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

This season we will hear from Amalia Mesa-Bains, a celebrated member of our Bay Area art community, whose influence and impact have been felt far beyond it. Ever since the 1970s, Mesa-Bain’s incisive work has been at the forefront of critical debates over the nature of political art. Her installations, which feature offerings to the dead and sacred forms such as home altars, have been part of the exhibition’s permanent collection since the 1970s. A tireless advocate for Chicanx art, as community, whose influence and impact have been felt far beyond it. In February, BAMPFA will open Amalia Mesa-Bain: Archaeology of Memory, the first retrospective exhibition of the work of longtime Bay Area artist Mesa-Bains. Presenting work from the entirety of her career for the first time, this exhibition, which includes fourteen major installations, celebrates Mesa-Bain’s important contributions to the field of contemporary art locally and globally. For over forty-five years, Mesa-Bains has worked to bring Chicana art into the broader American field of contemporary art through innovations of sacred forms such as altars (home altar), ofrendas (offerings to the dead), descansos (roadside resting places), and capillas (home yard shrines). She expanded her installations from domestic spaces to include laboratories, library forms, gardens, and landscapes, focusing attention on the politics of space to highlight colonial anceses and the preexisting and still-surviving cultural differences in colonized Indigenous and Mexican American communities. Many of these works offer a feminist perspective on the domestic life of immigrant and Mexican American women across different historical periods—most notably the four-part installation series Venus Envy, which was created over multiple decades and will be displayed in its entirety for the first time at BAMPFA.

Standing at the juncture of cultural diversity, environmentally centered spirituality culled from ancestral non-Western worldviews, and intersectional feminism, Mesa-Bains has been heralded as one of the most prominent voices in feminist Chicana art of her generation.
This exhibition represents the first solo museum survey of the late Berkeley-based artist and teacher Frank Moore (1946–2013). Over the course of more than five decades, Moore, who was born with a physical disability, used painting, performance, public access television, and an extensive writing practice to explore the unlimited capacity for humans to connect.

The impetus for this exhibition was BAMPFA's recent acquisition of two of Moore's paintings: Mariah (1977) and Patti Smith (1979). Guest curators Vincent Fecteau and Keith Wilson chose to focus on Moore's lesser-known contribution to painting to create an access point to his large and complex archive (housed at UC Berkeley's Bancroft Library).

Painting, a distinctly physical medium, affords the opportunity to contemplate essential questions that all of Moore's work proposes about our bodies in relationship not only to objects and materials (canvas, paint, a computer keyboard), but also to each other as subjects and viewers, artists, and models.

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

ENDLESS KNOT: STRUGGLE AND HEALING IN THE BUDDHIST WORLD

Endless Knot: Struggle and Healing in the Buddhist World explores how artists and practitioners across two millennia have understood and utilized one of the core tenets of Buddhism—dependent arising, which posits that cycles of existence (samsāra) arise from past actions and that everything in the world can impact everything else. Featuring an array of artworks from East, South, and Southeast Asia and the United States, the exhibition includes a never-before-exhibited work by the Japanese nun Orshiki Junkyo; prints by premodern and contemporary artists; a video installation by Yong Soon Min; and new works by the internationally acclaimed Tibetan diaspora artists Marie-Dolma Chophel and Tsering Sherpa.

The exhibition explores the ways artists across time and regions have negotiated geopolitical change and psychological or physical struggles while seeking healing. As seen in the works on view, the endless cycle of existence that leads to suffering can be brought on by different types of struggles; at the same time, many of the works point to the means of escaping suffering through the balanced combination of wisdom and compassion.

“What is most modern in our time frequently turns out to be the most archaic.”

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

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

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

This exhibition is organized by BAMPFA staff and curated by Director Emeritus Lawrence Rinder. It is generously supported by the National Endowment for the Arts, lead support from the Terra Foundation for American Art and from Dr. Karen Moss with Lucia Fabio, organized by BAMPFA staff and curated by Christina Yang, former chief curator. The exhibition is made possible through lead support from the Ford Foundation, the Andrew W. Mellon Foundation, the Andy Warhol Foundation for the Visual Arts, the Cultural Heritage Commission of the City of Berkeley, the轻易集团, and Dr. Rosalyn M. Laudati and Dr. James Pick. It is also supported in part by the National Endowment for the Arts.


RINA KIMCHE

JANUARY 11–MARCH 26, 2023

NEW EXHIBITION

UNDOING TIME: ART AND HISTORIES OF INCARCERATION

THROUGH DECEMBER 11, 2022

HANNAH LEVY / MATRIX 279

THROUGH JANUARY 8, 2023

FLUXUS REVERB: EVENTS, SCORES, BOXES & MORE

THROUGH FEBRUARY 12, 2023

LUIS CAMNITZER: ART WALL

THROUGH MAY 31, 2023

TOP ROW, LEFT TO RIGHT:


UNDOING TIME: ART AND HISTORIES OF INCARCERATION is generously supported by the Art for Justice Fund, a sponsored project of the Rockefeller Philanthropy Advisors. Organized by the Berkeley Art Museum, within the framework of the Berkeley Art Museum and Pacific Film Archive’s Triennial: An Inside/Outside View. This exhibition is made possible through lead support from the Terra Foundation for American Art and from Dr. Karen Moss with Lucia Fabio, organized by BAMPFA staff and curated by Christina Yang, former chief curator. The exhibition is made possible through lead support from the Ford Foundation, the Andrew W. Mellon Foundation, the Andy Warhol Foundation for the Visual Arts, the Cultural Heritage Commission of the City of Berkeley, the轻易集团, and Dr. Rosalyn M. Laudati and Dr. James Pick. It is also supported in part by the National Endowment for the Arts.

WINTER 2022–23
DECEMBER

1 / THU
12:45 Lauren Lawson; Art Is an Experience: UX, Access, and Equity arts:SECTION P. 15

4–7 Five Tables of Birds (Revisited!) FESTIVAL P. 14

3 / SAT
12–6 slow dark dances P. 11

4 / SUN
12–6 slow dark dances P. 11
1:00 Flux Kit Workshop ARTLAB P. 14
3:30 Steve Fujimura on Sad Asian Music P. 11
5:00 Sherlock Jr. Wayne Barker on piano HEATON P. 11

7 / WED
7:30 The Longest Night FULL P. 12

8 / THU
4:00 Retys Saar’s The Liberation of Aunt Jemima: A Fiftieth Anniversary Close-Up CINEMA OF THE ABSURD P. 13
7:00 Tokyo Drifter SUZUKI P. 21
9 / FRI
5:30 India Davis: The Life Cycle of Rainbows KAGERO-ZA P. 13
7:00 Our Hospitality Judith Rosenberg on piano HEATON P. 11
10 / SAT
11:30 A House of Imagination GALLERY + STUDIO P. 15
12–6 slow dark dances P. 11
2:00 Honestly Elliot by Gillian McBunn ROUNDUP: READING P. 15
7:00 Satan’s Town SUZUKI P. 21

11 / SUN
12–6 slow dark dances P. 11
5:00 The General Judith Rosenberg on piano HEATON P. 11

Undying Time: Art and Histories of Incarceration closes

14 / WED
7:00 Keaton in Context Introduction by Dana Stevens; Judith Rosenberg on piano HEATON P. 11

Endless Knot: Struggle and Healing in the Buddhist World opens

15 / THU
7:00 Fighting Elegy SUZUKI P. 21

16 / FRI
7:00 The Cameraman Introduction by Dana Stevens; Judith Rosenberg on piano HEATON P. 11

17 / SAT
7:00 Carmen from Kawasaki SUZUKI P. 21

18 / SUN
3:00 Family Matinee: Buster Keaton’s Marvelous Houses Introduction by Dana Stevens HEATON P. 11
5:00 Steamboat Bill Jr. Introduction by Dana Stevens; Judith Rosenberg on piano HEATON P. 11

21 / WED
7:00 Nothn HEATON P. 20

25 / FRI
BAMPFA: Closes for holidays; reopens Jan 4

JANUARY

4 / WED
BAMPFA reopens from holiday closure

5 / THU
4–7 Five Tables of London and Los Angeles FESTIVAL P. 14

11 / WED
Rina Kimche opens

12 / THU
7:00 I Hate Mondays CINEMA OF THE ABSURD P. 16

13 / FRI
7:00 A Tale of Sorrows and Sadness SUZUKI P. 21

14 / SAT
11:30 A Little Fluxbook GALLERY + STUDIO P. 15
2:00 A Wolf Called Wander by Rosania Parry ROUNDUP: READING P. 15
4:30 From the inside out Adrianne Finelli, Jon Shibata, and Pamela Vadakan in conversation OUT OF THE WOLF P. 15
7:00 Case for a Rookie Misanthrop HEATON P. 20

15 / SUN
2:00 Yi Yi Mon (Rosaline) Kyo on Endless Knot: Struggle and Healing in the Buddhist World CINEMA OF THE ABSURD P. 13

3:30 Chinese Animation: The Screen and the Scroll Introduction by Julia Irelin and Linda C. Zhang SPECIAL SCREENINGS P. 32

7:00 Kagero-za SUZUKI P. 21

18 / WED
7:00 Chronicle of the Years of Embers Introduction by Soraya Talli ALGERIAN WAR P. 23

19 / THU
7:00 The Battle of Algiers CINEMA OF THE ABSURD P. 26

20 / FRI
7:00 The Bernardt Koi Case CINEMA OF THE ABSURD P. 26

21 / SAT
3:00 Sunrisu: A Song of Two Humans Joel Coen in person; Judith Rosenberg on piano COSN P. 16
7:00 The Tragedy of Macbeth Joel Coen, Frances McDormand, and Ellen Jones in conversation COSN P. 16

22 / SUN
1:00 Printer Proof Workshop with Floss Editions ARTS + DESIGN P. 14
4:00 The Dead Joel Coen in person COSN P. 16
7:00 Inside Llewyn Davis Joel Coen and Timothy Hampton in conversation COSN P. 16

25 / WED
5:30 Vincent Fecteau and Frank Moore / MATRIX 280: Theater of Human Melting ART LAB P. 14

30 / MON
6:30 Women Talking Frances McDormand in person SPECIAL SCREENINGS P. 32

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

27 / FRI
7:00 The Wintres CINEMA OF THE ABSURD P. 27

28 / SAT
3:30 Lawrence Rinder on Rina Kimche LECTURE P. 13
3:30 Le trou Joel Coen in person COSN P. 16
7:00 Miller’s Crossing Joel Coen and Mark Danner in conversation COSN P. 16

29 / SUN
4:00 A Man Escaped Joel Coen in person COSN P. 16
7:00 A Serious Man Joel Coen and Eric Karpeles in conversation COSN P. 17

30 / MON
6:30 Women Talking Frances McDormand in person SPECIAL SCREENINGS P. 32

4. Carmen from Kawasaki, 12.30.22
5. Undying Time: Art and Histories of Incarceration closes, 12.23.22
6. Hannah Levy / MATRIX 279 opens 1.21.23
7. Five Tables of London and Los Angeles opens 1.21.23
9. Five Tables of London and Los Angeles, 1.17.23
10. Five Tables of London and Los Angeles, 2.16.23
11. BAMPFA opens 12.14.22
12. BAMPFA closes for holidays; reopens Jan 4
14. Roundtable Reading P. 15
15. ROUNDTABLE READING P. 15
16. Roundtable Reading P. 15
18. Seriously Elliott by Gillian McBunn
19. Roundup Reading P. 15
20. Roundup Reading P. 15
21. Roundup Reading P. 15
22. Roundup Reading P. 15
23. Roundup Reading P. 15
24. Roundup Reading P. 15
25. Roundup Reading P. 15
26. Roundup Reading P. 15
27. Roundup Reading P. 15
28. Roundup Reading P. 15
29. Roundup Reading P. 15
30. Roundup Reading P. 15
32. Five Tables of London and Los Angeles closes 1.14.23
FEBRUARY

1 / WED
7:00 Seventy Years of Women Documenting Women
DOCUMENTARY VOICES P. 30

2 / THU
4:50 Five Tables of Silkscreens

7:00 Franz Fanon: Black Skin, White Mask

10:00 Maritza Telles and Pratibha Parmar in Person

4 / WED
12:15 Guided Tour

5:00 India Davis: The Life Cycle of Rainbows

6 / SUN
2:00 Guided Tour

8 / SAT
1:30 The Undecorated War

19 / SUN
2:00 Guided Tour

ART MAKING FOR FAMILIES / CREACIÓN ARTÍSTICA PARA FAMILIAS
SATURDAY / 2.4.23 / 3:00 PM
FREE FILM SCREENING:
AMALIA MESA-BAINS: ARCHAELOGY OF MEMORY
AFRICA P. 12

FEBRUARY

1 / WED
7:00 A Place of Rage

10 / PRI
7:00 October 17, 1981

11 / SAT
11:30 Stories to Tell

12 / SUN
12:00 My Name Is Andrea

15 / WED
12:15 Guided Tour

16 / FRI
7:30 Yi Yon Min (Rosalina) Kyo on Embrazo: Knot: Struggle and Healing in the Buddhist World

22 / WED
12:15 Guided Tour

23 / THU
12:00 Hood Century

26 / FRI
4:30 The Zorda and the Songs of Fighting

28 / SAT
11:00 Neutra: Survival Through Design

29 / SUN
19:00 Guided Tour

3 / SAT
11:30 Art Making for Families / Creación artística para familias

2 / THU
4:50 Five Tables of Silkscreens

7:00 Franz Fanon: Black Skin, White Mask

10:00 Maritza Telles and Pratibha Parmar in Person

4 / WED
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EVENTS

Steve Fujimura on Sad Asian Music
SUNDAY / 12.4 / 7:30 PM
In conjunction with the BAMPFA exhibition Shoveling Time: Art and History of Incarceration, Steve Fujimura introduces his debut poetry collection, Sad Asian Music. Through family histories and storytelling, his poetry plays into the ongoing effects of the World War II incarceration of Japanese Americans on him and his family. Fujimura’s work has appeared in New American Writing, Mitika Street Art & Literary Journal, and Written Here: The Community of Writers Poetry Review. A book signing will follow the reading.

Curator’s Talk: Yi Yi Mon (Rosaline) Kyo on Endless Knot: Struggling and Healing in the Buddhist World
SUNDAY / 11.20 / 2:00 PM
FRIDAY / 12.2 / 12:00 PM
Guest curator Yi Yi Mon (Rosaline) Kyo offers a series of gallery talks highlighting works by contemporary Asian and Asian American artists such as Binh Danh, Yong Soon Min, Takashi Murakami, and Do Ho Suh, who have been influenced by Buddhist thought to process life’s struggles and to approach healing.

Colloquium: Betye Saar’s The Liberation of Aunt Jemima: A Fiftieth Anniversary Close-Up
THURSDAY / 12.8 / 4:00 PM
This event will be presented as a Zoom webinar. Register at tinyurl.com/bamfa-saar
In celebration of the fiftieth anniversary of Betye Saar’s The Liberation of Aunt Jemima, created in 1972 and a highlight of the BAMPFA collection, artists and scholars explore the lasting significance of this iconic work. Framed and moderated by Dr. Cherrie Smith, the colloquium features performance artist and writer Rita Melina Imhotep, art historian and curator Liz Lizzette Le-Falle-Collins, and photography curator Aruni Lobo-Goldberg. Saar contributes a written interview about The Liberation of Aunt Jemima.

Laurel Lawson: Art is an Experience: UX, Access, and Equity
THURSDAY / 1.19 / 12:00 PM
Experiencing art is a negotiation between artist and participant, not necessarily bound to a technical medium. In this talk, artist Laurel Lawson asks if we move from transdisciplinary artmaking and decentered design practices to askable accessibility and technology ethics and leadership.

IN CONVERSATION WITH

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Flux Kit Workshop
SUNDAY / 1/22/23 / 1:00 PM
Take inspiration from the Fluxus scores and boxes on view in the exhibitions Fluxus: Revival; Events, Scores, Books & More and by Alison Knowles: A Retrospective (1960–2022), and come assemble your own Flux Kit in the Art Lab using reproductions of various scores from the BAMPFA’s Steve Lawler Conceptual Art Study Center, as well as ones we come up with as a group. This project was originally created as a collaboration with the late BAMPFA curator emerita Conni Lawewan for the exhibition Mind Over Matter, and we welcome visitors to honor her memory with this special Art Lab edition.

Risograph Print Workshop with Floss Editions
SUNDAY / 1/22/23 / 1:00 PM
Floss Editions is a risograph printing and publishing house run by Meg Fransee and Aaron Gonzalez out of their home since 2016. Come take inspiration from a selection of works from the Floss Editions archive, and create your own single-page, eight-fold zine to be printed on-site using the BAMPFA’s risograph machine.

Five Tables of Birds (Revisited)
THURSDAY / 1/12/23 / 4:00/7:00 PM
No binoculars required. Bird-watching has never been easier than a hike to the lower-level Study Center! Falcon perches on the windows of Maghraj emperors or join an eagle and boy under an umbrella in a Japanese hanging scroll, soars... (attention deficit hyperactivity disorder).

Five Tables of London and Los Angeles
THURSDAY / 1/12/23 / 4:00/7:00 PM
An idiosyncratic visual journey that dives on two of the world’s most iconic urban centers, London and Los Angeles—cities that inhabit physical space in the world and sprawl... (attention deficit hyperactivity disorder).

London landmarks: James Abbott McNeill Whistler’s etchings of views along the Thames River, William Hogarth’s series of entertaining moralizing scenes of fakes, harlots, and politicians, Ed Ruscha’s 1960s’ artists books on gas stations, parking lots, and Sunset Boulevard; prints from the influential Tamarind Lithography Workshop by Sonia Gechtoff, Arturo Soria, and Juan Navarro; and more.

Five Tables of Silkscreens
THURSDAY / 1/22/23 / 4:00/7:00 PM
Silkscreens bring the commercial technique used for textile patterns and T-shirt designs, came to the fore in the 1960s with its wide adoption by Pop artists, anti-war activists, and psychedelic poster makers. Works on view include British artist Edward Paolozzi’s modly colorful 1967 series Universal Electronic Vacuum; Jacob Lawrence’s Olympic poster of shivering runners for the 1972 Munich games; May Sut’s four napkins imprinted with images and quotes by Gandhi, Guernica, Martin Luther King Jr, and Mother Teresa. A Reidhead’s gorgeously subtle screenprints of his meditative black-on-black compositions; and more.

A House of Imagination
SATURDAY / 1/10/22 / 10:30 AM
Workshop led by Shana Rodriguez. Alison Knowles created A House of Dust by following a simple script and using a computer to fill in the words. Then she built a house based on this computer-generated poem! Using the same structure, compose a poem from random pieces and then design, draw, and build a small model house inspired by your poem.

A Little Fluxbox
SATURDAY / 1/14/23 / 10:30 AM
Workshop led by Mary Costa-Barcet.

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

Welcome to the Vanderbeekers of 141st Street
SATURDAY / 1/14/23 / 2:00 PM
Reading led by Cat Coleman, librarian, Contra Costa Unified School District.

The Vanderbeekers of 141st Street (Revisited!)
Noga Djiji, 2.18.23

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.

NOTE: snack and beverage service will be available.

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

Stories to Tell
SATURDAY / 2/11/23 / 11:30 AM
Workshop led by Vickie Price, librarian, West Contra Costa Unified School District.

Honestly Elliott by Gillian MacDonell
SATURDAY / 12/22/22 / 2:00 PM
Reading led by Vincent Price, Winter, West Contra Costa Unified School District

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

A Wolf Called Wander by Rosanne Parry
SATURDAY / 1/14/23 / 2:00 PM
Reading led by Cat Coleman, librarian, Contra Costa Unified School District

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

The Vanderbeekers of 141st Street
By Karina Yan Glaser
SUNDAY / 2/26/23 / 2:00 PM
Reading led by Hendrew Wendt, librarian, Contra Costa Unified School District

The Vanderbeekers have always lived in the brownstone on 143rd Street in Harlem, New York City. It’s practically another member of the family. So, when their reclusive, curmudgeonly landlord decides not to renew their lease, the five siblings have eleven days to do whatever it takes to convince the leery Mrs. Beiderman just how much the Vanderbeekers and their dog, Paganini—are. Maybe the best way to fight this battle is with love.
Since 1980 Joel and Ethan Coen have written and directed some twenty movies, most of which they out the carte blanche selections and screen adjacent of language and music and the elegiac tone of John Dintelman, Criterion Pictures; Paul Rayton; Walter Murch; Catherine Farrell. (132 mins, In French with English subtitles, DCP, From Swank Motion Pictures)
There are many ways and many reasons to care for Keaton—first, foremost, and foremost. The punches and pratfalls that keep us laughing through our lives come from the same galvanizing originality that created them. If Keaton’s life in vaudeville and silent film through the years of early television is interspersed with portraits of other early masters of the medium, Roscoe Arbuckle and Bert Williams, this film sometimes performed in blackface (as did Keaton). Their films are featured in our program Keaton in the Camera Man: Buster Keaton, the Dawn of Cinema, and the Invention of the Twentieth Century. In her introduction, illuminating “spagyric biography,” she places this man “from nowhere,” born in 1895, the year of the first film screening, in the context of the time in which vaudeville was being invented. 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STEAMBOAT BILL, JR. (US, 1928) | WEDNESDAY / 12.21.22

Enjoy the classic silent comedy directed by Buster Keaton, starring the legendary clown.

THURSDAY / 12.22.22

FILM BY SAMUEL BECKETT, A pianist goes to visit her forest ranger...
THE ALGERIAN WAR: INDEPENDENCE: CINEMA AS HISTORY

Over the course of the six decades since the Algerian War of Independence (1954–62), filmmakers have reacted to the history of this revolutionary period with powerful responses and insightful perspectives. Several films in this thematic series shed light on the prewar struggle for independence, the Algerian rebellion against the French centers on Ali La Pointe, the first European film to treat the explosive trauma of the war and its aftermath are masterfully presented in Bertrand Tavernier’s The Battle of Algiers, released in 1966, is a seminal work to this day, and Jean-Luc Godard’s hard-hitting The Little Soldier, 1963), which exposed the massacre and the cover-up of one of the darkest nights in the history of France, with policemen, demonstrators, former officials, and journalists who witnessed the events speaking on camera for the first time. These harrowing personal accounts are juxtaposed with clips from the French press, which supported the official that only a few people had died in the demonstration. “A must-view for students of colonialism in general, and, in particular, Franco-Algerian affairs.” (The French Review).

THE BATTLE OF ALGIERS
GILLO PONTECORVO (ITALY, 1966)
A masterpiece skillfully and bravely constructed, packing a profound emotional punch, The Battle of Algiers provokes the only possible response: to support the resistance. This grand-scale epic captures the intensity and power of the conflict and offers a vivid, realistic portrayal of the events that shook the world.

FRANZ FANON: BLACK SKIN, WHITE MASK
DOROTHÉE-MYRIAM KELLOU (ALGERIA/FRANCE, 2019)
"Isaac: Julien’s film is an eloquent and complex exploration of the film and the legacy of the century’s most compelling theorist of race and colonialism.”—Variety

THE OLIVE TREES OF JUSTICE
JAMES BLUE (FRANCE, 1962)
"An excellent, expert film of broad compassionate humanity.”—J.C. Barnett

The Battle of Algiers

LOCATION: LA CINÉMATHEQUE FRANÇAISE, 416 WEST 127TH STREET, GROUND FLOOR, IN THE ADAMSON THEATER

WEDNESDAY / 11.23

2:00 PM

THURSDAY / 11.23

2:00 PM

The Battle of Algiers

LOCATION: LA CINÉMATHEQUE FRANÇAISE, 416 WEST 127TH STREET, GROUND FLOOR, IN THE ADAMSON THEATER

FRIDAY / 11.23

7:00 PM

DROWNING BY BULLETS
PHILIP BROOKS, ALAN HAYLING (FRANCE, 1992)
Delves into the massacre and the cover-up of one of the darkest nights in the history of France, with policemen, demonstrators, former officials, and journalists who witnessed the events speaking on camera for the first time. These harrowing personal accounts are juxtaposed with clips from the French press, which supported the official that only a few people had died in the demonstration. “A must-view for students of colonialism in general, and, in particular, Franco-Algerian affairs.” (The French Review).

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OUT OF THE VAULT: EVERYTHING'S EPHEMERAL

Saturday / 1/25 2:25 PM

All things are impermanent. Film decays. Projectors turn to scrap metal. Digital files become obsolete. Survivors crash. The BAMPFA collection holds tens of thousands of reels, stacked dormant on shelves in cans, in the cold dark, in a spirit of the current moment, we selected three programs of film ephemeral films of humble brilliance that need to be seen now, films that may otherwise never host the warmth of the projector light. This series focuses on home movies, educational films, orphan films, promos, fragments—short films made for classrooms, libraries, and living rooms. They are personal worlds intended for an intimate audience. Many were made for younger viewers to invent new ways of seeing and feeling, to foster discovery and development, and to cherish lives. Others in this series inspire creative expression, a love of filmmaking, and the desire to hold onto something fleeting.

All three programs—one of place, one of poetry, and one of play—hold a common thread of our endless curiosity and deep connection to nature. These amanations flicker, ask us to pause and listen for quiet rhythms, to look closer at what is in front of us. How do we connect to the irreverent, these films greet us with percussive beauty, beauty . . . from vanishing away? From the reverent, life cannot be contained by language. Form falters. Back to its shelf.

IN CONVERSATION

ADRIENNE FINELLI

The UNDELETED WAR

Berkman-Tagliacozzo (France, 1992)

Digital Restoration

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


Wednesday / 1/23 1:30 PM

Algerian novelist and filmmaker Djebar (1936–2015, a.k.a. Assia Djebar) advocated for an oral and written culture. She uses the first-person narrative voice to weave together multivocal chants and avant-garde music to navigate the psychopomp of the Doppia furnace.

ASSIA DJEBAR (ALGERIA, 1982)

INTRODUCTION: Songs That
La Zerda and the songs of l’oubli

Written by Djebar. (59 mins, In French and Arabic with German and English subtitles, DCP, From Les Mutins, Paris, permission Yuna le Masson)

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

LA GUERRE SANS NOM

(Homeland Trilogy: The War Without Name)

Total running time: 168 mins

Thursday / 1/26 2:25 PM

This film comes undone, this moment will become a furious swan song to colonial violence.

BERTRAND TAVERNIER (FRANCE, 1992)

LA ZERDA ET LES CHANTS DE L’OUBLI

(The Leda and the Songs of Oblivion)


Auteuil, Juliette Binoche, Maurice Bénichou, Annie Girardot. (117 mins, In French, Color, English subtitles, DCP, From Les Mutins, Paris, permission Yuna le Masson)

Saturday / 1/14 2:25 PM

IN CONVERSATION

ADRIENNE FINELLI

ALL THIS IS EPOPHENERAL

Total running time: 67 mins

Adrienne Finch, Jon Shibata, and Pamela Vadanak.

From the Vault: Everything's Ephemeral.

Lucas Family Foundation, preservation provided by the Hobson/Conservatorium Foundation, permission Canyon Cinema

Surfing Run

Robert Chauchet, US, 1980, 13 mins, Color

PAMELA WONG'S BIRTHDAY FOR GRANDMA

Computer Image Fragment

US, 1977, 7 mins, Color

PAMELA VADANKAN

IN CONVERSATION

Adrienne Finch, Jon Shibata, and Pamela Vadanak.

Adrienne Finch is an artist and curator and the media technology advisor of the CCA. She holds a Ph.D. at Berkeley. Jon Shibata is BAMPFA’s film archivist.

PAMELA WONG'S BIRTHDAY FOR GRANDMA

Panama Paper is the director of California Revealed a California state library initiative that helps cultural heritage organizations in the state’s history, art, and cultures.

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The Cinema of the Absurd: Eastern European Film, 1958–89

Absurdity was a fact of life in the socialist realism of Eastern Europe, from the end of World War II until—for most of these countries—the revolutions that began to transform the region in 1989. Marking the thirtieth anniversary of the liberation of the former “people’s republics” from their repressive regimes, this program, originally scheduled in 2020 but postponed due to the pandemic, features works from Czechoslovakia, Latvia, Lithuania, Romania, Poland, Hungary, the former East Germany, and both parts of the former Czechoslovakia, most in West Coast premieres or new restorations from their national film institutions. As the series shows, the shared sensitivity of the absurd unites these diverse nations and their films.

The Eastern European series of the absurd presaged over centuries when people of the region could not determine their fates. In the twentieth century, the absurd overflowed in the gaps between the ideals and realities of their socialist states, between the happiness citizens were supposed to enjoy and the material hardships they faced. It was a response to the failures of public services, the pretense of public life, the absence of religious faith, and the situation of the family, the fantasy of escape, and the search for daily dignity in regimes that refused to admit any flaw. More than in Western Europe, the absurd was a personal, concrete, everyday experience in the East.

These films evoke the liberties that Eastern Europeans only intermittently enjoyed in the twentieth century and that again fleetingly enjoyed in the 1990s. If the absurd was both playful and disturbing, these films express the ludicrousness of authoritarian rule through creative varieties of absurdity.

Gabriel M. Palitz, Guest Curator

Thursday, January 20, 2022

1:00 PM

I HATE MONDAYS

Filled with an affectionate, rueful sense of humor, Juráček’s comic treatise on the treachery of totalitarianism, an unexpected love story, and a message about the human cost of living the lie, this sardonic vision of Soviet life is presented in a new digital restoration.

Written by Jiří Vojtech, directed by Jiří Vojtech. Digital Restoration (from 35mm Print, Eastmancolor)

Friday, January 21, 2022

THE SELECTION

(THE GARDEN, 1.25.23)

Two Men and a Wardrobe

(3 FILMS)

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"My concern is to be concrete. I want to make a film that is concrete," notes director Hong Sangsoo. For the past few years, he has abandoned studio funding; for the past several years, he's instead funded each film through the profits of his last, trimming down and reworking his work with a produced gaze at his characters’ emotional missteps, bad decisions, alcohol-fueled meanderings, and self-doubt weaponized to varying degrees. Much has been through documentary-style scale to remind another French director, and Hong favorite, Robert Bresson.

Born in 1960 to parents who ran a film production company, Hong studied film in the Bay Area at California College of Arts, and later at the School of the Art Institute of Chicago. Since 1992, the Day I Slept Into a Well, launched a career and a career and exploration of cinema. "A lovely, intricately fractured story—past ends up, is told differently, as Hong makes clear in this effortlessly playful treatise on points of view in both cinema and love, which unspools across different short films designed to spotlight each major character’s perspective. An alternative, playful, bumbling, or buffoonish young film director; an older and possibly wiser professor; and the young student who is loved, or loves, both: all have their tale to tell, with the pomp and circumstance of film school—disinherited screenings, movie conversations—captured with wine-induced perfection. A ‘catastrophically brilliant feat of storytelling, akin to an ingeniously wrought suite of library short fiction’ (Nicolas Rapold, New York Times)."

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Every year we present an international selection of inventive documentary, personal narrative films, past and present. This year we open our series with a number of ethnographic films, many by women, sometimes from an outsider’s perspective, but more often depicting the filmmaker’s own community. With footage dating from the mid-1990s to the present, the films reflect varied approaches to documenting everyday reality and social organization. While Margaret Mead provides a voice-over description and analysis, many later works eschew narration and interpretation, and often reveal how they are constructed and organized information. As the Tanzanian filmmaker Flora M’mbugu-Schelling observed, “certain things you can say with words and certain things you cannot find words for.” The films made by indigenous makers often incorporate dreams, myths, and ancestral memories as ways to portray the history, depict everyday scenarios and struggles, and construct equitable alternatives. Humans and nature, community and environment, are employed to critique government and corporate entities, and filmmaking itself becomes an act of resistance. Kathy Geritz, Film Curator

**Wednesday / 2.22.23**

**ONE AMONG MANY: WOMEN DOCUMENTING THE WORLD**

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

KARLA’S FIRST SHOT (Carlotta Films/Le Syndicat, 1936), 30 mins, B&W, restored (Flora M’mbugu-Schelling, 2017, 31 mins, B&W/Color - SARI RED)

SELVER: ONE AMONG MANY (Flora M’mbugu-Schelling, 2017), 31 mins, B&W/Color - hands/ASIA RED

WHO IS AFRAID OF IDEOLOGY? PART 2 (Stuart Rosenbaum, 2019), 29 mins, Color

**YĀM%HETH, THE WOMAN SPIRIT**

The members of the Indigenous media group the Karring Film Collective, based in Australia’s Northern Territories, use cell phones and handheld cameras to record daily life in their rural community as a form of grassroots resistance. The collective’s “improvisational realism,” moves freely between past and present, fiction and documentary, to employ humor, staged scenes, and self-representation to investigate and analyze—as well as subvert—the social issues that impact its members.

DAY IN THE LIFE (2020, 35 mins, Color - Hands, From the artist) MATHURIN, SALTWATER DREAMS (2016, 45 mins, Color - Just because you can’t see it...)

**Total running time: 1:15 mins**

**Wednesday / 2.23.23**

**THE KARRINGABOUR FILM COLLECTIVE**

The Karring Film Collective, based in Australia, encourages indigenous filmmaking in North Australia. The Indigenous voice is an important resource for today’s society. This series will present an award-winning short film from the Karring Film Collective (Flora M’mbugu-Schelling).

**YAHMEDH, the woman spirit (2022)**

**Total running time: 10 mins**

**Pratibha Parmar in Person**

In a career spanning over three decades, Pratibha Parmar has created a fascinating and diverse body of work, including experimental film and video, documentary, and television, bringing to light the stories of several often overlooked communities and cultures. Parmar’s A Place of Rage is a fierce and loving assessment of the social movements of the 1960s from the vantage point of the 1990s cultural wars. The film features interviews with three of the most influential Black feminist intellectuals of our time: Angela Y. Davis, Alice Walker, and June Jordan. The trio asserts the centrality of Black women’s labor and the necessity of intersectional movements for the liberation of all people—past, present, and future.

Written by Pratibha Parmar Photographed by Francesca Wood, Tanya Hendley With: Angela Y. Davis, Robin Walters, June Jordan, Tithi Tharoor, crítica (Lucy Mukerjee, Tribeca Film Festival).

**PRECEDED BY: SAM RÉD (Pratibha Parmar, 1979), Color, 20 mins, Color, Color, Color, Color (77 mins, In Portuguese and Maxakali with English subtitles, Color, Digital, From the artists)**

**Who is Afraid of Ideology? (1988)**

Written by Pratibha Parmar Photographed by Francesca Wood, Tanya Hendley

**Total running time: 85 mins**

**Pratibha Parmar in Person is presented with special support from One Woman One Myna: The Amy Bento Project, bay Area Film Collaborative, DIY Film Festivals, and Women’s Media Movements and Kathy Sacca. The Film Collaborative.**

**Thursday / 2.23.23**

**THE PLACE OF RAGE**

**IN CONVERSATION**

Pratibha Parmar with Laura Dacosta-Bachalter.

Pratibha Parmar is a professor in the Department of Gender and Women’s Studies, University of Illinois. She is a writer and producer of a number of films and documentaries, and was part of an interview series on independent film and queer of color theory. Her work engages with issues of gender, sexuality, race, resistance, and representation.

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CHINESE ANIMATION: THE SCREEN AND THE SCROLL

SUNDAY / 1.15.23
6:00 PM

WOMEN TALKING

MIDNIGHT SPECIAL

SATURDAY / 1.21.23
6:00 PM

BLACK LIFE: AN EVENING WITH PAIGE TAUl

IN CONVERSATION

PAIGE TAUl and FRANCES MCDONALD

Polley’s thoughtfully executed adaptation of Miriam Toews’s best-selling novel, Women Talking chronicles the aftermath of the arrest of several serial rapists in an isolated Mennonite community whose assaults on generations of women and girls have precluded women—taken advantage of by the absence of the men who have left the area to raise their families. As the women raise funds to post bail for their fellows, they engage in a hopeful discussion of their options in light of what they only now understand to have been systematic criminal abuse. Graced with an extraordinary cast, Women Talking frames a radical “act of female imagination” to consider the healing power of language and what is required to escape trauma and to build a safer, more equitable and just society.

Written by Polley, directed by the novel by Miriam Toews, photo-graphed by Luc Montpellier. With Rooney Mara, Claire Foy, Jessie Buckley, Judith Ivey, Ben Whishaw, Frances McDormand (104 mins), Color DCP. From United Artists Releasing. (Rating: PG-13)

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Thank you!

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

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

Illustrated Black History: Honoring the Iconic and the Unseen
Brand-new from George McCalman, an award-winning artist and creative director based in San Francisco.
$16.95

The Daily Feast
New from Berkeley’s own Kelly’s Cove Press! Food is the subject of this joyous collaboration between old friends—Sonoma painter Chester Arnold and Berkeley poet Bart Schneider.
$20

Rosie Lee Tompkins
The work of Rosie Lee Tompkins, widely considered one of the most brilliant and inventive quiltmakers, was featured in BAMPFA’s nationally recognized 2020-21 exhibition.
$15.95

300-piece puzzle
$15.95

Quilt mug
$15.95

Thank You Totes
An amazing reusable bag that you can show off, designed by artist Lauren DiCicco and made in San Francisco by Open Editions. This series celebrates worldwide efforts to “ban the bag.”
$42 each

David Huffman
Net Work sketchbook
A unique forty-eight-page acid-free paper sketchbook created by Oakland painter David Huffman for Open Editions.
$16
On View

GALLERIES

ENDLESS KNOT: STRUGGLE AND HEALING IN THE BUDDHIST WORLD
December 14, 2022–June 11, 2023

UNDOING TIME: ART AND HISTORIES OF INCARCERATION
Through December 11, 2022

HANNAH LEVY / MATRIX 279
Through January 8, 2023

RINA KIMCHE
January 11–March 26, 2023

FRANK MOORE / MATRIX 280: THEATER OF HUMAN MELTING
January 25–April 23, 2023

AMALIA MESA-BAINS: ARCHAEOLOGY OF MEMORY
February 4–July 23, 2023

BY ALISON KNOWLES: A RETROSPECTIVE (1960–2022)
Through February 12, 2023

FLUXUS REVERB: EVENTS, SCORES, BOXES & MORE
Through February 12, 2023

ART WALL: LUIS CAMNITZER
Through May 31, 2023

BARBRO OSMER THEATER

CAMERA MAN: BUSTER KEATON
December 4–21, 2022

ELEGY TO SEIJUN SUZUKI
December 8, 2022–January 15, 2023

THE CINEMA OF THE ABSURD: EASTERN EUROPEAN FILM, 1958–89
January 12–February 25, 2023

OUT OF THE VAULT: EVERYTHING’S EPHEMERAL
January 14–February 16, 2023

CHINESE ANIMATION: THE SCREEN AND THE SCROLL
January 15, 2023

THE ALGERIAN WAR OF INDEPENDENCE: CINEMA AS HISTORY
January 18–February 26, 2023

JOEL COEN IN PERSON
January 21–29, 2023

WOMEN TALKING
January 30, 2023

DOCUMENTARY VOICES
February 1–April 12, 2023

TALES OF CINEMA: HONG SANGSOO
February 3–18, 2023

PRATIBHA PARMAR IN PERSON
February 9 and 23, 2023

BLACK LIFE: AN EVENING WITH PAIGE TAUL
February 18, 2023

NEUTRA: SURVIVAL THROUGH DESIGN
February 25, 2023

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Wednesday–Sunday, 11–7
Operating hours and policies may change due to COVID-19. Please check the latest at bampfa.org/visit before you arrive.

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

FUNDERS AND PARTNERS

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

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