FALL 2026

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

Welcome
Fall 2026

At BAMPFA we shed new light on art and film of the past, which also helps us understand our present. This fall, as part of our *Campus Collaborations* series, cocurated with UC Berkeley faculty, we explore a defining era of recent history. In *Private Frontiers: Media Legacies of the Cold War,* four contemporary artists examine how this period was shaped by popular media and national liberation movements across Asia and around the world. This collaboration with History of Art Professor Atreyee Gupta lets BAMPFA draw on the scholarly resources of a great public research university.

It's one of two *Campus Collaborations* on view at BAMPFA this fall, alongside *Lotty Rosenfeld: Disobedient Spaces*, the first US retrospective of the celebrated Chilean artist, whose work subtly and poetically contested the Augusto Pinochet dictatorship. That exhibition is presented in partnership with UC Berkeley Professor Natalia Brizuela of the Departments of Film & Media and Spanish & Portuguese.

Along with enriching the academic life of UC Berkeley this fall, we're also welcoming Maren Hassinger back to Berkeley on September 20, as part of the ongoing retrospective *Maren Hassinger: Living Moving Growing*. She will perform *Pink Trash* on the Crescent Lawn, which will be covered in pink-painted litter for the occasion. In a unique opportunity for student engagement, Hassinger will be joined by six UC Berkeley students, marking the first time this iconic work has been enacted with multiple performers.

A little over a decade ago, BAMPFA cocurated (with the Museum of Modern Art, New York) the largest North American survey of Georgian cinema, a multiyear project that traveled to several cities and brought international attention to that country's film tradition. This fall we're launching a yearlong series celebrating the new generation of filmmakers working in Georgia today, despite recent political developments there that have put many of them at risk. *Georgian Cinema Now* will bring a delegation of these filmmakers to Berkeley for ten days in late September, a rare chance for our audiences to hear directly from some of Georgia's most celebrated film artists.

Experiences like these can only happen at BAMPFA with the support of our loyal community of visitors and members. Thank you for making this possible, and enjoy the season.

Julie Rodrigues Widholm
Executive Director

SEPTEMBER

2 / WED

12:15 PM Exhibition Tour
SOME PARTICULAR HEAVEN P. 8

3 / THU

1:15 PM Exhibition Tour HASSINGER P. 7

7 PM *Saint Omer*
Alice Diop and Debarati Sanyal in conversation DIOP P. 24

4 / FRI

7 PM *We*
Alice Diop and Maya Sidhu in conversation DIOP P. 24

5 / SAT

4:30 PM *Breathless* GODARD P. 21

7 PM *Mean Streets* SCORSESE P. 17

6 / SUN

2 PM Exhibition Tour HASSINGER P. 7

4:30 PM *A Woman Is a Woman* GODARD P. 21

7 PM *Alice Doesn't Live Here Anymore*
SCORSESE P. 17

9 / WED

Private Frontiers: Media Legacies of the Cold War opens

12:15 PM Exhibition Tour HASSINGER P. 7

7 PM Push Buttons and AI
Gibbs Chapman, Antonio Somaini, Hannes Bajohr, and Sonja Thiel in conversation ALTERNATIVE VISIONS P. 13

10 / THU

7 PM *On Call*
Alice Diop and Iggy Cortez in conversation DIOP P. 24

11 / FRI

7 PM *Vivre sa vie* GODARD P. 21

12 / SAT

11:30 AM–1 PM
Lines That Connect: Pattern, Repetition, and Belonging GALLERY+STUDIO P. 11

2 PM *The Unlearning*
SOME PARTICULAR HEAVEN P. 8

2:30–3:30 PM
The Long Way Around by Anne Nesbet ROUNDTABLE READING P. 11

4 PM *Modern Times*
SPECIAL SCREENINGS P. 19

7 PM *Taxi Driver* SCORSESE P. 17

13 / SUN

2 PM Exhibition Tour
SOME PARTICULAR HEAVEN P. 8

3:30 PM *Danton's Death*
Alice Diop and Damon Young in conversation DIOP P. 25

7 PM *New York, New York* SCORSESE P. 17

16 / WED

12:15 PM Exhibition Tour HASSINGER P. 7

7 PM *Barbara Forever*
Brydie O'Connor and Luis Madrigal in conversation
ALTERNATIVE VISIONS P. 13

17 / THU

6:30 PM Fighting Back: Berkeley Law's Claudia Polsky on Taking Trump to Court CALIFORNIA LIVE! P. 10

18 / FRI

7 PM *Senegalese Meet Sene-Gallic*
Introduction by Maya Sidhu
DIOP P. 25

19 / SAT

1 PM Curators' Conversation and Book Launch ROSENFELD P. 9

2 PM Artist's Conversation ARIZA P. 9

4:30 PM *Contempt* GODARD P. 21

7 PM *The Hole* SPECIAL SCREENINGS P. 25

20 / SUN

1 PM Curator's Tour HASSINGER P. 7

2 PM *Pink Trash* HASSINGER P. 7

4:30 PM *Bellissima* SPECIAL SCREENINGS P. 15

7 PM *The Last Waltz* SCORSESE P. 18

23 / WED

12:15 PM Exhibition Tour HASSINGER P. 7

7 PM *It Will Be Better Before* and *Temo Re*
Keto Kipiani, Anka Gujabidze, Salomé Asatiani, and Anna Dziapshipa in conversation GEORGIAN CINEMA/ ALTERNATIVE VISIONS PP. 33, 13

24 / THU

7 PM *Blackbird Blackbird Blackberry*
Elene Naveriani, Salomé Asatiani, and Salomé Jashi in conversation
GEORGIAN CINEMA P. 33

25 / FRI

3 PM *A Tunnel*
Nino Orjonikidze, Vano Arsenishvili, and Susan Oxtoby in conversation
GEORGIAN CINEMA P. 33

7 PM *Taming the Garden*
Salomé Jashi and Elene Naveriani in conversation GEORGIAN CINEMA P. 33

26 / SAT

11:30 AM–5 PM
Georgian Cinema Now Symposium: Activism in Authoritarian Times: The Republic of Georgia as a Case Study GEORGIAN CINEMA P. 34

1 PM Contemplative Salt Bath
SOME PARTICULAR HEAVEN P. 8

5:30 PM Rasha Salti in Conversation with Natalia Brizuela
ROSENFELD P. 9

7:30 PM *Crossing*
GEORGIAN CINEMA P. 34

27 / SUN

1 PM *Wrenching News* Workshop
HASSINGER P. 7

1:30 PM *English Teacher* and *Bakhmaro 2050*
Nino Orjonikidze, Vano Arsenishvili, Anka Gujabidze, and Susan Oxtoby in conversation
GEORGIAN CINEMA P. 34

2 PM Exhibition Tour HASSINGER P. 7

4:30 PM *An Incomplete Day in the History of Georgia 10.06.93*
Salomé Jashi in person
GEORGIAN CINEMA P. 35

30 / WED

12:15 PM Exhibition Tour
SOME PARTICULAR HEAVEN P. 8

7 PM *Self-Portrait Along the Borderline*
Anna Dziapshipa, Salomé Asatiani, Anka Gujabidze, and Susan Oxtoby in conversation
GEORGIAN CINEMA/ALTERNATIVE VISIONS PP. 35, 13

OCTOBER

1

1 / THU

1:15 PM Exhibition Tour HASSINGER P. 7

7 PM *Italianamerican* and *American Boy: A Profile of Steven Prince*
SCORSESE P. 18

2 / FRI

7 PM *Wet Sand*
Elene Naveriani in person
GEORGIAN CINEMA P. 35

4 / SUN

1 PM *Band of Outsiders* GODARD P. 22

2 PM Exhibition Tour HASSINGER P. 7

7 / WED

12:15 PM Exhibition Tour
SOME PARTICULAR HEAVEN P. 8

7 PM Films by the COUSIN Collective and Christophe Katrib
Introduction by Mark Minch-de Leon
ALTERNATIVE VISIONS P. 13

8 / THU

Mill Valley Film Festival

9 / FRI

Mill Valley Film Festival

10 / SAT

Mill Valley Film Festival

11:30 AM–1 PM Wind Chime Sculpture
GALLERY+STUDIO P. 11

2:30–3:30 PM *The One and Only Ivan* by Katherine Applegate
ROUNDTABLE READING BILINGÜE P. 11

11 / SUN

Mill Valley Film Festival

1 PM Godard's Early Short Films
GODARD P. 22

2 PM Exhibition Tour
SOME PARTICULAR HEAVEN P. 8

14 / WED

12:15 PM Exhibition Tour HASSINGER P. 7

7 PM Remembering Harun Farocki
Introduction by Stefanie Schulte Strathaus MODES OF ARCHIVISM/ ALTERNATIVE VISIONS PP. 37, 14

15 / THU

7 PM Collaborations with Cairo's Cimatheque
Introduction by Stefanie Schulte Strathaus MODES OF ARCHIVISM P. 37

16 / FRI

3:30 PM Mosse Lecture:
Stefanie Schulte Strathaus
Stefanie Schulte Strathaus, Deniz Göktürk, and Susan Oxtoby in conversation
MODES OF ARCHIVISM P. 37

7 PM *Raging Bull* SCORSESE P. 18

17 / SAT

2 PM *La maison des bois*: Episodes 1–3
SPECIAL SCREENINGS P. 35

3 PM *Wrenching News* Workshop
HASSINGER P. 7

6:30 PM *White Nights* SPECIAL SCREENINGS P. 39

18 / SUN

1 PM Improvisational Screenprinting
ART LAB P. 10

2 PM Exhibition Tour HASSINGER P. 7

3 PM *Shaihu Umar*
Introduction by Stefanie Schulte Strathaus MODES OF ARCHIVISM P. 37

7 PM *The King of Comedy* SCORSESE P. 18

21 / WED

12:15 PM Exhibition Tour HASSINGER P. 7

7 PM Marjorie Keller Films
Introduction by Steve Anker
ALTERNATIVE VISIONS P. 14

22 / THU

7 PM *Breathless* GODARD P. 22

23 / FRI

3:30 PM *La maison des bois*: Episodes 1–3
SPECIAL SCREENINGS P. 35

7 PM *The Arch*
Introduction by Weihong Bao
HONG KONG CINEMA P. 27

24 / SAT

2 PM *La maison des bois*: Episodes 4–7
SPECIAL SCREENINGS P. 35

7 PM *Le petit soldat* GODARD P. 22

25 / SUN

2 PM Exhibition Tour HASSINGER P. 7

4 PM *Colorful Youth*
Introduction by Paul Fonoroff
HONG KONG CINEMA P. 27

7 PM *After Hours* SCORSESE P. 19

28 / WED

12:15 PM Exhibition Tour
SOME PARTICULAR HEAVEN P. 8

7 PM *Our Sister Hedy*
Introduction by Paul Fonoroff
HONG KONG CINEMA P. 27

29 / THU

7 PM Celluloid Frontiers: *A Missing Can of Film* and *Stop Genocide*
Naeem Mohaiemen and Tausif Noor in conversation
ALTERNATIVE VISIONS P. 14

30 / FRI

2:30 PM *La maison des bois*: Episodes 4–7
SPECIAL SCREENINGS P. 35

7:30 PM *A Woman Is a Woman* GODARD P. 22

31 / SAT

1 PM Steffani Jemison and Leslie Cuyjet on Maren Hassinger and Senga Nengudi HASSINGER P. 7

4 PM *Vivre sa vie* GODARD P. 22

6:30 PM *Kwaidan* KOBAYASHI P. 30

1 *Shaihu Umar* **10.18.26**
2 *Swish Sway Swish* **11.18.26**
3 Panel on Maren Hassinger's Moving Image Work **11.21.26**

NOVEMBER

2

1 / SUN
2 PM Exhibition Tour HASSINGER P. 7
4 PM *The Valiant Ones* HONG KONG CINEMA P. 27
7 PM *GoodFellas* SCORSESE P. 19

4 / WED
12:15 PM Exhibition Tour HASSINGER P. 7
7 PM Harun Farocki's *War at a Distance* and Videos by Mahmoud Alhaj Introduction by Mark Minch-de Leon ALTERNATIVE VISIONS P. 14

5 / THU
1:15 PM Curator's Tour HASSINGER P. 7
3 PM *Wrenching News* Workshop HASSINGER P. 7
7 PM *The Secret* HONG KONG CINEMA P. 27

6 / FRI
4 PM *Mean Streets* SCORSESE P. 19
7 PM *Harakiri* KOBAYASHI P. 30

7 / SAT
2:30 PM *Kwaidan* KOBAYASHI P. 30
6:30 PM *The Sword* HONG KONG CINEMA P. 28

8 / SUN
1–3 PM Mapping Utopias ART LAB/SOME PARTICULAR HEAVEN P. 10
1:30 PM *The Human Condition: No Greater Love* KOBAYASHI P. 31
2 PM Exhibition Tour SOME PARTICULAR HEAVEN P. 8
6:30 PM *Contempt* GODARD P. 22

11 / WED
12:15 PM Exhibition Tour HASSINGER P. 7
7 PM *Samurai Rebellion* KOBAYASHI P. 30

12 / THU
7 PM *Band of Outsiders* GODARD P. 22

13 / FRI
4 PM *Waikiki Brothers* Yim Soon-rye in person YIM P. 39
7:30 PM *The Inheritance* KOBAYASHI P. 30

14 / SAT
11:30 AM–1 PM Love Notes for the Future GALLERY+STUDIO P. 11
1 PM Artists' Conversation: Emory Douglas and William Rhodes SOME PARTICULAR HEAVEN P. 8
2:30–3:30 PM *The Vanishing of Lake Peigneur* by Alan Wolf ROUNDTABLE READING P. 11
3:30 PM *Taxi Driver* SCORSESE P. 19
6:30 PM *Little Forest* Yim Soon-rye in person YIM P. 39

15 / SUN
Campus Collaborations / Lotty Rosenfeld: Disobedient Spaces closes
1 PM Communal Land Care with TERREMOTO and Test Plot ART LAB/SOME PARTICULAR HEAVEN P. 10
1:30 PM *The Human Condition: The Road to Eternity* KOBAYASHI P. 31
2 PM Exhibition Tour HASSINGER P. 7
6 PM *Just Like Weather* HONG KONG CINEMA P. 28

18 / WED
12:15 PM Exhibition Tour SOME PARTICULAR HEAVEN P. 8
7 PM Black Hole Collective Film Lab Members of Black Hole Collective Film Lab in person ALTERNATIVE VISIONS P. 15

19 / THU
7 PM *La Chinoise* GODARD P. 22

20 / FRI
4 PM *Harakiri* KOBAYASHI P. 30
7:30 PM CineSpin P. 39

21 / SAT
1 PM Panel on Maren Hassinger's Moving Image Work HASSINGER P. 7
3:30 PM *Samurai Rebellion* KOBAYASHI P. 30
6:30 PM *Raging Bull* SCORSESE P. 19

22 / SUN
1:30 PM *The Human Condition: A Soldier's Prayer* KOBAYASHI P. 31
2 PM Exhibition Tour HASSINGER P. 7
6 PM *Rouge* HONG KONG CINEMA P. 28

25 / WED
Galleries close early at 5 PM
12:15 PM Exhibition Tour HASSINGER P. 7

26 / THU
Closed for Thanksgiving

27 / FRI
3:30 PM *Modern Times* SPECIAL SCREENINGS P. 19
5:30 PM *The Last Waltz* SCORSESE P. 19

28 / SAT
3 PM *Center Stage* HONG KONG CINEMA P. 28
6:30 PM *Bellissima* SPECIAL SCREENINGS P. 15

29 / SUN
Maren Hassinger: Living Moving Growing closes
2 PM Exhibition Tour HASSINGER P. 7
2:30 PM *White Nights* SPECIAL SCREENINGS P. 39
5 PM *GoodFellas* SCORSESE P. 19

3

EXHIBITIONS

NEW EXHIBITION

Campus Collaborations / Private Frontiers: Media Legacies of the Cold War

9.9–12.13.26

Bookended by the end of World War II in 1945 and the fall of the Berlin Wall in 1989, the Cold War was a transformative period in global history, marking both the end of the twentieth century and the waning of Modernism. Though earlier historians defined the Cold War as the noncombative contest between the capitalist United States and the communist Soviet Union, recent interventions by scholars, artists, and writers have stressed that this period was also defined by the struggles for decolonization and national liberation movements across Asia and globally. Undeniable to the history of the Cold War is the crucial role that culture played in shaping perceptions of individuals, nations, and the global order, circulated through media such as international magazines, photographs, and television.

Private Frontiers presents new and recent work in photography, video, and installation by contemporary artists who critically engage the Cold War as a prism for understanding today's media-saturated world. Through their research-based practices, artists Naeem Mohaiemen, Prajakta Potnis, TJ Shin, and Tiffany Sia draw on a range of resources—including historical archives, news broadcasts, pop songs, and game theory—to critically examine media as a crucial arena in which politics was articulated and contested in the second half of the twentieth century. By looking critically at how art and politics were entwined in the media of the past, these artists offer a way for us to critically engage with the politics and art of our contemporary moment.

Curated by Tausif Noor, Curatorial Associate, and Atreyee Gupta, Associate Professor, Department of History of Art, UC Berkeley, in conjunction with the undergraduate class HA37: Contemporary Art + Architecture from Asia, c. 1945–Present.

Above: Prajakta Potnis, *still life*, 2009; courtesy the artist and Project 88, Mumbai.

Opposite: Maren Hassinger, installation view of *Living Moving Growing*, 2026. Photo by Chris Grunder.

ON VIEW

Maren Hassinger: Living Moving Growing

THROUGH 11.29.26

Related Events

SUN / 9.27.26 / 1 PM
SAT / 10.17.26 / 3 PM
THU / 11.5.26 / 3 PM
***Wrenching News* Workshops**
Participate in the creation of *Wrenching News*, an artwork featured in *Maren Hassinger: Living Moving Growing*. Berkeley-based artist Julia Goodman guides participants through the process of twisting and knotting newspapers according to Hassinger's specifications. The resulting collaborative artwork will be added to the installation, which will grow throughout the course of the exhibition.

SUN / 9.20.26 / 2 PM
Pink Trash
Crescent Lawn, UC Berkeley

Maren Hassinger restages her iconic 1982 performance *Pink Trash*, which explores encounters between humans and nature in public space. Taking place on UC Berkeley's Crescent Lawn, this performance marks the first iteration of the piece to include additional performers: Hassinger will be joined by six UC Berkeley students, highlighting the intergenerational dimension of our collective task to protect the natural world.

SUN / 9.20.26 / 1 PM
THU / 11.5.26 / 1:15 PM
Curators' Tours
Hear from each of the cocurators of *Maren Hassinger: Living Moving Growing* in a tour discussing the artist's dynamic practice across sculpture, performance, video, and installation.

Margot Norton, Chief Curator, will lead the tour on September 20, and Anthony Graham, Senior Curator, will lead the tour on November 5, Free First Thursday.

SAT / 10.31.26 / 1 PM
Steffani Jemison and Leslie Cuyjet on Maren Hassinger and Senga Nengudi
Artist Steffani Jemison and choreographer Leslie Cuyjet perform a collaborative piece that reflects on the dynamic artistic relationship between Maren Hassinger and Senga Nengudi. The performance meditates on the intense intimacy and attunement involved in long-standing artistic collaborations like Hassinger and Nengudi's, paying homage to the powerful intergenerational legacy of their collective works.

SAT / 11.21.26 / 1 PM
Panel on Maren Hassinger's Moving Image Work
BAMPFA presents a selection of Maren Hassinger's video works, from documentation of her early performances to her later, more cinematic works. Following the screening, a panel will discuss the artist's singular approach to the moving image across her career. Catalogue contributors Robyn Farrell, Senior Curator and Director of Curatorial Affairs at The Kitchen in New York, and Kristin Juarez, Manager of Collections at the California African American Museum, will be in conversation with Professor Leigh Raiford and Zana Sanders, PhD candidate, both in the Department of African American and African Diaspora Studies at UC Berkeley.

See additional events related to this exhibition in Gallery+Studio on p. 11.

Exhibition Tours

Graduate students from the Departments of African American and African Diaspora Studies and History of Art offer exhibition tours on selected Wednesdays at 12:15 PM, Sundays at 2 PM, and Free First Thursdays at 1:15 PM.

SUNDAYS / 2 PM
September 6, 27
October 4, 18, 25
November 1, 15, 22, 29

WEDNESDAYS / 12:15 PM
September 9, 16, 23
October 14, 21
November 4, 11, 25

FREE FIRST THURSDAYS / 1:15 PM
September 3
October 1

Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection

THROUGH 7.11.27

Related Events

SAT / 9.12.26 / 2 PM

The Unlearning

In 2009 composer and musician Theresa Wong created the song cycle *The Unlearning*, a reflection on Francisco Goya's 1810 series of etchings *Los desastres de la guerra* (*The Disasters of War*) and their resonance with our contemporary world. In this concert, Wong performs the work as a duo with violinist and vocalist Carla Kihlstedt. Visual projections by filmmakers Daria Martin and Mao Mollona, based on Goya's etchings and ancient goddess imagery, accompany the performance.

SAT / 11.14.26 / 1 PM

Artists' Conversation: Emory Douglas and William Rhodes

Join us for a conversation between Emory Douglas, artist and Minister of Culture of the Black Panther Party from 1967 to 1982, and William Rhodes, a painter, activist, and educator. The artists will discuss their collaborative piece *Revolution in Our Lifetime*, featured in *Some Particular Heaven*, and unpack how art can foster solidarity, reimagine collective power, and help realize new political possibilities.

SAT / 9.26.26 / 1 PM

Contemplative Salt Bath

Space is limited; first come, first served

In this workshop, participants experience a salt bath as an invitation to contemplate alternatives to modernity's paradigms of determinacy and solutionism while imagining new relationships to our horizons. Led by artist Beatriz Escobar, this experience draws inspiration from her floating practice, which began in the warm bays of Brazil, where she engaged in her grandmother's ritual of floating.

On a first-come, first-served basis, the artist will welcome fifteen attendees as participants, while the remaining attendees will witness the salt bath. The workshop will begin with a grounding exercise, followed by a reading, and then the salt bath. To conclude, attendees will be invited to write down their reflections and, if desired, share them with the group.

Exhibition Tours

Graduate students from the Departments of History of Art and Film & Media Studies offer exhibition tours on select Wednesdays at 12:15 PM and Sundays at 2 PM.

SUNDAYS / 2 PM

September 13
October 11
November 8

WEDNESDAYS / 12:15 PM

September 2, 30
October 7, 28
November 18

See additional events related to this exhibition in Art Lab on p. 10 and Gallery+Studio on p. 11.

Top Left: Sylvia Lark, *Chanting* (detail), 1987; BAMPFA collection, gift of Jeremy Stone.

Top Right: Unidentified artist, *Nehan-Zu: The Parinirvana (Entry of Buddha into Nirvana)*, 14th century, BAMPFA collection, gift of Mr. and Mrs. C.D. Carter.

Campus Collaborations / Lotty Rosenfeld: Disobedient Spaces

THROUGH 11.15.26

Related Events

SAT / 9.19.26 / 1 PM

Curators' Conversation and Book Launch

Natalia Brizuela and Julia Bryan-Wilson, cocurators of *Lotty Rosenfeld: Disobedient Spaces*, discuss the exhibition, examining Rosenfeld's approach to art under authoritarianism, feminist strategies for disobedience, materiality and ephemerality, and performance and video. This event also celebrates the publication of the accompanying exhibition catalogue, available for sale in the bookstore.

SAT / 9.26.26 / 5:30 PM

Rasha Salti in Conversation with Natalia Brizuela

Rasha Salti, who led the curatorial team of the 61st Venice Biennale, speaks about Palestinian–Chilean solidarity as disobedience in the arts and wider transnational solidarity and artist networks under dictatorship and occupation. She is joined in conversation by Natalia Brizuela, cocurator of *Lotty Rosenfeld: Disobedient Spaces*.

Art Wall / Marcel Pardo Ariza: Las frutas del labor

THROUGH 7.25.27

Related Events

SAT / 9.19.26 / 2 PM

Artist's Conversation

Join Marcel Pardo Ariza and BAMPFA Chief Curator Margot Norton for a conversation about Ariza's new Art Wall project, including a discussion of Art Handlxrs*, the award-winning organization Ariza cofounded with Ambrose Trataris to support marginalized communities within the art handling profession.

Jean-Luc Godard's Early Films: Posters Designed by Gvido Augusts

There is a story behind these exceptional posters, which were recently acquired for the BAMPFA collection. Commissioned nearly sixty years ago by Tom Luddy (1943–2023), then the Program Director of the Pacific Film Archive, the posters were designed by the American painter and graphic artist Gvido Augusts (1932–2022) on the occasion of Jean-Luc Godard's first visit to Berkeley in March 1968 for a retrospective of his films. This groundbreaking event was one of the early accomplishments of Luddy, who would serve as Director of the Pacific Film Archive between 1974 and 1980. Luddy always loved this series of posters. He gave his personal copy of his favorite, *La Chinoise*, to Henri Langlois, Cofounder and Director of La Cinémathèque française, for its museum in Paris.

After all these years, BAMPFA has acquired a complete set of Augusts's posters, many of which relate to Berkeley cultural events (film, theater, and concerts). Augusts studied art at San Jose State College and the San Francisco Art Institute and majored in animation at Foothill College. He lived in Los Altos, California, at the time the posters were created.

The acquisition of the Gvido Augusts Poster Collection was made possible thanks to the artist's family, Rasma and Gundars Augusts; Pacific Film Archive Founding Director Sheldon Renan; and a generous donation from Janet and David Peoples.

Top: Lotty Rosenfeld, documentation of *Una milla de cruces sobre el pavimento* (*One Mile of Crosses on the Pavement*), 1979; courtesy Fundación Lotty Rosenfeld.

Bottom: Marcel Pardo Ariza, *Las frutas del labor*, 2026; courtesy the artist.

Left: Gvido Augusts, poster for *Band of Outsiders* (*Bande à part*), 1968, BAMPFA collection.

EVENTS

California Live!

THU / 9.17.26 / 6:30 PM

Fighting Back: Berkeley Law's Claudia Polsky on Taking Trump to Court

Copresented by *California* magazine and the Cal Alumni Association

Since Donald Trump's reelection, universities have found themselves caught between principle and self-preservation. Should they stand up and risk getting cut down, or stay low and hope to escape the cross fire? For Professor Claudia Polsky, this has never been a question. Determined to confront the administration's assault on higher education, she spearheaded a class action suit that has, so far, restored nearly a billion dollars in research funding to UC scientists and scholars. The litigation is ongoing.

Join *California* editor Pat Joseph in conversation with Professor Polsky about the ongoing threats to American science and research, the rule of law, and what it means to fight back.

1 Fighting Back: Berkeley Law's Claudia Polsky on Taking Trump to Court **9.17.26**
2 Mapping Utopias **11.8.26**
3 Lines That Connect: Pattern, Repetition, and Belonging **9.12.26**
4 Wind Chime Sculpture **10.10.26**
5 Love Notes for the Future **11.14.26**

Art Lab

SUN / 10.18.26 / 1 PM

Improvisational Screenprinting

Space is limited; RSVP required

Explore an experimental and improvisational form of screenprinting with artist Leon Wan. Printmaking is typically a process-driven medium, utilizing form and technique to create an image. Wan will share his approach to breaking certain conventions in creating spontaneous imprints of shape, pattern, and color rather than printing a single fixed image. This workshop centers emotion and energy through a more immediate application of screenprinting.

SUN / 11.8.26 / 1–3 PM

Mapping Utopias

Space is limited; RSVP required

What does utopia mean to you? Is it a distant dream, or something that already exists in our everyday lives? This workshop, led by educator, anthropologist, and community organizer Isa Prieto, invites participants to explore the idea of utopianism through a discussion and creative exercise. We will share where we experience belonging, care, joy, and possibility and, through a collective mapmaking activity, situate the fragments of utopia that already live in our neighborhoods. This workshop offers an opportunity to brainstorm how to strengthen and expand everyday utopian spaces and learn about the power of imagination as a tool for change.

In conjunction with *Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection*

SUN / 11.15.26 / 1 PM

Communal Land Care with TERREMOTO and Test Plot

Landscape architecture design studio TERREMOTO and nonprofit Test Plot talk about their approach to radical communal land care that cultivates beauty and biodiversity, while providing a framework for how to live on Earth spiritually with all forms of life. This presentation explores the belief that ecological and climate crises require a repairing of kinship with our lands, a return to the commons and to care.

In conjunction with *Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection*

Art Lab Hours
Drop in and make art!

FRIDAYS
2–7 PM

SATURDAYS & SUNDAYS
11 AM–7 PM
(except Second Saturdays, 1–7 PM)

FREE FIRST THURSDAYS
11 AM–7 PM

Join. Renew. Belong.

Unlock your front-row seat to bold creativity this fall.

As a BAMPFA member, you help power a vibrant cultural space for students, artists, and the community. Come celebrate creative work that sparks conversation and new ways of seeing the world.

bampfa.org/member | 510-642-5186 | bampfamember@berkeley.edu

Second Saturdays for Families

In BAMPFA's galleries, Art Lab, and Reading Room. Admission to BAMPFA's family programs is free for kids 13 and under and for one accompanying adult per child. Children must be accompanied by at least one adult.

Gallery+Studio

For ages 6–12 with accompanying adult(s).
Each of these two-part workshops integrates an interactive gallery tour with a related art project.
Sign up in the Art Lab ten minutes ahead of the session, which begins with a short gallery tour at 11:30 AM.

3

SAT / 9.12.26 / 11:30 AM–1 PM
Lines That Connect: Pattern, Repetition, and Belonging

Workshop led by Rivka Valérie Louissaint

Take a guided tour of selected artworks in *Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection* to see how artists can use a series of small gestures to build complex and dynamic forms. Then use a range of drawing materials to create your own layered composition through a process of cumulative mark making. Discover how repetition and visual rhythm can express both individuality and connection.

4

SAT / 10.10.26 / 11:30 AM–1 PM
Wind Chime Sculpture

Workshop led by Viviana Martinez Carlos

Central to Maren Hassinger's art is a wide vocabulary of forms, gestures, and movements inspired by nature. Discover these elements of her work in a guided walk through the gallery. Then explore sound and movement as you create a wind-activated sculpture using materials such as eucalyptus seed pods, twigs, branches, and other natural and recycled found materials.

5

SAT / 11.14.26 / 11:30 AM–1 PM
Love Notes for the Future

Workshop led by Erin McCluskey Wheeler

Explore some of Maren Hassinger's art projects in a guided gallery tour with artist Erin McCluskey Wheeler. Then transform paper and found materials into sculptures that carry hidden messages of love and friendship for ourselves and for the future.

Roundtable Reading

Recommended for ages 7 and up with accompanying adult(s).
At Roundtable Reading, young readers read aloud to one another from the opening pages of a good book. Children who participate will receive a copy of the book to continue reading at home. No advance sign-up needed; just show up promptly at 2:30 PM ready to read!

SAT / 9.12.26 / 2:30–3:30 PM
The Long Way Around by Anne Nesbet

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

After a massive earthquake disrupts their family hiking trip in the mountains, three cousins have an adventure they didn't expect and discover a resilience they never knew.

SAT / 10.10.26 / 2:30–3:30 PM
¡ROUNDTABLE READING BILINGÜE!
The One and Only Ivan / El único y incomparable Iván by Katherine Applegate

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

Ivan, an easygoing gorilla living in captivity, enjoys his life until a new friend helps him see things in a new light and inspires him to change.

SAT / 11.14.26 / 2:30–3:30 PM
The Vanishing of Lake Peigneur: A Graphic Novel Based on a True Story by Alan Wolf, art by Jose Pimienta

Reading led by Mardawn Wendt, librarian, Berkeley Arts Magnet Elementary School

Immerse yourself in this compelling nonfiction graphic novel about the incredible but true story of a Louisiana lake that vanished—told from the point of view of the lake.

FILM

1

Alternative Visions

This fall BAMPFA's long-running annual series of historical and contemporary experimental film includes the work of dozens of artists across ten programs, beginning with a program of cinematic investigations into automation and AI with Gibbs Chapman in person. The series continues into November with a program of films made by members of the Oakland-based Black Hole Collective Film Lab. Brydie O'Connor is in person with her archival portrait of queer experimental film pioneer Barbara Hammer. The late Marjorie Keller's intimate 16mm films have a rare screening to mark the publication of a new book about her work. Artist Naeem Mohaiemen presents and discusses *A Missing Can of Film* (2025) in conjunction with the exhibition *Private Frontiers*. A selection of works made by COUSIN collective artists, including Sky Hopinka's 2017 consideration of the Dakota Access Pipeline protest and Lindsay McIntyre's film about caribou and lichen—made using those materials in the photographic process—screen with Lebanese artist Christophe Katrib's *This Dissonance* (2024). Harun Farocki's influential 2003 essay film *War at a Distance* and Gazan artist Mahmoud Alhaj's recent videos examine how perception can be limited in the context of war and/or conflict.

Alternative Visions also intersects with the spotlight on the important legacy of Arsenal Filminstitut in Berlin, with programs introduced by Artistic Director Stefanie Schulte Strathaus, and *Georgian Cinema Now*, launching this fall with many filmmakers, critics, and scholars in person.

Kate MacKay
Film Curator

Promotional Partner
San Francisco Cinematheque

Thank you
Worth Ryder Art Gallery and Department of Art Practice, UC Berkeley; Marcus Hu, Strand Releasing; Emily Martin, Kristin MacDonough, Video Data Bank; John Klacsman, Anthology Film Archives; Julia Petrocelli, The Film-Maker's Cooperative; Antje Ehmann, Harun Farocki GbR; Brett Kashmere, Zachary Epcar, Canyon Cinema Foundation; Institute for South Asia Studies, UC Berkeley; and Chowdhury Center for Bangladesh Studies, UC Berkeley.

1 *Dislocation Blues* **10.7.26**
2 *Barbara Forever* **9.16.26**

WED / 9.9.26 / 7 PM

Push Buttons and AI

In Conversation Gibbs Chapman, Antonio Somaini, Hannes Bajohr, and Sonja Thiel

Antonio Somaini is Full Professor of Film, Media, and Visual Culture Theory at the Université Sorbonne Nouvelle in Paris and a Senior Member of the Institut Universitaire de France.

Hannes Bajohr is an Assistant Professor in the Department of German at UC Berkeley.

Sonja Thiel is a PhD student in the Department of German at UC Berkeley.

In conjunction with the exhibition *Hidden Layers: AI Infrastructures and Hallucinations* at UC Berkeley's Worth Ryder Gallery, Antonio Somaini, Hannes Bajohr, and Sonja Thiel present a program of works about AI and its social and technical infrastructures. Gibbs Chapman's *Push Button* is a dryly funny exposé of the effects of automation on twenty-first-century humans, while Inès Sieulle's *The Oasis I Deserve* documents affective interactions with the chatbot Replika. Nicolas Gourault reveals the numbing human labor that feeds AI with *Their Eyes*, while the studio Taller Estampa uses classic film clips to demonstrate how the object recognition software YOLO9000 sees and classifies. AI eats itself and ends in "model collapse" in Egor Kraft's *One & Infinite Chairs (1&∞ㄱ)*.

KATE MACKAY, ANTONIO SOMAINI

Push Button: A History of Idleness and Ignorance
Gibbs Chapman, US, 2004, 17 mins, Color, DCP, From the artist

Their Eyes
Nicolas Gourault, France, 2025, 23 mins, In English and Spanish with English subtitles, Color, DCP, From Square Eyes

What do you see, YOLO9000?
Taller Estampa, Spain, 2019, 14 mins, In English, Spanish, and French with English subtitles, Color, Digital, From the artists

One & Infinite Chairs (1&∞ㄱ)
Egor George Kraft, Austria/Japan, 2024, 7 mins, Color, Digital, From the artist

The Oasis I Deserve
Inès Sieulle, France, 2024, 22 mins, Color, DCP, From the artist

Total running time: 83 mins

2

WED / 9.16.26 / 7 PM

Barbara Forever

Brydie O'Connor (US, 2026)

In Conversation
Brydie O'Connor and Luis Madrigal

Luis Madrigal is a Lecturer in the Department of Film and Media at UC Berkeley.

"Pioneering lesbian filmmaker . . . Barbara Hammer takes center stage in Brydie O'Connor's Teddy Award-winning debut feature. . . . Throughout her monumental career, Hammer made over ninety moving-image works that often centered on her own life, body, and lovers . . . when such life-affirming, honest depictions of sapphic people were scarce. Bolstered by exquisitely edited archival footage, this beautifully intimate documentary assembles an equally lyrical portrait of the visual poet, illuminating how Hammer's legacy continues to inspire artists and preserve our shared histories. At the same time, it never loses sight of the ambitious, funny, bold, and joyful woman at its center" (Kate Bove, Frameline).

(102 mins, Color, DCP, From Strand Releasing)

WED / 9.23.26 / 7 PM

It Will Be Better Before and *Temo Re*

In Conversation Keto Kipiani, Anka Gujabidze, Salomé Asatiani, and Anna Dziapshipa

For full description, see *Georgian Cinema Now*, p. 33.

WED / 9.30.26 / 7 PM

Self-Portrait Along the Borderline

Anna Dziapshipa (Georgia, 2023)

In Conversation Anna Dziapshipa, Salomé Asatiani, Anka Gujabidze, and Susan Oxtoby

For full description, see *Georgian Cinema Now*, p. 35.

WED / 10.7.26 / 7 PM

Films by the COUSIN Collective and Christophe Katrib

Introduction Mark Minch-de Leon

Mark Minch-de Leon is an Associate Professor of Film and Media at UC Berkeley.

Founded in 2018 by Sky Hopinka, Adam Khalil, Alexandra Lazarowich, and Adam Piron, COUSIN was created to support Indigenous artists expanding traditional definitions of, and experimenting with, moving image form and genre. This program offers a selection of works made by COUSIN collective artists, including Hopinka's 2017 consideration of the Dakota Access Pipeline protest and Lindsay McIntyre's film about caribou and lichen—made using those materials in the photographic process. A short film by Lebanese artist Christophe Katrib reflects on the dissonance he experiences living on the stolen land of the United States as "U.S-backed Israel commits genocide and ethnic cleansing on Palestine and my homeland of Lebanon."

The Early Sun, Red as a Hunter's Moon
Adam Piron, US, 2025, 14 mins, Color, DCP, From Video Data Bank

Dislocation Blues
Sky Hopinka, US, 2017, 17 mins, Color, DCP, From Video Data Bank

Reclamation
Theo J. Cuthand, Canada, 2018, 13 mins, Color, DCP, From Video Data Bank

Tonalli
Colectivo Los Ingrávidos, Mexico, 2021, 16 mins, Color, DCP, From Video Data Bank

This Dissonance
Christophe Katrib, US, 2024, 6 mins, Color, Digital, From the artist

Tuktuit
Lindsay McIntyre, US, 2025, 15 mins, In Inuktitut and English with English subtitles, Color, DCP, From Tiny Moving Pictures

Total running time: 81 mins

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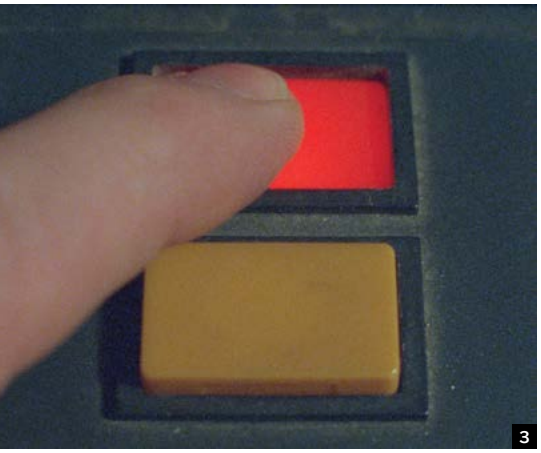
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WED / 10.14.26 / 7 PM

Remembering Harun Farocki

Introduction
Stefanie Schulte Strathaus

For full description, see *Stefanie Schulte Strathaus: Modes of Archivism*, p. 37.

WED / 10.21.26 / 7 PM

Marjorie Keller Films

Introduction Steve Anker

Steve Anker has been a curator, teacher, and author focusing on experimental film for more than fifty years. Anker is one of the contributors to the new anthology *In the Absence of Marjorie Keller*.

A key figure of American experimental film from the 1970s until her untimely death in 1994, filmmaker, scholar, activist, and teacher Marjorie Keller redefined Stan Brakhage's approach to personal, handmade films in feminist terms. Keller's subjects ranged from social and political critiques to intimate portraits of people who populated her world, and her intricate visual and sound editing is pointed while also being poetically suggestive. Following the release of *Daughters of Chaos* in 1980, critic Amy Taubin wrote, "Its central concern is female bonding . . . Keller's strongest gifts as a filmmaker (are) the subtlety of her awareness of gesture and the extraordinary fluidity and assurance of her editing." STEVE ANKER

She/Va
1973, 2 mins, Silent, From Anthology Film Archives

Part IV: Green Hill
1972, 3 mins, Silent, From Anthology Film Archives

Daughters of Chaos
1980, 20 mins, From Anthology Film Archives

The Fallen World
1983, 9 mins, From Anthology Film Archives

Herein
1991, 35 mins, From The Film-Makers' Cooperative

All Marjorie Keller, US, Color, 16mm

Total running time: 69 mins

THU / 10.29.26 / 7 PM

Celluloid Frontiers: *A Missing Can of Film* and *Stop Genocide*

In Conversation
Naeem Mohaiemen and Tausif Noor

Tausif Noor is the Curatorial Associate at BAMPFA.

In conjunction with the exhibition *Private Frontiers*, BAMPFA presents Naeem Mohaiemen's *A Missing Can of Film* (2025). Commissioned by EVA Ireland International and the Kochi-Muziris Biennale, the film traces the lost-left politics buried within Zahir Raihan's *Stop Genocide* (1971)—a film edited in the style of Soviet Realism and Third Cinema during the 1971 Bangladesh Liberation War. Raihan, a novelist and director, was abducted only forty-five days after the end of the war. *A Missing Can of Film* combines scenes from *Stop Genocide* with footage shot at the Bangladesh Film Development Corporation after the nation's 2024 July Student "Monsoon" Uprising, interrogating the film canister as a vessel of contested history.

A Missing Can of Film
Naeem Mohaiemen, Bangladesh/Ireland/India, 2025, 45 mins, Color, Digital, From the artist

Stop Genocide
Zahir Raihan, Bangladesh, 1971, 20 mins, B&W, Digital, Courtesy Topu Raihan and the Zahir Raihan Family

Total running time: 65 mins

WED / 11.4.26 / 7 PM

Harun Farocki's *War at a Distance* and Videos by Mahmoud Alhaj

Introduction Mark Minch-de Leon

Harun Farocki's 2003 essay film uses archival and original material to interrogate expectations of the objectivity of contemporary photographic images, particularly those images documenting conflict and war. As Antje Ehmann observed, "The image is no longer used only as testimony, but also as an indispensable link in a process of production and destruction." Gazan artist Mahmoud Alhaj's work shares concerns with Farocki's but emerges from lived experience of daily violence in Gaza, "especially under the siege

and constant aerial surveillance," leading to "an attempt to understand the technological structure of domination and its impact on the body, space, and memory."

War at a Distance
(*Erkennen und Verfolgen*). Harun Farocki, Germany, 2003, Written by Farocki, Photographed by Ingo Kratisch, Rosa Mercedes, 58 mins, In German with English subtitles, B&W/Color, Digital, From Harun Farocki GbR

The Right to See
Mahmoud Alhaj, Palestine, 2021, 7 mins, In Arabic with English subtitles, B&W, Digital, From the artist

Control Anatomy
Mahmoud Alhaj, Palestine, 2024, 17 mins, In Arabic with English subtitles, B&W/Color, DCP, From the artist

Total running time: 82 mins

WED / 11.18.26 / 7 PM

Black Hole Collective Film Lab

In Person Members of Black Hole Collective Film Lab

Black Hole Collective Film Lab (BHCFL) began in 2014 as an effort to provide an affordable community photochemical lab in Oakland (situated on unceded Chochenyo and Ohlone territory). It is part of a growing international network of artist-run film labs working toward the reclamation of the means of production from a rapidly disappearing industry in order to preserve and make accessible an endangered tradition of art making. This screening brings together films made by collective members past and present, footage from group workshops taught by members and visiting artists, and documentation of the lab's evolution through multiple moves over more than a decade. BHCFL

Contact Printer Film
BHCFL, 2023, 3 mins, Silent, B&W, From BHCFL

Auricon Test Film
BHCFL, 2019, 2 mins, B&W, 16mm, From BHCFL

Arapadaptor (I Feel So)
Anna Geyer, 2003, 5 mins, Color, 16mm, From Canyon Cinema

Light Isle
Matt Hidy, 2019, 4 mins, Color, 16mm, From the artist

ailleurs
tooth, 2026, 8 mins, B&W/Color, 16mm, From the artist

Make America Go Away
Kate Dollenmayer, 2026, 2 mins, B&W/Color, 16mm, From the artist

three feet to the left
Zack Parinella, Seth Neill, 2026, 3 mins, Color, 16mm, From the artist

Untitled Bee Film
Nicky Tavares, 2019, 5 mins, B&W/Color, 16mm, From the artist

Flow Attachment
Tijana Petrović, 2026, 9 mins, B&W/Color, Digital, From Canyon Cinema

100 Years
Emily Chao, 2023, 3 mins, Silent, 16mm, Color, From Canyon Cinema

torsion (conservation of momentum 4)
Vaibhav Sutrave, 2025, 1 min, Silent, B&W, 16mm, From the artist

Shadow Film
Silvia Turchin, 2026, 3 mins, Silent, B&W, 16mm, From the artist

Tulip Trestle
Seth Mitter, 2008/21, 5 mins, Silent, B&W, 16mm, From the artist

Untitled Lab Film
Patricia Ledesma Villon, 2019, 1 min, Silent, B&W, 16mm, From the artist

Workshop Footage
BHCFL, 2 mins, Silent, Color, 16mm, From BHCFL

J'adore Venise
Carter Hiett, 2026, 3 mins, Silent, B&W, From the artist

Film Quilt
Amy Reid, 2026, 2 mins, Silent, Color, Digital, From the artist

GIVE ME THE MONEY
Vida Behar, 2025, 8 mins, Color, Digital, From the artist

Battery Eupocalyptus
Clare Schweizer, 2025, 3 mins, Color, Digital, From the artist

Pepper Tree (Palos Verdes)/ Siberian Elm (Amache)
Corey Ohama, 2026, 2 mins, B&W/Color, Digital, From the artist

Swish Sway Swish
TT Takemoto, 2026, 7 mins, Color, Digital, From Canyon Cinema

Chromoflex Workshop Footage
BHCFL, 2019, 1 min, Silent, Color, 16mm, From BHCFL

All US

Total running time: 82 mins

1 *Daughters of Chaos* **10.21.26**
2 *GIVE ME THE MONEY* **11.18.26**
3 *Push Button: A History of Idleness and Ignorance* **9.9.26**
4 *A Missing Can of Film* **10.29.26**
5 *Tuktuit* **10.7.26**
6 *Bellissima* **9.20, 11.28.26**

Special Screenings

6

SUN / 9.20.26 / 4:30 PM
SAT / 11.28.26 / 6:30 PM

Bellissima

Luchino Visconti (Italy, 1951)
4K Digital Restoration

"What is acting after all?" Maddalena (Anna Magnani) rhetorically asks before the mirror in Luchino Visconti's melodrama of mother love and misplaced ambition. Magnani's extraordinary performance is its own answer. As a working-class mother desperate to get her young daughter a shot at stardom through a Cinecittà casting call, Magnani turns what might have been a simplistic caricature of a domineering stage mother into a fully rendered character, both hilarious and tragically human. Visconti's direction similarly refuses to distinguish between satire and sincerity; even while it mocks the business of moviemaking, *Bellissima* is an exquisite example of the filmmaker's craft.

JULIET CLARK

Written by Suso Cecchi D'Amico, Francesco Rosi, Visconti, based on Cesare Zavattini's story. Photographed by Piero Portalupi, Paul Ronald. With Anna Magnani, Walter Chiari, Tina Apicella, Gastone Renzelli. (114 mins, In Italian with English subtitles, B&W, DCP, From Janus Films)

1

Martin Scorsese Pictures

Martin Scorsese has been making what he calls "pictures" for more than sixty years. A filmmaker long before he first picked up a camera—as an eleven-year-old he created a storyboard for *The Eternal City*, an imaginary CinemaScope epic about ancient Rome—he has made more than a dozen documentaries and twenty-six fiction features to date. His vast contribution to cinema extends beyond the movies he has directed: he is a producer and advocate for other filmmakers, and through his work with The Film Foundation and World Cinema Project, he is helping to preserve significant films from around the world. His enthusiasm is a generous gift for generations of cinephiles to share and learn from.

This extensive retrospective, running through June 2027, offers the opportunity to experience the depth, breadth, and brilliance of Scorsese's cinematic vision, and to consider the themes and concerns to which he frequently returns. Depictions of organized crime and the lust for power, money, fame, or notoriety exist alongside films chronicling existential or romantic longing and the search for spiritual redemption. Drawing from numerous influences—including classic Hollywood cinema, Italian neorealism, cinema verité, and the French New Wave—Scorsese has created an exuberant cinematic vocabulary that shifts from naturalism to theatrical artificiality from project to project and sometimes even within a single film. He brings these varied approaches and influences together with precise framing; assured, fluid camera movement; expert editing; and peerless performances.

The eleven films screening this fall—from *Mean Streets* (1973) to *GoodFellas* (1990)—launched Scorsese's career and established him as one of the important cinematic voices of his generation.

Kate MacKay
Film Curator

Thank You
Marianne Bower, Sikelia Productions; Allison Piccolo, Izzy Welsh, Warner Bros.; David Jennings, Amy Rynne, Park Circus; Finley Padgett, Sony Pictures; and Brian Belovarac, Janus Films.

1 *Taxi Driver* **9.12, 11.14.26**
2 *Mean Streets* **9.5, 11.6.26**
3 *Italianamerican* **10.1.26**
4 *After Hours* **10.25.26**
5 *New York, New York* **9.13.26**
6 *Alice Doesn't Live Here Anymore* **9.6.26**

SAT / 9.5.26 / 7 PM

Mean Streets

Martin Scorsese (US, 1973)
4K Digital Restoration

Repeats Friday / 11.6.26

Set during the Feast of San Gennaro in the Italian neighborhood where Scorsese grew up, and populated with characters and situations based on the neighborhood's inhabitants, *Mean Streets* is an early distillation of the themes that would define the director's career. Charlie (Harvey Keitel) is torn between his devout Catholicism, his commitment to his volatile friend Johnny Boy (Robert De Niro), a romantic entanglement with Johnny's cousin Teresa, and opportunities offered by his crime boss uncle. Crackling with creative energy, this now iconic neo-noir is inflected with influences from French New Wave, cinema verité, and American independent filmmakers like Kenneth Anger, John Cassavetes, and Shirley Clarke. KATE MACKAY

Written by Scorsese, Mardik Martin. Photographed by Kent L. Wakeford. With Harvey Keitel, Robert De Niro, David Proval, Amy Robinson. (112 mins, In English and Italian with English subtitles, Color, DCP, From Warner Bros.)

SUN / 9.6.26 / 7 PM

Alice Doesn't Live Here Anymore

Martin Scorsese (US, 1974)
4K Digital Restoration

A departure from the urban underworld of *Mean Streets*, Scorsese's first studio film, set in the Southwest with a female lead, afforded him the opportunity to show his versatility. *Alice* earned Academy Award nominations for writer Robert Getchell and actress Diane Ladd, as well as a Best Actress win for Ellen Burstyn for her nuanced performance as a widowed mother who hits the road with her preteen son in the hope of finding work as a singer. Scorsese and Burstyn bonded over Alice's emotional journey while leaving space for the rest of the excellent cast—including Jodie Foster, Harvey Keitel, and Kris Kristofferson—to shine.
KATE MACKAY

Written by Robert Getchell. Photographed by Kent L. Wakeford. With Ellen Burstyn, Kris Kristofferson, Alfred Lutter, Harvey Keitel. (112 mins, Color, DCP, From Warner Bros.)

SAT / 9.12.26 / 7 PM

Taxi Driver

Martin Scorsese (US, 1976)
4K Digital Restoration

Repeats Saturday / 11.14.26

After he takes a job as a taxi driver to cope with chronic insomnia, ex-Marine Travis Bickle (Robert "You talkin' to me" De Niro) begins to see the dark city as one vast cesspool of crime and concupiscence: raunchy streets by night, seedy porn theaters by day, and only one bright spot—the angelic Betsy (Cybill Shepherd), a worker for a political campaign. When his angel takes it on the wing, Bickle decides to clean the streets of their depraved human debris. To achieve an R rating, director Scorsese famously desaturated the film's color, muting the gore while creating an otherworldly cityscape. STEVE SEID

Written by Paul Schrader. Photographed by Michael Chapman. With Robert De Niro, Jodie Foster, Cybill Shepherd, Albert Brooks. (114 mins, Color, DCP, From Sony Pictures)

SUN / 9.13.26 / 7 PM

New York, New York

Martin Scorsese (US, 1977)
4K Digital Restoration

"Everything, from Dan Perri's stylish titles to the searing sax solos played by Georgie Auld, has a dash, a classy drive, which gives the film an enthralling jazz tone."
PETER STACK, *SAN FRANCISCO CHRONICLE*

Chronicling the relationship of singer Francine Evans (Liza Minnelli at her best) and saxophone player Jimmy Doyle (Robert De Niro), Scorsese's astonishing musical melodrama conjures the golden age of Hollywood via stunning sets, costumes, choreographies, and Big Band numbers. Francine initially rejects Jimmy's overbearing advances, but when she starts to sing and he plays along, they soon become a duet. Ambition, artistic differences, and Jimmy's jealousy test the union, as success calls for sacrifice. KATE MACKAY

Written by Earl Mac Rauch, Mardik Martin. Photographed by László Kovács. With Liza Minnelli, Robert De Niro, Lionel Stander, Barry Primus. (163 mins, Color, DCP, From Park Circus)

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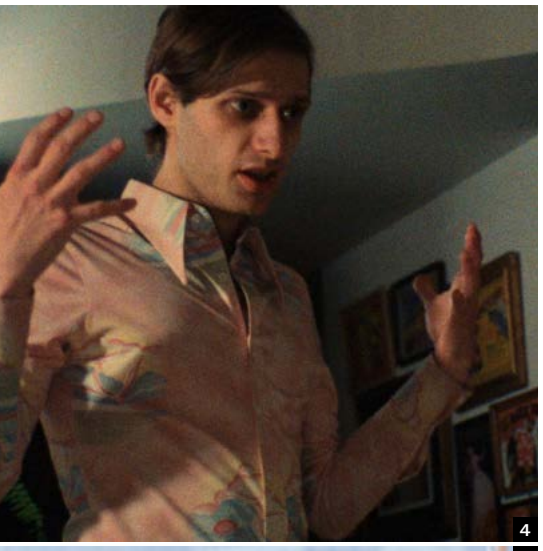
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SUN / 9.20.26 / 7 PM

The Last Waltz

Martin Scorsese (US, 1978)
4K Digital Restoration

Repeats Friday / 11.27.26

Scorsese grew up listening to seminal rock DJ Alan Freed, and from *Mean Streets* onward, his movies have been driven by the power of rock and roll. His love of music is innate and instinctual, so when The Band decided to hang it up after seventeen years on the road, they chose Scorsese to film their farewell concert at Winterland Ballroom on Thanksgiving 1976. The film intercuts the glorious music from one of the all-time great concert lineups with interviews with members of The Band as they talk about their lives and music. *The Last Waltz* is an elegiac masterpiece that captures a special moment in music history. PETER MOORE

Photographed by Michael Chapman. With The Band, Eric Clapton, Bob Dylan, Joni Mitchell. (115 mins, Color, DCP, From Park Circus)

THU / 10.1.26 / 7 PM

Italianamerican and *American Boy: A Profile of Steven Prince*

Scorsese's documentaries are like portals to his sources of inspiration, and *Italianamerican* takes us to the heart of the matter via a conversation with his parents. As his mother prepares meatballs, she and her husband tell the stories of their families' journeys from Sicily to Elizabeth Street, which speak volumes about the immigrant experience. *American Boy* is the realization of Scorsese's idea for a film in which "a man sits down, tells his story, and little by little you see an era emerge, a way of life, a way of surviving." He found the perfect subject in Steven Prince, a great storyteller, who played the gun dealer in *Taxi Driver*, a role for which he provided his own guns. KATE MACKAY

Italianamerican

Martin Scorsese, US, 1974, Written by Mardik Martin, Larry Cohen, Photographed by Alex Hirshfeld, With Catherine Scorsese, Charles Scorsese, Martin Scorsese, 49 mins, Color, DCP, From Janus Films

American Boy: A Profile of Steven Prince

Martin Scorsese, US, 1978, Written by Mardik Martin, Julia Cameron, Photographed by Michael Chapman, 55 mins, Color, DCP, From Janus Films

Total running time: 104 mins

FRI / 10.16.26 / 7 PM

Raging Bull

Martin Scorsese (US, 1980)
4K Digital Restoration

Repeats Saturday / 11.21.26

Scorsese and Robert De Niro make the biography of boxer Jake LaMotta into a visceral meditation on existential suffering. Eschewing the romance associated with the sport, *Raging Bull* shows the struggle of an athlete whose willful determination to succeed on his own terms takes its toll on all those around him—friends and adversaries in equal measure—before he is undermined by self-loathing. Every punch is framed, lit, and cut for maximum impact, with black-and-white cinematography inspired by James Wong Howe. "A fusion of Hollywood genre with personal vision . . . closer to poetry than pulp. Its sculptural weight can only be appreciated on the big screen" (Amy Taubin, *Village Voice*). KATE MACKAY

Written by Paul Schrader, Mardik Martin, based on *Raging Bull: My Story* by Jake LaMotta, with Joseph Carter and Peter Savage. Photographed by Michael Chapman. With Robert De Niro, Cathy Moriarty, Joe Pesci, Frank Vincent. (129 mins, B&W/Color, DCP, From Park Circus)

SUN / 10.18.26 / 7 PM

The King of Comedy

Martin Scorsese (US, 1982)

In a review for the *Village Voice*, J. Hoberman called *The King of Comedy* the "richest, most intelligent Hollywood movie of 1983. . . . Between them, Scorsese, Robert De Niro and screenwriter Paul Zimmerman have created an American archetype: Rupert Pupkin . . . the celebrity-crazed would-be standup comedian who attaches himself to TV talk-show host Jerry Lewis. . . . *The King of Comedy* is a meditation on American celebrity but—dealing as it does with rampant aggression, pure megalomania,

visceral embarrassment and pathetic humiliation—it's a good deal more disturbing." Sandra Bernhard makes an indelible appearance as Pupkin's partner in obsession.

Written by Paul D. Zimmerman. Photographed by Fred Schuler. With Robert De Niro, Jerry Lewis, Diahnne Abbott, Sandra Bernhard. (109 mins, Color, DCP, From Criterion Pictures)

SUN / 10.25.26 / 7 PM

After Hours

Martin Scorsese (US, 1985)
4K Digital Restoration

A coffee shop flirtation with Marcy (Rosanna Arquette) sends hapless office worker Paul (Griffin Dunne) downtown for a date in this zany Kafkaesque comedy set in the artists' lofts, dive bars, diners, clubs, and streets of a yet-to-be gentrified SoHo—a different kind of underworld for Scorsese. Cinematographer Michael Ballhaus, in his first collaboration with the director, effectively captures the sinister, alien quality of the city at night. Things go from weird to worse for Paul with each subsequent encounter—hilarious scenes with Catherine O'Hara and Teri Garr—as he tries to extricate himself from cascading misfortune. KATE MACKAY

Written by Joseph Minion. Photographed by Michael Ballhaus. With Griffin Dunne, Rosanna Arquette, Linda Fiorentino, Catherine O'Hara. (97 mins, Color, DCP, From Warner Bros.)

SUN / 11.1.26 / 7 PM

GoodFellas

Martin Scorsese (US, 1990)
4K Digital Restoration

Repeats Sunday / 11.29.26

Working with trusted accomplices, including editor Thelma Schoonmaker, cinematographer Michael Ballhaus, actors Robert De Niro and Joe Pesci, and brilliant first-time collaborators Ray Liotta and Lorraine Bracco, Scorsese combines varied cinematic styles, camera techniques, and a precisely executed collage of popular music, adapting Nicholas Pileggi's chronicle of real-life Mafia associate Henry Hill. Hurtling through some twenty-five years of "family" life, the riveting Liotta gives voice to Hill's chilling and funny first-person account. As focused on quotidian details as on dramatic moments, Scorsese wanted the movie to have a documentary feel, "as if you had 16mm cameras with these guys for 20, 25 years." KATE MACKAY

Written by Nicholas Pileggi, Scorsese, based on *Wiseguy: Life in a Mafia Family*. Photographed by Michael Ballhaus. With Ray Liotta, Robert De Niro, Joe Pesci, Lorraine Bracco. (146 mins, Color, DCP, From Warner Bros.)

FRI / 11.6.26 / 4 PM

Mean Streets

Martin Scorsese (US, 1973)
4K Digital Restoration

See Saturday / 9.5.26

SAT / 11.14.26 / 3:30 PM

Taxi Driver

Martin Scorsese (US, 1976)
4K Digital Restoration

See Saturday / 9.12.26

SAT / 11.21.26 / 6:30 PM

Raging Bull

Martin Scorsese (US, 1980)
4K Digital Restoration

See Friday / 10.16.26

FRI / 11.27.26 / 5:30 PM

The Last Waltz

Martin Scorsese (US, 1978)
4K Digital Restoration

See Sunday / 9.20.26

SUN / 11.29.26 / 5 PM

GoodFellas

Martin Scorsese (US, 1990)
4K Digital Restoration

See Sunday / 11.1.26

1 *The Last Waltz* **9.20, 11.27.26**
2 *Raging Bull* **10.16, 11.21.26**
3 *GoodFellas* **11.1, 11.29.26**
4 *American Boy: A Profile of Steven Prince* **10.1.26**
5 *The King of Comedy* **10.18.26**
6 *Modern Times* **9.12, 11.27.26**

Movie Matinees for All Ages

6

SAT / 9.12.26 / 4 PM
FRI / 11.27.26 / 3:30 PM

Modern Times

Charles Chaplin (US, 1936)

Recommended for ages 8 & up

It starts with an overhead shot of sheep and cuts to the throngs coming out of a subway station. Was Charlie Chaplin a Surrealist, or just a realist? His version of modern times looks forward in equal measure to Jacques Tati and *1984*. This "silent" is full of modern sounds, heard over loudspeakers and big corporate television screens (not to mention the Tramp's outburst of French-inspired gibberish). Charlie, the ever-elegant Tramp, is an industrial swashbuckler with an oilcan for a sword, but he's begun taking on the characteristics of factory machines, obsessively twisting buttons no matter where they are. JUDY BLOCH

Written by Chaplin. Photographed by Roland Totheroh, Ira Morgan. With Chaplin, Paulette Goddard, Chester Conklin, Henry Bergman. (87 mins, Silent with music track, sound effects, and occasional dialogue, B&W, DCP, From Janus Films)

1

Jean-Luc Godard's Early Films

Name any Jean-Luc Godard film, from his early or late period, and you will find a work that opens the eyes to a new way of thinking about cinema through its inspired use of elliptical structure, jump cuts, close-ups, Brechtian techniques, and text/image/sound design. Godard's (1930–2022) politics and philosophical views underpinned the radical form of his films, creating rich layers of meaning.

Recognized in the 1950s first for his film criticism, Godard was catapulted into fame as a director with *Breathless*, his 1960 debut feature. His deep appreciation for film history, literature, art, and music pervades his films, which are filled with quotations from the works he admired. Godard's films have, in turn, inspired many great filmmakers, including Rainer Werner Fassbinder, Pier Paolo Pasolini, Quentin Tarantino, and Wong Kar Wai.

This series of Godard's early films is presented in conjunction with a BAMPFA poster exhibition installed on the Collection Wall outside the Film Library & Study Center on the Lower Level. These exceptional posters were commissioned nearly sixty years ago by Tom Luddy, then the Program Director of the Pacific Film Archive. The posters were designed by the American painter and graphic artist Gvido Augusts (1932–2022) on the occasion of Godard's first visit to Berkeley in March 1968. How fitting that our institution can once again showcase these posters alongside a selection of Godard's films.

Susan Oxtoby
Director of Film and Senior Film Curator

Film Series Sponsors
Janet and David Peoples

Promotional Partner
Villa Albertine San Francisco

1 *La Chinoise* **11.19.26**
2 *Vivre sa vie* **9.11, 10.31.26**
3 *A Woman Is a Woman* **9.6, 10.30.26**
4 *Le petit soldat* **10.24.26**

SAT / 9.5.26 / 4:30 PM

Breathless

Jean-Luc Godard (France, 1960)
4K Digital Restoration

Repeats Thursday / 10.22.26

"Still nothing like it. Still cool. Still entirely original."
A.O. SCOTT, *NEW YORK TIMES*

(*À bout de souffle*). Godard's films of the 1960s are rich in intellectual references, gorgeous visuals, and music by Michel Legrand—classically French, in their postmodern way. But scrappy, jazzy, black-and-white *Breathless* remains what Russell Merritt called "the outlaw artifact of the nouvelle vague." A very young Jean-Paul Belmondo plays the outlaw hero Michel Poiccard (alias Laszlo Kovacs), who kills a cop and hides in plain sight in Paris. An even younger Jean Seberg announces herself loudly as an American student working for the *New York Herald Tribune*. "A thrilling reminder of how playful Godard could be" (Ella Taylor, *Village Voice*). JUDY BLOCH

Written by Godard, based on an idea by François Truffaut. Photographed by Raoul Coutard. With Jean-Paul Belmondo, Jean Seberg, Jean-Pierre Melville. (90 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

SUN / 9.6.26 / 4:30 PM

A Woman Is a Woman

Jean-Luc Godard (France, 1961)
4K Digital Restoration

Repeats Friday / 10.30.26

(*Une femme est une femme*). Godard's third feature was conceived "within the framework of a neorealist musical," with nods to René Clair and Ernst Lubitsch. Anna Karina is Angela, an occasional stripper in a shabby club called the Zodiac. She is determined to have a baby and soon; when her lover Emile (Jean-Claude Brialy) won't, she turns to his friend Alfred Lubitsch (Jean-Paul Belmondo), who will. There is magic in this film, from actual hat tricks to the famous egg-frying gag to the mesmerizing traveling shots. Godard's sense of woman as mystery is a part of that magic. (Even the title throws up its hands.) JUDY BLOCH

Written by Godard, based on an idea by Geneviève Cluny. Photographed by Raoul Coutard. With Anna Karina, Jean-Paul Belmondo, Jean-Claude Brialy. (85 mins, In French with English subtitles, Color, 'Scope, DCP, From Rialto Pictures)

FRI / 9.11.26 / 7 PM

Vivre sa vie

Jean-Luc Godard (France, 1962)

Repeats Saturday / 10.31.26

(*My Life to Live*; *Vivre sa vie: film en douze tableaux*). *Vivre sa vie* depicts Nana (Anna Karina), a naive shopgirl, at the brief, flickering moment when she takes responsibility for her life. Nana takes to the streets, becoming a prostitute and a student of human emotions. Brechtian in its use of twelve dispassionately announced tableaux, *Vivre sa vie* is also intensely personal. Nana's crucible is Godard's existential epiphany: Nana struggles to see, and say, things as they are, bravely concluding, "All is good." In the famous scene in a movie theater, Nana's rapt attention to Carl Theodor Dreyer's *The Passion of Joan of Arc* is a tribute to another who sacrificed control to take control. JUDY BLOCH

Written by Godard. Photographed by Raoul Coutard. With Anna Karina, Sady Rebbot, Brice Parain, André S. Labarthe. (85 mins, In French with English subtitles, B&W, 35mm, From Janus Films)

SAT / 9.19.26 / 4:30 PM

Contempt

Jean-Luc Godard (France, 1963)
4K Digital Restoration

Repeats Sunday / 11.8.26

"Splendid, prophetic, visually ravishing. . . . This pop-art masterpiece is still light years ahead of its time." J. HOBERMAN

(*Le mépris*). In Italy, Fritz Lang is shooting *The Odyssey* for an American producer (Jack Palance). Fritz mourns classical culture but will settle for swords and sandals; like *The Odyssey*, *Contempt* is about man against circumstances, and such is the circumstance of cinema. The screenwriter, Paul (Michel Piccoli), meanwhile, becomes lost in Rome, and during his odyssey, his wife, Camille (Brigitte Bardot), enters into a crisis of contempt. *Contempt* becomes very much Camille/Penelope's story as, on Paul's return, their marriage is dissected. With its colors and compositions, its ruins, its vistas, and especially its movement, *Contempt* is epic, but it is an epic stripped bare by its director.
JUDY BLOCH

Written by Godard, based on the novel *A Ghost at Noon* by Alberto Moravia. Photographed by Raoul Coutard. With Brigitte Bardot, Michel Piccoli, Jack Palance, Fritz Lang. (103 mins, In French with English subtitles, Color, 'Scope, DCP, From Rialto Pictures)

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4

SUN / 10.4.26 / 1 PM

Band of Outsiders

Jean-Luc Godard (France, 1964)
Digital Restoration

Repeats Thursday / 11.12.26

(*Bande à part*). Would-be tough guys Franz (Sami Frey) and Arthur (Claude Brasseur) have little better to do than drive around Paris and act out scenes from B movies. But when they team up with Franz's English-class crush, wide-eyed Odile (Anna Karina), to plot a burglary, they stumble into the gap between playacting and reality. Godard said, "It is not the people who are important, but the atmosphere between them." The atmosphere arises not only from the actors' interplay—their dance in a café and their sprint through the Louvre are among the most memorable and joyous moments in Godard's cinema—but also from Raoul Coutard's exquisitely bleak cinematography and Michel Legrand's jaunty, melancholy score. JULIET CLARK

Written by Godard, based on the novel *Fool's Gold* by Dolores Hitchens. Photographed by Raoul Coutard. With Anna Karina, Sami Frey, Claude Brasseur, Louisa Colpeyn. (97 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

SUN / 10.11.26 / 1 PM

Godard's Early Short Films

This program of Godard's first films ranges from *Opération béton*, a documentary about the construction of a Swiss dam, to a trio of films about young love, which display his interest in masculine and feminine themes. *Une histoire d'eau*, written and codirected by François Truffaut, is distinguished by Godard's editing and use of rapid cuts.

Opération béton
(*Operation Concrete*). Jean-Luc Godard, Switzerland, 1954, 17 mins, Digital, From Actua Films

All the Boys Are Called Patrick
(*Charlotte et Véronique ou Tous les garçons s'appellent Patrick*). Jean-Luc Godard, France, 1958, 20 mins, Digital, From Icarus Films

Une histoire d'eau
(*A Story of Water*). Jean-Luc Godard, François Truffaut, France, 1958, 12 mins, Digital, From Icarus Films

Charlotte et son Jules
(*Charlotte and Her Boyfriend*). Jean-Luc Godard, France, 1958, 13 mins, Digital, From Icarus Films

All In French with English subtitles, B&W

Total running time: 62 mins

THU / 10.22.26 / 7 PM

Breathless

Jean-Luc Godard (France, 1960)
4K Digital Restoration

See Saturday / 9.5.26

SAT / 10.24.26 / 7 PM

Le petit soldat

Jean-Luc Godard (France, 1963)

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

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

FRI / 10.30.26 / 7:30 PM

A Woman Is a Woman

Jean-Luc Godard (France, 1961)
4K Digital Restoration

See Sunday / 9.6.26

SAT / 10.31.26 / 4 PM

Vivre sa vie

Jean-Luc Godard (France, 1962)

See Friday / 9.11.26

SUN / 11.8.26 / 6:30 PM

Contempt

Jean-Luc Godard (France, 1963)
4K Digital Restoration

See Saturday / 9.19.26

THU / 11.12.26 / 7 PM

Band of Outsiders

Jean-Luc Godard (France, 1964)
Digital Restoration

See Sunday / 10.4.26

THU / 11.19.26 / 7 PM

La Chinoise

Jean-Luc Godard (France, 1967)
Digital Restoration

In an apartment defaced with political graffiti, Godard's "petit Maoists" debate the principles of the Cultural Revolution, their shortwave tuned to Radio Peking. This Parisian cell, consisting of five young people—Veronique, a student; Guillaume, an actor; Henri, a chemical engineer; Kirilov, an artist; and Yvonne, a country girl—deliberates on the need for action while gorged on the predigested language of revolution. In an almost slapstick assemblage of skits that joins Pop and agitprop, *La Chinoise* charts the progress of these radicals as they veer from playing at revolution to making it. Godard advances his self-possessed film forward with a lucidity of means that refuses distraction. STEVE SEID

Written by Godard. Photographed by Raoul Coutard. With Anne Wiazemsky, Jean-Pierre Léaud, Juliet Berto, Michel Séméniako. (99 mins, In French with English subtitles, Color, DCP, From Kino Lorber)

1

Alice Diop in Person

Alice Diop is one of the most significant filmmakers working in France today. Diop's cinema is rooted in Seine-Saint-Denis, the suburban department on the outskirts of Paris where she grew up—a world largely absent from French screens. Her films counter the collective imaginary that has long defined territories like Seine-Saint-Denis, offering instead an intimate, granular account of the lives lived within them. Across eight documentaries and her debut fiction film, *Saint Omer* (2022), she has crafted a cinema of formal rigor and ethical commitment, attending to the overlapping pressures of racial, economic, geographic, and gendered exclusion.

In conjunction with her residency at UC Berkeley as 2026–27 Avenali Chair in the Humanities at the Townsend Center for the Humanities and Pajus Distinguished Visitor in French Studies, BAMPFA presents a retrospective of Diop's films. In a 2022 interview with Bedatri D. Choudhury, Diop spoke of discovering cinema's potential "as a tool for historical, sociological, political, anthropological reflection" through filmmakers like Frederick Wiseman. However, she explained, it took her "a long time to admit to myself that I was a filmmaker because—coming from where I come from, as a woman, as a Black woman, as a person who's not an industry insider . . . there was nothing in place to make me feel legitimate. I entered cinema as a kind of a pirate, as a way to deal with my rage, my melancholy, my pain, my sadness, my despair at inhabiting a society that refused to look at me and at my family. And at people like us." Diop's extraordinary work is changing that one frame at a time.

Maya Sidhu and Kate MacKay
Cocurators

Alice Diop's visit is made possible by the Townsend Center for the Humanities, the Department of French, and Villa Albertine, San Francisco, with additional support from the Center for Interdisciplinary Critical Inquiry, and the Center for African Studies.

Thank you
Nicholas Paige, Debarati Sanyal, Maya Sidhu, Department of French; Stephen Best, Rebecca Egger, Michaela Byrne, Townsend Center for the Humanities; James Davies, Duncan Omanga, Center for African Studies; and Rouksana Simjee, Nicole Lavay, Villa Albertine.

1 *Saint Omer* **9.3.26**

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THU / 9.3.26 / 7 PM

Saint Omer

Alice Diop (France, 2022)

In Conversation
Alice Diop and Debarati Sanyal

Debarati Sanyal is a Professor of French and Director of the Center for Interdisciplinary Critical Inquiry at UC Berkeley.

Diop's first venture into narrative after more than a decade of documentary filmmaking, *Saint Omer* follows a young novelist, Rama (Kayije Kagame), who is observing the trial of Laurence Coly (Guslagie Malanda), a woman accused of murdering her fifteen-month-old child in northern France. Based on a real-life 2016 trial in the French town the film borrows its title from, Diop's haunting retelling is nuanced and charged with provocations about motherhood, immigration, and abandonment. "An intellectually charged, emotionally wrenching story about the inability of storytelling—literary, legal or cinematic—to do justice to the violence and strangeness of human experience" (A.O. Scott, *New York Times*). RUTH GEBREYESUS

Written by Amrita David, Diop. Photographed by Claire Mathon. With Kayije Kagame, Guslagie Malanda, Valérie Dréville. (122 mins, In French with English subtitles, Color, DCP, From NEON)

FRI / 9.4.26 / 7 PM

We

Alice Diop (France, 2021)

In Conversation
Alice Diop and Maya Sidhu

Maya Sidhu is a Lecturer in the Department of French at UC Berkeley. She is currently writing a book on the films of Alice Diop.

(*Nous*). *We* takes viewers along the suburban RER B train line of Paris, which runs physically from north to south yet metaphorically ranges across the entire breadth of Parisian, French, and global humanity. The film introduces writers, nurses, cleaning ladies, garage mechanics, and more, all representing the many disparate communities that ring Paris, yet each unique enough to remind us that no one—and no one film, book, or song—could ever represent such a wide array of voices and lives. "A tender homage to the unnoticed" (*The Guardian*). JASON SANDERS

Written by Diop. Photographed by Clément Alline, Sarah Blum, Sylvain Verdet. (115 mins, In French with English subtitles, Color, DCP, From Totem Films)

THU / 9.10.26 / 7 PM

On Call

Alice Diop (France, 2016)

In Conversation
Alice Diop and Iggy Cortez

Iggy Cortez is an Assistant Professor in the Department of Film & Media at UC Berkeley.

(*La permanence*). In a single medical office just outside Paris, a weary yet caring doctor and his colleagues are visited by a steady flow of patients, all with unique symptoms, yet all united by their status as refugees, migrants, and undocumented immigrants. Some reveal physical injuries; others hold wounds—and memories—that may never heal. All are documented by Diop's steady, unblinking camera, holding fast to their stories, and their faces most of all. "That face thwarts all the political, ideological discourse you hear all day long about immigration," noted Diop. "To see *On Call* is a therapy against the reflexes of exclusion" (Olivier Barlet, *Black Camera*).
JASON SANDERS

Written and photographed by Diop. (96 mins, In English and French with English subtitles, Color, DCP, From Athénaïse)

1 *Senegalese Meet Sene-Gallic* **9.18.26**
2 *Towards Tenderness* **9.13.26**
3 *On Call* **9.10.26**
4 *Danton's Death* **9.13.26**
5 *Fragments for Venus* **9.18.26**
6 *Saint Omer* **9.3.26**
7 *We* **9.4.26**
8 *The Hole* **9.19.26**

SUN / 9.13.26 / 3:30 PM

Danton's Death

Alice Diop (France, 2011)

In Conversation
Alice Diop and Damon Young

Damon Young is an Associate Professor of French and Film & Media at UC Berkeley.

(*La mort de Danton*). Skillfully illustrating the persistence of racialized stereotyping and its impact on the individual, Diop's documentary follows the professional struggles of a young Black actor from Aulnay-sous-Bois, a disadvantaged community on the outskirts of Paris where Diop herself grew up. Even studying at the prestigious Cours Simon drama school, Steve Tientcheu finds, to his mounting frustration, that his Blackness and social background delimit his opportunities on stage. METROGRAPH

Written by Diop. Photographed by Blaise Harrison. (64 mins, In French with English subtitles, Color, DCP, From Mille et Une Films)

Followed by

Towards Tenderness

Alice Diop (France, 2016)

(*Vers la tendresse*). Diop's featurette charts the ragged terrain of masculinity as it follows a band of young men pacing through a modern city, acting how society and their friends expect "men" to act. Their interior monologues, however, reveal other desires. Diop observed, "We do not listen enough to men on this subject."

Written by Diop. Photographed by Sarah Blum. (38 mins, In French with English subtitles, Color, DCP, From L'Agence du court métrage)

Total running time: 102 mins

FRI / 9.18.26 / 7 PM

Senegalese Meet Sene-Gallic

Alice Diop (France/Senegal, 2007)

Free admission. Tickets available at the admissions desk at 6 PM.

Introduction Maya Sidhu

(*Les Sénégalaises et la Sénégauloise*). Upon visiting Senegal for the first time after her parents' deaths, Diop began filming in the courtyard of her mother's former home, documenting the everyday existence and conversations of her aunts and cousins. Within this exclusively female space, Diop mused, "I'm sort of filming what could have been my life. . . . I measure from here what exile transforms."

Photographed by Diop. (56 mins, In French and Wolof with English subtitles, Color, Digital, From Centre Pompidou)

Followed by

Fragments for Venus

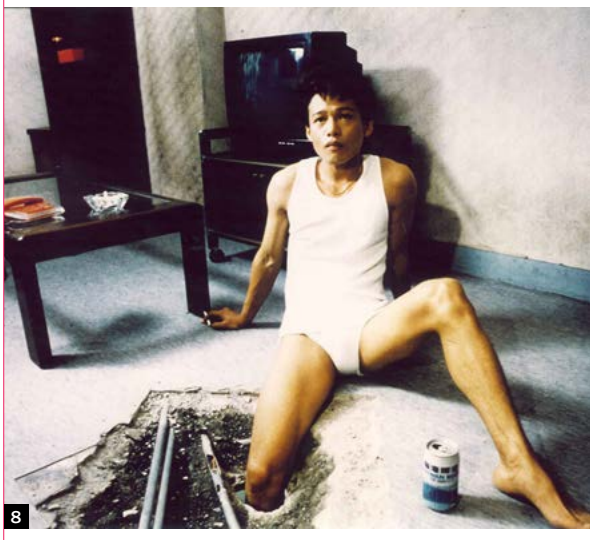
Alice Diop (France/Italy, 2025)

Black life in art within the halls of the Louvre, and Black art in life in the streets of Bed-Stuy anchor Diop's newest short, inspired by Robin Coste Lewis's poem "Voyage of the Sable Venus." A woman (Kayije Kagame, *Saint Omer*) observes Western paintings of Black subjects in the Louvre; later another woman encounters the beauty of street life in Brooklyn. "I wanted to offer the center to these Black women, who are only looked at on the margins," noted Diop. JASON SANDERS

Written by Diop. Photographed by Mia Cioffi Henry, Claire Mathon, Kendra McLaughlin. With Kayije Kagame, Séphora Pondi. (21 mins, In French and English with English subtitles, Color, DCP, From Miu Miu)

Total running time: 77 mins

Special Screening



8

SAT / 9.19.26 / 7 PM

The Hole

Tsai Ming-liang (Taiwan/France, 1998) New 35mm Print

(*Dong*). In Taipei there are only seven days in the year 2000, the rain just keeps pouring, a mysterious plague makes people act like roaches, quarantine zones are everywhere, and even the most alienated urbanite dreams dance numbers from 1950s Hong Kong films. Such is the end of the millennium as pictured by Tsai Ming-liang in this part-musical, part-sci-fi exploration of modern isolation, environmental catastrophe, and the failure of communication. The film's apocalyptic *Blade Runner* atmosphere fits surprisingly well with Tsai's auteurist vision of societal and emotional collapse, as do its pathetically realistic musical numbers, inspired by the films of popular 1950s songstress Grace Chang. JASON SANDERS

Written by Yang Pi-ying, Tsai. Photographed by Liao Pen-jung. With Yang Kuei-mei, Lee Kang-sheng, Miao Tien, Tong Hsiang-chu. (95 mins, In Mandarin with English subtitles, Color, 35mm, From Big World Pictures)

6

7

1

Hong Kong Cinema: Rarities and Restorations

Romantic yearning, swordplay, and specters of the past infuse these rarities and restorations, which capture important moments and movements in the creative arc of Hong Kong cinema. The series begins with T'ang Shushuen's period drama *The Arch* (1968). This independent production—edited by Les Blank—has been restored utilizing a print from the BAMPFA collection. *The Arch*'s leading man, Roy Chiao, stars in another gem from the BAMPFA collection, King Hu's wuxia classic *The Valiant Ones* (1975). Ann Hui apprenticed under Hu prior to her directorial debut, the eerie crime thriller *The Secret* (1979). She also worked in television with Patrick Tam, whom Hui called "the guiding spirit of the [Hong Kong] New Wave."

Tam's first feature, *The Sword* (1980), reinterprets the martial arts films that dominated the market at the time. Hui and Tam were pioneers of what became known as the Hong Kong New Wave, alongside Allen Fong. Fong pushed formal boundaries with his newly restored fiction/documentary hybrid *Just Like Weather* (1986). Stanley Kwan also embraced hybrid storytelling with *Center Stage* (1991), his intimate account of the short life of silent film star Ruan Lingyu, played by Maggie Cheung.

Marking ten years since the Paul Kendel Fonoroff Collection for Chinese Film Studies was acquired by the C. V. Starr East Asian Library at UC Berkeley, Fonoroff will be back for his annual visit to present two rarely screened films: the family dramedy *Our Sister Hedy* (1957) and the teen melodrama *Colorful Youth* (1966).

Jeff Griffith-Perham
Associate Film Curator

Film Series Sponsors
Matt and Margaret Jacobson

Copresented by the Hong Kong Economic and Trade Office, San Francisco.

Copresented by the C. V. Starr East Asian Library at UC Berkeley.

This series is made possible by support from the Jacobson Family Foundation for Paul Fonoroff's annual campus residency and the Paul Kendel Fonoroff Collection for Chinese Film Studies at the C. V. Starr East Asian Library.

Thank you
Adrian Lo, Hong Kong Economic and Trade Office, San Francisco; Jodie Hui, Carmen Tsoi, Hong Kong Film Archive; Chanel Kong, Janis Law, M+, Hong Kong; Billy Kwan, Chi Leun Film Company Limited; Pauline Hou, Hong Kong Film Services Limited; Jennifer Yip, Fortune Star Media Limited; Brian Belovarac, Janus Films; Erin Farrell, Film Movement; and Indra Suharjono, Cathay-Keris Films Pte. Ltd.

1 *Rouge* **11.22.26**
2 *The Arch* **10.23.26**

FRI / 10.23.26 / 7 PM

The Arch

T'ang Shushuen (Hong Kong, 1968)
4K Digital Restoration

Introduction Weihong Bao

Weihong Bao is an Associate Professor in the Department of Film & Media at UC Berkeley.

(*Dong fu ren*). One of the early precursors of the Hong Kong New Wave, this intriguing experimental melodrama—directed by Hong Kong filmmaker T'ang Shushuen; shot by Satyajit Ray's regular cinematographer, Subrata Mitra; and coedited by none other than Les Blank—was one of the first Chinese-language films to achieve international acclaim, praised by such unlikely sources as Henry Miller ("medicine for the West") and Anaïs Nin ("a film of poetic beauty"). In seventeenth-century Ming dynasty China, a pious young widow must weigh her own desires for a visiting soldier against not only the expectations and traditions of her village, but also the hopes of her own daughter. JASON SANDERS

Written by T'ang. Photographed by Subrata Mitra, Chi Ho-Che. With Lisa Lu, Roy Chiao, Hilda Chou. (87 mins, In Mandarin with Chinese and English subtitles, B&W, DCP, From M+, Hong Kong)

SUN / 10.25.26 / 4 PM

Colorful Youth

Chan Wan (Hong Kong, 1966)
Digital Restoration

Introduction Paul Fonoroff

Paul Fonoroff is an expert on Chinese cinema who lived for years in Hong Kong and is currently based in Bangkok.

Colorful Youth is the only film with a contemporary setting starring both Connie Chan Po-chu and Josephine Siao Fong-fong, unequivocally the most popular teen idols in the history of Cantonese cinema. Choreographed song-and-dance numbers and swimsuit parties punctuate the story, performed by beautiful young men and women in the trendiest fashions. Not without a moral center, the bedazzled youth also encounter setbacks, unsavory characters, and dark gang entanglements. Through this complex tapestry of experiences and upheavals, they learn to rebuild their lives, making their colorful youth worthwhile. HONG KONG FILM ARCHIVE

Written by Chan, Ngai Siu-chee. Photographed by Huang Jie. With Connie Chan Po-chu, Josephine Siao Fong-fong, Woo Fung, Nancy Sit Kar-yin. (112 mins, In Cantonese with English subtitles, Color, DCP, From Hong Kong Film Archive, permission Chi Leun Film Company Limited)

WED / 10.28.26 / 7 PM

Our Sister Hedy

Doe Ching (Hong Kong, 1957)

Introduction Paul Fonoroff

(*Si qian jin*). Musical opening credits introduce the four grown Kong sisters: Hilda, Helen, Hedy, and Hazel. They live under one roof with their widower father. Hedy, the titular tomboy (a fencing instructor, preternaturally good at tennis), plays matchmaker for the workhorse of the family, the eldest, Hilda. The statuesque, seductive Helen keeps getting in the way. The youngest, Hazel, elopes. The sisters quarrel, as families do, as they navigate an interweaving series of marriage plots reminiscent of Jane Austen. Director Doe Ching "casts the four actresses in roles that fit perfectly like a glove" (Hong Kong Film Archive). JEFF GRIFFITH-PERHAM

Written by Doe, based on the novel *Four Sisters* by Cheng Wai. Photographed by Charles Tung Shao-Yung. With Jeanette Lin Tsui, Julie Yeh Feng, Dolly Soo Fung, Mu Hong. (115 mins, In Mandarin with English subtitles, B&W, DCP, From Hong Kong Film Archive, permission Cathay-Keris Films Pte. Ltd.)

SUN / 11.1.26 / 4 PM

The Valiant Ones

King Hu (Hong Kong, 1975)
BAMPFA Collection

(*Zhong lie tu*). A righteous husband-and-wife swordfighting duo is called to protect China from the machinations of Japanese pirates and corrupt officials in King Hu's masterly work, noted for its forest fight scene set to the moves of a Go match. "A muscleman is not enough; we need a schemer," one character muses, illuminating the film's intricate web of betrayals and plots. Pai Ying and

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Hsu Feng are elegance incarnate as the married couple, a suave, sword-wielding Bogart/Bacall act catching arrows out of midair, foiling assassins, or coolly demonstrating their fighting techniques on an assortment of Ming dynasty stooges. JASON SANDERS

Written by Hu. Photographed by Chun Tsing-chan. With Pai Ying, Hsu Feng, Ch'iao Hung, Roy Chiao. (103 mins, In Mandarin with English subtitles, Color, 35mm, BAMPFA Collection)

THU / 11.5.26 / 7 PM

The Secret

Ann Hui (Hong Kong, 1979)
Digital Restoration

(*Fung gip*). Loosely based on a real-life double-homicide case, Ann Hui's grisly debut feature is a key film of the early Hong Kong New Wave. A young couple has been murdered—strung up in the woods—and Lin (Sylvia Chang), a friend of one of the victims, takes it upon herself to investigate. Interviews provide scarce clues, but every tree, alleyway, and red coat suggest something spectral. "The airy musical leitmotifs of Violet Lam Man-yee's ghostly score send shivers down the spine" (Faith Everard, *Senses of Cinema*). Through a series of labyrinthine flashbacks, a refracted truth is revealed. JEFF GRIFFITH-PERHAM

Written by Joyce Chan. Photographed by Chung Chi-man. With Sylvia Chang, Angie Chiu Nga-chi, Tsui Siu-keung, Alex Man. (92 mins, In Cantonese with English subtitles, Color, DCP, From Hong Kong Film Services Limited)

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HONG KONG CONTINUED

SAT / 11.7.26 / 6:30 PM

The Sword

Patrick Tam (Hong Kong, 1980)

(*Ming jian*). An ambitious swordsman looking to bolster his reputation hunts for an older master to defeat in a duel. On his quest, he gets embroiled with a young woman chased by bandits (no slouch with a sword herself), his childhood sweetheart (unhappily married into wealth), and a cursed, evil sword. Patrick Tam's iconoclastic convictions are already apparent in this feature debut: "Martial arts films give an impression of being conventional; I wanted to push the envelope in visual experiment." The fight choreography is fluid and fast, and the film's expressive use of color would become one of Tam's signatures. JEFF GRIFFITH-PERHAM

Written by Lau Tin-chi, Lo Chi-keung, Wong Ying, Tam. Photographed by Chung Chi-man. With Adam Cheng, Norman Tsui Siu-keung, Chen Chi-chi, Jade Hsu. (89 mins, In Cantonese with English subtitles, Color, DCP, From Fortune Star Media Limited)

SUN / 11.15.26 / 6 PM

Just Like Weather

Allen Fong (Hong Kong, 1986)
4K Digital Restoration

(*Mei guo xin*). Mixing fact and fiction, "*Just Like Weather* centers on a young couple. The wife is the breadwinner, with a job in real estate; the husband dreams of saving the marriage by emigrating to join his mother in the United States. Between interviews and re-enacted scenes from their everyday lives, Allen Fong entangles the couple in fictional episodes: an abortion, a shady used-car dealer, a randy veterinarian. On top of that, he folds the film in on itself by taking them to America to confront their indecisions. Worries about Hong Kong's future after 1997 lie beneath the surface, but the surface is engrossing enough" (Tony Rayns).

Written by Ng Chong Chau. Photographed by George Chang, Michael Chin. With Christine Lee, Chan Hung Nin, Lee Chi Keung, Lam Ying Wah. (95 mins, In Cantonese and English with English subtitles, Color, DCP, From M+, Hong Kong)

SUN / 11.22.26 / 6 PM

Rouge

Stanley Kwan (Hong Kong, 1987)
Digital Restoration

Rouge is a sensuous and melancholy film about a beautiful ghost searching for her lost lover in modern Hong Kong. Fleur (Anita Mui) and "Twelfth Master" (Leslie Cheung) committed suicide fifty years ago, intending to spend eternity together in Hell rather than be separated by his disapproving parents. But when "Twelfth Master" fails to join her in the afterlife, Fleur returns to Earth to find him. She befriends a journalist couple. Fascinated by her archaic clothes, language, and otherworldly manner, they agree to help. Slipping back and forth in time, "*Rouge* is something like the Platonic ideal of a cinematic ghost story" (Dennis Lim, Criterion Collection). TOD BOOTH

Written by Chiu Kang-chien, based on Lillian Lee's novel. Photographed by Bill Wong Chung-piu. With Anita Mui, Leslie Cheung, Alex Man, Emily Chu. (98 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)

SAT / 11.28.26 / 3 PM

Center Stage

Stanley Kwan (Hong Kong, 1991)
4K Digital Restoration

"Maggie Cheung delivered one of the best performances of her career in Stanley Kwan's lush, definitive, and boldly conceived biopic."
JORDAN RAUP, *THE FILM STAGE*

(*Yuen Ling-yuk*, a.k.a. *The Actress*). After a string of memorable performances as strong-willed, beautiful, and virtuous women, the actress Ruan Lingyu committed suicide in 1935, at the age of twenty-four. Stanley Kwan's innovative film goes far beyond the traditional biopic to offer up several strata of "reality," "reenactment," and "cinema." Detailed re-creations of scenes from the actress's too-short life combine with documentary interviews of her contemporaries, actual footage from her existing silent films, and even discussions between star Maggie Cheung, Kwan, and other cast members. Like a Russian doll, *Center Stage* reveals a Modernist take on the ways in which cinema and culture create an actress, a legend, and a woman. JASON SANDERS

Written by Chiu Kang-chien. Photographed by Poon Hang-Sang. With Maggie Cheung, Tony Leung Ka-fai, Shin Hong, Carina Lau. (154 mins, In Cantonese, Mandarin, and English with English subtitles, Color, DCP, From Film Movement)

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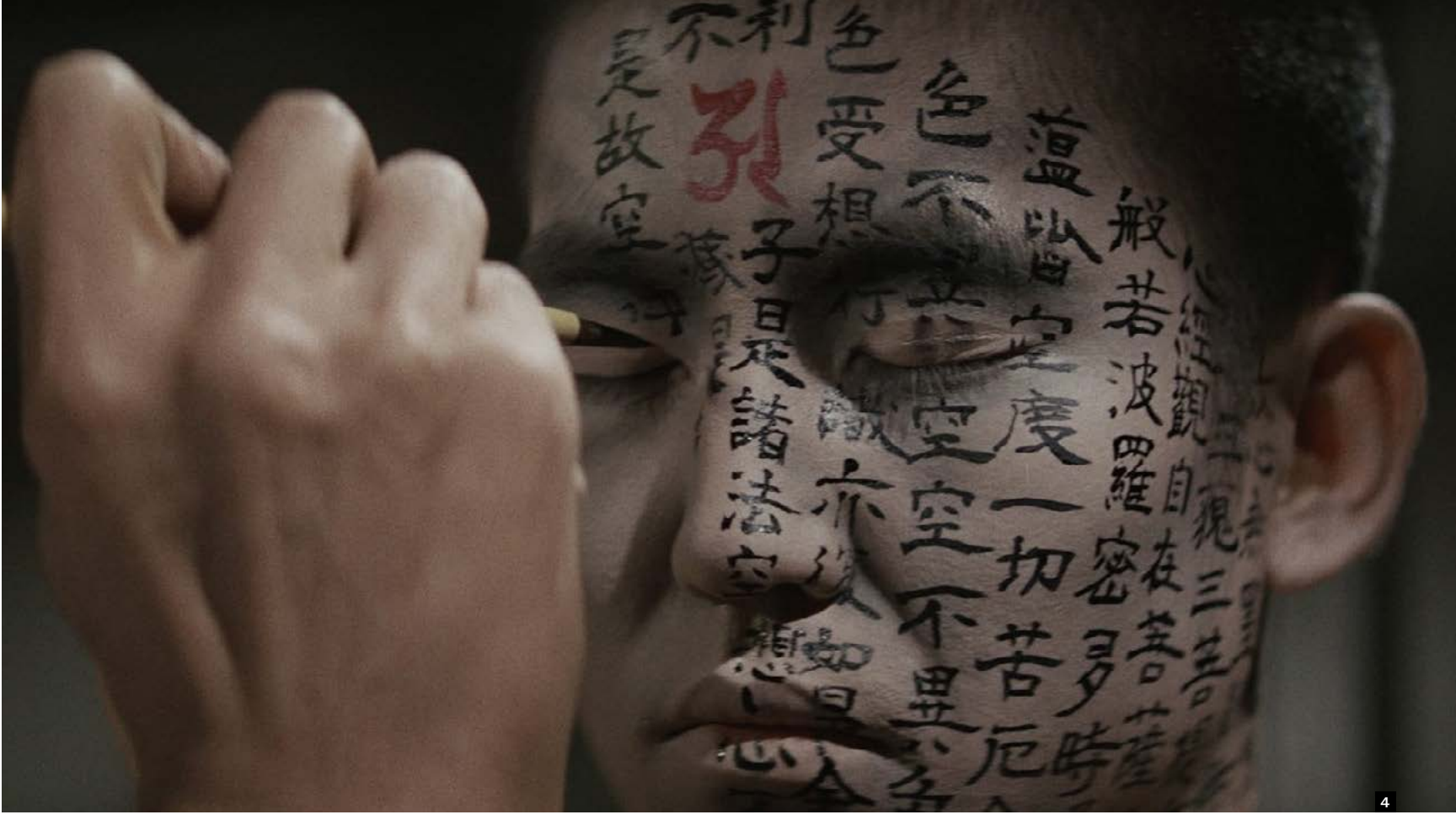
1 *The Secret* **11.5.26**
2 *Center Stage* **11.28.26**
3 *The Sword* **11.7.26**
4 *Kwaidan* **10.31.26**



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The Cinema of Masaki Kobayashi: Midcareer Masterworks

"All of my pictures . . . are concerned with resisting entrenched power. . . . I suppose I've always challenged authority. This has been true of my own life, including my life in the military." MASAKI KOBAYASHI

The Japanese director Masaki Kobayashi (1916–1996) is best known for his antiwar masterpiece *The Human Condition*, an engrossing three-part epic about Japan's brutal exploitation of Manchuria during World War II, which became a worldwide sensation upon its release in 1959–61. However, Kobayashi had begun his rise to prominence as a young filmmaker decades before: after studying philosophy and art history at Waseda University, he landed work right out of school as an assistant director at Shochiku Studios in 1941. His trajectory was interrupted by the escalation of war, but following his service in the armed forces between 1942 and 1945, Kobayashi returned to filmmaking and was mentored by Keisuke Kinoshita. By the early 1950s, he began to direct his own films and soon gained recognition for his sensitive portrayal of social issues. About a decade later, his approach shifted from realism to an interest in exploring the stylized beauty of traditional Japanese aesthetics in several of his most acclaimed works—*Harakiri* (1962), *Kwaidan* (1964), and *Samurai Rebellion* (1967), all featuring scores by the famed composer Toru Takemitsu. Timed with a new 4K restoration of the Director's Cut of *Kwaidan*, this series focuses on the middle part of Kobayashi's career and offers a rare chance to see 35mm prints of the works that established his place in film history.

Susan Oxtoby
Director of Film and Senior Film Curator

Promotional Partner
Japan Society of Northern California

SAT / 10.31.26 / 6:30 PM

Kwaidan

Masaki Kobayashi (Japan, 1964)
4K Digital Restoration, Director's Cut

Repeats Saturday / 11.7.26

Breathtakingly photographed on hand-painted sets, *Kwaidan* is at once a Japanese woodcut writ large, and an abstract wash of luminescent colors that seem to come from another world. An electronic soundtrack by avant-garde composer Toru Takemitsu plays hauntingly with natural sounds—crickets, rain, the cracking of wood, the loud silence of snow. Yet the stories—four of Lafcadio Hearn's ghostly tales—strangely contradict this plastic splendor in their simple, aching humanity. All are tales of mortals caught by forces beyond their comprehension when the supernatural world intervenes in their lives. This version of *Kwaidan* is the original three-hour Director's Cut. JUDY BLOCH

Written by Yoko Mizuki, based on Lafcadio Hearn's tales. Photographed by Yoshio Miyajima. With Keiko Kishi, Tatsuya Nakadai, Katsuo Nakamura, Rentaro Mikuni. (183 mins, In Japanese with English subtitles, Color, 'Scope, DCP, From Janus Films)

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FRI / 11.6.26 / 7 PM

Harakiri

Masaki Kobayashi (Japan, 1962)

Repeats Friday / 11.20.26

(*Seppuku*). Kobayashi harnesses the breathtaking beauty of black-and-white, widescreen cinematography to create an abstract epic. Starring Tatsuya Nakadai, the film depicts one man's desperate attempt to crack the blind, absolute authority that characterizes the feudal age and, Kobayashi suggests, our own. In an Edo-period mansion, the camera inches down hallways and finds rooms within rooms to explicate a complex flashback narration. In the bloody climax, the black-robed figures who were caught and dissected by a stationary camera throughout the film come into their own as an inexorable prophecy, like Toru Takemitsu's haunting music and the words that emerge almost rhythmically from the dialogue: *harakiri* . . . (*seppuku*). JUDY BLOCH

Written by Shinobu Hashimoto, based on Yasuhiko Takiguchi's novel. Photographed by Yoshio Miyajima. With Tatsuya Nakadai, Rentaro Mikuni, Shima Iwashita, Akira Ishihama. (135 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, From Janus Films)

SAT / 11.7.26 / 2:30 PM

Kwaidan

Masaki Kobayashi (Japan, 1964)
4K Digital Restoration, Director's Cut

See Saturday / 10.31.26

WED / 11.11.26 / 7 PM

Samurai Rebellion

Masaki Kobayashi (Japan, 1967)

Repeats Saturday / 11.21.26

(*Joiuchi*). *Rebellion* is the fitting original title of this relentless social portrait of those who demand subservience and those who have had enough. A magisterial Toshiro Mifune slow burns his way through the role of dutiful samurai Sasahara, whose attempts to be a "good servant" are about to end. "You retreat, and retreat," says his friend Asano (Tatsuya Nakadai), "until finally you attack." Rare for the genre, the film's plot is set in motion by a woman, one whose willful stand against injustice inspires the men to act. Effective or not, it is the act of rebellion, Kobayashi implies, that matters. JASON SANDERS

Written by Shinobu Hashimoto, based on Yasuhiko Takiguchi's story. Photographed by Kazuo Yamada. With Toshiro Mifune, Yoko Tsukasa, Go Kato, Tatsuya Nakadai. (121 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, From Janus Films)

FRI / 11.13.26 / 7:30 PM

The Inheritance

Masaki Kobayashi (Japan, 1962)
BAMPFA Collection

(*Karami-ai*). "For his follow-up to *The Human Condition*, Kobayashi turned to an intimate, character-driven story. As superficially different as the family-scandal melodrama *The Inheritance* may be from that nine-and-a-half-hour epic, it shares its moral sensibility. Shot mostly in interiors, the film charts the quiet chaos that erupts after a dying businessman (So Yamamura) announces that the lion's share of his fortune is to be divided among his illegitimate children, with only a small portion going to his much younger spouse (Misako Watanabe). . . . This is Kobayashi's first drama set in an exclusively bourgeois milieu, and its visual condemnation of materialism is especially pronounced" (Michael Koresky).

Written by Koichi Inagaki, based on Norio Nanjo's novel. Photographed by Takashi Kawamata. With So Yamamura, Misako Watanabe, Minoru Chiaki, Keiko Kishi. (107 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, BAMPFA Collection, permission Janus Films)

FRI / 11.20.26 / 4 PM

Harakiri

Masaki Kobayashi (Japan, 1962)

See Friday / 11.6.26

SAT / 11.21.26 / 3:30 PM

Samurai Rebellion

Masaki Kobayashi (Japan, 1967)

See Wednesday / 11.11.26

1 *Samurai Rebellion* **11.11, 11.21.26**
2 *The Inheritance* **11.13.26**
3 *Harakiri* **11.6, 11.20.26**
4 *The Human Condition: Part II: The Road to Eternity* **11.15.26**
5 *The Human Condition: Part I: No Greater Love* **11.8.26**

4 5

The Human Condition
Masaki Kobayashi (Japan, 1959–61)

SUN / 11.8.26 / 1:30 PM
Part I: No Greater Love
(1959, 208 mins)

SUN / 11.15.26 / 1:30 PM
Part II: The Road to Eternity
(1959, 180 mins)

SUN / 11.22.26 / 1:30 PM
Part III: A Soldier's Prayer
(1961, 191 mins)

"Amazingly powerful in its emotional sweep and the depth of its historical insight. . . . Kobayashi's monumental film can clarify and enrich your understanding of what it is to be alive."
A.O. SCOTT, *NEW YORK TIMES*

(*Ningen no joken*). It is rare for an episode of national history to be interpreted without the burden of illusions, both obsolete and nostalgic. This is one of the great strengths of *The Human Condition*, a nine-hour epic about Japan's occupation of China during World War II. The trilogy begins with an attack on inhuman practices in the Japanese army and ends with a bitter denunciation of Stalinism by the would-be socialist hero, Kaji (the great Tatsuya Nakadai), a Japanese soldier who has confronted the reality of war and found it unyielding. In grand Dostoyevskian flourishes, Kobayashi suggests the impossibility of an individual altering the ethical standards of a social system. Standing in for the director, Kaji says, "Minor facts ignored by history can be fatal to the individual." It is Kobayashi's recognition of "minor facts" that joins the poetic to the journalistic in a scathing epic about the cruelties of war.

Written by Kobayashi, Zenzo Matsuyama, based on Jumpei Gomikawa's novel. Photographed by Yoshio Miyajima. With Tatsuya Nakadai, Michiyo Aratama, Ineko Arima, So Yamamura. (Total running time: 579 mins, each part presented with a 10-min intermission, In Japanese with English subtitles, B&W, 'Scope, 35mm, From Janus Films)

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SAN FRANCISCO CHRONICLE

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New café at BAMPFA

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Georgian Cinema Now: Part 1

Georgian cinema is experiencing a remarkable renaissance. Over the past fifteen years, filmmakers from Georgia have earned acclaim at major international festivals, including the Berlinale, Karlovy Vary, Locarno, and IDFA (Amsterdam). This creative flourishing, however, exists in stark contrast to the increasingly repressive political environment in Georgia since the ascent of an authoritarian government in 2024. Independent filmmakers now face severe threats to their freedom of expression and the basic conditions necessary for financing, producing, and exhibiting films domestically, including those perceived as critical of the government.

Georgian Cinema Now will be presented in installments over the course of the coming year, offering an unprecedented opportunity to experience the power, artistry, and urgency of contemporary Georgian filmmaking at a time when it is most at risk. Through screenings, conversations, scholarship, and international collaboration, the project will deepen public understanding of Georgia's cultural landscape and highlight the essential role of independent artists in societies where democratic freedoms are threatened. A delegation of nine filmmakers and experts will visit the San Francisco Bay Area for ten days in late September, creating a festival-like launch for this ongoing retrospective.

Georgian Cinema Now is a follow-up to BAMPFA's *Discovering Georgian Cinema* (2014–15), developed with the Museum of Modern Art and cocurated with the late Jytte Jensen, which traced a century of Georgian film history and toured to four cities in North America.

Susan Oxtoby
Director of Film and Senior Film Curator

Film Series Sponsor
Susan Consey

Copresenters
Documentary Association Georgia; Georgian Film Institute; and the Institute of Slavic, East European, and Eurasian Studies, UC Berkeley.

Thank you
Tang Center for Silk Road Studies, Department of Film & Media, School of Journalism, Townsend Center for the Humanities, and Center for Middle Eastern Studies, Armenian Studies, and Slavic Languages and Literatures, UC Berkeley; Department of Art & Art History, and Center for Russian, East European, and Eurasian Studies, Stanford University; our community partners, Frameline, San Francisco Cinematheque, SFFILM, and the Berkeley Film Foundation; and Eavan Cully, Cultural Attaché, and Tamar Rtveliashvili, US Embassy, Tbilisi.

Additional financial support comes from Christopher Bowen, Patricia Pomerleau, B. Ruby Rich, Linda Wroth, and the Oxtoby Scott Family Foundation.

WED / 9.23.26 / 7 PM

It Will Be Better Before and *Temo Re*

In Conversation Keto Kipiani, Anka Gujabidze, Salomé Asatiani, and Anna Dziapshipa

Salomé Asatiani is a journalist and podcast host at Radio Free Europe/Radio Liberty's Georgian Service and co-screenwriter of *Temo Re*.

Anna Dziapshipa is a filmmaker, independent curator, and teacher.

It Will Be Better Before began as a collaboration between two directors. After five years, one of the directors, Keto Kipiani, re-edited and modified the film, sharing her perspective and feelings throughout the creation process. "The title, with its mixed tenses that collapse time, conveys the confused desperation of a future torn from one's control . . . a personal story about hanging onto glimmers of meaning but also, implicitly and inevitably, a national one" (Carmen Gray, *Senses of Cinema*).

With *Temo Re*, photographer and filmmaker Anka Gujabidze creates a multifaceted portrait of Georgia's capital city, Tbilisi. The protagonist, an actor who earns his living as a motorcycle courier, is played by Temo Rekhviashvili, the author of *Courier's Tales*, the novel upon which the film is based. Composed of thousands of black-and-white still images, this unique film won the Best Short Film Award when it premiered at the International Film Festival Rotterdam.

It Will Be Better Before

(*Tsarulshi uket ikneba*). Keto Kipiani, Georgia, 2024, Written by Nicolas Kunisz, Photographed by Kipiani, 26 mins, In Georgian and French with English subtitles, Color, DCP, From the artist

Temo Re

Anka Gujabidze, Georgia, 2025, Written by Gujabidze, Salomé Asatiani, Temo Rekhviashvili, based on Rekhviashvili's *Courier's Tales*, Photographed by Gujabidze, With Rekhviashvili, Mikheil Abramishvili, Natalia Gabisonia, Irakli Grdzelishvili, 50 mins, In Georgian with English subtitles, B&W, DCP, From the artist

Total running time: 76 mins

THU / 9.24.26 / 7 PM

Blackbird Blackbird Blackberry

Elene Naveriani (Georgia/Switzerland, 2023)

In Conversation Elene Naveriani, Salomé Asatiani, and Salomé Jashi

Salomé Jashi is a filmmaker and Chairperson of Documentary Association Georgia.

(*Shashvi shashvi maq'vali*). Based on feminist writer Tamta Melashvili's celebrated novel, this gem of a film follows Etero (Eka Chavleishvili), a forty-eight-year-old woman who lives happily in a provincial Georgian village. Content with her independent lifestyle, Etero's world is changed by a near-death experience. Naveriani's deft direction offers a portrait of a woman who doesn't conform to society, standing in contrast to the norms of present-day Georgia. Beautifully realized, the film's exceptional use of color and the strong performance by Chavleishvili deliver a work akin to the subtlety and deadpan humor found in the films of Aki Kaurismäki.

Written by Naveriani, Nikoloz Mdivani, based on Tamta Melashvili's novel. Photographed by Agnesh Pakozdi. With Eka Chavleishvili, Temiko Chichinadze, Lia Abuladze, Teo Babukhadia. (110 mins, In Georgian with English subtitles, Color, DCP, From Totem Films)

FRI / 9.25.26 / 3 PM

A Tunnel

Nino Orjonikidze, Vano Arsenishvili (Georgia/Germany, 2019)

In Conversation Nino Orjonikidze, Vano Arsenishvili, and Susan Oxtoby

The stationmaster in Zvare, a remote valley town in Georgia, is bracing himself for change. Soon the high-speed trains of the New Silk Road will race through the old train station built in 1890, during the period of Tsar Nicholas II. The Chinese-led construction project is blasting through the mountains to construct the world's third-longest tunnel, and this brings the opposition of the local residents, who do not want their land to be spoiled. Nino Orjonikidze and Vano Arsenishvili's documentary presents the transformation and follows the rural Georgians as underdogs in this massive intrusion of capitalism on the villagers and their landscape.

Written by Orjonikidze. Photographed by Arsenishvili. (92 mins, In Georgian with English subtitles, Color, DCP, From Artefact Production)

FRI / 9.25.26 / 7 PM

Taming the Garden

Salomé Jashi (Georgia/Switzerland/Germany, 2021)

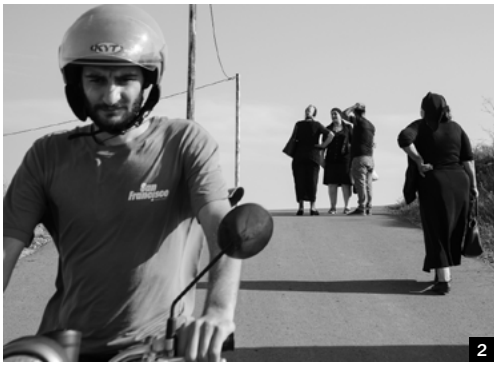
In Conversation
Salomé Jashi and Elene Naveriani

Elene Naveriani is the director of *Blackbird Blackbird Blackberry* and *Wet Sand*.

"[An] extraordinary, savagely poetic film."
WENDY IDE, *OBSERVER*

(*Motviniereba*). With astonishing cinematic style, *Taming the Garden* tracks the surreal uprooting of ancient trees from their Georgian locales. With each removal, tensions flare between workers and villagers. Some see financial incentives—new roads, handsome fees—while others angrily mourn the loss of what was assumed to be an immovable monolith of their town's collective history and memory. With a steady and shrewdly observant eye, Salomé Jashi documents a single man's power over Earth's natural gardens: how majestic living artifacts of a country's identity can so effortlessly become uprooted by individuals with no connection to the nature they claim as their own.
BIG WORLD PICTURES

Written by Jashi. Photographed by Jashi, Goga Devdariani. (91 mins, In Georgian with English subtitles, Color, DCP, From Big World Pictures)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1 *A Tunnel* **9.25.26**
2 *Temo Re* **9.23.26**

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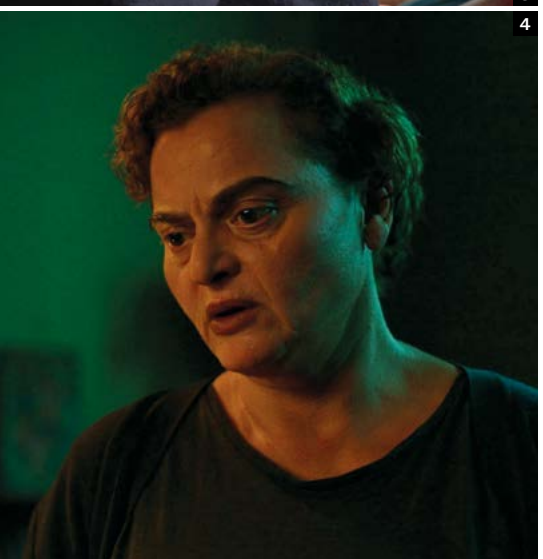
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SAT / 9.26.26 / 11:30 AM–5 PM

Georgian Cinema Now Symposium: Activism in Authoritarian Times: The Republic of Georgia as a Case Study

Free Admission

Copresented by BAMPFA and the Institute of Slavic, East European, and Eurasian Studies at UC Berkeley.

Free and open to the public, this symposium offers an invaluable introduction to the political and cultural context for the *Georgian Cinema Now* programs that will be shown at BAMPFA over the course of the coming year. Guest speakers will offer a range of perspectives, from analyzing the political situation in Georgia to sharing their experiences from the field as activists on the frontlines fighting for their civil rights. We will hear from journalists, media commentators, cultural historians, teachers, and independent filmmakers on the challenges and threats they face as a result of the Georgian government's introduction of the foreign agent law—censorship, arrests, trials, and imprisonment—and parallels with broader global threats to democracy.

For more information about the panel sessions, guest speakers, and short films that will be shown, see BAMPFA's website.

SAT / 9.26.26 / 7:30 PM

Crossing

Levan Akin (Georgia/Sweden/Turkey/Denmark/France, 2024)

"One of the most hotly anticipated LGBTQ+ films of 2024, *Crossing* is the fourth feature from Swedish auteur Levan Akin (*And Then We Danced*; AMC's *Interview with the Vampire*). The film follows Lia, a retired schoolteacher, who makes good on a promise to trace the whereabouts of her long-lost niece Tekla, who she's told has fled their native Georgia for Istanbul, with the help of her neighbor and a lawyer fighting for trans rights" (Frameline). With three exquisite performances that "vividly transcend generational divides, *Crossing* is a defiant city symphony and a compassionate tale of hope, identity, and forgiveness" (MUBI).

Written by Akin. Photographed by Lisabi Fridell. With Mzia Arabuli, Lucas Kankava, Deniz Dumanli, Nino Karchava. (106 mins, In Georgian, Turkish, and English with English subtitles, Color, DCP, From MUBI)

SUN / 9.27.26 / 1:30 PM

English Teacher and *Bakhmaro 2050*

In Conversation
Nino Orjonikidze, Vano Arsenishvili, Anka Gujabidze, and Susan Oxtoby

Georgia's movement to teach English to schoolchildren is the backdrop for this beautifully observed documentary about an English teacher, Bradley Nelson from South Africa, and his experiences in a remote Georgian village, Sajijao. There he encounters both the warmth of the local community, and some resistance to the "linguistic revolution" as a national initiative. A finely drawn portrait of a critical moment in Georgia's development as an independent nation in the post-Soviet era.

Before construction begins on a major housing complex in Bakhmaro, a resort town in western Georgia that travelers visit for the special healing properties of the air, filmmaker Anka Gujabidze observes life as it is. Employing superimpositions and dissolves, this documentary portrait ruminates on the changes that will come with construction and what will be lost.

English Teacher

Nino Orjonikidze, Vano Arsenishvili, Georgia, 2012, Photographed by Arsenishvili, 56 mins, In Georgian and English with English subtitles, Color, DCP, From Artefact Production

Bakhmaro 2050

Anka Gujabidze, Georgia, 2024, Photographed by Gujabidze, 23 mins, In Georgian with English subtitles, Color, Digital, From the artist

Total running time: 79 mins

1 *Self-Portrait Along the Borderline* **9.30.26**
2 *Crossing* **9.26.26**
3 *English Teacher* **9.27.26**
4 *Blackbird Blackbird Blackberry* **9.24.26**
5 *La maison des bois* **10.17, 10.23, 10.24, 10.30.26**

SUN / 9.27.26 / 4:30 PM

An Incomplete Day in the History of Georgia 10.06.93

Salomé Jashi (Georgia, 2026)

In Person Salomé Jashi

(*Erti Arasruli Dghe Sakartvelos Istoriidan 10.06.93*). Derived solely from video recordings of Georgian parliamentary proceedings on June 10, 1993, when Eduard Shevardnadze was the head of state, *An Incomplete Day in the History of Georgia* presents the debate surrounding the introduction of Georgia's national currency coupon to replace the Russian ruble. Members of parliament voice their concerns from the floor, questioning the resolutions presented by the vice prime minister and president of the National Bank. How should the country's leaders proceed in light of domestic challenges such as starvation, fuel shortages, budget shortfalls, and rapid inflation? Viewed with hindsight, this document from the early days of Georgian independence reminds us how fragile the democratic process can be.

(100 mins, In Georgian with English subtitles, Color/B&W, DCP, From the artist)

WED / 9.30.26 / 7 PM

Self-Portrait Along the Borderline

Anna Dziapshipa (Georgia, 2023)

In Conversation Anna Dziapshipa, Salomé Asatiani, Anka Gujabidze, and Susan Oxtoby

Anka Gujabidze is the director of *Temo Re*.

(*Avtoportreti zghvarze*). Anna Dziapshipa was born in Tbilisi to an Abkhazian father and a Georgian mother. As a child, her Abkhazian surname was initially associated with her grandfather's footballing success, but it has since become closely linked to the conflict that has kept the two nations in opposition since 1992. This situation had a profound effect on her childhood and identity, caught in the middle of two warring countries. In *Self-Portrait Along the Borderline*, the filmmaker returns to the Abkhazian family home built by her grandfather, located in a country that is off-limits to Georgian citizens and still not recognized by Georgia.

ALICE RIVA, VISIONS DU RÉEL

Written and photographed by Dziapshipa. (50 mins, In Georgian and Russian with English subtitles)

Followed by

Contemplation

(2017). An investigation of Georgia's Soviet past and a so-called "Terror House," located in the heart of Tbilisi's Sololaki district. (18 mins)

Dear Dirty Tbilisi

(2016). Guram Tsibakhashvili's photo archive from the 1990s forms the basis of this film about the early days of Georgian independence and its vibrant art scene. (11 mins)

Unless otherwise noted, all Anna Dziapshipa, Georgia, In Georgian with English subtitles, B&W/Color, DCP, From the artist

Total running time: 79 mins

FRI / 10.2.26 / 7 PM

Wet Sand

Elene Naveriani (Georgia/Switzerland, 2021)

In Person Elene Naveriani

"All my works are portraits of people in society. That's how I construct or see the world around me."

ELENE NAVERIANI, *VARIETY*

A seaside community is rocked after an elder dies by suicide. "[Elene] Naveriani's beautifully realized, award-winning drama unfolds with quiet power, as the tensions and long-held prejudices within the sleepy Black Sea village build inexorably to their dramatic denouement. Granddaughter Moe—an urban outlier with a rebellious streak—finds only a few compassionate souls to take her side—among them the alluring café server Fleshka and her employer, the dapper Amnon. They form a trio of quiet defiance in this film that reminds us of how deep the roots of fear, homophobia, and prejudice still run" (Celeste Wong, Frameline).

Written by Naveriani, Sandro Naveriani. Photographed by Agnesh Pakozdi. With Bebe Sesitashvili, Megi Kobaladze, Gia Agumava, Giorgi Tsereteli. (114 mins, In Georgian with English subtitles, Color, DCP, From Maximage)

Special Screenings

5

La maison des bois

Maurice Pialat (France, 1971)
4K Digital Restoration

Episodes 1–3

SAT / 10.17.26 / 2 PM
FRI / 10.23.26 / 3:30 PM

(148 mins, plus 10-min intermission after Episode 2)

Episodes 4–7

SAT / 10.24.26 / 2 PM
FRI / 10.30.26 / 2:30 PM

(232 mins, plus 10 min intermission after Episode 5)

(*The House in the Woods*). Epic yet intimate, sweeping yet personal, *La maison des bois* stands as one of the greatest achievements in the history of television, as well as legendary director Maurice Pialat's magnum opus. Commissioned for Télévision Française in 1971, this seven-episode, nearly four-hundred-minute miniseries considers the impact of World War I on a simple French family living in the countryside. Applying a naturalistic focus to their subject, Pialat and screenwriter René Wheeler capture both the historical scope of the conflict and the subtle ways that a small town's quotidian routines and rituals—church, school, tavern—are indelibly touched by it. JANUS FILMS

Written by René Wheeler. Photographed by Roger Duculot. With Pierre Doris, Jacqueline Dufranne, Agathe Natanson, Hervé Lévy. (380 mins, In French with English subtitles, Color, DCP, From Janus Films)

1

Stefanie Schulte Strathaus: Modes of Archivism

We welcome Stefanie Schulte Strathaus from Berlin as our guest for one week. She will speak about different facets of the curatorial work she has been involved with through the years and share several recent restoration projects completed by film archives in Germany, Egypt, and Nigeria. Much of her career has been spent at Berlin's Arsenal Filminstitut, where she is the Artistic Director and has helped lead the institution through its relocation to the Silent Green Kulturquartier in Wedding, uniting its film collection, administrative offices, and new cinema in one location.

Schulte Strathaus is recognized for the programs she has helped develop and nurture, including the Berlinale's Forum and Forum Expanded; Arsenal Filminstitut's Living Archive project; Archival Assembly, a biennial festival; and publications such as *Accidental Archivism*. She serves on the Executive Committee of the International Federation of Film Archives, as well as the boards of the Harun Farocki Institut, Network of Arab Alternative Screens, and the master's program in film culture at the University of Jos, Nigeria. We celebrate her visionary curatorial work and leadership role within the international community through this series of special presentations and talks, including the Mosse Lecture on October 16.

Susan Oxtoby
Director of Film and Senior Film Curator

Copresented by the Department of German, UC Berkeley, with support from the Mosse Foundation.

Promotional Partners
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San Francisco Cinematheque

Thank you
Deniz Göktürk, Department of German, UC Berkeley.

1 *Shaihu Umar* **10.18.26**
2 *The Dislocation of Amber* **10.15.26**

WED / 10.14.26 / 7 PM

Remembering Harun Farocki

Introduction
Stefanie Schulte Strathaus

Stefanie Schulte Strathaus is the Artistic Director of Arsenal Filminstitut, Berlin.

Stefanie Schulte Strathaus shares a new restoration completed by Arsenal Filminstitut of *Exprmntl 4 Knokke*, which sheds light on the 4th International Experimental Film Festival, held in the Belgian seaside resort of Knokke. In addition to clips from the films, Claudia von Alemann and Reinold E. Thiel's documentary captures the parallel events, spontaneous performances, happenings, and protest actions that took place at the festival. It includes footage of Harun Farocki, Jean-Jacques Lebel, Shirley Clarke, and Holger Meins, among others. Schulte Strathaus, who serves on the Harun Farocki Institut's board, will also share three short films by Farocki from this same period and speak about his political activism.

Exprmntl 4 Knokke
Claudia von Alemann, Reinold E. Thiel, 1968, 42 mins, In French, German, and English with English subtitles, DCP, From Arsenal Filminstitut

White Christmas
Harun Farocki, 1968, 3 mins, German intertitles with English subtitles, Digital, From Harun Farocki GbR

The Words of the Chairman
(*Die Worte des Vorsitzenden*). Harun Farocki, 1969, 3 mins, In German with English subtitles, DCP, From Harun Farocki GbR

Inextinguishable Fire
(*Nicht löschbares Feuer*). Harun Farocki, 1969, 25 mins, In German with English subtitles, Digital, From Harun Farocki GbR

All West Germany, B&W

Total running time: 73 mins

THU / 10.15.26 / 7 PM

Collaborations with Cairo's Cimatheque

Introduction
Stefanie Schulte Strathaus

Stefanie Schulte Strathaus has spent a considerable amount of time living in Cairo and working closely with the staff at Cimatheque – Alternative Film Centre. She presents two recently completed restorations by the Egyptian archive. *Sad Song of Touha* by Atteyat Al Abnoudy is a dreamlike portrait of Cairo's street performers, whose stories are told by the voice of poet Abdel Rahman El-Abnoudy. Hussein Shariffe's *The Dislocation of Amber* was filmed in the city of Suakin, formerly a flourishing port in Sudan, now reduced to ruins. Also shown will be a selection of home movies shot in Egypt from the Rafla Collection, amassed by Magdy Rafla, a jeweler who was also a passionate film collector.

Sad Song of Touha
Atteyat Al Abnoudy, Egypt, 1972, 12 mins, In Arabic with English subtitles, B&W

The Dislocation of Amber
Hussein Shariffe, Sudan, 1975, 32 mins, In Arabic with English subtitles, Color

Selected Films from the Rafla Collection
Anonymous, Egypt, 30 mins, Silent, B&W/Color

All Digital, From Cimatheque – Alternative Film Centre

Total running time: 74 mins

FRI / 10.16.26 / 3:30 PM

Mosse Lecture: Stefanie Schulte Strathaus

Free admission. Tickets available at the admissions desk at 2:30 PM.

In Conversation
Stefanie Schulte Strathaus, Deniz Göktürk, and Susan Oxtoby

Deniz Göktürk is a Professor of German and Film at UC Berkeley.

The UC Berkeley Department of German and BAMPFA are pleased to host Stefanie Schulte Strathaus's Mosse Lecture. She will speak about the international collaborations she is involved with through her position as Artistic Director of the Arsenal Filminstitut in Berlin and across a career that has been devoted to film curation, restoration projects, and developing partnerships with film communities in Egypt and Nigeria. Schulte Strathaus served on the selection committee of the Berlinale Forum and was the Founding Director of the Berlinale section Forum Expanded. Two of her signature accomplishments are the development of the Living Archive project at Arsenal Filminstitut and launching the biennial festival Archival Assembly.

SUN / 10.18.26 / 3 PM

Shaihu Umar

Adamu Halilu (Nigeria, 1976)
Digital Restoration

Introduction
Stefanie Schulte Strathaus

This important work of Nigerian cinema was long thought to be lost, but in 2016 negatives and prints of the film were found in the archive of the Nigerian Film Corporation. Arsenal Filminstitut restored the film, which was shown at the 2018 Berlinale Forum. *Shaihu Umar*, set in northern Nigeria at the end of the nineteenth century, is based on the eponymous novella by Abubakar Tafawa Balewa, who would later become the first prime minister of independent Nigeria. It starts with a discussion between students and their respected teacher, the Islamic scholar Shaihu Umar, who tells them about his modest background and many trials and tribulations, including slavery.

Written by Halilu, based on Abubakar Tafawa Balewa's novella. Photographed by Yusuf Mohammed, Zakari Yusufu. With Umaru Ladan, Mairiga Aliyu, Husaini Mohammed, Umaru Dembo. (142 mins, In Hausa with English subtitles, Color, DCP, From ArtMattan Productions)

2

1

Yim Soon-rye in Person

Considered one of South Korea's leading female auteurs, Yim Soon-rye has been actively making films since her debut, the 1994 short *Promenade in the Rain*. Her second feature, *Waikiki Brothers* (2001), a now-cult film about the lives and dashed dreams of a nightclub cover band in the Korean hinterlands, announced her as a talent to watch. This opened up new opportunities in a jaw-droppingly wide range of commercial filmmaking, ranging from the sports epic *Forever the Moment* (2008) (about the Korean women's Olympic handball team), to the political thriller *The Whistleblower* (2014), the calming foodie film *Little Forest* (2018), and even the big-budget action film *The Point Men* (2023). According to several sources, she has now made more films than any other woman in Korean cinema history.

BAMPFA is honored to welcome Yim to present two of her most heartfelt, resonant works, *Waikiki Brothers* and *Little Forest*. "It's been 20 years since *Waikiki Brothers* but people still tell me that they find comfort when they saw the movie today," Yim recalled in a recent *Tatler Asia* interview. "When I also made *Little Forest*, some viewers told me that it allowed him to rethink and reposition their life, made them a more positive person and even felt healed after watching. I think this is the most rewarding part of my job."

Jason Sanders
Film Notes Writer

Yim Soon-rye in Person is presented with the support of the Korean Cultural Center, Los Angeles.

Thank you
Seonji Jang, Korean Cultural Center, Los Angeles; Kathleen Macguire, SFMOMA; Steven Lee, Kelsey R. Wong, Center for Korean Studies; and Penny Edwards, Institute of East Asian Studies.

1 *Little Forest* **11.14.26**
2 *White Nights* **10.17, 11.29.26**
3 CineSpin **11.20.26**

FRI / 11.13.26 / 4 PM

Waikiki Brothers

Yim Soon-rye (South Korea, 2001)

In Person Yim Soon-rye

Yim's cult classic captures a secret history of 1990s South Korea—when economic malaise was the norm and K-Pop was still a faraway dream—as told through its cover bands, sad power ballads, and faded resort towns. Staggering from one depressing gig to another offseason hotel, the now middle-aged misfits of the Waikiki Brothers band can feel their youth disappearing and their misfortunes mounting with every passing beat. Yim's own rhythm of quiet, static long takes brings a sense of admiration and respect to this tale of dreams stubbornly clung to in a society that couldn't care less. Future superstars Hwang Jung-min and Ryoo Seung-bum have lead roles. JASON SANDERS

Written by Yim. Photographed by Choi Gi-yeol. With Lee Eol, Park Won-sang, Hwang Jung-min, Ryoo Seung-bum. (109 mins, In Korean with English subtitles, Color, DCP, From KT StudioGenie)

SAT / 11.14.26 / 6:30 PM

Little Forest

Yim Soon-rye (South Korea, 2018)

In Person Yim Soon-rye

(*Riteul poreseuteu*). A young professional leaves Seoul life behind for the markedly different pace of a rural village and learns to "make her own time" in this sweetly flavored adaptation of a famed Japanese manga. Alone but never lonely, our heroine visits with two friends (and a cute dog) and recalls her single mother, but mostly she devotes her days to harvesting, planting, and cooking. (Its multiple loving food montages make *Little Forest* arguably Korea's best-ever foodie film.) With more seasons than main characters, and more attention paid to cooking than conflict, *Little Forest* became an unexpected hit, its message to "make your own time" resonating with many young audiences.

Written by Hwang Seong-gu, based on Daisuke Igarashi's manga. Photographed by Lee Seung-hoon. With Kim Tae-ri, Ryu Jun-yeol, Moon So-ri, Jin Ki-joo. (103 mins, In Korean with English subtitles, Color, DCP, From PlusM)

Special Screenings

2

3

SAT / 10.17.26 / 6:30 PM
SUN / 11.29.26 / 2:30 PM

White Nights

Luchino Visconti
(Italy/France, 1957)
4K Digital Restoration

(*Le notti bianche*). This adaptation of Fyodor Dostoyevsky's tale about displaced, disconnected people drifting along crossing, doubling paths was shot in moody black-and-white on a soundstage simulacrum of Livorno, Italy. With it Luchino Visconti veered away from verisimilitude and toward an emphatically subjective style—from neorealism to neoromanticism. As a quiet man who accidentally befriends a troubled, lonely young woman (Maria Schell) and finds himself playing understudy for the absent object of her affections (Jean Marais), Marcello Mastroianni mingles subtly passionate yearnings with a characteristic note of annoyance. His character is both distrustful of and seduced by the romantic dreams that preoccupy the woman he loves.
JULIET CLARK

Written by Visconti, Suso Cecchi D'Amico, based on Fyodor Dostoyevsky's story. Photographed by Giuseppe Rotunno. With Marcello Mastroianni, Maria Schell, Jean Marais, Clara Calamai. (101 mins, In Italian with English subtitles, B&W, DCP, From Janus Films)

FRI / 11.20.26 / 7:30 PM

CineSpin

Free admission. Tickets available at the admissions desk at 6:30 PM.

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.

MILL VALLEY FILM FESTIVAL AT BAMPFA

October 2026

The forty-ninth 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, will be announced soon.

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

On View

EXHIBITIONS

Campus Collaborations / Private Frontiers: Media Legacies of the Cold War
September 9–December 13, 2026

Campus Collaborations / Lotty Rosenfeld: Disobedient Spaces
Through November 15, 2026

Maren Hassinger: Living Moving Growing
Through November 29, 2026

Atrium Projects / Sarah Cain: To—you know—you
Through June 6, 2027

Jean-Luc Godard's Early Films: Posters Designed by Gvido Augusts
Through July 4, 2027

Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection
Through July 11, 2027

Art Wall / Marcel Pardo Ariza: Las frutas del labor
Through July 25, 2027

FILM SERIES

Alice Diop in Person
September 3–18, 2026

Jean-Luc Godard's Early Films
September 5–November 19, 2026

Martin Scorsese Pictures
September 5, 2026–Summer 2027

Alternative Visions
September 9–November 18, 2026

Georgian Cinema Now: Part 1
September 23–October 2, 2026

Mill Valley Film Festival at BAMPFA
October 2026

Stefanie Schulte Strathaus: Modes of Archivism
October 14–18, 2026

Hong Kong Cinema: Rarities and Restorations
October 23–November 28, 2026

The Cinema of Masaki Kobayashi: Midcareer Masterworks
October 31–November 21, 2026

Yim Soon-rye in Person
November 13–14, 2026

SPECIAL SCREENINGS

Modern Times
September 12, 2026
November 27, 2026

The Hole
September 19, 2026

Bellissima
September 20, 2026
November 28, 2026

La maison des bois
Episodes 1–3:
October 17 and 23, 2026

Episodes 4–7:
October 24 and 30, 2026

White Nights
October 17, 2026
November 29, 2026

CineSpin
November 20, 2026

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