BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

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

As an institution dedicated to art and film in equal measure, BAMPFA is uniquely able to expand a vital conversation like this one beyond the walls of our art galleries. Our presentation of *Undoing Time* is complemented by an eponymous film series in the Barbro Osher Theater that illuminates the topic of incarceration from the perspectives of independent filmmakers past and present, including members of the Bay Area’s own vibrant filmmaking community. I’m especially excited to attend *Staggerlee*, a sixty-minute interview with Black Panther cofounder Bobby Seale, filmed during his confinement in the San Francisco County Jail in 1970; that film, like many others in our fall season, will screen on a celluloid print from BAMPFA’s own collection, exemplifying how a museum like ours can activate its historical holdings to address pressing contemporary issues.

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

JULIE RODRIGUES WIDHOLM
EXECUTIVE DIRECTOR, BAMPFA

Fall 2022 at BAMPFA

This edition covers September through November 2022. For the full schedule, visit bampfa.org/calendar.
In response to the alarming recent rollback of women’s rights, artist Whitney Bradshaw’s celebrated photography series *OUTCRY* is appearing on BAMPFA’s massive outdoor screen. Consisting of more than one hundred images from Bradshaw’s photo series portraying women engaging in unbridled self-expression at maximum volume as an act of defiance against patriarchal oppression, this presentation marks the first time the series will be displayed in a large-scale digital format.

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

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

*OUTCRY* is curated by BAMPFA Executive Director Julie Rodrigues Widholm.

NEW EXHIBITION

ART WALL: LUIS CAMNITZER

NOVEMBER 30, 2022–MAY 31, 2023

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

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

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

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

ON VIEW

UNDOING TIME: ART AND HISTORIES OF INCARCERATION

NEW OPENING DATE

SEPTEMBER 3–DECEMBER 18, 2022

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

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

Free Community Day on September 17.

TOP ROW, LEFT TO RIGHT

Cannupa Hanksa Luger: _The ruin of Dominion (And other Gods we never named)_, 2021; ceramic and fiber installation.


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

Candice Lin: _Seeping, Rotting, Resting, Weeping_, 2021; hand-printed (_katazome_) and hand-drawn (_tsutsugaki_) indigo panels, steel bar, dyed rugs, glazed ceramics, epoxy resin, feathers, block-printed and digitally printed fabric (masks), bells, tassels, variety of small...
 Undoing Time: Art and Histories of Incarceration is generously supported by the Art for Justice Fund, a sponsored project of Rockefeller Philanthropy Advisors. Organized by the Arizona State University Art Museum, Tempe, Arizona, it is cocurated by Director Miki Garcia, Curator Emeritus Heather Sealy Lineberry, LACMA-ASU Curatorial Fellow Matthew Villar Miranda, and Senior Curator Julio César Morales, in conversation with artists, scholars, students, activists, community organizers, and educators. The Berkeley presentation is organized by BAMPFA staff and coordinated by Christina Yang, chief curator, with Claire Frost, curatorial assistant.

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

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

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

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

Art Wall: Caroline Kent is organized by BAMPFA staff and curated by Julie Rodrigues Widholm, executive director, with the assistance of Christina Yang, chief curator. The Art Wall is made possible by major funding from Frances Hellman and Warren Breslau.
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<td>12:45</td>
<td>Viv Qui: Perhaps the Real Avant-Garde Is the Friends We Made Along the Way</td>
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<td>1 / THU</td>
<td>1:15</td>
<td>Guided Tour HIGHLIGHTS P. 12</td>
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<td>4–7</td>
<td>Five Tables of Still Lifes FIVE TABLES P. 12</td>
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<td>Neptune Frost AFRICAN FILM FESTIVAL/ALTERNATIVE VISIONS PP. 20, 23</td>
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<td>Ronald Rael: Notes from the Borderlands ARTS + DESIGN P. 10</td>
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<td>Rabbit in the Moon Emiko Omori and Chizuko Omori in person Undoing Time P. 16</td>
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<td>9 / FRI</td>
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<td>Mikey and Nicky MAY P. 19</td>
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<td>Five Tiny Things to Save and Share GALLERY + STUDIO P. 14</td>
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<td>The Witch Boy by Molly Knox Ostertag ROUNDTABLE READING P. 14</td>
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<td>Staggerlee Introduction by Shani Shay Undoing Time P. 16</td>
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<td>Art Lab Collage Party ART LAB P. 13</td>
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<td>11 / SUN</td>
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<td>14 / WED</td>
<td>7:00</td>
<td>The Films That Sang and Cried: Recent Bay Area Experimental Animation Filmmakers and Jeffrey Skoller in conversation ALTERNATIVE VISIONS P. 23</td>
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<td>Julio Morales on Undoing Time CURATOR’S TALK P. 9</td>
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<td>Teamwork: Collaborative Zine Making with Irrelevant Press ART LAB P. 13</td>
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<td>Women’s Stories: African Short Films AFRICAN FILM FESTIVAL P. 20</td>
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<td>Serious Business Company and Bay Area Women Artists Introduction by Tanya Zimbardo; Dorothy Wiley, Antonella Bonfanti, and Jon Shibata in conversation ALTERNATIVE VISIONS P. 23</td>
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<td>The Missing Picture Rithy Panh and Khatharya Um in conversation PANH P. 22</td>
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<td>The Films of Ana Vaz Ana Vaz and Nicolás Pereda in prerecorded conversation ALTERNATIVE VISIONS P. 23</td>
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<td>Ken Ueno: Person Specificity and Physiovalence ARTS + DESIGN P. 11</td>
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<td>The Promises AFRICAN FILM FESTIVAL P. 21</td>
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Unless otherwise noted, all events are included with admission.
## OCTOBER

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<td>Bush Mama Introduction by Ryanaustin Dennis</td>
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<td>Guided Tour</td>
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<td>AFRICAN FILM FESTIVAL P. 21</td>
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<td>Luminous Process</td>
<td>Fluxus Films: Yoko Ono, Paul Sharits, and Others</td>
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<td>Latanya d. Tigner: Entering Community, a Slow Creative Process</td>
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<td>7:00</td>
<td>The Festival of (In)Appropriation 2022 Introduction by Allyson Unzicker</td>
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<td>Gazelle Samizay: Emergency(y): Afghan Lives Beyond the Forever War</td>
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<td>Rivers and My Father</td>
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<td>21 / FRI</td>
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<td>Li Wen at East Lake</td>
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<td>Accattone</td>
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<td>Guided Tour</td>
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<td>4:30</td>
<td>Time Has No Sympathy</td>
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<td>7:00</td>
<td>Iranian Experimental Film: The Artistic Radicals</td>
<td>MVFF @ BAMPFA</td>
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1. Arts + Design Thursdays: Gazelle Samizay: Emergency(y), 10.20.22
2. (Didn’t See You There, 11.2.22
3. Mrs. F, 10.23.22
4. Li Wen at East Lake, 10.21.22
5. Art Lab: San Quentin Prison Studio Art Exchange, 10.9.22
NOVEMBER

2 / WED
12:15  Guided Tour  UNDOING TIME P. 12
7:00  I Didn’t See You There  Reid Davenport in person  ALTERNATIVE VISIONS P. 25

3 / THU
1:15  Guided Tour  HIGHLIGHTS P. 12
4–7  Five Tables of Gatherings  FIVE TABLES P. 12
7:00  The Infiltrators  Introduction by Andrés Cediel  ALTERNATIVE VISIONS P. 25

4 / FRI
11:30  Julio Morales on Undoing Time  LECTURE P. 9
7:00  CineSpin  P. 29

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

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

8 / TUE
7:00  Debussy Times  Three  FULL P. 9

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

10 / THU
12:45  Alex Saum-Pascual: Digital Poetry for the End of the World  Introduction by Andrés Cediel  ALTERNATIVE VISIONS P. 25
7:00  The Beirut Trilogy  Introduction by Jonathan Mackris  LEBANESE CINEMA P. 31

11 / FRI
7:00  Teorema  PASOLINI P. 27

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

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

16 / WED
12:15  Guided Tour  UNDOING TIME P. 12
7:00  The Prison in Twelve Landscapes  Introduction by Althea Wasow  UNDOING TIME/ALTERNATIVE VISIONS PP. 18, 25

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

18 / FRI
7:00  The Decameron  PASOLINI P. 27

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

20 / SUN
2:00  Guided Tour  UNDOING TIME P. 12

23 / WED
12:15  Guided Tour  UNDOING TIME P. 12

24 / THU
BAMPFA closed

25 / FRI
5:00  The Canterbury Tales  PASOLINI P. 27

26 / SAT
4:30  Pirosmani  GEORGIAN CINEMA P. 29
7:00  Accattone  PASOLINI P. 27

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

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

FULL

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

Touch Bass
SATURDAY / 9.10.22 / 8:00 PM
SUNDAY / 9.11.22 / 4:00 PM
Programmed by Sean Carson

Touch Bass is a collaboration of choreographer Risa Jaroslow with bassist and composer Lisa Mezzacappa, featuring three dancers, three bassists, and three double basses in an exploration of our own real and imagined limitations. The interactions between dancers and musicians, music and movement, people and basses create connections that are by turns tender, awkward, playful, and poignant.

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

Event Scores of Alison Knowles
SUNDAY / 10.9.22 / 7:30 PM
Programmed by Sean Carson

UC Berkeley students from the course Creativity in Practice, taught by Professors Greg Niemeyer and Lisa Wymore, perform several of Fluxus artist Alison Knowles’s provocative event scores. Knowles, the subject of the current retrospective by Alison Knowles, created event scores that involve simple actions, ideas, and objects from everyday life, recontextualized as performance.

Debussy Times Three
TUESDAY / 11.8.22 / 7:00 PM
Programmed by Sean Carson

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

GALLERY TALKS, LECTURES & DISCUSSIONS

Conversation: Candice Lin, Mel Y. Chen, and Victoria Sung on Seeping, Rotting, Resting, Weeping
SATURDAY / 9.10.22 / 3:00 PM

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

Curator’s Talk: Julio Morales on Undoing Time: Art and Histories of Incarceration
SATURDAY / 9.17.22 / 2:00 PM

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

Lecture: Julio Morales on Undoing Time: Art and Histories of Incarceration
FRIDAY / 11.4.22 / 11:30 AM

Through the lens of the exhibition Undoing Time: Art and Histories of Incarceration, Julio Morales addresses how today’s carceral conditions have been influenced by a centuries-long history of visual imagery of incarceration and the incarcerated. He discusses how the artists featured in Undoing Time aim to disrupt the historical canon with new narratives and alternative histories—and to expose those not yet seen. Presented by the Berkeley Arts + Design and Future Histories Lab Friday speaker series Landscapes of Migration, Incarceration, and Resistance, in conjunction with UC Berkeley’s A Year on Angel Island program (p. 11).

Colloquium: Undoing Time: Images and Archives
SATURDAY / 11.5.22 / 2:00-4:00 PM

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

GUIDED TOURS

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

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

Mimi Tempestt and Darius Simpson
SUNDAY / 9.25.22 / 4:00 PM
Programmed by Michal “MJ” Jones

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

Daniel Summerhill and Nefertiti Asanti
SUNDAY / 10.30.22 / 4:00 PM
Programmed by Michal “MJ” Jones

Inaugural poet laureate of Monterey County and professor at California State University, Monterey Bay, Daniel Summerhill is the author of two collections: Divine, Divine, Divine (2021) and Mausoleum of Flowers (2022). Nefertiti Asanti is a poet in residence at the Museum of the African Diaspora and is the prose poetry editor of Stelium literary magazine. Her chapbook fist of wind won the inaugural Start a Riot! Chapbook Prize.

Aja Lenee, A. A. Vincent, and Troy Rockett
SUNDAY / 11.13.22 / 4:00 PM
Programmed by Michal “MJ” Jones

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

Viv Qiu: Perhaps the Real Avant-Garde Is the Friends We Made Along the Way
THURSDAY / 9.1.22 / 12:45 PM

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

Ronald Rael: Notes from the Borderlands
THURSDAY / 9.8.22 / 12:45 PM

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

Anne Bluethenthal: From the Tenderloin to El Salvador: Community Practice, Historical Memory, and the Slow Art of Belonging
THURSDAY / 9.15.22 / 12:45 PM

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

Ken Ueno: Person Specificity and Physiovalence: Performance Practice Toward Decolonizing Classical Music
THURSDAY / 9.29.22 / 12:45 PM

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

ARTS + DESIGN THURSDAYS

1. Mimi Tempest, 9.25.22
2. Darius Simpson, 9.25.22
3. Daniel Summerhill, 10.30.22
4. Nefertiti Asanti, 10.30.22
5. Aja Lenee, 11.13.22
6. A. A. Vincent, 11.13.22
7. Troy Rockett, 11.13.22
8. Anne Bluethenthal, 9.15.22
9. Ronald Rael, 9.8.22
10. Laurel Lawson, 12.1.22
11. Alex Saum-Pascual, 11.10.22
**Gazelle Samizay: Emergenc(y): Afghan Lives Beyond the Forever War**
**THURSDAY / 10.20.22 / 12:45 PM**
Curator Gazelle Samizay presents on the upcoming Worth Ryder Art Gallery exhibition *Emergenc(y): Afghan Lives Beyond the Forever War*. The exhibition is rooted in the idea that art has the power to shed light on today's most pressing social justice issues through documenting and constructing history in ways that touch our deepest emotions. *Emergenc(y)()* seeks to shed light on artistic expression from Afghanistan and its global diaspora around the lived experience of twenty years of occupation and displacement, and the disorientation of life in the wake of the US withdrawal from Afghanistan.

Cosponsored by the Afghan American Artists and Writers Association.

**Christina Yang: Curating Performance**
**THURSDAY / 10.27.22 / 12:45 PM**
How do we make art with people, places, and things? BAMPFA Chief Curator Christina Yang engages in an open-ended, behind-the-scenes conversation with Professor Lisa Wymore about the oftentimes sacred and profound task of curating performance as an expanded interdisciplinary practice in museums. This program asks what changes in curatorial work when bodies are foregrounded as works of art or perhaps how traditional principles can be upheld when a person or animal is in our care.

**Alex Saum-Pascual: Digital Poetry for the End of the World**
**THURSDAY / 11.10.22 / 12:45 PM**
Alex Saum-Pascual—a digital artist, poet, and UC Berkeley professor of contemporary Spanish literature and new media—discusses her academic and creative work on digital literature, examining the environmental impact of digital technologies.

**Pablo González: An Other Campus: Memory and Reenvisioning of the UC Berkeley Campus through Augmented Reality**
**THURSDAY / 11.17.22 / 12:45 PM**
Every day, campus tours walk visitors across the UC Berkeley campus. Tour leaders recount important historical moments and highlight monuments, yet the official tour constructs a narrative of the campus that leaves out thousands of stories. This presentation by UC Berkeley continuing lecturer Dr. Pablo González focuses on an ongoing project to reenvision the history of the campus through the use of augmented reality. It asks what an Other campus tour would look like and how this tour could usher in a more shared dialogue over race, memory, and monuments.

**Laurel Lawson: Art Is an Experience: UX, Access, and Equity**
**THURSDAY / 12.1.22 / 12:45 PM**
Experiencing art is a negotiation between instigator and participant, not necessarily bound to a technical medium. Intentional design processes can help us make better art and better experiences. Grounded in disabled understandings of the value of multiplicity of embodiment and experience, choreographer, designer, and engineer Laurel Lawson's talk moves from transdisciplinary artmaking and decentered design practice, to equitable aesthetic accessibility and technology ethics and leadership.

**LANDSCAPES OF MIGRATION, INCARCERATION, AND RESISTANCE**
**SEPTEMBER 2–DECEMBER 2, 2022**
Arts + Design Friday events are free and open to the public and held in person at BAMPFA’s Barbro Osher Theater. Doors open at 11:15 AM, and lectures run from 11:30 AM to 1:00 PM. All in-person lectures will also be livestreamed and captioned. To register for livestreaming, go to futurehistories.berkeley.edu/angel-island.

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

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

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

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

**Five Tables of Still Lifes**
**THURSDAY / 9.1.22 / 4:00–7:00 PM**
Still lifes make small promises that offer large pleasures: they depict a grouping of objects—natural or man-made—that can stand in for a person, represent the world in miniature, or show off an artist’s unerring virtuosity. The glories of cut flowerers bloom in 1925 prints by Ernst Ludwig Kirchner and Pierre Bonnard and in Chinese albums by Xu Gu and Chen Zuan; prized possessions are deftly limned in New Year’s prints by Shinsai and the Wang Wen handscroll Scholars Examining Ancient Bronzes; images of food tempt in prints by California artists Wayne Thiebaud and Paul Wonner; and more.

**Five Tables of Magic**
**THURSDAY / 10.6.22 / 4:00–7:00 PM**
Explore the magical side of folklore and the strange in this month’s Five Tables.

**Five Tables of Gatherings**
**THURSDAY / 11.3.22 / 4:00–7:00 PM**
What draws people together? Whether through celebration, harvest, performance, or gratitude, autumn evokes connection. Before the chill of winter sets in, Five Tables of Gatherings hopes to invigorate viewers with the dynamism of human interaction—candid and staged. Selected by the BAMPFA Student Committee, the displayed works include James Lee Byars’s Bright Tribute to the Discovery of the Human Spirit, Howard Fried’s concert photographs, nineteenth-century albumen prints, and more.

**GUIDED TOURS**

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

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

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

**MEMBERS SAVE 10%**

**FIVE TABLES**
1. Five Tables of Still Lifes, 9.1.22
2. Five Tables of Magic, 10.6.22
3. Five Tables of Gatherings, 11.3.22
**ART LAB**
4. Art Lab Collage Party, 9.11.22
5. Fabric Doll Workshop, 11.19.22
**BLACK LIFE**
6. Bush Mama, 10.1.22
7. Nolly Babes on Nollywood: Highway to the Grave, 10.29.22
**ART LAB**

**Art Lab Collage Party**
**SUNDAY / 9.11.22 / 12:00 PM**

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

**San Quentin Prison Studio**
**Art Exchange**
**SUNDAY / 10.9.22 / 1:00 PM**

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

**Teamwork: Collaborative Zine Making with Irrelevant Press**
**SUNDAY / 9.18.22 / 1:00 PM**

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

**Film: *Bush Mama***
**SATURDAY / 10.1.22 / 7:00 PM**

**INTRODUCTION** Ryan Austin Dennis

Ryan Austin Dennis is cocurator of Black Life.

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

Black Life Film Program Sponsor: Julie Simpson

See p. 17 for full description.

**Film: *Nolly Babes on Nollywood: Highway to the Grave***
**SATURDAY / 10.29.22 / 7:00 PM**

**PRERECORDED CONVERSATION**

Tochi and Ebele Anueyiagu and Ruth Gebreyesus

Tochi and Ebele Anueyiagu’s digital platform Nolly Babes brings attention to their beloved Nollywood films and actresses. Ruth Gebreyesus, a writer and producer based in the Bay Area, is currently the cocurator of Black Life.

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

Black Life Film Program Sponsor: Julie Simpson

See p. 21 for full description.

**Fabric Doll Workshop**
**SATURDAY / 11.19.22 / 1:00 PM**

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

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

**ART LAB HOURS**

*DROP IN AND MAKE ART!*

**FRIDAYS** 2–7
**SATURDAYS** + **SUNDAYS** 11–7
**SECOND SATURDAYS** 1–7

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

Have questions, suggestions, or feedback? Let Member Services know at bampfamember@berkeley.edu or (510) 642-5186.
SECOND SATURDAYS FOR FAMILIES
In BAMPFA’s galleries, Art Lab, and Reading Room
Admission is free for kids 18 and under and for one adult per child 13 and under.

GALLERY + STUDIO
For ages 6–12 with accompanying adult(s).
This two-part workshop integrates an interactive gallery tour with a related art project; the session lasts about an hour and a half. Please arrive promptly to secure your place, as space is limited.

Five Tiny Things to Save and Share
SATURDAY / 9.10.22 / 11:30 AM
Workshop led by Raphael Noz
Inspired by the exhibition Fluxus Reverb, assemble a mini collection of special objects, images, and/or instructions, and customize a box to contain it. Think of someone who would enjoy activating the contents of your box, and compose it with them in mind. If you already have something special to include, bring it! We will also create and gather things in the Art Lab.

Spirit Animal Flag
SATURDAY / 10.8.22 / 11:30 AM
Workshop led by Lucy Stark
In her installation in BAMPFA’s galleries, artist Candice Lin shares aspects of her experience during the pandemic, including the companionship of her cat, Roger. After an up close and personal look at the roles of cats and other animals in Lin’s art, work with artist Lucy Stark to make a personal spirit animal flag using a wax-resist fabric dyeing process (smocks will be provided). What animal is most special to you?

The Structured Stitch
SATURDAY / 11.12.22 / 11:30 AM
Workshop led by Lizzy Blasingame
Hannah Levy’s art is a study in contrasts—hard edges, soft textures, organic shapes, and industrial materials. Explore shapes, colors, textures, and sewing as you connect shapes and build your own sculptures with artist Lizzy Blasingame.

ROUNDTABLE READING
Recommended for ages 8 and up with accompanying adult(s).
At Roundtable Reading, young readers read aloud to one another from the opening pages of a good book for about an hour. Children who participate at the event will receive a copy of the book to continue reading at home. No advance sign-up needed; just show up at 2:00 PM ready to read!

The Witch Boy, a graphic novel, by Molly Knox Ostertag
SATURDAY / 9.10.22 / 2:00 PM
Reading led by Jana Vourgourakis, BAMPFA schools program educator
Even magic has rules, and Aster seems to be breaking them. Instead of shapeshifting, like boys are supposed to, he likes witchcraft, which is girls’ territory. During a night of shapeshifting practice, one of the boys goes missing. Aster knows he can solve the mystery—with witchcraft. Will he find the courage to use his secret skills, and to be truly himself?

Maizy Chen’s Last Chance by Lisa Yee
SATURDAY / 10.8.22 / 2:00 PM
Reading led by Andrea Kneeland, librarian, Berkeley Unified School District
Maizy Chen and her mom are living in Los Angeles when, suddenly, they must move to the tiny town of Last Chance, Minnesota, to help her grandparents with the Golden Palace—the restaurant that’s been in her family for generations. There, she makes some discoveries. For instance, you can tell a LOT about someone by the way they order food, and the Golden Palace has secrets. When Maizy discovers that a family treasure has gone missing, and that someone has left a racist note, she decides it’s time to find some answers.

¡Roundtable Reading Bilingüe! Dancing Home/Nacer bailando by Alma Flor Ada and Gabriel Zubizarreta
SATURDAY / 11.12.22 / 2:00 PM
Reading led by Angela Loza, librarian, West Contra Costa Unified School District
Margie has finally convinced the other kids at school she is one hundred percent American—just like them. But when her cousin Lupe visits from Mexico, the image she’s created crumbles. Things aren’t easy for Lupe either. Mexico hasn’t felt like home since her father went north to find work. Her hope of seeing him in the United States comforts her, but learning a new language in a new school is tough. Little by little, the girls’ individual steps find the rhythm of a shared dance, and they learn what “home” really means.
 events

Lecture: Alex J. Taylor on Public Objects: Revisiting Alexander Calder’s The Hawk for Peace
SATURDAY / 11.12.22 / 2:00 PM

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

THE HAWK FOR PEACE RESTORATION

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

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

7. Alex Taylor, 11.12.22

OCTOBER 8–16
MVFF @ BAMPFA

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

“A society should be judged not by how it treats its outstanding citizens but by how it treats its criminals.” — Fyodor Dostoevsky

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

The series includes a treasure from BAMPFA’s collection: Francisco Newman and Allen Willis’s Staggerlee, in which Black Panther cofounder Bobby Seale discusses the impetus behind the Black Panther Party’s work to nourish, educate, organize, and defend Black communities, as well as the physical and psychological aspects of incarceration, from inside San Francisco County Jail. Other highlights include Haile Gerima’s Bush Mama and Garrett Bradley’s Time, which both show the toll prison takes on women whose husbands are doing time. Emiko Omori’s Rabbit in the Moon uses her own family’s history to explore the effects on Japanese Americans during World War II. The first, the official story, tells of compliant citizens carted off to evacuation camps, rising above hardship to prove their unwavering loyalty to the country. Emiko Omori’s poetic documentary tells the second story, bringing to light the courageous acts of protest and rebellion that marked the internment. Meticulous research and charged testimony from former internees, including Omori’s sister, describe the camps at Heart Mountain, Manzanar, Poston, and Tule Lake, as well as the political rifts created in the incarcerated community. Beautifully rendered, Rabbit in the Moon bravely lifts the gag that once muted a culture’s voice of anger. STEVE SEID

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

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

Total running time: 98 mins

THURSDAY / 9.8.22

RABBIT IN THE MOON 7:00 PM

EMIKO OMORI (US, 1999)

IN PERSON Emiko Omori and Chiuko Omori

Chiuko Omori is a producer and subject of Rabbit in the Moon.

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

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Total running time: 98 mins

SATURDAY / 9.10.22

STAGGERLEE . . . A CONVERSATION WITH BLACK PANTHER BOBBY SEALE 7:00 PM

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

INTRODUCTION Shani Shay

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

A powerful portrait of resistance, Staggerlee was filmed in the San Francisco County Jail, where in 1970 Black Panther cofounder Bobby Seale was being held pending his extradition to Connecticut. In an expansive interview, Seale holds forth on cooking, poetry, intimacy, solitary confinement, revolutionary psychology, and Huey Newton. Newman succeeds brilliantly at his goal of “cutting through the static” of the media’s portrayal of the Black Panther Party as thugs, as well as what he called the Panthers’ sometimes “reckless rhetoric,” to document the person behind the party. KATE MACKAY

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

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

Total running time: 77 mins

FRIDAY / 9.23.22

ATTICA 7:00 PM

CINDA FIRESTONE (US, 1974)

INTRODUCTION Michael Mark Cohen

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

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

STANLEY EICHELBAUM, SAN FRANCISCO EXAMINER

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

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

Bush Mama

HAILE GÉRIMA (US, 1975)

BUSH MAMA

The story is told from the perspective of fifteen-year-old Alia (Kawennehere Devery Jacobs), a heroine whose wisdom, creativity, and entrepreneurial prowess keep the authorities at bay. Writing for CBC, Chelsea Vowel asserted that the film “makes this part of our collective history accessible in a way that no Royal Commission or official report can hope to match.” KATE MACKAY

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

Black Life Film Program Sponsor: Julie Simpson

SUNDAY / 10.30.22

RHYMES FOR YOUNG GOULHS

JEFF BARNABY (CANADA, 2014)

INTRODUCTION

Hertha D. Sweet Wong

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

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

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

SUNDAY / 11.6.22

WILLIE

DANNY LYON (US, 1985)

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

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

CONTINUES ON NEXT PAGE

1. The infiltrators, 11.3.22
2. Staggerlee, 9.10.22
3. Time Has No Sympathy, 10.23.22
4. Bush Mama, 10.1.22
5. Rhymes for Young Ghouls, 10.30.22
SATURDAY / 11.12.22

**TIME**

**GARRETT BRADLEY (US, 2020)**

**INTRODUCTION** Leila Weefur

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

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

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

**WEDNESDAY / 11.16.22**

**THE PRISON IN TWELVE LANDSCAPES**

**BRETT STORY (US, 2016)**

**INTRODUCTION** Althea Wasow

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

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

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

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

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

Born into a theater family, May performed with her father in his traveling Yiddish theater company when she was all of three years old. At the University of Chicago in the 1950s, she teamed up with Mike Nichols to form the improvisational duo Nichols and May, which she followed up the next year with the bitter satire *The Heartbreak Kid* (1972). May then faced challenges with the studio executives on her next two films: the edgy and masterful *Mikey and Nicky* (1976) and *Ishtar* (1987), infamous for its production cost overruns, studio sabotage, and failed initial release. In recent years, May’s contributions as a screenwriter and director have been reevaluated and celebrated.

Throughout her decades-long career, a through line to her work as an actor, writer, and director is her sense of spontaneity and authenticity, interest in satire, and experimentation with form. May was notorious for filming endless takes of scenes—no doubt in an effort to capture something raw in an actor’s performance.

Susan Oxtoby, Director of Film and Senior Film Curator

Thanks to Jack Durwood, Paramount Pictures; Julian Schlossberg, Jumer Productions, Inc.; Kajsa Hedström, Swedish Film Institute; Bruce Goldstein, Film Forum; and Alicia Fletcher, Toronto.
**FRIDAY / 9.9.22**

**MIKEY AND NICKY**
ELAINE MAY (US, 1976) DIGITAL RESTORATION
REPEATS SATURDAY / 9.17.22

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

PETER BRADSHAW, GUARDIAN

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


**SUNDAY / 9.11.22**

**A NEW LEAF**
ELAINE MAY (US, 1977)

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

MANOHLA DARGIS, NEW YORK TIMES

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

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

**FRIDAY / 9.16.22**

**HEAVEN CAN WAIT**
WARREN BEATTY, BUCK HENRY (US, 1978)

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

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


**SATURDAY / 9.17.22**

**MIKEY AND NICKY**
ELAINE MAY (US, 1976) DIGITAL RESTORATION
SEE FRIDAY / 9.9.22

**SUNDAY / 9.25.22**

**THE HEARTBREAK KID**
ELAINE MAY (US, 1972)

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

May achieves a delicate balance in her second film as director: The Heartbreak Kid is a bitter satire that plays like a whimsical romantic comedy. May’s daughter, Jeannie Berlin, shines as Lila, who marries Lenny (Charles Grodin) at the film’s outset. The Jewish newlyweds drive from New York to Miami Beach for their honeymoon, where Lila’s complete unselfconsciousness—and Lenny’s repeated run-ins with WASP princess Kelly (Cybill Shepherd)—cause Lenny and his marriage to unravel. Grodin brings a delightfully awkward energy to this film, which J. Hoberman called “one of the darkest, funniest visions of Jewish assimilation to emerge from Hollywood.”

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

**FRIDAY / 9.30.22**

**ISHTAR**
ELAINE MAY (US, 1987) DIGITAL RESTORATION

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

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

Jason Sanders, Film Notes Writer

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

WEDNESDAY / 9.7.22

NEPTUNE FROST
ANISIA UZEYMA, SAUL WILLIAMS (RWANDA/US, 2021)
Replete with mind-altering visual and sonic imagery, this Afrofuturist mélange of music, poetry, and resistance is hypnotic and visionary. Set in Rwanda, the film depicts a genderqueer community of hackers and techno poets. Though plot is secondary to style and rhythm, there is a young man named Matalusa who mines coltan, an essential ingredient of cell phones. He meets Neptune, a messianic figure able to change genders. As one character observes, “The war forced us into other dimensions,” and Neptune Frost brings a few of those dimensions to vivid life, carving out a bold new vision for Black cinema as it does so.

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

THURSDAY / 9.15.22

THE TWO FACES OF A BAMILEKÉ WOMAN
ROSWINE MBKAM (CAMEROON/BELGIUM, 2016)
(Deux visages d’une femme Bamiléké), Cameroonian filmmaker Mbakam turns the camera on her own remarkable mother and her generation in this captivating documentary on the difficult choices that African women must make to survive. Returning to Cameroon after seven years in Europe, with her mixed-race son in tow, Mbakam uncovers her mother’s stories through a series of startlingly intimate conversations, moving from the horrors of war against French colonizers to daily life in an arranged marriage. “Wrought with bliss and wonder… an exciting contribution to the canon of contemporary African cinema” (H-Black- Europe).

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

SUNDAY / 9.18.22

WOMEN’S STORIES: AFRICAN SHORT FILMS

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

THURSDAY / 9.22.22

SARRAOUNIA
MED HONDO (BURKINA FASO/MAURITANIA/FRANCE, 1986)
Arguably the most uncompromising, anti-colonialist of all African filmmakers, Hondo (Soleil O) turned to the brutal real-life history of French African imperialism for his most epic work, Sarraounia. The young queen of Niger’s Aznas, Sarraounia, is acclaimed and feared as a leader, warrior, or even witch, but in 1899 she stands (nearly) alone against the rampaging Voulet-Chanoine Mission, an expeditionary force notorious for its use of rape, torture, and mass slaughter. (Google it.) Filmed amidst Niger’s harsh deserts and brush, Sarraounia is a historical epic made not by Hollywood, but by hand, aiming to bring forgotten atrocities back to life and to honor those who stood in opposition.

JASON SANDERS
THURSDAY / 9.29.22

THE PROMISES
HAWA ALIOU N’DIAYE (MALI/FRANCE/BENIN, 2021)
(Les promises). Director N’Diaye explores Malian tradition, myth, and the ethereal through interviews with women who—like her—claim to be possessed by enigmatic spirits known as jinn. The litany of curses and warnings for women are as plentiful as air: don’t go out at night, or into the forest alone, or dream of water, unless you too become haunted. From countryside to cityscape, she seeks answers from all those made feverish by a social structure built to control women, or at least haunt them. “I am in my thirties and still single,” she notes. “I live permanently under family and societal criticism.” JASON SANDERS

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

SUNDAY / 10.2.22

MIN ALESH?
AMELET MUCHIE (ETHIOPIA, 2019)
Addis Ababa’s colorfully chaotic Merkato—Africa’s largest open-air market—provides the memorable setting of this vibrant work about a young woman attempting to escape the grind of poverty, for whom a lifelong talent becomes her way out. An indomitable spirit—and some good footwork—gets the otherwise luckless “Speedy” Selam through her daily grind; mainly busy running errands for her neighbors and dealing with her just-as-downtrodden boyfriend, she suddenly finds her life changed after a chance encounter with a running coach. Ethiopia’s legendary runner Haile Gebrselassie cameoes in this inspiring, open-hearted tale of Ethiopian endurance, spirit, and faith. JASON SANDERS


SUNDAY / 10.23.22

MRS. F
CHRIS VAN DER VORM (NIGERIA/NETHERLANDS, 2020)
A hard-charging theater director and activist attempts to bring her successful play on women’s empowerment into one of the toughest, most male-dominated spheres—Nigeria’s largest “floating slum,” Makoko. Ifeoma Fafunwa, “Mrs. F.” hopes to team some of Nollywood’s most popular actresses with the women of Makoko for her project, but first she must navigate all the men in the way, from the local kingpin to the elderly preachers, on down to the beefy “area boys” and even her doubtful Uber driver. Mrs. F. underlines just how much it takes to make a difference, and to empower someone enough to finally say, “I have courage.” JASON SANDERS

Written by Van der Vorm. Photographed by Bert Haitsma. With Regina Askia, Jide Kosoko, Segun Arinze, Ejike Asiegbu. (86 mins, Color, Digital)

SATURDAY / 10.29.22

NOLLY BABES ON NOLLYWOOD: HIGHWAY TO THE GRAVE
TECO BENSEN (NIGERIA, 2000)

PRETENDED CONVERSATION
Tochi and Ebele Anueyiagu and Ruth Gebreyesus
Tochi and Ebele Anueyiagu’s digital platform Nolly Babes brings attention to their beloved Nollywood films and actresses. Ruth Gebreyesus, a writer and producer based in the Bay Area, is currently the cocurator of Black Life.

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

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

Black Life Film Program Sponsor: Julie Simpson

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

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

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

Kate MacKay, Associate Film Curator

SATURDAY / 9.24.22

THE MISSING PICTURE
RITHY PANH (CAMBODIA/FRANCE, 2013)

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

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

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

SUNDAY / 9.25.22

IRRADIATED
RITHY PANH (FRANCE/CAMBODIA, 2020)

IN PERSON Rithy Panh

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

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

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

Jeffrey Skoller is a filmmaker, writer, and associate professor of film and media at UC Berkeley, as well as cocurator of Alternative Visions.

This brief survey of recent animation features films by both new and established local film artists who continue the long Bay Area tradition of bold experimentation and cinematic risk-taking. These filmmakers defy medium and genre boundaries—whether using the hand markings of a paintbrush, found images and objects, or computer-generated imagery—and explore multiple geographies, ranging from sixteenth-century poets in Rajasthan, India, to present-day Mission District underground filmmakers.

With the creation of original soundscapes, songs, and performances, each film is a unique and colorful song of transformation and metamorphosis, reflecting the excitement of a world in constant motion. JEFFREY SKOLLER

YOU'RE NOT LISTENING Jeremy Rourke, US, 2020, 11 mins
CONFIDENCE GAME Kathleen Quillian, US, 2018, 6 mins
UNDERLYING PERSISTENT VOLUMES, PART 2 Scott Stark, US, 2022, 6 mins
HALLUCINATIONS Lydia Greer, US, 2018, 10 mins
THE STONE Meghana Bisineer, India/UK, 2020, 10 mins
RAINING THROUGH MY BONES Meghana Bisineer, India/UK/US, 2022, 7 mins
STITCHING THE FUTURE WITH CLUES Allison Leigh Holt, US, 2021, 14.5 mins
All Color, Digital, From the artists
Total running time: c. 65 mins

SERIOUS BUSINESS COMPANY AND BAY AREA WOMEN ARTISTS

IN CONVERSATION Meghana Bisineer, Lydia Greer, Allison Leigh Holt, Kathleen Quillian, Scott Stark, and Jeffrey Skoller

Dorothy Wiley began making films in the 1960s, exploring her everyday experience living in the Bay Area; we present three new BAMPFA preservation prints of her work.

Tanya Zimbardo is a curator who has organized artist film programs and exhibitions at SFMOMA and for Bay Area nonprofits.

Antonella Bonfanti is the BAMPFA film collection supervisor.

Jon Shibata is the BAMPFA senior film archivist.

Bay Area experimental filmmaking during the 1960s and 1970s is studded by the works of pioneering women artists who drew on their experiences as women as inspiration for their films. At the center of this community was Freude (1942–2009), a filmmaker and trailblazing entrepreneur.

Her Serious Business Company distributed many of the era’s most acclaimed films, but its lasting impact was creating a platform for the discovery of lesser-known works. In this Out of the Vault program, we present BAMPFA preservation prints of films by both influential and undervalued Bay Area women filmmakers whose works were distributed by Serious Business Company, including Dorothy Wiley’s poetic, personal films. Wiley’s Coffee will also be presented on our outdoor screen through September 25 at 10 AM, 2 PM, and 5 PM. ANTONELLA BONFANTI


I CHANGE I AM THE SAME Anne Severson [Aliceanne Parker], Shelby Kennedy, US, 1969, 1 min, B&W

RIVERBODY Anne Severson [Aliceanne Parker], US, 1970, 7 mins, B&W, Preservation funded by Women’s Film Preservation Fund

PLASTIC BLAG Judith Wardwell, US, 1968, 7 mins, B&W

THE WEE WORM OR THE FAT INNKEEPER Dorothy Wiley, US, 1972, 11 mins, Color, Preservation funded by National Film Preservation Foundation

LETTERS Dorothy Wiley, US, 1972, 11 mins, Color, Preservation funded by National Film Preservation Foundation

COFFEE Dorothy Wiley, US, 1977, 8 mins, Silent, Color, Preservation funded by National Film Preservation Foundation

CONTINUES ON NEXT PAGE
FILMS

**WEDNESDAY / 10.5.22**

**LUMINOUS PROCURESS**

**7:00 PM**

**SELECTIONS FROM FLUXFILM ANTHOLOGY**

- **READYMADE** Albert Fine, US, 1966, 2 mins, Silent, B&W, Color, 16mm, From The Film-makers’ Cooperative
- **SEARS CATALOGUE 1–3** Paul Sharits, US, 1965, 28 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **DOTS 1 & 2** Paul Sharits, US, 1965, 35 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **WRIST TRICK** Paul Sharits, US, 1965, 28 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **SMOKING** Joe Jones, US, 1966, 5 mins, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **FIVE** Yoko Ono, UK, 1967, 6 mins, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **POLICE CAR** John Cale, US/UK, 1966, 1 min, Silent, Color, 16mm, From The Film-makers’ Cooperative
- **UNROLLING EVENT** Paul Sharits, US, 1965, 5 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **FOUR** Yoko Ono, UK, 1967, 6 mins, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **WRIST TRICK II** Paul Sharits, US, 1965, 28 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **WORD MOVIE** Paul Sharits, US, 1966, 4 mins, Silent, B&W, Color, 16mm, From The Film-makers’ Cooperative

**Total running time:** c. 65 mins

**WEDNESDAY / 10.12.22**

**FLUXUS FILMS: YOKO ONO, PAUL SHARITS, AND OTHERS**

**2:00 PM**

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

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

**SELECTIONS FROM FLUXFILM ANTHOLOGY**

- **READYMADE** Albert Fine, US, 1966, 2 mins, Silent, B&W, Color, 16mm, From The Film-makers’ Cooperative
- **SEARS CATALOGUE 1–3** Paul Sharits, US, 1965, 28 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **DOTS 1 & 2** Paul Sharits, US, 1965, 35 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **WRIST TRICK** Paul Sharits, US, 1965, 28 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **SMOKING** Joe Jones, US, 1966, 5 mins, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **FIVE** Yoko Ono, UK, 1967, 6 mins, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **POLICE CAR** John Cale, US/UK, 1966, 1 min, Silent, Color, 16mm, From The Film-makers’ Cooperative
- **UNROLLING EVENT** Paul Sharits, US, 1965, 5 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **FOUR** Yoko Ono, UK, 1967, 6 mins, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **WRIST TRICK II** Paul Sharits, US, 1965, 28 secs, Silent, B&W, 16mm, From The Film-makers’ Cooperative
- **WORD MOVIE** Paul Sharits, US, 1966, 4 mins, Silent, B&W, Color, 16mm, From The Film-makers’ Cooperative

**Total running time:** c. 65 mins

**IRANIAN EXPERIMENTAL FILM: THE ARTISTIC RADICALS**

**PRERECORDED INTRODUCTION** Somayeh Khakhshoor

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

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

**THE RHYTHM** (Ritm), Manoucheray Teyyab, Iran, 1964, 9 mins, B&W, Digital, From National Film Archive of Iran, permission the artist

**COLDNESS OF IRON** (Sardi ahan), Khosrow Sinai, Iran, 1969, 18 mins, B&W, Digital, From National Film Archive of Iran, permission the artist

**STONE, THE SILENT MOTHER** (Sang mādar-e khāmush), Farshad Fadaian, Iran, 1988, Color, 10 mins, Digital, From the artist

**HASSANLOU CUP: STORY OF ONE WHO ASKS** (Jām-e Hassanlou), Mohammad Reza Aslanli, Iran, 1964, 20 mins, In Farsi with English subtitles, B&W, Digital, From Dr. Gita Aslani Shahrestani

**ARS POETICA** (Gharâh-e hâl), Khosrow Sinai, Iran, 1967–68, 11 mins, B&W, Digital, From National Film Archive of Iran, permission the artist

**Total running time:** 66 mins

2. Serious Business Company and Bay Area Women Artists: My Name Is Oona, 9.21.22
Filmmaker Reid Davenport reflects on matters of visibility, family, and the freak show in his latest personal film. A circus tent erected near his apartment elicits thoughts of the current moment (Jeffrey Skoller). Davenport’s movements [and point of view] are depicted from the vantage point of his wheelchair (SFFILM Festival). A sensory ethnography in the truest sense ... [that] builds on the . . . diaristic subjective vision of the American avant-garde of Brakhage, Baillie, and Mekas, and the artists of Fluxus were, and remain, radical visionaries who sought to reconcile art with life. Dating from the 1960s and compiled by George Maciunas (founder of Fluxus), Fluxfilm Anthology is a document consisting of short films ranging from ten seconds to ten minutes in length. These films were shown as part of the events and happenings of the New York avant-garde. This version is from Anthology Film Archives’s 1992 preservation project. PHOTOGRAPHED BY DAVENPORT. (76 mins, Color, DCP, From RePort Media)

MOMENTS OF PERCEPTION: EXPERIMENTAL FILM IN CANADA

IN PERSON Jim Shedden

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

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

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

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

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

Total running time: c. 65 mins

THE PRISON IN TWELVE LANDSCAPES BRETT STORY (US, 2016)

SEE P. 18 FOR FULL DESCRIPTION.
PIER PAOLO PASOLINI

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

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

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

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

Susan Oxtoby, Director of Film and Senior Film Curator

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

SATURDAY / 10.22.22

ACCATTONE
PIER PAOLO PASOLINI (ITALY, 1961) IMPORTED 35MM RESTORATION

7:00 PM

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


REPEATS SATURDAY / 11.26.22

THE GOSPEL ACCORDING TO ST. MATTHEW
PIER PAOLO PASOLINI (ITALY, 1964) IMPORTED 35MM PRINT

SATURDAY / 11.5.22

7:00 PM

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


FRIDAY / 10.28.22

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

7:00 PM

Mamma Roma captures the dispirited world of a spirited prostitute and her efforts to rise above her trade toward a petit bourgeois life for herself and her grown son. In stone ruins and suburban housing projects, Pasolini finds a combination of the seamy and the lyric, the ugly and the classical, rough trade tempered by raw beauty. His dreamlike edits open neorealism to the everyday life of the times, today looks like a radically stylized classic. Pasolini employs a cast of nonprofessional actors, and settings of rugged Southern Italian landscapes and hill towns, shot with a mixture of cinema-verité techniques, expressive close-ups, and ingenious set pieces. His Christ is an anguished and determined revolutionary, setting children against their parents as he has turned against his, a peripatetic preacher against the afflictions of social injustice. His miracles are as matter-of-fact as Pasolini’s pagentry is gritty.


SATURDAY / 11.19.22

THE HAWKS AND THE SPARRROWS
PIER PAOLO PASOLINI (ITALY, 1966) NEW 4K DIGITAL RESTORATION

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

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

SUNDAY / 11.26.22
that begins with the question “Where is mankind going?” and ends by eating crow.

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

FRIDAY / 11.11.22

TEOREMA
PIER PAOLO PASOLINI (ITALY, 1968) IMPORTED 35MM PRINT
(Theorem). Into the home of a classic bourgeois family walks a stranger (Terence Stamp). This unassuming young man was described by Pasolini as “a generically ultra-terrestrial and metaphysical apparition: he could be the Devil, or a mixture of God and the Devil. The important thing is that he is something authentic and unstoppable.” One by one, each family member seeks—and finds—in the visitor a catalyst for the fulfillment of desires denied within the confines of the family structure. Liberated by a moment of authenticity, each is left, on the visitor’s departure, with a personal kind of madness, stripped naked in a symbolic desert.

Written by Pasolini. Photographed by Giuseppe Ruzzolini. With Ninetto Davoli, Ines Pellegrina, Franco Citti. (129 mins, In Italian with English subtitles, Color, 35mm, From Cinecittà, permission Janus Films)

FRIDAY / 11.18.22

THE DECAMERON
PIER PAOLO PASOLINI (ITALY, 1971) IMPORTED 35MM PRINT
Recommended for adults only

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

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

SUNDAY / 11.27.22

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

“Pasolini’s most beautiful film.” TONY RAYNS
Recommended for adults only

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

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

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

Georgian cinema is rich in tradition, song, history, love of the arts, and literature. Filmmakers have often focused on the country's remarkable and varied landscape and on the centrality of the family in Georgian culture. We take this occasion to showcase a selection of works timed with the Ensemble Basiani concert at Cal Performances on November 3. The State Ensemble of Georgian Folk Song, Ensemble Basiani is known for its distinctive holdings of Georgian cinema produced during the Soviet era and since the country's independence from the Soviet Union in 1991. This series features works by leading auteurs Tengiz Abuladze, Otar Iosseliani, Nana Janelidze, Sergei Paradjanov, Aleksandr Rekhviashvili, and Giorgi Shengelaia, as well as directors who have established their careers in the last fifteen years, such as Salomé Alexi and Rusudan Pirveli.

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SATURDAY / 11.19.22
THE WAY HOME
ALEKSANDR REKHVASHVILI (USSR, 1981/87)  BAMPFA COLLECTION
(Gza shinisaken). The way home for Rekhvashvili is not charted in the conventional sense. It takes the viewer along some peculiar roads and across a unique landscape: Georgian history and legend, politics and social stratification, religion and ethics. Allusive, stylized, and allegorical from beginning to end, The Way Home (completed in 1981, released in 1987) is in part a tribute to Rekhvashvili’s favorite director, Pier Paolo Pasolini, especially to The Hawks and the Sparrows (see p. 26). It makes extensive use of poems by Bella Akhmadulina (the major female poet of the cultural “thaw” of the 1950s and 1960s) and of sets by Amir Kakabadze (the son of David Kakabadze, the Georgian avant-garde painter).


SATURDAY / 11.26.22
PIROSMANI
GIORGIO SHENGELIAI (USSR, 1969)  BAMPFA COLLECTION
Pirosmani is a poetic biography of the great Georgian primitive artist Nikoloz (Niko) Pirosmashvili (1862–1918), who worked prior to 1920. Shengeliai avoids the usual clichés of films about artists’ lives, successfully experimenting with color control techniques based on the painter’s style. Avtandil Varazi plays the gentle, uncompromising artist, who sold his paintings to bars and restaurants for food and drink and worked mostly in solitude. After its American premiere at BAMPFA in 1974, this delicately expressive film won the Grand Prize at the Chicago Film Festival and went on to international critical acclaim.

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

FOLLOWED BY  ARABESQUE ON A PIROSMANI THEME  (Arabesjebi Pirosmanz temaze)  (Sergei Paradjanov, USSR, 1985). A poetic meditation on the work of the Georgian painter Pirosmashvili. (25 mins, In Georgian, Russian, and English, Color, 35mm, BAMPFA collection)
Total running time: 110 mins

SUNDAY / 11.27.22
SUSA
RUSUDAN PIRVELI (GEORGIA, 2010)  BAMPFA COLLECTION
A quiet young boy weaves his way through the underbelly of contemporary Georgia in this evocative update of the neorealist tradition, which takes some of that genre’s key pieces—a youthful protagonist, nonprofessional actors, and atmospheric locales—and adds Pirveli’s keen eye for detail. With his father in jail, twelve-year-old Susa helps his mother distribute illegal vodka to various hellholes and deadbeats; no matter his situation, though, he hopes for something better. Avoiding pathos and cartoon villainy for a more genuine tone reminiscent of the Dardenne brothers, Susa “beautifully captures the way a crumbling locale permeates the characters’ lives” (Variety).

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

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

Kate MacKay, Associate Film Curator

THURSDAY / 10.6.22
BLUE ISLAND
CHAN TZE WOON (CHINA, 2022)

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

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

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

THURSDAY / 10.20.22
RIVERS AND MY FATHER
LUO LI (CANADA/CHINA, 2010)

IN CONVERSATION Luo Li and Fang Xu
Fang Xu is a continuing lecturer in the field of interdisciplinary studies at UC Berkeley.

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

Written by Li. Photographed by Li, Lesley Loksi Chan, Liu Xiao. With Guangbin Li, Guoqiang Luo, Li Mingfei. (117 mins, In Mandarin with English subtitles, Color, Digital, From Luo Li Films)

FRIDAY / 10.21.22
LI WEN AT EAST LAKE
LUO LI (CANADA/CHINA, 2015)

IN CONVERSATION Luo Li and Michael Nylan
Michael Nylan is the Jane K. Sather History Chair of the UC Berkeley Department of History.

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

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

THURSDAY / 10.27.22
MAMA
LI DONGMEI (CHINA, 2020)

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

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

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

Jonathan Mackris, Guest Curator

THURSDAY / 11.10.22

THE BEIRUT TRILOGY
JOCELYNE SAAB (FRANCE, 1976-82)

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

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

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

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

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

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

All In French with English subtitles, Color, Digital, From Jocelyne Saab’s Friends Association
Total running time: 118 mins

SUNDAY / 11.13.22

BEIRUT, THE ENCOUNTER
BORHANE ALAOUIÉ (LEBANON/TUNISIA/BELGIUM, 1981)

INTRODUCTION Jonathan Mackris

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

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

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


THURSDAY / 11.17.22

LEILA AND THE WOLVES
HEINY SROUR (UK/LEBANON/BELGIUM/NETHERLANDS, 1984)

INTRODUCTION Jonathan Mackris

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

On View

GALLERIES

UNDOING TIME: ART AND HISTORIES OF INCARCERATION
September 3–December 18, 2022

ART WALL: CAROLINE KENT
Through October 30, 2022

CANDICE LIN: SEEPING, ROTTING, RESTING, WEEPING
Through November 27, 2022

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

HANNAH LEVY / MATRIX 279
Through January 8, 2023

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

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

BARBRO Osher Theater

AFRICAN FILM FESTIVAL
September 7–October 29, 2022

ALTERNATIVE VISIONS
September 7–November 30, 2022

UNDOING TIME: CINEMA AND HISTORIES OF INCARCERATION
September 8–November 16, 2022

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

RITHY PANH IN PERSON
September 24–25, 2022

IN DIALOGUE WITH CHINA: FAMILY, MEMORY, RESISTANCE, AND CHANGE
October 6–27, 2022

MVFF @ BAMPFA
October 8–16, 2022

PIER PAOLO PASOLINI
October 22–November 27, 2022

GEORGIAN CINEMA: HIGHLIGHTS FROM THE BAMPFA COLLECTION
October 29–November 27, 2022

CINESPIN
November 4, 2022

OUTDOOR SCREEN

DOROTHY WILEY: COFFEE
Through September 25, 2022

WHITNEY BRADSHAW: OUTCRY
Through November 8, 2022

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

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