thought-provoking tour of the exhibition. BAMPFA Associate Curator Stephanie Cannizzo, Curatorial Assistant Claire Frost, and Academic Liaison Lynne

Kimura—who worked closely with the exhibition curators, artists Tammy Rae Carland, David Huffman, Lava Thomas, and John Zurier, as they selected works from BAMPFA's collection—share insights into the artists' curatorial process, as well as their artwork, also on view.

Conversation: Christina Yang and Lisa Wymore on The Curator's Eye

FRIDAY / 4.1.22 / 12:30 PM

Presented in partnership with Berkeley Arts + Design as part of Arts + Design Fridays

BAMPFA Chief Curator Christina Yang (class of 1985) is joined by UC Berkeley Professor Lisa Wymore in a dynamic conversation about new practices of care and museology in the twenty-first century. Seen through Yang's career arc of interdisciplinary practice and intersectional knowledge making, the discussion explores practical and philosophical learnings as curators rethink power and community. This program addresses the urgent need for arts professionals, emerging scholars, and intergenerational artists alike to work together as civic agents for change.

The event includes a participatory component.

Laura Pérez, Marie Heilich, Celia Herrera Rodríguez, and Yreina Cervántez on Luchita Hurtado: Embodying Landscape

SUNDAY / 3.13.22 / 3:00 PM

We were fortunate to obtain a singular large-scale drawing by Latina feminist artist Luchita Hurtado for BAMPFA's **Art Wall** in 2019, a year before her death. Join UC Berkeley Professor Laura Pérez, writer and curator Marie Heilich, artist Celia Herrera Rodríguez, and artist Yreina Cervántez for a discussion that places Hurtado's work in dialogue with the practices of the generation of Chicana/Latinx artists that followed her own.

This program is organized in collaboration with UC Berkeley's Latinx Research Center.

ARTISTS' TALKS

The Artist's Eye Curatorial Gallery Talks

SUNDAY / 4.10.22 / 3:00 PM

John Zurier

SUNDAY / 5.1.22 / 3:00 PM

David Huffman

SUNDAY / 5.22.22 / 3:00 PM

Lava Thomas

Hear from the artists who curated **The Artist's Eye** about their selections from BAMPFA's collection and from their own oeuvre. (Artist Tammy Rae Carland will speak in June.)

The 52nd UC Berkeley MFA Show: Six Artists Discuss Process

FRIDAY / 4.15.22 / 12:30 PM

Free and open to the public at the Barbro Osher Theater. Presented in partnership with Berkeley Arts + Design as part of Arts + Design Fridays.

This panel discussion between the six Department of Art Practice MFA students (2022) and exhibition curator Claire Frost considers the questions of what, how, and why artists make what they make.

See program note under ART + DESIGN FRIDAYS (P. 12).

MFA Artists' Talk

FRIDAY / 5.13.22 / 5:30 PM

Meet the 2022 graduates of UC Berkeley's Master of Fine Arts program as they talk about their recent work at the outset of BAMPFA's fifty-second annual MFA exhibition. This year's graduates are Erica Deeman, Edgar Fabian Frías, Kavena Hambira, Hala Kaddoura, Ahn Lee, and Rivka Valérie Louissaint.

- | | |
|--|--|
| 1. Full: Berkeley Ballet Theater, 3.18.22; photo: Alexander Reneff-Olson | 5, 6, 7. The Artist's Eye Curatorial Gallery Talks: John Zurier, 4.10.22; David Huffman, 5.1.22; Lava Thomas, 5.22.22 |
| 2. Full: Friction Quartet, 5.15.22; photo: Sam Godoy | 8. Weaving Together with Travis Meinolf, 3.6.22 |
| 3, 4. Christina Yang and Lisa Wymore in conversation, 4.1.22 | 9. Lena Wolff and Miriam Klein Stahl, 4.24.22 |

ART LAB

Weaving Together with Travis Meinolf

SUNDAY / 3.6.22 / 1:00–3:00 PM

All ages, Drop-in

Artist Travis Meinolf hosts a weaving gathering with twenty simple looms prepared for use; together we will weave something big, or many smaller things, or perhaps some combination of bigger and smaller things. Many colors of yarn are available to choose from, and you are welcome to bring your own. As we work together, discuss plans for what to do with what we make. Meinolf is a weaver and weave supporter living in Lagunitas. His work has been shown internationally, and people sleep under it every night and weave with it every day.

Risograph Zine Making Workshop Series

SUNDAY / 3.27.22 / 1:00 PM

SUNDAY / 4.17.22 / 1:00 PM

SUNDAY / 5.15.22 / 1:00 PM

All ages, Drop-in

Learn the basics of risograph printing in the BAMPFA Art Lab. Art Lab facilitator and local artist Alayna Tinney helps each participant create their own simple zine, folded from a single sheet of paper and printed on the riso. Make something in one session, or start something you can work on and add to each month. Various guest artists attend each session to share their approach to zine making.

The Power of Posters & Civic Engagement with Lena Wolff and Miriam Klein Stahl

SUNDAY / 4.24.22 / 1:00 PM

All ages, Drop-in

There has never been a movement for social change that did not include art as an essential and potent component. In this workshop, Bay Area artist couple Miriam Klein Stahl and Lena Wolff share their public poster work and lead the group in a poster generating project, brainstorming ideas and imagining how we can contribute to creating the future we want through art.

Watercolor Workshop Series

SATURDAY / 3.19.22 / 11:15 AM

SATURDAY / 4.2.22 / 11:15 AM

SATURDAY / 5.21.22 / 11:15 AM

All ages, Drop-in

Join Art Lab facilitator and local artist Micaela Martinez Saavedra for a series of three peaceful workshops exploring the expressive potential of watercolor. In each of the sessions, participants learn the basics of layering and other techniques as Saavedra guides and encourages them to play with pigment to make vibrant paintings.

In Song Sing On: A Songbook Sing-Along

FRIDAY / 5.6.22 / 5:30 PM

All ages, Drop-in

Come join us for an inclusive group sing-along using the *In Song Sing On* songbook, an ever-growing collection of well-loved and newly loved songs selected by a wide cast of contributors, with lyrics written down for the purpose of singing together. Walk with us to the field across from the museum, where we pass around books with lyrics, some guitar strummers help hold the tune, and we open up our voices to one another.



ART + DESIGN FRIDAYS

Perseverance, Renewal, and Reflection in a Changing World

BAMPFA partners with Berkeley Arts + Design to host presenters from across campus. Gathered under this year's overall theme of "Perseverance, Renewal, and Reflection in a Changing World," these copresentations—curated by a range of UC Berkeley academic departments and units, including BAMPFA—help strengthen the museum's commitment to art and film that engage with social justice, environmentalism, and other urgent concerns. All talks are free and open to the public and are located in the Barbro Osher Theater. Doors open at 12:00, and lectures start at 12:30.

If you require captioning to access a prerecorded event on our site, please contact Evelyn Thorne at evelynthorne@berkeley.edu. Please expect 7–10 days for captioning to be provided. Participants and topics are subject to change; visit Berkeley Arts + Design (artsdesign.berkeley.edu) for the most up-to-date series information.

Susan Oxtoby on Animation: Frame by Frame Filmmaking

FRIDAY / 3.4.22 / 12:30 PM

BAMPFA Director of Film and Senior Film Curator Susan Oxtoby shares a selection of works recently acquired for the collection and offers insights into how filmmakers who work in the field of animation approach storytelling, thematic concerns, and the concept of time. Her talk includes excerpts from a series of interviews that she conducted in 2021 with independent animators Wendy Tilby, Amanda Forbis, and Janie Geiser. This presentation sparks interest in what lies behind the creative process and helps reveal the aesthetic choices made by these artists.

The Welcoming [IV]: New Ways of Making under a Pandemic

FRIDAY / 3.11.22 / 12:30 PM

In this conversation with Erika Chong Shuch and SanSan Kwan about new, pandemic-inspired forms of making that center care, listening, and hospitality, Shuch presents the ongoing creative mutual aid project Artists & Elders. During the course of the pandemic, her performance group For You (Shuch, Rowena Richie, and Ryan Tacata) brought individual artists and elders together for creative exchange to ease isolation and establish new friendships.

The Welcoming is a series of shared, public rituals that build off these relationships. This event also includes a performative "Warm Welcome," led by special guests who participated in For You's project The Great AAPI Elder Print Off.

Presented by UC Berkeley's Department of Theater, Dance, and Performance Studies.

Data & Life in the Metaverse

FRIDAY / 3.18.22 / 12:30 PM

Register for the event and colloquium at <https://criticaldatafutures.eventbrite.com>

The unknown potentials of the metaverse are both exciting and terrifying. Technologists and the media have been exploring the implications of a potential shift to user-centered three-dimensional experiences, which could eclipse our familiar two-dimensional ways of interfacing with screens. Join our panel of media innovation experts and practitioners to discuss the challenges and opportunities awaiting our explorations in this emerging space of critical data futures. After the panel discussion, join the colloquium sessions to discuss specific aspects of media production, critical analysis, and data stewardship.

Presented by Human Technology Futures Group and the Division of Computing, Data Science, and Society at UC Berkeley.

Conversation: Christina Yang and Lisa Wymore on The Curator's Eye

FRIDAY / 4.1.22 / 12:30 PM

BAMPFA's Chief Curator Christina Yang is joined by UC Berkeley Professor Lisa Wymore in a dynamic conversation about new practices of care and museology.

See program note under CURATORS' TALKS (P. 10).

CREATE: Art in the Post-COVID Classroom

FRIDAY / 4.8.22 / 12:30 PM

This presentation includes anecdotes from CREATE participants about teaching online and transitioning to in-person instruction in the past year, a discussion of how online education exacerbated disparities during the pandemic and how we can close those disparities now, an interactive art activity for the audience to participate in, and an overview of CREATE's plans for the future as a registered student organization.

Presented by the ASUC, Public Service Center, and CREATE (Creative Residencies for Emerging Artists Teaching Empowerment).

The 52nd UC Berkeley MFA Show: Six Artists Discuss Process

FRIDAY / 4.15.22 / 12:30 PM

This panel discussion between the six Department of Art Practice MFA students (2022) and exhibition curator Claire Frost considers the questions of what, how, and why artists make what they make. Speaking two at a time, the artists discuss their artistic practice and the process of making work for their culminating MFA exhibition. Since 1970 BAMPFA has hosted an annual MFA exhibition for art practice students. Now in its fifty-second year, the exhibition provides a vital point of connection between the museum and the students, celebrating their work and the culmination of their time at UC Berkeley. While the exhibition showcases the work of each MFA student, it is also a deeply collaborative project, with a variety of forces and influences shaping the work

that is made and presented—all of which is discussed in this program.

Presented by BAMPFA and UC Berkeley's Department of Art Practice.

Conversation with Angélique Kidjo

FRIDAY / 4.22.22 / 12:30 PM

Cal Performances is thrilled to welcome singer, composer, activist, and humanitarian Angélique Kidjo as its first season-long artist-in-residence. Kidjo is a genre- and border-crossing artist, fluent in multiple languages and cultures, who has been honored for her activist work by the World Economic Forum and Amnesty International. She has been recognized by the BBC as "one of the greatest artists in international music today." In all her work, the French-Beninese singer makes connections between contemporary issues and African musical traditions, and she probes the past for lessons on improving the future. During her campus visits, Kidjo will work closely with students, faculty, and a host of campus partners as part of a series of academic encounters and public programs that engage topics close to her heart, including the issue of equity in the fields of technology and data.

Presented by Cal Performances.

Salience!: Finding the Point in Nineteenth-Century Art

FRIDAY / 4.29.22 / 12:30 PM

How does a work of art become relevant? Paintings by Winslow Homer and other nineteenth-century American artists invite shifts in both attention and perceptions of importance with enormous social stakes. This talk looks at these paintings as pragmatic works with salience and interest that reveal versions of events that feel apropos of our lives the moment we turn to them.

Presented by UC Berkeley's Department of English.

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 artworks from the BAMPFA collection, *Five Tables* allows visitors to get an up-close look at an extraordinary range of works on paper. Drop by the Florence Helzel Works on Paper Study Center for a curated behind-the-scenes experience.

Five Tables of Foliage

THURSDAY / 3.3.22 / 4:00–7:00 PM

With spring comes new growth. *Five Tables of Foliage* displays different interpretations of spring, with works by Pan Gongkai, Ronald Iliardo, Hans Werner Kalkmann, and many others. Feel the evocation of the seasons changing with works chosen by the BAMPFA Student Committee.

Five Tables of Identifying Markers

THURSDAY / 4.7.22 / 4:00–7:00 PM

How do we signal who we are, what we own, what we create, and how to make sure everyone knows it? Crests, seals, tattoos, logos, brands, and all manner of special and specific marks of identification—all clearly on display in this month's *Five Tables*. Works on view include Japanese prints featuring the bold nesting boxes crest of the Ichikawa family of Kabuki actors; Albrecht Dürer's distinctive mark, placed on engravings such as *The Four Horsemen of the Apocalypse*; now-nostalgic commercial logos, like the

Pegasus symbol in Elaine Mayes's mistily radiant roadside photograph; and more.

Five Tables of What We Hold

THURSDAY / 5.5.22 / 4:00–7:00 PM

Snap a photograph of someone in our networked world, and chances are good that if they are holding something, it is a smartphone. Looking back at the history of images, however, there is a much vaster array of objects and meanings embedded in what we hold in our hands. Rulers easily wield symbols of power, like the baton grasped by Prince Thomas of Savoye-Carignan in Anthony Van Dyck and Paul Pontius's 1636 engraving, or the orb in Queen Elizabeth I's triumphant hand in an 1816 mezzotint. Piety may or may not be the point of the prayer beads dangling from the fingers of a beautiful lady in a seventeenth-century Chinese hanging scroll, but the industry of freed slaves is definitely referenced in the knitting held by Sojourner Truth in her cartes-de-visite.

GUIDED TOURS

MARCH

THURSDAY / 3.3.22 / 12:00 PM
Lines of Thought, with BAMPFA Director Julie Rodrigues Widholm

The Artist's Eye

WEDNESDAY / 3.16.22 / 12:15 PM

SUNDAY / 3.20.22 / 2:00 PM

WEDNESDAY / 3.23.22 / 12:15 PM

SUNDAY / 3.27.22 / 3:00 PM
with exhibition co-organizers Stephanie Cannizzo, Claire Frost, and Lynne Kimura

WEDNESDAY / 3.30.22 / 12:15 PM

APRIL

The Artist's Eye

SUNDAY / 4.3.22 / 3:00 PM

WEDNESDAY / 4.6.22 / 12:15 PM

THURSDAY / 4.7.22 / 1:15 PM

SUNDAY / 4.10.22 / 3:00 PM
with John Zurier

WEDNESDAY / 4.13.22 / 12:15 PM

SUNDAY / 4.17.22 / 2:00 PM

WEDNESDAY / 4.20.22 / 12:15 PM

SUNDAY / 4.24.22 / 2:00 PM

WEDNESDAY / 4.27.22 / 12:15 PM

MAY

The Artist's Eye

SUNDAY / 5.1.22 / 3:00 PM
with David Huffman

WEDNESDAY / 5.4.22 / 12:15 PM

THURSDAY / 5.5.22 / 1:15 PM

SUNDAY / 5.8.22 / 2:00 PM

WEDNESDAY / 5.11.22 / 12:15 PM

SUNDAY / 5.22.22 / 3:00 PM
with Lava Thomas

STUDENT COMMITTEE



BAMPFA Student Committee Film Festival

FRIDAY / 4.8.22 / 8:30 PM

See program note under SPECIAL SCREENINGS (P. 26).

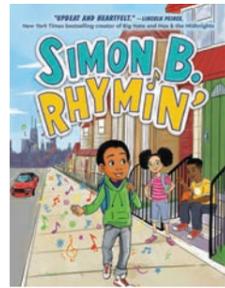
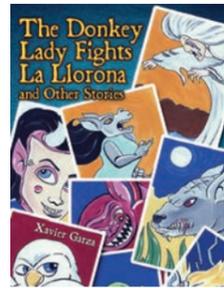
BAMFest

SATURDAY / 4.30.22 / 2:00–5:00 PM

West Crescent Lawn

Celebrate UC Berkeley's student artists at the BAMPFA Student Committee's annual art and music festival, BAMFest. Listen to student bands, view our student art gallery, and enjoy other arts and crafts.

- 1, 2. SanSan Kwan and Erika Chong Shuch in conversation, 3.11.22
- 3, 4. Angélique Kidjo, 4.22.22
5. Five Tables of Identifying Markers, 4.7.22
6. Five Tables of What We Hold, 5.5.22
7. BAMFest, 4.30.22, graphic designed by Amaris Heurreux



SECOND SATURDAYS FOR FAMILIES

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

Join us as we resume onsite family events in BAMPFA's galleries, Art Lab, and Reading Room!

GALLERY + STUDIO

For ages 6–12 with accompanying adult(s)

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

Expressive Landscapes

SATURDAY / 3.12.22 / 11:30 AM

Informed by both traditional Chinese painting techniques and a lifelong exploration of experimental brushwork, Hong Kong artist Wesley Tongson created intricate and expressive paintings inspired by the natural world. Using watercolor, ink, brush, and pen, work with artist Jennie Smith to create an abstract landscape of a place that holds special meaning for you.

Textured Mixed-Media Painting

SATURDAY / 4.9.22 / 11:30 AM

Berkeley-based artist David Huffman fuses symbolic elements with mixed media to create artworks that tell a visual story. Basketball nets saturated in paint create texture, and layers of color create depth. Using paint, paper, stencils, and collage, work with artist Kaya Fortune to represent your own ideas in a textured, abstract composition inspired by Huffman's paintings.

Live from Somewhere

SATURDAY / 5.14.22 / 11:30 AM

Workshop led by Beth Krebs.

Sometimes an artist sets the scene for something to happen, leaving room for us to imagine what that might be. Tammy Rae Carland's selections for **The Artist's Eye**, and her own works in the show, explore absence and presence, and uncertainty about being the center of attention. In this program, whose title echoes the title of one of Carland's paintings, explore these ideas in the gallery and as you create a stage set whose characters are absent, complete with pop-up props and trim and fabric embellishments. You might have a particular person or action in mind, but your props and setting will be the only clues.

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!

Maya and the Robot by Eve L. Ewing

SATURDAY / 3.12.22 / 2:00 PM

Reading led by Rachel Budge, librarian, Emerson Elementary School, Berkeley

When shy, introverted Maya is assigned to a different fifth-grade classroom than her two best friends, she feels lonely and worried that she won't make new friends. Until, that is, she puts her scientific and technological skills to use fixing up the abandoned robot she finds in a closet. Maya programs Ralph to do all sorts of interesting things, like greet people in other languages, grocery shop, and clean up around the house. Ultimately, Ralph helps her learn not just about science, but also about the power of friendship and believing in herself.

iRoundtable Reading Bilingüe!

The Donkey Lady Fights La Llorona and Other Stories / La Señora Asno Se Enfrenta a La Llorona y Otros Cuentos by Xavier Garza

SATURDAY / 4.9.22 / 2:00 PM

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

Eleven-year-old Margarito is way past believing in Grandpa Ventura's ghost stories, but he loves listening to them anyway. One dusky evening on his way

home, he finds himself alone in the gathering dusk, crossing a narrow bridge. Suddenly, a woman in white floats toward him and calls out to him. He hides in the shallow river but soon sees a pair of yellow, glowing eyes swimming toward him. Before long, the Donkey Lady and La Llorona are circling each other, fighting to claim poor Margarito as their next victim!

Simon B. Rhyming by Dwayne Reed

SATURDAY / 5.14.22 / 2:00 PM

Reading led by Vickie Price, librarian, West Contra Costa Unified School District

Eleven-year-old Simon Barnes spins rhymes in his head and dreams of becoming a world-famous rapper whom everyone calls Notorious D.O.G. But for now, he's just a Chicago fifth grader who's small for his age and afraid to use his voice. When his new teacher assigns the class an oral presentation on something that affects their community, Simon must face his fears. With some help from his friends, will he gain the confidence to rap his way to an A and prove that one kid can make a difference in his 'hood?

SAVE THE DATE
SATURDAY, MAY 7, 2022

ART AND FILM BENEFIT HONORING AMALIA MESA-BAINS AND TRINH T. MINH-HA

Visit bampfa.org/gala for full details.

The UC Berkeley Art Museum and Pacific Film Archive is delighted to announce the return of our annual fundraising gala on Saturday, May 7, 2022. Inspired by BAMPFA's distinctive commitment to art and film, this year's event will pay tribute to two visionary artists whose pioneering work has shaped the history of art and film, both locally and globally.

This festive evening will feature a cocktail reception and gallery viewing at BAMPFA, followed by a dinner and program held outdoors. We hope you will join us in celebrating these exceptional artists and supporting BAMPFA.

MEMBERS HEAR IT FIRST!

Do we have your current email?

This spring (and always), we have exciting members-only tours, exclusive invitations to events and previews, Free Films for Members and Member Appreciation Month announcements, and BAMPFA news to share with you electronically.

Stay in the know by making sure we have your current email address. We are so grateful for your membership and don't want you to miss a minute of inspiration and connection with BAMPFA.

If you aren't getting emails from us, please contact bampfamember@berkeley.edu, and we will update your account.

1. Expressive Landscapes, 3.12.22
2. Textured Mixed-Media Painting, 4.9.22
3. Roundtable Reading: *Maya and the Robot*, 3.12.22

4. iRoundtable Reading Bilingüe!: *The Donkey Lady Fights La Llorona*, 4.9.22
5. Roundtable Reading: *Simon B. Rhyming*, 5.14.22



WAYNE WANG IN PERSON

Born and raised in Hong Kong, Wayne Wang came to the Bay Area for college, eventually enrolling at the California College of Arts and Crafts. As a student, he frequented screenings at the Pacific Film Archive and, inspired by the possibilities of the film medium, switched his major to filmmaking. Since then he has made over twenty films, two of which—*Chan Is Missing* and *The Joy Luck Club*—have been named to the Library of Congress’s National Film Registry. His independent films are now part of BAMPFA’s collection, and in 2017 BAMPFA preserved *Chan Is Missing*. Commemorating BAMPFA’s collaboration with Wang and the Lightbox Film Center to restore and remaster his audacious 1989 film *Life Is Cheap . . . But Toilet Paper Is Expensive*, this series provides a sampling of his groundbreaking independent films and Hollywood hits.

In the introduction to her interview with Wang in *Reel to Real: Race, Sex, and Class at the Movies*, bell hooks admired “the unique magical aspects of Wayne Wang’s work . . . a passion for ordinary detail, the dailiness of life . . . that hint at a larger metaphysics.” Wang’s eye for detail is especially attuned to the dynamics of intersecting social and personal relationships in communities based on family, culture, or circumstance. From the women around the mahjong table in *The Joy Luck Club* and *Dim Sum: A Little Bit of Heart* to the disparate patrons of a Brooklyn cigar store in *Blue in the Face*, from San Francisco cabbies in *Chan Is Missing* to the hotel hospitality staff in *Maid in Manhattan*, his consistent focus on the particularities of the people he depicts provides a vital corrective to still-pervasive stereotypes.

Kate MacKay, Associate Film Curator

This series is made possible with the generous support of the National Endowment for the Arts for our **Out of the Vault** series. Thanks to Jesse Pires, Lightbox Film Center; Marcus Hu, Strand Releasing; David Marriott, Ei Toshihari, Arbelos; Alyssa Peoples, Swank Motion Pictures; Jack Durwood, Paramount Pictures; Matthew D. Jones, University of North Carolina School of the Arts; Grover Crisp, Sony Pictures Entertainment; Ellen Moore; and Ross Lipman.



FRIDAY / 3.11.22

CHAN IS MISSING

WAYNE WANG (US, 1982) NEW 35MM PRINT

IN CONVERSATION Wayne Wang and Oliver S. Wang

Oliver S. Wang is a professor of sociology at CSU Long Beach and writes regularly on popular music and culture.

“One of the U.S. independent films of the '80s that most seems as fresh and as audacious as it did when it was made.” JONATHAN ROMNEY, *FILM COMMENT*

Following its local premiere at BAMPFA in December 1981 and critical acclaim at New Directors/New Films in 1982, this groundbreaking independent hit inspired generations of filmmakers and was named to the National Film Registry. Today it still seems fresh, intelligent, and inventive. Playing with the pleasures and conceits of film noir, Wang imbued his irreverent puzzler with humor and a Chinese philosophical perspective: what isn’t there is as important as what is. Wood Moy is a natural as Jo, a San Francisco taxi driver, who with ABC (American Born Chinese) nephew Steve (Marc Hayashi) turns detective in pursuit of FOB (Fresh off the Boat) Chan. Their search illuminates complex identities and allegiances as mystery blends with social documentary. Wang’s love for cinema shines throughout.

Written by Wang, Isaac Cronin, Terrel Seltzer. Photographed by Michael Chin. With Wood Moy, Marc Hayashi, Laureen Chew, Peter Wang. (80 mins, In English and Cantonese with English subtitles, B&W, 35mm, BAMPFA collection, permission Wayne Wang)

SUNDAY / 3.13.22

THE JOY LUCK CLUB

WAYNE WANG (US, 1993) DIGITAL RESTORATION

IN CONVERSATION

Wayne Wang, Amy Tan, and Catherine Ceniza Choy

Amy Tan is the author of seven bestselling novels and two memoirs. She served as coproducer and coscreenwriter for the film adaptation of her novel The Joy Luck Club and is the subject of the recent American Masters documentary Amy Tan: Unintended Memoir.

Catherine Ceniza Choy is professor of ethnic studies and associate dean of diversity, equity, inclusion, belonging, and justice in UC Berkeley’s Division of Computing, Data Science, and Society. She is the author, most recently, of the forthcoming book Asian American Histories of the United States.

This extraordinary film about four Chinese American women and their immigrant mothers opens when one, June, is invited to join the mahjong club of her “aunties” following her mother’s death. Accepting means more than tickling the tiles; it means assuming the burden of her mother’s story. In filming Amy Tan’s best-selling novel, Wang beautifully captured the book’s intimate sense of

history as reverie. Particularly for the second-generation immigrant, history is a mystery located in the family story—not the one told but the ones untold. Listen hard to the sighs of your mothers, look long into the eyes of your aunties, and incredible tales will unfold to explain the fictions of your own life. ALBERT JOHNSON

Written by Amy Tan, Ronald Bass, based on the novel by Tan. Photographed by Amir Mokri. With Kieu Chinh, Tsai Chin, France Nuyen, Lisa Lu. (139 mins, In English, Cantonese, and Mandarin with English subtitles, Color, DCP, From Swank Motion Pictures)

SUNDAY / 3.20.22

DIM SUM: A LITTLE BIT OF HEART

WAYNE WANG (US, 1985) DIGITAL RESTORATION

IN CONVERSATION Wayne Wang and Laureen Chew

Laureen Chew is professor emerita of Asian American studies at San Francisco State University. Her areas of expertise span elementary education, ethnic studies, bilingual education, and multiculturalism in higher education.

“I was filming in a Chinese home and saw all the shoes on the floor by the door. This image gave me the idea of making a movie about the people who belonged to those shoes . . . how their family lives and outside lives fit together” (Wang). Part homage to Yasujiro Ozu, part idiosyncratic ideogram about the ways that Chinese Americans are Chinese and American, *Dim Sum* features a marvelously nuanced performance from nonprofessional actress Kim Chew as Mrs. Tam, whose daughter Geraldine (Laureen Chew) is caught when her mother paradoxically pushes her both to marry and to stay home with her.

Written by Terrel Seltzer. Photographed by Michael Chin. With Laureen Chew, Kim Chew, Victor Wong, Ida F.O. Chung. (87 mins, In English and Cantonese with English subtitles, Color, DCP, From Strand Releasing)

FOLLOWED BY

DIM SUM TAKE-OUT

WAYNE WANG (US, 1987)

Wang’s short film uses the female cast from *Dim Sum: A Little Bit of Heart* to contest prevalent stereotypes of Asian American women. A bittersweet, music-filled tale of five singing, screaming, dancing friends—Chinatown women who dream big.

Written by Wang. Photographed by Michael Chin, Emiko Omori. With Laureen Chew, Cora Miao, Amy Hill, Joan Chen. (12 mins, Color, 35mm, BAMPFA collection)

Total running time: 99 mins

SATURDAY / 3.26.22

LIFE IS CHEAP . . . BUT TOILET PAPER IS EXPENSIVE

WAYNE WANG (US, 1989) NEW DIGITAL RESTORATION

IN CONVERSATION Wayne Wang and Antonella Bonfanti

Antonella Bonfanti is the BAMPFA Film Collection supervisor.

The spirit of independence that runs through Wang’s films finds its most audacious expression in this newly restored and remastered tale of an urban cowboy tasked with delivering a briefcase to a mob boss. The plot takes a back seat in this movie, shot on location in Hong Kong, as the unnamed protagonist encounters an array of characters from across the social spectrum. Structured as a series of monologic portraits based on local newspaper stories, punctuated with bloody visions and featuring a circuitous foot chase and a femme fatale named Money, *Life Is Cheap* implicates the power relations of a boomtown in flux. KATE MACKAY

Written by Spencer Nakasako, Amir Mokri, Wang. Photographed by Amir Mokri. With Spencer Nakasako, Cora Miao, Victor Wong, Cinda Hui. (85 mins, In English, Cantonese, and Mandarin with English subtitles, Color, DCP, BAMPFA collection, permission Arbelos)

SATURDAY / 4.2.22

CHINESE BOX

WAYNE WANG (US, 1997) DIRECTOR’S CUT

IN PERSON Wayne Wang

“The film’s lyrical sweep and refined performances insure that its elegiac echoes linger long after the final credits have rolled.” STEPHEN HOLDEN, *NEW YORK TIMES*

Chinese Box chronicles an ailing British journalist’s pursuit of truth and love in Hong Kong in the months leading up to the end of British rule. John (Jeremy Irons) spends his time navigating between cocktail parties, where the old guard hobnobs with the new, and the city streets, where, armed with his video camera, he attempts to record an “authentic” Hong Kong. There he encounters Jean (Maggie Cheung), a scrappy street hustler with a story. Shot on location and in sequence to allow for overlap with current events, the film evokes a palpable sense of immediacy and uncertainty as the shift in power plays out. KATE MACKAY

Written by Jean-Claude Carrière, Larry Gross, Paul Theroux, Wang. Photographed by Vilko Filac. With Jeremy Irons, Gong Li, Maggie Cheung, Michael Hui. (87 mins, In English and Cantonese with English subtitles, Color, DCP, From Wang, permission Swank Motion Pictures)

SATURDAY / 4.9.22

BLUE IN THE FACE

WAYNE WANG, PAUL AUSTER (US, 1995)

IN PERSON Wayne Wang

After their *Smoke* shoot finished early and under budget, Wang and Auster convinced their producers that they could and should make another movie with the leftover funds. Using the same set, Auggie Wren’s Brooklyn cigar store, as a jumping-off point, they shot a series of semi-improvised situations enacted by an all-star cast, including Jim Jarmusch, Lou Reed, Rosanne Barr, Giancarlo Esposito, and Madonna. bell hooks applauded the “possibility of playful serendipity” created in the film, stating, “In *Blue in the Face* Wang teases out the complex inner layers of the psyche in a way that is marvelous.” KATE MACKAY

Video sequences directed by Harvey Wang. Written by Wang, Auster. Photographed by Adam Holender. With Harvey Keitel, Mel Gorham, Giancarlo Esposito, Michael J. Fox. (89 mins, Color, 35mm, From University of North Carolina School of the Arts, permission Paramount Pictures)

SUNDAY / 4.17.22

MAID IN MANHATTAN

WAYNE WANG (US, 2002)

IN PERSON Wayne Wang

A contemporary interpretation of the classic Hollywood romantic comedies of the 1930s and 1940s, *Maid in Manhattan* stars the radiant Jennifer Lopez as Marisa Ventura, a hardworking single mom employed by an upscale New York hotel. Zany complications ensue when she is mistaken for a hotel guest by an instantly smitten Republican senatorial candidate, Christopher Marshall (Ralph Fiennes as a most unlikely prince charming). Romance aside, some of the film’s most gratifying scenes depict the sympathetic solidarity of the community of hotel workers, who while remaining all but invisible to their clients, see, support, and celebrate one another. KATE MACKAY

Written by Kevin Wade from a story by John Hughes. Photographed by Karl Walter Lindenlaub. With Jennifer Lopez, Ralph Fiennes, Natasha Richardson, Stanley Tucci. (105 mins, Color, 35mm, From Swank Motion Pictures)

1. *Life Is Cheap . . . But Toilet Paper Is Expensive*, 3.26.22
2. *Dim Sum: A Little Bit of Heart*, 3.20.22
3. *The Joy Luck Club*, 3.13.22
4. *Chinese Box*, 4.2.22



FEDERICO FELLINI 100

BAMPFA returns to the centennial tribute to Federico Fellini that was underway at the time of the COVID-19 closure in March 2020.

Federico Fellini (1920–1993) was a masterful artist of memory, dreams, fantasy, and desire. A central figure in the international art cinema movement that took off in the mid-1950s, he earned some of film's highest honors, winning Academy Awards for Best Foreign Language Film for *La strada*, *Nights of Cabiria*, *8 1/2*, and *Amarcord*, and the Palme d'Or at Cannes for *La dolce vita*. A hundred years after his birth, Fellini's films still enthrall with their baroque flamboyance, emotional resonance, and grand visual design.

The young Fellini was far more interested in drawing, puppetry, the circus, and the movies than in academic pursuits. After an early job as a caricature artist and writer for a humor magazine, by the mid-1940s, he was writing screenplays and working as an assistant director with Roberto Rossellini. Fellini soon emerged as a director in his own right and elected to break with conventional approaches to production, creating a boldly realized body of work that speaks to generational change and to the imagination. Essential to his success were actors Marcello Mastroianni and Giulietta Masina, who was also his spouse for fifty years, and musician Nino Rota, who composed unforgettable scores for many of the films.

Susan Oxtoby, Director of Film and Senior Film Curator

Film Series Sponsors: Robert Chlebowski and Gray Brechin

Federico Fellini 100 is copresented with Cinecittà's Federico Fellini 100 tour, a series of centennial tributes that will travel to museums and film institutions worldwide, led by Cinecittà. BAMPFA's series is presented in association with the Italian Cultural Institute (IIC) of San Francisco, under the auspices of the Consulate General of Italy. The series is organized by BAMPFA Director of Film and Senior Film Curator Susan Oxtoby and Camilla Cormanni and Paola Ruggiero, Cinecittà. Thanks also to Annamaria Di Giorgio, IIC San Francisco.



FRIDAY / 3.4.22

THE WHITE SHEIK

FEDERICO FELLINI (ITALY, 1952) DIGITAL RESTORATION

REPEATS FRIDAY / 4.8.22

(*Lo sceicco bianco*). Fellini's first solo directorial effort is a farce about the collision of fantasy and reality. A pair of provincial newlyweds (Leopoldo Trieste and Brunella Bovo) arrive in Rome with plans for a visit with relatives and an audience with the pope. But first, the naive young bride sets out to meet her heartthrob, the White Sheik (Alberto Sordi), hero of a fumetto photo-comic strip—leading to a romantic misadventure for her and a series of embarrassments for her increasingly hysterical husband. Propelled by a jaunty Nino Rota score, the film features a minor but memorable appearance by Giulietta Masina as the prostitute Cabiria. JULIET CLARK

Written by Fellini, Ennio Flaiano, Tullio Pinelli, based on a story by Fellini, Michelangelo Antonioni, Pinelli. Photographed by Arturo Gallea. With Alberto Sordi, Leopoldo Trieste, Brunella Bovo, Giulietta Masina. (100 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures, Restored by Cineteca di Bologna)

SUNDAY / 3.6.22

LA STRADA

FEDERICO FELLINI (ITALY, 1954) DIGITAL RESTORATION

(*The Road*). It's hard to think of *La strada* apart from its reputation as a humanist classic, what Vincent Canby called "a fable of spiritual redemption," in which Giulietta Masina's clownish soul Gelsomina is victimized by Anthony Quinn's brutish Zampanò and they call it a traveling sideshow. But that's a good reason to see it again. Behind Masina's tragicomic masquerade are some of the most chillingly evocative landscapes in Italian cinema (the film after all is named for its setting), reminders that Fellini used only the tools of reality to create a fable out of time, out of place. JUDY BLOCH

Written by Fellini, Tullio Pinelli, Ennio Flaiano. Photographed by Otello Martelli. With Giulietta Masina, Anthony Quinn, Richard Basehart, Aldo Silvani. (115 mins, In Italian with English subtitles, B&W, DCP, From Janus Films, Restored by Cinecittà)

SATURDAY / 3.12.22

LA DOLCE VITA

FEDERICO FELLINI (ITALY, 1960) DIGITAL RESTORATION

REPEATS FRIDAY / 4.1.22

(*The Sweet Life*). A helicopter flies over Rome dangling a gigantic statue of Christ. "Oh, look," remarks a woman sunbathing below, "there's Jesus. Where's he going?"



Fellini created a rich, intricate tapestry of "Rome, the Babylon of my dreams" in *La dolce vita*. The episodic narrative follows a jaded journalist, Marcello (Marcello Mastroianni), on an odyssey in search of himself amid the decadent, dehumanized beauties of Rome's glitterati. In Italy, Catholics were forbidden to see *La dolce vita*, but in the world on which former journalist Fellini filed his report, there are more scenes of quick and real pathos than there are orgies. JUDY BLOCH

Written by Fellini, Ennio Flaiano, Tullio Pinelli, Brunello Rondi. Photographed by Otello Martelli. With Marcello Mastroianni, Yvonne Furneaux, Anouk Aimée, Anita Ekberg. (178 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, permission Paramount Pictures, Restored by Cineteca di Bologna)

FRIDAY / 3.18.22

IL BIDONE

FEDERICO FELLINI (ITALY, 1955) DIGITAL RESTORATION

(*The Swindlers*). A film about the underworld that is the closest Fellini would come to film noir, *Il bidone* is closer still to *La strada* and *Nights of Cabiria*—a sadly ironic study of the misuse of the human ability to relate. Broderick Crawford, Richard Basehart, and Franco Fabrizi practice a desperate if wickedly humorous kind of con, posing as men of the cloth in order to trick credulous peasants with a "buried treasure" scheme; they also collect down payments from slum dwellers on nonexistent housing. But like the saps they swindle, the three cronies see a more prosperous life of crime all around them, one that is quite out of reach. JUDY BLOCH

Written by Fellini, Tullio Pinelli, Ennio Flaiano. Photographed by Otello Martelli. With Broderick Crawford, Richard Basehart, Franco Fabrizi, Giulietta Masina. (104 mins, In Italian with English subtitles, B&W, DCP, From Janus Films, Restored by Cineteca di Bologna)

SATURDAY / 3.19.22

8 1/2

FEDERICO FELLINI (ITALY, 1963) DIGITAL RESTORATION

REPEATS FRIDAY / 4.15.22

(*Otto e mezzo*). A traffic-jam nightmare, a literal flight of fancy, nuns and whores and more: *8 1/2* follows the dreams and visions of a jaded director (Marcello Mastroianni) as he bemusedly attempts his next great film, which may or may not take precedence over his own sexual desires. Fellini's masterpiece "brought an entirely new dimension to the cinema," Seymour Chatman wrote, calling the film's startling images "essential to a depiction of the crucial moments in the life of [an] artist who, despite

his confusion and uncertainty, is making a supremely honest effort to understand himself and the springs of his creativity."

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

FRIDAY / 3.25.22

NIGHTS OF CABIRIA

FEDERICO FELLINI (ITALY, 1956) DIGITAL RESTORATION

REPEATS FRIDAY / 5.6.22

(*Le notti di Cabiria*). In *Nights of Cabiria*, the prostitute who first comforted the hapless husband in Fellini's early film *The White Sheik* comes into her own, and holds her own even though she is continually exploited, robbed, and physically abused by the very men she loves. Giulietta Masina, in one of her finest performances, turns a film about prostitutes, pimps, and johns into an ironically radiant statement about the indestructibility of the human spirit. With the dusty outpost where Cabiria lives and the slick highways she haunts at night, *Nights of Cabiria* also shows how Fellini transformed the precepts of neorealism into a poetry of place. JUDY BLOCH

Written by Fellini, Ennio Flaiano, Tullio Pinelli. Script advisor/additional dialogue by Pier Paolo Pasolini. Photographed by Aldo Tonti, Otello Martelli. With Giulietta Masina, François Périer, Amedeo Nazzari, Franca Marzi. (110 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures, Restored by Cineteca di Bologna)

FRIDAY / 4.1.22

LA DOLCE VITA

FEDERICO FELLINI (ITALY, 1960) DIGITAL RESTORATION

SEE SATURDAY / 3.12.22

SUNDAY / 4.3.22

JULIET OF THE SPIRITS

FEDERICO FELLINI (ITALY, 1965) DIGITAL RESTORATION

(*Giulietta degli spiriti*). Juliet (Giulietta Masina), trying on who she will be for her husband tonight, discovers that she is nothing. Thus begins, for this diminutive bourgeois housewife, a psychic journey into freedom and the magic of experience, magnificently concretized into cinema by Fellini. After all the ghosts, the voices, and the circus of desire pass by, "Juliet is concerned with the daily miracle of simple reality" (Fellini). *Juliet of the Spirits* is masterful in its picture of a married woman's evolution



toward apperception, and in its contrasting portrait of male privilege and nonchalance. JUDY BLOCH

Written by Fellini, Tullio Pinelli, Ennio Flaiano, Brunello Rondi. Photographed by Gianni di Venanzo. With Giulietta Masina, Mario Pisù, Sandra Milo, Lou Gilbert. (148 mins, In Italian with English subtitles, Color, DCP, From Janus Films, Restored by Cineteca Nazionale)

FRIDAY / 4.8.22

THE WHITE SHEIK

FEDERICO FELLINI (ITALY, 1952) DIGITAL RESTORATION

SEE FRIDAY / 3.4.22

SUNDAY / 4.10.22

THE CLOWNS

FEDERICO FELLINI (ITALY, 1970) DIGITAL RESTORATION

(*I clown*). *The Clowns* "presents itself as a documentary, purporting to give a true account of the culture of clowns in Italy and France in the 1920s and '30s. But it is also an autobiographical exercise. Felliniesque documentary is a distinct genre, one not inclined to slavishly follow facts. . . . In the streets and countryside, Fellini finds the clowns of our daily lives" (Seymour Chatman). Fellini said the clown "stands for the instinct, for whatever is rebellious in each one of us and whatever stands up to the established order of things. He is a caricature of man's childish and animal aspects, the mocker and the mocked."

Written by Fellini, Bernardino Zapponi. Photographed by Dario di Palma. With Fellini, Maya Morin, Riccardo Billi, Gigi Reder. (93 mins, In Italian with English subtitles, Color, DCP, From Cinecittà, permission Leone Film, Restored by Cineteca di Bologna)

FRIDAY / 4.15.22

8 1/2

FEDERICO FELLINI (ITALY, 1963) DIGITAL RESTORATION

SEE SATURDAY / 3.19.22

1. *8 1/2*, 3.19.22, 4.15.22
2. *La dolce vita*, 3.12.22, 4.1.22
3. *Nights of Cabiria*, 3.25.22, 5.6.22
4. *Amarcord*, 4.16.22, 5.12.22



1

SATURDAY / 4.16.22

AMARCORD

FEDERICO FELLINI (ITALY, 1973) DIGITAL RESTORATION

7:00 PM

REPEATS THURSDAY / 5.12.22

In *Amarcord*, Fellini evoked a year in the life of the small Italian coastal town of Rimini in the mid-1930s with free-spirited fantasy, bittersweet comedy, and intimate detail. Though filled with phantasmagorical gems from the director's imagination, the film is also rooted in history, filtered through memory: focusing on one family of perfectly normal eccentrics, Fellini examined their impact on one another's lives and the impact of life on them through a series of intersecting tales. Fascism was a fact of life and, for Fellini, a focal point around which to examine the community, the Church, the state, and the family. JUDY BLOCH

Written by Fellini, Tonino Guerra. Photographed by Giuseppe Rotunno. With Pupella Maggio, Magali Noël, Armando Brancia, Bruno Zanin. (127 mins, In Italian with English subtitles, Color, DCP, From Janus Films, Restored by Cineteca di Bologna)

WEDNESDAY / 5.4.22

FELLINI SATYRICON

FEDERICO FELLINI (ITALY, 1969) DIGITAL RESTORATION

7:00 PM

Inspired by the novel by Petronius, Emperor Nero's official "arbiter of elegance," *Fellini Satyricon* is a tour through the spectacle of Rome during Nero's reign. The loose plot follows Encolpius in search of his male lover, Giton, through an empire of feast, festival, orgy, and death. "The events emerge directly from the well of pre-incarnate memory," Nathaniel Dorsky wrote. "We see a real world. Fragments of a history reveal themselves. . . . The audience must actively explore the screen as Fellini himself explores and discovers." Fellini called the film "a science fiction picture, but projected into the past, not the future. It is a journey into the unknown."

Written by Fellini, Bernardino Zapponi. Photographed by Giuseppe Rotunno. With Martin Potter, Hiram Keller, Max Born, Capucine. (130 mins, In Italian with English subtitles, Color, DCP, From and restored by Cinecittà, permission Swank Motion Pictures)

1. *The White Sheik*, 3.4.22, 4.8.22
2. *Juliet of the Spirits*, 4.3.22
3. *Fellini Satyricon*, 5.4.22



2

FRIDAY / 5.6.22

NIGHTS OF CABIRIA

FEDERICO FELLINI (ITALY, 1956) DIGITAL RESTORATION

7:00 PM

SEE FRIDAY / 3.25.22

SUNDAY / 5.8.22

FELLINI'S ROMA

FEDERICO FELLINI (ITALY, 1972) DIGITAL RESTORATION

4:00 PM

(*Roma*). Film scholar Albert Johnson, who shared many a plate of pasta with Fellini, described *Fellini's Roma* as "a panoramic album of impressions in praise of Rome and the Italians, past, present, and future. The film falls into specific episodes and, it seems, autobiographical memories that are transmogrified into extraordinary visions of humanity, and the timeless revolving of old traditions with contemporary desires, ambitions, and feelings. . . . Two episodes have been acclaimed as masterworks: a surrealistic indictment of clerical pomposity, symbolized by what can only be described as an ecclesiastical fashion show; and a detailed, hilarious reminiscence of a variety show in wartime Rome."

Written by Fellini, Bernardino Zapponi. Photographed by Giuseppe Rotunno. With Peter Gonzales, Fiona Florence, Pia De Doses, Alvaro Vitali. (128 mins, In Italian with English subtitles, Color, DCP, From Cinecittà, permission Swank Motion Pictures, Restored by Cineteca di Bologna with the support of the Hollywood Foreign Press Association)

THURSDAY / 5.12.22

AMARCORD

FEDERICO FELLINI (ITALY, 1973) DIGITAL RESTORATION

7:00 PM

SEE SATURDAY / 4.16.22



3

FRIDAY / 5.13.22

FELLINI'S CASANOVA

FEDERICO FELLINI (ITALY, 1976) DIGITAL RESTORATION

7:00 PM

(*Il Casanova di Fellini*). Donald Sutherland plays Casanova in a film Albert Johnson called "Fellini's most extravagant and courageous dream." Johnson wrote, "The film is permeated with a grandiose style, so brilliant in visual effects that the sexuality of the hero becomes more comic than concupiscent. [Fellini] makes the episodes of seduction a showcase for his own philosophies of life from youth to old age. . . . The opening sequence of the film, with its stunning imagery of Venice at carnival time, the gigantic head of Venus rising from the Grand Canal, prepares one for an onslaught of memorable images."

Written by Fellini, Bernardino Zapponi; lyrics by Andrea Zanzotto, Tonino Guerra. Photographed by Giuseppe Rotunno. With Donald Sutherland, Cicely Browne, Tina Aumont, Margareth Clémenti. (166 mins, In Italian with English subtitles, Color, DCP, From and restored by Cinecittà, permission Universal Pictures)

SATURDAY / 5.14.22

GINGER AND FRED

FEDERICO FELLINI (ITALY, 1986) DIGITAL RESTORATION

7:00 PM

(*Ginger e Fred*). The last precious pearl in Fellini's necklace of show business films, *Ginger and Fred* is at once a fond tribute to vaudeville and a withering assault on the meaningless opulence of commercial television. Giulietta Masina and Marcello Mastroianni play a dance duo whose act of forty years ago imitated Astaire and Rogers. They are brought out of retirement to perform on a Christmas television special. The notion of "variety," so meaningful in the popular theater of Fellini's youth, has been transformed by television into an insane mishmash so sleazy that Masina and Mastroianni, however clumsy their dancing, look dignified, even charming, by comparison. SEYMOUR CHATMAN

Written by Fellini, Tullio Pinelli, Tonino Guerra. Photographed by Tonino Delli Colli, Ennio Guarnieri. With Giulietta Masina, Marcello Mastroianni, Franco Fabrizi, Frederick Ledebur. (126 mins, In Italian with English subtitles, Color, DCP, From and restored by Cinecittà, permission Swank Motion Pictures)



1

SOULEYMANE CISSÉ

In March 2020, BAMPFA was honored to host one of the giants of African cinema, Malian filmmaker Souleymane Cissé, with his film *Brightness*, at our last screening before the COVID-19 lockdown. We are pleased to once again present this landmark of cinema, as well as a new restoration of Cissé's *The Young Girl*, *The Wind*, and *Baara*.

Born in Bamako in 1940, Cissé began his career as a film projectionist, later studying at the VGIK film school in Moscow before returning to Mali to work on newsreels for the country's Ministry of Information. His searing 1975 feature debut, *The Young Girl*, was the first full-length film shot in his native language of Bambara; a fearless depiction of rape and powerlessness, it was banned by the authorities, and Cissé was jailed. His later works *Baara* and *The Wind* offer similarly heady social and political critique, delivered with visual panache and in narratives that weave Marxist thought with more ancient, traditional themes.

Cissé noted that his most acclaimed work, *Brightness*, was "in part made in opposition to European ethnographic films." He believes that "every nation has the right to be represented by the cinema." Proudly African, Cissé aims his films toward Malians first, so that they can understand the grace of their countrymen in the face of the reality—and the corruption—they encounter daily. "*Damu* is the Bambara term for the positive impression that is left by the sight of a person or a thing," he wrote. "*Damu* is perhaps what grace is. When you see man living, you observe all that he is, all that surrounds him . . . you have to depict him with *damu*."

Jason Sanders, Film Notes Writer

Organized by Film Curator Kathy Geritz. Cosponsored by the Center for African Studies.



2

THURSDAY / 3.31.22

THE YOUNG GIRL

SOULEYMANE CISSÉ (MALI, 1975) NEW DIGITAL RESTORATION

7:00 PM

(*Den muso*). Cissé's first feature film is "the eternal story of a young girl who is raped, becomes pregnant, and is then abandoned. . . . In this deliberate classic melodrama plot, Cissé brings documentary precision to a depiction of Mali in the grips of rapid urbanization, and to the growing gap between the upper middle class of the villas, the street youths of Bamako, and the dusty dirt roads of the country as it once was. The young deafmute . . . obviously represents the silence imposed on women and the oppressive weight of the patriarchy. The powers of the time were not fooled: Cissé was jailed and the film was banned for three years" (Frédéric Bonnaud, *La Biennale di Venezia*).

Written by Cissé, Abdoulaye Sidibé, Cheik Hamala Keita. With Dounamba Dany Coulibaly, Gogo Danba, Fanta Diabate, Oumou Diarra. (88 mins, In Bambara with English subtitles, Color, DCP, From Cinémathèque française, permission Les films Cissé, 4K digital restoration by Cissé and the Cinémathèque française)

SUNDAY / 4.3.22

BAARA

SOULEYMANE CISSÉ (MALI, 1978)

7:00 PM

(*Work*). The unlikely friendship between a young worker from the countryside and a progressive factory engineer leads to the triggering of political and class fault lines in Cissé's searing 1978 drama. Set in Mali's capital, Bamako, *Baara* vividly dissects not only how its people work, but how they profit or (more often) lose when pitted against one another—bosses against unions, women against men, and the powerful against the powerless. "Cissé makes explicit the infrastructure of corruption, and captures grand social forces in microcosm . . . in teeming images that fill frames with richly textured action" (Richard Brody, *New Yorker*). JASON SANDERS

Written by Cissé. Photographed by Etienne Carton de Grammont, Abdoulaye Sidibe. With Balla Moussa Keita, Baba Niare, Boubacar Keita, Oumou Diarra. (93 mins, In Bambara with English electronic titles, Color, Digital, From Eclair Cinema SAS and Les films Cissé)



3

SUNDAY / 4.10.22

THE WIND

SOULEYMANE CISSÉ (MALI, 1982)

7:00 PM

(*Finyé*). College kids Bah and Batrou seem to have inherited the earth, or at least Mali's part of it: he's the descendant of an African chieftain, and she's the daughter of a military governor. But they're coming of age during a dictatorship, and as their political activism grows, they soon start to realize who really holds the power. Joining the pot-smoking hippies and uptight generals of Hollywood antiauthoritarian caricatures with particularly pointed (and high-stakes) Malian plot lines, Cissé's remarkable satire on Africa's ruling class is by turns fierce, romantic, and ultimately hopeful; the wind, it seems, could indeed be shifting. JASON SANDERS

Written by Cissé. Photographed by Etienne Carton de Grammont. With Balla Moussa Keita, Ismaila Sarr, Fousseyni Sissoko, Goundo Guisse. (100 mins, In Bambara with English electronic titles, Color, Digital, From Eclair Cinema SAS and Les films Cissé)

SUNDAY / 4.17.22

BRIGHTNESS

SOULEYMANE CISSÉ (MALI, 1987)

7:00 PM

(*Yeelen*). A young warrior/seer must overcome an all-powerful enemy—his own father—in order to gain the knowledge of the ancients in this visionary reimaging of the creation myths and oral tales of Western Africa's Mandé empires. Set in the thirteenth century, it's as recognizably modern as any George Lucas epic—and arguably more visually inventive. The extraordinary visuals have been called "a timeless equivalent of science fiction"; however, "in Cissé's African vision of science fiction, the future lies inevitably in the past" (Manthia Diawara). "Not only the most beautifully photographed African film ever, but also the best African film ever made" (Elliot Stein, *Film Comment*). JASON SANDERS

Written by Cissé. Photographed by Jean-Noël Ferragut, Jean-Michel Humeau. With Issiaka Kane, Aoua Sangare, Niamanto Sanogo, Balla Moussa Keita. (105 mins, In Bambara and Fulah with English subtitles, Color, 35mm, From Kino Lorber, permission Les films Cissé)

1. *Brightness*, 4.17.22
2. *Baara*, 4.3.22
3. *The Young Girl*, 3.31.22



CHINESE PORTRAITS

Presented in conjunction with the Townsend Center's In Dialogue with China: Art, Culture, Politics—a series that brings together Chinese and Western panelists to engage in cutting-edge dialogue on the history and current state of Chinese art, culture, and politics—the films in **Chinese Portraits** use different forms of cinema to offer a multifaceted view of China in various eras. Carma Hinton's *Abode of Illusion* looks at the life and work of the influential painter Chang Dai-chien (Zhang Daqian), who created tens of thousands of paintings refining traditional Chinese painting techniques and emulating the styles of great painters of previous generations. In *Swimming Out Till the Sea Turns Blue*, Jia Zhangke recorded reminiscences and sampled the work of the writers at a Shanxi literary festival, while also documenting the physical and social changes that have happened to the region. Wang Xiaoshuai's *So Long, My Son* shows the effects of time, trauma, and change via the intersecting fate of two families. That drama is distinct from the documentary *Chinese Portrait*, yet the two films share a similar epic scope and elegiac spirit. Filmed over the course of ten years in different locations throughout China, *Chinese Portrait* consists of long static shots recorded on 35mm film and video formats. While documenting people and places in the midst of change, Wang also made a poignant attempt to suspend time.

Kate MacKay, Associate Film Curator

Organized by Kathryn MacKay, Michael Nylan, and Weihong Bao in conjunction with the Townsend Center's In Dialogue with China: Art, Culture, Politics. Thanks to Hans Sluga, The Townsend Center for the Humanities; Sophie Volpp, Xiaojie Ma, UC Berkeley Center for Chinese Studies; Valentina Bronzini, The Match Factory; Tom Sveen, Cinema Guild; Nora Chang, Long Bow Group.

SATURDAY / 3.5.22

ABODE OF ILLUSION: THE LIFE AND ART OF CHANG DAI-CHIEN (ZHANG DAQIAN) (1899–1983)

CARMA HINTON, RICHARD GORDON (US, 1994)

IN CONVERSATION Carma Hinton and Winnie Wong
Winnie Wong is associate professor of rhetoric and art history at UC Berkeley.

Hinton and Gordon's 1994 documentary assembles an impressive roster of artists, collectors, and scholars (including the late James Cahill, for whom BAMPFA's Asian Art Study Center is named) to reflect on the work and legacy of one of China's most prolific and fascinating twentieth-century painters, Chang Dai-chien (Zhang Daqian) (1899–1983). Known to have created approximately thirty thousand artworks under his own name, three of which are currently on view in **Spiritual Mountains**, and famed for his skillful forgeries of historical Chinese masterpieces, Chang (Zhang) represented a link to the painters whose work he emulated, as well as serving as an ambassador of Chinese painting to the West.

(60 mins, In English and Mandarin with English subtitles, Color, Digital, From Long Bow Group)

WEDNESDAY / 3.9.22

CHINESE PORTRAIT

WANG XIAOSHUAI (CHINA, 2018)

INTRODUCTION Weihong Bao
Weihong Bao is an associate professor of East Asian languages and cultures and film studies at UC Berkeley.

Consisting of some sixty carefully composed shots recorded over ten years in various locations throughout China, *Chinese Portrait* suggests an epic photo album. Filmed at industrial sites, schools, backyards, offices, crowded city streets, ruined towns, meadows, and mountains, Wang's compositions make the most of the depth of field, using space and scale to affect interest, awe, and occasionally amusement. In most shots, one or more of the subjects look directly back at the camera, their gaze creating a space of stillness amidst the surrounding activity. The effect is as poignant as it is uncanny, an attempt to suspend time amid unrelenting change.

Photographed by Wu Di, Zeng Jian, Zeng Hui, and Piao Xinghai. (80 mins, No dialogue, Color, DCP, From Cinema Guild)

1. *Swimming Out Till the Sea Turns Blue*, 3.10.22

THURSDAY / 3.10.22

SWIMMING OUT TILL THE SEA TURNS BLUE

JIA ZHANGKE (CHINA, 2020)

IN CONVERSATION Carma Hinton and Andrew F. Jones
Award-winning documentary filmmaker Carma Hinton grew up in Beijing and has codirected thirteen documentary films on China. Andrew F. Jones teaches modern Chinese literature and media culture at UC Berkeley.

(*Yí zhī you dao hai shui bian lan*). A literary festival held in Jia's native Shanxi Province provides the backdrop as writers Jia Pingwa, Yu Hua, and Liang Hong recount their childhoods, early careers, and inspirations. Their stories move from the upheavals of the Cultural Revolution to the consumerist rush of the twenty-first century, and illuminate an often overlooked aspect of Chinese life: the connection between intellectual thought and working-class labor. "Our starting point was to film at the festival, and we soon realized that we were experiencing not only a journey in contemporary Chinese literature, but also a journey into the spiritual history of the Chinese people" (Jia Zhangke). JASON SANDERS

Written by Jia, Wan Jiahuan. Photographed by Yu Lik-wai. (112 mins, In Mandarin with English subtitles, Color, DCP, From Cinema Guild)

THURSDAY / 3.17.22

SO LONG, MY SON

WANG XIAOSHUAI (CHINA, 2019)

"A gorgeous, melancholy masterpiece."
WENDY IDE, *THE GUARDIAN*

(*Di jiu tian chang*). This epic family portrait revolves around a couple who suffers the accidental and tragic loss of a child. The film's poetic, episodic structure moves around in time, gradually revealing the devastating impact of the event, as well as the human capacity to endure and perhaps transcend tragedy. "Moving from the aftermath of the Cultural Revolution through the new 'socialist market economy,' with its sudden riches and social inequalities, and in the shadow of China's one-child policy, Wang paints a grand historical fresco about family and parenthood, the private and the political, and the process of mourning" (Giovanna Fulvi, TIFF).

Written by Wang, A Mei. Photographed by Kim Hyun-seok. With Wang Jingchun, Yong Mei, Qi Xi, Du Jiang. (185 mins, In Mandarin with English subtitles, Color, DCP, From The Match Factory)

2. *Chinese Portrait*, 3.9.22



CONTEMPORARY INDIGENOUS MEDIA

In our first series to explore the breadth of Indigenous media currently being made in the Americas, we place works in relation to one another across geographies and stylistic approaches in five programs presented between February and April 2022.

As part of these programs, filmmakers, artists, and activists from South and North America join together in conversation, both in person and via prerecorded discussions. As the Cousin Collective observed, "It's a lonely thought that outside of the safe harbors of reservations, towns, circles of friends and remembrances . . . are whole other worlds. . . . It can be lonely, but there's a freedom in being alone. Within that freedom is a way to find others who have already said what you've said, have thought the ideas you've thought and are doing things you didn't know could be done."

This series is organized by Kathy Geritz and Natalia Brizuela and presented in conjunction with the UC Berkeley course Indigenous Arts in the Americas: Old and New Media, taught by Brizuela, Julia Bryan-Wilson, and Beth Piatote. The film programs and guests are made possible with support from The Andy Warhol Foundation for the Visual Arts. Adam Khalil's visit is cosponsored by the Indigenous Technologies program of the Berkeley Center for New Media.

THURSDAY / 3.3.22

TÍO YIM

LUNA MARÁN (MEXICO, 2019)

IN PERSON Luna Marán

(*Uncle Yim*). In her first feature film, Marán incorporates historical and family footage of her father, a radical Zapotec singer-songwriter and community leader who was involved with school programs, local politics, and community radio. But Jaime Martínez Luna has stopped singing, his voice lost to alcoholism. Now, after fifteen years of silence, his daughter encourages him to write a new song about his life. Through conversations—at times, contradictory and challenging—with him and his family, she begins to piece together his past, including his deep commitment to the Oaxacan principle of living in *communalidad*, political engagement, which ironically often kept him absent from his family.

Photographed by Marán. (82 mins, In Spanish and Zapotec with English subtitles, Color, DCP, From Yí Hagamos Lumbre)

THURSDAY / 4.7.22

WE ARE TELLING A STORY OF OUR EXISTENCE

Seven diverse films feature archival footage and audio recordings, public testimony and personal memories. *Metamorphosis*, by Ailton Krenak and Anna Dantes, brings together Indigenous leaders, shamans, scientists, and artists. Mojave American poet Natalie Diaz's first film features her poem, which recalls that we all come from water, while cell phone recordings by Wichí elder Caistulo translate messages from trees. Alanis Obomsawin's *Honour to Senator Murray Sinclair* includes painful testimony about Canada's residential schools. Sebastián Calfuqueo's *Mapu kufüll*, Patricia Yxapy's *Letter for Verá, from Jurina*, and Sky Hopinka's *Kicking the Clouds* look to family and ancestors for strength and guidance.

METAMORPHOSIS (*Metamorfose*), Ailton Krenak, Anna Dantes, Brazil, 2021, 11 mins, In Portuguese with English subtitles, Color, Digital, From Flecha Selvagem. Episode 3 from the 6-episode docuseries *Wild Arrows (Flechas Selvagem)*.

RIVER LINES Natalie Diaz, US, 2021, 10 mins, Color, Digital, From the artist

MAPU KUFÜLL (*Mariscos de tierra, Mushrooms*), Sebastián Calfuqueo, Chile, 2020, 5.5 mins, In Mapudungun with English subtitles, Color, Digital, From the artist

MY ETERNAL LIFE REMAINS HERE (*Mi vida eterna permanece aquí*), Guido Yannitto, Caistulo (Juan de Dios López), Andrei

Fernández, Argentina, 2021, 12.5 mins, In Wichí and Spanish with English subtitles, Color, Digital, From Yannitto

HONOUR TO SENATOR MURRAY SINCLAIR Alanis Obomsawin, Canada, 2021, 29 mins, Color, DCP, From National Film Board of Canada

LETTER FOR VERÁ, FROM JURINA—PINDÓ POTY (*Carta para Verá, de Jurina—Pindó Poty*), Patricia Ferreira Pará Yxapy, Brazil, 2017, 4 mins, In Guarani with English and Portuguese subtitles, Color, Digital, From the artists. A fragment from *Jeguatá: Travel Notebook (Jeguatá: Caderno de Viagem)*, Ana Carvalho, Ariel Kuaray Ortega, Fernando Ancil, and Patricia Ferreira Pará Yxapy, Rumos Itaú Cultural, 2016–17.

KICKING THE CLOUDS Sky Hopinka, US, 2021, 15.5 mins, Color, Digital, From the artist

Total running time: c. 90 mins

THURSDAY / 4.14.22

FILMS BY NEW RED ORDER

IN PERSON Adam Khalil

A public secret society consisting of Adam Khalil, Zack Khalil, and Jackson Polys, as well as a changing group of collaborators, New Red Order creates videos, performances, and exhibitions related to indigeneity. Using humor, reappropriation, and an array of forms of address and artistic strategies, New Red Order variously undermines traditional ethnography and creates alternative forms of documentary. *Culture Capture: Crimes Against Reality* uses varied technologies to transform historical monuments. The evolving *Never Settle: The Program*, seen in a sneak preview, takes the form of an initiation video into New Red Order. In *A I O U*, made in connection with Hito Steyerl's exhibition *Drill*, victims of military violence from different time periods are brought back to life.

CULTURE CAPTURE: CRIMES AGAINST REALITY Adam Khalil, Zack Khalil, Jackson Polys, Driftnote, US, 2020, 9 mins

A I O U Adam Khalil, Bayley Sweitzer, Anton Vidokle, US, 2019, With Jim Fletcher, 30 mins

NEVER SETTLE: THE PROGRAM Adam Khalil, Zack Khalil, Jackson Polys, Bayley Sweitzer, US, 2018–present (work-in-progress), 50 mins

All Color, Digital, From the artists

Total running time: 89 mins

1. *Kicking the Clouds*, 4.7.22
2. *Tío Yim*, 3.3.22
3. *A I O U*, 4.14.22

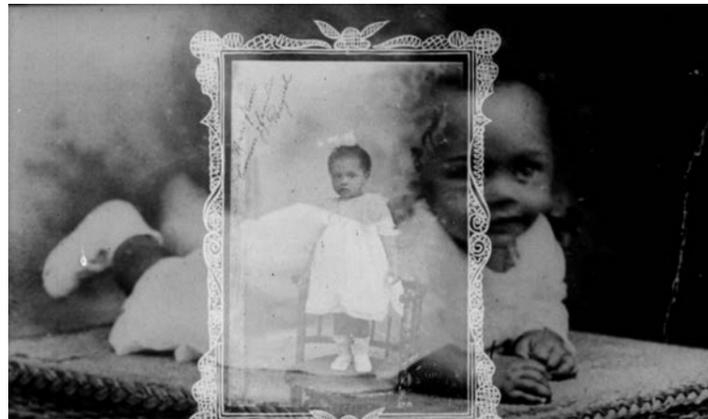


DOCUMENTARY VOICES

Our annual series featuring an international array of recent and historical documentaries and nonfiction films continues with *In Comparison*, a film by landmark documentary filmmaker Harun Farocki that looks at a basic building block, the brick, in Africa, India, and Europe. We collaborate with the Townsend Center to present a minimalist, moving portrait of contemporary China and with the Berlin & Beyond Film Festival to screen an equally moving portrait of an unconventional teacher, *Mr. Bachmann and His Class*. We close out the series with a number of guest visits: filmmaker Lynne Sachs presents her hybrid *The Washing Society*, which examines work at neighborhood laundromats, and elaborates on her creative process for the sixth Les Blank Lecture. Domietta Torlasco returns to Berkeley to screen her new short video essay exploring urban public space, Susan Lord presents newly restored work of the celebrated Afro-Cuban filmmaker Sara Gómez in conjunction with her new book, and journalist Cătălin Tolontan discusses *Collective*, which chronicles his exposé of Romanian corruption.

This series is organized by Deniz Göktürk and Kathy Geritz and presented in conjunction with Göktürk's UC Berkeley course on documentary film. Lynne Sachs's presentation of the Les Blank Lecture is made possible with support from the Les Blank Fund. *Mr. Bachmann and His Class* is presented as part of the 26th Berlin & Beyond Film Festival, with thanks to Sophoan Sorn and community outreach partner the UC Berkeley Department of German; for more information, see berlinbeyond.com.

The screening of new restorations of Sara Gómez's short documentaries, curated by Lázaro González, is the first project of the UC Berkeley graduate course in film curating taught by BAMPFA curator Kathy Geritz. The screening of *Collective* and presentation by Cătălin Tolontan were organized by Alina Predescu, a PhD candidate in the UC Berkeley Department of Film & Media.



WEDNESDAY / 3.2.22

IN COMPARISON

HARUN FAROCKI (GERMANY/AUSTRIA, 2009)

IN PERSON Domietta Torlasco

Domietta Torlasco, who received her PhD from the Department of Rhetoric and Film Studies at UC Berkeley, presents her recent short visual essay *Garfield Park, USA*.

(*Zum Vergleich*). Farocki, writing in *Artforum*, described the creation of *In Comparison*: "I wanted to make a film about concomitance and about contemporary production on a range of different technical levels. So I looked for an object that had not changed too much in the past few thousand years. This could have been a shoe or a knife, but a brick becomes part of a building and therefore part of our environment. So the brick appears as something of a poetic object."

Written by Farocki, Matthias Rajmann. Photographed by Ingo Kratisch. (61 mins, Color, 16mm, From Arsenal)

PRECEDED BY

GARFIELD PARK, USA (Domietta Torlasco, US, 2021). Botany, urban planning, children's play—how do these practices intersect in the history of violence and racial segregation that has shaped a major American city? (33 mins, Color, Digital, From the artist)

OUR ARK (Deniz Tortum, Kathryn Hamilton, Netherlands/US/Turkey, 2021). A visual essay exploring the ramifications of attempting to replicate the visual world virtually. (13.5 mins, Color, DCP, From the artists)

Total running time: c. 110 mins

WEDNESDAY / 3.9.22

CHINESE PORTRAIT

WANG XIAOSHUAI (CHINA, 2018)

Roughly sixty carefully composed shots of citizens and their environments, recorded over ten years across China, comprise this formal masterpiece, a photo album of an entire nation's decade. From the director of *Beijing Bicycle*.

See film note under **Chinese Portraits** (p. 22).

WEDNESDAY / 3.16.22

MR. BACHMANN AND HIS CLASS

MARIA SPETH (GERMANY, 2021)

"[An] affectionate and inspiring portrait of an affectionate and inspiring man." *VARIETY*

(*Herr Bachmann und seine Klasse*). *Mr. Bachmann and His Class* is an intimate documentary portraying the bond between a schoolteacher and his students. His unconventional methods clash with the complex social and cultural realities of the provincial German industrial town they live in, which has a complex history of both excluding and integrating foreigners. Aged between twelve and fourteen, his pupils come from twelve different nations; some have not quite mastered the German language. Bachman "mounted his personal revolution for years. . . . *Mr. Bachmann and His Class* [bears] fond, admiring witness to the small acts of pedagogical heroism that happened there, every day" (*Variety*). Presented as part of 26th Berlin & Beyond Film Festival.

Photographed by Reinhold Vorschneider. (217 mins, In German with English subtitles, Color, DCP, From Films Boutique)

WEDNESDAY / 4.6.22

THE WASHING SOCIETY

LIZZIE OLESKER, LYNNE SACHS (US, 2018)

LES BLANK LECTURE Lynne Sachs

Interweaving narrative, documentary, and performance art, filmmaker Sachs and playwright Olesker chronicled the disappearing public space of the neighborhood laundromat and the intimate labor that takes place there. Interviews and choreographed scenes detail the exploitation of the largely Chinese- and Spanish-speaking New York workforce, while a "ghost" from the Washing Society, a labor organization of African American laundresses, chronicles their strike for better wages in 1881. A stark yet poetic vision of working lives that are chronically unrecognized emerges as the film deftly moves between the past and present to investigate the intersection of underpaid work, immigration, and the sheer math of doing laundry.

Prior to the screening, Sachs will present the sixth annual Les Blank Lecture, an event in memory of the beloved local documentary filmmaker. She will also appear at Other Cinema and San Francisco Cinematheque with *Film About a Father Who*.

Photographed by Sean Hanley. (44 mins, Color, DCP, From the artists)



PRECEDED BY

AND THEN WE MARCHED (Lynne Sachs, US, 2017). The first Women's March in 2017 is intercut with other key protests. (3 mins, Color, From the artist)

E•PIS•TO•LAR•Y: LETTER TO JEAN VIGO (Lynne Sachs, US, 2021). How do play and protest turn to chaos and violence? (5 mins, B&W, From the artist)

Total running time: c. 75 mins, including lecture

WEDNESDAY / 4.13.22

THE SHORT DOCUMENTARY FILMS OF SARA GÓMEZ

NEW RESTORATIONS

INTRODUCTION Susan Lord

Susan Lord, a professor in the Department of Film and Media at Queen's University and director of the Vulnerable Media Lab, is the coeditor of *The Cinema of Sara Gómez: Reframing Revolution*.

CURATED BY Lázaro González

Lázaro González is a doctoral student in the UC Berkeley Department of Film & Media. He developed this program in the fall 2021 graduate course on film curating, taught by Kathy Geritz.

Gómez was one of the most inventive filmmakers of postrevolutionary Cuban cinema. Through their intimate engagement with documentary subjects, her films look at the complexities of the Caribbean island's social, political, and economic transformation. Gómez died at the age of thirty-one, leaving behind one feature film (*One Way or Another*) and nineteen documentaries, which became a source of inspiration for future generations of independent Cuban filmmakers. The pieces selected for this program were recently restored by the Vulnerable Media Lab at Queen's University, Canada, and by L'immagine Ritrovata, Italy. They are illustrative of Gómez's ethical representation of subaltern subjects. LÁZARO GONZÁLEZ

IRÉ A SANTIAGO Cuba, 1964, 15 mins

GUANABACOA: CRÓNICAS DE MI FAMILIA Cuba, 1966, 13 mins

UNA ISLA PARA MIGUEL Cuba, 1968, 22 mins

MI APORTE Cuba, 1969, 33 mins

All In Spanish with English subtitles, B&W, Digital, From Vulnerable Media Lab and ICAIC

Total running time: 83 mins

With thanks to Luciano Castillo, Cinemateca, Cuba; ICAIC, Cuba; Vulnerable Media Lab, Queen's University; Department of Film & Media, UC Berkeley.

WEDNESDAY / 4.20.22

COLLECTIVE

ALEXANDER NANAU (ROMANIA/LUXEMBOURG, 2019)

IN CONVERSATION Cătălin Tolontan and David Barstow

Cătălin Tolontan, a Romanian investigative journalist, is featured in the film *Collective*. In 2021 *Fortune* designated Cătălin Tolontan as one of the World's 50 Greatest Leaders.

David Barstow, a former senior writer at the New York Times and the first reporter ever to win four Pulitzer Prizes, is the Reva and David Logan Distinguished Chair in Investigative Journalism at the UC Berkeley Graduate School of Journalism.

"The best film about journalism since *All the President's Men*." *TIMES OF LONDON*

(*Colectiv*). A shattering exposé of systemic corruption, *Collective* depicts the woeful treatment of the victims of a Bucharest nightclub fire and the resourceful journalists who uncovered the story. That twenty-seven people perished in a club with no fire exits is tragic enough, but when thirty-seven died later under hospital care, it caught the attention of Cătălin Tolontan, a writer for a sports daily. With a team of colleagues, he uncovered a medical and political establishment whose very framework is mind-bogglingly ill-equipped. "Every now and then a documentary doesn't just open your eyes but tears you apart by exposing a moral rift. . . . *Collective* . . . is such a work" (Jay Weissberg, *Variety*).

Written and photographed by Nanau. (109 mins, In Romanian and English with English subtitles, Color, DCP, From Magnolia Pictures)

1. *The Washing Society*, 4.6.22
2. *Guanabacoa: Crónicas de mi familia*, 4.13.22
3. *Collective*, 4.20.22
4. *Garfield Park, USA*, 3.2.22

SPECIAL SCREENINGS



SUNDAY / 3.6.22

ONE HUNDRED AND FIFTY YEARS OF PAINTING

2:00 PM

TACITA DEAN (US/GERMANY, 2021)

IN CONVERSATION Christina Yang, Lauren Kroiz, and Rizvana Bradley

Christina Yang is the chief curator at BAMPFA.

Lauren Kroiz is faculty director of the Phoebe A. Hearst Museum and associate professor in the History of Art Department at UC Berkeley, where her research and teaching focus on art and modernism in the United States during the twentieth century.

Rizvana Bradley is assistant professor of film and media at UC Berkeley. Her research and teaching focus on the study of film and media at the intersections of literature, poetry, contemporary art, and performance. Bradley's scholarship has appeared in a wide range of academic publications, including Film Quarterly, Black Camera, and Discourse. Her book, Anteaesthetics, is forthcoming with Stanford University Press.

Cut flowers, a photograph, bookshelves, sunlight on a Hopi blanket. Over the course of a wide-ranging conversation between painters Luchita Hurtado (whose mural *I Live Here* is currently installed on BAMPFA's **Art Wall**) and Julie Mehretu, the camera, like a relaxed but not inattentive friend, occasionally glances away from the women to objects on the table where they sit and in the room around them. Exquisitely rendered in 16mm film, the unfussy beauty of the domestic space is the perfect complement to the conversation, in which the artists compare notes about childhood and motherhood, their experience as immigrants, climate change and loss, their shared birthday exactly fifty years apart, and their lifelong practice of painting. **KATE MACKAY**

Director of Photography: Trevor Tweeten; Second Camera: Travis LaBella. (50 ½ mins, Optical sound, Color, 16mm, Courtesy the artist and Marian Goodman Gallery New York/Paris, Frith Street Gallery London)

Dean's *One Hundred and Fifty Years of Painting* was made to be shown continuously as a loop without a specific beginning or end, and it is normally shown in museum or gallery settings. The artist gave BAMPFA special permission for this theatrical screening.

FRIDAY / 4.8.22

BAMPFA STUDENT COMMITTEE FILM FESTIVAL

8:30 PM

FREE ADMISSION!

IN PERSON Student filmmakers

Join the BAMPFA Student Committee for our fourth annual Student Film Festival, showcasing the short films of student filmmakers from Berkeley and across the Bay Area.

THURSDAY / 5.5.22

BETWEEN A FLOWER AND A BOMB: LATIN AMERICAN SHORT FILMS

7:00 PM

BAMPFA COLLECTION

Cosponsored by the LASA Visual Culture Studies Section

In conjunction with the Latin American Studies Association Congress, we present three decades of short Latin American films from the BAMPFA collection. Cuban filmmaker Santiago Álvarez, a master of the collage film, paid tribute to the life of Vietnamese leader Ho Chi Minh with *79 Springtimes*. AAA *Are the Three Weapons* by Raymundo Gleyzer and the Argentine collective Cine de la Base features a letter to the military junta from journalist Rodolfo Walsh, who was murdered by the Anticommunist Alliance of Argentine. Bay Area filmmaker Chick Strand often traveled to Mexico, and in *Anselmo and the Women*, she interwove reflections by Anselmo; his wife, Adela; and his lover, Cruz.

79 SPRINGTIMES (*79 primaveras*), Santiago Álvarez, Cuba, 1969, 25 mins, B&W, 16mm, BAMPFA collection

AAA ARE THE THREE WEAPONS (*Las AAA son las tres armas: fragmentos de la carta abierta a la junta militar Argentina del escritor Rodolfo Walsh*), Raymundo Gleyzer, Argentina, 1978, 17 mins, B&W, 16mm, BAMPFA collection

ANSELMO AND THE WOMEN Chick Strand, US/Mexico, 1986, 35 mins, Color, 16mm, BAMPFA preservation print

Total running time: c. 80 mins.

Part of BAMPFA's **Out of the Vault** series, funded in part by the National Endowment for the Arts. Community outreach sponsor: San Francisco Cinematheque.

1. *One Hundred and Fifty Years of Painting*, 3.6.22
2. BAMPFA Student Committee Film Festival, 4.8.22, graphic designed by Mei Johnson
3. *Anselmo and the Women*, 5.5.22



FREE FILM FOR MEMBERS

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March 24–27

Password: BAMPFA

COURT

CHAITANYA TAMHANE (INDIA, 2014)

“A masterpiece—a work of the deepest empathy, sublime in its construction.”

JOSHUA OPPENHEIMER, DIRECTOR OF *THE ACT OF KILLING*

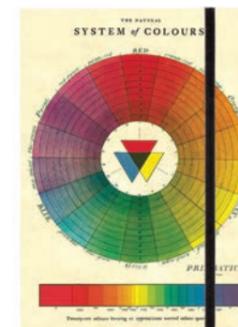
Winner of top prizes at the Venice and Mumbai film festivals, Tamhane's *Court* is a quietly devastating, absurdist portrait of injustice, caste prejudice, and venal politics in contemporary India. An elderly folk singer and grassroots organizer, dubbed the “people's poet,” is arrested on a trumped-up charge of inciting a sewage worker to commit suicide. His trial is a ridiculous and harrowing display of institutional incompetence. What truly distinguishes *Court*, however, is Tamhane's brilliant ensemble cast of professional and nonprofessional actors; his affecting mixture of comedy and tragedy; and his naturalist approach to his characters and to Indian society as a whole, rich with complexity and contradiction. **NEW DIRECTORS/NEW FILMS**

Written by Tamhane. Photographed by Mrinal Desai. With Vira Sathidar, Vivek Gumber, Geetanjali Kulkarni, Pradeep Joshi. (116 mins, In Marathi, Hindi, English, and Gujarati with English subtitles, Color, Digital streaming, From Zeitgeist Films)

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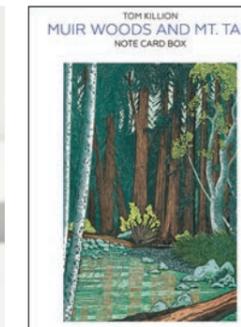
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On View

GALLERIES

MATRIX 278: JUMANA MANNA

Through March 6

BEYOND BOUNDARIES: BUDDHIST ART OF GANDHARA

Through March 13

ART WALL: LUCHITA HURTADO

Through March 20

SPIRITUAL MOUNTAINS: THE ART OF WESLEY TONGSON

Through June 12

LINES OF THOUGHT: GESTURAL ABSTRACTION IN THE BAMPFA COLLECTION

Through July 3

THE ARTIST'S EYE: TAMMY RAE CARLAND, DAVID HUFFMAN, LAVA THOMAS, JOHN ZURIER

March 19–July 17

THE 52ND ANNUAL UC BERKELEY MFA GRADUATE EXHIBITION

May 13–July 24

ART WALL: CAROLINE KENT

April 27–September 25

BARBRO OSHER THEATER

FEDERICO FELLINI 100

March 4–May 14

CHINESE PORTRAITS

March 5–17

SPECIAL SCREENINGS

March 6, April 8, May 5

WAYNE WANG IN PERSON

March 11–April 17

SOULEYMANE CISSÉ

March 31–April 14

SFFILM@BAMPFA

April 22–May 1

CONTEMPORARY INDIGENOUS MEDIA

Through April 14

DOCUMENTARY VOICES

Through April 20

COVER

Wayne Wang: still from *Chan Is Missing*, 1982; 35mm; 80 mins.; BAMPFA collection.

FUNDERS AND PARTNERS



UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE, PROGRAM GUIDE

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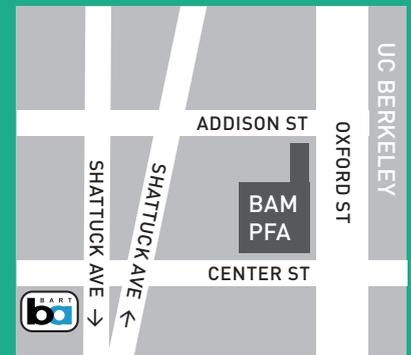
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