When BAMPFA presented Way Bay in 2018, the first work that visitors encountered in that expansive survey of Bay Area art history was a traditional Ohlone basket—an important reminder that the land we live and work on is and has been a vibrant site of artistic production for thousands of years. It is vital for institutions like BAMPFA to continue presenting the work of Indigenous artists and filmmakers, amplifying new generations of Indigenous voices.

This season we’re advancing that commitment by presenting the first solo museum exhibition of the work of Duane Linklater, a celebrated Canadian artist of Omaskêko Ininiwak ancestry. Working in a range of artistic media—including painting, sculpture, and video installation—Linklater draws upon ancestral knowledge systems to create new modes of artistic expression for contemporary Indigenous experience, with a particular eye toward interrogating the often-fraught relationship between museums and Native communities.

Alongside Duane Linklater: mymothersside, BAMPFA presents a MATRIX exhibition by Mexican artist Griselda Rosas, whose work engages deeply with Indigenous histories of the Americas. In MATRIX 282 / Griselda Rosas: Yo te cuido, opening in August, Rosas presents new textile drawings and installations that draw from colonial histories, familial traditions, and personal experience.

BAMPFA’s film program has a distinguished history of screening work by and about Indigenous communities, from showcasing films on Native American themes in our Out of the Vault series and last year’s Contemporary Indigenous Media series, to partnerships with Indigenous artists who work at the vanguard of experimental film, like Sky Hopinka. Following his appearance at BAMPFA last year, we’ll be revisiting Hopinka’s recent work Kicking the Clouds as part of our Alternative Visions program. Our annual series of experimental and avant-garde cinema also includes visits by Indigenous filmmakers Adam Piron and Lindsay McIntyre.

As Berkeley prepares to observe Indigenous Peoples’ Day on Monday, October 9, I encourage you to join us on Saturday, October 7, for a free Community Day to celebrate the public opening of Duane Linklater: mymothersside with live music, family friendly art making workshops, and a gallery tour by Phyllis C. Wattis Senior Curator Victoria Sung, who is organizing Linklater’s exhibition at BAMPFA. Ewako ôma askiy. This then is the earth., a series of dance performances led by artist/choreographer Tanya Lukin Linklater, will be presented in November.

We’re excited to celebrate the important work of these artists and filmmakers at BAMPFA, and we look forward to partnering with our community—and all of you—to make it possible.

JULIE RODRIGUES WIDHOLM
EXECUTIVE DIRECTOR, BAMPFA
SEPTEMBER

31 / THU (AUGUST)
6:00 Griselda Rosas and Anthony Graham on MATRIX 282 / Griselda Rosas: Yo te cuido
ARTIST’S TALK P. 9

1 / FRI
7:00 Los olvidados BUÑUEL P. 20

2 / SAT
7:00 Contempt RIALTO PICTURES P. 28

6 / WED
7:00 L’age d’or BUÑUEL/ALTERNATIVE VISIONS PP. 20, 24
7:30 Unfretted P. 12

7 / THU
Free First Thursday
12:00 Anthony Graham on What Has Been and What Could Be CURATOR’S WALK-THROUGH P. 11
6:30 Alex Filippenko on Life, the Universe, and Everything CALIFORNIA LIVE! P. 15

8 / FRI
7:00 Alphaville RIALTO PICTURES P. 28

9 / SAT
11:30 Get Personal: Watercolor Self-Portraits GALLERY + STUDIO P. 14
2:00 Stuntboy, in the Meantime by Jason Reynolds ROUNDTABLE READING P. 14
5:00 The Runner RIALTO PICTURES P. 29
7:00 Army of Shadows RIALTO PICTURES P. 29

10 / SUN
2:00 Guided Tour WHAT HAS BEEN P. 11
7:00 Susana BUÑUEL P. 21
7:00 Taming the Garden Off-site screening, UC Botanical Garden Salomé Jashi in person JASHI P. 19

13 / WED
12:15 Guided Tour WHAT HAS BEEN P. 11
7:00 Three Experimental Films: Program One Jerome Hiler in person ALTERNATIVE VISIONS/ HILER PP. 24, 27

14 / THU
7:00 Taming the Garden Salomé Jashi in person JASHI P. 19

15 / FRI
7:00 Bakhmaro Salomé Jashi in person JASHI P. 19

16 / SAT
4:30 Eliso Introduction by Salomé Jashi; Judith Rosenberg on piano JASHI P. 19
7:00 A Woman Without Love BUÑUEL P. 21

17 / SUN
1:00 Native American Medicine Wheel ART LAB P. 15
3:00 Masako Miki & Stephanie Syjuco ARTISTS’ TALK P. 11
4:00 Cinema Before 1300 Jerome Hiler in person HILER P. 27
7:00 The Dazzling Light of Sunset Salomé Jashi in person JASHI P. 19

18 / WED
12:15 Guided Tour WHAT HAS BEEN P. 11
7:00 Ernie’s Urban Delights Ernie Gehr in person ALTERNATIVE VISIONS P. 24

21 / THU
7:00 The Lady Bird Diaries Dawn Porter and Andrés Cediel in conversation PORTER P. 23

22 / FRI
3:00 Dawn Porter: Artist’s Talk Dawn Porter and Lisa Armstrong in conversation PORTER P. 23
7:00 Contempt RIALTO PICTURES P. 28

23 / SAT
4:00 Gideon’s Army Dawn Porter and Mridula Raman in conversation PORTER P. 23
7:00 Alphaville RIALTO PICTURES P. 28

24 / SUN
2:00 Ai Weiwei’s World of Art Lost and Found P. 15
5:00 White Building CAMBODIAN CINEMA P. 31
7:00 Land Without Bread BUÑUEL’S PRISONERS BUÑUEL P. 21

27 / WED
12:15 Guided Tour WHAT HAS BEEN P. 11
7:00 A Place to Be: The Experimental Cinema of Paul Fillinger Paul Fillinger, Adrienne Finelli, and Jon Shibata in conversation ALTERNATIVE VISIONS P. 25

28 / THU
7:00 Pirika on Film Introduction by Želimir Žilnik, with Pavle Levi and Antje Postema in conversation ŽILNIK P. 34

29 / FRI
7:00 Oldtimer Želimir Žilnik, Pavle Levi, and Antje Postema in conversation ŽILNIK P. 34

30 / SAT
3:30 Bophana: A Cambodian Tragedy CAMBODIAN CINEMA P. 31
5:00 White Building CAMBODIAN CINEMA P. 31
7:00 Mexican Bus Ride BUÑUEL P. 21

1 Kicking the Clouds 11.8.23
2 MATRIX 282 / Griselda Rosas: Yo te cuido opens 8.30.23
3 Eliso 9.16.23
4 In the Stone House 9.13.23
## OCTOBER

### 1 / SUN
- 1:00 Ashara Ekundayo: AfroPortals Project Space & Archive
  BLACK LIFE P. 12
- 7:00 African Film Festival Shorts Program
  AFRICAN FILM P. 32

### 4 / WED
- 12:15 Guided Tour
  WHAT HAS BEEN P. 11
- 7:00 Forgotten Lives and Disappeared Worlds: Experimental Films
  Emily Chao and Adam Piron in person
  ALTERNATIVE VISIONS P. 25

### 5 / THU
- Free First Thursday
  1:15 Guided Tour
  MUSEUM HIGHLIGHTS P. 11
- 7:00 Golden Slumbers
  Introduction by Sopho Chhe
  CAMBODIAN CINEMA P. 31

### 6 / FRI
- **Duane Linklater: mymothersside Preview Day**
- 3:30 Cambodia: Developing the Next Generation of Filmmakers
  Sopho Chea and Stephen Gong in conversation
  CAMBODIAN CINEMA P. 31
- 6:00 Self_Less with ensemble
  PHASE P. 12
- 7:00 The Runner
  RIALTO PICTURES P. 29

### 7 / SAT
- Mill Valley Film Festival
  Duane Linklater: mymothersside opens
  Community Day
  FREE ADMISSION
- 11:30 - 2 Art Making for All Ages
  LINKLATER P. 7
- 2:00 Victoria Sung on Duane Linklater: mymothersside
  CURATOR’S WALK-THROUGH P. 7

### 8 / SUN
- Mill Valley Film Festival
- 2:00 Guided Tour
  WHAT HAS BEEN P. 11

### 11 / WED
- 12:15 Victoria Sung on Duane Linklater: mymothersside
  CURATOR’S WALK-THROUGH P. 7
- 7:00 Festival of (In)appropriation
  Introduction by Jaimie Baron
  ALTERNATIVE VISIONS P. 25

### 12 / THU
- 7:00 The Last Shelter
  AFRICAN FILM P. 32
### NOVEMBER

#### 1 / WED
- 12:15 Guided Tour
  WHAT HAS BEEN: P. 11
- 1:30–6:30 Ewako omaly askiy.
  This then is the earth.
  LINKLATER: P. 7
- 7:00 OR119 Peggy Ahwesh and Jacqueline Goss in person
  ALTERNATIVE VISIONS: P. 26

#### 2 / THU
- Free First Thursday
- 1:15 Guided Tour
  WHAT HAS BEEN: P. 11
- 3:00–6:30 Ewako omaly askiy.
  This then is the earth.
  LINKLATER: P. 7
- 7:00 Money, Freedom, a Story of the CFA Franc
  AFRICAN FILM: P. 33

#### 3 / FRI
- 1:30–6:30 Ewako omaly askiy.
  This then is the earth.
  LINKLATER: P. 7
- 6:30 The White Sheik
  RIALTO PICTURES: P. 29
- 8:30 CineSpin: P. 37

#### 4 / SAT
- 1:30–6:30 Ewako omaly askiy.
  This then is the earth.
  LINKLATER: P. 7
- 4:30 Una vita difficile
  RIALTO PICTURES: P. 29
- 7:00 The Criminal Life of Archibaldo de la Cruz
  BUÑUEL: P. 22

#### 5 / SUN
- 1:00 Bandana Making with Maya Noga Dijji
  ART LAB: P. 15
- 2:00 Guided Tour
  LINKLATER: P. 7

#### 8 / WED
- 12:15 Guided Tour
  LINKLATER: P. 7
- 7:00 What Was a Memory?
  What Was a Dream?: Experimental Films
  Al Wong in person
  ALTERNATIVE VISIONS: P. 26
- 7:30 The Founding of the World
  Student Dance Performance
  P. 8

#### 9 / THU
- 4:30 Signs of Life
  Werner Herzog in person
  HERZOG: P. 16
- 7:30 Bad Lieutenant:
  Port of Call New Orleans
  Werner Herzog in person
  HERZOG: P. 16

#### 10 / FRI
- 1:00 Mosse Lecture:
  Werner Herzog
  HERZOG: P. 16
- 3:30 Fata Morgana
  Werner Herzog in person
  HERZOG: P. 16
- 7:00 Aguirre, the Wrath of God
  Werner Herzog in person
  HERZOG: P. 16

#### 11 / SAT
- 11:30 The Inner Life of Things
  GALLERY+STUDIO: P. 14

#### 12 / SUN
- 1:30 Lessons of Darkness
  Werner Herzog in person
  HERZOG: P. 17
- 2:00 Guided Tour
  LINKLATER: P. 7
- 4:00 Family Romance, LLC
  Werner Herzog in person
  HERZOG: P. 17
- 7:00 Tug of War
  AFRICAN FILM: P. 33

#### 15 / WED
- 12:15 Guided Tour
  WHAT HAS BEEN: P. 11
- 7:00 Seeing Them: The Films of Lindsay McIntyre
  Lindsay McIntyre in person
  ALTERNATIVE VISIONS: P. 26

#### 16 / THU
- 7:00 Colette and Justin
  AFRICAN FILM: P. 33

#### 17 / FRI
- 7:00 Nazarín
  BUÑUEL: P. 22

#### 18 / SAT
- 2:30 Book Release: Renny Pritikin’s At Third and Mission: A Life Among Artists
  READINGS: P. 13
- 4:30 The Third Man
  RIALTO PICTURES: P. 29
- 7:00 Le cercle rouge
  RIALTO PICTURES: P. 29

#### 19 / SUN
- MATRIX 282 / Griselda Rosas: Yo te cuido closes
- 2:30 The White Sheik
  RIALTO PICTURES: P. 29
- 3:00 Ester Hernández & Catherine Wagner
  ARTISTS’ TALK: P. 11
- 4:30 The Young One
  BUÑUEL: P. 22

#### 22 / WED
- 12:15 Guided Tour
  WHAT HAS BEEN: P. 11

#### 24 / FRI
- 4:00 Burden of Dreams
  HERZOG: P. 18
- 6:30 Army of Shadows
  RIALTO PICTURES: P. 29

#### 26 / SUN
- MATRIX 281 / Kenneth Tam: The Founding of the World closes
- 1:30 Ran
  RIALTO PICTURES: P. 30
- 2:00 Guided Tour
  WHAT HAS BEEN: P. 11
- 5:00 The Third Man
  RIALTO PICTURES: P. 29

#### 29 / WED
- 12:15 Guided Tour
  LINKLATER: P. 7
- 7:00 Le cercle rouge
  RIALTO PICTURES: P. 29

#### 2 / SAT (DECEMBER)
- 1:30 American Sign Language Guided Tour
  LINKLATER: P. 7

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1. The Last Shelter 10.12.23
2. L’age d’or 9.6.23
3. Yaanga Plays Itself 10.4.23
4. Tanya Lukin Linklater, This then is the earth, 11.1, 11.2, 11.3, 11.4.23
5. Burden of Dreams 11.25.23
For more than a decade, Duane Linklater (b. 1976; lives and works in North Bay, Ontario) has been making art that interrogates the construct of museums, their conventions, and their historical exclusion of Indigenous people and content. Working across a range of media, including painting, sculpture, and video, he addresses the contradictions of contemporary Indigenous life within and beyond settler systems of knowledge, representation, and value.

*Duane Linklater: mymothersside* is the artist’s first major survey exhibition. The exhibition includes works in sculpture and video that focus on enduring ancestral practices such as hunting, berry gathering, and fur trading; digital translations of tribal objects held in institutional collections; and a series of large-scale structures made with tepee poles. Appearing amid these culturally significant forms and materials, references to the artist’s family, childhood home, and favorite bands and films suggest an expansive constellation of associations that defy reductive notions of identity. For Linklater, this refusal to be pinned down is an assertion of sovereignty and self-determination—a way to counter ongoing processes of erasure, extraction, and dispossession.

*Duane Linklater: mymothersside* is curated by Amanda Donnan, chief curator at the Frye Art Museum, Seattle. At BAMPFA, it is organized by Victoria Sung, Phyllis C. Wattis Senior Curator, with Claire Frost, curatorial associate.
**Public Programs**

**Preview Day**  
**FRI / 10.6.23**  
Early access for BAMPFA members and UC Berkeley students, faculty, and staff

**Opening Day**  
**SAT / 10.7.23**  
Free museum admission for all

**Art Making for All Ages**  
**11:30 AM-2:00 PM**  
Drop in and make art inspired by Duane Linklater: mymothersside with local artists. Materials will be provided.

**Curator’s Walk-Through:**  
**Victoria Sung on Duane Linklater: mymothersside**  
**2:00 PM**  
Join Phyllis C. Wattis Senior Curator Victoria Sung for a guided tour of Duane Linklater: mymothersside to learn about the artist’s multifaceted process of research and making, from 3D printing to using natural dyes like blueberry extract, dandelion, and charcoal.

**Curator’s Walk-Through:**  
**Victoria Sung on Duane Linklater: mymothersside**  
**WED / 10.11.23 / 12:15 PM**  
See description above.

**Roundtable on Native American and Indigenous Knowledge**  
**SAT / 10.14.23 / 1:30–3:00 PM**  
Join us for a roundtable conversation on the occasion of the exhibition Duane Linklater: mymothersside that focuses on the artist’s engagement with forms of Native American and Indigenous knowledge through an exploration of such topics as food sovereignty, land stewardship, and language revitalization.

**Ewako óma askiy. This then is the earth.**  
**WED / 11.1.23 / 1:30–6:30 PM**  
**THURS / 11.2.23 / 3:00–6:30 PM**  
**FRI / 11.3.23 / 1:30–6:30 PM**  
**SAT / 11.4.23 / 1:30–6:30 PM**  
**COSponsored by ARTS RESEARCH COUNCIL**

A series of open rehearsals with dance artists Ivanie Aubin-Malo and Ceinwen Gobert, led by artist/choreographer Tanya Lukin Linklater, these sessions respond to the cyclical, seasonal, affective, and formal qualities of selected works in Duane Linklater: mymothersside. Patrons are invited to view the in situ, unfolding processes of embodiment, gesture, and sensation.

**Guided Tours**

Exhibition tours of Duane Linklater: mymothersside are led by UC Berkeley graduate students in the Theater, Dance, and Performance Studies and Ethnic Studies Departments.

**Saturday Tours**

- **2:00 PM**  
  October 7  
  CURATOR’S WALK-THROUGH

- **12:15 PM**  
  October 11  
  CURATOR’S WALK-THROUGH

- **2:00 PM**  
  October 29  
  November 5  
  November 12

**Sunday Tours**

- **2:00 PM**  
  October 18  
  November 8  
  November 29

**American Sign Language Guided Tour**  
**SAT / 12.2.23 / 1:30 PM**  
Patricia Lessard offers American Sign Language interpretation for a graduate student–led tour. All visitors are welcome.
Kenneth Tam (b. 1982; lives and works in Houston and Queens) works across video, sculpture, movement, installation, and photography. He makes work about the performance of masculinity, spaces of physical intimacy, and the transformative power of private ritual.

For MATRIX 281, Tam’s latest video and sculptural installation, The Founding of the World, makes its museum debut at BAMPFA. Incorporating the artist’s long-standing research into the history and practices of Asian American fraternities—UC Berkeley being home to one of the first Asian American fraternities in the United States—the work takes as its framework the ritual of the probate. In these stylized and structured public ceremonies, synchronized choreographies of death and rebirth illustrate the telling of a brotherhood’s history. Using sound and dance, Tam’s video work probes the dynamics of male intimacy and ritualized violence engendered by these social organizations.

The Founding of the World
Student Dance Performance
WED / 11.8.23 / 7:30 PM

In conjunction with MATRIX 281 / Kenneth Tam: The Founding of the World, this performance explores the ways desire for identity and belonging have intersected with the history of student-led organizations and movements on UC Berkeley’s campus. Artist Kenneth Tam and choreographer Juri Onuki collaborated with UC Berkeley students to make the piece.
**Griselda Rosas: Yo te cuido** presents the artist’s textile drawings and sculptural installations. Based between San Diego and Tijuana, Rosas considers the complexities of the border region by drawing from colonial histories, familial traditions, and personal experience. Themes of inheritance and intergenerational knowledge recur in Rosas’s work alongside references to single motherhood. The artist adopts embroidery skills learned from her mother, grandmother, and aunts, often using her young son’s drawings as foundations on which to layer, stitch, and build. Incorporating natural pigments and collage, Rosas combines these inventive images with historical imagery to evoke the collision and circulation of cultures.

Rosas often engages with violent motifs of war and invasion—like military horses and weaponry—while simultaneously drawing our attention to their appearance as objects of child’s play. The slingshot is at once a weapon and a toy; a figure on horseback is both a soldier and a child playing make-believe. Rosas’s textile creations are frequently made in collaboration with her son, embroidered directly onto his drawings of superheroes and wrestlers. The exhibition’s title, *Yo te cuido* (I Take Care of You), foregrounds the ambivalence of such potent symbols and objects: an endearment expressing care, it is also a cautionary promise of protection. By understanding how colonialist images and actions are entrenched within our history, Rosas’s playful drawings and sculptures craft new ways of imagining the present.

**PUBLIC PROGRAM**

**Artist’s Talk and Conversation:**
Griselda Rosas and Anthony Graham on MATRIX 282 / Griselda Rosas: Yo te cuido
THURS / 8.31.23 / 6:00 PM

Griselda Rosas and Senior Curator Anthony Graham, who organized the exhibition, discuss the interconnections between her works in various media, from her densely layered textiles to her spatially dynamic sculptural installations.
Known for detailed and colorful representations of numerical patterns and sequences, Xylor Jane has created an Art Wall based on her Calendar #11 for her first museum presentation in Northern California. The pyramidal calendar is organized by the fifth palindromic triangular number, 666—a number with myriad positive and negative connotations. For BAMPFA’s Art Wall, Jane centered and enlarged the portion of the three-part calendar that refers to the time period when the work will be on view at BAMPFA. A black grid outlines the color-coded days of the week, while hand-drawn notations mark full moons, equinoxes, and solstices to queer and cross-reference the relationship of natural cycles with European constructions of time. The center form on the wall is flanked by the two complementary triangles from the calendar, which have been rotated and set at unique scales that suggest a sense of disjointed movement much like the relationships between the many types of time the calendar represents.

Born in Long Beach, California, Jane moved to the Bay Area to attend the now-closed San Francisco Art Institute in the early 1990s, after which she became an active participant in the art scene centered in the Mission neighborhood and alternative venues such as The Lab and the Luggage Store Gallery. Her work has been shown in solo exhibitions nationally and internationally. Jane lives and works in Greenfield, Massachusetts.

PUBLIC PROGRAM

Music and Mathematics
WED / 10.18.23 / 7:30 PM
Leighton Fong and the UC Berkeley Chamber Musicians present a program of music that manifests mathematical structures and approaches. The concert includes works by Iannis Xenakis and Philip Glass, among others, performed by talented UC Berkeley students in response to #11, 1/6/21–6/26/26.
ON VIEW
WHAT HAS BEEN & WHAT COULD BE
THROUGH JULY 7, 2024

ARTISTS’ TALKS

On the third Sunday of each month this fall, BAMPFA invites visitors to hear from two local artists whose work is featured in What Has Been and What Could Be: The BAMPFA Collection. Each artist will speak informally about their work on view in the galleries and touch on the thematic section of the exhibition in which their work is included.

1 Deborah Remington: Tacony, 1971; oil on linen; BAMPFA collection; purchased with the aid of funds from the H. W. Anderson Charitable Fund.
2 Ginevra Cantofoli: Truth Revealing the Artifice of Painting, c. 1665–72; oil on canvas; BAMPFA collection; gift of Alan Templeton.

ON VIEW
Masako Miki & Stephanie Syjuco
SUN / 9.17.23 / 3:00 PM
Berkeley-based artist Masako Miki discusses Ichiren-bozu (Animated prayer beads blue), a new work in BAMPFA’s collection that reflects her interest in reclaiming the power of myth making. Artist and UC Berkeley professor Stephanie Syjuco talks about her Raiders (Selections from the Asian Art Museum), a collection of flat, laser-cut, life-size images of antique Asian vessels downloaded from the Asian Art Museum’s online databases and adhered to wooden backings, investigating how we participate in the construction of culture.

Tabitha Soren & Lava Thomas
SUN / 10.15.23 / 3:00 PM
Tabitha Soren talks about Truth-out.org/Ferguson, part of a project entitled Surface Tension. With an 8x10 camera, Soren shoots photographs of fingerprints on technological devices, placing in sharp focus what we normally try to look past on our screens. Lava Thomas discusses Ms. Jimmie L. Lowe, a life-size drawing based on a police photograph that is one of a dozen in the artist’s series of portraits honoring Black women who played a leadership role in the 1955–56 Montgomery Bus Boycott and were indicted under Alabama’s anti-boycott laws.

Ester Hernández & Catherine Wagner
SUN / 11.19.23 / 3:00 PM
UC Berkeley graduate Ester Hernández talks about her screen prints Sun Mad II and Sun Raid II, which address issues of migration and the overuse of pesticides and their impact on farmworkers, consumers, and the environment. Catherine Wagner discusses her work The Arctic Circle IV, part of a photographic trilogy in three distinct areas: scientific machines (Frankenstein), the Arctic Circle, and the history of science.

3 Margo Humphrey: Crying ain’t gonna help none, baby, 1972; color lithograph; BAMPFA collection; purchased with the aid of funds from the National Endowment for the Arts and the H. W. Anderson Charitable Foundation (Selected by the Committee for the Acquisition of Afro-American Art).

GUIDED TOURS

Exhibition tours of What Has Been and What Could Be: The BAMPFA Collection are led by UC Berkeley graduate students in the History of Art Department.

WEDNESDAYS
12:15 PM
September 13
September 20
September 27
October 4
October 25
November 1
November 15
November 22

SUNDAYS
2:00 PM
September 10
October 1
October 8
October 22
November 26

FREE FIRST THURSDAYS
1:15 PM
October 5
November 2

MUSEUM HIGHLIGHTS
September 7
12:00 PM

CURATOR’S WALK-THROUGH

RELATED FILM

With Peter Bradley
ALEX RAPPOPORT (US, 2023)
SUN / 10.22.23 / 4:00 PM
Pioneering Black abstract artist and curator Peter Bradley reflects on life and art. With two short films by painter/filmmaker Mike Henderson.

See p. 35 for full description.
PERFORMANCES

Unfretted
WED / 9.6.23 / 7:30 PM
Programmed by Sarah Cahill

Unfretted is a Carnatic trio featuring chitravina (a rare Indian instrument with ancient origins), violin, and mridangam (a South Indian two-headed drum). The three musicians—Vishaal Sapuram, Sruti Sarathy, and Akshay Anantapadmanabhan—possess a deep and sensitive understanding of the Carnatic form, which they channel through a fresh, imaginative, and unbridled vision of collaborative music making.

Self_Less with ensemble PHASE
FRI / 10.6.23 / 6:00 PM

Self_Less is a multipart series of musical works examining our “sense of self” while questioning the uniformity of these perceived feelings. Composer Edward Shocker brings together a cross-cultural collaborative team featuring performance group ensemble PHASE from Korea, experimental film projectionist Keith Evans, and playwright Erik Ehn. Incorporating live music and projected and prerecorded audio of stories from people who have had unique neuropsychological experiences (such as dementia, out-of-body experiences, and episodes of depersonalization-derealization), Self_Less’s mission is to bring awareness to the connections among brain, body, mind, and self.

Music and Mathematics
WED / 10.18.23 / 7:30 PM

Leighton Fong and the UC Berkeley Chamber Musicians present a program of music that manifests mathematical structures and approaches. The concert includes works by Iannis Xenakis and Philip Glass, among others, performed by talented UC Berkeley students in response to #11, 1/6/21–6/26/26.

Ashara Ekundayo: AfroPortals Project Space & Archive
SUN / 10.1.23 / 1:00 PM

Join us for a special conversation led by interdisciplinary curator and organizer Ashara Ekundayo, along with collaborators of the AfroPortals Project Space & Archive. AfroPortals is an interactive, immersive creative lab, pop-up exhibition space, and burgeoning archive rooted in principles of Afrofuturism, Black memory, and abundance. At BAMPFA, Ekundayo will facilitate a responsive inquiry process into the philosophical, spiritual, and structural design of Black public spaces, focusing on Deep East Oakland, where the AfroPortals project lives at Liberation Park.

EVENTS

Enjoy hands-on art making in the Art Lab, and check website for special guided tours.

FREE FIRST THURSDAYS

THE GALLERIES ARE FREE FOR ALL ON THE FIRST THURSDAY OF EACH MONTH
ART LAB IS OPEN!
JOIN US!

BECOME A MEMBER

Experience our exceptional exhibitions, film programs, and events in the best possible way—as a BAMPFA member. Enjoy early access to major exhibitions, special invitations, members-only access, Store discounts, and so much more.

To become a member or renew your membership, please visit [bampfa.org/member](http://bampfa.org/member) or call (510) 642-5186.

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**READINGS**

**Ashia Ajani, Nia McAllister, and Airea D. Matthews**  
**SAT / 10.14.23 / 5:00 PM**  
Programmed by Thea Matthews

Ashia Ajani is a lecturer in the African American Studies Department at UC Berkeley and a climate-resilient schools educator with Mycelium Youth Network. Nia McAllister is senior public programs manager at The Museum of the African Diaspora (MoAD) and is a recipient of the 2023 San Francisco Foundation/Nomadic Press Literary Award. Airea D. Matthews is an associate professor and codirects the poetry program at Bryn Mawr College. In 2022 she was named Philadelphia’s poet laureate.

**Hieu Minh Nguyen, Sam Sax, and D. A. Powell**  
**SAT / 11.11.23 / 5:00 PM**  
Programmed by Thea Matthews

Hieu Minh Nguyen is a queer Vietnamese American poet. His debut collection, *This Way to the Sugar*, was named a finalist for both the Lambda Literary Award and the Minnesota Book Award. Sam Sax is the author of *Madness*, winner of The National Poetry Series, and *Bury It*, winner of the James Laughlin Award from the Academy of American Poets. D. A. Powell is the author of five collections, including *Useless Landscape, or A Guide for Boys*, which received the National Book Critics Circle Award in poetry. A professor at the University of San Francisco, he is a recipient of the John Updike Award in Literature.

**Book Release: Renny Pritikin’s At Third and Mission: A Life Among Artists**  
**SAT / 11.18.23 / 2:30 PM**

Join us in celebrating the publication of *At Third and Mission: A Life Among Artists*, a memoir by longtime Bay Area museum curator Renny Pritikin. Pritikin will read from his new book and converse with East Bay poet Brandon Brown. Copies of Pritikin’s book will be available for purchase and signing by the author immediately following the event.

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1 Ashia Ajani 10.14.23  
2 Airea Matthews 10.14.23 Photo: Ryan Collerd  
3 Sam Sax 11.11.23 Photo: Hollis Rafkin-Sax  
4 Nia McAllister 10.14.23  
5 Hieu Minh Nguyen 11.11.23  
6 D.A. Powell 11.11.23 Photo: Ben Decastro  
7 Renny Pritikin 11.18.23
SECOND SATURDAYS FOR FAMILIES

**GALLERY+STUDIO**

Each of these two-part workshops integrates an interactive gallery tour with a related art project; each session lasts about an hour and a half.

Sign up in the Art Lab ten minutes ahead of the session, in time to join us for the tour that starts at 11:30.

For ages 6–12 with accompanying adult(s)

**Get Personal: Watercolor Self-Portraits**

**SAT / 9.9.23 / 11:30 AM**

Workshop led by Claire Astrow

Christina Quarles’s painting *Small Offerings* is on view in What Has Been and What Could Be: The BAMPFA Collection. It looks abstract and drippy and is filled with mysterious objects that suggest a story about the figure in the painting. After a short tour in which we view this painting and other works in the exhibition that combine figures with objects, use Quarles’s distinctive style and technique as inspiration for making an abstract self-portrait in watercolors, including personally significant objects that tell a story about you.

**Berkeley—The City and Its People**

**SAT / 10.14.23 / 11:30 AM**

Workshop led by Jill McLennan

When the artist Romare Bearden visited Berkeley in the early 1970s, he explored and documented his surroundings and created a collage depicting Berkeley as a diverse and beautiful city. This collage, which you’ll see in BAMPFA’s gallery, was the design for a mural that adorned the walls of Berkeley’s City Hall for many years. With artist Jill McLennan, use drawing and collage to explore what your city and neighborhood mean to you. How do we express our pride in where we live while balancing the reality of diverse human experience through art making?

**The Inner Life of Things**

**SAT / 11.11.23 / 11:30 AM**

Workshop led by Erin McCluskey Wheeler

Inspired by a close look at the work of Bay Area artists Masako Miki and Woody de Othello in BAMPFA’s galleries, we mix and match household objects, things we see every day, and even items in our pockets to make sculptural friends with personalities and inner lives. Explore how found objects, felt, fabric, and clay can be used to create curious characters with intriguing backstories.

**Stuntboy, in the Meantime**

**SAT / 9.9.23 / 2:00 PM**

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

Portico Reeves lives in the biggest house on the block, maybe even the city, which his mom calls an apartment building but he calls a castle. As Portico, he navigates tense interactions with the local bully, the stress of his parents’ fights, and his own anxiety, or “frets.” What no one knows is that he’s also . . . Stuntboy! As Stuntboy, he protects his family and best friends, and he’s the reason the family cat has nine lives. His superpower is making sure all the other superheroes stay super, and super safe. Enjoy reading this action-packed graphic novel, told in short episodes with amusing commercial breaks, as you get to know a fourth-grade superhero.

**Stuntboy, in the Meantime**

**SAT / 10.14.23 / 2:00 PM**

Reading led by Sumita Soni, third-grade teacher, Berkeley Unified School District

Before his grandmother moved from India to the island of Mariposa, Muki Krishnan’s life was good. Now he has to share his bedroom with Paati, his grandmother, who snores like a bulldozer and wakes him up at dawn to do yoga. But Paati’s arrival coincides with bigger changes in Mariposa, where recent immigrants are eventually singled out for deportation. When Paati is detained, Muki and his friends devise an escape that connects them to a secret rebellion, and requires a lot of sneakiness. Most of all, Muki learns to stop blending in and start speaking up for what’s right.

**The Samosa Rebellion**

**SAT / 10.14.23 / 2:00 PM**

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

“A samosa is a little pocket, and that’s how the story of Auggie Pullman begins in the new book, *Wonder*. When Auggie was born, his face looked different. His parents are worried, and Auggie’s community is worried. "What if it’s contagious?" they think. Auggie’s classmates are also worried. What if Auggie is bad? What if he’s not good at school?

But then Auggie starts school . . . and his classmates become curious about his face. They start finding out it’s not contagious. And that if you’re thinking, it’s probably worse."

August Pullman was born with a facial difference that, up until now, has prevented him from going to a mainstream school. Now he’s going to start fifth grade at Beecher Prep., and he wants nothing more than to be treated like an ordinary kid—but his new classmates can’t get past Auggie’s extraordinary face. Find out how both Auggie and his community change as they get to know one another.

¡Roundtable Reading Bilingüe!

**Wonder / La lección de August**

**SAT / 11.11.23 / 2:00 PM**

Reading led by R. J. Palacio, West Contra Costa Unified School District

“Wonder” is a story of acceptance and love; it’s a celebration of friendship, respect, and the promise of ordinary in an extraordinary world. The story is told through multiple viewpoints, allowing readers to experience the story from different perspectives. This Roundtable Reading is a unique opportunity to experience the book through multiple languages and perspectives, bringing together children and adults from diverse backgrounds to share in the joy of reading together.

Recommended for ages 8 and up with accompanying adult(s)

Education programs at BAMPFA are made possible by generous support from the Koret Foundation.
COSPNORED PROGRAMS

Alex Filippenko on Life, the Universe, and Everything
THURS / 9.7.23 / 6:30 PM
California Live! in partnership with BAMPFA
We are thrilled to partner with the Cal Alumni Association and California magazine on a new biannual speakers series. California Live! presents UC Berkeley’s most exciting faculty in conversations that open groundbreaking research and compelling questions to public discussion. Join Alex Filippenko, UC Berkeley Richard & Rhoda Goldman Distinguished Professor in the Physical Sciences, for a wide-ranging conversation with California magazine’s editor-in-chief, Pat Joseph, that explores the startling new images from the James Webb Space Telescope, the Great North American Eclipse of 2024, and the abiding mysteries of dark energy. Come early and enjoy BAMPFA’s Free First Thursday gallery access. A wine reception with Filippenko will immediately follow the program.
Tickets: $40
California Alumni Association and BAMPFA members: $35

Ai Weiwei’s World of Art Lost and Found: A Conversation About Life, Art, and Politics
SUN / 9.24.23 / 2:00 PM
OFF-SITE PROGRAM
Zellerbach Hall
Copresented by Cal Performances, BAMPFA, and the Townsend Center for the Humanities
Returning to the UC Berkeley campus for the first time in fifteen years, renowned artist and human rights activist Ai Weiwei discusses art, politics, and modern life in a conversation with stage and film director Peter Sellars and Orville Schell, director of the Center on US-China Relations at the Asia Society. This program continues a series of campus talks about China led by Schell, who is former dean at the UC Berkeley Graduate School of Journalism.

Native American Medicine Wheel: Color Symbolism with Ocean Escalanti
SUN / 9.17.23 / 1:00 PM
How do we relate to the brilliance of color around us? What association of color is rooted within our ancestral cultures? How do these ideas connect with the modern world of design and technology? Join Indigenous artist Ocean Escalanti for an interactive presentation of color as slow and deliberate creation, in relation to these questions and knowledge from the world of plant foraging and natural dyeing. Enjoy a takeaway risograph zine printed in the BAMPFA Art Lab with historical Indigenous information based on the Native American medicine wheel, color association, plant symbolism, and pop culture context.

Bandana Making with Maya Noga Djiji
SUNDAY / 11.5.23 / 1:00 PM
Programmed by Sarah Cahill
Join local artist Maya Noga Djiji in a fun-filled, creative class where we make our own bandanas. Let loose and play around with fabric paint, stamps, sewing, and printing on fabric. You could take inspiration from more traditional bandanas to create a pattern or delve deep into the beauty of abstraction and have fun with the materials at hand. A bandana can be used as a mask, handkerchief, headscarf, washcloth, or sandwich wrap, among other uses, and now you will have your very own personalized one.

ART LAB

Bandana Making with Maya Noga Djiji
SUNDAY / 11.5.23 / 1:00 PM
Programmed by Sarah Cahill
Join local artist Maya Noga Djiji in a fun-filled, creative class where we make our own bandanas. Let loose and play around with fabric paint, stamps, sewing, and printing on fabric. You could take inspiration from more traditional bandanas to create a pattern or delve deep into the beauty of abstraction and have fun with the materials at hand. A bandana can be used as a mask, handkerchief, headscarf, washcloth, or sandwich wrap, among other uses, and now you will have your very own personalized one.

ART LAB HOURS

Drop in and make art!
FRIDAYS 2–7 PM
SATURDAYS & SUNDAYS 11 AM–7 PM
SECOND SATURDAYS 1–7 PM
FREE FIRST THURSDAYS 11 AM–7 PM
With a career that spans more than six decades, Werner Herzog has created an exceptional body of work that encompasses nonfiction and narrative filmmaking, prose writing, directing opera and theater, and appearing as both a subject and an actor in film and television. His involvement is total.

Coming up as a filmmaker in the 1960s, Herzog gained recognition as one of the brilliant young filmmakers of the New German Cinema movement. Herzog has always had a great facility for storytelling (he holds the screenwriting credit on nearly all his films), and his fascination with eccentric characters, whose lives and endeavors he observes, allows him to illuminate the human condition. Central to his aesthetic is his interest in location shooting and his ability to create powerful images of the natural world. One only has to think of the dramatic opening scenes of *Aguirre, the Wrath of God*, the North African sand dunes in *Fata Morgana*, the blazing oil field fires of *Lessons of Darkness*, or the rainforest canopies in *The White Diamond* to understand the importance of landscape in Herzog’s cinema and his quest to expand our sense of the infinite. He has worked with exceptional cinematographers through the years, including Thomas Mauch (*Signs of Life; Aguirre; Fitzcarraldo*), Jörg Schmidt-Reitwein (*Fata Morgana; The Enigma of Kaspar Hauser*), and Peter Zeitlinger (*Bad Lieutenant: Port of Call New Orleans*). In 2019 Herzog decided to direct his microfilm *Family Romance, LLC* from behind the camera, allowing him the benefit of filming with a small footprint, at times as a crew of one.

Herzog graciously joins us November 9–12 for the launch of this major retrospective, which continues into 2024. No doubt his in-person presentations will offer audience members a chance to learn firsthand about his approach to filmmaking and his experiences working under diverse and challenging conditions.

Susan Oxtoby  DIRECTOR OF FILM AND SENIOR FILM CURATOR

**SIGN OF LIFE**
WERNER HERZOG (WEST GERMANY, 1968)

IN PERSON  Werner Herzog

“A remarkably assured first feature . . . exhibits all the essentials of Herzog's mature style. . . . *Signs of Life* is suffused with a sweetly obsessive melancholia.”

J. Hoberman, *Village Voice* (*Lebenszeichen*). Herzog’s breakthrough film garnered a special jury award at the Berlinale and this appraisal at the New York Film Festival: “Deceptively beautiful landscapes and dangerous idylls on a Greek island during the German occupation provide the setting for Herzog’s mysterious parable, in which a modern Don Quixote, apathetic and inhibited, is at last stung into rebellion against society. . . . A strange, intense work . . . influenced by Borges and Kafka. The hypnotic probing of cruelty, indifference, and unspoken horrors becomes a metaphysical comment on man and his ideologies.”


**BAD LIEUTENANT: PORT OF CALL NEW ORLEANS**
WERNER HERZOG (US, 2009)

IN PERSON  Werner Herzog

“Herzog’s film is a pulpy, glorious mess. Its manic low unpredictability is such a blast that it reminds you just how tidy and dull most crime thrillers are these days.”

A. O. Scott, *New York Times*

Herzog directs a brilliant performance by Nicolas Cage as bad cop Terence McDonough in this high-octane black comedy crime drama. The viewer rides shotgun with Cage as he prowls a depopulated New Orleans as the lead on a multiple homicide case and in search of his next fix. “Essentially a documentary, Herzog has always been as concerned with location as with character; *Bad Lieutenant* is as much about the sorry state of New Orleans as it is about that of the protagonist’s mental health” (J. Hoberman, Village Voice).

Written by William M. Finkelstein. Photographed by Peter Zeitlinger. With Nicolas Cage, Eva Mendes, Val Kilmer, Jennifer Coolidge. (122 mins, Color, DCP, From Swank Motion Pictures)
FRIDAY / 11.10.23

**MOSSO LECTURE: WERNER HERZOG**

**LECTURE** Werner Herzog

“His prose is infused with poetry and full of lyrical passages.” Deutsche Welle

The UC Berkeley Department of German and BAMFPA are pleased to host Werner Herzog’s Moss Lecture. The author of more than a dozen books of prose, Herzog reads from the long-awaited *Every Man for Himself and God Against All: A Memoir* (Penguin Random House, October 2023) and engages in conversation with the audience. For more details, see website.

FRIDAY / 11.10.23

**FATA MORGANA**

**WERNER HERZOG (WEST GERMANY, 1971)**

IN PERSON Werner Herzog

Herzog’s third feature is a haunting, sardonic exploration of Africa as it was “in the beginning” and as it becomes glutted with the wastes of technological civilization. The film’s title is a reference to atmospheric mirages, an apt name from this poetic nonfiction work that presents a rhythmic, musical succession of images and short scenes filmed in the deserts of North Africa. The narration, read by the noted writer and film critic Lotte H. Eisner, comes from a Guatemalan creation myth, and the accompanying music ranges from François Couperin to Johnny Cash, Guatemalan creation myth, and the accompanying music ranges from François Couperin to Johnny Cash, and eccentrics who push themselves to extremes.

Written by Herzog. Photographed by Jörg Schmidt-Reitwein. With Wolfgang von Ungern-Sternberg, James William Gledhill, Eugen des Montagnes. (78 mins, In German with English subtitles, Color, DCP, From American Genre Film Archive)

FRIDAY / 11.10.23

**AGUIRRE, THE WRATH OF GOD**

**WERNER HERZOG (WEST GERMANY, 1972)**

IN PERSON Werner Herzog

“A masterpiece of the New German Cinema and, I suspect, a film for all time.” David Ansen, The Real Paper

“Herzog is a poet who constantly surprises us with unexpected juxtapositions.” Vincent Canby, New York Times

(*Aguirre, der Zorn Gottes*). In the mid-1500s, a large Spanish expedition searching for the mythical lost city of El Dorado detached an advance party to explore a tributary of the Amazon River; they never returned. Herzog has extrapolated this obscure historical incident into *Aguirre, the Wrath of God*, a spectacularly horrifying chronicle of imperialism gone amok. In Herzog’s version, the conquistadors’ expedition falls into the hands of one Don Lope de Aguirre, a power-driven lunatic who dreams of stealing an entire continent. Klaus Kinski delivers a magnificent performance as Aguirre, creating a funny/scary quintessence of menacing malevolence, part Richard III, part Attila the Hun.

Written by Herzog. Photographed by Thomas Mauch. With Klaus Kinski, Cecilia Rivera, Ruy Guerra, Helena Rojo. (95 mins, In German with English subtitles, Color, DCP, From American Genre Film Archive)

SATURDAY / 11.11.23

**THE WHITE DIAMOND**

**WERNER HERZOG (GERMANY/UK, 2004)**

IN PERSON Werner Herzog

Herzog has made a specialty of finding obsessives and eccentrics who push themselves to extremes. “The White Diamond,” wrote film critic Roger Ebert, “earns its place among the other treasures and curiosities in Herzog’s work.” A film about the history of aviation and a British aeronautical engineer, Graham Dorrington, who wants to fly his two-seater airship over the Kaitelaur Falls in Guyana, hovering just above the forest canopies. The *White Diamond* is a record of that expedition. “The film, which includes some breathtakingly beautiful images of the green, wet Guayanese jungle and a monumental waterfall that cuts through it, is driven less by narrative than by ideas and impressions” (A. O. Scott, *New York Times*).

Written by Herzog, Rudolph Herzog, Annette Scheurich. Photographed by Henning Brümmer, Klaus Scheurich. With Herzog, Graham Dorrington, Dieter Plage, Adrian de Schryver. (98 mins, Color, DCP, From Werner Herzog Filmproduktion)

**LESSONS OF DARKNESS**

**WERNER HERZOG (GERMANY/FRANCE/UK, 1992)**

IN PERSON Werner Herzog

(Lektionen in Finsternis). Alien environments are not unfamiliar to Herzog, and in the Kuwait oil fields in the aftermath of the Gulf War, he finds another apocalyptic locale for the haunting *Lessons of Darkness*. The film is, in his words, “a poetic vision of the new landscapes which have emerged in Kuwait.” Filming just a week before the last oil fire was put out, Herzog’s team captures the grotesque beauty of a desert storm of fire, smoke, and spewing oil brought on by war’s destruction. Utilizing aerial photography and music from such composers as Mahler, Prokofiev, and Wagner, Herzog takes us on a mesmerizing tour of “Satan’s National Park.”

Written by Herzog. Photographed by Paul Benniff. (63 mins, In German, English, and Arabic with English subtitles, Color, DCP, From American Genre Film Archive)
FILMS

"A self-financed micro budget meta-narrative feature about Japan's unique 'rent-a-family' industry—finds the well-traveled German director shooting in the Far East for the first time, working primarily in Tokyo with a cast of non-professional Japanese actors. Playing a version of himself in a film that continually blurs documentary with fiction, Family Romance's actual founder Yuichi Ishii stars as a man hired out to play the missing father of twelve-year-old Mahiro (Mahiro Tanimoto)—a job that becomes increasingly complicated when feelings of affection start to surface, and role-playing gets entangled with reality. . . . Family Romance, LLC is a fascinating convergence of filmmaker and subject, providing the rare opportunity for Herzog to bury his observations in the material at hand" (Japan Society).

Written and photographed by Herzog. With Yuichi Ishii, Mahiro Tanimoto, Miki Fujimaki, Takashi Nakatani. (89 mins, In Japanese with English subtitles, Color, DCP, From Mubi)

FRIDAY / 11.24.23

FITZCARRALDO
WERNER HERZOG (WEST GERMANY/PERU, 1982)

“One of the great visions of the cinema, and one of the great follies. One would not have been possible without the other.” Roger Ebert

Herzog is the reigning champ of impossible real-life adventures undertaken in the name of cinema. And this masterpiece is the romantic flipside to Aguirre, the Wrath of God—a backbreaking epic that ecstatically treads the line between a portrait of madness and a genuine expression of obsession. Fitzcarraldo fictionalizes the mad, true-life mission of South American rubber baron Brian Sweeney Fitzgerald to establish an opera house in the Peruvian jungle—which can only be accomplished by hauling a gigantic riverboat over a mountain. No special effects here—this is the real deal, with the impossible results executed before your eyes.

Written by Herzog. Photographed by Thomas Mauch. With Klaus Kinski, Claudia Cardinale, José Lewgoy, Miguel Ángel Fuentes. (157 mins, In German with English subtitles, Color, DCP, From Werner Herzog Filmproduktion, permission American Genre Film Archive)

SATURDAY / 11.25.23

BURDEN OF DREAMS
LES BLANK, MAUREEN GOSLING (US, 1982)

Burden of Dreams documents Werner Herzog’s obsessive drive to make his 1982 film Fitzcarraldo. The title character (played by Klaus Kinski) was himself obsessively driven to build an opera house in the turn-of-the-century Amazon. Stunning footage of the seething jungle and its native inhabitants sets the scene for Herzog’s four-year struggle to complete his film. To finance his project, Fitzcarraldo moves a riverboat over a mountain between two rivers, which Herzog re-creates for his film, the jungle fighting him every step of the way. In one of the more unusual films about filmmaking, Gosling and Blank capture a story that has to be seen to be believed.

Photographed by Blank. With Werner Herzog, Klaus Kinski, Claudia Cardinale, Mick Jagger. (94 mins, Color, DCP, From Janus Films)

BAMPFA welcomes Georgian filmmaker Salomé Jashi (born 1981 in Tbilisi) for her first visit to the Bay Area with this retrospective of her films, for which she serves as both director and cinematographer. Jashi, who studied journalism and worked as a reporter for several years before becoming a filmmaker, is a keen observer of the changes her country has gone through in recent decades, including the pressures of external threats on Georgia’s independence. A recurrent theme in her films is the idea of culture being uprooted, forcing communities to migrate from their homes. Jashi is equally attentive to chronicling societal change and has a penchant for capturing surreal imagery and situations. Indeed, Jashi’s films have a beautiful visual quality, distinguished by her striking frame compositions, sense of color, and decision to film on location in different regions of Georgia.

Working in the terrain of nonfiction, Jashi and her films have received significant attention at international festivals, where she has been the recipient of numerous awards. Bakhmaro (2011) is a work we presented in BAMPFA’s Discovering Georgian Cinema retrospective in 2014-15. The Dazzling Light of Sunset (2016) was a breakthrough film for Jashi, and her most recent feature-length film, Taming the Garden (2021), premiered at the Sundance Film Festival and received US theatrical distribution. This series represents an important chance to see and hear from one of Georgia’s most talented filmmakers, an artist who uses film’s creative power as a vehicle for her nuanced social and political critique. Jashi introduces the 1928 Georgian silent classic Eliso, a historical epic directed by Nikoloz Shengelaia that evokes the tragic fate of the hilltop town community of Verdi in 1864, and the subsequent forced migration by the Russian military of the Chechen people across the nearby border into the Ottoman Empire.

Susan Oxtoby  DIRECTOR OF FILM AND SENIOR FILM CURATOR

Part of Out of the Vault, an occasional series featuring films from BAMPFA’s collection, funded in part by the National Endowment for the Arts. Thanks to Shirley Watts, independent curator of the outdoor screening, and our campus partners: the UC Botanical Garden; History of Art Department; SEESD; Linda Rugg, former associate vice chancellor of research, who facilitated this collaboration; and Linda Wroth for supporting the acquisition of a number of Salomé Jashi’s films for the collection.
**OFF-SITE PROGRAM**

**THURSDAY / 9.14.23**

**TAMING THE GARDEN**

**SALOMÉ JASHI (GEORGIA/SWITZERLAND/GERMANY, 2021)**

**IN PERSON** Salomé Jashi

Outdoor Screening at the UC Botanical Garden’s Redwood Grove, 200 Centennial Dr, Berkeley

BAMPFA partners with independent curator Shirley Watts and the UC Botanical Garden for a special outdoor screening.

See botanicalgarden.berkeley.edu for details.

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**FRIDAY / 9.15.23**

**BAKHMARO**

**SALOMÉ JASHI (GERMANY/GEORGIA, 2011)**

**IN PERSON** Salomé Jashi

Shot in a provincial Georgian town, Bakhmaro shows a three-story, multipurpose building that was formerly a hotel and is now in varying states of use or decay. The businesses in the building struggle, and the workers and inhabitants wait for change. Director and cinematographer Jashi creates a poignant, artful study that ruminates on Georgian society.

Photographed by Jashi. (58 mins, In Georgian with English subtitles, Color, Digital, From the artist)

Preceded by **THEIR HELICOPTER** (Salomé Jashi, Georgia, 2006). This is a gentle and slightly absurd documentary about the Ardoteli family in the mountains of Georgia, who discovered that a Chechen helicopter carrying cheese had crashed near their house. (22 mins, In Georgian with English subtitles, Color, Digital, From the artist)

**A CRYPTO RUSH AFTERMATH** (Salomé Jashi, Georgia, 2023). Financial pyramids have been a consistent feature in Georgia’s recent history. State banks, private lenders, and construction companies have all taken money from people with the promise of future profit. This film was shot in Javakheti, a southern region of Georgia on the border with Armenia and Turkey, an area that is mostly populated by ethnic Armenians. (88 mins, In Georgian with English subtitles, Color, Digital, From the artist, permission Chai Khana Media)

Total running time: 98 mins

**SATURDAY / 9.16.23**

**ELISO**

**NIKOLOZ SHENGEALIA (USSR, 1928) BAMPFA COLLECTION**

**INTRODUCTION** Salomé Jashi

**LIVE MUSIC** Judith Rosenberg on piano

(Eliso). This historical epic evokes the tragic fate of a nation pacified in 1864 by the Tsarist Russian Empire. When authorities begin to appropriate arable lands, the peasants are forced to evacuate under terrible conditions. In the village of Verdi, we find Eliso, whose love for Vazho is encumbered by differences of class and religion. Yet the most overwhelming passion in this cherished classic is the depiction of Georgia’s majestic landscape and the deep-rooted traditions of its people. Directed by Nikołoz Shengelia, one of the great early figures in Georgian cinema.

Written by Sergei Tretyakov, Dvig Leonidov, Shengelia, based on the short story by Alexandre Kazbegi. Photographed by Vladimir Kereselidze. With Alexandre Imnadzshvili, Koka Karashvili, Kira Andrōnkashvili. (97 mins, 20fps, Silent with English intertitles, B&W, 35mm, BAMPFA collection)

Total running time: 90 mins

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**SUNDAY / 9.17.23**

**THE DAZZLING LIGHT OF SUNSET**

**SALOMÉ JASHI (GEORGA/GERMANY/FINLAND, 2016)**

**IN PERSON** Salomé Jashi

(Daisis miziduloba), Jashi’s sense of humor and her great eye for shot compositions are reflected in this award-winning, self-reflexive documentary filmed in the town of Tsalenjikha in western Georgia. Jashi follows the town’s sole broadcast reporter, Dariko, and her cameraman Kakha as they gather news stories for their local TV station. “Through subtle editing choices, Jashi suggests that nothing truly changes in this former Soviet satellite—but allows her subjects to have one last acerbic word on the matter of representation” (Film at Lincoln Center, Art of the Real Festival, 2017).

Written by Jashi. Photographed by Jashi, Tato Kotetishvili. With Dariko Beria, Kakha Kyaraskhelia. (74 mins, In Georgian with English subtitles, Color, DCP, From Syndicado Film Sales)

Preceded by **THE TOWER** (Salomé Jashi, Georgia, 2018). After the Russo-Georgian war of 2008, the village of Ksuisi was occupied by Russia, and villagers were forced to relocate to a settlement for displaced persons. The iconic village tower, a place where the community congregates, remained on the Georgian side. (4 mins, In Georgian with English subtitles, Color, Digital, From the artist)

**SPEECHLESS** (Salomé Jashi, Georgia, 2009). The 2008 Russo-Georgian war resulted in the deaths of several hundred people and the expulsion of tens of thousands from South Ossetia. Speechless allows the audience to witness a tragedy it never sees. (12 mins, In Georgian with English subtitles, Color, Digital, from the artist)

Total running time: 70 mins

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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—for 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, 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.

Written by Jashi. Photographed by Goga Devdariani, Jashi. (91 mins, In Georgian with English subtitles, Color, DCP, From Big World Pictures)
LUIS BUÑUEL’S MAGNIFICENT WEAPON

“Morality—middle-class morality, that is—is for me immoral. One must fight it. It is a morality founded on our most unjust social institutions—religion, fatherland, family, culture—everything that people call the pillars of society.” LUIS BUÑUEL

In an address to the University of Mexico in 1953, Luis Buñuel (1900–1983) decried the unfulfilled promise of cinema, arguing that instead of stimulating the critical and poetic capacities of the audience, movies were, for the most part, banal, stultifying, prosaic, and devoid of mystery, which for Buñuel was essential to art. But, he added, “In the hands of a free spirit the cinema is a magnificent and dangerous weapon . . . a superlative medium through which to express the world of thought, feeling, and instinct.”

From the eye slice in his revolutionary collaboration with Salvador Dalí, Un chien Andalou (1929), to the explosive finale of his last film, That Obscure Object of Desire (1977), Buñuel made incendiary films to counter institutionalized complacency and to plumb the mysteries of the human condition. Staying true to his Surrealist roots throughout, he chronicled everyday strangeness, existential absurdities, desire, and obsession. Mercilessly skewering religious dogma and bourgeois hypocrisy, Buñuel’s films remain as shocking, perversive, and provocative as when they were made. Following our presentation of his films from the 1960s and 1970s in the summer, the retrospective continues with his surreal collaborations with Dalí, his revolutionary documentary Land Without Bread, and his marvelously subversive Mexican cinema of the 1950s.

Kate MacKay  ASSOCIATE FILM CURATOR

Film Series Sponsor: Susan Consey

Thanks to Oscar Arce, Luis Buñuel Film Institute; I Juan Jose Ortega, Películas y Videos Internacionales; Hugo Villa Smythe, Marriana Ruiz Durán, Filmoteca de la UNAM; Brian Beloavarec, Ben Crossley-Marra, Emily Woodburne, Janus Films; Matthieu Grimaud, Cinémathèque Française; George Schmalz, Kino Lorber; Haden Guest, Mark Johnson, Harvard Film Archive; Peter Conheim.

FRIDAY / 9.1.23

LOS OLVIDADOS
LUIS BUÑUEL (MEXICO, 1950)  BAMPFA COLLECTION PRINT

(The Young and the Damned). With love, but without pity, Buñuel unfolds the story of a gang of slum kids who become delinquents as a defense against poverty, lack of affection, and the cruelty of police and pederasts on the city streets. In the characters of Jaibo, the gang leader, and Pedro, his naive victim, Buñuel makes a subtle distinction between corruption and delinquency. Here, as elsewhere, cinematographer Gabriel Figueroa gave form to Buñuel’s wicked humor, simply by exerting his unflinching eye for detail. A gang of youths tipping a legless beggar out of his cart; a chicken staring down a beaten blind man; Pedro’s dream, in which his mother offers him a side of beef with a saintly smile: such images evidence a passionate Surrealism. Buñuel said, “There is nothing imagined in this film; it is all merely true.” JUDY BLOCH

Written by Buñuel, Luis Alcoriza. Photographed by Gabriel Figueroa. With Alfonso Mejía, Roberto Cobo, Estela Inda, Miguel Inclán. (88 mins, In Spanish with English subtitles, B&W, 35mm, BAMPFA collection, permission Kino Lorber)

WEDNESDAY / 9.6.23

L’AGE D’OR
LUIS BUÑUEL (FRANCE, 1930)  NEW DIGITAL RESTORATIONS

Buñuel partnered with legendary artist Salvador Dalí for two incendiary Surrealist films that scandalized audiences. Nearly ninety years later, their revolutionary ferocity toward both form and morality continue to shock. Intended to be an artwork produced directly from the subconscious mind, Un chien Andalou is infamous for its scenes of a razorblade about to slice open an eyeball and ants pouring from a hand. L’age d’or finds a cow in a bedroom among other surprises; it is “dedicated to attacking the representatives of ‘order’ and ridiculing their ‘eternal’ principles,” as Buñuel wrote. Both have spawned countless imitators yet still reign, unbound, unbridled, atop film history.

SUNDAY / 9.24.23

LAND WITHOUT BREAD
LUIS BUÑUEL (FRANCE/SPAIN, 1933)
NEW DIGITAL RESTORATION

(Tierra sin pan, a.k.a. Las Hurdes), Buñuel was inspired to make his only documentary after reading an account of impoverished villages in the Las Hurdes region of Spain. Funded by the lottery winnings of his friend and coproducer Ramón Acín, the film took liberties with reality to jolt viewers out of complacency and into revolutionary action. Even more shocking than his collaborations with Salvador Dalí, this film emphasizes the surreal absurdity of citizens of twentieth-century Spain dying of malnutrition and curable diseases next door to gilded cathedrals, while shoeless schoolchildren are taught to “respect property” when they have none.

KATE MACKAY

Written by Buñuel, Pierre Unik, Rafael Sánchez Ventura. Photographed by Eli Latar. (30 mins, In French with English subtitles, B&W, DCP, From Cinémathèque Française)

Followed by

BUÑUEL’S PRISONERS
RAMÓN GIELING (NETHERLANDS, 2000)
IMPORTED ARCHIVAL 35MM PRINT

(De gevangenen van Buñuel), Returning to the locations where Land Without Bread was shot seventy years earlier, Ramón Gieling hosts a screening of the film and interviews inhabitants of various generations, including a few alive at the time of its making, about the impact of Buñuel’s film on the region and their lives. This fascinating reevaluation of Buñuel’s revolutionary documentary assures its subjects and their descendants the last word.

KATE MACKAY

Photographed by Goert Gitay. (73 mins, In Spanish and Dutch with English subtitles, Color, 35mm, From Eye Film Institute, permission Pieter van Huystee Films)

Total running time: 103 mins

SATURDAY / 9.30.23

MEXICAN BUS RIDE
LUIS BUÑUEL (MEXICO, 1951)

(Subida al cielo, a.k.a. Ascent to Heaven), An about-to-be-married peasant takes a very long and often-detoured bus ride to visit his dying mother in this surprisingly carefree social comedy, which shows off Buñuel’s more light-hearted, but still biting side.

Ado Kyrou wrote: “[This is] a relaxed comedy with a hint of something more meaningful just beneath the surface. . . . The trip begins . . . with an absurd birth and ends with a ridiculous death. Meanwhile, the young man has learned what love is, has flirted with politics, has deflated a few balloons; business, the family, folklore, and so on.”

Written by Buñuel, based on a story by Manuel Altolaguirre. Photographed by Alex Phillips. With Estaban Márquez, Lila Prado, Carmelita González, Manuel Donde. (74 mins, In Spanish with English subtitles, B&W, 35mm, From Cinémathèque Française, permission Luis Buñuel Film Institute)
this man possessed by such jealousy, such solitude and interior anguish, such exterior violence. I studied him like an insect."


SUNDAY / 10.29.23

THE RIVER AND DEATH
LUIS BUÑUEL (MEXICO, 1954)

(El río y la muerte). A doctor emerges from an iron lung and returns to his rancorous hometown, his adoring mother, and a life-threatening blood feud. In his autobiography, Buñuel wrote that while he disagreed with its simplistic premise—education is a civilizing force—what fascinated him about The River and Death is its depiction of Mexican machismo and violence. "The ease with which certain people can kill others…this idea runs throughout the film in the form of a series of apparently gratuitous murders…. Yet most of the events in the film were based on true stories." KATE MACKAY

Written by Luis Alcoriza. Photographed by Raúl Martínez Solares. With Columba Domínguez, Miguel Torruco, Joaquín Cordero, Jaime Fernández. (91 mins, In Spanish with English electronic titling, B&W, DCP, From Filmoteca de la UNAM, permission Televisa)

SUNDAY / 11.15.23

WUTHERING HEIGHTS
LUIS BUÑUEL (MEXICO, 1954)

(Abismos de pasión), *Buñuel's purest and, in spite of destructively indifferent acting, most successful exposition of l'amour fou. Wuthering Heights is the novel of a feverishly tortured imagination, and it can't be done by having Cathy tripping about on a photogenically wild moor while Heathcliff glowers sullenly through knitted eyebrows. It needs a touch of the inferno, which is precisely what Buñuel gives it… The smell of death literally hovers over the whole of the film….lovingly underlined by billows of the deceptively tender Wagner on the soundtrack" (Tom Milne, Sight & Sound). "A blatant hacienda melodrama that camps out on poverty row before blasting triumphantly into the stratosphere" (J. Hoberman).


SUNDAY / 11.19.23

THE YOUNG ONE
LUIS BUÑUEL (MEXICO, 1960) ARCHIVAL 35MM PRINT

(La joven). Buñuel's sole English-language film is a peculiar portrait of American Southern racism that only at first resembles a Hollywood effort; by the end, it's pure Buñuel. A Black jazzman, on the run from a false rape charge, finds himself in a hunting refuge on a Carolina island, where he warily observes the strange rites of the rural white population. Mix in a naive teenage orphan, a lonely, lecherous war game warden (Zachary Scott), and a late-arriving preacher, and you have Southern Gothic filtered through Spanish firebrand. "Buñuel's neglected masterpiece," wrote Jonathan Rosenbaum, "and one of his most sensual, sheerly physical works."

Written by H. B. Addis. Buñuel, from the story "Travelin' Man" by Peter Matthiessen. Photographed by Gabriel Figueroa. With Zachary Scott, Bernie Hamilton, Key Meersman, Graham Denton. (95 mins, B&W, 35mm, From Harvard Film Archive, permission Luis Buñuel Film Institute)
DAWN PORTER
IN PERSON

Inspired by a seemingly boundless curiosity and generosity toward people, and dedicated to the use of nonfiction filmmaking to foster empathy through education and storytelling, Dawn Porter has, over the past decade, created a remarkable body of work reframing and illuminating American histories and grappling with urgent contemporary issues. BAMPFA is honored to welcome Porter to discuss her work and career and to present her documentaries Gideon’s Army (2013) and The Lady Bird Diaries (2023).

Porter excels at chronicling the work of extraordinary individuals fighting for civil rights, from renowned figures like Bobby Kennedy (Bobby Kennedy for President) and John Lewis (John Lewis: Good Trouble) to health-care professionals struggling to provide women with access to safe and legal abortions (Trapped) and the underappreciated public defenders profiled in Gideon’s Army. She is also dedicated to reviewing history, and her films Spies of Mississippi and Rise Again: Tulsa and the Red Summer draw attention to contemporary research into cases of state-sponsored violence and racial terror perpetrated against Black Americans in the twentieth century. The Lady Bird Diaries provides a unique perspective on presidential power gleaned from the audio diaries of Lady Bird Johnson. She is also dedicated to reviewing history, and her films Spies of Mississippi and Rise Again: Tulsa and the Red Summer draw attention to contemporary research into cases of state-sponsored violence and racial terror perpetrated against Black Americans in the twentieth century.

The Lady Bird Diaries offers a fascinating perspective on a momentous period in US history. “Porter’s sympathetic and involving documentary furthers the argument that Lady Bird made the most of a vaguely defined role, embarking on advocacy projects that were ahead of their time while providing crucial support and counsel to LBJ” (Sheri Linden, Hollywood Reporter). KATE MACKAY

Written by Porter, based on Lady Bird Johnson: Hiding in Plain Sight by Julia Sweig, (100 mins, Color, DCP)

SATURDAY / 9.23.23
3:00 PM

GIDEON’S ARMY
DAWN PORTER (US, 2013)
IN CONVERSATION Dawn Porter and Mridula Raman

Mridula Raman is a capital-defense lawyer and the interim deputy director of the Death Penalty Clinic at the UC Berkeley School of Law.

Winner of the award for Best Documentary Editing at the 2013 Sundance Film Festival, Gideon’s Army is named after the 1963 Supreme Court case Gideon v. Wainwright, which ruled that in felony cases, those who are accused and cannot afford a lawyer must be provided one. The film focuses on Black public defenders Travis Williams, Brandy Alexander, and June Hardwick, working against the odds to uphold the law in Southern states. “In this study of exceptional grace under extreme pressure, a trio of public defenders makes considerable personal sacrifices to shield their indigent clients from the full weight of the judicial system” (Deadline Hollywood). KATE MACKAY

Photographed by Chris Hilleke, Patrick Sheehan. (95 mins, Color, Digital, From Third World Newsreel)
ALTERNATIVE VISIONS

We open our annual showcase of historical and current experimental film with Luis Buñuel's Surrealist classics, L'age d'or and Un chien Andalou. Further historical explorations include a guest-curated program of local ninety-year-old filmmaker Paul Fillinger's one-of-a-kind educational films, which he refers to as experiential cinema. Leeroy K. Y. Kang presents a selection of queer Asian experimental video, from Bruce and Norman Yonemoto to Patty Chang. There are a number of opportunities to see and hear guest artists: Ernie Gehr travels from New York with four recent city films, Peggy Ahwesh and Jacqueline Goss screen their "theoretical musical about scientist and social thinker Wilhelm Reich," Canadian Lindsay McIntyre discusses a selection of her films exploring her Inuit and settler ancestry, and local filmmaker Jerome Hiler presents four programs of his work. The series includes two programs of recent films drawing on varied sources, including Super 8mm, glass slides and negatives, photographs, audio recordings, ray-o-grams, and artificial intelligence, with guest artists in person. We also pay tribute to longtime cocurator of Alternative Visions Jeffrey Skoller, who has retired after teaching in the Film & Media Department at UC Berkeley since 2005; Jaimie Baron, this year's cocurator, presents her annual Festival of (In)appropriation.

Of related interest: Illuminations: Jerome Hiler, p. 27

Kathy Geritz  FILM CURATOR

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WEDNESDAY / 9.6.23

7:00 PM

L'AGE D'OR
LUIJS BUNUEL (FRANCE, 1930)

Luis Buñuel partnered with legendary artist Salvador Dali for two incendiary Surrealist films—L'age d'or and Un chien Andalou—both of which scandalized audiences. Decades later, they still shock. (80 mins)

For further details, see Buñuel, p. 20

WEDNESDAY / 9.13.23

7:00 PM

THREE EXPERIMENTAL FILMS BY JEROME HILER: PROGRAM ONE

IN PERSON   Jerome Hiler

All three films in this program—Words of Mercury, Bagatelle II, and In the Stone House—represent a journey of sorts, and between them they include footage from throughout Jerome Hiler's filmmaking life. (80 mins)

For further details, see Illuminations: Jerome Hiler, p. 27.

WEDNESDAY / 9.20.23

7:00 PM

ERNIE'S URBAN DELIGHTS

IN PERSON   Ernie Gehr

"I'm a city walker, and a city filmmaker of both interior and exterior phenomena, a chronicler of the invisible daily life in the city. Seldom an outsider, I film what I am most familiar with, with no fancy equipment or gadgets. I go about my business and blend with the crowd. Yes, sometimes I encounter resistance, and a 'no-no' gesture, but most of the time I'm left alone, especially in my old age, 'that crazy old man.' Thank you."  ERNIE GEHR. JUNE 2, 2023

AUTO-COLLIDER XX  2014, 11 mins
BACK IN THE PARK  2019, 7 mins
CONSTRUCTION SIGHT  2019, 36 mins
NEW YORK CENTRAL  2020, 24 mins

All by Ernie Gehr, US, Color, Digital, From the artist

Total running time: 78 mins
A PLACE TO BE: THE EXPERIENTIAL CINEMA OF PAUL FILLINGER

IN CONVERSATION Paul Fillinger with guest curators Adrienne Finelli and Jon Shibata

Paul Fillinger, attracted by early underground films made in the Bay Area in the 1960s and 1970s, left advertising to make experimental films, then educational films and corporate documentaries, ending up as manager of Sunset Magazine’s film and video department until it was sold to Time-Life Corporation in 1990.

Adrienne Finelli, an artist and curator based in Berkeley, is currently project manager for the Prelinger Archive’s mass digitization project in collaboration with the Decentralized Web and Internet Archive.

Jon Shibata is BAMPFA’s film archivist.

Paul Fillinger left a steady career to follow the creative energy of 1960s San Francisco. He enrolled in a film course taught by Lawrence Jordan and found artistic community with the spiritual likes of filmmaker Jordan Belson. Fillinger’s children were collaborators in his experiential films about the curiosity that shapes us and our connection to nature. Little voices take in the sweet mystery of life and let it out through songs (arranged by local composer Elinor Armer). They remind us to get outside and immerse our senses in our surroundings—look up at the sky, look down to the ground—and deeper, to a place inside our soul. ADRIANNE FINELLI

BOP SCOTCH Jordan Belson, US, 1952, 3 mins, Color, 16mm, BAMPFA collection, permission the Estate of Jordan Belson, BAMPFA preservation print, preservation funded by National Film Preservation Foundation

RUN JANE RUN Paul Fillinger, US, 1969, 7 mins, B&W, 16mm, From the artist

GROWING, GROWING … Paul Fillinger, US, 1972, 11 mins, Color, 16mm, BAMPFA collection, permission the artist

MEDITATION Jordan Belson, US, 1972, 6 mins, Color, 16mm, BAMPFA collection, permission the Estate of Jordan Belson, Preservation print made by the Estate of Jordan Belson from Belson’s original internegative, 2003

MY WORLD . . . EARTH Paul Fillinger, US, 1975, 11 mins, Color, 16mm, From the artist

COSMOS Jordan Belson, US, 1969, 7 mins, Color, 16mm, BAMPFA collection, permission the Estate of Jordan Belson, Preservation print made by the Estate of Jordan Belson from Belson’s original internegative, 2023

1, 2, 3, INFINITY Paul Fillinger, US, 1968, 6 mins, Color, 16mm, From the artist

CELEBRATION OF LIFE: TREES Paul Fillinger, US, 1973, 11 mins, Color, 16mm, BAMPFA collection, permission the artist

Plus audio clips of Paul Fillinger in conversation with Jordan Belson, c. 5 mins, From the Estate of Jordan Belson

FORGOTTEN LIVES AND DISAPPEARED WORLDS: EXPERIMENTAL FILMS

IN PERSON Emily Chao and Adam Piron

The films in this program reflect on what is seen and unseen. Eve Heller interweaves haunting images of a Jewish cemetery and an unknown family in Singing in Oblivion. In Emily Chao’s Light Signal, a logbook marks the perils of the sea and a reconstruction recalls a way of life. In and so it came about, Charlotte Pryce retells the story of Persephone as a fairy tale. Kevin Jerome Everson’s family takes up binoculars in Brown Thrasher. Heehyun Choi’s This Isn’t What It Appears interprets archival photographs taken in South Korea by American soldiers. Nearest Neighbor, Rebecca Baron and Douglas Goodwin’s examination of artificial intelligence in relationship to birds, is both fascinating and surprisingly comical. For Yaangna Plays Itself, Adam Piron filmed and sourced images from the Indigenous village that became Los Angeles.

SINGING IN OBLIVION Eve Heller, Austria, 2021, 13 mins, B&W, 35mm, From the artist

LIGHT SIGNAL Emily Chao, US, 2022, 11 mins, Color, 16mm, From the artist

AND SO IT CAME ABOUT (A TALE OF CONSEQUENTIAL DORMANCY) Charlotte Pryce, US, 2023, 12 mins, Color, Digital, From the artist

BROWN THRASHER Kevin Jerome Everson, US, 2020, 3 mins, Color, Digital, From Picture Palace Pictures

THIS ISN’T WHAT IT APPEARS Heehyun Choi, South Korea/US, 2022, 10.5 mins, Color, Digital, From the artist

NEAREST NEIGHBOR Rebecca Baron, Douglas Goodwin, US, 2023, 23 mins, Color, Digital, From the artist

YAANGNA PLAYS ITSELF Adam Piron, 2022, US, 7 mins, Color, Digital, From the artist

Total running time: 90 mins

FESTIVAL OF (IN)APPROPRIATION CURATED BY JAMIE BARON, JENNIFER PROCTOR, AND ADAM SEKULER

INTRODUCTION Jamie Baron

Jamie Baron, who is teaching the fall UC Berkeley course Experimental and Alternative Media Art, is the author of The Archive Effect: Found Footage and the Audiovisual Experience of History and Reuse, Misuse, Abuse: The Ethics of Audiovisual Appropriation in the Digital Era.

The Festival of (In)appropriation is an international showcase for experimental found media. Every year, the festival attracts artists working across an astonishing array of moving-image formats while probing the limits of collage, remix, détournement, mash-up, and more. By exploiting and refashioning preexisting materials, these creations generate novel juxtapositions and recombinations, often producing ideas and meanings that were unintended or unimagined by the original makers. These remarkable works, in other words, are “inappropriate” in the profoundest sense of the term.

Judging has not taken place as we go to press; titles for the program will be added to the website.

BREAKING GROUND: QUEER ASIAN EXPERIMENTAL VIDEO

INTRODUCTION Leeroy K. Y. Kang

Leeroy K. Y. Kang, who guest curated this program, is an independent curator and archivist pursuing a PhD at UC Berkeley in the Film & Media Department.

Featuring works spanning 1984 to 2000, this program takes a historical and archival view of the experimental video practices of queer Asian filmmakers and visual artists. This abridged survey includes rarely screened works by Bruce and Norman Yonemoto, Patty Chang, Richard Fung, Hoang Tan Nguyen, Eric Cho, and Christopher Lee, whose influences critically transgressed the boundaries of alternative media making by Asian diasporic artists during this time period and beyond. Encompassing various formal and aesthetic approaches—ranging from video performance to experimental nonfiction and collage—these works collectively subvert the racialized conventions of sexual desire and fantasy in North American mass media, popular culture, and cinematic vernacular. LEEROY K. Y. KANG

Note: This program contains sexually explicit content.

VAULT Bruce and Norman Yonemoto, US, 1984, 12 mins, Color, Digital, From Electronic Arts Intermix

WE GOT MOVES YOU AIN’T EVEN HEARD OF (PART 1) Eric Cho, US, 1999, 11 mins, Color, Digital, From the artist

CHINESE CHARACTERS Richard Fung, Canada, 1986, 20.5 mins, Color, Digital, From Video Data Bank

FILMS

Total running time: 93 mins

JEFFREY SKOLLER (27 mins, Color, Digital, From Canyon Cinema) and Nagasaki, two weeks after the atom bombs were dropped. The experience of being among the first US Navy seamen sent into Hiroshima (Jeffrey Skoller, US, 2019). At ninety-two, my neighbor, Berkeley denizen

WEDNESDAY / 10.25.23

NICARAGUA HEAR-SAY/SEE-HERE
JEFFREY SKOLLER (US/NICARAGUA, 1986)

IN PERSON  Jeffrey Skoller

Celebrating Jeffrey Skoller’s many years cocurating Alternative Visions, we present two of his films. At the time of its making, Skoller wrote, “Nicaragua Hear-Say/See-Here is a modest attempt to better understand a situation that my own country’s government and media have mystified and depersonalized by reducing the representations of Nicaragua to a war zone rather than a place where people live their lives. Using the process of making the film as a starting point for my own engagement with my subject, a world so different from my own, I begin with a question: As a North American, what is my relationship to Nicaragua?”

IN PERSON  Jeffrey Skoller

Preceded by THE UNIMAGINED LIVES OF OUR NEIGHBORS (Jeffrey Skoller, US, 2019). At ninety-two, my neighbor, Berkeley denizen and Asian art scholar Joseph Fischer, recounts the life-changing experience of being among the first US Navy seamen sent into Hiroshima and Nagasaki, two weeks after the atom bombs were dropped. JEFFREY SKOLLER (27 mins, Color, Digital, From Canyon Cinema)

Total running time: 93 mins

WEDNESDAY / 11.1.23

OR119
PEGGY AHWESH, JACQUELINE GOSS (US, 2022)

IN PERSON  Peggy Ahwesh and Jacqueline Goss

The work is based in “quotation”—both quotations by scientist and social thinker Wilhelm Reich, set to song by composer Zach Layton, and those by Reich and a number of contemporary feminist thinkers (including Judith Butler, Karen Barad, and Hélène Cixous) that we set in conversation with one another. We playfully examine the unsettled legacy of Reich and his surprisingly relevant dynamic with feminist thought. Orgone was the life energy based on sex and positive expression that Reich claims to have discovered, and here we grant him the honor of the next number on the periodic chart (OR119) for his discovery. Working with a group of friends and students in a largely improvisatory way, we shot in and around Reich’s home and laboratory in Rangeley, Maine. PEGGY AHWESH & JACQUELINE GOSS

IN PERSON  Peggy Ahwesh and Jacqueline Goss

OR119 (US/NICARAGUA, 2022, 4 mins, Color, Digital, From the artist)

Preceded by WE GOT MOVES YOU AIN’T EVEN HEARD OF (PART 1) Keisha Rae Witherspoon, US, 2019, 14 mins, Color, Digital, From the artist

Total running time: 5 mins

WEDNESDAY / 11.11.23

WHAT WAS A MEMORY? WHAT WAS A DREAM?: EXPERIMENTAL FILMS

IN PERSON  Al Wong

Filmmakers mark the testimony of family and friends. Anna Kipervaser records her grandparents with some cherished objects. Al Wong meditates on a family member he never met by repeatedly altering a photograph. Nadia Shihab’s Echolocation begins with overlapping photos of her grandmother’s living room in Baghdad and ends with her own art. Super 8 home movies accompany Courtney Stephens’s mother recounting her illegal abortion in 1969. Sky Hopinka listens to a fifty-year-old recording of his grandmother’s voice. Keisha Rae Witherspoon documents participants in Miami’s T Ball as they honor their dead.

IN PERSON  Al Wong

Preceded by THE UNIMAGINED LIVES OF OUR NEIGHBORS (Jeffrey Skoller, US, 2019). At ninety-two, my neighbor, Berkeley denizen and Asian art scholar Joseph Fischer, recounts the life-changing experience of being among the first US Navy seamen sent into Hiroshima and Nagasaki, two weeks after the atom bombs were dropped. JEFFREY SKOLLER (27 mins, Color, Digital, From Canyon Cinema)

Total running time: 93 mins

WEDNESDAY / 11.15.23

SEEING THEM: THE FILMS OF LINDSAY McINTYRE

IN PERSON  Lindsay McIntyre

Canadian filmmaker and artist Lindsay McIntyre is of Inuit and settler descent, and much of her work reflects on her complicated family history. A lover of 16mm film, she embraces handmade techniques, often hand processing her films and at times creating her own 16mm film stock with handmade emulsions. Employing interviews and silence in her emotional, impressionist explorations, her films (more than forty in twenty years) include a variety of portraits—of people and family, and of the land and a former residential school. Among her concerns are silence as resistance, intergenerational trauma, and “the grandmother effect,” which notes elders’ unique impact on social dependence and survival.

IN PERSON  Lindsay McIntyre

Preceded by THE UNIMAGINED LIVES OF OUR NEIGHBORS (Jeffrey Skoller, US, 2019). At ninety-two, my neighbor, Berkeley denizen and Asian art scholar Joseph Fischer, recounts the life-changing experience of being among the first US Navy seamen sent into Hiroshima and Nagasaki, two weeks after the atom bombs were dropped. JEFFREY SKOLLER (27 mins, Color, Digital, From Canyon Cinema)

Total running time: 93 mins

WEDNESDAY / 11.18.23

WHAT WAS A MEMORY? WHAT WAS A DREAM?: EXPERIMENTAL FILMS

IN PERSON  Al Wong

Filmmakers mark the testimony of family and friends. Anna Kipervaser records her grandparents with some cherished objects. Al Wong meditates on a family member he never met by repeatedly altering a photograph. Nadia Shihab’s Echolocation begins with overlapping photos of her grandmother’s living room in Baghdad and ends with her own art. Super 8 home movies accompany Courtney Stephens’s mother recounting her illegal abortion in 1969. Sky Hopinka listens to a fifty-year-old recording of his grandmother’s voice. Keisha Rae Witherspoon documents participants in Miami’s T Ball as they honor their dead.

IN PERSON  Al Wong

Preceded by THE UNIMAGINED LIVES OF OUR NEIGHBORS (Jeffrey Skoller, US, 2019). At ninety-two, my neighbor, Berkeley denizen and Asian art scholar Joseph Fischer, recounts the life-changing experience of being among the first US Navy seamen sent into Hiroshima and Nagasaki, two weeks after the atom bombs were dropped. JEFFREY SKOLLER (27 mins, Color, Digital, From Canyon Cinema)

Total running time: 93 mins

WEDNESDAY / 11.22.23

NEED TO KNOW:

THE UNIMAGINED LIVES OF OUR NEIGHBORS
Jeffrey Skoller, US, 2019. At ninety-two, my neighbor, Berkeley denizen and Asian art scholar Joseph Fischer, recounts the life-changing experience of being among the first US Navy seamen sent into Hiroshima and Nagasaki, two weeks after the atom bombs were dropped. JEFFREY SKOLLER (27 mins, Color, Digital, From Canyon Cinema)

Total running time: 93 mins
ILLUMINATIONS: JEROME HILER

For many years, Jerome Hiler only showed his films in intimate home screenings. He occasionally presented an illustrated talk, “Cinema Before 1300,” exploring his fascination with medieval stained glass. After a presentation at the Harvard Film Archive in 2017, Haden Guest proposed creating a digital version of the slide lecture, which is screened here for the first time. Complementing it are two programs of Hiler’s layered, luminous experimental films, which have recently come into BAMPFA’s collection, as well as Music Makes a City, reflecting another of his passions. Hiler recounts, “I work in stained glass. Though, in recent years, I have put more of my efforts into filmmaking, I’ve found myself transferring physical techniques, such as painting and abrading, to my film work. But from my earliest film efforts over fifty years ago, I drew inspiration from the idea that my films were to be like stained glass glowing in a space of sacred darkness. I knew that both my film work and stained glass itself were based on a discontinuity given an illusory wholeness by the blessings of light. In our time, we have seen cinema rise and fall in a comparable period. Also, technological developments that have replaced film, to my eyes, have appreciably downgraded visual interest. I am still a filmmaker. I shoot film out of love for film. I am loyal to my loves. Not only to film, but to the light of the projector—and the soft, reflective light of the screen. This is hardly a match for the glorious starlight that flows through glass, but it echoes the reflected light of the moon, that first of all films and most beloved of all revivals.”

Organized by Kathy Geritz. Presented as part of the Out of the Vault series, funded in part by the National Endowment for the Arts. We thank Owsley Brown III for making possible the addition of these works to our film collection. Our gratitude goes to Haden Guest, Harvard Film Archive, for allowing us to premiere the digital version of Cinema Before 1300. We are grateful to Andrew Tamburrino, Film Preservation Technician at Colorlab, for his assistance in preparing this series.

WEDNESDAY / 9.13.23

THREE EXPERIMENTAL FILMS: PROGRAM ONE

IN PERSON  Jerome Hiler

All three films in this program represent a journey of sorts. Words of Mercury journeys from a winter world to an overbearing ripeness that invites its demise. Bagatelle II is a quick journey through my filmmaking life, starting with some of my earliest footage and views of my childhood home in an industrial railroad hub and ending at the time the film was made. Lastly, In the Stone House also journeys from winter’s icy grip to summer’s fruition, but at a much different time for myself and for this country. It was shot in the late 1960s, when Nathaniel Dorsky and I wanted to escape the clamor of Manhattan. JEROME HILER

WORDS OF MERCURY 2011, 25 mins

BAGATELLE II 2016, 16 mins

IN THE STONE HOUSE 2012, 35 mins

All US, 16fps, Silent, Color, 16mm, BAMPFA collection

Total running time: c. 80 mins

SUNDAY / 9.17.23

CINEMA BEFORE 1300

JEROME HILER (US, 2023)

IN PERSON  Jerome Hiler

More than eight hundred years ago, a confluence of technological, philosophical, and financial upswellings converged to create the most advanced form of mass media the world had known: stained glass. Built en masse across France, Spain, England, and Germany, great cathedrals were designed to display giant windows that told stories through light, color, and form. Every day, thousands of viewers arrived to marvel at the glorious colors and hear stories recounted beneath their realization in light. This program takes a look at the first one hundred years (or so) of stained glass’s magnificent birth and culmination. It was during this fortuitous time frame that the most care, effort, and expense were applied to the new art. JEROME HILER

(100 mins, Color, DCP, From Harvard Film Archive)

SUNDAY / 10.1.23

THREE EXPERIMENTAL FILMS: PROGRAM TWO

IN PERSON  Jerome Hiler

Ruling Star is an episodic meditation on the incommunicable aspects of life in a strange place called California. A pileup of illusions defeats my quest and leaves me in love with the unknowableness. Bagatelle I is a film with a thread of portraiture running through it, with spaces where solitary work can transform a chaotic world. New Shores is a continuation of In the Stone House. Nathaniel Dorsky and I leave the East Coast to try life in San Francisco. Not one dream or expectation comes to fruition. A new city needed a new way to live. JEROME HILER

RULING STAR 2019, 22 mins

BAGATELLE I 2016, 16 mins

NEW SHORES 1971-87, 35 mins

All US, 16fps, Silent, Color, 16mm, BAMPFA collection

Total running time: 73 mins

SATURDAY / 10.28.23

MUSIC MAKES A CITY

OWSLEY BROWN, JEROME HILER (US, 2010)

IN PERSON  Jerome Hiler and Owsley Brown

In the late 1940s, an orchestra in Louisville, Kentucky, was about to go out of business. At that point, a new mayor, whose views about civic vitality were founded on the writings of the Chinese sage Confucius, stepped into office. His vision of prosperity was focused on making the arts available to every citizen of the city. Music Makes a City tells the rousing, inspiring, nearly unbelievable story of an orchestra and its city. JEROME HILER


1 Words of Mercury 9.13.23
2 New Shores 10.1.23
RIALTO PICTURES:
TWENTY-FIFTH ANNIVERSARY SALUTE

Film distribution is an essential part of the theatrical film experience; quite literally, it would not be possible for BAMPFA to showcase many essential films from the history of cinema without the stellar work of Rialto Pictures, led by Bruce Goldstein, founder and president, and Adrienne Halpern, the company's copresident since 1998. Together with dedicated staff members Eric Di Bernardo and Dave Franklin, Rialto Pictures holds a respected position as a boutique distributor that represents an exceptional catalog of international and American classics.

This salute features digital restorations of many landmark films, including the sixtieth anniversary rerelease of Jean-Luc Godard's Contempt, which premiered earlier this year at the Cannes Film Festival; Godard's stylish neo-noir Alphaville; as well as two French thrillers, Army of Shadows and Le cercle rouge, directed by one of the best practitioners of the genre, Jean-Pierre Melville. The magnificent actor Alberto Sordi stars in two Italian classics, Federico Fellini's first solo directorial effort, The White Sheik, and Dino Risi's satirical Una vita difficile, which receives its long-overdue US release this year thanks to Rialto Pictures. We also present The Third Man, hailed by the New York Times as “one of the finest films ever made” and certainly the most famous collaboration between director Carol Reed and writer Graham Greene. Rounding out the selection is an early masterpiece from postrevolutionary Iran, The Runner, directed by Amir Naderi, and Akira Kurosawa's stunning film adaption of King Lear; the monumental Ran.

Susan Oxtoby  DIRECTOR OF FILM AND SENIOR FILM CURATOR

CONTEMPT
JEAN-LUC GODARD (FRANCE, 1963)
4K DIGITAL RESTORATION

“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). He 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. With its colors and compositions, its Italian ruins, its vistas, and especially its movement, Contempt is epic, but it is an epic stripped bare by its director, a circumstance as void as Paul and Camille's marriage, and the filming of a film within a film, which is unstoppable. JUDY BLOCH


ALPHAVILLE
JEAN-LUC GODARD (FRANCE, 1965)
4K DIGITAL RESTORATION

“To understand Alphaville is to understand Godard!”
Andrew Sarris

“The passage of almost half a century has done nothing to dim its stylishness, blunt its humor or extinguish its piercing message.” Richard Williams, The Guardian

(Alphaville, une étrange aventure de Lemmy Caution). “Contraband poetry... and consequently the more precious,” Jean-Luc Godard wrote about Jean Cocteau’s Orphée. In Alphaville, Godard establishes a techno-fascistic city in which poetry—and love and conscience—are contraband, and therefore mortally dangerous. His dream/nightmare world is created with mysterious, dread-filled, and hauntingly beautiful images. Black shadows are pools of ambiguity; glass surfaces reflect fear. But Alphaville, the “capital of pain,” is Paris, underlit. The plot is a mixture of comic strip, film noir, and science
This important work of the Iranian New Wave was hailed as one of the most remarkable films of the 1980s. The story of a boy's determination to survive as he lives alone in an abandoned tanker in the port city of Abadan, the film has a kinship with such landmarks of neorealism as Vittorio De Sica's Shoeshine, though tinged with surreal elements that also evoke the Luis Buñuel of Los olvidados. "A gem of the Iranian New Wave...crisply restored with improved subtitles...whose mechanical brainchild, Alpha 60, tortures the populace with logic." 

**THE RUNNER**  
**JEAN-PIERRE MELVILLE (FRANCE, 1969)**

"A work of astonishing power and simplicity...reminds one of the finest neo-realist films...Madjid Niroumand's portrayal ranks among the finest ever given by a child."

Kevin Thomas, Los Angeles Times

"The Runner hovers somewhere between poetry and documentary."

Hal Hinson, Washington Post

This important work of the Iranian New Wave was hailed as one of the most remarkable films of the 1980s. The story of a boy's determination to survive as he lives alone in an abandoned tanker in the port city of Abadan, the film has a kinship with such landmarks of neorealism as Vittorio De Sica's Shoeshine, though tinged with surreal elements that also evoke the Luis Buñuel of Los olvidados. "A gem of the Iranian New Wave...crisply restored with improved subtitles...whose mechanical brainchild, Alpha 60, tortures the populace with logic." 

**ARMY OF SHADOWS**  
**JEAN-PIERRE MELVILLE (FRANCE, 1969)**

"A rare work of art that thrills the senses and the mind...worthy of that overused superlative masterpiece!"

Manohla Dargis, New York Times

(L'armée des ombres). This drama of the French Resistance is Joseph Kessel's novel translated through director Jean-Pierre Melville's personal recollections of the period, and of course his extraordinary cinema technique. Lino Ventura stars as a member of a Resistance unit in the early years of World War II, when nobility and recklessness were called for in equal measure. In a marvelous cast, Simone Signoret stands out as a master of disguises. Great escapes, intricate plotting, superb suspense in secret acts of courage: following all of Melville's great gangster films, all the experiments in form, here is the original underworld. Army of Shadows is the Melville blueprint, revealed post-construction.

**THE THIRD MAN**  
**CAROL REED (U.K., 1949)**

"The most famous collaboration between writer Graham Greene and director Carol Reed. A classic, the most famous collaboration between director Carol Reed and writer Graham Greene follows the search of American writer Holly Martins (Joseph Cotten) for his friend Harry Lime (Orson Welles) in postwar Vienna. The quest ranges down rubble-strewn streets and to the Prater's Ferris wheel, culminating, appropriately, in the sewers. Seeing the film in a theater, Elvis Mitchell wrote in the New York Times, "is like watching it for the first time...Few movies hold up as startlingly well as this mixture of perversity, anxiety, guilt, and adventure." 


"A Hard Life). Una vita difficile becomes something of a chronicle of recent Italian history in following one “man on the street” through twenty years of social change. Alberto Sordi is the man in question, a middle-class conformist who finds himself aligned with the left and likes it: first as a partisan, then as a leftist journalist, he shuns success in favor of his brand of idealism. Slowly, however, he falls in step with the wave of economic self-interest of the 1950s, winding up “a frightened citizen integrated into the neocapitalist system” (Mira Liehm)."

lawman rescued from a lost weekend (a great role for Yves Montand). The popular French actor André Bourvil is superbly cast against type as the nemesis cop, Mattei, a straight guy who lives alone with cats (Jean-Pierre Melville’s). We learn his routine; he’s a male Jeanne Dielman and can twist the knife when needed. Twisting Mattei’s handle is the police commissioner, who learned his lessons well from the Gestapo: everyone’s guilty. Typical of Melville, the exciting moments in this caper are not the violent ones; the thrill is in the camerawork by Henri Decaë, with its gaze of surveillance and fraternity. Long live the guilty. JUDY BLOCH

Written by Melville. Photographed by Henri Decaë. With Alain Delon, Yves Montand, André Bourvil, Gian Maria Volonté. (140 mins, In French with English subtitles, Color, DCP, From Rialto Pictures)

SUNDAY / 11.26.23

RAN
AKIRA KUROSAWA (FRANCE/JAPAN, 1985)
4K DIGITAL RESTORATION

“Spectacular! Among the most thrilling movie experiences a viewer can have!”
Terrance Rafferty, New York Times

“Kurosawa's magisterial epic demands viewing on the big screen!” Time Out New York

(Chaos). The incomparable Tatsuya Nakadai anchors Akira Kurosawa’s lavish adaptation of King Lear, a combination of chamber drama and brutal war epic that is simultaneously visceral and contemplative. Nakadai is a sixteenth-century lord who makes the mistake of first dividing his kingdom among his three sons, then banning the only one who actually loves him. As in William Shakespeare’s tale, such decisions prove fatal, but Kurosawa pointedly concentrates on not only the effects on father and sons but also the much larger societal impact, as entire armies are dispatched, brutalized, and destroyed due to one man’s inability to understand human nature. JASON SANDERS


CAMBODIAN CINEMA: RISING FROM THE ASHES

“Cambodia is a young country, and we must give prospects to the youth. The past tells us what may happen tomorrow; and images are here to make us think and feed us; it is a great strength to move forward. Education helps us analyze the images and master the techniques; creation enables us to speak up but also express what we see and how we feel.”
Rithy Panh COFOUNDER OF THE BOPHANA AUDIOVISUAL RESOURCE CENTER

BAMPFA and UC Berkeley’s South and Southeast Asian Studies Department have formed a new partnership with the Bophana Audiovisual Resource Center in Cambodia. In August we hosted three archivists from Cambodia for a summer residency at the film archive, and looking ahead to January 2024, several members of BAMPFA’s staff will visit their institution in Phnom Penh. In the interim, we welcome Sopheap Chea, the executive director of the Bophana Center, who will share a firsthand report on the important work that is being done to reclaim Cambodian film heritage and train young filmmakers throughout the country. The film program on October 6 showcases some of those recent films.

Also selected for this spotlight series is Kavich Neang’s White Building, an impressive feature debut that has received praise for its lead actor, Piseth Chhun, and exceptional cinematography. The film addresses the housing situation in Phnom Penh, in one of the city’s infamous tenement buildings. Davy Chou’s Golden Slumbers is a lyrical investigation of the lost cinematic heritage of Cambodia after the Khmer Rouge destroyed all the movies made between 1960 and 1975. Rithy Panh’s Bophana: A Cambodian Tragedy, an early and seminal work, tells the story of a young couple who were both arrested, tortured, and executed by the Pol Pot regime. Panh fittingly named the Bophana Center after the young female victim, who died in her mid-twenties but whose memory now lights the way for future generations.

Susan Oxtoby DIRECTOR OF FILM AND SENIOR FILM CURATOR

Copresenter: Center for Southeast Asia Studies, UC Berkeley
Thanks to the Henry Luce Foundation; Bophana Audiovisual Resource Center; Professor Penny Edwards, South and Southeast Asian Studies Department.

Copresenter 9.22.23 Photo: Courtesy: Chaumiane/Film Studio/ Kobal/Art Resource/Georges Pierre
4 The White Sheik 11.18, 11.26.23 Photo: Courtesy: Rialto Pictures/Studiocanal
5 The Third Man 11.18, 11.26.23 Photo: Courtesy: Rialto Pictures/Studiocanal
6 Ran 11.26.23 Photo: Courtesy: Rialto Pictures
SUNDAY / 9.24.23

WHITE BUILDING
KAVICH NEANG (CAMBODIA, 2021) BAY AREA PREMIERE!

ON THE MOVE
THURSDAY / 10.6.23

FRIDAY / 10.6.23

CAMBODIA: DEVELOPING THE NEXT GENERATION OF FILMMAKERS
IN CONVERSATION  Sopheap Chea and Stephen Gong

Over the course of the past decade, the Bophana Center has been actively involved in training programs for emerging filmmakers under the supervision of Rithy Panh. This program opens with Bophana: Shadows and Lights, depicting the work of the audiovisual center, followed by three shorts—Lady Stone, The Destiny, and Shoes—made for the One Dollar Project, with its goal of sharing the stories of individuals living on extremely limited resources. A second trio of films—Cyclo, Cambodian Heritage; On the Move; and Ice-cream—were generated by an initiative to develop filmmakers working in the rural provinces of Cambodia. Sound of the Night follows two brothers who sell noodles from a motorized cart on the streets of Phnom Penh.

BOPHANA: SHADOWS AND LIGHTS  Guillaume P. Suon, 2010, 8.5 mins
LADY STONE  Narith Roveun, 2014, 8 mins
THE DESTINY  Leakhena Roeun, 2015, 7 mins
SHOES  Doseun Chev, 2015, 75 mins
CYCLO, CAMBODIAN HERITAGE  Vunneng Leng, 2019, 10 mins
ON THE MOVE  Minha Hong, 2019, 12 mins
ICE-CREAM  Paov Seu, 2019, 7 mins

SOUND OF THE NIGHT  Charrado Sok, Kongkea Vann, 2021, 20 mins, From Lights On

All Cambodia, in Khmer with English subtitles, Color, Digital, From the Bophana Center, unless otherwise noted

Total running time: 80 mins

SATURDAY / 9.30.23

WHITE BUILDING
KAVICH NEANG (CAMBODIA, 2021) BAY AREA PREMIERE!

“[White Building]’s sense of place is so palpable you can almost smell the smoky city markets, the sweat, the hormones.” — Austin Considine, New York Times

(Bodeng sar). In this profoundly affecting and precisely detailed study of the familial and psychological effects of rapid industrial change, first-time feature director Kavich Neang creates a film of tactile vividness and otherworldly beauty. Samnang (Piseth Chhun), his family, and his friends live in the White Building, a landmark tenement in Phnom Penh that is slated to be demolished. Moving between hushed realism and dreamlike interiority, White Building announces major new talents in both Neang and star Chhun, who won the 2021 Venice Film Festival’s Horizons Award for Best Actor for a performance of finely balanced sensitivity and charisma.

Written by Neang, Daniel Mattes. Photographed by Douglas Seok. With Piseth Chhun, Hout Sithorn, Ok Sotha, Chinnaro Soem. (90 mins, In Khmer with English subtitles, Color, DCP, From KimStim)

BOPHANA: A CAMBODIAN TRAGEDY
RITHY PANH (FRANCE/CAMBODIA, 1996)

(Bophana: Une tragédie Cambodgienne). Rithy Panh’s harrowing inquiry into the lives and deaths of two casualties of the Pol Pot regime—Hout Bophana and her husband, Ly Sitha, an ex-Buddhist monk and former Khmer Rouge soldier—is the namesake of the audiovisual resource center Panh founded in Phnom Penh a decade after making this film. Bophana also means “flower.” The film is pieced together from the couple’s correspondence, forced confessions, and other chilling evidence. Today Bophana’s haunting photograph takes its place with hundreds of others covering the walls of S-21, the former high school and dreaded interrogation center that is now a genocide museum in Phnom Penh.


SATURDAY / 9.30.23

WHITE BUILDING
KAVICH NEANG (CAMBODIA, 2021) BAY AREA PREMIERE!

See Sunday / 9.24.23

THURSDAY / 10.5.23

GOLDEN SLUMBERS
DAVY CHOU (FRANCE/CAMBODIA, 2011)

INTRODUCTION  Sopheap Chea

Sopheap Chea is executive director of the Bophana Audiovisual Resource Center in Phnom Penh, Cambodia. He will speak about Bophana’s mission and the effort to reclaim Cambodian film history.

“Davy Chou’s Golden Slumbers finds the few Cambodians who can recall the 1960–75 heyday of that nation’s cinema and tenderly listens to their stories.” — Hollywood Reporter

(Le sommeil d’or). The Khmer Rouge’s reign of terror and genocide also decimated a homegrown film industry that had flourished since 1960: movie theaters were bombed, film prints were destroyed, and artists were executed. Filmmaker Davy Chou mourns this loss of lives and culture, but balances the somber material with a playfulness that honors the lush melodramas and mythic adventures of the Cambodian film industry’s glory years. Chou’s documentary is a séance of sorts, summoning the spirits of films past and finding remnants in the present through the reminiscences of surviving filmmakers and actors, and poignantly, through song.

AFRICAN FILM FESTIVAL 2023

We present this series annually, largely drawn from the African Film Festival National Traveling Series, a program of the New York African Film Festival. As its founder and executive director Mahen Bonetti notes, “it was founded to counteract the voice-over, where Africans were being spoken for over grim images, and to provide a place where the seventh art could become a weapon for us to reclaim our voices, to reappropriate our images, and to add layers to the narrative. In each frame presented by the festival over three decades, we have found our connection with each other and our footing in other people’s spaces, while presenting myriad stories about all corners of the African diaspora and the human experience itself.”

This year’s edition invites audiences to learn from and bear witness to the stories, visions, and histories of people across Africa and the African diaspora, whether through moments of the past that still mark our present day—the struggle against British rule in 1950s Tanzania, the decolonization of Congo in the 1960s—or through the events and struggles that color and define our current lives: families struggling with intergenerational trauma, immigrants caught between identities, migrants risking it all for a new life, and artists fighting for a fair chance at the same acclaim and attention given to others.

SUNDAY / 10.1.23

AFRICAN FILM FESTIVAL SHORTS PROGRAM

From Nigeria to South Africa, London to Lagos, these short films bear witness to the extraordinary talents and stories of Africa and the diaspora. John Oggunmuyiwa’s Precious Hair & Beauty takes viewers into a vibrant Nigerian beauty salon along London’s High Street, while Olive Nwosu’s Egungun (Masquerade) follows a young woman home from England to Nigeria. An elderly undocumented migrant wanders the city in despair after losing her housekeeping job in Tisa Chigaga’s Frieda, and Reabetswe Moeti’s Botlhale sees a mentally ill man find hope (if briefly). Based on true events, Moeti’s Mma Moeketsi recounts a brutal police attack on striking miners in South Africa.

PRECIOUS HAIR & BEAUTY John Oggunmuyiwa, UK, 2021, 11 mins
EGÚNGÚN (Masquerade), Olive Nwosu, Nigeria/UK, 2021, 14 mins, In English and Yoruba with English subtitles
FRIEDA Tisa Chigaga, US, 2022, 8 mins, In English and Bemba with English subtitles
BOTLHALE (Intelligent), Reabetswe Moeti, South Africa, 2022, 35 mins, In Setswana with English subtitles
MMA MOEKETSI (Mother of Moeketsi), Reabetswe Moeti, South Africa, 2018, 25 mins, In Sotho with English subtitles

All Color, Digital
Total running time: 95 mins

THURSDAY / 10.12.23

THE LAST SHELTER
Ousmane Zoromé Samassékou (MALI/FRANCE/SOUTH AFRICA, 2021)

(Le dernier refuge). At the southern edge of the Sahara Desert lies the House of Migrants in Gao, Mali, the last refuge for countless African migrants before a daunting journey through seemingly endless sands toward Algeria—and, possibly, Europe (or, more probably, failure). Ousmane Zoromé Samassékou’s quietly intimate documentary observes those about to depart, such as two teenage girls from Burkina Faso, and those who have returned, foiled by police, thieves, Al Qaida, or the desert. Samassékou ends with a personal note: “In memory of my uncle Amadou, who left 32 years ago without leaving a trace.” “An arresting, artful, fragmentary portrait” (Jessica Kiang, Variety). JASON SANDERS

Written by Samassékou. Photographed by Samassékou, Amath Niane. (85 mins, In English, French, Ment, and Bambara with English subtitles, Color, Digital)
The wounds of the past still linger in the present in Juwaa. Can a past that still haunts them. “What we keep silent destroys us from inside.” Aided by his talented cast, Mutiri underlines the impact of such silence on all communities affected by unspoken, untreated trauma. Jason Sanders

Written by Mutiri. Photographed by Quentin Devillers. With Edson Anibal, Babetida Sadjo, Claudio Dos Santos, Francisco Yuan Luzema. (93 mins, In French and Swahili with English subtitles, Color, DCP)

SUNDAY / 10.22.23

WITH PETER BRADLEY

Alex Rapport (US, 2023)

Pioneering Black abstract artist and curator Peter Bradley reflects on life and art in this invigorating, intimate documentary portrait. “Documentary in its purest form: one subject speaking and showing us his life and work. It is riveting” (Film Threat). With two short films by painter/filmmaker Mike Henderson. (103 mins)

For further details, see Artists on Film, p. 35

1. Egungun (Masquerade) 10.1.23
2. Money, Freedom, a Story of the CFA Franc 11.2.23
3. The Last Shelter 10.12.23
4. Colette and Justin 11.16.23

SUNDAY / 11.15.23

Ama: An African Voyage of Discovery

Kwesi Owusu, Nii Kwate Owoo (as Kwate NEE-Owoo) (UK/Ghana, 1991)

African myth and legend are reawakened in a 1990s England of floppy discs and neon jackets in Kwesi Owusu and Nii Kwate Owoo’s restored 1991 cornerer of diasporic Black independent cinema, now finally returning to the screen. “What north, Ma, Scotland?” ask the grown kids in a refreshingly loving Ghanaian English family, but a magical discovery (in the form of a floppy disc!) brings their African heritage to life, along with some worrisome prophecies. Idyllic English countryside, confrontational English racists, and 1990s Black consciousness and liberation movements (“It’s back to Africa now, innit?”) merge in this fascinating transposition of traditional African magical realist storytelling to contemporary Britain. Jason Sanders

Written by Owusu. Photographed by Jonathan Bloom (Collinson), Roy Cornwall. With Thomas Baptiste, Georgina Ackerman, Anima Misa, Roger Griffiths. (100 mins, Color, DCP)

THURSDAY / 11.16.23

Colette and Justin

Ailain Kassanda (France/Belgium, 2022)

“Explores the complexities and ambiguities of the colonial reality… A crucial recovery of long-suppressed history.” Patricia Aufderheide, New York Magazine

The history of the Congo’s decolonization and independence is glimpsed through the personal recollections of one elderly couple in Alain Kassanda’s intimate documentary, “a deeply personal, sometimes poetic, sometimes harrowing history of oppression, revolution, betrayal, disillusionment, and love” (Business Doc Europe). The elderly couple—in fact, Kassanda’s grandparents—reminisce over a remarkable trove of archival footage; their words, and Kassanda’s thoughtful interventions, seemingly combine to reverse the footage, turning the colonizers’ own images against them. Beginning as one man’s search to understand himself and his roots, Colette and Justin is ultimately an evocative and thoughtful meditation on the intersection of political and family history. Jason Sanders

Written and photographed by Kassanda. (89 mins, In Lingala and French with English subtitles, B&W/Color, DCP, From Icarus Films)
THE PEOPLE ARE PRESENT: FILMS OF ŽELIMIR ŽILNIK

"Žilnik is a key figure of cinematic resistance." BORIS NELEPO

This series presents a selection of works (many of them rarely seen) by the celebrated Yugoslav filmmaker Želimir Žilnik. We are honored that he will be in person at both programs. Since the 1960s, Žilnik has been at the forefront of politically engaged cinema in Europe, developing a distinct style of docu-fiction grounded in the camera’s catalytic immersion into the real world. In Žilnik’s films (he has made more than sixty shorts and features), the under- and unrepresented subjects—the homeless; the unemployed; immigrants; refugees; the politically, racially, and sexually oppressed; or marginalized individuals and groups—take center stage, speak, and act. This is the cinema of the people and cinema-as-praxis. Filmmakers have thus far reproduced the world; the point, however, is to produce it!

Pavle Levi

Guest curated by Pavle Levi and Djordje Popović. Presented in collaboration with the Institute of Slavic, East European, and Eurasian Studies (ISEEES) and Department of Slavic Languages and Literatures at UC Berkeley, and with the Department of Art & Art History and Center for Russian, East European, and Eurasian Studies at Stanford University, as part of a tour conceived and coordinated by Greg de Cuir Jr. We are deeply grateful that Žilnik’s visit is made possible with the support of ISEEES, with thanks to Jeff Pennington, executive director, and with support from BAMFFa’s Les Blank Fund. Thanks also to the Berkeley-Stanford New Yugoslav Studies group for their support.

THURSDAY / 9.28.23

PIRIKA ON FILM

ŽELIMIR ŽILNIK (SERBIA, 2013)

INTRODUCTION
Želimir Žilnik, with Pavle Levi and Djordje Popović

Želimir Žilnik, currently living and working in Novi Sad, Serbia, has written and directed numerous feature and documentary films and is renowned as an initiator of the docudrama genre.

Pavle Levi is a professor of film studies at Stanford University and the author of a number of books, including Disintegration in Frames, Cinema by Other Means, and Hypnosis in Cineland.

Djordje Popović is assistant professor of Yugoslav literature in the Department of Slavic Languages and Literatures and affiliate faculty member in the Program in Critical Theory at UC Berkeley.

(Pirika na filmu). A biographical video essay on Pirika, a strong-willed woman living in Serbia, made forty-four years after she appeared as a child actor in two films directed by Žilnik. The filmmaker assembles this video essay by freely mixing docudrama with discussion-style interviews between various characters. He paints a picture of Pirika, but also of the post-socialist condition as it affects the lives of both young and old in Serbia and Germany.

Photographed by Modrag Milošević. (53 mins, In Serbo-Croatian, German, and English with English subtitles, Color/B&W, Digital, From the artist)

Preceded by a selection of Žilnik’s short documentaries

INVENTORY (Inventur - Metzstrasse 19) (West Germany, 1975). Guest workers living in a tenement in Munich speak about themselves in their native languages. (Photographed by Andrej Popović. 9 mins, In various languages with English subtitles, Color, Digital)

HOUSE ORDERS (a.k.a. House Rules, Hausordnung) (West Germany, 1975). Interviews with guest worker tenants and with the building “orderlies” point out absurd situations and clashes caused by house restrictions. (Photographed by Thomas Mauch. 11 mins, In German and Romani with English subtitles, B&W, Digital)

KENEDI, LOST AND FOUND (Serbia and Montenegro, 2005). Kenedi Hasani recounts his experiences of illegally traveling to European Union countries to reunite with his parents and siblings. (26 mins, In German, Turkish, and Serbian with English subtitles, Color, Digital)

FAREWELL (Abschied) (West Germany, 1975). After five years at a BMW factory, a worker from Serbia gets ready for his journey south and reflects on his time abroad. (Photographed by Andrej Popović. 9 mins, In German and Serbo-Croatian with English subtitles, Color, Digital)

All From the artist

Total running time: 95 mins

FRIDAY / 9.29.23

OLDTIMER

ŽELIMIR ŽILNIK (YUGOSLAVIA, 1989)

IN CONVERSATION
Želimir Žilnik, Pavle Levi, and Antje Postema

Antje Postema is a lecturer in the Department of Slavic Languages and Literatures at UC Berkeley, where she teaches and writes on language, literature, and film from the Yugoslav region.

The aged rocker Igor works at the Radio Študent in Ljubljana. He notices that the janitor works for the police, wiretapping the walls and observing the journalists who are critical of the regime. Igor decides to leave for Greece, and traveling through Yugoslavia, he becomes involved in unexpected turmoil: Milošević’s “antibureaucratic revolution.” “In Oldtimer, Žilnik captures Milošević’s rise to power while reinventing the road movie genre so that any movement in it henceforth equals deterioration and falsehood, pairing fellow travelers at random and splitting them up just as arbitrarily. Made possible only in a land on the brink of disintegration” (Boris Nelepo).

Written by Žilnik. Photographed by Andrej Lupinc. With Boris Nin, Rahela Mačič, Andrej Rozman, Srežana Niklić, Zoran More. (81 mins, In Slovenian, Serbo-Croatian, and English with English subtitles, Color, Digital, From the artist)

Preceded by BLACK FILM (Crni film) (Želimir Žilnik, Yugoslavia, 1971). One night, Žilnik picks up a group of homeless men from the streets of Novi Sad and takes them home. (Photographed by Karelko Mlomović. Godina. 15 mins, In Serbo-Croatian with English subtitles, B&W, Digital, From the artist)

Total running time: 95 mins
ARTISTS ON FILM

Three recent feature films and two historical short films provide in-depth, intimate access to the creative process.

The New York painter Peter Bradley speaks about his life in art as an abstract painter and curator in With Peter Bradley. For Bradley, “There’s people who just paint color... Color is the most important thing.” His 1972 painting Isom Dart 1 is currently on display at BAMPFA as part of What Has Been and What Could Be: The BAMPFA Collection, in a section devoted to works by Black artists purchased by the museum in the early 1970s. Screening with this film are two archival short films by artist, musician, and filmmaker Mike Henderson; his 1979 The Yellow Pencil is on loan for the exhibition.

Made by the son of a Japanese Buddhist altar maker, Carving the Divine: Buddhist Sculptors of Japan provides a rare look at the artistic process of traditional Japanese wood-carver Master Seki Koun and his apprentices. For filmmaker Yūjirō Seki, a UC Berkeley graduate, “Japanese Buddhist sculptures force people to confront life itself. This is a profound art.”

London-born Brian Wall, a longtime Bay Area resident who taught in UC Berkeley’s Art Department for more than two decades, is known for his abstract sculptures, Wall taught at UC Berkeley from 1972 to 1994, and he continues to live and make art in the Bay Area at age ninety-two. Born in London in 1931, he was involved with the Modernist art movement of St. Ives, Cornwall, in the 1950s, worked and taught in London during the 1960s, and came to the United States in the 1970s. Interviews with Wall in his studio, and with curators, collectors, and artists—including BAMPFA’s founding director, Peter Selz; Kenneth Baker; Roselyne C. Swig; Jon Carroll; and Jeremy P. Stone—detail the creative context of these times and places, and of Wall’s own artistic contributions.

**SUNDAY / 10.22.23**

**WITH PETER BRADLEY**

ALEX RAPOPORT (US, 2023)

Presented in conjunction with What Has Been and What Could Be: The BAMPFA Collection

Pioneering artist and curator Peter Bradley reflects on life, art, and artistic practice in this invigorating, intimate documentary portrait, mainly filmed around the nearly eighty-year-old Bradley’s New York farm, where he continues to create. Curator of the pioneering 1971 De Luxe Show in Houston, Texas, “one of the first racially integrated exhibits of contemporary artists in the United States,” the artist-at-heart Bradley “was abandoned in art’s critical hinterlands” (New York Times) before 2021 exhibitions returned his abstract, color-popped masterpieces to acclaim. “Documentary in its purest form: one subject speaking and showing us his life and work. It is riveting” (Film Threat). JASON SANDERS

Photographed by Rapoport. (85 mins, Color, DCP, From the artist)

Preceded by DUFUS (AKA ART) (Mike Henderson, US, 1970–73). A radical look at Black identity by local Black painter/blues guitarist/filmmaker Mike Henderson. (10 mins, B&W, 16mm, From Academy Film Archive)

THE SHAPE OF THINGS (Mike Henderson, US, 1989). “The artist nods to his various literary, musical, and cinema influences in this inventive performance in the artist’s studio” (Mark Tisciano, Academy Film Archive) (8 mins, B&W/Color, 16mm, From Academy Film Archive)

Total running time: 103 mins

**SUNDAY / 10.29.23**

**CARVING THE DIVINE: BUDDHIST SCULPTORS OF JAPAN**

YUJIRO SEKI (US/JAPAN, 2020)

Copresented by the Center for Buddhist Studies, UC Berkeley

A beautifully made film that examines the mentorship of Japanese sculptors, who learn the art of busshi through the master-apprentice relationship and continue a 1,400-year-old tradition. “Artworks depicting buddhas and bodhisattvas are wordless teachings. In their facial expressions and gestures, we can see what we’re aiming for in our lives and practice—be it compassion, equanimity, meditative focus, or even wise anger. But who are the people who create these contemplative artworks? In Carving the Divine, a new, award-winning documentary, we meet some of these artists. Specifically, we’re offered a rare and intimate look at the lives and artistic process of traditional Japanese wood carvers” (Andrea Miller, Lion’s Roar).

Written and photographed by Seki. With Kourin Saito, Koun Seki, Koukei Konno, Koumei Yamada. (99 mins, In Japanese with English subtitles, Color, DCP, From the artist)

**SUNDAY / 11.5.23**

**AN IMPOSSIBLE ODYSSEY: THE LIFE AND TIMES OF BRIAN WALL**

PETER STERN (US, 2020)

IN PERSON Brian Wall and Peter Stern

“The problem,” artist Brian Wall observes, “is making art.” Renowned for his large-scale abstract steel sculptures, Wall taught at UC Berkeley from 1972 to 1994, and he continues to live and make art in the Bay Area at age ninety-two. Born in London in 1931, he was involved with the Modernist art movement of St. Ives, Cornwall, in the 1950s, worked and taught in London during the 1960s, and came to the United States in the 1970s. Interviews with Wall in his studio, and with curators, collectors, and artists—including BAMPFA’s founding director, Peter Selz; Kenneth Baker; Roselyne C. Swig; Jon Carroll; and Jeremy P. Stone—detail the creative context of these times and places, and of Wall’s own artistic contributions.

Photographed by Pat Darrin. (60 mins, Color, DCP, From the Brian Wall Foundation and the artist)
CHINESE MUSICALS FROM 1957 TO 1963

We are delighted to welcome back to BAMPFA the film expert Paul Fonoroff with a series highlighting Mandarin-language musicals from 1957 to 1963, during the genre’s postwar rebirth. By the mid-1950s, Hong Kong was beginning to stabilize economically, with a new optimistic urban middle class anxious to see their lives reflected on screen; at the same time, nostalgia for the mainland and traditional Chinese culture remained.

This series showcases the films that emerged from these desires—whether in visions of intoxicating city life, such as the city hipsters in Mambo Girl and nightclub lounge lizards in The Wild, Wild Rose, or in throwbacks to Chinese fables and courtly operas, such as the star-crossed lovers of The Love Eterne and the celestial princesses of A Maid from Heaven. The latter are two of the greatest examples of the widespread huangmei diao film genre, which updated classic Chinese staged opera with modern cinematic aesthetics and a decorative, almost pulpy embrace of theatrical artifice. We also pay tribute to a mainland Communist musical whose distinct style proved popular in Hong Kong: the cheerfully tuneful, anti-capitalist Third Sister Liu, set in the striking limestone karst waterways of Guangxi.

These five films also reveal a who’s who of postwar Hong Kong’s greatest stars, especially the songstress Grace Chang, who switches effortlessly from bubbly youth in Mambo Girl to jaded nocturnal temptress in The Wild, Wild Rose, and Ivy Ling Po, a mainstay of the huangmei diao genre famed for playing male leads in both The Love Eterne and A Maid from Heaven.

Jason Sanders  FILM NOTES WRITER

Film Series Sponsors: Matt and Margaret Jacobson

Copresented with the C. V. Starr East Asian Library and guest curated by Paul Fonoroff, this series is made possible by support from the Jacobson Family Foundation for Fonoroff’s annual campus residency and The Paul Kendel Fonoroff Collection for Chinese Film Studies at the C. V. Starr East Asian Library. Thanks to our colleagues at the Hong Kong Film Archive and China Film Archives, as well as faculty members Weihong Bao and Andrew F. Jones, Department of East Asian Languages and Cultures, and Peter Zhou, director and assistant university librarian, C. V. Starr East Asian Library, and the College of Letters and Science, UC Berkeley.

THURSDAY / 10.19.23

MAMBO GIRL
EVAN YANG (HONG KONG, 1957)
INTRODUCTION  Paul Fonoroff

Paul Fonoroff is an expert on Chinese cinema who lived for years in Hong Kong and is currently based in Bangkok. (Manbo nulang). An effervescent Grace Chang stars as a cheerful college girl who’d really rather mambo in this rollicking crowd-pleaser, which abandoned the Hong Kong musical’s then-typical tropes of tragic operas, doomed lovers, and courtly or rural settings in favor of a ferociously modern, upwardly bound world of urban youth and rock and roll. Wielding the high-wattage smile and voice that made her a musical superstar, Chang implores everyone to “dance, dance as crazy as I am”; even a potentially maudlin subplot, and its whiff of old-school poverty, doesn’t stand a chance. She’s gamefully accompanied by Peter Chen Ho, an omnipresent Cary Grant/Rock Hudson figure of the genre.

JASON SANDERS
Written by Yang. Photographed by Charles Tung Shao-yung (Dong Shaoyong). With Grace Chang, Peter Chen Ho, Kitty Ting Hao, Liu En-ja. (96 mins, In Mandarin with English electronic titling, B&W, Digital, From Hong Kong Film Archive, permission Cathay-Keris Films Pte. Ltd.)

SATURDAY / 10.21.23

THE LOVE ETERNE
LI HAN-HSIANG (HONG KONG, 1963) 4K DIGITAL RESTORATION
INTRODUCTION  Paul Fonoroff

(Liang shan-po yu chu ying-tai). The highest grossing Chinese-language film of the era, Li Han-hsiang’s classic 1963 musical opera proved a sensation across China, Hong Kong, and Taiwan, modernizing a beloved traditional folk tale through Li’s unabashed embrace of cinema’s pure artifice. A young girl disguises herself as a man to attend school and meets her soulmate (acted by a woman); their eventual romance plays at first like a comedy with a Lubitsch touch, and then as utter tragedy. From painted sets to fake fog and songs that heighten all emotions, The Love Eterne is cinema as total theatricality, a subject of multiple remakes, and “the jewel in Shaw Brothers’ illustrious crown” (Brian Hui). JASON SANDERS

Written by Li. Photographed by Nishimoto Tadashi (as Ho Lan-Shan). With Betty Loh Ti, Ivy Ling Po, Jen Chieh, Li Kwun. (121 mins, In Mandarin with English subtitles, Color, DCP, From Celestial Pictures)
SUNDAY / 10.22.23

A MAID FROM HEAVEN
HO MENG-HUA, CHEN YI-HSIN (HONG KONG, 1963)

INTRODUCTION: Paul Fonoroff

(Qi xian nu). A fairy from heaven descends to Earth and finds love with a mill owner’s servant in this blend of fantasy film and Chinese huangmei diao musical opera. The film was originally begun by The Love Eterne’s Li Han-hsiang, until he left it (and Shaw Brothers) to start a new company in Taiwan. (Its first film? A different version of the same story.) The Love Eterne’s Ivy Ling Bo fortunately stayed around, starring (yet again) as the male lead, here forced to deal with a whimsical, celestial princess on one hand and a tyrannical boss on the other. Fanciful Wizard of Oz–level special effects add to the film’s all-ages, goofy charm. JASON SANDERS.

Written by Li Han-hsiang. Photographed by Yuen Chang-sam, Charles Tung Shao-yung, Wo Cho-hua, Liu Chi, With Ivy Ling Bo, Fang Ying, Julia Hsia, Pan Yin-tze. (97 mins, In Mandarin with English subtitles, Color, DCP, From Celestial Pictures)

THURSDAY / 10.26.23

THIRD SISTER LIU
SU LI (CHINA, 1960) DIGITAL RESTORATION

INTRODUCTION: Andrew F. Jones

Andrew F. Jones is professor and Louis B. Agassiz Chair in Chinese in the East Asian Languages and Cultures Department, UC Berkeley.

(Liu Sanjie). A sharp-tongued crooning farm girl incites the masses against greedy landowners—through a singing competition!—in this eye-opening Communist musical, which manages to be surprisingly entertaining, vehemently anti-capitalist, and thanks to a striking setting within Guangxi’s limestone karst landscapes, quite beautiful. “Is that the one who loves singing and refuses to pay taxes?” demands Landlord Mo when news of tune-filled rabble-rouser Liu Sanjie reaches him; soon it’s time to throw down . . . in verse! Part of the film industry’s effort to showcase minority cultures aligned with state values, Third Sister Liu was based on Guangxi folk operas and a Zhuang legend, updated as an allegory of the Communist Revolution. JASON SANDERS.

Written by Li Han-hsiang. Photographed by Yuen Chang-sam, Charles Tung Shao-yung, Wo Cho-hua, Liu Chi, With Ivy Ling Bo, Fang Ying, Julia Hsia, Pan Yin-tze. (97 mins, In Mandarin with English subtitles, Color, DCP, From China Film Archive)

SATURDAY / 10.28.23

THE WILD, WILD ROSE
WONG TIN-LAM (HONG KONG, 1960)

INTRODUCTION: Weihong Bao

Weihong Bao is associate professor in film and media and the Chinese Program of the East Asian Languages and Cultures Department, UC Berkeley.

(Ye mei gui zhi lia). “One of the best films in the history of Hong Kong cinema” (Hong Kong Film Archive), this film noir musical blends Georges Bizet’s Carmen, Josef von Sternberg’s The Blue Angel, and Mandarin pop in its nocturnal tale of a hot-tempered nightclub singer (a powerhouse Grace Chang) who’ll spit on her boss, grab a rival’s hair, and seduce any man, yet still aids an old colleague. A fresh-faced new doormat of a pianist arrives to be stepped on, but love—and fate—have other ideas. Amour fou, cigarettes, and songs, with low-angle noir cinematography and Chang giving her all: this cornerstone of the Mandarin musical (and Tsai Ming-liang favorite) still mesmerizes. JASON SANDERS.

Written by Nellie Chin Yu (Qin Yifu), loosely adapted from Georges Bizet’s Carmen. Photographed by Wong Ming. With Grace Chang, Chang Yang, Dolly Soo Fung, Wang Lai. (134 mins, In Mandarin with English electronic titles, B&W, Digital, From Hong Kong Film Archive, permission Cathay-Keris Films Pte. Ltd.)

FRIDAY / 11.3.23 / 8:30 PM

FREE

SPECIAL SCREENING
CINESPIN

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

MILL VALLEY FILM FESTIVAL

OCTOBER 7-15

The forty-sixth 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.
BAMPFA FILM COUNCIL

Join a dedicated group of cinephiles, filmmakers, and supporters who are deepening their relationship with BAMPFA and helping sustain the future of film exhibition, education, collection, and preservation—in Berkeley and beyond. For the very best access and engagement with film at BAMPFA, we invite you to join the Film Council today!

Film Council members are asked to make an annual contribution of $10,000 or more in support of the film program at BAMPFA.

To learn more about Film Council membership, contact Alexis Gordon, individual giving officer, at alexisgordon@berkeley.edu.

TOM LUDDY MEMORIAL FUND

The loss of Thomas W. Luddy (1943–2023) was deeply personal to BAMPFA and the UC Berkeley community. In the mid-1960s, following his graduation from UC Berkeley, Tom Luddy became a leading force behind film programming on campus, culminating in his tenure at the Pacific Film Archive, where he was hired as program director in 1972, and then as director and curator, a position he held between 1975 and 1980. Bay Area filmgoers and the international community benefited enormously from the dynamic programs Luddy mounted at PFA, accompanied by a remarkable range of in-person presentations by filmmakers, critics, historians, and archivists.

You can honor Tom’s legacy by making a donation to the BAMPFA Film Programs Fund in Tom’s memory. Your gift helps sustain the year-round screening program, film preservation, and access to our special collections, as well as bringing filmmakers and experts to BAMPFA. Thank you for helping BAMPFA carry on the important work of celebrating and showcasing the best of independent, avant-garde, and international cinema.

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MATRIX 282 / Griselda Rosas:
Yo te cuído
August 30–November 19, 2023

Duane Linklater: mymothersside
October 7, 2023–February 25, 2024

What Has Been and What Could Be:
The BAMPFA Collection
Through June 7, 2024

BARBRO OSHER THEATER

Rialto Pictures
Twenty-Fifth Anniversary Salute
September 2–November 29, 2023

Alternative Visions
September 6–November 15, 2023

Georgian Filmmaker Salomé Jashi
in Person
September 10–17, 2023

Illuminations: Jerome Hiler
September 13–October 28, 2023

Dawn Porter in Person
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Cambodian Cinema:
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Films of Želimir Žilnik
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Chinese Musicals from 1957 to 1963
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Artists on Film
October 22 and 29, and November 5, 2023

CineSpin
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The Films of Werner Herzog
November 9, 2023–February 2024

Luis Buñuel’s Magnificent Weapon
Through November 19, 2023

COVER: Werner Herzog, Bad Lieutenant: Port Call of New Orleans, 2009.