



BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

UNDOING TIME LUIS CAMNITZER WHITNEY BRADSHAW AFRICAN FILM FESTIVAL ELAINE MAY RITHY PANH ALTERNATIVE VISIONS
IN DIALOGUE WITH CHINA PIER PAOLO PASOLINI GEORGIAN CINEMA LEBANESE CINEMA CINESPIN MVFF @ BAMPFA



DIRECTOR'S LETTER

What is the role of an art museum in 2022? It's a big question, and perhaps a provocative one, but it's essential to consider as museums across the United States respond to the social and political upheavals of recent years. At BAMPFA, we're navigating this changing landscape by renewing our long-standing commitment to support art and artists that challenge us to think in new ways about the most urgent issues of our time. This season that commitment will be front and center in our flagship fall exhibition, *Undoing Time: Art and Histories of Incarceration*, which mines diverse histories that consider the foundational roots of incarceration from philosophical, sociological, theological, and historical perspectives to offer a deeper understanding of how today's conditions have been centuries in the making. Visitors to *Undoing Time* will encounter newly commissioned work by twelve artists from across the United States, who have brought fresh perspectives and offer alternative histories to this seemingly intractable problem. This exhibition is a natural fit for BAMPFA to present in response to the Bay Area's highly visible histories of incarceration and carceral sites, from Alcatraz to San Quentin to Angel Island—the latter of which will be the focus of our next Arts + Design speaker series in conjunction with *Undoing Time*.

As an institution dedicated to art and film in equal measure, BAMPFA is uniquely able to expand a vital conversation like this one beyond the walls of our art galleries. Our presentation of *Undoing Time* is complemented by an eponymous film

series in the Barbro Osher Theater that illuminates the topic of incarceration from the perspectives of independent filmmakers past and present, including members of the Bay Area's own vibrant filmmaking community. I'm especially excited to attend *Staggerlee*, a sixty-minute interview with Black Panther cofounder Bobby Seale, filmed during his confinement in the San Francisco County Jail in 1970; that film, like many others in our fall season, will screen on a celluloid print from BAMPFA's own collection, exemplifying how a museum like ours can activate its historical holdings to address pressing contemporary issues.

As I write these words, there are few issues that seem more pressing than the disturbing assault on women and marginalized communities that we have witnessed this year, in settings that range from a Buffalo supermarket to the halls of the Supreme Court. We feel that BAMPFA has a duty to contribute to these conversations. In that spirit, we've invited Chicago-based artist Whitney Bradshaw to present her photography series *OUTCRY* on our outdoor screen from now until Election Day 2022, providing a large-scale public platform for the artist's evocative portraits of women from all walks of life expressing their emotions at maximum volume. In Bradshaw's timely message of intersectional solidarity, we begin to see an answer to the question of what role museums like BAMPFA can play at a time like this: as spaces where artistic voices can speak truth to power and help us to imagine a better world.

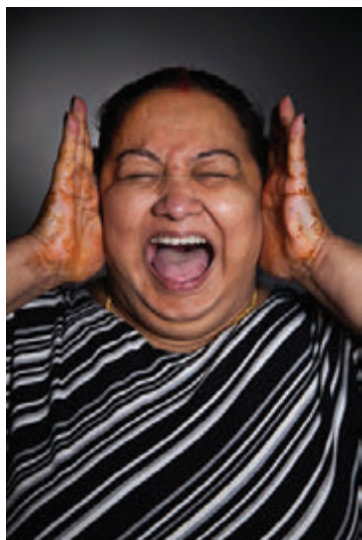
JULIE RODRIGUES WIDHOLM
EXECUTIVE DIRECTOR, BAMPFA

Fall 2022

at BAMPFA

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

NEW EXHIBITION



WHITNEY BRADSHAW: *OUTCRY*

JULY 13–NOVEMBER 8, 2022

NEW EXHIBITION

In response to the alarming recent rollback of women’s rights, artist Whitney Bradshaw’s celebrated photography series *OUTCRY* is appearing on BAMPFA’s massive outdoor screen. Consisting of more than one hundred images from Bradshaw’s photo series portraying women engaging in unbridled self-expression at maximum volume as an act of defiance against patriarchal oppression, this presentation marks the first time the series will be displayed in a large-scale digital format.

Since Bradshaw launched the *OUTCRY* project on the night of the 2018 Women’s March, the series has grown to more than four hundred photos of women from all walks of life who have chosen to take a stand against a culture that too often dismisses women’s voices. Drawing from her background in social work, the Chicago-based artist invites small groups of women who are not previously acquainted with each other into her studio for “scream sessions,” where they can express emotions—ranging from rage to sorrow to laughter—in a safe and supportive environment designed to cultivate a spirit of feminist solidarity across different life experiences. The resulting photo portraits challenge expectations around how women—and in particular, women’s anger—are portrayed in traditional portraiture and mainstream culture.

OUTCRY will appear in three sixty-minute rotations each day, beginning at 8:30 AM, 12 PM, and 6 PM.

OUTCRY is curated by BAMPFA Executive Director Julie Rodrigues Widholm.

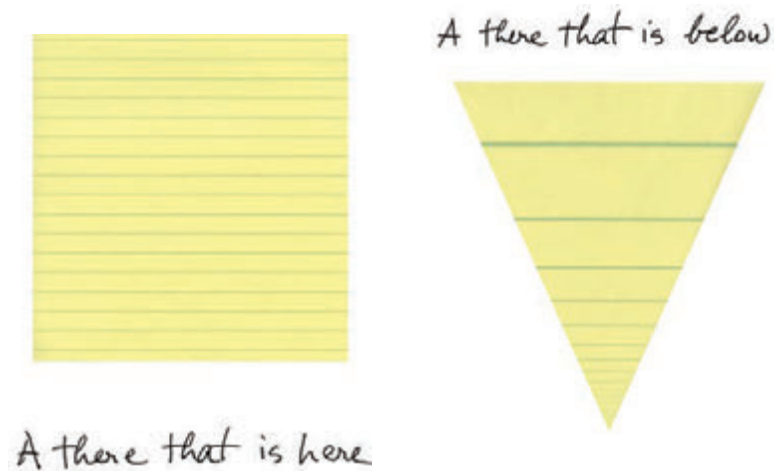
Whitney Bradshaw: *Adia, Nancy, Leslie, Jin, Laxmi, and Cecily*, from the series *OUTCRY*, 2018–present.

NEW EXHIBITION

ART WALL: LUIS CAMNITZER

NOVEMBER 30, 2022–MAY 31, 2023

NEW EXHIBITION



In his West Coast solo project debut, Uruguayan artist Luis Camnitzer (b. 1937) debuts the new work *below/here/above/ahead/was* as part of BAMPFA's Art Wall commissioned series. In this piece, styled as diverse views of a notepaper sheet, Camnitzer proposes that objects do not change, but rather that perception shifts to create different points of view. These perspectival angles activate a dialogue with the industrial vectors, extended sight lines, and interior architecture of BAMPFA's building, especially the Crane Forum. Accompanied by short handwritten phrases, this large-scale work incorporates Camnitzer's signature use of language as sociopolitical intervention.

Part of the vanguard of 1960s conceptualism, Camnitzer was a member of New York's Museo Latinoamericano and the splinter group Movimiento de Independencia Cultural de Latino América (MICLA). His book *Conceptualism in Latin American Art* (2007) is widely considered one of the most influential texts on the subject. In subtle, incisive works ranging from printmaking to sculptural installation to site-specific collaborations, Camnitzer's consistent preoccupations include repression under systems of power, pedagogical norms, and the deconstruction of cultural presumptions. His often politically charged use of language as an art medium has distinguished his practice of six decades. Promoting alternative understandings of center and periphery, nearly all of Camnitzer's work is charged with his questioning of colonialism and capitalism. It argues that Latin American conceptualism is not a style but rather a strategy that developed independently of North American and European influences.

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

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

ON VIEW



UNDOING TIME: ART AND HISTORIES OF INCARCERATION

NEW OPENING DATE

SEPTEMBER 3–DECEMBER 18, 2022

Undoing Time considers how artistic expression reveals the underlying logics of criminality and correction with newly commissioned works by twelve contemporary artists: Carolina Aranibar-Fernández, Juan Brener, Raven Chacon, Cannupa Hanska Luger, Ashley Hunt, Sandra de la Loza, Michael Rohd, Paul Rucker, Xaviera Simmons, Stephanie Syjuco, Vincent Valdez, and Mario Ybarra Jr.

Guided tours of *Undoing Time* will be led by students from the Berkeley Underground Scholars program. See P. 9 for details.

Free Community Day on September 17.

TOP ROW, LEFT TO RIGHT

Cannupa Hanska Luger: *The ruin of Dominion (And other Gods we never named)*, 2021; ceramic and fiber installation.

Alison Knowles: *House of Dust*, 1971; installed at California Institute of the Arts (CalArts), Valencia, California. Photo: Courtesy of the artist, and James Fuentes, New York.

Alice Hutchins: *Homage to Ingres (La baigneuse)*, 1966; color postcard with press type; BAMPFA collection, gift of the artist.

Candice Lin: *Seeping, Rotting, Resting, Weeping*, 2021; hand-printed (*katazome*) and hand-drawn (*tsutsugaki*) indigo panels, steel bar, dyed rugs, glazed ceramics, epoxy resin, feathers, block-printed and digitally printed fabric (masks), bells, tassels, variety of small



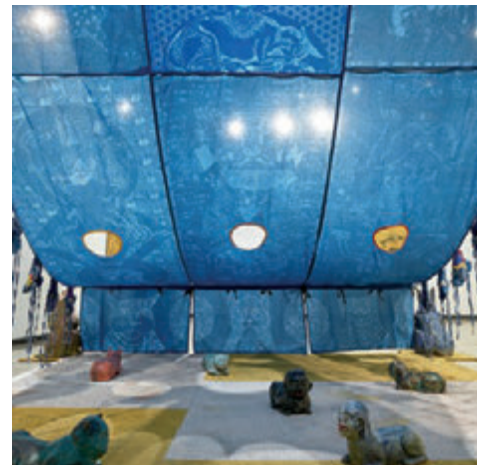
BY ALISON KNOWLES: A RETROSPECTIVE (1960–2022)

THROUGH FEBRUARY 12, 2023



FLUXUS REVERB: EVENTS, SCORES, BOXES & MORE

THROUGH FEBRUARY 12, 2023



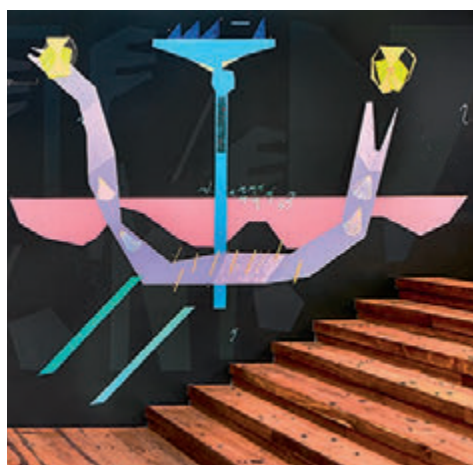
CANDICE LIN: SEEPING, ROTTING, RESTING, WEEPING

THROUGH NOVEMBER 27, 2022



HANNAH LEVY / MATRIX 279

THROUGH JANUARY 8, 2023



ART WALL: CAROLINE KENT

THROUGH OCTOBER 30, 2022

objects; Collection, Walker Art Center, Minneapolis, Justin Smith Purchase Fund, 2022. Installed at the Carpenter Center for the Visual Arts, 2022. Courtesy of Carpenter Center for the Visual Arts. Photo: Julia Featheringill.

BOTTOM ROW, LEFT TO RIGHT

Hannah Levy: *Untitled*, 2021; nickel-plated steel, silicone.

© Hannah Levy, Photo: Michael Tropea, Courtesy the Arts Club of Chicago.

Caroline Kent: *The Sounds Among Us*, 2022; acrylic paint on wall. Photo: Impart Photography.

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

by Alison Knowles: *A Retrospective (1960–2022)* is guest curated by Dr. Karen Moss, organized by BAMPFA staff, and coordinated by Stephanie Cannizzo, associate curator, and Christina Yang, chief curator. The exhibition is made possible through support from the Terra Foundation for American Art.

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

Candice Lin: Seeping, Rotting, Resting, Weeping is co-organized by the Walker Art Center and the Carpenter Center for the Visual Arts at Harvard University. The exhibition is cocurated by Dan Byers, John R. and Barbara Robinson Family Director, Carpenter Center for the Visual Arts, Harvard University, and Victoria Sung, associate curator, Walker Art Center. The Berkeley presentation is organized by BAMPFA staff and coordinated by Christina Yang, chief curator, and Elaine Yau, associate curator.

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

Art Wall: Caroline Kent is organized by BAMPFA staff and curated by Julie Rodrigues Widholm, executive director, with the assistance of Christina Yang, chief curator. The Art Wall is made possible by major funding from Frances Hellman and Warren Breslau.



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SEPTEMBER

1 / THU

- 12:45 Viv Qui: Perhaps the Real Avant-Garde Is the Friends We Made Along the Way ARTS + DESIGN P. 10
- 1:15 Guided Tour HIGHLIGHTS P. 12
- 4-7 Five Tables of Still Lives FIVE TABLES P. 12

3 / SAT

Undoing Time opens P. 4

7 / WED

- 7:00 *Neptune Frost* AFRICAN FILM FESTIVAL/ ALTERNATIVE VISIONS PP. 20, 23

8 / THU

- 12:45 Ronald Rael: Notes from the Borderlands ARTS + DESIGN P. 10
- 7:00 *Rabbit in the Moon* Emiko Omori and Chizuko Omori in person UNDOING TIME P. 16

9 / FRI

- 7:00 *Mikey and Nicky* MAY P. 19

10 / SAT

- 11:30 Five Tiny Things to Save and Share GALLERY + STUDIO P. 14
- 2:00 *The Witch Boy* by Molly Knox Ostertag ROUNDTABLE READING P. 14
- 3:00 Conversation: Candice Lin, Mel Y. Chen, and Victoria Sung on *Seeping, Rotting, Resting, Weeping* ARTIST'S TALK P. 9
- 7:00 *Staggerlee* Introduction by Shani Shay UNDOING TIME P. 16
- 8:00 Touch Bass FULL P. 9

11 / SUN

- 12:00 Art Lab Collage Party ART LAB P. 13
- 4:00 Touch Bass FULL P. 9
- 5:00 *A New Leaf* MAY P. 19

14 / WED

- 12:15 Guided Tour BY ALISON KNOWLES P. 12
- 7:00 The Films That Sang and Cried: Recent Bay Area Experimental Animation Filmmakers and Jeffrey Skoller in conversation ALTERNATIVE VISIONS P. 23

15 / THU

- 12:45 Anne Bluethenthal: From the Tenderloin to El Salvador ARTS + DESIGN P. 10
- 7:00 *The Two Faces of a Bamiléké Woman* AFRICAN FILM FESTIVAL P. 20

16 / FRI

- 7:00 *Heaven Can Wait* MAY P. 19

17 / SAT

- 2:00 Julio Morales on *Undoing Time* CURATOR'S TALK P. 9
- 7:00 *Mikey and Nicky* MAY P. 19
- Free Community Day

18 / SUN

- 1:00 Teamwork: Collaborative Zine Making with Irrelevant Press ART LAB P. 13
- 2:00 Guided Tour BY ALISON KNOWLES P. 12
- 5:00 Women's Stories: African Short Films AFRICAN FILM FESTIVAL P. 20

21 / WED

- 12:15 Guided Tour BY ALISON KNOWLES P. 12
- 7:00 Serious Business Company and Bay Area Women Artists Introduction by Tanya Zimbaro; Dorothy Wiley, Antonella Bonfanti, and Jon Shibata in conversation ALTERNATIVE VISIONS P. 23

22 / THU

- 7:00 *Sarraounia* AFRICAN FILM FESTIVAL P. 20

23 / FRI

- 7:00 *Attica* Introduction by Michael Mark Cohen UNDOING TIME P. 16

24 / SAT

- 7:00 *The Missing Picture* Rithy Panh and Khatharya Um in conversation PANH P. 22

25 / SUN

- 2:00 Guided Tour BY ALISON KNOWLES P. 12
- 3:30 *Irradiated* Rithy Panh in person PANH P. 22
- 4:00 Mimi Tempestt and Darius Simpson BLACK POET'S IMAGINATION P. 10
- 7:00 *The Heartbreak Kid* MAY P. 19

28 / WED

- 12:15 Guided Tour UNDOING TIME P. 12
- 7:00 The Films of Ana Vaz Ana Vaz and Nicolás Pereda in prerecorded conversation ALTERNATIVE VISIONS P. 23

29 / THU

- 12:45 Ken Ueno: Person Specificity and Physiovalence ARTS + DESIGN P. 11
- 7:00 *The Promises* AFRICAN FILM FESTIVAL P. 21

30 / FRI

- 7:00 *Ishtar* MAY P. 19

Unless otherwise noted, all events are included with admission.



3



4



5

OCTOBER

1 / SAT

7:00 *Bush Mama*
Introduction
by Ryanaustin Dennis
UNDOING TIME/BLACK LIFE
PP. 13, 17

2 / SUN

2:00 Guided Tour
UNDOING TIME P. 12

5:00 *Min alesh?*
AFRICAN FILM FESTIVAL P. 21

5 / WED

12:15 Guided Tour
BY ALISON KNOWLES P. 12

7:00 *Luminous Procuress*
Peter Conheim, Steve Seid,
and Harry Tsvi Strauch in
conversation
ALTERNATIVE VISIONS P. 24

6 / THU

1:15 Guided Tour
HIGHLIGHTS P. 12

4-7 Five Tables of Magic
FIVE TABLES P. 12

7:00 *Blue Island*
Introduction by Roy Chan
IN DIALOGUE WITH CHINA P. 30

8 / SAT

11:30 Spirit Animal Flag
GALLERY + STUDIO P. 14

2:00 *Maizy Chen's Last Chance*
by Lisa Yee ROUNDTABLE
READING P. 14

MVFF @ BAMPFA

9 / SUN

1:00 San Quentin Prison Studio
Art Exchange ART LAB P. 13

2:00 Guided Tour
UNDOING TIME P. 12

7:30 Event Scores of Alison
Knowles FULL P. 9

MVFF @ BAMPFA

12 / WED

12:15 Guided Tour
UNDOING TIME P. 12

7:00 Fluxus Films: Yoko Ono,
Paul Sharits, and Others
ALTERNATIVE VISIONS P. 24

13 / THU

12:45 Latanya d. Tigner: Entering
Community, a Slow Creative
Process ARTS + DESIGN P. 11

MVFF @ BAMPFA

14 / FRI

MVFF @ BAMPFA

15 / SAT

1-2:30 by Alison Knowles:
A Symposium
CURATOR'S TALK P. 9

MVFF @ BAMPFA

16 / SUN

2:00 Guided Tour
BY ALISON KNOWLES P. 12

MVFF @ BAMPFA

19 / WED

12:15 Guided Tour
UNDOING TIME P. 12

7:00 The Festival of
(In)Appropriation 2022
Introduction by
Allyson Unzicker
ALTERNATIVE VISIONS P. 24

20 / THU

12:45 Gazelle Samizay:
*Emergenc(y): Afghan Lives
Beyond the Forever War*
ARTS + DESIGN P. 11

7:00 *Rivers and My Father*
Luo Li and Fang Xu in
conversation
IN DIALOGUE WITH CHINA P. 30

21 / FRI

7:00 *Li Wen at East Lake*
Luo Li and Michael Nylan
in conversation
IN DIALOGUE WITH CHINA P. 30

22 / SAT

7:00 *Accattone* PASOLINI P. 26

23 / SUN

2:00 Guided Tour
UNDOING TIME P. 12

4:30 *Time Has No Sympathy*
Kristine Samuelson in
person UNDOING TIME P. 17

7:00 *Mrs. F*
AFRICAN FILM FESTIVAL P. 21

26 / WED

12:15 Guided Tour
BY ALISON KNOWLES P. 12

7:00 Iranian Experimental Film:
The Artistic Radicals
Prerecorded introduction
by Somayah Khakshoor
ALTERNATIVE VISIONS P. 24

27 / THU

12:45 Christina Yang:
Curating Performance
ARTS + DESIGN P. 11

7:00 *Mama*
IN DIALOGUE WITH CHINA P. 30

28 / FRI

7:00 *Mamma Roma* PASOLINI P. 26

29 / SAT

4:30 *Pastorale*
GEORGIAN CINEMA P. 28

7:00 Nolly Babes on Nollywood:
Highway to the Grave
Tochi and Ebele
Anueyiagu and Ruth
Gebreyesus in prerecorded
conversation AFRICAN FILM
FESTIVAL/BLACK LIFE PP. 13, 21

30 / SUN

2:00 Guided Tour
UNDOING TIME P. 12

4:00 Daniel Summerhill
and Nefertiti Asanti
BLACK POET'S IMAGINATION P. 10

4:00 *The Gospel According to St.
Matthew* PASOLINI P. 26

7:00 *Rhymes for Young Ghouls*
Introduction by
Hertha D. Sweet Wong
UNDOING TIME P. 17

Art Wall: Caroline Kent closes P. 5

1. Arts + Design Thursdays: Gazelle Samizay: *Emergenc(y)*, 10.20.22
2. *I Didn't See You There*, 11.2.22
3. *Mrs. F*, 10.23.22
4. *Li Wen at East Lake*, 10.21.22
5. Art Lab: San Quentin Prison Studio Art Exchange, 10.9.22



1

2

3

NOVEMBER

2 / WED

- 12:15 Guided Tour
UNDOING TIME P. 12
- 7:00 *I Didn't See You There*
Reid Davenport in person
ALTERNATIVE VISIONS P. 25

3 / THU

- 1:15 Guided Tour
HIGHLIGHTS P. 12
- 4-7 Five Tables of Gatherings
FIVE TABLES P. 12
- 7:00 *The Infiltrators*
Introduction
by Andrés Cediel
UNDOING TIME P. 17

4 / FRI

- 11:30 Julio Morales on *Undoing Time*
LECTURE P. 9
- 7:00 CineSpin P. 29

5 / SAT

- 2-4 Colloquium: *Undoing Time*:
Images and Archives P. 9
- 5:00 *Iliko, Ilarion, Grandmother,
and Me* GEORGIAN CINEMA P. 28
- 7:00 *The Hawks and the Sparrows*
PASOLINI P. 26

6 / SUN

- 2:00 Guided Tour
BY ALISON KNOWLES P. 12
- 5:00 Fluxus Films: Selections
from Fluxfilm Anthology
ALTERNATIVE VISIONS P. 25
- 7:00 *Willie*
UNDOING TIME P. 17

8 / TUE

- 7:00 Debussy Times
Three FULL P. 9

9 / WED

- 12:15 Guided Tour
UNDOING TIME P. 12
- 7:00 Moments of Perception:
Experimental Film
in Canada
Jim Shedden in person
ALTERNATIVE VISIONS P. 25

10 / THU

- 12:45 Alex Saum-Pascual: Digital
Poetry for the End of the
World ARTS + DESIGN P. 11
- 7:00 The Beirut Trilogy
Introduction by
Jonathan Mackris
LEBANESE CINEMA P. 31

11 / FRI

- 7:00 *Teorema* PASOLINI P. 27

12 / SAT

- 11:30 The Structured
Stitch GALLERY + STUDIO P. 14
- 2:00 *Dancing Home/Nacer
bailando* by Alma
Flor Ada and Gabriel
Zubizarreta ROUNDTABLE
READING BILINGÜE P. 14
- 2:00 Alex J. Taylor on Public
Objects: Revisiting
Alexander Calder's *The Hawk for Peace*
LECTURE P. 15
- 5:00 *Will There Be a Theatre
Up There?!*
GEORGIAN CINEMA P. 28
- 7:00 *Time*
Introduction by Leila
Weefur UNDOING TIME P. 18

13 / SUN

- 2:00 Guided Tour
UNDOING TIME P. 12
- 4:00 Aja Lenee, A. A. Vincent,
and Troy Rockett BLACK
POET'S IMAGINATION P. 10
- 5:00 *Molba* GEORGIAN CINEMA P. 28
- 7:00 *Beirut, the Encounter*
Introduction by
Jonathan Mackris
LEBANESE CINEMA P. 31

16 / WED

- 12:15 Guided Tour
BY ALISON KNOWLES P. 12
- 7:00 *The Prison in Twelve Landscapes*
Introduction by Althea
Wasow UNDOING TIME/
ALTERNATIVE VISIONS PP. 18, 25

17 / THU

- 12:45 Pablo Gonzalez: An Other
Campus: Memory and
Reenvisioning of the
UC Berkeley Campus
through Augmented Reality
ARTS + DESIGN P. 11
- 7:00 *Leila and the Wolves*
Introduction by
Jonathan Mackris
LEBANESE CINEMA P. 31

18 / FRI

- 7:00 *The Decameron*
PASOLINI P. 27

19 / SAT

- 1:00 Fabric Doll Workshop
ART LAB P. 13
- 5:00 *The Way Home*
GEORGIAN CINEMA P. 29
- 7:00 *The Gospel According to St. Matthew*
PASOLINI P. 27

20 / SUN

- 2:00 Guided Tour
UNDOING TIME P. 12

23 / WED

- 12:15 Guided Tour
UNDOING TIME P. 12

24 / THU

BAMPFA closed

25 / FRI

- 5:00 *The Canterbury Tales*
PASOLINI P. 27

26 / SAT

- 4:30 *Pirosmani*
GEORGIAN CINEMA P. 29
- 7:00 *Accattone* PASOLINI P. 27

27 / SUN

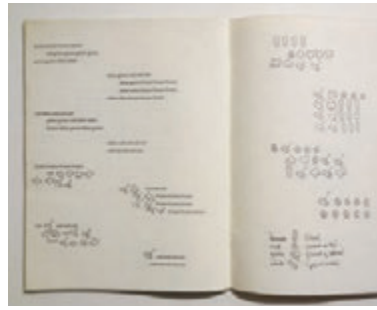
- 2:00 Guided Tour
BY ALISON KNOWLES P. 12
- 3:00 *Susa* GEORGIAN CINEMA P. 29
- 5:00 *Arabian Nights* PASOLINI P. 27
- Candice Lin: Seeping, Rotting,
Resting, Weeping* closes P. 5

30 / WED

- 12:15 Guided Tour
UNDOING TIME P. 12
- 7:00 The Avant-Garde Films
of Stefan and Franciszka
Themerson
ALTERNATIVE VISIONS P. 25
- Art Wall: Luis Camnitzer* opens P. 4



4



5



6



7

PERFORMANCES

FULL

Discover exciting performances in our dramatic space on the night of each full moon. Seating for Full is limited, and advance tickets are available at the admissions desk and bampfa.org.

Touch Bass

SATURDAY / 9.10.22 / 8:00 PM

SUNDAY / 9.11.22 / 4:00 PM

Programmed by Sean Carson

Touch Bass is a collaboration of choreographer Risa Jaroslow with bassist and composer Lisa Mezzacappa, featuring three dancers, three bassists, and three double basses in an exploration of our physical and emotional vulnerabilities. It uses the fragility of a big, beautiful string instrument as a metaphor for our own real and imagined limitations. The interactions between dancers and musicians, music and movement, people and basses create connections that are by turns tender, awkward, playful, and poignant.

An "open rehearsal" on Thursday, September 8, at 4:00 PM will be free with gallery admission.

Event Scores of Alison Knowles

SUNDAY / 10.9.22 / 7:30 PM

Programmed by Sean Carson

UC Berkeley students from the course Creativity in Practice, taught by Professors

Greg Niemeyer and Lisa Wymore, perform several of Fluxus artist Alison Knowles's provocative event scores. Knowles, the subject of the current retrospective by *Alison Knowles*, created event scores that involve simple actions, ideas, and objects from everyday life, recontextualized as performance.

Debussy Times Three

TUESDAY / 11.8.22 / 7:00 PM

Programmed by Sean Carson

Acclaimed Bay Area percussionist, recording artist, and producer PC Muñoz returns to BAMPFA with an evening of Claude Debussy's legendary "Clair de Lune," rendered in three completely different ways—in a traditional fashion by classical pianist Avery Yang, as a gorgeous solo harp piece by Destiny Muhammad, and as a radically reimagined mood-funk meditation by Muñoz, with guitarist Karl Evangelista and "Rock Star of the Flute" Ray Furuta.

GUIDED TOURS

Tours of *Undoing Time* are led on selected **Wednesdays at 12:15 PM** and **Sundays at 2:00 PM** by students from the Berkeley Underground Scholars program, which supports formerly incarcerated students. They are Eli Martinez (sociology), Michelle Maxwell (legal studies), and Erin Katherine McCall (legal studies). Please see the calendar for details.

GALLERY TALKS, LECTURES & DISCUSSIONS

Conversation: Candice Lin, Mel Y. Chen, and Victoria Sung on *Seeping, Rotting, Resting, Weeping*

SATURDAY / 9.10.22 / 3:00 PM

Join Candice Lin, Mel Y. Chen, and Victoria Sung for a wide-ranging conversation about the exhibition *Seeping, Rotting, Resting, Weeping* in the context of animals, animality, and theories of interspecies assemblage.

Curator's Talk: Julio Morales on *Undoing Time: Art and Histories of Incarceration*

SATURDAY / 9.17.22 / 2:00 PM

Julio Morales, senior curator at the Arizona State University Art Museum, who organized *Undoing Time*, offers insights into the work of twelve contemporary artists who aim to uncover untold stories and bring to light historical underpinnings, building a revelatory narrative of incarceration.

by Alison Knowles: A Symposium

SATURDAY / 10.15.22 / 1:00-2:30 PM

Moderated by guest curator Karen Moss, this symposium reassessing the importance and impact of Alison Knowles's work features art historians Hannah B. Higgins and Nicole L. Woods, curator Sebastien Pluot, and artist/educator/writer Simon Leung. Following Moss's introduction, Higgins, Woods, and Pluot each elaborate on their essays for the Knowles exhibition publication, while Leung reflects on the interdisciplinary and intermedial nature of Knowles's practice.

Lecture: Julio Morales on *Undoing Time: Art and Histories of Incarceration*

FRIDAY / 11.4.22 / 11:30 AM

Through the lens of the exhibition *Undoing Time: Art and Histories of Incarceration*, Julio Morales addresses how today's carceral conditions have been influenced by a centuries-long history of visual imagery of incarceration and the incarcerated. He discusses how the artists featured in *Undoing Time* aim to disrupt the historical canon with new narratives and alternative histories—and to expose those not yet seen.

Presented by the Berkeley Arts + Design and Future Histories Lab Friday speaker series *Landscapes of Migration, Incarceration, and Resistance*, in conjunction with UC Berkeley's *A Year on Angel Island* program (p. 11).

Colloquium: *Undoing Time: Images and Archives*

SATURDAY / 11.5.22 / 2:00-4:00 PM

Join guest curator Julio Morales, exhibition artists Stephanie Syjuco and Mario Ybarra Jr., and Freedom Archives codirectors Claude Marks and Nathaniel Moore for a conversation that expands and explores the exhibition's themes, including the artist as archivist/activist.

1. *Arabesque on a Pirosmani Theme*, 11.26.22
2. Art Lab: Teamwork: Collaborative Zine Making with Irrelevant Press, 9.18.22
3. *Luminous Procuress*, 10.5.22
4. Full: Touch Bass, 9.10.22, 9.11.22
5. Full: Event Scores of Alison Knowles, 10.9.22
6. Conversation: Candice Lin, Mel Y. Chen, and Victoria Sung on *Seeping, Rotting, Resting, Weeping*, 9.10.22
7. Colloquium: *Undoing Time: Images and Archives*, 11.5.22



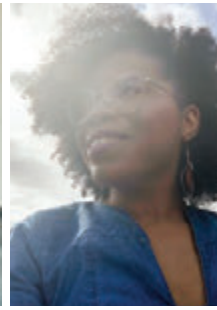
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THE BLACK POET'S IMAGINATION

This reading series curated by Michal "MJ" Jones brings together a deeply talented group of Black poets and highly skilled performers to address themes of revolution, wounding, and intergenerational healing through powerful words. Included with museum admission.

Mimi Tempestt and Darius Simpson

SUNDAY / 9.25.22 / 4:00 PM

Programmed by Michal "MJ" Jones

Multidisciplinary artist and writer Mimi Tempestt is a doctoral student at UC Santa Cruz and was selected in 2021 for the Lambda Literary Writers Retreat. Her debut book, *the monumental misrememberings*, was published in 2020. Darius Simpson is a writer, educator, and performer. He believes poetry belongs to and with the masses, and he aims to inspire those chills that make you frown and slightly twist up your face in approval.

Daniel Summerhill and Nefertiti Asanti

SUNDAY / 10.30.22 / 4:00 PM

Programmed by Michal "MJ" Jones

Inaugural poet laureate of Monterey County and professor at California State University, Monterey Bay, Daniel Summerhill is the author of two collections: *Divine, Divine, Divine* (2021) and *Mausoleum*

of Flowers (2022). Nefertiti Asanti is a poet in residence at the Museum of the African Diaspora and is the prose poetry editor of *Stellium* literary magazine. Her chapbook *first of wind* won the inaugural Start a Riot! Chapbook Prize.

Aja Lenee, A. A. Vincent, and Troy Rockett

SUNDAY / 11.13.22 / 4:00 PM

Programmed by Michal "MJ" Jones

Aja Lenee is an interdisciplinary research artist, learner, educator, facilitator, and youth collaborator. They are meditating on the ways we can make our way toward freedom. Poet and essayist A. A. Vincent holds an MFA from the University of San Francisco. Their debut poetry collection, *Person, Perceived Girl*, comes out later this year. Troy Rockett works across the mediums of poetry, performance, and digital media. He is a writing fellow with VONA Voices and Lambda Literary, and is a Titan Award winner from Theatre Bay Area.

ARTS + DESIGN THURSDAYS

THINKING THROUGH ART AND DESIGN: CREATIVITY & PRACTICE

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

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

Viv Qiu: Perhaps the Real Avant-Garde Is the Friends We Made Along the Way

THURSDAY / 9.1.22 / 12:45 PM

In this talk, artist Viv Qiu explores the world-building potential of making experimental, critical, speculative art. Experimental artists make more than just subversive art; they make beacons for radical community and seeds for collective action. The purpose of art making is not just to show art, but also to show people. In this lecture, Qiu invites you to shift your lens on the impetus behind experimental art making and its impact.

Ronald Rael: Notes from the Borderlands

THURSDAY / 9.8.22 / 12:45 PM

The borderlands are an evolving landscape that is a laboratory for art, design, and activism. Ronald Rael discusses how the complexity of this territory in flux has led to projects that explore the dichotomies of an ever-changing frontier.

Anne Bluethenthal: From the Tenderloin to El Salvador: Community Practice, Historical Memory, and the Slow Art of Belonging

THURSDAY / 9.15.22 / 12:45 PM

In 1984 Anne Bluethenthal created ABD Productions, a multicultural, multiethnic performing arts company committed to inspiring social change through the arts. After three decades of building a repertoire of original works, Bluethenthal initiated the Skywatchers program in 2011. Rooted in San Francisco's Tenderloin District, Skywatchers is a mixed-ability, community-based performing arts ensemble of Bay Area artists and Tenderloin neighbors committed to leveraging arts for justice and equity.

Ken Ueno: Person Specificity and Physiovalence: Performance Practice Toward Decolonizing Classical Music

THURSDAY / 9.29.22 / 12:45 PM

Noting how Western European classical music values are entrenched exnominatively in music pedagogy in the United States, composer, vocalist, and artist Ken Ueno moves toward creating a personal practice that seeks to "uncorset" musical practice and, by extension, claim artistic agency for those who do not belong to the dominant culture.

THE BLACK POET'S IMAGINATION

1. Mimi Tempestt, 9.25.22
2. Darius Simpson, 9.25.22
3. Daniel Summerhill, 10.30.22
4. Nefertiti Asanti, 10.30.22
5. Aja Lenee, 11.13.22
6. A. A. Vincent, 11.13.22
7. Troy Rockett, 11.13.22

ARTS + DESIGN THURSDAYS

8. Anne Bluethenthal, 9.15.22
9. Ronald Rael, 9.8.22
10. Laurel Lawson, 12.1.22
Image description: Laurel arches back into the floor, balancing on two wheels, arms curved up loosely over body and face. Freckles glow in the light and her silver top drapes, of a piece with her frame.
11. Alex Saum-Pascual, 11.10.22



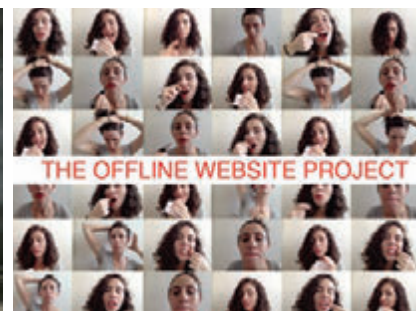
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Latanya d. Tigner: Entering Community, a Slow Creative Process

THURSDAY / 10.13.22 / 12:45 PM

Through this conversation/presentation, Latanya d. Tigner shares colorful lessons about how to respectfully enter and engage cultural communities, learned during her informal observation of African movement and spiritual retention in New Orleans jazz funerals and Second Line parading traditions. She also shares how these lessons continue to impact her resulting creative representation of this process, *St. Ann and N. Rampart*. Audience members will witness Second Line in its indigenous spaces, as well as embody some of Tigner’s lessons through Second Line movement.

Gazelle Samizay: *Emergenc(y): Afghan Lives Beyond the Forever War*

THURSDAY / 10.20.22 / 12:45 PM

Curator Gazelle Samizay presents on the upcoming Worth Ryder Art Gallery exhibition *Emergenc(y): Afghan Lives Beyond the Forever War*. The exhibition is rooted in the idea that art has the power to shed light on today’s most pressing social justice issues through documenting and constructing history in ways that touch our deepest emotions. *Emergenc(y)* seeks to shed light on artistic expression from Afghanistan and its global diaspora around the lived experience of twenty years of occupation and displacement, and the disorientation of life in the wake of the US withdrawal from Afghanistan.

Cosponsored by the Afghan American Artists and Writers Association.

Christina Yang: Curating Performance

THURSDAY / 10.27.22 / 12:45 PM

How do we make art with people, places, and things? BAMPFA Chief Curator Christina Yang engages in an open-ended, behind-the-scenes conversation with Professor Lisa Wymore about the oftentimes sacred and profane task of curating performance as an expanded interdisciplinary practice in museums. This program asks what changes in curatorial work when bodies are foregrounded as works of art or perhaps how traditional principles can be upheld when a person or animal is in our care.

Alex Saum-Pascual: Digital Poetry for the End of the World

THURSDAY / 11.10.22 / 12:45 PM

Alex Saum-Pascual—a digital artist, poet, and UC Berkeley professor of contemporary Spanish literature and new media—discusses her academic and creative work on digital literature, examining the environmental impact of digital technologies.

Pablo Gonzalez: An Other Campus: Memory and Reenvisioning of the UC Berkeley Campus through Augmented Reality

THURSDAY / 11.17.22 / 12:45 PM

Every day, campus tours walk visitors across the UC Berkeley campus. Tour leaders recount important historical moments and highlight monuments, yet the official tour constructs a narrative of the campus that leaves out thousands of stories. This presentation by UC Berkeley continuing lecturer Dr. Pablo Gonzalez focuses on an ongoing project to reenvision the history of the campus through the use of augmented reality. It asks what an Other campus tour would look like and how this tour could usher in an important dialogue over race, memory, and monuments.

Laurel Lawson: Art Is an Experience: UX, Access, and Equity

THURSDAY / 12.1.22 / 12:45 PM

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

ARTS + DESIGN FRIDAYS

LANDSCAPES OF MIGRATION, INCARCERATION, AND RESISTANCE

SEPTEMBER 2–DECEMBER 2, 2022

Arts + Design Friday events are free and open to the public and held in person at BAMPFA’s Barbro Osher Theater. Doors open at 11:15 AM, and lectures run from 11:30 AM to 1:00 PM. All in-person lectures will also be livestreamed and captioned. To register for livestreaming, go to futurehistories.berkeley.edu/angel-island.

Join us for a lively series of talks by artists, performers, scholars, and activists exploring themes of global and US migration, exclusion, and belonging. We use the historic Angel Island Immigration Station in San Francisco Bay as a jumping-off point and consider landscapes from China to Australia to Mexico as sites of memory and meaning. Angel Island has sometimes been called the “Ellis Island of the West,” but it was a place of exclusion and incarceration for many migrants, as well as an entry point to the United States for half a million newcomers from eighty countries, mostly from Asia.

This speaker series is part of a program of music and dance performances, exhibitions, public conversations, and courses called A Year on Angel Island. Speakers include Ed Tepporn, executive director of the Angel Island Immigration Station Foundation; Skyler Chin and Sita Sunil, playwrights of the new musical *Illegal*; Charlton Lee and Kathryn Bates of the Del Sol Quartet, which will be performing *Angel Island Oratorio* at UC Berkeley’s Hertz Hall in December; Julio Morales, curator of *Undoing Time: Art and Histories of Incarceration* at BAMPFA; Lynne Horiuchi and Anoma Pieris, coauthors of *The Architecture of Confinement: Incarceration Camps of the Pacific War*; Catherine Ceniza Choy, author of *Asian American Histories of the United States*; art historian ShiPu Wang; Coast Miwok leader and author Greg Sarris; and many more. More information on speakers, as well as associated performances and exhibitions, can be found at futurehistories.berkeley.edu/angel-island.

A Year on Angel Island is organized by Future Histories Lab and the Arts + Design Initiative. UC Berkeley departmental cosponsors include the Departments of Music; Theater, Dance, and Performance Studies; Ethnic Studies; and American Studies. Campus partners include the Arts Research Center, the Berkeley Interdisciplinary Migration Initiative, On the Same Page, Othering and Belonging Institute, Center for Race & Gender, Worth Ryder Gallery, and BAMPFA. Our community partner is the Angel Island Immigration Station Foundation.



FIVE TABLES

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

Five Tables of Still Lifes

THURSDAY / 9.1.22 / 4:00-7:00 PM

Still lifes make small promises that offer large pleasures: they depict a grouping of objects—natural or man-made—that can stand in for a person, represent the world in miniature, or show off an artist's unerring virtuosity. The glories of cut flowers bloom in 1925 prints by Ernst Ludwig Kirchner and Pierre Bonnard and in Chinese albums by Xu Gu and Chen Zhuan; prized possessions are deftly limned in New Year's prints by Shinsai and the Wang Wen handscroll *Scholars Examining Ancient Bronzes*; images of food tempt in prints by California artists Wayne Thiebaud and Paul Wonner; and more.

Five Tables of Magic

THURSDAY / 10.6.22 / 4:00-7:00 PM

Explore the magical side of folklore and the strange in this month's Five Tables.

Five Tables of Gatherings

THURSDAY / 11.3.22 / 4:00-7:00 PM

What draws people together? Whether through celebration, harvest, performance, or gratitude, autumn evokes connection. Before the chill of winter sets in, Five Tables of Gatherings hopes to invigorate viewers with the dynamism of human interaction—candid and staged. Selected by the BAMPFA Student Committee, the displayed works include James Lee Byars's *Bright Tribute to the Discovery of the Human Spirit*, Howard Fried's concert photographs, nineteenth-century albumen prints, and more.

GUIDED TOURS

September

FIRST FREE THURSDAY / 9.1.22 / 1:15 PM HIGHLIGHTS
 WEDNESDAY / 9.14.22 / 12:15 PM BY ALISON KNOWLES
 SUNDAY / 9.18.22 / 2:00 PM BY ALISON KNOWLES
 WEDNESDAY / 9.21.22 / 12:15 PM BY ALISON KNOWLES
 SUNDAY / 9.25.22 / 2:00 PM BY ALISON KNOWLES
 WEDNESDAY / 9.28.22 / 12:15 PM UNDOING TIME

October

SUNDAY / 10.2.22 / 2:00 PM UNDOING TIME
 WEDNESDAY / 10.5.22 / 12:15 PM BY ALISON KNOWLES
 FIRST FREE THURSDAY / 10.6.22 / 1:15 PM HIGHLIGHTS
 SUNDAY / 10.9.22 / 2:00 PM UNDOING TIME
 WEDNESDAY / 10.12.22 / 12:15 PM UNDOING TIME
 SUNDAY / 10.16.22 / 2:00 PM BY ALISON KNOWLES
 WEDNESDAY / 10.19.22 / 12:15 PM UNDOING TIME
 SUNDAY / 10.23.22 / 2:00 PM UNDOING TIME
 WEDNESDAY / 10.26.22 / 12:15 PM BY ALISON KNOWLES
 SUNDAY / 10.30.22 / 2:00 PM UNDOING TIME

November

WEDNESDAY / 11.2.22 / 12:15 PM UNDOING TIME
 FIRST FREE THURSDAY / 11.3.22 / 1:15 PM HIGHLIGHTS
 SUNDAY / 11.6.22 / 2:00 PM BY ALISON KNOWLES
 WEDNESDAY / 11.9.22 / 12:15 PM UNDOING TIME
 SUNDAY / 11.13.22 / 2:00 PM UNDOING TIME
 WEDNESDAY / 11.16.22 / 12:15 PM BY ALISON KNOWLES
 SUNDAY / 11.20.22 / 2:00 PM UNDOING TIME
 WEDNESDAY / 11.23.22 / 12:15 PM UNDOING TIME
 SUNDAY / 11.27.22 / 2:00 PM BY ALISON KNOWLES
 WEDNESDAY / 11.30.22 / 12:15 PM UNDOING TIME

Store

MEMBERS SAVE 10%



Playable Art Ball



Bright Ideas Deluxe Colored Pencils



Stay Inspired: Finding Motivation
by Brandon Stosuy

FIVE TABLES

1. Five Tables of Still Lifes, 9.1.22
2. Five Tables of Magic, 10.6.22
3. Five Tables of Gatherings, 11.3.22

ART LAB

4. Art Lab Collage Party, 9.11.22
5. Fabric Doll Workshop, 11.19.22

BLACK LIFE

6. *Bush Mama*, 10.1.22
7. Nolly Babes on Nollywood: *Highway to the Grave*, 10.29.22



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ART LAB

Art Lab Collage Party

SUNDAY / 9.11.22 / 12:00 PM

Join local artists and educators Amy Bergstein and Alayna Tinney for some collaborative collage time in the Art Lab. We will work together to create one large-scale, communal piece, which will be cut into card-size pieces to make a set of postcard prints using the Art Lab's risograph machine. At the end, each participant will be given a set of postcards, printed from the design to take home with them. All ages are welcome!

Teamwork: Collaborative Zine Making with Irrelevant Press

SUNDAY / 9.18.22 / 1:00 PM

Oakland- and Brooklyn-based small press and publishing project Irrelevant Press hosts a risograph printing and zine making workshop, exploring the exciting and unexpected results of working together. Established in 2014, Irrelevant Press focuses on emerging and under-represented artists, often showcasing first-time zine makers and authors. The outcome of this workshop will be a collaborative zine mailed to interested BAMPFA members. All experience and ages are welcome.

San Quentin Prison Studio Art Exchange

SUNDAY / 10.9.22 / 1:00 PM

The Art Lab features a temporary display of artwork by inmates working in the San Quentin Prison Arts Program, reflecting on the exhibition *Undoing Time*. In response to this installation, visitors are invited to create artwork and poetry to send back to the participating artists from the San Quentin arts studio, taking the opportunity to build connections and exchange creative energy.

Fabric Doll Workshop

SATURDAY / 11.19.22 / 1:00 PM

This workshop is intended for ages 7 and older. Space is limited; RSVP at tinyurl.com/bampfa-fabric-doll-workshop.

Join Art Lab teaching artist Micaela Martinez Saavedra, and learn the process for making small cloth dolls with needle and thread. Participants will use simple sewing techniques and decorate their rag dolls to their liking with paint and beads. All ideas are welcome, from animals to mini self-portraits.

BLACK LIFE

Film: *Bush Mama*

SATURDAY / 10.1.22 / 7:00 PM

INTRODUCTION Ryanaustin Dennis
Ryanaustin Dennis is cocurator of Black Life.

Bush Mama focuses on Dorothy, a Black woman living on welfare in Watts, trying to raise her daughter while her man is in jail for a crime he didn't commit. Through Dorothy's eyes, we experience the turmoil of life in the neighborhood—a world of police violence, welfare offices, unemployment lines, decaying tenements, and social workers, where, as Thom Andersen noted, residents are "made to feel they are living in occupied territory." Responses to this oppressive reality range from escapist fantasies to a growing political awareness. Though scripted and professionally acted, *Bush Mama* has the immediacy and urgency of a documentary.

Black Life Film Program Sponsor: Julie Simpson
See p. 17 for full description.

Film: *Nolly Babes on Nollywood: Highway to the Grave*

SATURDAY / 10.29.22 / 7:00 PM

PRERECORDED CONVERSATION

Tochi and Ebele Anueyiagu and Ruth Gebreyesus

Tochi and Ebele Anueyiagu's digital platform Nolly Babes brings attention to their beloved Nollywood films and actresses.

Ruth Gebreyesus, a writer and producer based in the Bay Area, is currently the cocurator of Black Life.

Sisters Tochi and Ebele Anueyiagu created the digital platform Nolly Babes in 2017 with the intention of archiving and curating images and clips from the late 1990s to early 2000s, which they have defined as the Golden Era of Nollywood. Those films served as an important tie to Nigeria for the sisters, who moved to Atlanta from Lagos at the ages of thirteen and ten and collected films on their summer trips home. For their Black Life presentation, Nolly Babes has selected *Highway to the Grave*, a film that deals with indigenous mythology, superstition, and feminine power.

Black Life Film Program Sponsor: Julie Simpson
See p. 21 for full description.

ART LAB HOURS

DROP IN AND
MAKE ART!

FRIDAYS 2-7

SATURDAYS
+ SUNDAYS 11-7

SECOND
SATURDAYS 1-7

WE
♥
OUR
MEMBERS!

Thank you for making each exhibition and film series start with momentum! Your spirit inspires us and keeps BAMPFA going. Your dedicated support makes a difference—helping us expand our community reach, present new creators and voices, and showcase the most compelling artists and visionaries of our time. Not a member yet? Visit bampfa.org/member or call the number below to join today.

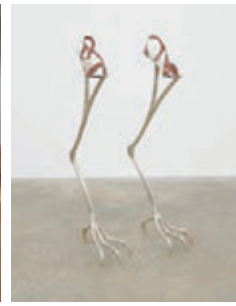
Have questions, suggestions, or feedback? Let Member Services know at bampfamember@berkeley.edu or (510) 642-5186.



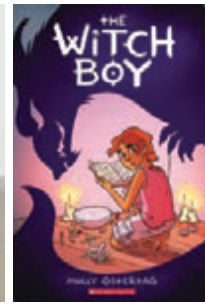
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SECOND SATURDAYS FOR FAMILIES

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

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

GALLERY + STUDIO

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

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.

Five Tiny Things to Save and Share

SATURDAY / 9.10.22 / 11:30 AM

Workshop led by Raphael Noz

Inspired by the exhibition *Fluxus Reverb*, assemble a mini collection of special objects, images, and/or instructions, and customize a box to contain it. Think of someone who would enjoy activating the contents of your box, and compose it with them in mind. If you already have something special to include, bring it! We will also create and gather things in the Art Lab.

Spirit Animal Flag

SATURDAY / 10.8.22 / 11:30 AM

Workshop led by Lucy Stark

In her installation in BAMPFA's galleries, artist Candice Lin shares aspects of her experience during the pandemic, including the companionship of her cat, Roger. After an up close and personal look at the roles of cats and other animals in Lin's art, work with artist Lucy Stark to make a personal spirit animal flag using a wax-resist fabric dyeing process (smocks will be provided). What animal is most special to you?

The Structured Stitch

SATURDAY / 11.12.22 / 11:30 AM

Workshop led by Lizzy Blasingame

Hannah Levy's art is a study in contrasts—hard edges, soft textures, organic shapes, and industrial materials. Explore shapes, colors, textures, and sewing as you connect shapes and build your own sculptures with artist Lizzy Blasingame.

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 PM ready to read!

The Witch Boy, a graphic novel, by Molly Knox Ostertag

SATURDAY / 9.10.22 / 2:00 PM

Reading led by Jana Vourgourakis, BAMPFA schools program educator

Even magic has rules, and Aster seems to be breaking them. Instead of shapeshifting, like boys are supposed to, he likes witchcraft, which is girls' territory. During a night of shapeshifting practice, one of the boys goes missing. Aster knows he can solve the mystery—with witchcraft. Will he find the courage to use his secret skills, and to be truly himself?

Maizy Chen's Last Chance by Lisa Yee

SATURDAY / 10.8.22 / 2:00 PM

Reading led by Andrea Kneeland, librarian, Berkeley Unified School District

Maizy Chen and her mom are living in Los Angeles when, suddenly, they must move to the tiny town of Last Chance, Minnesota, to help her grandparents with the Golden Palace—the restaurant that's been in her family for generations. There, she makes some discoveries. For instance, you can tell a LOT about someone by the way they order food, and the Golden Palace has secrets. When Maizy discovers that a family treasure has gone missing, and that someone has left a racist note, she decides it's time to find some answers.

iRoundtable Reading Bilingüe! *Dancing Home/Nacer bailando* by Alma Flor Ada and Gabriel Zubizarreta

SATURDAY / 11.12.22 / 2:00 PM

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

Margie has finally convinced the other kids at school she is one hundred percent American—just like them. But when her cousin Lupe visits from Mexico, the image she's created crumbles. Things aren't easy for Lupe either. Mexico hasn't felt like home since her father went north to find work. Her hope of seeing him in the United States comforts her, but learning a new language in a new school is tough. Little by little, the girls' individual steps find the rhythm of a shared dance, and they learn what "home" really means.

GALLERY + STUDIO

1. Five Tiny Things to Save and Share, 9.10.22
2. Spirit Animal Flag, 10.8.22
3. The Structured Stitch, 11.12.22

ROUNDTABLE READING

4. *The Witch Boy* by Molly Knox Ostertag, 9.10.22
5. *Maizy Chen's Last Chance* by Lisa Yee, 10.8.22



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THE HAWK FOR PEACE RESTORATION

In fall of 2022, Alexander Calder's iconic statue *The Hawk for Peace* will return to public view adjacent to the redwood grove on the southeast side of the Berkeley Crescent Lawn. Since BAMPFA moved to its current downtown Berkeley location, the 11,684-pound sculpture has undergone special conservation to prepare it for its new home. After forty-seven years of greeting BAMPFA's visitors at the former building on Bancroft Way, the sculpture will now welcome visitors to UC Berkeley's greater campus.

The conservation of Alexander Calder's *The Hawk for Peace* is supported in part by a Federal Save America's Treasures grant administered by the Institute of Museum and Library Services. The project and related public programming are also supported in part by the National Endowment for the Arts.



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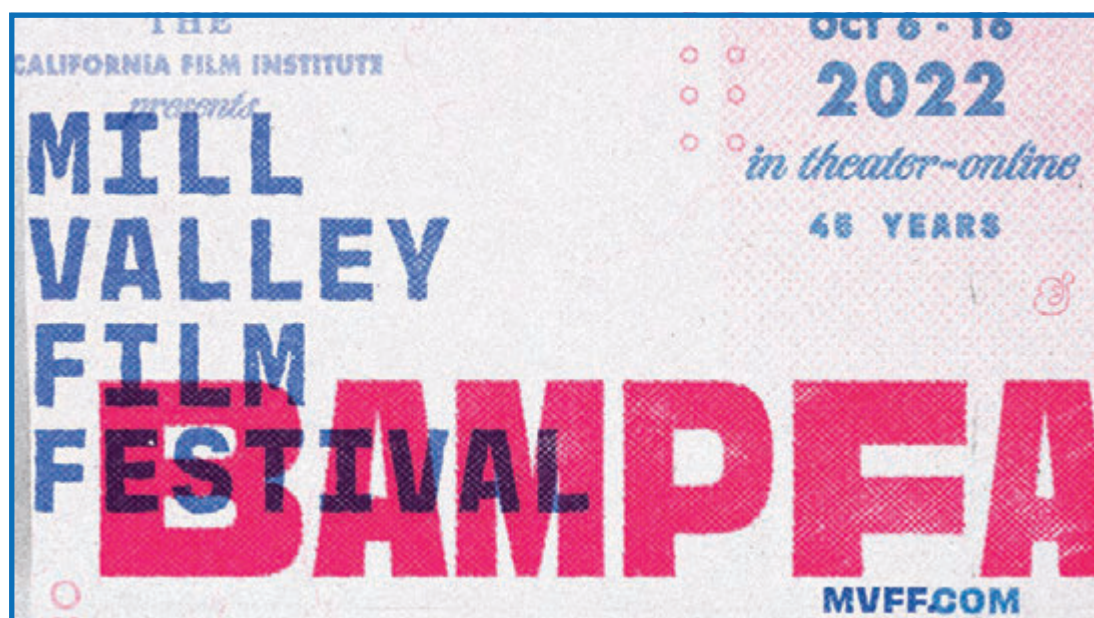
Lecture: Alex J. Taylor on Public Objects: Revisiting Alexander Calder's *The Hawk for Peace*

SATURDAY / 11.12.22 / 2:00 PM

To mark the reinstatement of Alexander Calder's monumental sculpture *The Hawk for Peace* (1968), art historian Alex Taylor offers a lecture that considers the social orientation and political valences of Calder's late stabiles. He explores how the early history of the sculpture exemplifies Calder's entanglement in the fraught politics of public space in the late 1960s. Through *The Hawk for Peace*, Taylor examines how the multilayered meanings of Calder's Modernism were negotiated through the encounter between his sculpture, its public, and the culture at large.

6. Alexander Calder: *The Hawk for Peace*, 1968; painted steel; BAMPFA collection, gift of Alexander Calder in memory of Kenneth Aurand Hayes.

7. Alex Taylor, 11.12.22



OCTOBER 8-16

MVFF @ BAMPFA

The forty-fifth edition of the Mill Valley Film Festival returns to Berkeley this October, with BAMPFA as the exclusive East Bay venue. Full details, including discounts for members, to be announced soon.

UNDOING TIME: CINEMA AND HISTORIES OF INCARCERATION

"A society should be judged not by how it treats its outstanding citizens but by how it treats its criminals." FYODOR DOSTOEVSKY

Screening in conjunction with the exhibition *Undoing Time: Art and Histories of Incarceration*, and borrowing its title, *Undoing Time: Cinema and Histories of Incarceration* shows how independent filmmakers have used different approaches to document and interrogate North America's prison industrial complex. Including historical and contemporary documentaries, essay films, and works of fiction, this series exposes the inherent racism and inhumanity of the criminal justice system while also celebrating courageous voices and acts of resistance from inside and outside of prison walls.

The series includes a treasure from BAMPFA's collection: Francisco Newman and Allen Willis's *Staggerlee*, in which Black Panther cofounder Bobby Seale discusses the impetus behind the Black Panther Party's work to nourish, educate, organize, and defend Black communities, as well as the physical and psychological aspects of incarceration, from inside San Francisco County Jail. Other highlights include Haile Gerima's *Bush Mama* and Garrett Bradley's *Time*, which both show the toll prison takes on women whose husbands are doing time. Emiko Omori's *Rabbit in the Moon* uses her own family's history to explore the effects on Japanese Americans of their incarceration by the United States in the 1940s, while Jeff Barnaby's *Rhymes for Young Ghouls* depicts a young Mi'kmaq woman's efforts to avoid the residential school that is destroying her community. *The Infiltrators* chronicles the efforts of a group of undocumented Americans to free others from a detention center where they are held pending deportation. The series wraps with Brett Story's exceptional essay film *The Prison in Twelve Landscapes*, which looks at the effects of incarceration on individuals and communities across the United States.

Kate MacKay, Associate Film Curator

Thanks to Mel Vapor, Allen Willis Archives; Elena Rossi-Snook, New York Public Library for the Performing Arts; Steven K. Hill and Todd Weiner, UCLA Film & Television Archive; Roselly Torres, Third World Newsreel; Shirikiana Aina, Sankofa Films; John Christou, Prospector Films; Alyssa Peeples, Swank Motion Pictures; Cameron Swanagon, Oscilloscope Laboratories; John Klacsmann and Jed Rapfogel, Anthology Film Archives; Lily Spitz, Grasshopper Films; Brad Carroll, Amazon Studios.



THURSDAY / 9.8.22

RABBIT IN THE MOON

7:00 PM

EMIKO OMORI (US, 1999)

IN PERSON Emiko Omori and Chizuko Omori
Chizuko Omori is a producer and subject of Rabbit in the Moon.

There are two stories about the incarceration of Japanese Americans during World War II. The first, the official story, tells of compliant citizens carted off to evacuation camps, rising above hardship to prove their unwavering loyalty to the country. Emiko Omori's poetic documentary tells the second story, bringing to light the courageous acts of protest and rebellion that marked the internment. Meticulous research and charged testimony from former internees, including Omori's sister, describe the camps at Heart Mountain, Manzanar, Poston, and Tule Lake, as well as the political rifts created in the incarcerated community. Beautifully rendered, *Rabbit in the Moon* bravely lifts the gag that once muted a culture's voice of anger. STEVE SEID

Written by Omori. Photographed by Omori, Witt Monts. (85 mins, Color, DCP, From Emiko Omori)

PRECEDED BY LAY CLAIM TO AN ISLAND (Chris Kennedy, US, 2009). Drawing on archival materials, Kennedy commemorates the 1969 American Indian takeover of Alcatraz Island. (13 mins, Color, Digital, BAMPFA collection, permission the artist)

Total running time: 98 mins

SATURDAY / 9.10.22

STAGGERLEE . . . A CONVERSATION WITH BLACK PANTHER BOBBY SEALE

7:00 PM

FRANCISCO NEWMAN, ALLEN WILLIS (US, 1970)
BAMPFA COLLECTION

INTRODUCTION Shani Shay

Shani Shay is the Incarceration to College program founder/director, Berkeley Underground Scholars.

A powerful portrait of resistance, *Staggerlee* was filmed in the San Francisco County Jail, where in 1970 Black Panther cofounder Bobby Seale was being held pending his extradition to Connecticut. In an expansive interview, Seale

holds forth on cooking, poetry, intimacy, solitary confinement, revolutionary psychology, and Huey Newton. Newman succeeds brilliantly at his goal of "cutting through the static" of the media's portrayal of the Black Panther Party as thugs, as well as what he called the Panthers' sometimes "reckless rhetoric," to document the person behind the party. KATE MACKAY

Photographed by Willis. (60 mins, B&W, 16mm, BAMPFA collection, permission Allen Willis Archives)

PRECEDED BY QUEEN MOTHER MOORE SPEECH AT GREENHAVEN PRISON (EXCERPT) (People's Communication Network, US, 1973). An electrifying excerpt from a speech given to inmates and the Black community by the legendary civil rights activist. (17 mins, B&W, Digital, Moffitt Library, Media Resource Center)

Total running time: 77 mins

FRIDAY / 9.23.22

ATTICA

7:00 PM

CINDA FIRESTONE (US, 1974)

INTRODUCTION Michael Mark Cohen

Michael Mark Cohen is associate teaching professor of American studies and African American studies at UC Berkeley.

"Few social documentaries hit their mark with more harrowing and urgent impact. No matter how you feel about prison reform, Attica makes indifference impossible."

STANLEY EICHELBAUM, *SAN FRANCISCO EXAMINER*

An essential counterpoint to the official and mass media accounts of the uprising and subsequent massacre in the state prison in Attica, New York, *Attica* combines footage of the events; interviews with prisoners, ex-convicts, journalists, and observers; and video from the 1972 public commission hearings—exposing the lies and obfuscation of those in power to elude responsibility for the crime. It also documents the improvised and effective self-organization of the prisoners, fighting together for humane treatment. KATE MACKAY

(80 mins, B&W/Color, 16mm, From the Reserve Film and Video Collection of the New York Public Library for the Performing Arts)



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PRECEDED BY **TEACH OUR CHILDREN** (Christine Choy, Susan Robeson, US, 1972). Choy and Robeson's agit-prop response to the uprising at Attica combines footage they shot on-site with newsreel footage and animation to draw parallels between the plight of the prisoners and international independence struggles. (35 mins, B&W, 16mm, BAMPFA collection, Preserved by BAMPFA, Pamela Jean Smith, and Cinemalab, permission Third World Newsreel)

Total running time: 115 mins

SATURDAY / 10.1.22

BUSH MAMA

HAILE GERIMA (US, 1975)

7:00 PM

INTRODUCTION Ryanaustin Dennis

Ryanaustin Dennis is cocurator of BAMPFA's Black Life series.

Bush Mama focuses on Dorothy, a Black woman living on welfare in Watts, trying to raise her daughter while her man is in jail for a crime he didn't commit. Through Dorothy's eyes, we experience the turmoil of life in the neighborhood—a world of police violence, welfare offices, unemployment lines, decaying tenements, and social workers, where, as Thom Andersen noted, residents are “made to feel they are living in occupied territory.” Responses to this oppressive reality range from escapist fantasies to a growing political awareness. Though scripted and professionally acted, *Bush Mama* has the immediacy and urgency of a documentary.

Written by Gerima. Photographed by Roderick Young, Charles Burnett. With Barbara Jones, Johnny Weathers, Susan Williams, Cora Lee Day. (97 mins, B&W, 16mm, From UCLA Film & Television Archive, permission Sankofa Films)

Black Life Film Program Sponsor: Julie Simpson

SUNDAY / 10.23.22

TIME HAS NO SYMPATHY

KRISTINE SAMUELSON (US, 1974) BAMPFA COLLECTION

4:30 PM

IN PERSON Kristine Samuelson

Filmed at San Francisco County Jail #4 in San Bruno, Samuelson's documentary is primarily narrated by one of the inmates. It evokes the grinding repetition of prison life and the specific difficulties of incarcerated women, many of whom are repeat offenders for minor charges and the sole caregivers for their children. The women talk about their sentences and what they can do when their time is up—and, in one case, the need to organize for justice. Dorothy Littlejohn's exceptional cinematography

renders the women in a beautiful light, capturing the grace of their gestures.

Photographed by Dorothy Littlejohn. (30 mins, Color, 16mm, BAMPFA collection)

PRECEDED BY **INSIDE WOMEN INSIDE** (Christine Choy, Cynthia Maurizio, US, 1978). Incarcerated women at the North Carolina Correctional Center for Women and the Rikers Island Correctional Institute for Women speak about their experiences of inadequate medical care, unsanitary and overcrowded conditions, and exploitative labor practices at the centers. Photographed by Susan Robeson, Choy. (20 mins, B&W, Digital, From Third World Newsreel)

SHAGGIE: LETTERS FROM PRISON (Janis Cole, Canada, 1990). A haunting personal memory constructed of reenactments inspired by letters sent to the filmmaker by Marlene Moore (Shaggie) before her suicide in prison. (12 mins, Color, 16mm, From the artist)

Total running time: 62 mins

SUNDAY / 10.30.22

RHYMES FOR YOUNG GHOULS

JEFF BARNABY (CANADA, 2014)

7:00 PM

INTRODUCTION Hertha D. Sweet Wong

Hertha D. Sweet Wong is professor of English and associate dean of arts and humanities at UC Berkeley.

Set in 1976 on the Red Crow Mi'kmaq reservation, *Rhymes for Young Ghouls* employs genre conventions to address the damage wrought by Canada's residential schools on generations of First Nations people. The story is told from the perspective of fifteen-year-old Alia (Kawennáhere Devery Jacobs), a heroine whose wisdom, creativity, and entrepreneurial prowess keep the authorities at bay. Writing for CBC, Chelsea Vowel asserted that the film “makes this part of our collective history accessible in a way that no Royal Commission or official report can hope to match.” KATE MACKAY

Written by Barnaby. Photographed by Michel St. Martin. With Kawennáhere Devery Jacobs, Glen Gould, Brandon Oaks, Roseanne Supernault. (88 mins, Color, DCP, From Swank Motion Pictures)

THURSDAY / 11.3.22

THE INFILTRATORS

CRISTINA IBARRA, ALEX RIVERA (US, 2019)

7:00 PM

INTRODUCTION Andrés Cediél

Andrés Cediél is a documentary filmmaker and professor of visual journalism at the UC Berkeley Graduate School of Journalism.

The National Immigrant Youth Alliance (NIYA) innovatively worked to stop the growing tide of ICE deportations of

undocumented immigrants during the Obama era. This experimental hybrid film intertwines the documentary form with staged reenactments to detail one of NIYA's audacious actions: two Dreamers purposefully turned themselves in to the Border Patrol and were taken to a for-profit detention center in Florida. With support from NIYA staff on the outside who had a deep understanding of immigration law, they worked to use the system to free detainees. For *Variety's* Peter Debruge, *The Infiltrators* is “an important tool in reframing the conversation” on the treatment of undocumented immigrants.

Written by Rivera, Aldo Velasco. Photographed by Lisa Rinzler. With Maynor Alvarado, Chelsea Rendon, Vik Sahay, Juan Gabriel Pareja. (95 mins, In Spanish and English with English subtitles, Color, DCP, From Oscilloscope Laboratories)

SUNDAY / 11.6.22

WILLIE

DANNY LYON (US, 1985)

7:00 PM

This film is a poignant record of the destructive effects of prison on one young man, shot in the environs of Lyon's Bernalillo, New Mexico, home. Lyon has an obvious rapport with Willie Jarmillo and his friends, many of whom he photographed for over a decade and who are frank and unguarded in his presence. After repeated prison sentences for minor offenses, Jarmillo struggled to build a life on the outside. Combining footage and images of the exuberant child Jarmillo once was with the prematurely aged man he has become, Lyon reveals the vulnerable, kind, generous person within the tough exterior of a lost soul. KATE MACKAY

Photographed by Lyon. (82 mins, B&W/Color, 16mm, From Anthology Film Archives, permission the artist)

CONTINUES ON NEXT PAGE →

1. *The Infiltrators*, 11.3.22
2. *Staggerlee*, 9.10.22
3. *Time Has No Sympathy*, 10.23.22
4. *Bush Mama*, 10.1.22
5. *Rhymes for Young Ghouls*, 10.30.22

UNDOING TIME: CINEMA AND HISTORIES OF INCARCERATION,
CONTINUED FROM PREVIOUS PAGE



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SATURDAY / 11.12.22

TIME

GARRETT BRADLEY (US, 2020)

7:00 PM

INTRODUCTION Leila Weefur

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

An epic story of extraordinary faith and unyielding persistence, *Time* documents Sibil Fox Richardson's (Fox Rich) quest to free her husband, Rob, from a sixty-year prison sentence while raising their six children and holding down a job. Deftly combining home movies and Rich's video epistles to Rob with documentary footage all rendered in black and white, Bradley layers, stretches, and weaves time, creating a swinging and elliptical style complemented by the spiritual blues piano of Emahoy Tsegué-Maryam Guèbrou. The bitter question at the heart of the beautiful film is how many people are crushed by the system that requires Rich's superhuman strength to endure. KATE MACKAY

Photographed by Nisa East, Zac Manuel, Justin Zweifach. (81 mins, B&W, DCP, From Amazon Studios)

WEDNESDAY / 11.16.22

THE PRISON IN TWELVE LANDSCAPES

BRETT STORY (US, 2016)

7:00 PM

INTRODUCTION Althea Wasow

Althea Wasow is a President's Postdoctoral Fellow at the Institute of the Arts and Sciences at UC Santa Cruz.

Shot on location across the United States, *The Prison in Twelve Landscapes* shows how the carceral system reaches far beyond prison walls to affect the lives and livelihoods of disadvantaged Americans, especially Black and brown Americans. From New York to California, Los Angeles to Detroit, Kentucky to the Bronx, Story documents the abuse of prison labor, the exorbitant costs of communicating with prisoners incurred by families, and a pattern of systematic extractive harassment by way of traffic stops and tickets issued for misdemeanors in low-income areas. Sidestepping drama and polemics, Story's documentary is nonetheless a damning collection of evidence for abolition. KATE MACKAY

Written by Story. Photographed by Maya Bankovic. (90 mins, Color, DCP, From Grasshopper Films)



ELAINE MAY: AGE OF IRONY

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"Elaine May might be the least sentimental woman storyteller since Flannery O'Connor in her stark refusal to sweeten the pill. If her relentless realism evokes the epic sweep of Erich von Stroheim's *Greed*, her narrative still manages to cram a lifetime of troubled friendship, rivalry, money, and pain into the vicissitudes of a single night." JONATHAN ROSENBAUM ON *MIKEY AND NICKY*

Elaine May (born 1932)—highly regarded as a comedian, screenwriter, playwright, and actress—had a more tempestuous ride as a film director. She was the first female director since Ida Lupino to secure a Hollywood deal with her debut feature, the black screwball comedy *A New Leaf* (1971), which she followed up the next year with the bitter satire *The Heartbreak Kid* (1972). May then faced challenges with the studio executives on her next two films: the edgy and masterful *Mikey and Nicky* (1976) and *Ishtar* (1987), infamous for its production cost overruns, studio sabotage, and failed initial release. In recent years, May's contributions as a screenwriter and director have been reevaluated and celebrated.

Born into a theater family, May performed with her father in his traveling Yiddish theater company when she was all of three years old. At the University of Chicago in the 1950s, she teamed up with Mike Nichols to form the improvisational duo Nichols and May, and together their skits made waves in Chicago and New York City, influencing younger comedians, including Steve Martin and Lily Tomlin. Throughout her decades-long career, a through line to her work as an actor, writer, and director is her sense of spontaneity and authenticity, interest in satire, and experimentation with form. May was notorious for filming endless takes of scenes—no doubt in an effort to capture something raw in an actor's performance.

Susan Oxtoby, Director of Film and Senior Film Curator

Thanks to Jack Durwood, Paramount Pictures; Julian Schlossberg, Jumer Productions, Inc.; Kajsa Hedström, Swedish Film Institute; Bruce Goldstein, Film Forum; and Alicia Fletcher, Toronto.



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FRIDAY / 9.9.22

MIKEY AND NICKY

ELAINE MAY (US, 1976) DIGITAL RESTORATION

REPEATS SATURDAY / 9.17.22

7:00 PM

“May was known for her comedy but here proves absolutely fluent in the language of mobster lowlife, with an edge of caustic, disillusioned humor, and strange yet shockingly real outbursts of violence.”

PETER BRADSHAW, *GUARDIAN*

Mikey (Peter Falk) and Nicky (John Cassavetes) are petty gangsters in a lonely night’s landscape, on the run from death. Cassavetes’s influence—and both actors’ finest performance outside of Cassavetes’s own films—infuses *Mikey and Nicky* with an absurd humanity. May’s use of a three-camera setup throughout resulted in cost overruns and a battle with the studio, but it also allowed for spontaneity on set. “A dark dazzler. . . . Over the course of one evening, the two pass an entire lifetime together talking, walking and waiting for the inevitable. Like all May’s films, has the hard-to-capture feeling of spontaneous life” (Manohla Dargis, *New York Times*).

Written by May. Photographed by Bernie Abramson, Lucien Ballard, Victor J. Kemper. With Peter Falk, John Cassavetes, Ned Beatty, Carol Grace. (106 mins, Color, DCP, From Jumer Productions, Inc.)

SUNDAY / 9.11.22

A NEW LEAF

ELAINE MAY (US, 1971)

5:00 PM

“Brilliantly staged and performed . . . illustrates how fluidly May fuses verbal and physical comedy.”

MANOHLA DARGIS, *NEW YORK TIMES*

A New Leaf stars Walter Matthau as Henry Graham, a playboy who has squandered his wealth and must marry a rich woman or forfeit all his passions, and May as Henrietta Lowell, a nerdy heiress/botany professor and possibly Graham’s next ticket to support his idle, rich lifestyle. May adapted the screenplay from a short story by Jack Ritchie, and the film became her directorial debut. The film “reveals the essence of marital love more brutally than many confrontational melodramas” (Richard Brody, *New Yorker*).



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Written by May, based on a short story by Jack Ritchie. Photographed by Gayne Rescher. With Walter Matthau, May, Jack Weston, George Rose. (102 mins, Color, 35mm, From Paramount Pictures)

FRIDAY / 9.16.22

HEAVEN CAN WAIT

WARREN BEATTY, BUCK HENRY (US, 1978)

7:00 PM

“This is the kind of upbeat screwball comedy Hollywood used to do smoothly and well.” ROGER EBERT,

CHICAGO SUN-TIMES

The second film adaptation of Harry Segall’s play of the same name, *Heaven Can Wait* is a fantasy-comedy about a young man (played by Beatty) being mistakenly taken to heaven by his guardian angel. Beatty sought out May for her writing expertise, and she earned her first Oscar nomination for Best Adapted Screenplay for this project. “[The film] has everything going for it: big laughs, populist politics, billowy sequences set in heaven, a murder plot, a climactic Super Bowl game, a supporting cast of choice comic actors, and best of all, a touching (but PG) romance” (Frank Rich, *Time*).

Written by May and Beatty, based on a play by Harry Segall. Photographed by William A. Fraker. With Beatty, Julie Christie, James Mason, Charles Grodin. (101 mins, Color, DCP, From Paramount Pictures)

SATURDAY / 9.17.22

MIKEY AND NICKY

ELAINE MAY (US, 1976) DIGITAL RESTORATION

SEE FRIDAY / 9.9.22

7:00 PM

SUNDAY / 9.25.22

THE HEARTBREAK KID

ELAINE MAY (US, 1972)

7:00 PM

“A first-class American comedy . . . a movie that manages the marvelous and very peculiar trick of blending the mechanisms and the cruelties of Neil Simon’s comedy with the sense and sensibility of F. Scott Fitzgerald.” VINCENT CANBY, *NEW YORK TIMES*

May achieves a delicate balance in her second film as director: *The Heartbreak Kid* is a bitter satire that plays like a whimsical romantic comedy. May’s daughter, Jeannie Berlin, shines as Lila, who marries Lenny (Charles Grodin) at the film’s outset. The Jewish newlyweds drive from New York to Miami Beach for their honeymoon,



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where Lila’s complete unselfconsciousness—and Lenny’s repeated run-ins with WASP princess Kelly (Cybill Shepherd)—cause Lenny and his marriage to unravel. Grodin brings a delightfully awkward energy to this film, which J. Hoberman called “one of the darkest, funniest visions of Jewish assimilation to emerge from Hollywood.”

Written by Neil Simon. Photographed by Owen Roizman. With Charles Grodin, Cybill Shepherd, Jeannie Berlin, Audra Lindley. (106 mins, Color, 35mm)

FRIDAY / 9.30.22

ISHTAR

ELAINE MAY (US, 1987) DIGITAL RESTORATION

7:00 PM

Broke, untalented nightclub performers Lyle Rogers (Warren Beatty) and Chuck Clarke (Dustin Hoffman) accept a gig at a Moroccan hotel before becoming CIA pawns in May’s highly underrated romp. Shot on location in Morocco and New York City, the production ran into delays, cost overruns, and tensions on set between the principals and between May and studio executives. In recent years, *Ishtar* has been the subject of reevaluation by numerous critics, who feel that its merits and May’s achievements were dismissed at the time of the film’s initial release. “Filled with great physical comedy and songs that are so awful they’re great, *Ishtar* is a movie whose time is now” (Manohla Dargis, *New York Times*).

Written by May. Photographed by Vittorio Storaro. With Dustin Hoffman, Warren Beatty, Isabelle Adjani, Charles Grodin. (107 mins, Color, DCP, From Sony Pictures)

1. *Time*, 11.12.22
2. *The Heartbreak Kid*, 9.25.22
3. *A New Leaf*, 9.11.22
4. *Ishtar*, 9.30.22
5. *Heaven Can Wait*, 9.16.22

AFRICAN FILM FESTIVAL

After two years of pandemic-related cancellations or virtual screenings, we are proud to welcome the African Film Festival (AFF) back to BAMPFA. This year, open your eyes to new horizons, new heroes, and new narratives. Enter the sprawling, colorful Merkato market of Addis Ababa, Ethiopia, in Amleset Muchie's *Min alesh?*, an inspiring tale of a young woman who turns to running to escape her circumstances. Follow a director's own journey to understand why so many of her Malian countrywomen feel "possessed by a spirit" in Hawa Aliou N'Diaye's *The Promises*, or witness a theater director's remarkable efforts to empower the women of a Nigerian slum to not only tell their own stories, but also face down male control and domination. Sample the genderqueer, nonconformist Black Futurist realm of Saul Williams and Anisia Uzeyman's dizzying *Neptune Frost*, or be reminded of a real-life anti-colonialist battle in Med Hondo's stirring *Sarraounia*. BAMPFA's Black Life program also presents Teco Benson's Nollywood classic *Highway to the Grave*. "Each generation takes a sprint and then passes the baton," said AFF Executive Director Mahen Bonetti. "Looking back, our filmmakers act as modern-day griots, grabbing that baton and weaving the story of their time while also propelling us forward."

Jason Sanders, Film Notes Writer

The African Film Festival National Traveling Series is organized by the African Film Festival, Inc. The BAMPFA presentation is coordinated by Film Curator Kathy Geritz and copresented by the Department of African American Studies, African Diaspora Studies Program, and the Center for African Studies at UC Berkeley. This touring series has been made possible by the generous support of the National Endowment for the Arts, Communities of Color Nonprofit Stabilization Fund, and The Ed Bradley Family Foundation. Special thanks to Mahen Bonetti, director, and Dara Ojugbele, program manager, African Film Festival, for their assistance and support. The festival at BAMPFA includes additional titles. Prints are provided by the African Film Festival National Traveling Series, unless indicated otherwise.

WEDNESDAY / 9.7.22

NEPTUNE FROST

ANISIA UZEYMAN, SAUL WILLIAMS (RWANDA/US, 2021)

Replete with mind-altering visual and sonic imagery, this Afrofuturist mélange of music, poetry, and resistance is hypnotic and visionary. Set in Rwanda, the film depicts a genderqueer community of hackers and techno poets. Though plot is secondary to style and rhythm, there is a young man named Matalusa who mines coltan, an essential ingredient of cell phones. He meets Neptune, a messianic figure able to change genders. As one character observes, "The war forced us into other dimensions," and *Neptune Frost* brings a few of those dimensions to vivid life, carving out a bold new vision for Black cinema as it does so.

Written by Williams. Photographed by Uzeyman. With Cheryl Isheja, Elvis Ngabo "Bobo," Bertrand Ninteretse "Kaya Free." (105 mins, In Kinyarwanda, Kirundi, Swahili, French, and English with English subtitles, Color, DCP, From Kino Lorber)

PRECEDED BY **ALGO-RHYTHM** (Manu Luksch, Austria/Senegal/UK, 2019). Through the musicians and poets of Senegal, data analytics and manipulation are investigated. (14 mins, In English, French, Wolof, and German with English subtitles, Color, DCP)

Total running time: 119 mins

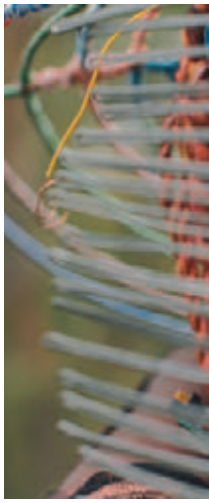
THURSDAY / 9.15.22

THE TWO FACES OF A BAMILÉKÉ WOMAN

ROSINE MBAKAM (CAMEROON/BELGIUM, 2016)

(*Les deux visages d'une femme Bamiléké*). Cameroonian filmmaker Mbakam turns the camera on her own remarkable mother and her generation in this captivating documentary on the difficult choices that African women must make to survive. Returning to Cameroon after seven years in Europe, with her mixed-race son in tow, Mbakam uncovers her mother's stories through a series of startlingly intimate conversations, moving from the horrors of war against French colonizers to daily life in an arranged marriage. "Wrought with bliss and wonder . . . an exciting contribution to the canon of contemporary African cinema" (H-Black-Europe). JASON SANDERS

Photographed by Mbakam. (76 mins, In French and Bamileke with English subtitles, Color, DCP, From Icarus Films)



SUNDAY / 9.18.22

WOMEN'S STORIES: AFRICAN SHORT FILMS

Women of all ages and backgrounds drive the narratives of these short films, whether in Senegal, Sudan, South Africa, or London. In Hlumela Matika's *Tab*, a young South African girl comes into conflict with her gambling father, while a teenager in Sudan realizes her parents have arranged her marriage in Suzannah Mirghani's *Al-Sit*. In Tomisin Adepeju's *Appreciation*, an African Pentecostal pastor in London undergoes a life-changing event. Manu Luksch's *Algo-Rhythm* investigates data analytics and manipulation through the musicians and poets of Senegal, while in the documentary *Ruthan*, an Arabi-Juba word meaning "language," filmmaker Abul Ajak showcases her grandmothers' stories to reflect on migration and culture.

TAB Hlumela Matika, South Africa, 2019, 13 mins, In English and Xhosa with English subtitles

AL-SIT Suzannah Mirghani, Sudan/Qatar, 2020, 20 mins, In Arabic with English subtitles

RUTHAN Abul Ajak, South Sudan/Uganda/South Africa, 2019, 12 mins, In English and Tong-Jieng with English subtitles

APPRECIATION Tomisin Adepeju, UK, 2019, 14 mins, In English and Yoruba with English subtitles

ALGO-RHYTHM Manu Luksch, Austria/Senegal/UK, 2019, 14 mins, In English, French, Wolof, and German with English subtitles

All Color, Digital

Total running time: 73 mins

THURSDAY / 9.22.22

SARRAOUNIA

MED HONDO (BURKINA FASO/MAURITANIA/FRANCE, 1986)

Arguably the most uncompromising, anti-colonialist of all African filmmakers, Hondo (*Soleil Ô*) turned to the brutal real-life history of French African imperialism for his most epic work, *Sarraounia*. The young queen of Niger's Aznas, Sarraounia, is acclaimed and feared as a leader, warrior, or even witch, but in 1899 she stands (nearly) alone against the rampaging Voulet-Chanoine Mission, an expeditionary force notorious for its use of rape, torture, and mass slaughter. (Google it.) Filmed amidst Niger's harsh deserts and brush, *Sarraounia* is a historical epic made not by Hollywood, but by hand, aiming to bring forgotten atrocities back to life and to honor those who stood in opposition. JASON SANDERS



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Written by Hondo, Abdoulaye Mamani, Abdoul War, based on the novel by Mamani. Photographed by Guy Famechon. With Ai Keita, Jean-Roger Milo, Féodor Atkine, Tidjani Ouedraogo. (116 mins, In Dyula, Peul, and French with English subtitles, Color, DCP, From Harvard Film Archive, permission Zahra Hondo, with thanks to Aboubakar Sanogo)

THURSDAY / 9.29.22

THE PROMISES

HAWA ALIOU N'DIAYE (MALI/FRANCE/BENIN, 2021)

(*Les promesses*). Director N'Diaye explores Malian tradition, myth, and the ethereal through interviews with women who—like her—claim to be possessed by enigmatic spirits known as jinn. The litany of curses and warnings for women are as plentiful as air: don't go out at night, or into the forest alone, or dream of water, unless you too become haunted. From countryside to cityscape, she seeks answers from all those made feverish by a social structure built to control women, or at least haunt them. "I am in my thirties and still single," she notes. "I live permanently under family and societal criticism." JASON SANDERS

Written by N'Diaye. Photographed by N'Diaye, Abdelah Coulibaby. (71 mins, In Bambara and French with English subtitles, Color, DCP)

SUNDAY / 10.2.22

MIN ALESH?

AMLESET MUCHIE (ETHIOPIA, 2019)

Addis Ababa's colorfully chaotic Merkato—Africa's largest open-air market—provides the memorable setting of this vibrant work about a young woman attempting to escape the grind of poverty, for whom a lifelong talent becomes her way out. An indomitable spirit—and some good footwork—gets the otherwise luckless "Speedy" Selam through her daily grind; mainly busy running errands for her neighbors and dealing with her just-as-downtrodden boyfriend, she suddenly finds her life changed after a chance encounter with a running coach. Ethiopia's legendary runner Haile Gebrselassie cameos in this inspiring, open-hearted tale of Ethiopian endurance, spirit, and faith. JASON SANDERS

Written by Muchie. Photographed by Pierre Basso. With Alebachew Mekonnen, Muchie, Dirbwork Seyifu, Haddis D. Tadesse. (84 mins, In Amharic with English subtitles, Color, DCP)

SUNDAY / 10.23.22

MRS. F

CHRIS VAN DER VORM (NIGERIA/NETHERLANDS, 2020)

A hard-charging theater director and activist attempts to bring her successful play on women's empowerment into one of the toughest, most male-dominated spheres—Nigeria's largest "floating slum," Makoko. Ifeoma Fafunwa, "Mrs. F.," hopes to team some of Nollywood's most popular actresses with the women of Makoko for her project, but first she must navigate all the men in the way, from the local kingpin to the elderly preachers, on down to the beefy "area boys" and even her doubtful Uber driver. *Mrs. F* underlines just how much it takes to make a difference, and to empower someone enough to finally say, "I have courage." JASON SANDERS

Written by Van der Vorm. Photographed by Bert Haitsma. (77 mins, In English and Ogu with English subtitles, Color, Digital)

PRECEDED BY **MARIELLE'S LEGACY WILL NOT DIE** (Leonard Cortana, Brazil, 2019). The film recounts the Black women's movement that spread after the murder of Afro-Brazilian councilwoman Marielle Franco. (24 mins, In Portuguese with English subtitles, Color, Digital, From the artist)

Total running time: 101 mins

7:00 PM

SATURDAY / 10.29.22

NOLLY BABES ON NOLLYWOOD:

HIGHWAY TO THE GRAVE

TECO BENSON (NIGERIA, 2000)

PRERECORDED CONVERSATION

Tochi and Ebele Anueyiagu and Ruth Gebreyesus

Tochi and Ebele Anueyiagu's digital platform Nolly Babes brings attention to their beloved Nollywood films and actresses.

Ruth Gebreyesus, a writer and producer based in the Bay Area, is currently the cocurator of Black Life.

Sisters Tochi and Ebele Anueyiagu created the digital platform Nolly Babes in 2017 with the intention of archiving and curating images and clips from the late 1990s to early 2000s, which they have defined as the Golden Era of Nollywood. Those films served as an important tie to Nigeria for the sisters, who moved to Atlanta from Lagos at the ages of thirteen and ten and collected films on their summer trips home. For their Black Life presentation, Nolly Babes has selected *Highway to the Grave*, a film that deals with indigenous mythology, superstition, and feminine power. In addition, there will be a prerecorded discussion featuring Tochi and Ebele Anueyiagu.

Written by Benson from a story by Helen Ukpabio. Photographed by Solomon Nwoko. With Regina Askia, Jide Kosoko, Segun Arinze, Ejike Asiegbu. (86 mins, Color, Digital, From Liberty Films, with thanks to Imaobong Ukpabio)

Black Life Film Program Sponsor: Julie Simpson

7:00 PM

1. *Min alesh?*, 10.2.22
2. *The Two Faces of a Bamiléké Woman*, 9.15.22
3. *Neptune Frost*, 9.7.22
4. *Sarraounia*, 9.22.22
5. Women's Stories: African Short Films: *Tab*, 9.18.22

RITHY PANH IN PERSON

This fall BAMPFA is honored to have Rithy Panh present two of his recent films in person. A survivor of the Khmer Rouge's genocidal regime, Panh has devoted his career to telling the stories of the perpetrators and some two million victims who died in extermination prisons and labor camps in Cambodia between 1975 and 1979. Along with more than two dozen films, Panh's project has included the creation of the Bophana Audiovisual Resource Center, which serves as an archive, training, and production center to preserve Cambodian cultural heritage and to encourage the next generations of storytellers. Working in both fiction and documentary, Panh uses innovative approaches to address the legacy of trauma in the nation of his birth. In his recent film *Irradiated*, he expands his field of vision, reflecting on the murderous man-made cataclysms of the twentieth century.

Writing about *Irradiated* for IndieWire, David Ehrlich noted that "Panh has long pursued new ways of seeing modern history's most resonant nightmares; he's always been desperate to reconcile the unimaginable with its absent sense of reality, and weaponize past trauma into a deterrent against the devastation to come." At the end of an article written at the time of *Irradiated's* premiere in Berlin, Panh reconsidered Theodore Adorno's assertion that "to write poetry after Auschwitz is barbaric," asking "Is poetry impossible after Auschwitz? I plead for more poetry, more creativity, more freedom."

Kate MacKay, Associate Film Curator

Thanks to Marcus Hu, Strand Releasing; Penny Edwards, Department of South & Southeast Asian Studies at UC Berkeley; Natalia Brizuela, International Consortium of Critical Theory; Adeline Monzier, Unifrance.



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SATURDAY / 9.24.22

THE MISSING PICTURE

7:00 PM

RITHY PANH (CAMBODIA/FRANCE, 2013)

IN CONVERSATION Rithy Panh and Khatharya Um

Khatharya Um is associate dean for diversity, equity, and inclusion and associate professor and coordinator of the Asian American and Asian Diaspora Studies Program at UC Berkeley.

(*L'image manquante*). A daunting task that continues to confront media makers is how to represent the unrepresentable—calamities and atrocities of unimaginable magnitude. The challenge is even greater when the media maker himself is a survivor. Such is the case for veteran filmmaker Panh, who has committed his life to probing and exposing the Cambodian genocide and its aftermath. Having toiled in labor camps as a boy and watched his entire family die, he prepares to grapple with this childhood. Using clay figures, archival footage, and live action, Panh materializes the missing pictures for us, his companion witnesses. Stunningly vivid and achingly intimate. ANITA CHANG

Written by Panh. Photographed by Prum Mesa. (96 mins, In French with English subtitles, Color, DCP, From Strand Releasing)

SUNDAY / 9.25.22

IRRADIATED

3:30 PM

RITHY PANH (FRANCE/CAMBODIA, 2020)

IN PERSON Rithy Panh

(*Irradiés*). Winner of the 2020 Berlinale Documentary Award, Panh's *Irradiated* continues his exploration of the inhumanity of war and ideologically motivated genocide beyond the borders of his native Cambodia. Drawing on the archives of twentieth-century atrocities, Panh literally expands the frame of his project using a cinemascope aspect ratio to present images in triplicate, reframing and juxtaposing images to analyze the accumulated horrors. Accompanied by an off-screen dialogue that evokes Alain Renais's *Hiroshima mon amour* and the on-screen gestures of a butoh dancer, *Irradiated* requires viewers to bear witness as a bulwark against forgetting and repeating the cataclysms of the past. KATE MACKAY

Written by Panh, Agnès Sénémaud, Christophe Bataille. Photographed by Prum Mesa. With Bion, André Wilms, Rebecca Marder. (88 mins, In French with English subtitles, B&W/Color, DCP, From Strand Releasing)

ALTERNATIVE VISIONS

Our annual series showcases current and historical experimental films made locally and internationally. We are delighted to present four programs featuring Bay Area films: A diverse array of recent experimental films highlights creative approaches to animation. A tribute to Serious Business Company features just-completed BAMPFA preservation prints of experimental films by Bay Area women filmmakers from the 1960s and 1970s. The new digital preservation of Steven Arnold's 1971 *Luminous Procuress* offers a fresh perspective on this surrealist fantasy. Reid Davenport presents his diaristic portrait of navigating the streets of Oakland in a wheelchair.

An international selection includes a reprise of Saul Williams and Anisia Uzeyman's Afrofuturistic *Neptune Frost*, the speculative films of Brazilian filmmaker Ana Vaz, rarely seen Iranian experimental films, landmark films by Canadian filmmakers, and a recent restoration of a lost masterpiece by Polish filmmakers Stefan and Franciszka Themerson. The Festival of (In)Appropriation returns, highlighting a range of experimental found media, and in conjunction with our gallery exhibition *Fluxus Reverb*, we offer two programs of Fluxus films, including work by George Maciunas, Yoko Ono, and Paul Sharits. As always, there will be many artists and other guests in person. Join us!

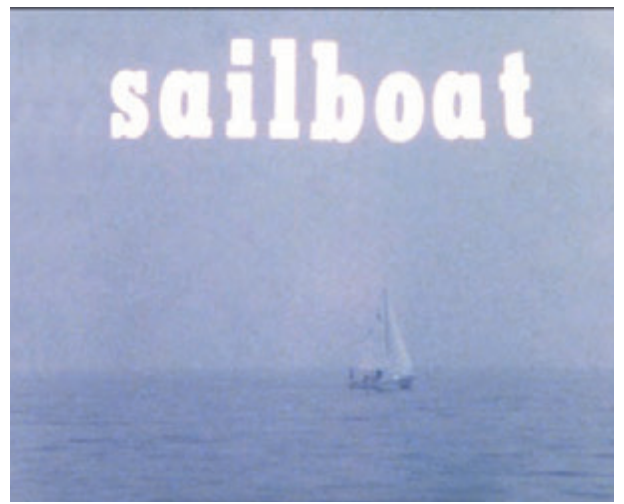
Alternative Visions is curated by Kathy Geritz and Jeffrey Skoller and presented in conjunction with Skoller's course on avant-garde film at UC Berkeley. The tribute to Serious Business Company is part of our *Out of the Vault* program, funded in part by the National Endowment for the Arts. The Films That Sang and Cried: Recent Bay Area Experimental Animation is presented with support from the Theresa Hak Kyung Cha Endowment. The Center for Latin American Studies is cosponsoring The Films of Ana Vaz.



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4



5

WEDNESDAY / 9.7.22

NEPTUNE FROST

7:00 PM

ANISIA UZEYMAN, SAUL WILLIAMS (RWANDA/US, 2021)

SEE P. 20 FOR FULL DESCRIPTION.

WEDNESDAY / 9.14.22

THE FILMS THAT SANG AND CRIED: RECENT BAY AREA EXPERIMENTAL ANIMATION

7:00 PM

IN CONVERSATION Meghana Bisineer, Lydia Greer, Allison Leigh Holt, Kathleen Quillian, Scott Stark, and Jeffrey Skoller*Jeffrey Skoller is a filmmaker, writer, and associate professor of film and media at UC Berkeley, as well as cocurator of Alternative Visions.*

This brief survey of recent animation features films by both new and established local film artists who continue the long Bay Area tradition of bold experimentation and cinematic risk-taking. These filmmakers defy medium and genre boundaries—whether using the hand markings of a paintbrush, found images and objects, or computer-generated imagery—and explore multiple geographies, ranging from sixteenth-century poets in Rajasthan, India, to present-day Mission District underground filmmakers. With the creation of original soundscapes, songs, and performances, each film is a unique and colorful song of transformation and metamorphosis, reflecting the excitement of a world in constant motion. JEFFREY SKOLLER

YOU'RE NOT LISTENING Jeremy Rourke, US, 2020, 11 mins**CONFIDENCE GAME** Kathleen Quillian, US, 2018, 6 mins**UNDERLYING PERSISTENT VOLUMES, PART 2** Scott Stark, US, 2022, 6 mins**HALLUCINATIONS** Lydia Greer, US, 2018, 10 mins**THE STONE** Meghana Bisineer, India/UK, 2020, 10 mins**RAINING THROUGH MY BONES** Meghana Bisineer, India/UK/US, 2022, 7 mins**STITCHING THE FUTURE WITH CLUES** Allison Leigh Holt, US, 2021, 14.5 mins

All Color, Digital, From the artists

Total running time: c. 65 mins

WEDNESDAY / 9.21.22

SERIOUS BUSINESS COMPANY AND BAY AREA WOMEN ARTISTS

7:00 PM

INTRODUCTION Tanya Zimbaro
IN CONVERSATION Dorothy Wiley, Antonella Bonfanti, and Jon Shibata*Dorothy Wiley began making films in the 1960s, exploring her everyday experience living in the Bay Area; we present three new BAMPFA preservation prints of her work.**Tanya Zimbaro is a curator who has organized artist film programs and exhibitions at SFMOMA and for Bay Area nonprofits.**Antonella Bonfanti is the BAMPFA film collection supervisor.**Jon Shibata is the BAMPFA senior film archivist.*

Bay Area experimental filmmaking during the 1960s and 1970s is studied by the works of pioneering women artists who drew on their experiences as women as inspiration for their films. At the center of this community was Freude (1942–2009), a filmmaker and trailblazing entrepreneur. Her *Serious Business Company* distributed many of the era's most acclaimed films, but its lasting impact was creating a platform for the discovery of lesser-known works. In this *Out of the Vault* program, we present BAMPFA preservation prints of films by both influential and undervalued Bay Area women filmmakers whose works were distributed by *Serious Business Company*, including Dorothy Wiley's poetic, personal films. Wiley's *Coffee* will also be presented on our outdoor screen through September 25 at 10 AM, 2 PM, and 5 PM. ANTONELLA BONFANTI

SCHMEERGUNTZ Gunvor Nelson, Dorothy Wiley, US, 1965, 15 mins, B&W, Preservation funded by AFI Challenge Grant for Film Preservation**I CHANGE I AM THE SAME** Anne Severson [Aliceanne Parker], Shelby Kennedy, US, 1969, 1 min, B&W**RIVERBODY** Anne Severson [Aliceanne Parker], US, 1970, 7 mins, B&W, Preservation funded by Women's Film Preservation Fund**PLASTIC BLAG** Judith Wardwell, US, 1968, 7 mins, B&W**THE WEENIE WORM OR THE FAT INNKEEPER** Dorothy Wiley, US, 1972, 11 mins, Color, Preservation funded by National Film Preservation Foundation**LETTERS** Dorothy Wiley, US, 1972, 11 mins, Color, Preservation funded by National Film Preservation Foundation**COFFEE** Dorothy Wiley, US, 1977, 8 mins, Silent, Color, Preservation funded by National Film Preservation Foundation**PROMISE HER ANYTHING BUT GIVE HER THE KITCHEN SINK**

Freude, US, 1969, 4 mins, Color

SWEET DREAMS Freude, US, 1971, 3 mins, Color**MY NAME IS OONA** Gunvor Nelson, US, 1969, 10 mins, B&W

All 16mm BAMPFA Preservation Prints, unless otherwise indicated preserved through the National Film Preservation Foundation's Avant-Garde Masters Grant program and The Film Foundation, funding provided by the Hobson/Lucas Family Foundation

Total running time: c. 77 mins

WEDNESDAY / 9.28.22

THE FILMS OF ANA VAZ

7:00 PM

PRERECORDED CONVERSATION Ana Vaz and Nicolás Pereda
Nicolás Pereda is a filmmaker and assistant professor of film and media at UC Berkeley.

Cosponsored by the Center for Latin American Studies

The films of Brazilian filmmaker Vaz make us question what cinema can be and emphasize its limitations to capture the real. They celebrate the medium's possibility to engage the senses in surprising new ways by reconsidering the limits of our perception. Using a myriad of techniques, including combining found footage with her own images, Vaz's films at once show and obscure, explore relationships between clashing environments, present history as a series of entanglements in order to challenge colonial discourses, and suggest that memories are dynamic entities without which no common sustainable future can be constructed. NICOLÁS PEREDA

APIYEMIYEKÍ? Brazil/France/Netherlands/Portugal, 2019, 27.5 mins, In Portuguese with English subtitles, B&W/Color**OCCIDENTE** France/Portugal, 2014, 15 mins, Color**13 WAYS OF LOOKING AT A BLACKBIRD** Portugal, 2020, 31 mins, In English and Portuguese with English subtitles, B&W/Color

All Digital, From the artist

Total running time: 74 mins

CONTINUES ON NEXT PAGE →

- | | |
|--|---|
| 1. <i>Irradiated</i> , 9.25.22 | <i>Story of One Who Asks</i> , 10.26.22 |
| 2. <i>The Missing Picture</i> , 9.24.22 | 4. Fluxus Films: <i>Fly</i> , 10.12.22 |
| 3. Iranian Experimental Film: <i>Hassanlou Cup</i> : | 5. Moments of Perception: <i>Sailboat</i> , 11.9.22 |



ALTERNATIVE VISIONS, CONTINUED FROM PREVIOUS PAGE



2



WEDNESDAY / 10.5.22

LUMINOUS PROCURESS

STEVEN ARNOLD (US, 1971) NEW DIGITAL RESTORATION

7:00 PM

IN CONVERSATION Peter Conheim, Steve Seid, and Harry Tsvi Strauch*Peter Conheim is a film and audio restorationist (and PFA alum) and the head of Cinema Preservation Alliance in El Cerrito.**Steve Seid was a curator at BAMPFA for twenty-five years.**Harry Tsvi Strauch, an early backer of Luminous Procuress, was its main funder and its executive producer.*

“A work of gender-bending and surrealist erotic art cinema, and American artist Steven Arnold’s first and only feature film, *Luminous Procuress* feels like it could only have been made in San Francisco.”

SOPHIA SATCHELL, *SIGHT & SOUND*

A gender-obliterating funfest unleashed by the cantankerous cross-dressing Cockettes, the legendary *Luminous Procuress* brazenly recounts the mystical passage of two lissome hippie lads who enter a strange mansion, where a magic potion promises glimpses of a transformational realm. Led by the mystical “Procuress” (the ever-sculptural Pandora), the two naifs are privy to a delirious vision of consciousness unbounded by gender or desire. Created in San Francisco’s Mission District by Arnold, an art outlier of prophetic leanings, *Luminous Procuress*—an exotic amalgam of outrageous wearable art, oneiric imagery, and erotically charged tableaux—gloriously drags on. STEVE SEID

Written by Arnold, Steven Solberg. Photographed by Arnold. With Pandora, Solberg, Ron Farrell, The Cockettes, ruth weiss. (75 mins, Color, DCP, BAMPFA collection)

WEDNESDAY / 10.12.22

FLUXUS FILMS: YOKO ONO, PAUL SHARITS, AND OTHERS

7:00 PM

George Maciunas, the father of the Fluxus movement, which has been referred to as “the most radical and experimental art movement of the 1960s” (Harry Ruhé), compiled Fluxfilm Anthology. This program features a selection from the 1970 edition, including works by John Cale, Joe Jones, Ono, and Sharits. In addition, we are featuring two beautiful point-of-view films by Ono and John Lennon. Many of these artists are equally known for other artistic endeavors; as Dick Higgins famously wrote, “Fluxus is not a moment in history or an art movement” but “a way of doing things, a tradition, and a way of life.”

Presented in conjunction with the gallery exhibition *Fluxus Reverb*. A second selection of Fluxus films will be presented on Sunday, November 6 (see p. 25).

SELECTIONS FROM FLUXFILM ANTHOLOGY

READYMADE Albert Fine, US, 1966, 2 mins, Silent, B&W/Color, 16mm, From The Film-makers’ Cooperative**SEARS CATALOGUE 1-3** Paul Sharits, US, 1965, 28 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative**DOTS 1 & 2** Paul Sharits, US, 1965, 35 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative**WRIST TRICK** Paul Sharits, US, 1965, 28 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative**UNROLLING EVENT** Paul Sharits, US, 1965, 5 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative**FOUR** Yoko Ono, UK, 1967, 6 mins, Silent, B&W, 16mm, From The Film-makers’ Cooperative**POLICE CAR** John Cale, US/UK, 1966, 1 min, Silent, Color, 16mm, From The Film-makers’ Cooperative**SMOKING** Joe Jones, US, 1966, 5 mins, Silent, B&W, 16mm, From The Film-makers’ Cooperative**WORD MOVIE** Paul Sharits, US, 1966, 4 mins, Silent, B&W/Color, 16mm, From The Film-makers’ Cooperative**FLY** Yoko Ono, John Lennon, US, 1970/1971, 24 mins, Color, Digital, Courtesy Yoko Ono. Copyright: 1968/1970 © Yoko Ono**APOTHEOSIS** John Lennon, Yoko Ono, UK, 1969/1971, 18 mins, Color, Digital, Courtesy Yoko Ono. Copyright: 1968/1970 © Yoko Ono Lennon

Total running time: c. 65 mins

WEDNESDAY / 10.19.22

THE FESTIVAL OF (IN)APPROPRIATION 2022

7:00 PM

INTRODUCTION Allyson Unzicker*Allyson Unzicker is a curator and writer from Los Angeles. Currently, she is pursuing a PhD at UC Berkeley in the Film & Media Department.*

This year’s Festival of (In)Appropriation—an annual showcase for cutting-edge, experimental, found-media film and video—features a wide range of moving-image formats that probe the limits of audiovisual remix. Presenting artists from across the globe, these films produce meaning by repurposing existing visual and sonic media. Whether used as humor, critique, or recovery, found-media practices continue to challenge and place our understanding of the past into flux. Considering various techniques such as détournement, simulation, and digital remixing, this selection of short films considers appropriation as a subversive device to critically investigate the archive. ALLYSON UNZICKER

The twelfth-annual Festival of (In)appropriation is guest curated by Marie-Pierre Burquier, Marquita “Micki” Davis, and Allyson Unzicker. As we go to press, submissions are still being accepted; the final selection will be posted online.

WEDNESDAY / 10.26.22

IRANIAN EXPERIMENTAL FILM: THE ARTISTIC RADICALS

7:00 PM

PRERECORDED INTRODUCTION Somayeh Khakshoor*Somayeh Khakshoor, who curated this program, is a nomadic Iranian moving-image artist and a recent MFA graduate of the Interdisciplinary Arts program at Simon Fraser University, School for the Contemporary Arts.*

This program features rarely seen short works by pioneering Iranian filmmakers Mohammad Reza Aslani (whose 1976 feature *Chess of the Wind* BAMPFA screened in November 2021), Farshad Fadaian, Khosrow Sinai, and Manouchehr Tayyab. Although all these films, with the exception of Sinai’s *Ars poetica*, were either commissioned or made within governmental institutions, their makers found creative ways not to compromise their radical artistic inclinations. This was partly due to the freedom experienced by artists in Iran in the 1960s. But even Fadaian’s film, made in the 1980s, under very different historical circumstances, seems far too poetic for an industrial film. This collection of works presents a set of contrasting approaches to capturing the nuanced voice of the inanimate in dialogue with the animate. THE CINEMATHEQUE, VANCOUVER

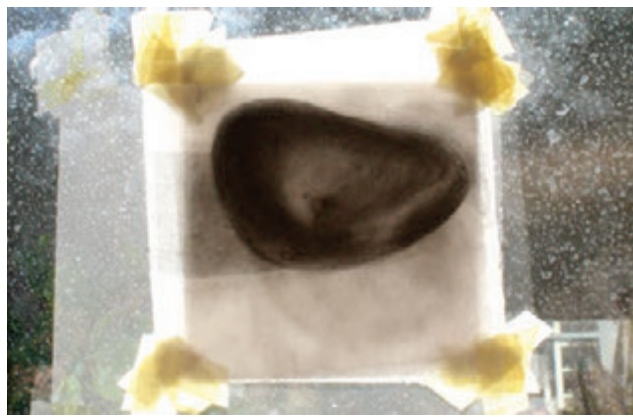
THE RHYTHM (*Ritm*), Manouchehr Tayyab, Iran, 1964, 9 mins, B&W, Digital, From National Film Archive of Iran, permission the artist**COLDNESS OF IRON** (*Sardi ahan*), Khosrow Sinai, Iran, 1969, 18 mins, B&W, Digital, From National Film Archive of Iran, permission the artist**STONE, THE SILENT MOTHER** (*Sang madar-e khāmush*), Farshad Fadaian, Iran, 1988, Color, 10 mins, Digital, From the artist**HASSANLOU CUP: STORY OF ONE WHO ASKS** (*Jām-e Hasanlou*), Mohammad Reza Aslani, Iran, 1964, 20 mins, In Farsi with English subtitles, B&W, Digital, From Dr. Gita Aslani Shahrestani**ARS POETICA** (*Sharh-e hāl*), Khosrow Sinai, Iran, 1967–68, 11 mins, B&W, Digital, From National Film Archive of Iran, permission the artist

Total running time: 68 mins

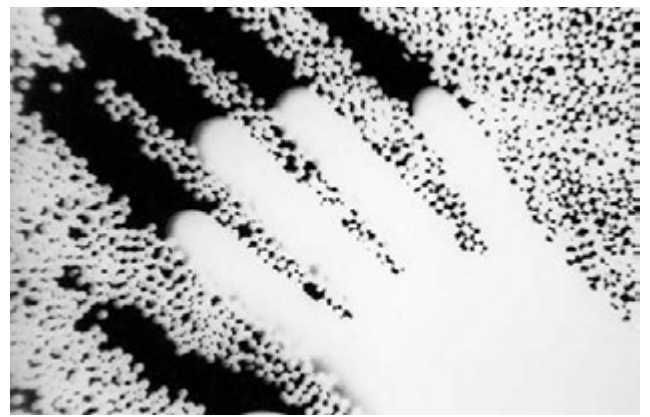
1. The Films of Ana Vaz: *Apiyemiyeki?*, 9.28.22
2. Serious Business Company and Bay Area Women Artists: *My Name Is Oona*, 9.21.22



3



4



5

WEDNESDAY / 11.2.22

I DIDN'T SEE YOU THERE

REID DAVENPORT (US, 2022)

IN PERSON Reid Davenport

"Filmmaker Reid Davenport reflects on matters of visibility, family, and the freak show in his latest personal film. . . . A circus tent erected near his apartment elicits thoughts about America's fascination with freak shows and how his disability affects the perceptions of those around him. As he reveals his observations in voiceover, Davenport's movements [and point of view] are depicted from the vantage point of his wheelchair" (SFFILM Festival). "A sensory ethnography in the truest sense . . . [that] builds on the . . . diaristic subjective vision of the American avant-garde of Brakhage, Baillie, and Mekas, and the reflexivity of cinema verité as it connects with the politics of the current moment" (Jeffrey Skoller).

Photographed by Davenport. (76 mins, Color, DCP, From RePort Media)

SUNDAY / 11.6.22

FLUXUS FILMS: SELECTIONS FROM FLUXFILM ANTHOLOGY

Fluxus's interdisciplinary aesthetic brings together influences as diverse as Zen, science, and daily life and puts them to poetic use. Initially received as little more than an international network of pranksters, the playful artists of Fluxus were, and remain, radical visionaries who sought to reconcile art with life. Dating from the 1960s and compiled by George Maciunas (founder of Fluxus), Fluxfilm Anthology is a document consisting of short films ranging from ten seconds to ten minutes in length. These films were shown as part of the events and happenings of the New York avant-garde. This version is from Anthology Film Archives's 1992 preservation project. ANTHOLOGY FILM ARCHIVES

Presented in conjunction with the gallery exhibition *Fluxus Reverb*.

ZEN FOR FILM Nam June Paik, US, 1962-64, 8 mins, Silent, B&W

INVOCATION OF CANYONS AND BOULDERS (FOR STAN BRAKHAGE) Dick Higgins, US, 1966, 20 secs, Silent, B&W

END AFTER 9 George Maciunas, US, 1966, 1 min, Silent, B&W

DISAPPEARING MUSIC FOR FACE Mieko (Chieko) Shiomi, US, 1966, 11 mins, Silent, B&W

BLINK John Cavanaugh, US, 1966, 2 mins, Silent, B&W

9 MINUTES James Riddle, US, 1966, 10 mins, Silent, B&W

10 FEET George Maciunas, US, 1966, 23 secs, Silent, B&W

7:00 PM

1000 FRAMES George Maciunas, US, 1966, 43 secs, Silent, B&W

EYE BLINK Yoko Ono, US, 1966, 15 secs, Silent, B&W

ENTRANCE TO EXIT George Brecht, US, 1965, 7 mins, B&W

TRACE NO. 22 Robert Watts, US, 1965, 3 mins, Silent, B&W

TRACE NO. 23 Robert Watts, US, 1965, 3 mins, Silent, B&W

TRACE NO. 24 Robert Watts, US, 1965, 4 mins, Silent, B&W

ONE Yoko Ono, UK, 1966, 5 mins, Silent, B&W

All 16mm, From Anthology Film Archives

Total running time: c. 60 mins

WEDNESDAY / 11.9.22

MOMENTS OF PERCEPTION: EXPERIMENTAL FILM IN CANADA

IN PERSON Jim Shedden

Jim Shedden—a Toronto-based curator, publisher/editor, writer, music programmer, and filmmaker—is coeditor of Moments of Perception: Experimental Film in Canada.

In a personal account of four landmark Canadian experimental filmmakers, Jim Shedden will briefly describe the experience of seeing each of these films in his teens and how that experience blew open his sense of what cinema could do and what audiences could experience. He will also discuss the recently published *Moments of Perception*, which provides a history and critical framework for understanding Canadian experimental film, while also arguing that the tradition is an international one with porous borders. In the book, the term *experimental* reflects heterogenous approaches to cinema: sometimes magical, sensual, intellectual, emotive moving-image works that are engaged with political, personal, medium-reflexive, and philosophical themes.

SAILBOAT Joyce Wieland, Canada, 1967, 3 mins, Color, 16mm, From Canadian Filmmakers Distribution Centre

VARIATIONS ON A CELLOPHANE WRAPPER David Rimmer, Canada, 1970, 8.5 mins, Color, 16mm, Courtesy Academy Film Archive

MALTESE CROSS MOVEMENT Keewatin Dewdney, Canada, 1967, 8 mins, Color, 16mm, From Canadian Filmmakers Distribution Centre

WAVELENGTH Michael Snow, 1967, Canada/US, 45 mins, Color, 16mm, From Canyon Cinema

Total running time: c. 65 mins

WEDNESDAY / 11.16.22

THE PRISON IN TWELVE LANDSCAPES

BRETT STORY (US, 2016)

SEE P. 18 FOR FULL DESCRIPTION.

7:00 PM

WEDNESDAY / 11.30.22

THE AVANT-GARDE FILMS OF STEFAN AND FRANCISZKA THEMERSON

"Truly one of the most important film rediscoveries of recent years . . . [*Europa* is] a major lost work of the European avant-garde and an affirmation of Stefan and Franciszka Themerson's important contribution to cinema history." BENJAMIN COOK, LUX

Stefan and Franciszka Themerson were pioneers of the Polish cinematic avant-garde of the 1930s. Their innovative, collaborative film practice parlayed trick photography, photograms, and collage techniques into radical works of experimental moving-image art. *Europa*, made in 1931, was their masterpiece: a kinetic condemnation of creeping fascism across Europe, based on Anatol Stern's Futurist poem. Until 2019 it was thought lost. Miraculously, a print was discovered in Germany's national archive. Restored and featuring a new soundtrack by Lodewijk Muns, *Europa* forms the centerpiece of this tribute, which also includes their three other surviving shorts, as well as reconstructions by artist Bruce Checefsky of two of their still-lost early films.

Presented in partnership with the Polish Cultural Institute New York, with thanks to Tomek Smolarski. Preceded by a reading of selections from Stern's 1929 poem "Europa."

PHARMACY Bruce Checefsky, US, 2001, 4 mins, Silent, B&W

EUROPA Stefan Themerson, Franciszka Themerson, Poland, 1931, 12 mins, B&W

MOMENT MUSICAL Bruce Checefsky, US, 2006, 6 mins, B&W

ADVENTURES OF A GOOD CITIZEN (*Przygoda człowieka poczciwego*), Stefan Themerson, Franciszka Themerson, Poland, 1937, 9 mins, B&W

CALLING MR. SMITH Stefan Themerson, Franciszka Themerson, UK, 1943, 10 mins, Color

THE EYE AND THE EAR Stefan Themerson, Franciszka Themerson, UK, 1945, 10 mins, B&W

All DCP, Courtesy LUX and the Themerson Estate, special thanks to the Polish Cultural Institute

Total running time: c. 60 mins

3. Serious Business Company and Bay Area Women Artists: *Letters*, 9.21.22

5. The Avant-Garde Films of Stefan and Franciszka Themerson: *Pharmacy*, 11.30.22

4. The Films That Sang and Cried: *The Stone*, 9.14.22

PIER PAOLO PASOLINI

“The cinema is an explosion of my love for reality.”

PIER PAOLO PASOLINI

A brilliant artist who was at the center of the intellectual life of postwar Europe, the influential Italian director Pier Paolo Pasolini (1922–1975) enjoyed a multidisciplinary career as a novelist, poet, playwright, actor, painter, polemicist, and filmmaker. No stranger to controversy, scandal, and censure (he was involved in some thirty-three trials during his lifetime), Pasolini represented and articulated many critical perspectives: as a defiant homosexual, a nonaligned leftist, a Catholic (who was arrested for insulting the Church), and a visionary artist.

Pasolini's cinema takes its inspiration from many sources: Renaissance painting, Romanticism, Freudian psychology, Italian neorealism, ethnographic filmmaking, and music. His films share an affinity to musical structures and form. His aesthetic often rebuked traditional film grammar, opting instead for a spirit of experimentation. More often than not, he drew upon nonprofessional actors, casting peasants and urban youths who brought an authenticity and edginess to his narrative films. Behind the camera, Pasolini collaborated with top-notch filmmakers, including cinematographers Tonino Delli Colli and Giuseppe Ruzzolini, costume designer Danilo Donati, and composer Ennio Morricone, often working with the crew on location—be it the rugged terrain of the Holy Land or the impoverished outskirts of Rome. As a poet/filmmaker, he spoke of his “tendency always to see something sacred and mythic and epic in everything, even the most humdrum, simple and banal objects and events.”

This retrospective features many 35mm prints provided by Cinecittà as well as two digitally restored 4K DCPs provided by Cinecittà in partnership with Cineteca di Bologna. The series is presented in conjunction with Cinema Italia San Francisco's celebration of Pasolini's films at the Castro Theatre on September 10.

Susan Oxtoby, Director of Film and Senior Film Curator

Copresented by BAMPFA and Cinecittà, Rome. The retrospective has been organized by Susan Oxtoby, BAMPFA, and Camilla Cormanni, Paola Ruggiero, Marco Cicala, Germana Ruscio, Cinecittà. Presented in association with the Ministry of Culture of Italy. Special thanks to Annamaria Di Giorgio and the staff of the Italian Cultural Institute San Francisco and to Amelia Antonucci, Cinema Italia.



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SATURDAY / 10.22.22

ACCATTONE

PIER PAOLO PASOLINI (ITALY, 1961) NEW 4K DIGITAL RESTORATION

REPEATS SATURDAY / 11.26.22

Pasolini's first film is set in the world of prostitutes, pimps, and layabouts living on the outskirts of Rome and existing outside of both bourgeois and proletarian morality. The film shares some qualities with neorealism, but Pasolini's unsentimental approach to the cruelty and craftiness of poverty's children makes Federico Fellini's *vitelloni* look like the princes they are. No, this is a Dantean netherworld, and like the central character, it is of interest to Pasolini, prized even, precisely for its refusal of redemption. The filmmaker graces it with his understated visual passion, at once lyrical and honest, not incongruously set to Bach. JUDY BLOCH

Written by Pasolini, assisted by Sergio Citti. Photographed by Tonino Delli Colli. With Franco Citti, Franca Pasut, Silvana Corsini, Paola Guidi. (117 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, permission Janus Films)

FRIDAY / 10.28.22

MAMMA ROMA

PIER PAOLO PASOLINI (ITALY, 1962) IMPORTED 35MM PRINT

Mamma Roma captures the dispirited world of a spirited prostitute and her efforts to rise above her trade toward a petit bourgeois life for herself and her grown son. In stone ruins and suburban housing projects, Pasolini finds a combination of the seamy and the lyric, the ugly and the classical, rough trade tempered by raw beauty. His dreamlike edits open neorealism to a transcendent modernity, though the film sears with reality. Pasolini, who rarely used professional actors, questioned using Anna Magnani. Nevertheless, it's hard to picture anyone *but* Magnani in the role. JUDY BLOCH

Written by Pasolini. Photographed by Tonino Delli Colli. With Anna Magnani, Ettore Garofalo, Franco Citti, Silvana Corsini. (111 mins, In Italian with English subtitles, B&W, 35mm, From Cinecittà, permission Janus Films)

SUNDAY / 10.30.22

THE GOSPEL ACCORDING TO ST. MATTHEW

PIER PAOLO PASOLINI (ITALY, 1964) IMPORTED 35MM PRINT

REPEATS SATURDAY / 11.19.22

(*Il vangelo secondo Matteo*). What was seen in 1964 as a daringly direct, almost reportorial account of the Gospel of St. Matthew, set against the everyday life of the times, today looks like a radically stylized classic. Pasolini employs a cast of nonprofessional actors, and settings of rugged Southern Italian landscapes and hill towns, shot with a mixture of cinema-*vérité* techniques, expressive close-ups, and ingenious set pieces. His Christ is an anguished and determined revolutionary, setting children against their parents as he has turned against his, a peripatetic preacher against the afflictions of social injustice. His miracles are as matter-of-fact as Pasolini's pageantry is gritty. JUDY BLOCH

Written by Pasolini, based on the New Testament Book of Matthew. Photographed by Tonino Delli Colli. With Enrique Irazoqui, Margherita Caruso, Susanna Pasolini, Marcello Morante. (137 mins, In Italian with English subtitles, B&W, 35mm, From Cinecittà, permission Janus Films)

SATURDAY / 11.5.22

THE HAWKS AND THE SPARROWS

PIER PAOLO PASOLINI (ITALY, 1966) NEW 4K DIGITAL RESTORATION

(*Uccellacci e uccellini*). Pasolini coined the term *ideo-comic* to describe this unusual film that is at once a political critique and a delightful, offbeat farce. It is an allegorical tale following the exploits of three characters: a father (Totò), his son (Ninetto Davoli), and a talking crow who recounts Marxist fables and philosophies. Father and son are jettisoned into the thirteenth century to serve St. Francis by teaching faith to the arrogant hawks, humble sparrows, and “dried-up Christians.” Despite the humor, country roads and idylls seem to reverberate with longing in this film



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that begins with the question “Where is mankind going?” and ends by eating crow.

Written by Pasolini. Photographed by Tonino Delli Colli. With Totò, Ninetto Davoli, Femi Benussi, Rossana di Rocco. (89 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, permission Janus Films)

FRIDAY / 11.11.22

TEOREMA

7:00 PM

PIER PAOLO PASOLINI (ITALY, 1968) IMPORTED 35MM PRINT

(*Theorem*). Into the home of a classic bourgeois family walks a stranger (Terence Stamp). This unassuming young man was described by Pasolini as “a generically ultra-terrestrial and metaphysical apparition: he could be the Devil, or a mixture of God and the Devil. The important thing is that he is something authentic and unstoppable.” One by one, each family member seeks—and finds—in the visitor a catalyst for the fulfillment of desires denied within the confines of the family structure. Liberated by a moment of authenticity, each is left, on the visitor’s departure, with a personal kind of madness, stripped naked in a symbolic desert.

Written by Pasolini. Photographed by Giuseppe Ruzzolini. With Terence Stamp, Silvana Mangano, Massimo Girotti, Anne Wiazemsky. (97 mins, In Italian with English subtitles, Color, 35mm, From Cinecittà, permission Janus Films)

FRIDAY / 11.18.22

THE DECAMERON

7:00 PM

PIER PAOLO PASOLINI (ITALY, 1971) IMPORTED 35MM PRINT

Recommended for adults only

(*Il decamerone*). For the first film in what he called his “Trilogy of Life,” Pasolini selects eleven tales from Giovanni Boccaccio’s classic one hundred and loosely weaves them together using the thread of his own vision, cloaked in that of a character added to the story and played by Pasolini himself: the painter and Boccaccio contemporary Giotto. While the stories are good-naturedly sexual, in a particularly anticlerical kind of way, the film gains gravitas and focus—religion, almost—from the sheer beauty and precision of its creation; every scene is a set piece, every shot quite literally a work of art. JUDY BLOCH

Written by Pasolini, based on tales by Giovanni Boccaccio. Photographed by Tonino Delli Colli. With Pasolini, Franco Citti, Ninetto Davoli, Silvana Mangano. (111 mins, In Italian with English subtitles, Color, 35mm, From Cinecittà, permission Park Circus)



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SATURDAY / 11.19.22

THE GOSPEL ACCORDING TO ST. MATTHEW

7:00 PM

PIER PAOLO PASOLINI (ITALY, 1964) IMPORTED 35MM PRINT

SEE SUNDAY / 10.30.22

FRIDAY / 11.25.22

THE CANTERBURY TALES

5:00 PM

PIER PAOLO PASOLINI (ITALY, 1972) IMPORTED 35MM PRINT

Recommended for adults only

The scandal of *The Canterbury Tales*, the second in Pasolini’s literary trilogy, winning the Golden Bear at the Berlin Film Festival had little to do with the film’s many bare bottoms and prominent codpieces, scatological effects, and almost obsessive copulation. It is visually splendid, shot in authentic English locations, and studded with talent. But the critics wondered what it was all in service of, and the film’s “erratic” editing and language problems only chafed. Then again, this *is* Pasolini. Should sexual license be, in his Marxist terms, “consumable”? As noted at the beginning, “Between a jest and a joke, many a truth can be told.” JUDY BLOCH

Written by Pasolini, based on the tales by Geoffrey Chaucer. Photographed by Tonino Delli Colli. With Hugh Griffith, Laura Betti, Ninetto Davoli, Franco Citti. (111 mins, In Italian, English, Latin, Gaelic with English subtitles, Color, 35mm, From Cinecittà, permission Park Circus)

SATURDAY / 11.26.22

ACCATTONI

7:00 PM

PIER PAOLO PASOLINI (ITALY, 1961) NEW 4K DIGITAL

RESTORATION

SEE SATURDAY / 10.22.22



5

SUNDAY / 11.27.22

ARABIAN NIGHTS

5:00 PM

PIER PAOLO PASOLINI (ITALY, 1974) IMPORTED 35MM PRINT

“Pasolini’s most beautiful film.” TONY RAYNS

Recommended for adults only

(*Il fiore delle mille e una notte*). For the third film in his “Trilogy of Life,” Pasolini conveys the Arabian Nights tales in the spirit of their original telling. He roots this magic carpet fantasy in the kind of realism that he consistently drew from landscapes (here in Yemen, Ethiopia, Iran, and Nepal) and the faces of his largely nonprofessional casts (Ninetto Davoli and Franco Citti are featured in key roles). The tales are marbled throughout with the good-natured sexuality and unabashed nudity with which Pasolini approaches the Arab proverb “To the pure, all things are pure.”

Written by Pasolini, based on stories from *One Thousand and One Nights*. Photographed by Giuseppe Ruzzolini. With Ninetto Davoli, Ines Pellegrina, Franco Citti, Tessa Bouche. (129 mins, In Italian with English subtitles, Color, 35mm, From Cinecittà, permission Park Circus)

1. *Accattoni*, 10.22.22, 11.26.22
2. *The Decameron*, 11.18.22
3. *Teorema*, 11.11.22
4. *The Gospel According to St. Matthew*, 10.30.22, 11.19.22
5. *The Canterbury Tales*, 11.25.22

GEORGIAN CINEMA:

HIGHLIGHTS FROM THE BAMPFA COLLECTION

Among the treasured special collections within our film archive are the rare and distinctive holdings of Georgian cinema produced during the Soviet era and since the country's independence from the Soviet Union in 1991. This series features works by leading auteurs Tengiz Abuladze, Otar Iosseliani, Nana Janelidze, Sergei Paradjanov, Aleksandr Rakhviashvili, and Giorgi Shengelaia, as well as directors who have established their careers in the last fifteen years, such as Salomé Alexi and Rusudan Pirveli.

Georgian cinema is rich in tradition, song, history, love of the arts, and literature. Filmmakers have often focused on the country's remarkable and varied landscape and on the centrality of the family in Georgian culture. We take this occasion to showcase a selection of works timed with the Ensemble Basiani concert at Cal Performances on November 3. The State Ensemble of Georgian Folk Song, Ensemble Basiani is known for its exquisite rendering of traditional polyphony. We hope that fans of this remarkable musical tradition will take an interest in the noteworthy and beloved cinema tradition from the Caucasus. And for those who already know the joys of Georgian cinema, this series offers a chance to see films we have not brought out of the vault since BAMPFA's *Discovering Georgian Cinema* retrospective in 2014–15.

Susan Oxtoby, Director of Film and Senior Film Curator

With thanks to the Consulate General of Georgia, San Francisco, and our colleagues at Cal Performances.



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SATURDAY / 10.29.22

PASTORALE

OTAR IOSELIANI (USSR, 1975) BAMPFA COLLECTION

4:30 PM

(*Pastoral*). Iosseliani's lyrical and eccentric portrait of rural Georgian life hangs on a slim narrative thread having to do with the visit of a string quartet to a remote village. The encounter between town and country is treated by Iosseliani with characteristic wry humor, and the film's subtext is a bold look at the conditions of women in the village. Albert Johnson wrote, "*Pastorale* is very much a tone-poem. Iosseliani's sharp perceptions are constantly aimed toward sardonic juxtapositions, in the subtlest sense, to establish those wistful ironies of human behavior that exist when cultural patterns coexist behind invisible barriers."

Written by Rezo Inanichvili, Itar Mekshrichvili, Iosseliani. Photographed by Abessalom Maisuradze. With Rezo Tsarchalachvili, Lia Tokkadse-Djiegueli, Marina Kartzevadze. (94 mins, In Georgian with English subtitles, B&W, 35mm, BAMPFA collection)

SATURDAY / 11.5.22

ILIKO, ILARION, GRANDMOTHER, AND ME

TENGIZ ABULADZE (USSR, 1963) BAMPFA COLLECTION

5:00 PM

(*Ya, Babushka, Iliko, Ilarion/Me, Bebia, Iliko da Ilarioni*). Landscape as mise-en-scène was to become the distinctive trademark of Abuladze's art in more formal, allegorical films like *Molba* or *The Wishing Tree*. Here it lends itself to a lyric pastorella full of the grotesque comedy of village life, which seems to thrive on curses and prayers, frankness and straight-faced humor. Abuladze accompanies his characters through the seasons, through war and then peace. The "Me" in the title is Zuriko, an orphan who lives with his grandmother Olga. Abuladze's humanist depiction of a small community and his central character's coming of age is reminiscent of Satyajit Ray's *The World of Apu* and of Federico Fellini's films.

Written by Abuladze, Nodar Dumbadze. Photographed by Giorgi Kalatozishvili. With Lurab Ordzhonikidze, Sesilia Takaishvili, Aleksandre Jorjoliani, Giorgi Tkabladze. (90 mins, In Georgian with English subtitles, B&W, 35mm, BAMPFA collection)

SATURDAY / 11.12.22

WILL THERE BE A THEATRE UP THERE?!

NANA JANELIDZE (GEORGIA, 2011) BAMPFA COLLECTION

5:00 PM

(*Netavi ik teatri aris?!).* Starring one of the most popular Georgian actors, the late Kahki Kavsadze (1935–2021), and based on the true-life experiences of the Kavsadze family, this powerful film is part historical essay and part re-created biography, using the tragic circumstances of the twentieth century (World War II and the aftermath of the Soviet regime) as a backdrop for the chronicle of a Georgian family. The opening scenes depict a former railroad car repair plant bearing the name of Stalin; then the film proceeds to the stage of Tbilisi's Rustaveli Theater, an apt location filled with poetic resonances for this poignant work of reclaimed history. SUSAN OXTOBY

Written by Janelidze, Nino Natroshvili, based on a story by Kahki and Imeri Kavsadze. Photographed by Giorgi Beridze. With Kahki Kavsadze. (55 mins, In Georgian with English subtitles, Color, DCP, BAMPFA collection)

FOLLOWED BY **FELICITÀ** (Salomé Alexi, Georgia, 2009). Alexi's short takes a regular societal occurrence—women who support their families by working abroad—and mines it for dramatic effect. Deadpan, hilarious, and filled with subtle character schtick, *Felicità* is pure delight. (30 mins, In Georgian with English subtitles, Color, DigiBeta, BAMPFA collection)

Total running time: 85 mins

SUNDAY / 11.13.22

MOLBA

TENGIZ ABULADZE (USSR, 1967) BAMPFA COLLECTION

5:00 PM

(*Vedreba*, a.k.a. *The Prayer/The Plea*). "Quite surely a masterpiece and one of the most strikingly original and beautiful films ever made. [*Molba*] is shot in the deepest blacks and almost blinding whites, tightly compressing its complex tale of love, hate, and revenge. . . . Abuladze has managed to convey the 'epic' quality of the piece [based on two poems by Vaza Psavela] by superb use of the harsh landscapes and the integration of the characters within the surroundings. . . . What one finally remembers about the film is not the story, the adventure, or the moments of tenderness, but the overwhelming images." BRIAN BAXTER, LONDON FILM FESTIVAL

Written by Arcil Salukvadze, R. Kveselava, Abuladze, based on poems by Vaza Psavela. Photographed by Aleksandr Antipenko. With Ramaz Chkhikvadze, Spartak Bagashvili, Rusudan Kiknadze, Otar Megvinetkhutsesi. (77 mins, In Georgian with English subtitles, B&W, 35mm, BAMPFA collection)



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5

SATURDAY / 11.19.22

THE WAY HOME

5:00 PM

ALEKSANDR REKHVIASHVILI (USSR, 1981/87) BAMPFA COLLECTION

(*Gza shinisaken*). The way home for Rekhviashvili is not charted in the conventional sense. It takes the viewer along some peculiar roads and across a unique landscape: Georgian history and legend, politics and social stratification, religion and ethics. Allusive, stylized, and allegorical from beginning to end, *The Way Home* (completed in 1981, released in 1987) is in part a tribute to Rekhviashvili's favorite director, Pier Paolo Pasolini, especially to *The Hawks and the Sparrows* (see p. 26). It makes extensive use of poems by Bella Akhmadulina (the major female poet of the cultural "thaw" of the 1950s and 1960s) and of sets by Amir Kakabadze (the son of David Kakabadze, the Georgian avant-garde painter).

Written by Erlom Akhvedia, Rezo Kveselava, Rekhviashvili. Photographed by Archil Pilipashvili. With V. Pantchilidze, R. Tchkhvadze, Avtandi Nakharadze, Jahri Lolashvili. (83 mins, In Georgian with English subtitles, B&W, 35mm, BAMPFA collection)

SATURDAY / 11.26.22

PIROSMANI

4:30 PM

GIORGI SHENGELAIA (USSR, 1969) BAMPFA COLLECTION

Pirosmani is a poetic biography of the great Georgian primitive artist Nikoloz (Niko) Pirosmanshvili (1862–1918), who worked prior to 1920. Shengelaia avoids the usual clichés of films about artists' lives, successfully experimenting with color control techniques based on the painter's style. Avtandil Varazi plays the gentle, uncompromising artist, who sold his paintings to bars and restaurants for food and drink and worked mostly in solitude. After its American premiere at BAMPFA in 1974, this delicately expressive film won the Grand Prize at the Chicago Film Festival and went on to international critical acclaim.

Written by Shengelaia, Erlom Akhvediani. Photographed by Konstantin Apryatin. With Avtandil Varazi, Dodo Abashidze, Givi Aleksandria, Spartak Bagashvili. (85 mins, In Georgian with English subtitles, Color, 35mm, BAMPFA collection)

FOLLOWED BY **ARABESQUE ON A PIROSMANI THEME** (*Arabesjebi Pirosmanz temaze*) (Sergei Paradjanov, USSR, 1985). A poetic meditation on the work of the Georgian painter Pirosmanshvili. (25 mins, In Georgian, Russian, and English, Color, 35mm, BAMPFA collection)

Total running time: 110 mins

SUNDAY / 11.27.22

SUSA

3:00 PM

RUSUDAN PIRVELI (GEORGIA, 2010) BAMPFA COLLECTION

A quiet young boy weaves his way through the underbelly of contemporary Georgia in this evocative update of the neorealist tradition, which takes some of that genre's key pieces—a youthful protagonist, nonprofessional actors, and atmospheric locales—and adds Pirveli's keen eye for detail. With his father in jail, twelve-year-old Susa helps his mother distribute illegal vodka to various hellholes and deadbeats; no matter his situation, though, he hopes for something better. Avoiding pathos and cartoon villainy for a more genuine tone reminiscent of the Dardenne brothers, *Susa* "beautifully captures the way a crumbling locale permeates the characters' lives" (*Variety*). JASON SANDERS

Written by Giorgi Chalauri. Photographed by Mirian Shegelaia, Irakli Geleishvili. With Avtandil Tetradze, Levan Lordkipanidze, Giorgi Gogishvili, Ekaterine Kobakhidze. (85 mins, In Georgian with English subtitles, Color, 35mm, BAMPFA collection)



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FRIDAY / 11.4.22

CINESPIN

7:00 PM

FREE

Join us for CineSpin, the BAMPFA Student Committee's annual event featuring terrific UC Berkeley student musicians and/or DJs providing original live accompaniment for great movies. Watch our website for more information in the coming months.

1. *Iliko, Ilarion, Grandmother, and Me*, 11.5.22
2. *Pirosmani*, 11.26.22
3. *Pastorale*, 10.29.22
4. *Will There Be a Theater Up There?!*, 11.12.22
5. *Susa*, 11.27.22
6. CineSpin, 11.4.22, graphic designed by Frankie Mellor

IN DIALOGUE WITH CHINA: FAMILY, MEMORY, RESISTANCE, AND CHANGE

Presented in conjunction with the Townsend Center's In Dialogue with China: Art, Culture, Politics, these films show how three contemporary Chinese filmmakers are using inventive and subtle techniques to approach themes of family, memory, change, and resistance. Chan Tze Woon's *Blue Island* combines interviews with several generations of activists in Hong Kong and China with dramatic depictions of earlier events performed by contemporary protesters, resulting in a multifaceted record of resistance to political oppression. In *Rivers and My Father*, Chinese Canadian filmmaker Luo Li—who will present his films in person—depicts family history with understated reenactments that shift in and out of sync with the stories being told, suggesting the challenges of intergenerational communication and distance with tenderness and humor. His film *Li Wen at East Lake* experiments with genre, combining documentary elements with the story of an artist-turned-detective in a case study of the rapid pace of development in China. The series concludes with Li Dongmei's *Mama*, which focuses on seven days in the life of a twelve-year-old girl in the verdant mountains of Chongqing province. Drawn from the filmmaker's own experience of the death of her mother, the film focuses as much on the beautiful yet unforgiving landscape and rhythms of rural family life as on the life-changing event. Providing compelling alternatives to standard talking-head documentaries and big-budget studio fare, these filmmakers offer a nuanced and intimate view of life in China, from the recent past to the current moment.

Kate MacKay, Associate Film Curator

Curated by Kate MacKay and Micheal Nylan in conjunction with the Townsend Center's In Dialogue with China: Art, Culture, Politics. With thanks to Weihong Bao; Hans Sluga; Bob Hunter, Icarus Films; Gu Yu, Li Pan, Ru Cao, Yilisoo Films.



1

THURSDAY / 10.6.22

BLUE ISLAND

CHAN TZE WOON (CHINA, 2022)

7:00 PM

INTRODUCTION Roy Chan

Roy Chan is associate visiting professor in East Asian languages and cultures at UC Berkeley and associate professor of Chinese and comparative literature at the University of Oregon.

An elegiac corollary to the fiery documentaries that captured Hong Kong's recent protest movement and ensuing crackdown, Chan's *Blue Island* looks at the state of the region in the wake of the 2020 national security law, an era when many pro-democracy protesters have either fled into exile or are in custody. Explicitly hybrid in its approach, the film blurs not only narrative and documentary, but also the years of 2019 to 2021 with a longer history of Hong Kong as a site of refuge, particularly the stories of those who fled the Cultural Revolution and Tiananmen.

JESSE CUMMING, HOT DOCS

Photographed by Szeto Yat Lui. (98 mins, In Cantonese and Mandarin with English subtitles, Color, DCP, From Icarus Films)

THURSDAY / 10.20.22

RIVERS AND MY FATHER

LUO LI (CANADA/CHINA, 2010)

7:00 PM

IN CONVERSATION Luo Li and Fang Xu

Fang Xu is a continuing lecturer in the field of interdisciplinary studies at UC Berkeley.

Inspired by stories from his father's childhood, Li commented that with *Rivers and My Father*, he hoped "to contribute to the documentation and preservation of local history through the representation of ordinary people's stories and memories." He grew up along the Yangtze River (Chang Jiang) in China and returned there from Canada to shoot the film. In *Rivers and My Father*, Li illustrates his father's memories with a series of elegantly composed, repeating shots—a boy and a woman walking up steps, a man swimming, a trio of boys walking along the riverbank—creating a gentle, and sometimes humorous, tension between past and present, father and son. KATE MACKAY

Written by Li. Photographed by Li, Lesley Loksi Chan, Liu Xiao. With Guangbin Li, Guoqiang Luo, Li Mingfei. (75 mins, In Mandarin and English with English subtitles, B&W, Digital, From Luo Li Films)

2

FRIDAY / 10.21.22

LI WEN AT EAST LAKE

LUO LI (CANADA/CHINA, 2015)

7:00 PM

IN CONVERSATION Luo Li and Michael Nylan

Michael Nylan is the Jane K. Sather History Chair of the UC Berkeley Department of History.

(*Li Wen man you*). Li's fascinating documentary/fiction hybrid tours the disappearing shoreline and dwindling waters of the rapidly changing landscape around East Lake in China's Hubei province. Once famous as the location of Chairman Mao's summer home, the lake and its surrounding area are rapidly being developed to make room for theme parks, condominiums, and, potentially, an airport. Li combines research on the area, featuring interviews with its inhabitants, and the story of Li Wen, a real artist playing a fictional detective. His investigation and the encounters that ensue provide a smart, subtle, and often comic look at contemporary China and its complex relationship to the past. KATE MACKAY

Written by Li. Photographed by Li, Ren Jie. With Li Wen, Zuo Yan. (117 mins, In Mandarin with English subtitles, Color, Digital, From Luo Li Films)

THURSDAY / 10.27.22

MAMA

LI DONGMEI (CHINA, 2020)

7:00 PM

Li's first feature film, winner of the Ingmar Bergman International Debut Award at the Göteborg Film Festival, is set in Chongqing province, China, where she was born. Based on her own childhood, the film depicts seven days of life, and death, in the remote rural village, as remembered by twelve-year-old Xiaoxian. Li pays close attention to the rhythms of country life—the walk to school, homework, chores, and family dinners—amidst the beautiful but unforgiving landscape. Drama is downplayed, alluded to obliquely, or shown from a distance, but the strength of family bonds despite time and tragedy are communicated all the better for Li's restraint. KATE MACKAY

Written by Li. Photographed by Shen Xiaomin, Zhang Yalong. With Cheng Shuqiong, Wang Xiaoping, Ge Wendan, Xia Guoli. (134 mins, In Mandarin with English subtitles, Color, DCP, From Yilisoo Films)



THE NEW LEBANESE CINEMA OF THE 1970S AND 1980S

This small series features new restorations of works by three filmmakers from Lebanon: Borhane Alaouié, Jocelyne Saab, and Heiny Srour. They share a belief that cinema can have a transformative effect on political action, a belief that placed their work at the center of debates within French film criticism at *Cahiers du cinéma* and *Cinéthique* in the 1970s. All three came to filmmaking in and around the outbreak of the Lebanese Civil War, part of a generation of filmmakers sometimes referred to as the New Lebanese Cinema, and used the medium as an extension of their activism. To this end, all three may be broadly characterized as pan-Arab filmmakers, often working in a wide variety of contexts outside of Lebanon (Alaouié in Egypt; Saab in Libya, Algeria, and Iraq; Srour in Palestine). All three have ample experience with documentary and freely meld this experience with their fiction, eschewing, like many modern filmmakers, the differences between the two. As we view these films together, we are invited to reflect on how history is told, remembered, and embodied by those who are witness to its most difficult moments.

Jonathan Mackris, Guest Curator

Jonathan Mackris is a doctoral student in film and media at UC Berkeley. *The New Lebanese Cinema of the 1970s and 1980s* is a project of the UC Berkeley graduate course in film curating taught by BAMPFA curator Kathy Geritz in Fall 2021. With thanks to Mounir El Abbassi, Association des Amis de Jocelyne Saab; Naja Al Achkar, Nadi LeKol Nas; Charlotte Procter, Cinenova Distribution.



THURSDAY / 11.10.22

THE BEIRUT TRILOGY

JOCELYNE SAAB (FRANCE, 1976–82)

INTRODUCTION Jonathan Mackris

Jonathan Mackris, who guest curated this series, is a doctoral student in film and media at UC Berkeley.

“Encountering the real effects of destruction, the films in this Beirut-focused series complicate the relationship between fact and fiction, using poetry and other forms of intermediality to witness what emerges from ruins.” MIZNA FILM SERIES

Saab (1948–2019) began her career as a documentary filmmaker reporting on the Middle East for French television before the outbreak of the Lebanese Civil War returned her to her home in Beirut. While covering the war as an independent journalist, she produced fifteen films, including her three most famous: *Beirut, Never Again*; *Letter from Beirut*; and *Beirut, My City*. Speaking about these poetic essay films in the early 2010s, Saab described *Beirut, My City* as “one of the most important of my films, the one I hold closest to my heart.” JONATHAN MACKRIS

BEIRUT, NEVER AGAIN (*Beyrouth, jamais plus*), Jocelyne Saab, France, 1976, Written by Etel Adnan, 35 mins

LETTER FROM BEIRUT (*Lettre de Beyrouth*), Jocelyne Saab, France, 1978, Poem by Etel Adnan, 48 mins

BEIRUT, MY CITY (*Beyrouth, ma ville*), Jocelyne Saab, France, 1982, In collaboration with Roger Assaf, 35 mins

All In French with English subtitles, Color, Digital, From Jocelyne Saab's Friends Association

Total running time: 118 mins

SUNDAY / 11.13.22

BEIRUT, THE ENCOUNTER

BORHANE ALAOUIÉ (LEBANON/TUNISIA/BELGIUM, 1981)

INTRODUCTION Jonathan Mackris

“The film’s allure is derived from the tender, melancholy atmosphere inherent to the images of the damaged city and the characters’ soft voices.”

BERLINALE

(*Beyrouthou el lika*). *Beirut, the Encounter*, the second fiction feature by Alaouié, who died last September (1941–2021), marks an interesting transition from the stark realism of his debut, *Kafir Kassem* (1975), to something more elliptical, in the style of Alain Resnais. In this film,

set during the Lebanese Civil War, two young people separated by the fighting—one a Christian, the other a Muslim—make tape recordings for each other discussing, in their view, why they believe fighting continues in Beirut. As in all of Alaouié’s films, the slow tracking movements of the camera bring its most exciting moments. JONATHAN MACKRIS

Written by Ahmad Baydoun. Photographed by Charlie Van Damme, Alexis Grivas. With Haitham al-Amin, Nadine Acoury, Renée Deek, Husam Sabbah. (101 mins, In Arabic with English subtitles, Color, Digital, From Nadi LeKol Nas)

THURSDAY / 11.17.22

LEILA AND THE WOLVES

HEINY SROUR (UK/LEBANON/BELGIUM/NETHERLANDS, 1984)

INTRODUCTION Jonathan Mackris

“A film which questions the gospels of the gun; its images flowing in search of woman’s political and historical identity in the Middle East.” JOHN AKOMFRAH (*Leila wa al ziap*). With her first feature, *The Hour of Liberation Has Arrived* (1974), Srour became the first female Arab filmmaker to have a film selected for competition in the Cannes Film Festival. *Leila and the Wolves*, her sole fiction feature, made over a six-year period, expands upon her career-long interest in the contribution of women in the struggle for anti-colonial liberation. Tracing the twin histories of Lebanon and Palestine across the twentieth century through a series of narrative vignettes, Srour centers the sacrifices made by Arab women overlooked in official accounts. JONATHAN MACKRIS

Written by Srour. Photographed by Charlet Recors, Curtis Clark. With Nabila Zeitouni, Rafiq Ali Ahmed. (90 mins, In Arabic with English subtitles, Color, Digital, From Cinenova Distribution)

1. *Mama*, 10.27.22
2. *Rivers and My Father*, 10.20.22
3. *Leila and the Wolves*, 11.17.22
4. *Beirut, the Encounter*, 11.13.22



On View

GALLERIES

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September 3–December 18, 2022

ART WALL: CAROLINE KENT
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Through November 27, 2022

ART WALL: LUIS CAMNITZER
November 30, 2022–May 31, 2023

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Through January 8, 2023

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Through February 12, 2023

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September 7–November 30, 2022

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ELAINE MAY: AGE OF IRONY
September 9–30, 2022

RITHY PANH IN PERSON
September 24–25, 2022

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October 6–27, 2022

MVFF @ BAMPFA
October 8–16, 2022

PIER PAOLO PASOLINI
October 22–November 27, 2022

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November 4, 2022

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November 10–17, 2022

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DOROTHY WILEY: COFFEE
Through September 25, 2022

WHITNEY BRADSHAW: OUTCRY
Through November 8, 2022

COVER

Still from *The Infiltrators*, 2019; 95 mins, In Spanish and English with English subtitles, From Oscilloscope Laboratories.

FUNDERS AND PARTNERS



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Volume XLVI, Number 3. Published four times a year by the University of California, Berkeley. Produced independently by the UC Berkeley Art Museum and Pacific Film Archive, which is solely responsible for its contents. BAMPFA, 2120 Oxford Street, Berkeley CA 94720, (510) 642-0808. Julie Rodrigues Widholm, Director. Nonprofit Organization: Periodical Postage Paid at Oakland BMEU USPS #003896.

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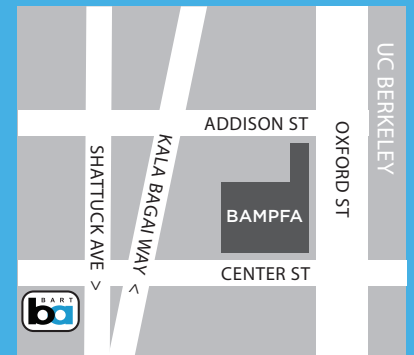
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