FALL 2025

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

Welcome Fall 2025

This spring, at our annual Art and Film Benefit, we honored filmmaker Cheryl Dunye and artist Trevor Paglen, two world-renowned creative talents with deep roots here in the Bay Area. In her speech that evening, Dunye heralded BAMPFA as "a home to the bold, the experimental, the fiercely independent, and the gloriously unruly." I can't think of a better way to describe the work of Dunye herself, a filmmaker who, in movies like *The Watermelon Woman*, has advanced new narratives for Black queer communities. This fall, BAMPFA audiences will have the opportunity to see these trailblazing films on the big screen when we open *Cheryl Dunye Selects!*, a survey of Dunye's early work alongside films by other directors that she has chosen to highlight. Like so many programs at BAMPFA, this series offers our audiences the opportunity to connect in person with a major Bay Area artist.

One of the ways that BAMPFA provides a platform for our community of artists is by inviting them to create new work for our Art Wall—a 63-by-30-foot wall that has served as a space for more than a dozen artist commissions since it was inaugurated in 2016. In August we unveiled the latest of these monumental works: a site-specific installation by Stephanie Syjuco, an internationally celebrated artist based here in the East Bay, who has used our Art Wall to realize her largest project to date. *Present Tense (Roll Call)* is a text-based work that explores Syjuco's role as a professor at UC Berkeley while drawing from the Bancroft Library's and Ethnic Studies Library's extensive holdings on student activism and research by marginalized communities.

The new Art Wall commission is one of several exciting exhibitions on view at BAMPFA this fall, from the continuation of our summer blockbuster, *Routed West: Twentieth-Century African American Quilts in California*, to the opening of a new MATRIX exhibition by the Tbilisi-based artist Andro Eradze. I'm especially excited about the latest exhibition to open in our permanent collection galleries, *Object Oriented: Abstraction and Design in the BAMPFA Collection*, which features rarely seen works from BAMPFA's art holdings that illustrate how artists represent, reshape, and reimagine familiar objects from everyday life.

A key priority for BAMPFA is offering visitors new ways to engage with our art and film collections, which have served as a vital resource for education, research, and public engagement throughout our fifty-five-year history. From the depths of our collection to our gallery walls and film screens, there's always something new to experience at BAMPFA. I hope you will join us this fall to make some special memories of your own!

Julie Rodrigues Widholm
Executive Director

Above
Julie Rodrigues Widholm (left) and *Routed West* curator Elaine Yau.

SEPTEMBER

3 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 8

7 PM *The Seashell and the Clergyman* and *The Blood of a Poet*
Introduction by Miryam Sas
Judith Rosenberg on piano
ALTERNATIVE VISIONS P. 13

4 / THU

Free First Thursday

2:15 PM Exhibition Tour ROUTED WEST P. 8

5 / FRI

7 PM *Repast*
Introduction by Miryam Sas
NARUSE P. 19

6 / SAT

3:30 PM *Apocalypse Now: Final Cut*
SPECIAL SCREENINGS P. 27

5 PM Black Life: Harvest as Miracle
BLACK LIFE P. 10

7 PM *A Swedish Love Story*
ANDERSSON P. 23

7 / SUN

12–4 PM Fabric Postcards with AAQGO ROUTED WEST P. 8

2 PM Exhibition Tour ROUTED WEST P. 8

4:30 PM *Late Chrysanthemums*
Introduction by Jonathan Mackris
NARUSE P. 19

7 PM *Caught by the Tides*
SPECIAL SCREENINGS P. 27

10 / WED

MATRIX 288 / Andro Eradze: Shifting Stillness opens

Object Oriented: : Abstraction and Design in the BAMPFA Collection opens

12:15 PM Exhibition Tour ROUTED WEST P. 8

7 PM *Strike*
Introduction by Anne Nesbet
Judith Rosenberg on piano
ALTERNATIVE VISIONS P. 13

11 / THU

6 PM Artists' Conversation with Tyler Cross and Kyle Lypka, Vincent Fecteau, and Léonie Guyer
OBJECT ORIENTED P. 6

7 PM Artist's Conversation: Andro Eradze MATRIX 288 P. 7

1

12 / FRI

7 PM *Flowing*
Introduction by Miryam Sas
NARUSE P. 19

13 / SAT

11:30 AM–1 PM
Personal Landscape Quilt Blocks GALLERY+STUDIO P. 11

2:30–3:30 PM
The Terrible Two by Mac Barnett ROUNDTABLE READING P. 11

3:30 PM *Giliap* ANDERSSON P. 23

6:30 PM *I Wish I Knew* SHANGHAI P. 29

14 / SUN

1 PM Patchwork Doll Making with Violette Alby and Eliza Fernand
ART LAB P. 10

2 PM Exhibition Tour ROUTED WEST P. 8

4:30 PM *Floating Clouds*
Introduction by Jonathan Mackris
NARUSE P. 19

7 PM *Ran* SPECIAL SCREENINGS P. 27

17 / WED

12:15 PM Curator's Tour: Victoria Sung on *Lee ShinJa* SHINJA P. 9

7 PM Rituals in Transfigured Time: Maya Deren, Sidney Peterson, and Kenneth Anger
ALTERNATIVE VISIONS P. 13

18 / THU

7 PM *The Watermelon Woman*
Cheryl Dunye in person DUNYE P. 33

19 / FRI

3:30 PM *Yõg ãtak: My Father, Kaiowá*
Sueli Maxakali, Isael Maxakali, and Natalia Brizuela in conversation
SPECIAL SCREENINGS P. 27

7 PM *Suzhou River* SHANGHAI P. 29

20 / SAT

1 PM Artists' Conversation: Quilts as Legacy and Living Practice
ROUTED WEST P. 8

3:30 PM *Yi Yi* SPECIAL SCREENINGS P. 31

7 PM *Songs from the Second Floor*
Introduction and Post-Screening Discussion by Ursula Lindqvist
ANDERSSON P. 23

21 / SUN

1 PM *About Endlessness*
Introduction and Post-Screening Discussion by Ursula Lindqvist
ANDERSON P. 23

2 PM Exhibition Tour ROUTED WEST P. 8

4:30 PM *Yearning* NARUSE P. 19

7 PM *Women's Prison* DUNYE P. 33

24 / WED

12:15 PM Exhibition Tour OBJECT ORIENTED P. 6

7 PM 16mm Notebooks and Diaries
ALTERNATIVE VISIONS P. 14

25 / THU

7 PM *You, the Living* ANDERSSON P. 24

26 / FRI

7 PM *Stranger Inside*
Cheryl Dunye in person DUNYE P. 33

27 / SAT

1 PM *Exile Shanghai* SHANGHAI P. 29

2 PM Exhibition Tour OBJECT ORIENTED P. 6

2 PM Stitching Words, Memory, Community ROUTED WEST P. 8

7 PM *The Fall of Otrar*
SPECIAL SCREENINGS P. 31

28 / SUN

1 PM Mixed Media Drawing with Anjelica Colliard ART LAB P. 10

2 PM Exhibition Tour ROUTED WEST P. 8

4 PM Short Films & Commercials by Roy Andersson
Introduction by Linda Haverty Rugg
ANDERSSON P. 24

7 PM *Scattered Clouds* NARUSE P. 20

1 *Stranger Inside* **9.26.25**

OCTOBER

1

1 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 8

7 PM Everything Is Now: J. Hoberman in Person
ALTERNATIVE VISIONS P. 14

2 / THU

Free First Thursday

1:15 PM Curator's Tour: Elaine Yau on *Routed West* ROUTED WEST P. 8

5:30 PM Exhibition Tour ROUTED WEST P. 8

7 PM *Flowers of Shanghai* SHANGHAI P. 29

3 / FRI

Mill Valley Film Festival

12 PM Exhibition Tour ROUTED WEST P. 8

4 / SAT

Mill Valley Film Festival

4 PM Exhibition Tour ROUTED WEST P. 8

5 / SUN

Mill Valley Film Festival

1 PM *Tsuruhachi and Tsurujiro*
NARUSE P. 20

2 PM Exhibition Tour ROUTED WEST P. 8

8 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 8

7 PM *Crazy Love*
Introduction by Miryam Sas
ALTERNATIVE VISIONS P. 14

9 / THU

Mill Valley Film Festival

10 / FRI

Mill Valley Film Festival

11 / SAT

Mill Valley Film Festival

11:30 AM–1 PM Journey to the West (Art, Soul, and Spiritual Healing)
GALLERY+STUDIO P. 11

2:30–3:30 PM *The Eyes and the Impossible* by Dave Eggers
ROUNDTABLE READING P. 11

12 / SUN

Mill Valley Film Festival

2 PM *The Choreography of Environments: How the Anna and Lawrence Halprin Home Transformed Contemporary Dance and Urban Design* with Janice Ross OBJECT ORIENTED P. 6

2 PM Exhibition Tour ROUTED WEST P. 8

15 / WED

12:15 PM Exhibition Tour OBJECT ORIENTED P. 6

7 PM Cheryl Dunye's Short Work
Cheryl Dunye in person
ALTERNATIVE VISIONS/DUNYE PP. 15, 33

16 / THU

7 PM *A Pigeon Sat on a Branch Reflecting on Existence*
ANDERSSON P. 24

17 / FRI

7 PM *No. 89 Shimen Road* SHANGHAI P. 29

18 / SAT

2 PM Exhibition Tour OBJECT ORIENTED P. 6

3 PM *Ex Libris: The New York Public Library* WISEMAN P. 26

7 PM *The Spook Who Sat by the Door*
Introduction by Michael Mark Cohen DUNYE P. 34

19 / SUN

1 PM Risograph Workshop with Reprographixxx ART LAB P. 10

1 PM *Traveling Actors* NARUSE P. 20

2 PM Exhibition Tour ROUTED WEST P. 8

3 PM *Outsider. Freud*
Yair Qedar, Naomi Seidman, and Harriet Wolfe, MD, in conversation
SPECIAL SCREENINGS P. 31

6 PM *About Endlessness* ANDERSSON P. 24

22 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 8

7 PM Mako Idemitsu Videos
ALTERNATIVE VISIONS P. 15

23 / THU

7 PM *Law and Order* WISEMAN P. 26

24 / FRI

4:30 PM *Caught by the Tides*
SPECIAL SCREENINGS P. 27

7 PM *Daughters of Darkness* DUNYE P. 34

25 / SAT

1:30–4:30 PM Symposium: Gathering by the Motheroot ROUTED WEST P. 8

7 PM *Mother* NARUSE P. 20

26 / SUN

1:30 PM *Missile*
Introduction by Arlin Golden
WISEMAN P. 26

2 PM Exhibition Tour ROUTED WEST P. 8

4:30 PM *The Shanghai Drama*
Introduction by Paul Fonoroff
SHANGHAI P. 30

7 PM *The Werewolf of Washington*
DUNYE P. 34

29 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 8

7 PM *BLKNWS: Terms & Conditions*
ALTERNATIVE VISIONS P. 15

30 / THU

7 PM *Crows and Sparrows*
Introduction by Paul Fonoroff
SHANGHAI P. 30

31 / FRI

4:30 PM *Four Nights of a Dreamer*
SPECIAL SCREENINGS P. 37

6:30 PM *Apocalypse Now: Final Cut*
SPECIAL SCREENINGS P. 27

1 *The Spook Who Sat by the Door* **10.18.25**

NOVEMBER

1 / SAT

1 PM Visible Mending Workshop with Jane Yu ART LAB P. 10

1:30 PM *State Legislature* WISEMAN P. 26

2 PM Exhibition Tour OBJECT ORIENTED P. 6

6:30 PM *Shanghai Blues* Introduction by Paul Fonoroff SHANGHAI P. 30

2 / SUN

2 PM Exhibition Tour ROUTED WEST P. 8

3 PM *Lust, Caution* SHANGHAI P. 31

7 PM *Before Night Falls* Cheryl Dunye in person DUNYE P. 34

5 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 8

1:15 PM Exhibition Tour ROUTED WEST P. 8

7 PM The Films of Tomonari Nishikawa ALTERNATIVE VISIONS P. 15

6 / THU

Free First Thursday

1:15 PM Curator's Tour: Anthony Graham on *Object Oriented* OBJECT ORIENTED P. 6

2:15 PM Exhibition Tour ROUTED WEST P. 8

3:30 PM *Rice People* Rithy Panh and Sylvia Tiwon in conversation PANH P. 36

7 PM *Lightning* NARUSE P. 21

7 / FRI

2:30 PM *The Missing Picture* Rithy Panh and Michael Mascuch in conversation PANH P. 36

7 PM *Meeting with Pol Pot* Rithy Panh and Penny Edwards in conversation PANH P. 36

8 / SAT

11:30 AM–1 PM Patching Our Stories Together: Family Lineage in Fabric GALLERY+STUDIO P. 11

2:30–3:30 PM *Amari and the Night Brothers* by B. B. Alston ROUNDTABLE READING BILINGÜE P. 11

3:30 PM *The Burnt Theatre* Rithy Panh and Weihong Bao in conversation PANH P. 36

7 PM *One Evening After the War* Rithy Panh and Penny Edwards in conversation PANH P. 36

9 / SUN

1:30 PM *Everything Will Be OK* Rithy Panh and Stephen Gong in conversation PANH P. 37

2 PM Exhibition Tour ROUTED WEST P. 8

5 PM *Wife* NARUSE P. 21

7 PM *Juvenile Court* Introduction by Judge Trina L. Thompson WISEMAN P. 26

12 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 8

7 PM Gunvor Nelson: Program 1 Steve Anker, Lynne Sachs, and John Sundholm in conversation ALTERNATIVE VISIONS/NELSON PP. 16, 17

13 / THU

7 PM *Fire of Wind* Marta Mateus and Natalia Brizuela in conversation MATEUS P. 39

14 / FRI

7 PM Marta Mateus: Poetry, Portraiture, and Place Marta Mateus and Iggy Cortez in conversation MATEUS P. 39

15 / SAT

7 PM *Trás-os-Montes* Marta Mateus and Natalia Brizuela in conversation MATEUS P. 39

16 / SUN

1 PM From the Estate of Eli Leon: Textile Improvisations ROUTED WEST/ART LAB PP. 8, 10

2 PM Exhibition Tour ROUTED WEST P. 8

2 PM Gunvor Nelson: Program 2 Introduction by John Sundholm NELSON P. 17

5 PM *Husband and Wife* NARUSE P. 21

7 PM *Ana* Introduction by Marta Mateus MATEUS P. 39

19 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 8

7 PM *Extreme Private Eros: Love Song 1974* Introduction by Miryam Sas ALTERNATIVE VISIONS P. 16

20 / THU

7 PM *Ginza Cosmetics* NARUSE P. 21

21 / FRI

7 PM Gunvor Nelson: Program 3 Introduction by Steve Anker NELSON P. 17

22 / SAT

12:30 PM *City Hall* WISEMAN P. 27

5:30 PM Dimensions Dance Theater ROUTED WEST P. 8

6:30 PM *The Fall of Otrar* SPECIAL SCREENINGS P. 31

23 / SUN

MATRIX 287: Berenice Olmedo: To ti ên einai closes

2 PM Exhibition Tour ROUTED WEST P. 8

2 PM *Sound of the Mountain* NARUSE P. 21

4:30 PM *Four Nights of a Dreamer* SPECIAL SCREENINGS P. 37

26 / WED

Galleries close at 5 PM

12:15 PM Exhibition Tour ROUTED WEST P. 8

27 / THU

BAMPFA Closed for Thanksgiving

28 / FRI

Galleries close at 5 PM

2 PM *The Gold Rush* SPECIAL SCREENINGS P. 37

4 PM *Ran* SPECIAL SCREENINGS P. 27

29 / SAT

Galleries close at 5 PM

3 PM *Yi Yi* SPECIAL SCREENINGS P. 31

6:30 PM *The Umbrellas of Cherbourg* SPECIAL SCREENINGS P. 37

30 / SUN

Routed West: Twentieth-Century African American Quilts in California closes

Galleries close at 5 PM

2 PM Exhibition Tour ROUTED WEST P. 8

2 PM *Sudden Rain* NARUSE P. 21

4:30 PM *The Tragedy of Macbeth* SPECIAL SCREENINGS P. 37

EXHIBITIONS

NEW EXHIBITION

Object Oriented: Abstraction and Design in the BAMPFA Collection

9.10.25–7.12.26

Object Oriented: Abstraction and Design in the BAMPFA Collection explores how artists have represented, reshaped, and reimagined familiar objects, drawing attention to the role of design in our everyday lives. This exhibition encourages acts of close looking, asking viewers to question their immediate recognition of what they see. In this way, an object that might at first appear to be a chair could also be considered a sculpture, a stand-in for a body, or simply a piece of metal.

This exhibition brings questions of design into conversation with abstraction. The paintings on view emphasize their own materiality rather than picturing or alluding to something outside of themselves. At the same time, items that might seem functional are also explorations of color, shape, pattern, and texture. By highlighting these formal aspects of the pieces, the exhibition calls into question our assumptions around the utility of objects.

Drawing from BAMPFA's expansive holdings, *Object Oriented* positions abstract painting and sculpture alongside works designed for architectural spaces, maquettes, and artist's books. Seen together, these works bring a new awareness to the ways we think about and categorize objects through art and design.

Object Oriented: Abstraction and Design in the BAMPFA Collection is curated by Anthony Graham, Senior Curator.

Above
Sara Siestreem: *i love you lucille ball,* 2015–22; BAMPFA Collection, museum purchase with funds donated by Dr. Janet Mohle-Boetani and Mark Manasse, Sara Miller Meigs, and the Greg & Cathy Tibbles Fund of OCF.

Related Events

THU / 9.11.25 / 6 PM
Artists' Conversation with Tyler Cross and Kyle Lypka, Vincent Fecteau, and Léonie Guyer
In a discussion moderated by BAMPFA Senior Curator Anthony Graham, four artists featured in the exhibition discuss ways their work variously represents, reshapes, and reimagines familiar objects.

SUN / 10.12.25 / 2 PM
***The Choreography of Environments: How the Anna and Lawrence Halprin Home Transformed Contemporary Dance and Urban Design* with Janice Ross**
Janice Ross introduces her new book, *The Choreography of Environments*, which demonstrates how ordinary objects from a private residence can become lenses for viewing art innovation. The program will be followed by a book signing.

THU / 11.6.25 / 1:15 PM
Curator's Tour: Anthony Graham on *Object Oriented*
BAMPFA Senior Curator Anthony Graham offers an in-depth look at the exhibition, discussing his curatorial vision and highlighting the way artworks in the exhibition relate to familiar objects.

Exhibition Tours

Graduate students from the Departments of History of Art and Film & Media offer tours of *Object Oriented* on Wednesdays at 12:15 PM and Saturdays at 2 PM.

WEDNESDAYS / 12:15 PM
September 24
October 15

SATURDAYS / 2 PM
September 27
October 18
November 1

NEW EXHIBITION

MATRIX 288 / Andro Eradze: Shifting Stillness

9.10.25–2.8.26

Andro Eradze (b. 1993, Tbilisi, Georgia; lives and works in Tbilisi) creates mesmerizing films, photographs, and installations that draw from surrealism and magic realism to dissolve distinctions between real and imagined, alive and inanimate, domestic and wild. In his work, animals, plants, and other nonhuman subjects are often in tension with a looming human presence, as they navigate the vestiges of attempts to tame or conform them. In focusing his lens on the space between the organic and the synthetic, Eradze reveals an interconnectedness between all things.

MATRIX 288 / Andro Eradze: Shifting Stillness brings together for the first time three works that form a trilogy: *All Hands Bury the Dead* (2020), *Raised in the Dust* (2022), and Eradze's newest film, *Flowering and Fading* (2024). All three works are connected by the presence of unseen forces, which shift and intensify throughout the films as the wind takes on a life of its own, fireworks emit strobing light, and objects rise weightlessly to cast a choreography of shadows. Situating viewers within an otherworldly landscape of entangled perceptions, Eradze blurs the boundaries not only between real and imagined, but also between the perspectives of those at all angles to the lens.

MATRIX 288 / Andro Eradze: Shifting Stillness is curated by Margot Norton, Chief Curator.

The exhibition is part of BAMPFA's ongoing MATRIX series of contemporary art exhibitions. Founded in 1978, MATRIX provides artists with an experimental platform to make and show new work.

The MATRIX program is made possible by a generous endowment gift from Phyllis C. Wattis

Related Event

THU / 9.11.25 / 7 PM

Artist's Conversation: Andro Eradze

Andro Eradze talks with BAMPFA Chief Curator Margot Norton about his films and installations.

Below

Andro Eradze: still from *Flowering and Fading*, 2024; courtesy of the artist, Lo schermo Dell'arte, Fondazione in Between Art Film, and SpazioA Pistoia.

ON VIEW

Routed West: Twentieth-Century African American Quilts in California

Through 11.30.25

Routed West traces the flow and flourishing of quilts in the context of the Second Great Migration through approximately one hundred quilts representing the work of eighty individuals, many of them women. It is the first group show drawn from a transformative bequest of African American quilts that the museum received in 2019.

Exhibition Tours

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

WEDNESDAYS / 12:15 PM
September 3, 10
October 1, 8, 22, 29
November 5, 12, 19, 26

SUNDAYS / 2 PM
September 7, 14, 21, 28
October 5, 12, 19, 26
November 2, 9, 16, 23, 30

FREE FIRST THURSDAYS
September 4, 1:15, 2:15 PM
October 2, 5:30 PM
November 6, 2:15 PM

SELECT FRIDAYS AND SATURDAYS
Friday, October 3, 12 PM
Saturday, October 4, 4 PM

Related Events

SUN / 9.7.25 / 12–4 PM
Fabric Postcards with AAQGO
Make and take fabric art on a postcard with members of the African American Quilt Guild of Oakland, who will provide instruction and materials. During your visit, check out some of their work, on view in *Routed West*.

SAT / 9.20.25 / 1 PM
Artists' Conversation: Quilts as Legacy and Living Practice
Artists Diedrick Brackens, Basil Kincaid, and Adia Millett join Key Jo Lee to discuss how the materiality of quilts—pieced, patched, and passed down—becomes a metaphor for survival, resistance, and boundless Black creativity.

Tickets required. Available at bampfa.org or at the door.

SAT / 9.27.25 / 2 PM
Stitching Words, Memory, Community
Poet and scholar Wendy M. Thompson, with artist Trina Michelle Robinson, presents an interactive discussion around the significance of textiles, fiber, words, and retrospection as forms of self-creation, connection, and resistance.

THU / 10.2.25 / 1:15 PM
Curator's Tour: Elaine Yau on *Routed West*
BAMPFA Associate Curator and Academic Liaison Elaine Yau shares in-depth stories of individual quilts that illuminate the bonds of love, kinship, commemoration, and innovative artistry entwined in their making.

Tickets required. Available at bampfa.org or at the door.

SAT / 10.25.25 / 1:30–4:30 PM
Symposium: Gathering by the Motheroot
Join us for an afternoon of conversations with contemporary quiltmakers, scholars, curators, and artist-activists reflecting on African American quiltmaking as a present practice and an inheritance to steward for the future. Invited participants include Stacey Carter, Niambi Clay, Ora Clay, Bridget R. Cooks, Jerean King Johnson, Tracy McCurty, Sharbreon Plummer, William Rhodes, and A'donna Richardson.

Tickets required. Available at bampfa.org or at the door.

SUN / 11.16.25 / 1 PM
From the Estate of Eli Leon: Textile Improvisations
A presentation of new work created from the Eli Leon fabric collection by acclaimed artists Mansur Nurullah, Jasmine Nyende, and rel robinson, who will share their artwork and take part in a conversation about connecting with this storied material.

See page 10 for more information about Art Lab events held in conjunction with *Routed West*.

SAT / 11.22.25 / 5:30 PM
Dimensions Dance Theater
Inspired by the quilts exhibited in *Routed West*, members of Dimensions Dance Theater use rhythm, movement, and verse to piece together their family stories of journeying to California during the last wave of the Great Migration.

Tickets required. Available at bampfa.org or at the door.

Opposite (top), left to right
Beatrice Olmedo: *Sicarú*, 2024.

Lee ShinJa: *Spirit of Mountain*, 1996; courtesy of the artist and Tina Kim Gallery.

Stephanie Syjuco: *Study for Present Tense (Roll Call)*, 2025; courtesy of the artist.

ON VIEW

MATRIX 287 / Berenice Olmedo: To ti ên einai

Through 11.23.25

ON VIEW

Lee ShinJa: Drawing with Thread

Through 2.1.26

Related Event

WED / 9.17.25 / 12:15 PM
Curator's Tour:
Victoria Sung on *Lee ShinJa*
BAMPFA Senior Curator Victoria Sung addresses the artist's monumental textile works and the arc of her long and innovative career.

ON VIEW

Art Wall / Stephanie Syjuco: Present Tense (Roll Call)

Through 6.28.26

BAMPFA members support a vibrant space where art, film, and ideas come together. Your membership helps amplify diverse voices and create meaningful experiences for all.

At BAMPFA, you don't just visit—you belong.

Join or gift a membership today.

Online
bampfa.org/member

In Person
at the museum admissions desk

By Phone
(510) 642-5186 (Mon–Fri, 10 AM–5 PM)

To give a gift membership, email **bampfamember@berkeley.edu**.

EVENTS

Black Life

BAMPFA Welcomes New Black Life Series Curator Gabriele Christian

Photo: Alexa LexMex Treviño

Performer and new Black Life series guest curator Gabriele Christian presents "*AS LONG AS THERE ARE CATASTROPHES, THERE WILL BE MIRACLES*, a series of four encounters over the four seasons, each a collision between two performance or visual artists who neither the audience nor the artists themselves will know until the day of the show. We will witness the miracle of what emerges from a first glance. As curator, I hold the whims of the two artists, their fantasies and obsessions, and share with them respectively as medium; this active curation, this intermediary curation, will offer a freedom and spontaneous combustion when the artists finally find each other on the floor. Like how Black Life has always been—surreptitious, miraculous, superb."

SAT / 9.6.25 / 5 PM

Black Life: Harvest as Miracle

The opening iteration of new Black Life Curator Gabriele Christian's series of secret duets features two artists who are movers with a lengthy history of touches, folks who spellcast around harvest in land and community.

Art Lab

SUN / 9.14.25 / 1 PM

Patchwork Doll Making with Violette Alby and Eliza Fernand

Taking inspiration from the exhibition *Routed West* and from dolls everywhere, participants will make their own improvisational doll using DIY iron-on appliqué, hand sewing, and their imagination.

Space is limited; RSVP at bampfa.org

SUN / 9.28.25 / 1 PM

Mixed Media Drawing with Anjelica Colliard

Experience mixed media drawing with Oakland artist Anjelica Colliard. Explore making spontaneous drawings, playing with different media and building on the magic that comes from their interactions.

Space is limited; RSVP at bampfa.org

SUN / 10.19.25 / 1 PM

Risograph Workshop with Reprographixxx

Join Sylvia Santillanez and Rena Tom of Berkeley's Reprographixxx print studio for an introduction to risograph printing. Make a two-color poster using collage, transfer lettering, typewriters, and other analog methods.

Space is limited; RSVP at bampfa.org

SAT / 11.1.25 / 1 PM

Visible Mending Workshop with Jane Yu

Join local textile artist and educator Jane Yu of Niche Knits in a visible mending workshop to personalize your clothes and save them from the landfill.

Space is limited; RSVP at bampfa.org

Art Lab Hours

Drop in and make art!

Fridays
2–7 PM

Saturdays & Sundays
11 AM–7 PM
(except Second Saturdays 1–7 PM)

Free First Thursdays
11 AM–7 PM

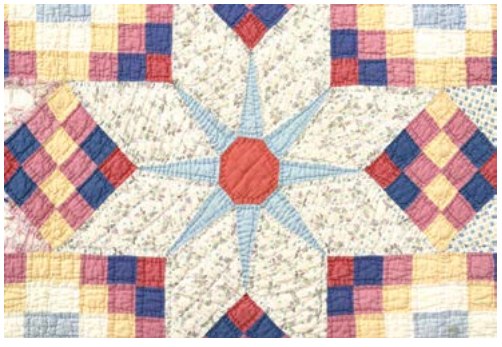
Second Saturdays for Families

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

Gallery+Studio

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

SAT / 9.13.25 / 11:30 AM–1 PM
Personal Landscape Quilt Blocks with Jasmine Amena Nyende
Make an expressive personal landscape in the form of a quilt block with someone in your family.



SAT / 10.11.25 / 11:30 AM–1 PM
Journey to the West (Art, Soul, and Spiritual Healing) with Kaya Fortune
The artistic and spiritual values of the African American quiltmakers featured in *Routed West* are as central to their legacy as the quilts themselves. In this workshop, construct a quilt design expressing ideas of legacy and creative liberation.

SAT / 11.8.25 / 11:30 AM–1 PM
Patching Our Stories Together: Family Lineage in Fabric with Rivka Valérie Louissaint
See quilts from four generations of one family on view in *Routed West*, and explore your own lineage in fabric and paper collage.

Roundtable Reading

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

SAT / 9.13.25 / 2:30–3:30 PM
***The Terrible Two* by Mac Barnett**
Reading led by Rachel Budge, librarian, Emerson Elementary School

One school, two master pranksters. Who will win? Or can these two masters of mischief share the limelight?

SAT / 10.11.25 / 2:30–3:30 PM
***The Eyes and the Impossible* by Dave Eggers**
Reading led by Mardawn Wendt, librarian, Berkeley Arts Magnet Elementary School

"When I run, I pull at the earth and make it turn," says Johannes, a free dog who runs at an amazing speed, observing all that happens in an island park—until, one day, everything changes.

SAT / 11.8.25 / 2:30–3:30 PM
¡Roundtable Reading Bilingüe! *Amari and the Night Brothers / Amari y los hermanos de la noche* by B. B. Alston
Reading led by Angela Loza, librarian, West Contra Costa Unified School District

Amari's brother, Quinton, has disappeared, and her only chance to find him is to win a place at the exclusive and competitive Supernatural Investigations Agency. If only she had studied magic!

FILM

1

Alternative Visions

This fall, BAMPFA's long-running annual series of historical and contemporary experimental film includes the work of more than twenty filmmakers across twelve programs. The style, character, and subject matter of the films range from poetic to polemical to personal, and from the creative documentation of performance to an array of cinematic meditations on place, time, and identity. This year, *Alternative Visions* includes work from one hundred years of cinema history—from Sergei Eisenstein's breathtaking agitprop first feature *Strike* (1925) to Kahlil Joseph's time-traveling cinematic encyclopedia *BLKNWS: Terms & Conditions* (2025). Opening with recent restorations of Germaine Dulac's *The Seashell and the Clergyman* and Jean Cocteau's *The Blood of a Poet*, the series also features works of American surrealism, including Sidney Peterson's *The Lead Shoes* and Maya Deren's *Meshes of the Afternoon*. Another kind of cinematic poetry is manifest in Marie Menken's and Jonas Mekas's cinematic snapshots of everyday life, which, in turn, inspired the filmmakers Mako Idemitsu and Ute Aurand.

Humor and critique feature in several of the programs this fall, including Cheryl Dunye's form-bending, truth-telling Black queer DIY shorts, and Idemitsu's feminist videos. Gunvor Nelson and Dorothy Wiley's *Schmeerguntz* screens as part of a focus on Nelson's work. Writer J. Hoberman presents a program of films that are illustrative of the avant-garde scene in 1960s New York, the subject of his book *Everything Is Now*. The revolutionary artistic zeitgeist of the 1960s reverberated well beyond New York, as is evident in Michio Okabe's *Crazy Love*, an epic experimental document of artists, activists, and performers in Shinjuku, Tokyo. Also screening this fall are *Extreme Private Eros: Love Song 1974*, Kazuo Hara's radically intimate collaborative portrait of his iconoclastic former partner Miyuki Takeda, and the dazzlingly inventive 16mm films of Tomonari Nishikawa.

Kate MacKay
Film Curator

Alternative Visions is curated by Kate MacKay and Miryam Sas and presented in conjunction with Sas's course Experimental and Alternative Media Art in UC Berkeley's Department of Film & Media.

Thank you
Gesa Knolle, Arsenal - Institute for Film and Video Art; Brett Kashmere, Zachary Epcar, Canyon Cinema; Jooyoung Park, Electronic Arts Intermix (EAI); Julia Petrocelli, The Film-Makers' Cooperative; Brian Belovarac, Janus Films; George Schmalz, Kino Lorber; Miguel Armas, Light Cone; Eric Di Bernardo, Rialto Pictures; Ian Veidenheimer, Jessie Cohen, Rich Spirit Studios; Hiroko Tasaka, Tokyo Photographic Art Museum (TOP); Brian Butler, Estate of Kenneth Anger; and Go Hirasawa, Estate of Michio Okabe.

1 *Go! Go! Go!* **9.24.25**
2 *The Seashell and the Clergyman* **9.3.25**
3 *Ritual in Transfigured Time* **9.17.25**
4 *Strike* **9.10.25**
5 *Clinic of Stumble* **9.17.25**

WED / 9.3.25 / 7 PM

The Seashell and the Clergyman and The Blood of a Poet

Introduction Miryam Sas

Miryam Sas is Chair of the Department of Film & Media, and a Professor of Film & Media and Comparative Literature at UC Berkeley.

Live music Judith Rosenberg on piano

By the time she made *The Seashell and the Clergyman*, an adaptation of a scenario by Antonin Artaud, Germaine Dulac (1882–1942) was a leading figure in French avant-garde cinema. She had already made over a dozen films, including conventional melodramas, and experimental works. In *Seashell*, Dulac uses innovative cinematography and rhythmic editing to suggest the extreme emotional states and obsessive fantasies of the titular cleric. Multidisciplinary artist Jean Cocteau also explored the poetic possibilities of cinema. *The Blood of a Poet* shows an artist possessed by his work, who is taken on a labyrinthine journey through the portal of his studio mirror.

The Seashell and the Clergyman
Germaine Dulac, France, 1928, Written by Antonin Artaud, Photographed by Paul Parguel, With Alix Allin, Genica Athanasiou, Lucien Bataille, 40 mins, Silent, B&W, DCP, From Light Cone

The Blood of a Poet Jean Cocteau, France, 1930, Photographed by Georges Périnal, With Enrique Rivero, Lee Miller, 51 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures

Total running time: 91 mins

WED / 9.10.25 / 7 PM

Strike

Sergei Eisenstein (USSR, 1925)
BAMPFA Collection

Introduction Anne Nesbet

Anne Nesbet is a Professor of Slavic Languages and Literatures and Film & Media at UC Berkeley.

Live music Judith Rosenberg on piano

(*Stachka*). The story of a factory workers' strike in czarist Russia in 1912 and its brutal suppression, *Strike*, with its brilliant mixture of agitprop techniques and comic-grotesque stylization, reveals the influence of the explosively rich Soviet theater in which Sergei Eisenstein was involved. In surprise associations—intercutting shots of the secret police with animals, or a massacre with an abattoir—Eisenstein is at once playful and ferocious. Essential for introducing Eisenstein's intellectual montage, *Strike* is filled with memorable scenes, such as a forbidden meeting in the stockyards, that give the flavor of the underground (both myth and reality) in prerevolutionary Russia.

Written by Eisenstein, Grigori Aleksandrov, Ilya Kravchunovsky, Valerian Pletnev. Photographed by Eduard Tissé. With Alexander Antonov, Grigori Aleksandrov, Mikhail Gomorov, Maksim Straukh. (105 mins, 16 fps, Silent with Russian intertitles with English electronic titling, B&W, 35mm, BAMPFA Collection, permission Kino Lorber)

WED / 9.17.25 / 7 PM

Rituals in Transfigured Time: Maya Deren, Sidney Peterson, and Kenneth Anger

Cinematic choreography and bodies in motion are central to the films in this program. Maya Deren's iconic psychodramas are elevated by the specificity of gesture and movement in the films, while cinematography and editing allow her subjects to defy time, space, and gravity. Sidney Peterson and his students at the California School of Fine Arts (later the San Francisco Art Institute) transform San Francisco into a surreal dreamscape in *The Lead Shoes*, an oblique oedipal drama, shot with a distorting anamorphic lens and accompanied by a propulsive cacophony of traditional ballads. Peterson collaborated with Hy Hirsh and dancer Marian Van Tuyl, extending the innovative choreography of *Clinic of Stumble* through multiple superimpositions. Kenneth Anger's paean to old Hollywood glamour, *Puce Moment*, was shot at eight frames a second, giving the motion an evocative stutter.

Meshes of the Afternoon Maya Deren, Alexander Hammid, 1943/59, 14 mins, B&W, From The Film-Makers' Cooperative, permission Kino Lorber

At Land Maya Deren, 1944, 15 mins, Silent, B&W, From The Film-Makers' Cooperative, permission Kino Lorber

Ritual in Transfigured Time Maya Deren, 1946, 15 mins, Silent, B&W, From The Film-Makers' Cooperative, permission Kino Lorber

Clinic of Stumble Sidney Peterson, Hy Hirsh, 1947, 13 mins, Color, BAMPFA Collection, permission Canyon Cinema

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The Lead Shoes Sidney Peterson, 1949, 16 mins, B&W, BAMPFA Collection, permission Canyon Cinema

Puce Moment Kenneth Anger, 1949/70, With Yvonne Marquis, 7 mins, Color, Courtesy of the Kenneth Anger Estate, represented by Brian Butler

All US, 16mm

Total running time: 80 mins

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WED / 9.24.25 / 7 PM

16mm Notebooks and Diaries

Marie Menken documented the world around her with generosity, humor, and grace, the intimacy and exuberance of her films encouraging artists like Kenneth Anger, Stan Brakhage, and Jonas Mekas to create their own radically independent movies. Mekas began shooting films shortly after his arrival in the United States and continued to make films and videos until his death in 2019, crafting a distinctive diaristic style, shooting single and short bursts of frames while documenting daily life and the community of artists, filmmakers, and patrons that he helped foster. Inspired by these films, subsequent generations of artists like Mako Idemitsu and Ute Aurand also used 16mm cameras to create their own first-person cinemas.

Go! Go! Go! Marie Menken, US, 1962–64, 12 mins, Silent, Color, 16mm, From Canyon Cinema

Arabesque for Kenneth Anger
Marie Menken, US, 1961, 5 mins, Color, 16mm, From Anthology Film Archives

Walden: Reel 1 Jonas Mekas, US, 1969, 43 mins, Color, 16mm, From Light Cone

Whispering Light Mako Idemitsu, Japan, 1985, 11 mins, In Japanese with English subtitles, Color, Digital, From Electronic Arts Intermix

OH! The Four Seasons Ute Aurand, Ulrike Pfeiffer, West Germany, 1988, 20 mins, Color, 16mm, From Arsenal - Institute for Film and Video Art

Total running time: 91 mins

WED / 10.1.25 / 7 PM

Everything Is Now: J. Hoberman in Person

In Person J. Hoberman

J. Hoberman is an author, educator, and film programmer, and was a film and culture critic at the *Village Voice* for over three decades.

BAMPFA welcomes J. Hoberman to discuss his book *Everything Is Now: The 1960s New York Avant-Garde—Primal Happenings, Underground Movies, Radical Pop.* He will also present a program of films that is representative of the cross-pollination of poetry, painting, film, music, and performance the book chronicles. The program features Ken Jacobs's *Little Stabs at Happiness*, with performer/filmmaker Jack Smith; Ray Wisniewski's documentation of Boris Lurie, Stanley Fischer, and Sam Goodman's *The Doom Show*; Michael Snow's film of the meanderings of his *Walking Woman* cutout sculpture, with portraits of, and a soundtrack by, Free Jazz greats Albert Ayler, Don Cherry, Sonny Murray, Gary Peacock, Roswell Rudd, and John Tchicai; and Jonas Mekas's *Award Presentation to Andy Warhol*.

Doomshow Ray Wisniewski, 1964, 10 mins, B&W, From The Film-Makers' Cooperative

Little Stabs at Happiness Ken Jacobs, 1963, 15 mins, Color, From The Film-Makers' Cooperative

New York Eye and Ear Control
Michael Snow, 1964, 34 mins, B&W, From Canyon Cinema

Award Presentation to Andy Warhol
Jonas Mekas, 1964, 12 mins, B&W, From The Film-Makers' Cooperative

All US, 16mm

Total running time: 71 mins

WED / 10.8.25 / 7 PM

Crazy Love

Michio Okabe (Japan, 1968)

Introduction Miryam Sas

(*Kureiji rabu*). A queer pop collage epic, *Crazy Love* reflects the revolutionary cosmopolitan zeitgeist of the late 1960s. Shooting in the Shinjuku area of Tokyo, director Michio Okabe (1937–2020) combines documentation of street performances by the group Zero Jigen (Zero Dimension) and other stars of Tokyo's underground art scene with posters, newspaper clippings, and advertisements, all set to an intermittent "mixtape" of American hits and international pop and classical music, replete with references to current events, popular musicians, and movies. As the Queer East Festival noted, Okabe "himself appears onscreen, acting out roles, including James Bond. Challenging established social norms and codes of sexual behaviour, *Crazy Love* is a testament both to a liberated, experimental moment in art and film, and to an iconoclastic filmmaker." KATE MACKAY

With Mitsutaka Ishii, Akaji Maro, Rikuro Miyai, Tetsuo Koyama. (98 mins, In Japanese with English subtitles, B&W/Color, Digital, From S.I.G.,Inc.)

WED / 10.15.25 / 7 PM

Cheryl Dunye's Short Work

In Person Cheryl Dunye

For more details, see *Cheryl Dunye Selects!*, p. 33.

WED / 10.22.25 / 7 PM

Mako Idemitsu Videos

"Recoding the conventions of soap opera melodrama, Japanese artist Mako Idemitsu creates domestic narratives that examine the cultural role and identity of women within the context of the contemporary Japanese family. In works that both echo and subvert the popular family dramas of Japanese television, Idemitsu applies a feminist critique in her multi-levelled fictions of the psychology of the 'family romance.' . . . In many of her works, Idemitsu employs an ingenious metaphorical and narrative device that reflects the pernicious cultural influence of media and the disunity of the familial structure: An omnipresent television set positioned within the domestic scenes reveals the inner realities of the characters, serving as the ubiquitous presence of a powerful psychological Other" (Electronic Arts Intermix).

Shadow Part 1 1980, 26 mins

Hideo, It's Me, Mama 1983, 27 mins

Kiyoko's Situation 1989, 24 mins

All Japan, Photographed by Michael Goldberg, In Japanese with English subtitles, Color, Digital, From Electronic Arts Intermix

Total running time: 77 mins

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WED / 10.29.25 / 7 PM

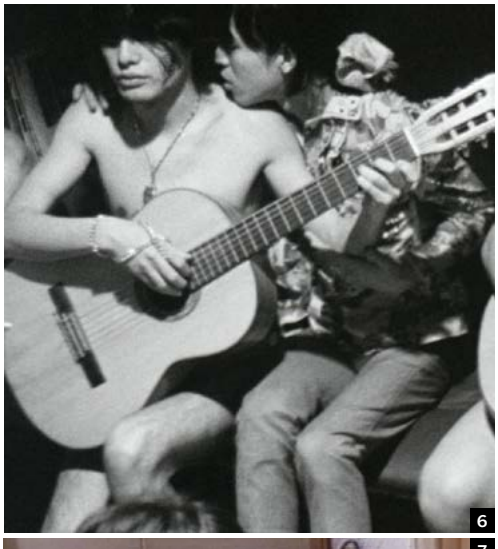
BLKNWS: Terms & Conditions

Kahlil Joseph (US/Ghana, 2025)

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

BLKNWS: Terms & Conditions is a distinctive cinematic experience that mirrors the sonic textures of a record album, weaving fiction and history in an immersive journey in which the fictionalized figures of W. E. B. Du Bois and Marcus Garvey join artists, musicians, Khalil Joseph's family, and even Twitter chats in a vision for Black consciousness. Joseph explained, "*BLKNWS: Terms & Conditions* brings together every format of the moving image I've engaged with—cinema, video art, music video, social media, and documentary. It is a layered, multi-dimensional exploration of what the moving image can achieve, both as an artistic medium and as a tool for cultural critique."

Written by Joseph, Saidiya Hartman, Irvin Hunt, Madebo Fatunde, Kristen Adele Calhoun, Christina Sharpe, Kaneza Schaal, Onye Anyanwu. Photographed by Bradford Young. With Shaunette Renée Wilson, Kaneza Schaal, Hope Giselle, Peter Jay Fernandez. (113 mins, B&W/Color, DCP, From Rich Spirit Studios)



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WED / 11.5.25 / 7 PM

The Films of Tomonari Nishikawa

Tomonari Nishikawa (1969–2025) made films that manifested his interest in the materials and apparatus of cinema. Ambitious, intricate, and precisely executed, the films are a thrilling cinematic dialogue between the places, spaces, and architecture he documented and the filmstock, cameras, and lenses he uses to record them. While abstract, Nishikawa's films always remain anchored by the specific locations where they were shot, often conjuring a more profound sense of place than a more conventional movie might achieve. Using specific new systems or techniques for each project, Nishikawa created timeless works that inspire wonder and encourage reflection on the process of their making. KATE MACKAY

Apollo US/Japan, 2003, 6 mins, B&W, 16mm

Market Street US, 2005, 5 mins, Silent, B&W, 16mm

Into the Mass US, 2007, 6 mins, Silent, Color, 16mm dual projection

Lumphini 2552 Thailand, 2009, 3 mins, B&W, 35mm

16-18-4 Japan, 2008, 3 mins, Silent, Color, 35mm

Tokyo—Ebisu Japan, 2010, 5 mins, Color, 16mm

Shibuya—Tokyo Japan, 2010, 10 mins, Color, 16mm

45 7 Broadway US, 2013, 5 mins, Color, 16mm

sound of a million insects, light of a thousand stars Japan, 2014, 2 mins, Color, 16mm

Ten Mornings Ten Evenings and One Horizon Japan, 2016, 10 mins, Color, 16mm

Amusement Ride Japan, 2019, 6 mins, Color, 16mm

Light, Noise, Smoke, and Light, Noise, Smoke Japan, 2023, 6 mins, Color, 16mm

All From Canyon Cinema

Total running time: 67 mins

1 *Tokyo—Ebisu* **11.5.25**
2 *BLKNWS: Terms & Conditions* **10.29.25**
3 *OH! The Four Seasons* **9.24.25**
4 *Little Stabs at Happiness* **10.1.25**
5 *Janine* **10.15.25**
6 *Crazy Love* **10.8.25**
7 *Hideo, It's Me, Mama* **10.22.25**

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WED / 11.12.25 / 7 PM

Gunvor Nelson: Program 1

In Conversation
Steve Anker, Lynne Sachs, and John Sundholm

Steve Anker is an expert on experimental film as a teacher, curator, and author.

Lynne Sachs discovered her love of filmmaking while studying in San Francisco, where she worked closely with artists including Gunvor Nelson.

John Sundholm is a Professor of Cinema Studies at Stockholm University.

A brilliant feminist classic, Gunvor Nelson and Dorothy Wiley's first film is a dynamic polemic combining live action footage, print media, and broadcast television. Shattering the mass media's sanitized idealizations of romance and motherhood, with loaded diapers and kitchen sink crud, *Schmeerguntz* is as hilarious as it is revolting. Nelson's 1969 cinematic portrait *My Name Is Oona* is a magical and hypnotic portrait of her daughter set to a score composed from looping audio of the girl's voice. Made on return trips to Sweden, *Frame Line* (1983) and *Light Years* (1987) both combine live action footage with animation techniques, creating gorgeous, layered reflections of Stockholm and the Swedish countryside, respectively.
KATE MACKAY

Schmeerguntz Gunvor Nelson, Dorothy Wiley, US, 1965, 15 mins, B&W

My Name Is Oona Gunvor Nelson, US, 1969, 10 mins, B&W

Frame Line Gunvor Nelson, US/Sweden, 1983, 22 mins, B&W

Light Years Gunvor Nelson, US/Sweden, 1987, 28 mins, Color

All 16mm, BAMPFA Collection, permission Canyon Cinema

Total running time: 75 mins

WED / 11.19.25 / 7 PM

Extreme Private Eros: Love Song 1974

Kazuo Hara (Japan, 1974)

Introduction Miryam Sas

(*Gokushiteki erosu: Renka 1974*). Kazuo Hara's extraordinarily intimate portrait of Miyuki Takeda, his former partner and the mother of his child, breaks down the boundaries between filmmaker and subject, reflecting on their relationship(s) as Takeda attempts to live life on her own terms. She moves in with a female lover in Tokyo before relocating to Okinawa, working as a bar hostess, and hooking up with a Black American soldier. Challenging societal expectations and traditional family structures, the fiercely independent Takeda invites Hara—who in turn invites his new girlfriend and producer Sachiko Kobayashi—to document all, including the birth of her second child. KATE MACKAY

Photographed by Hara. (98 mins, In Japanese and English with English subtitles, B&W, DCP, From Janus Films)

MILL VALLEY FILM FESTIVAL AT BAMPFA

SAVE THE DATE

October 3–12, 2025

The forty-eighth 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.

6

Gunvor Nelson: A Life in Film

Gunvor Nelson (1931–2025) was an acclaimed Swedish experimental filmmaker who made the Bay Area her home for nearly four decades. Born and raised in Kristinehamn, Sweden, she originally came to California in 1953 to study art and art history, first at Humboldt State College, then the San Francisco Art Institute (SFAI), and finally Mills College, where she earned an MFA in painting. Between 1970 and 1992, she taught at SFAI, where she influenced generations of filmmakers. In 1993 she returned to Sweden and shifted her practice from 16mm filmmaking to digital video.

Over the years, Nelson made personal films that explored her own life and experiences. She thought deeply and freely about film editing and about when to use sound or allow a film to be silent. She collaborated with Dorothy Wiley on five films, three of which are included in this tribute: *Schmeerguntz*, *Fog Pumas*, and *Before Need Redressed*. BAMPFA holds Nelson's 16mm camera originals and copies of her films in our film vault. In 2019 *My Name Is Oona* was named to the Library of Congress's National Film Registry.

John Sundholm of Stockholm University spent time with Nelson in her final years. Currently, Sundholm and film archivist Julia Mettenleiter at the Swedish Film Institute (SFI) are processing the collection of film material Nelson gave to the SFI, including completed films that were never released. Sundholm will share several of these films with us during Program 2 on November 16. We also welcome filmmaker Lynne Sachs, who studied with Nelson and became her friend; and Steve Anker, who worked closely with Nelson during her years at SFAI.

Susan Oxtoby

Director of Film and Senior Film Curator

Film Series Sponsor
Barbro Osher Pro Suecia Foundation

Thank you
Jon Wengström, Julia Mettenleiter, Kajsa Hedström, Swedish Film Institute; Mark Toscano, Edda Manriquez, Academy Film Archive; Mark Sandberg, Nordic Center, UC Berkeley; Canyon Cinema; and SF Cinematheque.

WED / 11.12.25 / 7 PM

Gunvor Nelson: Program 1

In Conversation
Steve Anker, Lynne Sachs, and John Sundholm

For more details, see *Alternative Visions*, p. 16.

SUN / 11.16.25 / 2 PM

Gunvor Nelson: Program 2

Introduction John Sundholm

Images of the Bay Area Gunvor Nelson, US, 1972, 17 mins, Silent, B&W/Color, Digital, From Swedish Film Institute

Last Week at Oona's Bath Gunvor Nelson, Robert Nelson, US, 1962, 7 mins, Silent, B&W, 16mm, From Academy Film Archive, Preserved by the Academy Film Archive in 2008

Oona Is My Daughter's Name
James Thomas Vale, US, 1974, 13 mins, B&W, 16mm, From Filmform

Reunion Gunvor Nelson, US, 1979, 12 mins, B&W, 16mm, From Filmform

Fog Pumas Gunvor Nelson, Dorothy Wiley, US, 1967, 25 mins, B&W/Color, 16mm, BAMPFA Collection

Total running time: 74 mins

FRI / 11.21.25 / 7 PM

Gunvor Nelson: Program 3

Introduction Steve Anker

Carolee, Barbara & Gunvor Lynne Sachs, US, 2018, 8 mins, Color, Digital, From Canyon Cinema

Red Shift Gunvor Nelson, US/Sweden, 1984, 50 mins, B&W

Before Need Redressed Gunvor Nelson, Dorothy Wiley, US/Sweden, 1994, 42 mins, Color

Time Being Gunvor Nelson, US, 1991, 8 mins, Silent, B&W

Unless otherwise noted, all 16mm, BAMPFA Collection

Total running time: 108 mins

1 *sound of a million insects, light of a thousand stars* **11.5.25**
2 *Market Street* **11.5.25**
3 *Light Years* **11.12.25**
4 *Ten Mornings Ten Evenings and One Horizon* **11.5.25**
5 *Extreme Private Eros: Love Song 1974* **11.19.25**
6 *My Name Is Oona* **11.12.25**

Mikio Naruse: The Auteur as Salaryman

"There are no happy endings for Naruse, but there are incredibly enlightened defeats." AUDIE BOCK

BAMPFA's extensive retrospective of the films of Mikio Naruse (1905–1969) continues this fall with works ranging from his 1938 backstage drama *Tsuruhachi and Tsurujiro*, and his 1940 comedy *Traveling Actors* (one of the director's personal favorites), to his astute depictions of marriage—*Wife, Husband and Wife*, and *Repast* (starring Setsuko Hara)—and his great collaborations with Hideko Takamine, *Yearning* and *Floating Clouds*.

Working with the great performers of his time, Naruse eliminated surplus dialogue, communicating volumes through glances and gestures, his lucid, cinematic style propelling the narrative. Akira Kurosawa described Naruse's films as being like a deep river, with a quiet surface disguising a raging current underneath. Kurosawa remarked that the flow of Naruse's shots was so magnificent that the splices seemed almost invisible.

Naruse experienced vast social, political, and technological changes while chronicling the daily lives of ordinary people. As scholar Catherine Russell suggested, he was both "auteur" and "salaryman," working for the studio Toho for most of his career and finishing scores of films—on time and on budget. Money, and the lack thereof, is a central theme of many of Naruse's films, often a topic of conversation for his protagonists, informing their decisions. Especially empathetic to the plight of women, Naruse excelled at depictions of their struggles, resistance, and endurance, as in his adaptations of the works of popular novelist Fumiko Hayashi, including *Late Chrysanthemums*.

Kate MacKay
Film Curator

Film Series Sponsors
Jim and Ruth Reynolds
Robert Riccardi and Deborah Bowman

Mikio Naruse: The Auteur as Salaryman is made possible by the support of The Japan Foundation, New York; and is co-organized with The Japan Foundation, New York; The Japan Society; Metrograph; and the Harvard Film Archive.

Thank you
Alexander Fee, The Japan Society; Edo Choi, Metrograph; Akinaru Rokkaku, The Japan Foundation, New York; Kenta Tamada, Mika Tomita, Rikako Kosugiyama, National Film Archive Japan; Brian Belovarac, Janus Films; Haden Guest, Harvard Film Archive; Shaun Inouye, The Cinematheque; Shion Komatsu, Toho; and Miki Zeze, Kadokawa.

1 *Scattered Clouds* © 1967 Toho Co., Ltd. **9.28.25**
2 *Repast* © 1951 Toho Co., Ltd. **9.5.25**
3 *Yearning* **9.21.25**

FRI / 9.5.25 / 7 PM

Repast

Mikio Naruse (Japan, 1951)

Introduction Miryam Sas

Miryam Sas is Chair of the Department of Film & Media, and a Professor of Film & Media and Comparative Literature at UC Berkeley.

(*Meshi*, a.k.a. *A Married Life*). Yasujiro Ozu's muse, Setsuko Hara, adds her memorable luminescence to Naruse's sly critique of love, estrangement, and marriage in middle-class Japan. Office drone Okamoto (Ken Uehara) and his wife, Michiyo (Hara), drag themselves through the days, with Okamoto finding periodic joy in shiny new shoes and Michiyo, alas, finding it nowhere at all. The arrival of Michiyo's flirty niece, however, casts more ominous spells. Naruse's first adaptation of the work of feminist author Fumiko Hayashi, *Repast* is more vividly described by its secondary title, *A Married Life*, richly capturing a fading love and the habits, and hope, that keep such loves alive. JASON SANDERS

Written by Toshiro Ide, Sumie Tanaka, from a novel by Fumiko Hayashi. Photographed by Masao Tamai. With Ken Uehara, Setsuko Hara, Yukiko Shimazaki. (97 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Janus Films)

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SUN / 9.7.25 / 4:30 PM

Late Chrysanthemums

Mikio Naruse (Japan, 1954)

Introduction Jonathan Mackris

Jonathan Mackris is a PhD candidate in the Department of Film & Media at UC Berkeley.

(*Bangiku*, a.k.a. *The Fading Grace*). One of Naruse's most compelling character studies is a portrait of four aging geishas who contemplate the harsh loneliness of their lives and the ongoing instability in their relationships with men and money. At the center is Kin, whose visits to her former friends to collect money they owe her occasion wicked humor and rueful memories. In a fascinating narrative structure, we get two films for the price of one. The past, vividly recalled in dialogue, unfolds like a lurid melodrama. The present is terse, ruthless, and anticlimactic. JUDY BLOCH

Written by Sumie Tanaka, Toshiro Ide, based on three stories by Fumiko Hayashi. Photographed by Masao Tamai. With Haruko Sugimura, Sadako Sawamura, Chikako Hosokawa, Yuko Mochizuki. (102 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

FRI / 9.12.25 / 7 PM

Flowing

Mikio Naruse (Japan, 1956)

Introduction Miryam Sas

(*Nagareru*, a.k.a. *House of Geisha*). A trio of Japan's finest actresses—Kinuyo Tanaka, Isuzu Yamada, and Hideko Takamine—stars in this revealing picture of traditional geishas facing the decline of their way of life and the specter of prostitution in the mid-1950s. Under the watchful gaze of a maid (Tanaka), Tsutayakko (Yamada), the proud mistress of the house, goes about trying to save it from becoming either a restaurant or a brothel. Here everything is a financial transaction. The atmosphere of togetherness, the comings and goings in the alleyway, the gorgeous compositions—all is illusory. JUDY BLOCH

Written by Sumie Tanaka, Toshiro Ide, from a novel by Aya Koda. Photographed by Masao Tamai. With Kinuyo Tanaka, Isuzu Yamada, Hideko Takamine, Sumiko Kurishima. (116 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

SUN / 9.14.25 / 4:30 PM

Floating Clouds

Mikio Naruse (Japan, 1955)

Introduction Jonathan Mackris

(*Ukigumo*). Four years before Alain Resnais made *Hiroshima mon amour*, Naruse created this similarly haunting elegy to memory and love and the impossibility of their reconciliation amid the rubble of postwar Tokyo. Yukiko (Hideko Takamine) seeks to rekindle a wartime affair with Kengo (Masayuki Mori). This epic melodrama, on its surface, is the anti-Naruse—the flashbacks to a sultry Indochina; murder, theft, graft, rape, and an abortion; the Camille-like heroine. And maybe it is the film's emotional chiaroscuro, which matches the visuals, that has made it consistently voted one of the greatest of all Japanese films. JUDY BLOCH

Written by Yoko Mizuki, from a novel by Fumiko Hayashi. Photographed by Masao Tamai. With Hideko Takamine, Masayuki Mori, Mariko Okada, Chieko Nakakita. (123 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Janus Films)

SUN / 9.21.25 /4:30 PM

Yearning

Mikio Naruse (Japan, 1964)

(*Midareru*). With its hopping street life, whirring motor scooters, vibes music, and nihilist hero, *Yearning* could almost be mistaken for a film by one of Japan's New Wave generation. Enter war widow Hideko Takamine—no longer young but still youthful with unresolved yearning. This film's beautiful tension between old and new, melodrama and New Wave anti-melodrama, begins to emerge as our heroine struggles to keep her mom-and-pop store afloat and protect her alcoholic brother-in-law. In resolving his heroine's dilemma, caught between duty and passion, Naruse resolves his own, coming down on the side of tragic grace. JUDY BLOCH

Written by Zenzo Matsuyama. Photographed by Jun Yasumoto. With Hideko Takamine, Yuzo Kayama, Mitsuko Kusabue, Yumi Shirakawa. (97 mins, In Japanese with English subtitles, B&W, 35mm, 'Scope, Courtesy of The Japan Foundation, permission Toho)

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SUN / 9.28.25 / 7 PM

Scattered Clouds

Mikio Naruse (Japan, 1967)

(*Midaregumo*, a.k.a. *Two in the Shadow*). Naruse was already aware that he was dying when he made this deeply moving drama about a young woman haunted by her husband's death in a car accident. She at first refuses to forgive the driver of the car, who approaches her in sincere contrition. After the two meet again by chance in Hokkaido, a fated bond slowly grows between them, although the past continues to cast its long shadow. Phillip Lopate called this "one of [Naruse's] strangest and strongest. It is eerie to see how well his style worked inside the mode of the late sixties, and how curiously modernist it looks in CinemaScope."

Written by Nobuo Yamada. Photographed by Yuzuru Aizawa. With Yuzo Kayama, Yoko Tsukasa, Mitsuko Kusabue, Mitsuko Mori. (108 mins, In Japanese with English subtitles, Color, 35mm, 'Scope, Courtesy of The Japan Foundation, permission Janus Films)

SUN / 10.5.25 / 1 PM

Tsuruhachi and Tsurujiro

Mikio Naruse (Japan, 1938)

Apart from anything else, *Tsuruhachi and Tsurujiro* is a musical treat, as the story follows the turbulent partnership of a samisen player and a ballad singer during the Meiji era. Nicely atmospheric in its backstage scenes and views of the little towns, it is also one of the most subtly composed of Naruse's 1930s work. Its main strength, though, lies in the witty and moving on-off relationship between the two main characters, played with much expressive feeling by the great Kazuo Hasegawa and Isuzu Yamada.

JOHN GILLETT, NATIONAL FILM THEATRE, LONDON

Written by Naruse, from a story by Matsutaro Kawaguchi. Photographed by Takeo Ito. With Isuzu Yamada, Kazuo Hasegawa, Kamatari Fujiwara, Heihachiro Okawa. (89 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

SUN / 10.19.25 / 1 PM

Traveling Actors

Mikio Naruse (Japan, 1940)

(*Tabi yakusha*, a.k.a. *Actors Who Play the Horse*). Atypically comic for Naruse, *Traveling Actors* follows an itinerant Kabuki troupe, focusing on two actors who play a horse—the older and more experienced in charge of the front legs, the younger relegated to the rear—but whose jobs are threatened when a real animal is hired to play the part. Naruse called this one of his personal favorites, saying "the actor who plays the front legs of the horse . . . sees his role as a serious art form. However, the harder he tries to succeed, the funnier things get for the audience. That's the kind of comedy I wanted to make."

Written by Naruse. Photographed by Seiichi Kizuka. With Kamatari Fukiwara, Kan Yanagiya, Minoru Takase, Soji Kiyokawa. (71 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

SAT / 10.25.25 / 7 PM

Mother

Mikio Naruse (Japan, 1952)

(*Okaasan*). The story of a mother (Kinuyo Tanaka) trying to make a go of the family dry cleaning business following the death of her husband is told through the eyes of her adoring daughter, played by the bright and sensitive teenage actress Kyoko Kagawa. There is a whole genre in Japan devoted to "mother" movies (*haha-mono*), but Naruse sidesteps sentimentality; set in the homes and streets of a Tokyo suburb, this is a slice-of-life story. *Mother* was the first Japanese film to be released in Europe, where it was inevitably compared with the Italian neorealist works that had recently emerged.

Written by Yoko Mizuki. Photographed by Hiroshi Suzuki. With Kinuyo Tanaka, Kyoko Kagawa, Eiji Okada, Akihiko Katayama. (98 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Janus Films)

1 *Ginza Cosmetics* © 1951 Kokusai Hoei **11.20.25**
2 *Husband and Wife* © 1953 Toho Co., Ltd. **11.16.25**
3 *Sound of the Mountain* © 1954 Toho Co., Ltd. **11.23.25**
4 *Lightning* **11.6.25**

THU / 11.6.25 / 7 PM

Lightning

Mikio Naruse (Japan, 1952)

(*Inazuma*). Adapted, like so many of Naruse's best films, from a Fumiko Hayashi novel, and starring his favorite actress, Hideko Takamine, *Lightning* illuminates the director's recurring theme of entrapment within the family system. Takamine plays Kiyoko, a bus conductor in the Ginza area of Tokyo whose marriageable status makes her the pawn in her family's various schemes. "A superbly wistful rendering of Hayashi's lowlife characters to the screen. Naruse delineates each one of the different characters with sharp ease, and creates the full suffocation of the atmosphere Kiyoko must leave" (Audie Bock).

Written by Sumie Tanaka, from a novel by Fumiko Hayashi. Photographed by Shigeyoshi Mine. With Hideko Takamine, Mitsuko Miura, Kumeko Urabe, Chieko Murata. (85 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Kadokawa Pictures)

SUN / 11.9.25 / 5 PM

Wife

Mikio Naruse (Japan, 1953)

(*Tsuma*). Like *Repast* and *Husband and Wife*, this film features Ken Uehara as the husband in a troubled marriage. But *Wife* is dissimilar to many of Naruse's films in that the wife (played by Hideko Takamine's sister Mieko) seems just as troublesome as the husband. "Takamine sleeps in, eschews housework, and even leaves hairs in [her husband's] bento lunches—and, when she finds out about an affair with his widowed secretary, seems to get even more unsympathetic" (*Film Forum*). As always, Naruse artfully adapts Fumiko Hayashi's novel into an eloquent expression of the everyday irritations that connect to deeper currents of thwarted emotion.

Written by Toshiro Ide, from a novel by Fumiko Hayashi. Photographed by Masao Tamai. With Mieko Takamine, Ken Uehara, Rentaro Mikuni, Michiyo Aratama. (96 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

SUN / 11.16.25 / 5 PM

Husband and Wife

Mikio Naruse (Japan, 1953)

(*Fufu*, a.k.a. *A Couple*). Envisioned as a sequel to *Repast* until Setsuko Hara fell ill, *Husband and Wife* again centers on the problems of young married life that, exacerbated by economic circumstances, can erupt into a full-scale breakup. Ken Uehara and Yoko Sugi star as the young couple forced to live in a rented room in the flat of an eccentric friend (Rentaro Mikuni), whose presence irritates their latent dissatisfactions with each other. Audie Bock wrote, "The inconclusive ending of this film—will the couple survive happily or not?—will come to characterize the Naruse film and its resemblance to real life."

Written by Yoko Mizuki, Toshiro Ide. Photographed by Asakazu Nakai. With Ken Uehara, Yoko Sugi, Rentaro Mikuni, Mariko Okada. (87 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

THU / 11.20.25 / 7 PM

Ginza Cosmetics

Mikio Naruse (Japan, 1951)
35mm Archival Print

(*Ginza kesho*). Based on his own observations of Ginza life, Naruse made Tokyo's famed entertainment quarter the site for his classic study of a woman approaching middle age, treated with the subtle emotional quality and nuance that were typical of both Naruse and his star, Kinuyo Tanaka. She portrays a bar hostess, struggling to support a small child and still protecting her ne'er-do-well ex from his own failures. As in every Naruse film, there is home base (here, as often, a small backstreet) and the public sphere, teeming with its lonely types and brassy molls, its streets and cafés, where a woman's life is, literally, negotiated. JUDY BLOCH

Written by Matsuo Kishi, from a novel by Tomoichiro Inoue. Photographed by Akira Mimura. With Kinuyo Tanaka, Yoshihiro Nishikubo, Ranko Hanai, Kyoko Kagawa. (86 mins, In Japanese with English electronic subtitles, B&W, 35mm, From National Film Archive of Japan, permission Janus Films)

SUN / 11.23.25 / 2 PM

Sound of the Mountain

Mikio Naruse (Japan, 1954)

(*Yama no oto*, a.k.a. *The Echo*). For this film in his "marriage cycle," about disintegrating relationships in a changing world, Naruse adapted one of Nobel Prize–winning novelist Yasunari Kawabata's best-known works into a knowing, profoundly moving account of a woman's loneliness. The ancient seaside town of Kamakura, where the novelist himself lived, here functions as a suburb of Tokyo, with its sleepy streets and stay-at-home wives contrasted against the city's brisk if tainted lifestyle. The story tells of the deep and complex relationship that develops between Kikuko, a young wife betrayed by her philandering husband, and Shingo, her father-in-law, with whom the couple live. JUDY BLOCH

Written by Yoko Mizuki, from a novel by Yasunari Kawabata. Photographed by Masao Tamai. With Setsuko Hara, So Yamamura, Ken Uehara, Yoko Sugi. (95 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

SUN / 11.30.25 / 2 PM

Sudden Rain

Mikio Naruse (Japan, 1956)

(*Shuu*). *Sudden Rain* is a comic-melancholic exercise in repetition and counterpoint, with precisely calibrated domestic irritations set to delicate piano. Setsuko Hara and Shuji Sano are a husband and wife well rehearsed in daily routine—he with his newspaper, she at her knitting, carefully framed in separate rooms. She wants to go out; he'd rather stay home and "enjoy family life," but there's little enjoyment to be had in a household plagued by money worries, distracting neighbors, and a newlywed niece with troubles of her own. The surface tension could hold indefinitely—or a slight shift in perspective could change everything. "A masterpiece in miniature" (*IFC News*). JULIET CLARK

Written by Yoko Mizuki. Photographed by Masao Tamai. With Shuji Sano, Setsuko Hara, Keiju Kobayashi, Kyoko Kagawa. (90 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

The Signature Cinema of Roy Andersson

"A slapstick Ingmar Bergman" is how the *Village Voice* described Swedish director Roy Andersson, while the *Washington Post* name-dropped Jacques Tati, Monty Python, and even Andrei Tarkovsky to sum up an aesthetic that combines formal rigor with anticapitalist critiques, bizarre human caricatures, and sight gags. "Andersson has earned our lasting gratitude. Few living directors beget work that carries so clear and so immediate a signature" (Anthony Lane, *New Yorker*).

After graduating from the Swedish Film Institute in the late 1960s, Andersson debuted *A Swedish Love Story*, but he later abandoned its humanist, Czech New Wave–style approach for one of long takes, deep-focus imagery, and a fixation on the abnormal. Casts of Fellini-esque grotesques and visions of societal collapse—both absurdist and horrific—haunt our clean modern world in Andersson's films, but an unshakable beauty arises from the intoxicating stillness from which these visions emerge. No camera movement, no cutting within scenes: Andersson works like a portrait artist more than a director. "Editing is banal," he wrote. "You can look at a painting many times and remain fascinated. That seldom happens with the movies." Seething with a tranquility as riveting as it is unsettling, Andersson's "motion pictures" present still lifes of modern catastrophe. "Andersson continues to make films that desire to capture no less than a grand sense of human existence—and that somehow achieve it" (Alison Willmore, *New York Magazine*).

Jason Sanders
Film Notes Writer

Film Series Sponsor
Barbro Osher Pro Suecia Foundation

Thank you
Kajsa Hedström, Jon Wengström, Swedish Film Institute; Emily Woodburne, Brian Belovarac, Janus Films; and Linda Haverty Rugg, Department of Scandinavian, and Mark Sandberg, Nordic Center, UC Berkeley.

1 *A Pigeon Sat on a Branch Reflecting on Existence* **10.16.25**
2 *You, the Living* **9.25.25**
3 *A Swedish Love Story* **9.6.25**
4 *Giliap* **9.13.25**
5 *Songs from the Second Floor* **9.20.25**

SAT / 9.6.25 / 7 PM

A Swedish Love Story

Roy Andersson (Sweden, 1969)

(*En kårlekshistoria*). Chronicling a love affair between two teenagers as their parents' lives slowly grind on (and out), Andersson's debut film (inspired by the Czech New Wave) quietly observes its actors' all-too-human expressions of incrimination and incomprehension to underline the gap between generations—and the sadness in store for all. The young glow like chain-smoking Lolitas and moped-riding Lotharios, spinning through a summertime idyll of Coke bottle kisses and pinball afternoons, but the adults just bicker and drink, their lives fading at every dusk. Stylistically a world away from Andersson's later works, this film still recognizes the sorrows and failures of everyday life—and its unplanned, heartbreaking moments of beauty. JASON SANDERS

Written by Andersson. Photographed by Jörgen Persson. With Ann-Sofie Kylin, Rolf Sohlman, Anita Lindblom, Bertil Norström. (119 mins, In Swedish with English subtitles, Color, DCP, From Swedish Film Institute, permission Janus Films)

SAT / 9.13.25 / 3:30 PM

Giliap

Roy Andersson (Sweden, 1975)

Anxious to experiment after the success of *A Swedish Love Story*, Andersson made the follow-up, *Giliap* (on life and love within a dead-end Swedish hotel), embracing a cinematic aesthetic that would become his trademark: deep-focus images, long takes with a static camera, and scenes that slowly build from emptiness to utter absurdity. Andersson's shift in style earned praise (*Variety* proclaimed *Giliap* "visually a film in the masterpiece class") and also condemnation from audiences unused to such slow-building scenes. Now its aesthetic appears contemporary with minimalists like Aki Kaurismäki or Tsai Ming-liang, though its sense of the daytime's terrors remains Andersson's own. JASON SANDERS

Written by Andersson. Photographed by John Olsson. With Thommy Berggren, Mona Seilitz, Willie Andréason, Pernilla August. (137 mins, In Swedish with English subtitles, Color, DCP, From Swedish Film Institute, permission SF Studios)

SAT / 9.20.25 / 7 PM

Songs from the Second Floor

Roy Andersson (Sweden/Denmark/Norway/France/Germany, 2000)

Introduction and Post-Screening Discussion Ursula Lindqvist

Ursula Lindqvist is a Professor at Gustavus Adolphus College and author of *Songs from the Second Floor: Contemplating the Art of Existence*.

(*Sånger från andra våningen*). Winner of the Cannes Film Festival's Special Jury Prize in 2000, *Songs from the Second Floor* is composed of only forty-six scenes, unspooled before a still camera like paintings come to life. Here Sweden's sanitized world first appears normal, yet as the camera rolls, the repressed returns: nightmares, terrors, and "little" social errors like racism and downsizing, each played out like a silent comedy, or an art installation. "*Short Cuts* meets *Night of the Living Dead*," wrote the *Bay Guardian* to define this film's gorgeous peculiarities; no matter the comparisons, it remains a singular vision of society, and an even more singular vision of cinema. JASON SANDERS

Written by Andersson. Photographed by István Borbás, Jesper Klevenås. With Lars Nordh, Stefan Larsson, Hanna Eriksson, Peter Roth. (100 mins, In Swedish with English subtitles, Color, DCP, From Swedish Film Institute, permission Janus Films)

SUN / 9.21.25 / 1 PM

About Endlessness

Roy Andersson (Sweden/Norway, 2019)

Introduction and Post-Screening Discussion Ursula Lindqvist

Repeats Sunday / 10.19.25 (without introduction)

(*Om det oändliga*). Andersson's most recent anthology of human existence, *About Endlessness*, takes a slightly different tack than his more deadpan *Living Trilogy* titles, with some of the earlier films' absurdist humor replaced by something more resigned and sorrowful, yet ultimately even more life-affirming. An unseen narrator introduces each single scene, shot in a long take with no camera movement, all focused on ordinary moments of weakness, gentleness, despair, and hope, "individually somber and cumulatively exhilarating" (*New York Times*). "Andersson channels his full stylistic arsenal in search of something far more delicate here: a recognition of the sublime in the prosaic" (*Slant*). JASON SANDERS

Written by Andersson. Photographed by Gergely Pálos. With Jessica Louthander, Tatiana Delaunay, Anders Hellström, Martin Serner. (76 mins, In Swedish with English subtitles, Color, DCP, From Magnolia Pictures)

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THU / 9.25.25 / 7 PM

You, the Living

Roy Andersson (Sweden/France/Germany/Denmark/Norway, 2007)

(*Du levande*). According to the folks who study such things, Sweden is a perennial contender for the status of most depressed nation. So, it's the perfect setting for a pre-apocalyptic comedy about isolation, alienation, and interdependence. Andersson's deadpan burlesque disdains old-school narrative conventions and character development in favor of a series of elegantly composed, tangentially linked tableaux. One may detect the faintest echoes of Samuel Beckett and Harold Pinter, leavened with a pinch of Eugène Ionesco and Jacques Tati. "The result is in some ways a comedy with a twist of the knife, and in other ways, a film like nobody else has ever made—except . . . Andersson" (Roger Ebert).

Written by Andersson. Photographed by Gustav Danielsson. With Jörgen Nohall, Eric Bäckman, Björn Englund, Elisabet Helander. (93 mins, In Swedish with English subtitles, Color, DCP, From Swedish Film Institute, permission Janus Films)

SUN / 9.28.25 / 4 PM

Short Films & Commercials by Roy Andersson

Introduction Linda Haverty Rugg

Linda Haverty Rugg is Professor Emerita in the Department of Scandinavian at UC Berkeley.

A selection of Andersson's droll little capitalist nightmares in the shape of commercials ("the best in the world," according to Ingmar Bergman) featuring color-drained people who have ceased to be the consumers and become the consumed. Middle-aged newlyweds pound one another's skulls with appliances; new purchases bring disasters; and an infamous ad for Sweden's Social Democratic Party rhetorically asks, "Why Should We Care About One Another?" as nurses offhandedly toss patients around rooms and commuters kick a man while he's down. Shorts include the director's early films about familial relations and partnerships, the 1993 AIDS information film *Something Happened*, and *World of Glory* (1991), named one of the top ten shorts of all time by the Clermont-Ferrand Short Film Festival. JASON SANDERS

Visiting One's Son 1967, 9 mins, B&W

To Fetch a Bike 1968, 18 mins, B&W

Saturday October 5th 1969, 48 mins, B&W

Nine Commercials by Roy Andersson 1979–89, approx. 10 mins, Color

Something Happened 1993, 26 mins, Color

World of Glory 1991, 14 mins, Color

All Sweden, In Swedish with English subtitles, DCP, From Swedish Film Institute, permission Roy Andersson Filmproduktion

Total running time: approx. 125 mins

THU / 10.16.25 / 7 PM

A Pigeon Sat on a Branch Reflecting on Existence

Roy Andersson (Sweden/Germany/Norway/France, 2014)

(*En duva satt på en gren och funderade på tillvaron*). Winner of the 2014 Venice Film Festival, Andersson's third film in his *Living Trilogy* refines his unique aesthetic—part Buster Keaton and Samuel Beckett, grimly existential and weirdly hopeful, and an answer to the query, "What if Ingmar Bergman directed Upright Citizens Brigade?" (Wesley Morris). Here a sorrowful novelty-prop salesman, handsy flamenco teachers, and even long-ago kings propel themselves (barely) through a series of still-life tableaux soaked in beige and mediocrity, with Andersson's staging revealing the existential trauma and strange beauty in every human encounter. Thanks to his touch, "for all the despair and horror on display, you walk out of it light and hopeful" (*New York Magazine*).

JASON SANDERS

Written by Andersson. Photographed by István Borbás, Gergely Pálos. With Nils Westblom, Holger Andersson, Per Bergqvist, Charlotta Larsson. (101 mins, In Swedish with English subtitles, Color, DCP, From Magnolia Pictures)

SUN / 10.19.25 / 6 PM

About Endlessness

Roy Andersson (Sweden/Norway, 2019)

See Sunday / 9.21.25

5

Frederick Wiseman: America at Work

Frederick Wiseman (b. 1930) has chronicled institutions at work for seven decades, directing forty-four documentary features. His direct method—no formal interviews, on-screen text, or voiceover narration—could be mistaken for objective. It is anything but; Wiseman is an active observer. He said, "My films are biased, prejudiced, condensed, compressed, subjective—but fair. I say 'fair' not as a substitute, but as an alternative to 'objective.'" "Fair" and artful. Wiseman's films are rich with the specificity of human behavior and moments that may be comic, tragic, or fascinatingly banal. "Such moments, as they each become a part of the whole expressive, formal work, produce an elation unique to documentary art" (David Denby, *New York Review of Books*).

Many of Wiseman's movies are studies of the functionality, for better or worse, of the American government. These are sometimes behind-the-scenes (*Missile*, *State Legislature*), but more frequently they focus on the touchpoints between government functionaries and the public. An interaction with a public servant may be the most important moment of someone's life (*Law and Order*, *Juvenile Court*), serve as fuel for the perception of government effectiveness (*City Hall*), or go seemingly unnoticed as the work of government at all (*Ex Libris*).

With the federal government slashing staff and reneging on promised funding to local governments and grant-supported institutions (BAMPFA included), this series spotlights the labor of public employees through the lens of "an artist of extraordinary vision" (Mark Binelli, *New York Times*).

Frederick Wiseman: America at Work continues this winter with further examinations of the work of government, as well as looks at the American labor force at large.

Jeff Griffith-Perham
Film Exhibition Curatorial Associate

Film Series Sponsor
Peter Washburn and Rod Brown

Thank you
Erica Hill, Zipporah Films.

1 *About Endlessness* **9.21, 10.19.25**
2 *Saturday October 5th* **9.28.25**
3 *World of Glory* **9.28.25**
4 *Something Happened* **9.28.25**
5 *City Hall* **11.22.25**

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SAT / 10.18.25 / 3 PM

Ex Libris: The New York Public Library

Frederick Wiseman (US, 2017)

Wiseman's documentary provides welcome confirmation of the survival of intelligent life in discouraging times. *Ex Libris* demonstrates the dedication of the New York Public Library, with eighty-eight branches spread across five boroughs, to support and reflect the vibrant diversity of the city at its best. Observing board meetings, celebrity speaker series, and galas; behind-the-scenes work at a library call center and book redistribution depot; reading groups, after-school programs, braille lessons, and job fairs across the city, we witness what Khalil Gibran Muhammad (then director of the Schomburg Center for Research in Black Culture) describes as the "mind-building, soul-affirming, lifesaving work" of the NYPL. KATE MACKAY

Photographed by John Davey. (197 mins, Color, DCP, From Zipporah Films)

THU / 10.23.25 / 7 PM

Law and Order

Frederick Wiseman (US, 1969)
4K Digital Restoration

Embedded within the Kansas City Police Department shortly following the chaos that surrounded the 1968 Democratic National Convention in Chicago, Wiseman initially saw his third film "as a chance to do in the pigs." He quickly learned that the situation wasn't quite so simple, even if it was still ugly. *Law and Order* depicts officers practicing all-too-familiar, yet no-less-terrifying violence on those they should be protecting. It also depicts police peacefully negotiating a fare dispute between a cab driver and his passenger. Wiseman noted, "The cops did some horrible things but they also did some nice things." JEFF GRIFFITH-PERHAM

Photographed by William Brayne. (81 mins, B&W, DCP, From Zipporah Films)

SUN / 10.26.25 / 1:30 PM

Missile

Frederick Wiseman (US, 1987)
4K Digital Restoration

Introduction Arlin Golden

Arlin Golden is a documentary filmworker and cohost of *Wiseman Podcast*, a film-by-film analysis of the career of filmmaker Frederick Wiseman.

In *Missile*, Wiseman "has given a fair and hard look into the twentieth century's most horrifying institution" (Duane Byrge, *Hollywood Reporter*). The film is about the men and women who have their fingers on the bomb, members of the Strategic Air Command at Vandenberg Air Force Base. This is not a setting for Hollywood-type heroics; rather, we witness the day-to-day routines and listen in on the conversations of the recruits and officers who are trained to arm, target, and launch nuclear warheads. One might imagine such a job would make philosophers out of farmers' sons, but the institution does its work thoroughly. Protected by their mandate—to follow orders, unquestioningly—their complacency is chilling. JUDY BLOCH

Photographed by John Davey. (115 mins, Color, DCP, From Zipporah Films)

SAT / 11.1.25 / 1:30 PM

State Legislature

Frederick Wiseman (US, 2006)
4K Digital Restoration

What do the members of a Republican state supermajority do when, as State Senator Dick Compton proclaims, "less government is good?" In *State Legislature*, the seasonal, part-time, "law-abiding" citizen members of the Idaho State Legislature are forced to legislate—or, at least, debate—in the face of a rapidly changing world. Perennial matters of water rights, homeschooling, and separation of church and state are mixed with more immediate challenges, such as e-waste, diseased cattle, and video voyeurism. Wiseman is less concerned with the results of the back-and-forth and more interested in the comic, quaint, infuriating, and—at times—oddly inspiring process. JEFF GRIFFITH-PERHAM

Photographed by John Davey. (217 mins, Color, DCP, From Zipporah Films)

SUN / 11.9.25 / 7 PM

Juvenile Court

Frederick Wiseman (US, 1973)
4K Digital Restoration

Introduction
Judge Trina L. Thompson

Judge Trina L. Thompson is currently serving as a District Judge for the US District Court for the Northern District of California, San Francisco division.

Even-mannered Judge Kenneth Turner presides over the local juvenile court in Memphis, Tennessee, in this exploration of troubled youth confronted by American justice. That particular brand of justice is often dispensed via backroom dealmaking, mediated by a formula of religious and psychological prescription. Judge Turner gets the most screen time, but the stars here are the children, adolescents, and parents, as the weight of the state bears down upon them. "They're trapped by everything. Wiseman's open-eyed approach to the stories of their lives is perhaps motivated less by reforming zeal than by his own sense of the mystery of those lives" (Pauline Kael, *New Yorker*).
JEFF GRIFFITH-PERHAM

Photographed by William Brayne. (144 mins, B&W, DCP, From Zipporah Films)

1 *Juvenile Court* **11.9.25**
2 *Missile* **10.26.25**
3 *Ex Libris: The New York Public Library* **10.18.25**
4 *State Legislature* **11.1.25**
5 *Yõg ãtak: My Father, Kaiowá* **9.19.25**

SAT / 11.22.25 / 12:30 PM
City Hall
Frederick Wiseman (US, 2020)

Stray dogs, parking tickets, marriages, deaths, garbage collection, housing policy, climate change, civil rights: all these matters and more figure in this expansive look at the mundane and consequential business of city government in Boston. *City Hall* follows Democratic Mayor Marty Walsh, an affable Irish American with a spectacularly old-school accent, as he travels from conference rooms and church basements to Fenway Park and Faneuil Hall, regaling and exhorting citizens in the course of his executive duties. It also devotes significant screen time to the labor of low-profile municipal employees, and to community meetings where ordinary people hash out local issues, doing the basic work of democracy. JULIET CLARK

Photographed by John Davey. (275 mins, Color, DCP, From Zipporah Films)

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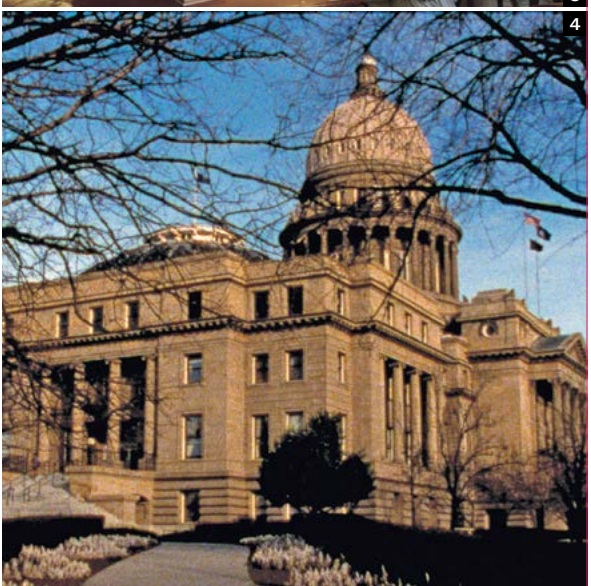

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Special Screenings

SAT / 9.6.25 / 3:30 PM
FRI / 10.31.25 / 6:30 PM
Apocalypse Now: Final Cut
Francis Ford Coppola (US, 1979/2019)
4K Digital Restoration

Francis Ford Coppola's hallucinatory Vietnam War epic, one of AFI's Top 100 Films of All Time, returns in a 4K restoration.

Written by Coppola, John Milius, Michael Herr. Photographed by Vittorio Storaro. With Marlon Brando, Robert Duvall, Martin Sheen, Frederic Forrest. (183 mins, Color, DCP, From Rialto Pictures)

SUN / 9.7.25 / 7 PM
FRI / 10.24.25 / 4:30 PM
Caught by the Tides
Jia Zhangke (China, 2024)

(*Feng liu yi dai*). Jia Zhangke delivers an epic look at the romantic destiny of his perennial heroine, Qiao Qiao. Spanning twenty-one years of a country going through profound transformation, the film provides a new perspective on contemporary China.

Written by Jia, Jiahuan Wan. Photographed by Éric Gautier, Yu Lik-wai. With Zhao Tao, Zhou You, Li Zhubin, Zhou Lan. (111 mins, In Mandarin with English subtitles, Color, DCP, From Janus Films)

SUN / 9.14.25 / 7 PM
FRI / 11.28.25 / 4 PM
Ran
Akira Kurosawa (France/Japan, 1985)
4K Digital Restoration

(*Chaos*). *King Lear* in feudal Japan, with Tatsuya Nakadai as the lord who divides his kingdom among his three sons, with disastrous results. "A majestic piece of filmmaking" (*Village Voice*).

Written by Kurosawa, Hideo Oguni, Masato Ide, based on *King Lear* by William Shakespeare. Photographed by Takao Saito, Masaharu Ueda. With Tatsuya Nakadai, Akira Terao, Jinpachi Nezu, Daisuke Ryu. (160 mins, In Japanese with English subtitles, Color, DCP, From Rialto Pictures)

FRI / 9.19.25 / 3:30 PM
Yõg ãtak: My Father, Kaiowá
Sueli Maxakali, Isael Maxakali, Roberto Romero, Luísa Lanna (Brazil, 2024)

In Conversation Sueli Maxakali, Isael Maxakali, and Natalia Brizuela

Natalia Brizuela is the Class of 1930 Chair of the Center for Latin American Studies and a Professor in the Departments of Film & Media and Spanish & Portuguese at UC Berkeley.

(*Yõg Ãtak: Meu Pai, Kaiowá*). Separated by more than forty years and one thousand miles, *Yõg ãtak: My Father, Kaiowá* documents filmmaker Sueli Maxakali's search for her father, while highlighting the struggles of the Indigenous peoples of Brazil to maintain their traditions and autonomy.

Written by Sueli Maxakali, Romero, Tatiana M. Klein. Photographed by Bené Machado, Sueli Maxakali, Daniela Kaiowá, Michele Kaiowá, Alexandre Maxakali. (94 mins, In Portuguese and Maxakali with English subtitles)

Presented with the support of the Center for Latin American and Caribbean Studies

1

Cities & Cinema: Shanghai

A port city that grew up from an agricultural village, Shanghai has witnessed periods of sweeping societal change. With its open port status, which meant that it didn't require visas or passports for entry, the city allowed many Jewish refugees safe harbor during World War II. Shanghai was the site of brutal fighting during the Second Sino-Japanese War and occupation. The city also took center stage during the rise of communism and the eventual Chinese Revolution of 1949. In recent decades, with the rapid shift toward modernity, Shanghai's old city and neighborhoods have all but disappeared, replaced by skyscrapers.

This thematic series reflects and muses on periods of Shanghai's history, as depicted in archival newsreels, home movies, documentaries, and fiction films made by Chinese and foreign filmmakers. Jia Zhangke's *I Wish I Knew* offers testimonials about Shanghai, and Ulrike Ottinger's *Exile Shanghai* tells of the experience of the Jewish community there. Hearst Metrotone Newsreels are paired with fiction films set in the 1930s and 1940s, such as G. W. Pabst's *The Shanghai Drama*, Tsui Hark's *Shanghai Blues*, Zheng Junli's *Crows and Sparrows*, and Lou Ye's *Suzhou River*, a late 1990s noir thriller that harkens back to the 1930s. In the case of Hou Hsiao-hsien's *Flowers of Shanghai*, the idea of the city is evoked in a masterful work of interiority set in 1890s Shanghai brothels. Chinese film expert Paul Fonoroff will introduce three of the films in the series that offer perspectives on old Shanghai.

Susan Oxtoby
Director of Film and Senior Film Curator

Film Series Sponsor
Matt and Margaret Jacobson

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

Thank you
Our colleagues at the British Film Institute, UCLA Film & Television Archive, and China Film Archive.

1 *I Wish I Knew* **9.13.25**
2 *Suzhou River* **9.19.25**

SAT / 9.13.25 / 6:30 PM

I Wish I Knew

Jia Zhangke (China/Netherlands, 2010)

"Wondrous yet rueful. Jia [Zhangke] is simply one of the best and most important directors in the world." Richard Brody, *New Yorker*

(*Hai shang chuan qi*). *I Wish I Knew* is an expansive survey of Shanghai's history, as told by its citizens, filmmakers, and artists, including notable film figures Hou Hsiao-hsien (*Flowers of Shanghai*), Wei Wei (*Spring in a Small Town*), and Wang Tung (*Red Persimmon*). Jia Zhangke's use of archival footage in tandem with these testimonies further illuminates how civil war, government crackdowns, and exile dictated stories of love, family, and career. Many of Jia's interviewees are, in fact, exiles, anticommunists, criminals, intellectuals, and other black sheep who lend this history a particularly flavorful, unlicensed air.

Written by Jia. Photographed by Yu Lik-wai. With Zhao Tao, Hou Hsiao-hsien. (118 mins, In Mandarin with English subtitles, Color, DCP, From Kino Lorber)

Preceded by

Nankin Road, Shanghai

(UK, 1901). From the British Film Institute National Archive's *China on Film* series. (1 min, Silent, B&W, Digital, From British Film Institute)

Total running time: 119 mins

FRI / 9.19.25 / 7 PM

Suzhou River

Lou Ye (China/Germany, 2000)
4K Digital Restoration

(*Suzhou he*). Lou Ye's atmospheric noir thriller may be set in Shanghai circa 1999, but its ghosts—of lovers, criminals, and heartbroken dreamers—seem drawn from the glory years of 1930s Shanghai cinema. Along the city's main artery—the rain-drenched, trash-filled Suzhou River—a videographer searches for a lost love; his tales of woe soon dovetail with another man's and another lost love, and what begins as a romance turns into a thriller, and back again. Described as "Wong Kar-wai's *Vertigo*" for its Hong Kong visual flair and Hitchcockian narrative trickery, *Suzhou River* is a city symphony dedicated to Shanghai's eternal mysteries. JASON SANDERS

Written by Lou. Photographed by Wang Yu. With Zhou Xun, Jia Hongsheng, Nai An, Yao Anlian. (83 mins, In Mandarin with English subtitles, Color, DCP, From Strand Releasing)

Preceded by

Boat to Shanghai

(US, 1930–33). From BAMPFA's Culbertson Collection, a home movie collection, including images from Shanghai. (11 mins, Silent with English intertitles, B&W, Digital, BAMPFA Collection). Presented with live piano accompaniment by Judith Rosenberg.

Total running time: 94 mins

SAT / 9.27.25 / 1 PM

Exile Shanghai

Ulrike Ottinger (Germany, 1997)
Digital Restoration

(*Exil Shanghai*). Fascinating and rich with wry humor, *Exile Shanghai* is an extraordinary cultural odyssey that affectionately conjures up the lost Jewish world of Shanghai. In the dark days of the 1930s, the Chinese metropolis was the last refuge for Europe's persecuted Jews—a place that did not demand a visa. Those who managed to find refuge there brought with them the social and gastronomic delights of Vienna and Berlin. Ulrike Ottinger's four-and-a-half-hour mosaic features interviews with former members of the Shanghai expatriate Jewish community (many of whom relocated to Northern California), and her ever-curious camera cruises the city in search of its lost synagogues, schools, and salons.

Written and photographed by Ottinger. (275 mins plus 30-min intermission, In English and Yiddish with English subtitles, Color, DCP, From Arsenal - Institute for Film and Video Art)

THU / 10.2.25 / 7 PM

Flowers of Shanghai

Hou Hsiao-hsien (Taiwan, 1998)
Digital Restoration

"Perfect, and one of the most beautiful films ever made."
PHILLIP LOPATE

(*Hai shang hua*). In a Shanghai brothel circa 1890, an intimate dinner gambling party is going on, obviously a continuation of the night before and a preview of the next night. Here men with money spend time away from arranged marriages and (presumably) a world outside, with women who have been bred and raised to love them. Of course, it's not that simple; in fact, it's not simple at all. Hou Hsiao-hsien's normally still camera languorously, almost imperceptibly moves, as we observe relationships played out in eyeline matches and subtle gestures—relationships that will unfold in their strange, internecine complexity over the next two hours. JUDY BLOCH

Written by Chu Tien-wen. Photographed by Mark Lee Ping-bin. With Tony Leung Chiu-wai, Michiko Hada, Carina Lau, Michelle Reis. (113 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)

FRI / 10.17.25 / 7 PM

No. 89 Shimen Road

Shu Haolun (China, 2010)

(*Hei bai Zhao Pian*, a.k.a. *Shanghai Shimen Road*). Building on his acclaimed documentary *Nostalgia*, which commemorated the now-demolished neighborhoods of Shanghai, Shu Haolun's *No. 89 Shimen Road* is his first dramatic feature. It is a coming-of-age story that "vividly resurrects the experience of social and cultural awakening in China during the 1980s. Shu weaves a tapestry of memory using multiple devices, including still photography, richly textured cinematography, and an elaborately recreated milieu of local characters" (Icarus Films).

Written by Shu. Photographed by Shu Chou. With Ewen Cheng, Xufei Zhai, Lili Wang, Shouqin Xu. (85 mins, In Mandarin and English with English subtitles, Color, Digital, From Icarus Films)

Preceded by Hearst Metrotone Newsreel

1935 Jan 2—Flight Over Shanghai, China

(US, 1935). (4 mins, Silent, B&W, Digital, From UCLA Film & Television Archive)

Total running time: 89 mins

2

SUN / 10.26.25 / 4:30 PM

The Shanghai Drama

G. W. Pabst (France, 1938)

Introduction Paul Fonoroff

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

(*Le drame de Shanghai*). Made during G. W. Pabst's sojourn in France—with exteriors filmed in Hanoi and China—*The Shanghai Drama* is "the exile film to end all exile films, made on a Paris soundstage with a cast and crew of Austrians, Indochinese, and White [Army] Russians. This reverse *Casablanca* is the sort of minor masterpiece auteurists cherish, a haunting confession in the guise of a despised genre work" (J. Hoberman). "Pabst infuses a lurid tale (centering on a Russian chanteuse) with some surprisingly revolutionary rhetoric espoused—in Mandarin and French—by a Chinese rebel leader who seems equally at home whether patronizing night clubs or leading demonstrations" (Paul Fonoroff).

Written by Léo Lania, Alexandre Arnoux, Henri Jeanson, based on the novel *Shanghai, Chambard et Cie* by Oscar-Paul Gilbert. Photographed by Eugen Schüfftan. With Christiane Mardayne, Elina Labourdette, Louis Jouvet, Raymond Rouleau. (100 mins, In French with English subtitles, B&W, DCP, From Lobster Films)

Preceded by Hearst Metrotone Newsreels

Date Unknown—Chinese Turn to Jazz

(US, c. 1930s). (3 mins, Silent)

1932 Feb 3—Scenes in Shanghai Where War Rages

(US, 1932). (2 mins)

1932 Feb 24—First Films of War in Shanghai

(US, 1932). (4 mins, Silent)

All B&W, Digital, From UCLA Film & Television Archive

Total running time: 109 mins

THU / 10.30.25 / 7 PM

Crows and Sparrows

Zheng Junli (China, 1949)
Digital Restoration

Introduction Paul Fonoroff

(*Wuya yu maque*, a.k.a. *House and Tea Money*). A Shanghai apartment building serves as a microcosm of China's class struggles in Zheng Junli's striking urban drama, filmed during the last days of China's Nationalist rule and already looking forward to, as one character states, "a New Society." A scheming Nationalist official and his greedy wife purchase an apartment building and proceed to lord it over the hard-working families still renting within. Meanwhile, a real war for China's future rumbles across the nation, mirroring the metaphorical one within the building's walls. While filming, Zheng provided Nationalist censors with a false script in order to conceal his true intentions; after the government fell, he reshot the film to reinforce his message.

JASON SANDERS

Written by Chen Baichen, Shen Fu, Wang Lingu, Xu Tao, Zhao Dan, Zheng. Photographed by Miao Zhenhua, Hu Zhenhua. With Zhao Dan, Wu Yin, Wei Heling, Sun Daolin. (113 mins, In Mandarin with English electronic titling, B&W, DCP, From China Film Archive)

Preceded by Hearst Metrotone Newsreels

1946 Mar 7—Anti-Soviet Demonstration in China!

(US, 1946). (1 min)

1946 Sep 26—The Shanghai Story! Amazing Films of China's "Boom Town"

(US, 1946). (3 mins, Silent)

1948 Sep 5—Report from China! This Is Inflation!

(US, 1948). (3 mins)

All B&W, Digital, From UCLA Film & Television Archive

Total running time: 120 mins

SAT / 11.1.25 / 6:30 PM

Shanghai Blues

Tsui Hark (Hong Kong, 1984)
4K Digital Restoration

Introduction Paul Fonoroff

(*Shanghai zhi ye*). Beginning against the backdrop of the Second Sino-Japanese War, the inimitable Tsui Hark's kinetic, ultra-stylish screwball comedy/historical romance/backstage musical—beautifully restored for the occasion of its fortieth anniversary—is one of the most zestily entertaining and exuberantly colorful works of 1980s Hong Kong cinema. Kenny Bee's nightclub clown and would-be songwriter meets cute with chanteuse Sylvia Chang during a 1937 bombing raid, and the two make plans to find each other ten years later, only to have their reunion in devastated postwar Shanghai elaborately and often hilariously complicated by intervening fate. An incredibly tender and terribly funny film, with Cantopop diva Sally Yeh as Chang's scatterbrained roommate. FILM MOVEMENT

Written by John Chan, To Kwok Wai. Photographed by Ngor Chi Kwan. With Sylvia Chang, Sally Yeh, Kenny Bee, Ching Tien. (103 mins, In Mandarin, Shanghainese, and Cantonese with English subtitles, Color, DCP, From Film Movement)

Preceded by Hearst Metrotone Newsreel

1936 May 1—Anna May Wong Visits Shanghai, China

(US, 1936). (9 mins, Silent, B&W, Digital, From UCLA Film & Television Archive)

Total running time: 112 mins

1 *The Shanghai Drama* **10.26.25**
2 *Crows and Sparrows* **10.30.25**
3 *Shanghai Blues* **11.1.25**
4 *Lust, Caution* **11.2.25**
5 *Exile Shanghai* **9.27.25**
6 *The Fall of Otrar* **9.27, 11.22.25**
7 *Outsider. Freud* **10.19.25**
8 *Yi Yi* **9.20, 11.29.25**

4

SUN / 11.2.25 / 3 PM

Lust, Caution

Ang Lee (Taiwan/US/Hong Kong/China, 2007)

(*Se, jie*). With *Lust, Caution*, Ang Lee summons the perilous worlds of sexual obsession and political resistance, set against the beguiling backdrop of a 1940s Shanghai steeped in seductive memory. It is the time of the Japanese occupation, and after failed attempts at assassinating an imperious official (Tony Leung Chiu-wai), a beautiful new killer is recruited. Based on a short story by much-admired Chinese novelist Eileen Chang and drenched in the softening hues of the period, Lee's lush re-creation of Shanghai throws caution to the wind and delves deeply into the consuming throes of sexual passion, further amplified by the dangers of deception. STEVE SEID

Written by James Schamus, Wang Hui-ling, based on a story by Eileen Chang. Photographed by Rodrigo Prieto. With Tony Leung Chiu-wai, Tang Wei, Joan Chen, Wang Leehom. (158 mins, In Mandarin, Japanese, English, Shanghainese, Hindi, and Cantonese with English subtitles, Color, 35mm, From Universal Pictures)

Special Screenings

SAT / 9.20.25 / 3:30 PM
SAT / 11.29.25 / 3 PM

Yi Yi

Edward Yang (Taiwan, 2000)
4K Digital Restoration

(*A One and a Two*). A wedding and a wake bookend Edward Yang's look at a year in the life of one multigenerational middle-class family in Taipei. "The work of a master in full command of the resources of his art" (*New York Times*). Released in 2000, it was still named to many Best Films of the 2000s lists.

Written by Yang. Photographed by Yang Wei-han. With Wu Nien-jen, Elaine Jin, Issey Ogata, Kelly Lee. (173 mins, In Mandarin with English subtitles, Color, DCP, From Janus Films)

SAT / 9.27.25 / 7 PM
SAT / 11.22.25 / 6:30 PM

The Fall of Otrar

Ardak Amirkulov (Kazakhstan, 1991)
4K Digital Restoration

(*Gibel Otrara*). Set in the early thirteenth century, Kazakh New Wave director Ardak Amirkulov's *The Fall of Otrar* is a hypnotic epic about one of world history's crucial military battles. Written by Amirkulov's former teacher Aleksei German and his wife, Svetlana Karmalita.

Written by Aleksei German, Svetlana Karmalita. Photographed by Sapar Koichumanov. With Dokhdurbek Kydyraliyev, Tungyshpai Zhamankulov, Abdurashid Makhsudov, Bolot Beyshenaliev. (157 mins, In Kazakh, Mandarin, and Mongolian with English subtitles, B&W/Color, DCP, From Janus Films)

SUN / 10.19.25 / 3 PM

Outsider. Freud

Yair Qedar
(Israel/Austria/Germany, 2025)

In Conversation Yair Qedar, Naomi Seidman, and Harriet Wolfe, MD

Naomi Seidman is the Jackman Humanities Professor in the Department for the Study of Religion and the Centre for Diaspora and Transnational Studies, University of Toronto. She is presently completing a study of the Hebrew and Yiddish translations of Sigmund Freud's writings during his lifetime.

Harriet Wolfe, MD, is a psychoanalyst, President of the International Psychoanalytical Association, and Clinical Professor at UC San Francisco.

"There is no writer or philosopher who has shaped the way we think about our own thoughts, dreams, relationships, and inner lives more profoundly than Sigmund Freud . . . *Outsider. Freud* illuminates Freud's life in new ways" (Hannah Brown, *Jerusalem Post*).

Written by Qedar. Photographed by Uri Ackerman. (66 mins, In Hebrew, English, French, and German with English subtitles, Color, DCP, From the artist)

Presented in partnership with New Lehrhaus and the Magnes Collection of Jewish Art & Life, with support from the Jonathan Logan Family Foundation and the Austrian Consulate, San Francisco.

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1

Cheryl Dunye Selects!

Cheryl Dunye has been writing, directing, teaching, and producing movies for over three decades. This carte blanche series offers viewers the opportunity to see an assortment of movies she admires and to revisit her iconic early works. The lineup commences with Dunye's genre-expanding, archive-inventing screwball comedy *The Watermelon Woman* and includes her innovative short films, all essential to the Queer New Wave cinema of the 1990s. Combining documentary techniques, vivid screenwriting, excellent performances (including by Dunye herself), humor, and pathos, these "Dunyementaries" explore Black and lesbian identities, desire, and relationships. Dunye will also present her compelling sophomore feature, *Stranger Inside*, recently presented as part of Jenni Olson's *Masc II* series. The suspenseful prison drama is constructed around a Black woman's quest for family and identity.

Dunye's diverse selections include Lewis Seiler's 1955, *Women's Prison*—featuring Ida Lupino as a stylish and cruel prison warden—which she admires for "cracking open a space for queer and feminist subtext," and actor/director Ivan Dixon's chronicle of a Black CIA agent turned urban freedom fighter, *The Spook Who Sat by the Door*, for "starting a conversation about resistance that continues today." Pre-Halloween treats include Milton Moses Ginsberg's biting Nixon-era satire, *The Werewolf of Washington*—with Dean Stockwell as an afflicted presidential press attaché—and Harry Kümel's *Daughters of Darkness*, starring Delphine Seyrig as an elegant, ageless countess with a taste for blood and beautiful young women. Completing the series, Julien Schnabel's depiction of the life of Cuban writer Reinaldo Arenas, *Before Night Falls*, is lauded by Dunye for honoring "queer memory with lyrical, defiant beauty."

Kate MacKay
Film Curator

Film Series Sponsors
Penelope Cooper
Rena Rosenwasser

Thank you
David Szulkin, Blue Underground; Brian Belovarac, Janus Films; George Schmalz, Kino Lorber; Lynanne Schweighofer, Library of Congress; Doris Nomathandé Dixon, Estates of Ivan Dixon and Sam Greenlee; Chris Chouinard, Park Circus; David Jennings, Finley Padgett, Sony Pictures; and Alyssa DeMuri, Swank Motion Pictures.

1 *The Watermelon Woman* **9.18.25**
2 *Women's Prison* **9.21.25**

THU / 9.18.25 / 7 PM

The Watermelon Woman

Cheryl Dunye (US, 1996)

In Person Cheryl Dunye

"I chose *The Watermelon Woman* because she's almost thirty—and still turning heads. This film was my love letter to Black lesbian history, and its legacy proves that DIY cinema can rewrite the archive with wit, charm, and a camcorder." CHERYL DUNYE

With her first feature, *The Watermelon Woman*, writer/director/punk archivist/actor Dunye creates an entirely new form of blended fictional narrative, mockumentary, and archeological dig—what became known as the "Dunyementary." As Cheryl, a twenty-something video store employee with big dreams to open her own production company with her friend and coworker Tamara, Dunye ends up literally creating her own lineage. After becoming obsessed with a Black actress who keeps popping up in 1930s American films, only credited as "Watermelon Woman," Cheryl sets out to create a documentary that will lead her to the identity of Fae Richards/Faith Richardson, with whom she feels an unexplained kinship. SHAYNA WARNER

Written by Dunye. Photographed by Michelle Crenshaw. With Dunye, Guinevere Turner, Valarie Walker, Lisa Marie Bronson. (81 mins, Color, DCP, From Janus Films)

SUN / 9.21.25 / 7 PM

Women's Prison

Lewis Seiler (US, 1955)

"Nothing says 'studio-era repression' like a sadistic warden and a riot in heels. It's camp, it's cruel, and it cracks open a space for the queer and feminist subtext I live for." CHERYL DUNYE

Lewis Seiler's genre-defining B movie *Women's Prison* has a familiar cast of characters—the irrepressible, brazen blonde; the wide-eyed ingenue; the ham; the sympathetic, spiritual-singing Black inmate; and more—but the writing and performances buoy the proceedings, especially Ida Lupino as the well-dressed but brutal warden determined to maintain control by any means necessary. When she finally goes too far, the inmates get organized. KATE MACKAY

Written by Crane Wilbur, Jack DeWitt. Photographed by Lester H. White. With Ida Lupino, Jan Sterling, Cleo Moore, Audrey Totter. (80 mins, B&W, 35mm, From Sony Pictures)

FRI / 9.26.25 / 7 PM

Stranger Inside

Cheryl Dunye (US, 2001)

In Person Cheryl Dunye

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

"I chose *Stranger Inside* because it was a radical act—to center Black queer women behind bars, on their own terms. It's raw, real, and remains one of my boldest statements on chosen family and survival." CHERYL DUNYE

This terrific, rarely seen women's prison drama from Dunye stars Yolonda Ross (*Whitney*, *The Chi*) as a tough, young butch named Treasure seeking out her long-lost lifer mother in a maximum security lockup. This suspenseful, gritty drama thoughtfully grapples with the complex racial dynamics of a diverse array of incarcerated women. Like the Netflix series it predated by more than a decade (*Orange Is the New Black*), a massive amount of lesbian drama takes center stage.

Written by Dunye, Catherine Crouch. Photographed by Nancy Schreiber. With Yolonda Ross, Davenia McFadden, Rain Phoenix, Ella Joyce. (97 mins, Color, DCP, From Swank Motion Pictures)

2

WED / 10.15.25 / 7 PM

Cheryl Dunye's Short Work

In Person Cheryl Dunye

"I chose this program of my short work from 1990–2014 because it charts the evolution of my voice—DIY, Black, queer, and always a little bit disruptive. These shorts are where I found my vision and learned to bend form to tell truths that didn't yet have a genre." CHERYL DUNYE

Janine (1990). A candid chronicle of Dunye's high school friendship with an upper-middle-class white girl.
(Photographed by Gail Lloyd. With Dunye. 9 mins, Color)

She Don't Fade (1991). Shae Clarke (Dunye) recounts and demonstrates her "new approach to women."
(Photographed by Paula Cronan. With Zoie Strauss, Dunye, Paula Cronan, Wanda Freeman. 24 mins, B&W)

Vanilla Sex (1992). Looking at Polaroids and home movies, off-screen voices ponder the shifting definition of "vanilla sex."
(4 mins, B&W)

An Untitled Portrait (1993). A collage of assorted film and video clips and voiceover creates a family portrait revolving around Dunye's older brother.
(Photographed by Nikki Harmon, Dunye. 3 mins, B&W/Color)

The Potluck and the Passion (1993). A Black lesbian couple hosts a potluck to celebrate their anniversary. It does not go as planned.
(Written by Pat Branch, Dunye. Photographed by Jim Caiola, Barbara Kigozi. With Jen Benoit, Shelita Birchett, Branch, Nora Breen. 22 mins, Color)

Greetings from Africa (1996). Dunye plays herself in this elliptical chronicle of dating in the 1990s.
(Photographed by Sarah Cawley. With Dunye, Nora Breen, Jocelyn Taylor, Jacqueline Woodson. 10 mins, B&W/Color)

Black Is Blue (2014). Black, a trans man working as a security guard, is confronted with his pre-transition self while on the job at an Oakland apartment complex.
(Photographed by Kevin Paul Lawrence. With Kingston Farady, Andre Le Blanc, Lisa Evans, Bianca Von Kreig. 21 mins, Color, From Jingletown Films)

Unless otherwise noted, all films written and directed by Cheryl Dunye, US, Digital, From Janus Films

Total running time: 93 mins

SAT / 10.18.25 / 7 PM

The Spook Who Sat by the Door

Ivan Dixon (US, 1973)
Restored 35mm Archival Print

Introduction Michael Mark Cohen

Michael Mark Cohen is Associate Teaching Professor of American Studies and African American Studies at UC Berkeley.

"I chose *The Spook Who Sat by the Door* because it's guerrilla cinema at its finest—radical, unapologetic, and still dangerous. It lit the match for a conversation on resistance that we're still having today." CHERYL DUNYE

Based on the explosive 1969 novel by Sam Greenlee, who cowrote the screenplay, director Ivan Dixon's pull-no-punches adaptation follows the CIA's first Black agent—recruited as part of a Potemkin integration policy—from the halls of power to the streets of Chicago, where he uses the agency's own training to foment a violent Black revolution. For his part, Dixon shot the film guerrilla-style, deploying the action tropes of Blaxploitation to revolutionary ends, using their camera as a weapon in the ongoing cultural war of self-representation.

UCLA FILM & TELEVISION ARCHIVE

Written by Sam Greenlee, Melvin Clay, based on Greenlee's book *The Spook Who Sat by the Door*. Photographed by Michel Hugo. With Lawrence Cook, Paula Kelly, Janet League, J. A. Preston. (102 mins, Color, 35mm, From Library of Congress, permission Estates of Ivan Dixon and Sam Greenlee, Restored by The Library of Congress and The Film Foundation, Funding provided by the Hobson/Lucas Family Foundation.)

1

FRI / 10.24.25 / 7 PM

Daughters of Darkness

Harry Kümel (Belgium/France/West Germany, 1971)

"I chose *Daughters of Darkness* because it's decadent, erotic, and dripping in queer vampire iconography—I live for that. As someone developing *The Gilda Stories* by Jewelle Gomez, I'm always chasing the lineage of seductive, subversive bloodsuckers."

CHERYL DUNYE

Delphine Seyrig plays Countess Báthory, who arrives at a hotel in Ostend—off-season—and takes an interest in a couple of young honeymooners, eventually regaling them with the story of her ancestress, who preserved her youthful beauty by bathing in virgin blood. With gorgeous production design, dazzling costumes, and a haunting score by François de Roubaix, Harry Kümel's "fairy tale for adults," as he called it, is one of the most elegant iterations of the vampire genre.

Written by Pierre Drouot, Jean Ferry, Kümel. Photographed by Eduard van der Enden. With Delphine Seyrig, John Karlen, Danielle Ouimet, Andrea Rau. (100 mins, Color, DCP, From Blue Underground)

SUN / 10.26.25 / 7 PM

The Werewolf of Washington

Milton Moses Ginsberg (US, 1973)
Director's Cut

"I chose *The Werewolf of Washington* because sometimes you need a little Halloween camp to take a bite out of what's happening in this country. It's satire with fangs—and the horror feels a little too familiar." CHERYL DUNYE

While traveling in Hungary, Jack Whittier, soon to be a member of the White House press staff, is attacked by a wolf; the wolf, it turns out, wasn't a was, it was a were. Back at a Pennsylvania Avenue party, Jack (played with full bemusement by Dean Stockwell) transforms into a fanged creature, taking the chatty wife of a Supreme Court nominee as his first victim. Unable to control his hirsute bloodlust, Jack continues his nighttime howls while writing the president's speeches by day. Slightly deranged himself, the president (Biff McGuire) won't accept Jack's resignation, finding his lycanthropic carnage to be politically advantageous. This hellhound in the Oval Office seems to anticipate the hair-raising tactics of future administrations. STEVE SEID

Written by Ginsberg. Photographed by Robert M. Baldwin. With Dean Stockwell, Biff McGuire, Jane House, Clifton James. (74 mins, Color, DCP, From Kino Lorber)

SUN / 11.2.25 / 7 PM

Before Night Falls

Julian Schnabel (US, 2000)

In Person Cheryl Dunye

"I chose *Before Night Falls* for Julian Schnabel's poetic vision behind the camera and Javier Bardem's transformative performance at the center. As I adapt Audre Lorde's *Zami*, I'm drawn to films that honor queer memory with lyrical, defiant beauty."

CHERY DUNYE

This sweeping cinematic portrait of the Cuban poet and novelist Reinaldo Arenas covers the whole of the artist's life, taking cues from his writing to spark the images and advance the narrative—from Arenas's birth and childhood, the thrill of revolution, and his sexual awakening, to his persecution and exile. "In seamlessly weaving Arenas's memories and fantasies with archival and simulated documentary footage, [Julian] Schnabel reveals how 'reality' and 'fiction' coalesce, facilitating a more truthful portrait of a poet's life than one on which a filmmaker's own preconceptions have been imposed" (Graham Fuller, *Artforum*).

Written by Lázaro Gómez Carriles, Cunningham O'Keefe, Schnabel, based on the novel by Reinaldo Arenas. Photographed by Xavier Pérez Grobet, Guillermo Rosas. With Javier Bardem, Johnny Depp, Sean Penn, Olivier Martinez. (135 mins, In Spanish and English with English subtitles, Color, 35mm, From Park Circus)

2

Cambodian Elegist: Rithy Panh in Person

BAMPFA is honored to welcome back the award-winning Cambodian French filmmaker Rithy Panh for a six-film retrospective after his memorable 2022 visit here. This series also follows up on our successful 2024 *Cambodian Cinema* series and our ongoing archival collaboration with the Bophana Audiovisual Resource Center in Phnom Penh, which Panh helped cofound.

This series dives deeper into Panh's oeuvre, going beyond his now-classic Khmer Rouge–focused documentaries to showcase strikingly brilliant essay films like *The Missing Picture* (2013) and *Everything Will Be OK* (2022), which blend personal history, archival footage, and even dioramas and animation to investigate national history, cultural memory, and the human capacity to both inflict atrocity and survive it.

We also spotlight both his debut narrative film, the powerful neo-realist rural drama *Rice People* (1994), set in the rice fields of the Cambodian countryside, and the gritty *One Evening After the War* (1998), with its doomed romance set amidst a neon-and-dust-choked Phnom Penh; both titles are remarkable for their portrayals of a country and a people just emerging from nearly two decades of war. We continue with his most recent narrative, *Meeting with Pol Pot* (2024), an investigation of how unchecked power can turn information into misinformation.

For Panh, inspired by visionary filmmakers like Chris Marker and Dziga Vertov, the divisions between "narrative" and "documentary" have little meaning. "Sometimes fiction cannot be filmed well," he wrote. "So, I try new forms to express, to experiment." "Panh has long pursued new ways of seeing modern history's most resonant nightmares," critic David Ehrlich noted, "to reconcile the unimaginable with its absent sense of reality, and weaponize past trauma into a deterrent against the devastation to come."

Jason Sanders
Film Notes Writer

Copresenters
The Institute of East Asian Studies, with support from the Center for Southeast Asia Studies (CSEAS).

Thank You
Marcus Hu, Strand Releasing; and Penny Edwards, Department of South & Southeast Asian Studies, and Alexandra Dalferro, CSEAS, UC Berkeley.

1 *Daughters of Darkness* **10.24.25**
2 *Rice People* **11.6.25**

THU / 11.6.25 / 3:30 PM
Rice People
Rithy Panh (Cambodia/France, 1994)

In Conversation
Rithy Panh and Sylvia Tiwon

Sylvia Tiwon is an Associate Professor in the Department of South & Southeast Asian Studies at UC Berkeley.

(*Les gens de la rizière/Neak sre*). Panh's debut narrative feature, finished only a few years after Cambodia's decade-long post–Khmer Rouge civil war, was the country's first-ever submission to the foreign-language category at the Oscars. It pointedly focuses on a cornerstone of Cambodian life that was nearly extinguished during the chaos: rice farming and harvesting. Amidst the paddies and fields of the countryside, the daily struggles of a rural family turn more difficult after an unexpected tragedy; a mother descends into alcohol and madness and leaves the oldest daughter responsible for survival. A neo-realist melodrama inspired by a woman Panh met in a refugee camp, *Rice People* is a testament to Cambodian resilience in the face of struggle. JASON SANDERS

Written by Ève Deboise, Panh, based on the novel *No Harvest but a Thorn* by Shahnon Ahmad. Photographed by Jacques Bouquin. With Peng Phan, Mom Soth, Chhim Naline, Va Simorn. (125 mins, In Khmer with English subtitles, Color, DCP, From JBA Production)

FRI / 11.7.25 / 2:30 PM
The Missing Picture
Rithy Panh (Cambodia/France, 2013)

In Conversation
Rithy Panh and Michael Mascuch

Michael Mascuch is a Professor in the Department of Rhetoric at UC Berkeley.

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

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

FRI / 11.7.25 / 7 PM
Meeting with Pol Pot
Rithy Panh (Cambodia/France/Taiwan/Qatar/Turkey, 2024)

In Conversation
Rithy Panh and Penny Edwards

Penny Edwards is a Professor of Southeast Asian Studies, Walter and Elise Haas Professor of Asian Studies, and Director of the Institute of East Asian Studies at UC Berkeley.

(*Rendez-vous avec Pol Pot*). Panh's newest narrative—a Cannes Film Festival world premiere—may be anchored in his career-long exploration of Cambodia under the Khmer Rouge regime, but it's also a warning call to contemporary viewers on how governments use media to manipulate (or simply hide) the truth. In 1978 three French journalists travel to Cambodia to meet with Pol Pot, but they soon discover a dangerous gap between ideology and reality. "The film reminds us that the absence of information, disinformation and manipulation of information—which are strategies for certain governments—constitute a danger," noted Panh. "A chilling historical drama rendered with impeccable sleight of hand" (*Variety*). JASON SANDERS

Written by Elizabeth Becker, Pierre Erwan Guillaume, Panh. Photographed by Aymerick Pilarski. With Irène Jacob, Grégoire Colin, Cyril Gueï, Bun-Hok Lim. (112 mins, In French and Khmer with English subtitles, Color, DCP, From Strand Releasing)

SAT / 11.8.25 / 3:30 PM
The Burnt Theatre
Rithy Panh (Cambodia/France, 2005)

In Conversation
Rithy Panh and Weihong Bao

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

(*Les artistes du Théâtre Brûlé*). In the center of Phnom Penh sits the former National Theatre, once a symbol of a modern, prosperous Cambodia but now abandoned, gutted by fire. It is to this burnt theater, with its ghosts living and dead, that director Panh brings a coterie of actors—among the first to return to stage after the Khmer Rouge genocide—to live and rehearse. He asks them how to rebuild their country when the transmission of culture, so essential to identity, is almost impossible and the blinding force of capitalism so powerful. An astonishing fusion of intimate documentary, fiction, and performance, *The Burnt Theatre* is a remarkable document of survival and resilience. CHI-HUI YANG

Written by Panh, Agnès Sénémaud. Photographed by Prum Mesa. With Bopha Chheng, Than Nan Doeun, Peng Phan. (85 mins, In Khmer and French with English subtitles, Color, Digital, From INA)

SAT / 11.8.25 / 7 PM
One Evening After the War
Rithy Panh (France/Cambodia, 1998)

In Conversation
Rithy Panh and Penny Edwards

(*Un soir après la guerre*). Cambodia's notorious Khmer Rouge fell from power in 1979, but its continuing guerrilla war left the country in chaos until peace was finally declared in 1992. Panh's narrative atmospherically captures that moment, when a people who had "known nothing but war, the camps, famines, massacres" began to stagger toward normalcy. A demobilized soldier heads to Phnom Penh and falls for a dance-hall girl, but despair, poverty, and the lure of fast money may prove their doom. Part urban noir and part doomed melodrama, *One Evening* offers a window (streaked with tears, neon, and

1

dust) into a country—and a people—reemerging after decades of trauma. "The world forgot us for much too long." JASON SANDERS

Written by Panh, Ève Deboise. Photographed by Christophe Pollock. With Chea Lyda Chan, Narith Roeun, Peng Phan, Ratha Keo. (108 mins, In Khmer with English subtitles, Color, 35mm, From JBA Production)

SUN / 11.9.25 / 1:30 PM
Everything Will Be OK
Rithy Panh (Cambodia/France, 2022)

In Conversation
Rithy Panh and Stephen Gong

Stephen Gong recently retired as Executive Director of the Center for Asian American Media.

Worlds away from Panh's more straightforward fictional narratives, this remarkably ambitious 2022 what's-it could reasonably be described as an essay film on ideology and atrocity, if essay films were anchored in an animated *Animal Farm*–like dystopia ruled by grunting pigs. Mang Sarith's intricately hand-crafted clay miniatures and dioramas hold the fictional world, where animals learn from human cruelty (and archival footage), while verbal and visual quotes from Chris Marker, Umberto Eco, Dziga Vertov, Mao, *2001*, and more provide a summary of twentieth-century totalitarianism and a plea to "walk towards the truth." Neither fiction nor documentary, but history lesson, archival footage masterclass, science fiction dystopia, and cine-poem in one. JASON SANDERS

Written by Panh, Agnès Sénémaud, Christophe Bataille. Photographed by Panh, Prum Mesa. With Rebecca Marder. (98 mins, In French with English subtitles, Color, DCP, From Strand Releasing)

2

3

Special Screenings

FRI / 10.31.25 / 4:30 PM
SUN / 11.23.25 / 4:30 PM
Four Nights of a Dreamer
Robert Bresson (France, 1971)
4K Digital Restoration

(*Quatre nuits d'un rêveur*). The rarely screened *Four Nights of a Dreamer* is Robert Bresson's great forgotten masterpiece, a stark yet haunting ode to romantic idealism and the capriciousness of love. Bresson's philosophical concerns with transcendence play out in each lover's romantic reveries.

Written by Bresson, from the Fyodor Dostoyevsky story "White Nights." Photographed by Pierre Lhomme. With Isabelle Weingarten, Guillaume des Forêts, Jean-Maurice Monnoyer, Lidia Biondi. (82 mins, In French with English subtitles, Color, DCP, From Janus Films)

FRI / 11.28.25 / 2 PM
The Gold Rush
Charles Chaplin (US, 1925)
4K Digital Restoration

A new 4K digital restoration timed with the centennial of Charlie Chaplin's *The Gold Rush* (1925 version). His remarkable comedy of desperation and get-rich-quick fantasies lampoons the mad American hunger for wealth, which remains as ravenous as ever.

Written by Chaplin. Photographed by Roland Totheroh. With Chaplin, Mack Swain, Tom Murray, Georgia Hale. (88 mins, Silent with music track, B&W, DCP, From Janus Films)

SAT / 11.29.25 / 6:30 PM
The Umbrellas of Cherbourg
Jacques Demy (France, 1964)
4K Digital Restoration

(*Les parapluies de Cherbourg*). In this paean to Catherine Deneuve, French design, 1960s chic, MGM musicals, and Michel Legrand, a boy and girl love, lose, love again, and lose again against an assortment of fabulous wallpaper.

Written by Demy. Photographed by Jean Rabier. With Catherine Deneuve, Nino Castelnuovo, Anne Vernon, Marc Michel. (92 mins, In French with English subtitles, Color, DCP, From Janus Films)

SUN / 11.30.25 / 4:30 PM
The Tragedy of Macbeth
Joel Coen (US, 2021)

Starring Denzel Washington and Frances McDormand, Joel Coen's adaptation of William Shakespeare's cursed tragedy is attentive to the power of its language while being profoundly cinematic, rendering a fog-shrouded, haunted place where fate and ambition collide.

Written by Coen, based on the play by William Shakespeare. Photographed by Bruno Delbonnel. With Denzel Washington, Frances McDormand, Corey Hawkins, Brendan Gleeson. (105 mins, B&W, DCP, From Apple Inc.)

1 *Meeting with Pol Pot* **11.7.25**
2 *The Burnt Theatre* **11.8.25**
3 *Four Nights of a Dreamer* **10.31, 11.23.25**

1

Marta Mateus Presents *Fire of Wind* and Films by Margarida Cordeiro and António Reis

Marta Mateus's two wonderful films—*Barbs*, *Wastelands* (*Farpões, baldios*), her 2017 twenty-five-minute debut, and her 2024 feature *Fire of Wind* (*Fogo do vento*)—are both set in the rural Alentejo region of Portugal where she grew up. Amid the beauty of the rural landscape, Mateus focuses her attention on the precarious lives of agricultural workers. Their stories of endurance and resistance are communicated through a combination of portraiture and poetry evocative of the alfresco recitations in the later works of Jean-Marie Straub and Danièle Huillet. Mateus's cinematic style and approach are also inspired by the work of Portuguese filmmakers Margarida Cordeiro and António Reis, and she will present three of their films during her visit this November.

Cordeiro and Reis's profoundly influential body of work was made in the years following Portugal's 1974 Carnation Revolution and the end of more than four decades of dictatorship. Their feature films *Trás-os-Montes* (named for the remote Portuguese highlands in the northeast of the country) and *Ana* (which also takes place there) explore the day-to-day realities, chores, and rhythms of life in the region with a cast of nonprofessional actors drawn from the dwindling population of the area. Tethered to specificities of the place, Cordeiro and Reis use cinematic tools to travel seamlessly through layers of time and history. This film series provides a special opportunity to engage with these fascinating works in conversation with a contemporary director they inspired.

Kate MacKay
Film Curator

Film Series Sponsor
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Thank you
Haden Guest, Harvard Film Archive; Edward McCarry, Cinema Guild; Joana de Sousa, Cinemateca Portuguesa; Jeroen Dewulf, Sydney Weaver, The Center for Portuguese Studies; Ana Hatherly, Portuguese Writer/Artist in Residence Program; and Natalia Brizuela, Nathaniel Wolfson, Departments of Spanish & Portuguese and Film & Media, and Jonathan Mackris, Department of Film & Media, UC Berkeley.

1 *Fire of Wind* **11.13.25**
2 *Trás-os-Montes* **11.15.25**
3 *Barbs, Wastelands* **11.14.25**
4 *Ana* **11.16.25**

THU / 11.13.25 / 7 PM

Fire of Wind

Marta Mateus
(Portugal/Switzerland/France, 2024)

In Conversation
Marta Mateus and Natalia Brizuela

Natalia Brizuela is Class of 1930 Chair, Center for Latin American and Caribbean Studies and Professor of Spanish & Portuguese and Film & Media, UC Berkeley.

(*Fogo do vento*). A young laborer cuts her hand harvesting grapes, and while returning home, she and her coworkers are forced to take refuge in a grove of oak trees after a menacing bull charges them. Stranded in the branches, they share bread, wine, stories, and songs of struggle. As the night wears on, history emerges as figures of memory and hauntings from past conflicts. While the verdant trees and abundant grapes reveal the region's bounty, the weathered faces of the workers point to the ongoing disparity between those who toil and those who profit.

KATE MACKAY

Written by Mateus. Photographed by Mateus, Vítor Carvalho. With Soraia Prudêncio, Maria Catarina Sapata, Safir Eizner, José Moura. (74 mins, In Portuguese with English subtitles, Color, DCP, From Cinema Guild)

2

3

FRI / 11.14.25 / 7 PM

Marta Mateus: Poetry, Portraiture, and Place

In Conversation
Marta Mateus and Iggy Cortez

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

Mateus's first film is a cinematic expression of the power of traditional storytelling—the "legends, songs and stories of the Alentejo . . . known and said by heart" she heard as a child. Made with children and workers from the region, *Barbs, Wastelands* reflects the struggle for agrarian reform. It screens with the first film of João César Monteiro, a portrait of the poet Sophia de Mello Breyner Andresen. Filmed with her children in Portugal's sunny Algarve, it has the spontaneous quality of a home movie. António Reis's documentary *Jaime* tells the story of Jaime Fernandes, who became an artist after being admitted to a mental institution. Discussing the film, Reis told Monteiro in an interview, "I'd be happy if the film was considered just as a pure work of film archeology, since most of his work has disappeared." KATE MACKAY

Sophia de Mello Breyner Andresen

João César Monteiro, 1969, Photographed by Abel Escoto, 17 mins, B&W, From Cinema Guild

Jaime

António Reis, 1974, Written by Reis, Margarida Cordeiro, Photographed by Acácio de Almeida, 37 mins, Color, From Cinemateca Portuguesa

Barbs, Wastelands

Marta Mateus, 2017, Written by Mateus, Photographed by Hugo Azevedo, With Maria Clara Madeira, Gonçalo Prudêncio, Maria Catarina Sapata, José Codices, 25 mins, Color, From the artist

All Portugal, In Portuguese with English subtitles, DCP

Total running time: 79 mins

SAT / 11.15.25 / 7 PM

Trás-os-Montes

António Reis, Margarida Cordeiro
(Portugal, 1976)

In Conversation
Marta Mateus and Natalia Brizuela

Set in Portugal's remote northeast, *Trás-os-Montes* is a magical time-traveling tapestry within which daily realities, chores, and rituals are interwoven with the stories of the people who lived and labored there through the centuries. Jean Rouch described it as "a revelation of a new cinematographic language. Never, as far as I know, has a director managed to capture the cinematographic expression of a region: that is, a difficult communion between man, landscape and the seasons . . . the ghosts of an undoubtedly essential myth suddenly appear, in the curve of a new path, because we have recognized them even before we met them."

Written by Cordeiro, Reis. Photographed by Acácio de Almeida. With Albino S. Pedro, Carlos Margarido, Mariana Margarido, Luís Ferreira. (111 mins, In Portuguese with English subtitles, Color, DCP, From Cinemateca Portuguesa)

SUN / 11.16.25 / 7 PM

Ana

António Reis, Margarida Cordeiro
(Portugal, 1982)

Introduction Marta Mateus

"*Ana* examines emotions from childhood that are re-born in other forms, with other faces, that have even become other emotions."

ANTONIO REIS AND MARGARIDA CORDEIRO

Margarida Cordeiro was from the Trás-os-Montes region, and in *Ana* the eponymous matriarch is portrayed by her own mother. The observations and conversations of a group of ethnographers visiting the remote village contrast with the experiences of the area's residents and children. António Reis and Cordeiro document Ana's daily chores and capture the play and wonder of children, evoking the difference in the experience of time, from endless summer days of youth to life's fleeting passage for the aged. KATE MACKAY

Written by Cordeiro, Reis. Photographed by Acácio de Almeida. With Ana Maria Martins Guerra, Manuel Ramalho Eanes, Octávio Lixa Filgueiras, Aurora Afonso. (115 mins, In Portuguese with English subtitles, Color, DCP, From Cinemateca Portuguesa)

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September 10, 2025–July 12, 2026

MATRIX 287 / Berenice Olmedo: To ti ên einai
Through November 23, 2025

Routed West: Twentieth-Century African American Quilts in California
Through November 30, 2025

Lee ShinJa: Drawing with Thread
Through February 1, 2026

Art Wall / Stephanie Syjuco: Present Tense (Roll Call)
Through June 28, 2026

FILM SERIES

Alternative Visions
September 3–November 19

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September 6–October 19

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September 13–November 2

Cheryl Dunye Selects!
September 18–November 2

Mill Valley Film Festival
October 3–12

Frederick Wiseman: America at Work
October 18, 2025–February 19, 2026

Cambodian Elegist: Rithy Panh in Person
November 6–9

Gunvor Nelson: A Life in Film
November 12–21

Marta Mateus Presents *Fire of Wind* and Films by Margarida Cordeiro and António Reis
November 13–16

Mikio Naruse: The Auteur as Salaryman
Through December 21

SPECIAL SCREENINGS

Apocalypse Now: Final Cut
September 6, October 31

Caught by the Tides
September 7, October 24

Ran
September 14, November 28

Yõg ãtak: My Father, Kaiowá
September 19

Yi Yi
September 20, November 29

The Fall of Otrar
September 27, November 22

Outsider. Freud
October 19

Four Nights of a Dreamer
October 31, November 23

The Gold Rush
November 28

The Umbrellas of Cherbourg
November 29

The Tragedy of Macbeth
November 30

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