When I was an undergraduate student of art history and political science at the University of Illinois, I spent countless hours at Krannert Art Museum as an intern, leader of the museum’s student association, and barista at the Palette Cafe. There was one exhibition in particular that was truly memorable in the way it expanded my thinking of what art could be: the museum hosted a collaboration between the artist Wendy Jacob and the scientist Temple Grandin that included large “squeeze chairs” that visitors could sit in to simulate Grandin’s ideas for more humane animal husbandry techniques, illustrated by hand-drawn diagrams throughout the gallery. My young mind was forever changed by the possibility of art I could sit in that spoke to ethical questions about our food sources. I was delighted to randomly run into Grandin at an airport last year and tell her what a significant impact her exhibition had on me. As a student, I experienced the power of art museums as educational spaces that expand our thinking and, in my case, the place where I discovered a career path that merged my interests in art, society, and international affairs. Twenty-five years later, I am still invigorated by how museums expand my horizons and those of our guests through myriad learning opportunities.

BAMPFA takes this educational mission seriously—and our latest season is no exception. On April 13, we’ll be advancing this commitment with the opening of A Movement in Every Direction: Legacies of the Great Migration, a new exhibition that illuminates one of the most transformational events in US history: the migration, over multiple decades, of six million Black Americans during the Jim Crow era, including nearly three hundred thousand who resettled here in the Bay Area. Featuring newly commissioned works by twelve contemporary artists, A Movement in Every Direction is accompanied by a wide slate of educational programs with artists and scholars that will draw out the exhibition’s historical themes.

We’ll also be presenting a very different educational experience—one that highlights BAMPFA’s deep connection to UC Berkeley—when we open an exhibition of work by the university’s graduating class of Master of Fine Arts students. Now in its fifty-fourth year, this annual tradition continues to offer graduate students a launchpad into their creative careers, while giving our visitors a chance to discover exciting new voices from one of the West Coast’s leading MFA programs.

And in the Barbro Osher Theater, the distinguished film historian David Thomson returns to BAMPFA to host the latest installment of In Focus, a weekly “class” of lectures and conversations presented alongside films that are hand-selected by some of the world’s leading scholars. A cornerstone of BAMPFA’s film program prior to the pandemic, In Focus relaunched to great acclaim last season as part of our Werner Herzog retrospective. We’re pleased to continue offering this unique program as an opportunity for audiences to expand their intellectual horizons while enjoying great cinema.

Educational opportunities like these are one of the reasons why I love working at BAMPFA; there’s always something new to learn and fresh avenues of inquiry and curiosity to pursue through art and film. I hope you will join me at the museum!

JULIE RODRIGUES WIDHOLM
EXECUTIVE DIRECTOR

BAMPFA’s schedule is also available online: bampfa.org/calendar.
MARCH

1 / FRI
7:00 PM That Day, on the Beach
Introduction by Weihong Bao
YANG P. 19

2 / SAT
11:30 AM Menus-Plaisirs Les Troisgros
SPECIAL SCREENINGS P. X
4:00 PM 48 DECOLONIZING CINEMA P. 37

3 / SUN
2:00 PM Exhibition Tour WHAT HAS BEEN P. 9
3:30 PM Jordan Stein on Miyoko Ito:
Heart of Hearts BOOK EVENT P. 11
5:30 PM Taipei Story
Introduction by Andrew F. Jones
YANG P. 19

6 / WED
12:15 PM Exhibition Tour WHAT HAS BEEN P. 9
3:10 PM A Man Escaped
Lecture by David Thomson
IN FOCUS P. 31
7:00 PM Syria: Snapshots of
History in the Making
Charif Kiwan in person
DOCUMENTARY VOICES P. 24

7 / THU
Free First Thursday
1:15 PM Exhibition Tour WHAT HAS BEEN P. 9
7:00 PM Black Girl SEMBÈNE P. 27

8 / FRI
7:00 PM Terrorizers
Introduction by Andrew F. Jones
YANG P. 19

9 / SAT
Museum closed for the Art & Film Benefit

10 / SUN
Museum opens at 1 PM
MATRIX 284 / Sin Wai Kin closes
1:00 PM The Collaborative Dish with
Liz Hernandez ART LAB P. 12
2:00 PM During Revolution
Charif Kiwan in person
DOCUMENTARY VOICES P. 24
2:00 PM Exhibition Tour WHAT HAS BEEN P. 9

13 / WED
3:10 PM Paths of Glory
Lecture by David Thomson
IN FOCUS P. 31
7:00 PM Films by Francisco
Huichaqueo Pérez
Francisco Huichaqueo Pérez in person
DOCUMENTARY VOICES P. 25
7:30 PM Nite Bjuti PERFORMANCE P. 11

14 / THU
7:00 PM Mandabi SEMBÈNE P. 28

15 / FRI
7:00 PM The Underground Railroad:
Chapters 1 & 2
Barry Jenkins and Damon Young in conversation
UNDERGROUND RAILROAD P. 17

16 / SAT
3:00 PM The Underground Railroad:
Chapters 3 & 4
Barry Jenkins and Stephanie E.
Jones-Rogers in conversation
UNDERGROUND RAILROAD P. 17
7:00 PM The Underground Railroad:
Chapters 5, 6 & 7
Barry Jenkins and Stephanie E.
Jones-Rogers in conversation
UNDERGROUND RAILROAD P. 17

17 / SUN
1:00 PM The Underground Railroad:
Chapters 8 & 9
Barry Jenkins and Roshanak
Kheshti in conversation
UNDERGROUND RAILROAD P. 17
3:00 PM Sadie Barnette & David Huffman
ARTISTS’ TALK P. 9

5:00 PM The Underground Railroad:
Chapter 10
Barry Jenkins and Brandi
Thompson Summers
in conversation
UNDERGROUND RAILROAD P. 17

20 / WED
12:15 PM Exhibition Tour WHAT HAS BEEN P. 9
3:10 PM They Shall Not Grow Old
Lecture by David Thomson
IN FOCUS P. 31
7:00 PM The Echo
Tatiana Huezo and Nicolás Pereda
in conversation DOCUMENTARY VOICES PP. 22, 25

21 / THU
5:30 PM Spring Sing-Along P. 12
7:00 PM Kuxa Kanema: The Birth of
Cinema DECOLONIZING CINEMA P. 37

22 / FRI
5:00 PM Sembène! SEMBÈNE P. 28
7:00 PM Prayers for the Stolen
Tatiana Huezo in person
MEXICO P. 22

23 / SAT
4:00 PM Viva Varda! VARDA P. 33
6:00 PM A Brighter Summer Day YANG P. 19

24 / SUN
2:00 PM La Pointe Courte VARDA P. 33
4:00 PM Emitaï SEMBÈNE P. 28

27 / WED
3:10 PM 1917
Lecture by David Thomson
IN FOCUS P. 31
7:00 PM A Confucian Confusion YANG P. 20

28 / THU
6:30 PM Will AI Be Humanity’s Last Act?
CALIFORNIA LIVE! P. 11

29 / FRI
7:00 PM Cléo from 5 to 7 VARDA P. 33

30 / SAT
7:00 PM Tótem MEXICO P. 22

31 / SUN
2:00 PM Agnès Varda Shorts, Program 1
VARDA P. 33
4:00 PM Xala SEMBÈNE P. 28
**3 / WED**
- **12:15 PM** Exhibition Tour  
  *WHAT HAS BEEN* P. 9
- **7:00 PM** *R21: aka Restoring Solidarity*  
  Introduction by Samera Esmeir  
  *DOCUMENTARY VOICES* P. 25

**4 / THU**
*Free First Thursday*
- **1:15 PM** Exhibition Tour  
  *WHAT HAS BEEN* P. 9
- **5:00 PM** Avenali Lecture: Ocean Vuong in Conversation with Cathy Park Hong  
  *LECTURE* P. 14
- **7:30 PM** From Colonial Statues to Carnival Masks: Amílcar Cabral and the Liberation of Guinea-Bissau  
  *DECOLONIZING CINEMA* P. 37

**5 / FRI**
- **5:00 PM** Reading: Ocean Vuong  
  *READING* P. 14
- **7:30 PM** *BAMPFA Student Committee Film Festival*  
  Student filmmakers in person  
  *SPECIAL SCREENINGS* P. 39

**6 / SAT**
- **4:00 PM** *Mahjong*  
  Introduction by WeiHong Bao  
  *YANG* P. 20
- **7:00 PM** Short Films by Nicolás Pereda  
  Nicolás Pereda in person  
  *MEXICO* P. 22

**7 / SUN**
- **1:30 PM** *Ceddo*  
  *SEMBÈNE* P. 29
- **2:00 PM** Exhibition Tour  
  *WHAT HAS BEEN* P. 9
- **4:00 PM** *Sambizanga*  
  *DECOLONIZING CINEMA* P. 37

**10 / WED**
- **7:00 PM** *Ch’ul be, Sacred Path*  
  Introduction by Natalia Brizuela  
  *DOCUMENTARY VOICES* P. 25

**11 / THU**
*A Movement in Every Direction*  
**Preview Day**
- **7:00 PM** *Vagabond*  
  *VARDA* P. 34

**12 / FRI**
*A Movement in Every Direction*  
**Preview Day**
- **4:00 PM** Black Life Celebrates June Jordan’s Poetry for the People  
  *BLACK LIFE* P. 11
- **7:00 PM** *Everything Else*  
  Natalia Almada and Nicolás Pereda in conversation  
  *MEXICO* P. 23

**13 / SAT**
*A Movement in Every Direction*  
**opens**
- **11:30 AM** *Art Making for All Ages*  
  *COMMUNITY DAY* P. 7
- **11:30 AM** *Sculptural Vessels*  
  *GALLERY + STUDIO* P. 13
- **2:00 PM** Anthony Graham on *A Movement in Every Direction*  
  *CURATOR’S TOUR* P. 7
- **2:00 PM** *Me, Frida, and the Secret of the Peacock Ring* by Angela Cervantes  
  *ROUNDTABLE READING BILINGÜE* P. 13
- **4:30 PM** *Viva Varda!*  
  *VARDA* P. 34
- **7:00 PM** *Guelwaar*  
  *SEMBÈNE* P. 29

**14 / SUN**
*MATRIX 283 / Gabriel Chaile* closes

**17 / WED**
- **12:15 PM** Exhibition Tour  
  *WHAT HAS BEEN* P. 9
- **7:00 PM** *Mueda, Memory and Massacre*  
  *DECOLONIZING CINEMA* PP. 25, 38

**18 / THU**
- **7:00 PM** *Dos Estaciones*  
  Introduction by Nicolás Pereda  
  *MEXICO* P. 23

**19 / FRI**
- **5:00 PM** Distilling Grief: The Happiness Blend  
  *ART LAB* P. 12
- **7:00 PM** *Faat Kiné*  
  *SEMBÈNE* P. 29

**20 / SAT**
- **1:00 PM** Lijin Lecture: Yee I-Lann on *TIKAR/ MEJA/PLASTIK* and Art and Film from Borneo  
  *LECTURE* P. 10
- **4:30 PM** Agnès Varda Shorts, Program 2  
  *VARDA* P. 34
- **7:00 PM** *Yi Yi*  
  Introduction by Daniel O’Neill  
  *YANG* P. 20

**21 / SUN**
- **1:00 PM** Composing with Scent: Matter, Mystery, and Direction  
  *ART LAB* P. 12
- **2:00 PM** Exhibition Tour  
  *WHAT HAS BEEN* P. 9
- **2:00 PM** *Moolaadé*  
  *SEMBÈNE* P. 29
- **5:00 PM** *Resonance Spiral*  
  Filipa César in person  
  *DECOLONIZING CINEMA* P. 38

**23 / TUE**
- **7:00 PM** *Spell Reel*  
  Filipa César in person  
  *DECOLONIZING CINEMA* P. 39

**24 / WED**
- **7:00 PM** Walking Archives: Thoughts on Mangroves, Schools, Round Houses, and Weaving  
  Filipa César in person  
  *DECOLONIZING CINEMA* PP. 25, 39

**25 / THU–28 / SUN**
*SFFILM Festival at BAMPFA*
**MAY**

**1 / WED**
*Fifty-Fourth UC Berkeley MFA Exhibition opens*

12:15 PM Exhibition Tour  WHAT HAS BEEN P. 9
7:00 PM  Le bonheur  VARDA P. 34

**2 / THU**
*Free First Thursday*

12:00 PM Matthew Villar Miranda on *A Movement in Every Direction*
CURATOR’S TOUR P. 7

7:00 PM  Tragic Jungle  MEXICO P. 23

**4 / SAT**

3:30 PM  Mur Murs and Documenteur  
VARDA P. 35

**5 / SUN**

1:00 PM Cyanotype Workshop
with Melinda Katz  ART LAB P. 12

2:00 PM Exhibition Tour  WHAT HAS BEEN P. 9

3:30 PM  Faces Places  VARDA P. 35

**10 / FRI**

5:30 PM  MFA Artists’ Talk  
ARTISTS’ TALK P. 8

**11 / SAT**

11:30 PM Shifting Shapes and Surfaces  
GALLERY + STUDIO P. 13

2:00 PM  Freddie vs. the Family Curse  
by Tracy Badua  
ROUNDTABLE READING P. 13

**12 / SUN**

2:00 PM  Film & Video Makers at Cal: Works from the Eisner Competition 2024  
UC Berkeley student filmmakers in person  SPECIAL SCREENINGS P. 39

**15 / WED**

12:15 PM Exhibition Tour  WHAT HAS BEEN P. 9

**19 / SUN**

1:00 PM  Intro to Risograph Workshop
with Alayna Tinney  ART LAB P. 12

3:00 PM Claire Frost on *What Has Been and What Could Be*  
CURATOR’S TOUR P. 9

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1 Quantum Creole 4.24.24
2 A Movement in Every Direction opens 4.13.24
3 Taipei Story 3.3.24
4 Shifting Shapes and Surfaces 5.11.24
5 Reading: Ocean Vuong 4.5.24
6 Le bonheur 5.1.24
A Movement in Every Direction: Legacies of the Great Migration illuminates the enduring impacts of the Great Migration through the eyes and work of twelve contemporary artists. Between 1915 and 1970, in the wake of racial violence and pervasive inequalities, more than six million African Americans left their homes in the rural South. Many migrated to cities like Chicago, Detroit, New York, Los Angeles, and Houston, while others relocated within the South. Between 1940 and 1970, the Bay Area’s own Black American population increased by nearly three hundred thousand. The Great Migration transformed the economic, cultural, social, political, and ecological makeup of the United States.

This extensive dispersal of people across the country altered nearly every aspect of Black life and culture. By exploring very personal and, at times, difficult histories, the artists consider how reverberations from the Great Migration continue to affect their lives and the lives of many Black Americans. A Movement in Every Direction reveals lesser-known stories of this unprecedented phenomenon. It honors the paths, decisions, and sacrifices of ancestors; their pursuit of their hopes and dreams; and the brighter tomorrows they imagined for themselves and their loved ones.


A Movement in Every Direction: Legacies of the Great Migration is co-organized by the Mississippi Museum of Art and the Baltimore Museum of Art. The exhibition is cocurated by Ryan N. Dennis, former Chief Curator and Artistic Director of the Center for Art and Public Exchange at the Mississippi Museum of Art, and Jessica Bell Brown, Curator and Department Head of Contemporary Art at the Baltimore Museum of Art. The presentation at BAMfPA is organized by Anthony Graham, Senior Curator, with Matthew Villar Miranda, Curatorial Associate.

Support is provided by the Ford Foundation, Teiger Foundation, Henry Luce Foundation, Andy Warhol Foundation for the Visual Arts, Bloomberg Philanthropies, National Endowment for the Humanities, and National Endowment for the Arts. Additional support for the presentation at BAMfPA is provided by the Constance Chang Fund.

ABOVE
Preview Days
THU / 4.11.24
FRI / 4.12.24
Early access for BAMPFA members and UC Berkeley students, faculty, and staff

Community Day
SAT / 4.13.24
Free museum admission for all

Curator’s Tour:
Anthony Graham
SAT / 4.13.24 / 2:00 PM
Senior Curator Anthony Graham, who organized BAMPFA’s presentation of the exhibition, discusses the themes of A Movement in Every Direction and offers insights and observations about selected artworks.

Curator’s Tour:
Matthew Villar Miranda
THU / 5.2.24 / 12:00 PM
Curatorial Associate Matthew Villar Miranda, who helped organize BAMPFA’s presentation of A Movement in Every Direction, leads a tour in dialogue with the exhibition themes of refuge, agency, community, and memory.

Art Making for All Ages
SAT / 4.13.24 / 11:30 AM–2:00 PM
Drop in and make art in BAMPFA’s Crane Forum space, next to the Art Wall. Materials will be provided.


Mark Bradford: 500, 2022; mixed media on panel (60 panels); courtesy the artist and Hauser & Wirth.

Theaster Gates Jr.: The Double Wide, 2022; spruce framing, armory flooring, metal roofing exterior, Mississippi reliquary, tar, pickled goods, bronze sculpture, two-channel video (color, sound), 2:02 min. (channel one) and 6:18 min. (channel two); courtesy the artist. Photography by Mitro Hood, courtesy of the Mississippi Museum of Art and Baltimore Museum of Art.
For more than half a century, BAMPFA and the UC Berkeley Department of Art Practice have collaborated to present an exhibition of works by MFA graduates. The exhibition celebrates new bodies of work developed by each artist that represent the culmination of two years of study. This year’s exhibition features the exceptional work of Salimatu Amabebe, Anamaya Farthing-Kohl, Valencia James, and Nivedita Madigubba.

PUBLIC PROGRAMS

MFA Artists’ Talk
FRI / 5.10.24 / 5:30 PM
Meet the 2024 graduates of UC Berkeley’s Master of Fine Arts program as they talk about their recent work at the outset of BAMPFA’s fifty-fourth annual MFA exhibition.

The annual MFA exhibition is made possible by the Barbara Berelson Wiltsek Endowment.

BAMPFA STORE

THE BAMPFA COLLECTION
Celebrate our landmark exhibition with these unique gifts, available only at the BAMPFA Store.

Romare Bearden’s iconic final study for Berkeley—The City and Its People, with images of the bay, the UC Berkeley campus, and Berkeley landmarks

300-Piece Puzzle $19.95
8” x 10” Museum-Quality Print $18.95
Ceramic 15-Ounce Mug $15.95

Rosie Lee Tompkins’s sublimely enveloping quilt Untitled, 1991

8” x 10” Museum-Quality Print $18.95

Albert Bierstadt’s luminous, tranquil landscape Yosemite Winter Scene

8” x 10” Museum-Quality Print $18.95
Sketchbook $16.95
ON VIEW
WHAT HAS BEEN AND WHAT COULD BE
THE BAMPFA COLLECTION
THROUGH JULY 7, 2024

ARTISTS’ TALK
On selected Sunday afternoons, BAMPFA invites visitors to hear from local artists whose work is featured in What Has Been and What Could Be: The BAMPFA Collection and from BAMPFA curators speaking about the exhibition.

Sadie Barnette & David Huffman
SUN / 3.17.24 / 3:00 PM
Oakland-based artist Sadie Barnette’s multimedia practice illuminates her own family history as it mirrors a collective history of repression and resistance in the United States. Focusing on her work in the exhibition, My Father’s FBI File: Government Employees Installation, Barnette discusses the emergence of her FBI series and how it has since progressed. Oakland-based David Huffman works in painting and installation to explore pop-culture iconography and metaphoric stories of conflict, enlightenment, fear, and resolution. In this program, Huffman talks about Hunter Gatherer, a piece that expands on ideas explored throughout his Traumanauts series, in which he engages sci-fi aesthetics and objects related to Black culture to consider identity and racial politics and propose alternative futures.

Claire Frost
SUN / 5.19.24 / 3:00 PM
Claire Frost, Curatorial Associate, offers a tour focusing on works on paper, including those by Ester Hernandez and Joe Overstreet, to highlight these oftentimes quieter works and their impactful presence in each thematic section of the exhibition, as well as in the history of art more broadly.

EXHIBITION TOURS
Exhibition tours of What Has Been and What Could Be are offered on selected Wednesdays and Sundays by UC Berkeley graduate students in the history of art.

FREE FIRST THURSDAYS
AT 1:15 PM
March 7
April 4

WEDNESDAYS AT 12:15 PM
March 6, 20
April 3, 17
May 1, 15

SUNDAYS AT 2:00 PM
March 3, 10
April 7, 21
May 5
LIJIN LECTURE

Yee I-Lann on TIKAR/MEJA/PLASTIK and Art and Film from Borneo
SAT / 4.20.24 / 1:00 PM

Artist Yee I-Lann presents BAMPFA’s 2024 endowed Lijin Lecture in conjunction with her Art Wall project, TIKAR/MEJA/PLASTIK. The Borneo-based multidisciplinary artist addresses this work in the context of her wider practice, which combines traditional methods of making with contemporary concerns around ecology, indigeneity, and migration. Additionally, she relates her work to the art and film landscape in Sabah, Malaysia, and Southeast Asia more broadly, with an emphasis on issues of climate crisis, precarious ecologies, and the creation of resilient communities.

Immediately following the lecture a film screening, introduced by Yee I-Lann, constitutes the first international showcase of short films from Borneo.

Three recent films by young filmmakers from Borneo address the challenges different children face as they try to learn about the world around them while also striving to be understood and accepted for who they are. In Rama Rama, an exuberant, funny young girl finds herself constrained by traditional expectations of femininity when her mother enters her in the annual harvest festival beauty pageant. It’s Not Too Late Raya depicts the effort of an undocumented Bajau Laut girl to access the books in the local library. Toteng, the protagonist of The House without a Ground, is a stateless child whose quest to go to school has tragic consequences.

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Rama Rama
EKIN KEE CHARLES (MALAYSIA, 2021)
Written by Charles. Photographed by Vanessa Edna. With Lansinua Majaki, Satimah Banati, Afiq Sharyan Ezuan, Aqid Sharyan Etcan. (16 mins, In Dusun and Sabahan Malay with Sabahan Malay and English subtitles, Color, Digital, From the artist)

It Is Not Too Late Raya
JEFRY MUSA (MALAYSIA, 2023)
Written by Musa. Photographed by Raden Siti Aya. With Alini, Shima, Umairah, Enidah. (10 mins, In Bahasa Malaysia with Bahasa Malaysia and English subtitles, Color, Digital, From the artist)

The House without a Ground
PUTRI PURNAMA SUGUA (MALAYSIA, 2019)
Written by Sugua. Photographed by Aidil Razali. With Rahim Bin Jimlali, Nurhimah Binti Istmo, Numalyn Binti Aharin, Kaidal, Rujiah Sami. (18 mins, In Sabah Malay and Bahasa Malaysia with with Bahasa Malaysia and English subtitles, Color, Digital, From the artist)

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FROM THE TOP
MATRIX 283 / Gabriel Chaile: No hay nada que destruya el corazón como la pobreza
THROUGH APRIL 14, 2024

MATRIX 284 / Sin Wai Kin: The Story Changing
THROUGH MARCH 10, 2024

Art Wall: Yee I-Lann
TIKAR/MEJA/PLASTIK
THROUGH JULY 7, 2024

The Art Wall is made possible by major funding from Frances Hellman and Warren Breslau. Additional support for Yee I-Lann: TIKAR/MEJA/PLASTIK is provided by Jennifer L. Martin.
Black Life Celebrates June Jordan’s Poetry for the People
FRI / 4.12.24 / 4:00 PM
Black Life proudly celebrates writer, poet, and activist June Jordan and Poetry for the People, the arts and activism program Jordan founded in 1991 at UC Berkeley. Poetry for the People exemplified the late Jamaican American poet’s insistence on multicultural and intersectional solidarity in global struggles for self-determination. This special celebration includes readings of Jordan’s writing selected by Black Life curator ruth gebreyesus, as well as a poetry workshop in collaboration with Jasmine Flowers, a steward of the Erskine A. Peters Reading Room on the UC Berkeley campus.

Jordan Stein on Miyoko Ito: Heart of Hearts
SUN / 3.3.24 / 3:30 PM
San Francisco–based curator and author Jordan Stein introduces his new book, published by Pre-Echo Press, Miyoko Ito: Heart of Hearts—the first-ever monograph on the life and work of the Berkeley-born artist (1918–1983). Jason Farago wrote about Heart of Hearts, which was recently featured on the New York Times Best Art Books of 2023 list, “A major book for a ‘minor’ (by which I mean major) painter, this striking and sizable volume at last assembles all of Ito’s quiet, adroit abstractions whose genius is no longer a Midwestern secret.” While Ito’s lush and mysterious paintings were scarcely known outside her adopted home of Chicago, she was celebrated with a MATRIX exhibition that Stein guest curated at BAMPFA in 2017, and her work is currently on view in What Has Been and What Could Be. Claire Frost, Curatorial Associate, will join Stein in conversation.

Nite Bjuti
WED / 3.13.24 / 7:30 PM
Presented as part of an artist residency with the Black Studies Collaboratory, housed in the Department of African American Studies.
Nite Bjuti is an improvising Afro-Caribbean trio tapping electronics, vocalism, bass, Haitian drum rhythms, sampling, and spoken word to create a sound that is “one of the most exciting and original I’ve heard this year” (BBC). The members of the trio—Candice Hoyes, Val Jeanty, and Mimi Jones—will also lead an interactive conversation on archives, sonic storytelling, and collaboration following their performance.
Free admission; ticketed Visit bampfa.org for more information.

California Live!: Will AI Be Humanity’s Last Act?
THU / 3.28.24 / 6:30 PM
Copresented by California magazine, the Cal Alumni Association, and BAMPFA
Ten years ago, Berkeley computer science professor Stuart Russell, one of the world’s leading AI researchers, told a lecture audience that achieving artificial general intelligence “would be the biggest event in human history . . . and perhaps the last event in human history.” More recently, dozens of computer scientists signed a statement warning that the societal threat posed by AI is on par with nuclear war and global pandemics. In Russell’s book Human Compatible, he charts a more optimistic course for superintelligent AI. California magazine’s editor-in-chief, Pat Joseph, converses with Russell about the perils and potential promise of the AI revolution.
Tickets required. Come early and enjoy complimentary admission to the galleries.
Visit bampfa.org for more information.

FREE FIRST THURSDAYS
The galleries are free for all on the first Thursday of each month.
Art Lab is open!
Enjoy hands-on art making in the Art Lab, and check the website for special guided tours.

1 Yee I-Lann on TIKAR/MEJA/PLASTIK and Art and Film from Borneo 4.20.24
2 Rama Rama 4.20.24
3 Jordan Stein on Miyoko Ito: Heart of Hearts 3.3.24
4 Nite Bjuti. Photo by Maciek Jasik 3.13.24
5 Will AI Be Humanity’s Last Act? 3.28.24
6 Black Life Celebrates June Jordan’s Poetry for the People. Artwork by Hal BrightCloud. 4.12.24
**The Collaborative Dish with Liz Hernández**  
**SUN / 3.10.24 / 1:00 PM**

How can we connect in a divided world? Artist Liz Hernández proposes food and collective art making as avenues for unity. In this workshop, we use handmade stamps to decorate ceramic plates big enough to hold a shareable dish, which can then be baked at home to set the paint.

*Space is limited; visit bampfa.org to RSVP.*

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**Intro to Risograph Series with Alayna Tinney**  
**SUN / 4.14.24 / 1:00 PM**  
**SUN / 5.19.24 / 1:00 PM**

Join local artist and Art Lab facilitator Alayna Tinney for a beginner-friendly dive into risograph printing. For each class, Alayna is joined by a special guest printmaker to feature their work and ideas as inspiration. You will be given the chance to create a multimedia drawing or collage and turn it into a one-color risograph print using the machine’s manual printing option. Make something in one session, or start something you can work on and add to in future sessions. All experience levels and ages are welcome.

*Space is limited; visit bampfa.org to RSVP.*

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**Distilling Grief: The Happiness Blend**  
**FRI / 4.19.24 / 5:00 PM**

Cycle, wave, contraction, overflow. Grief moves through us each in indefinite rhythms, personal and collective intensities. In this workshop, scent artist Leonora Zoninsein guides participants in using the temporality of distillation to create a space for holding and evolving grief together. Bring an object that holds some sorrow and/or one that emanates a brighter perspective. We will listen to one another with the witness of water as we run these materials through the still, curating a dense expression of our capacity to sense a path of growth and change, and leave with something new to hold onto in the form of a hydrosol.

*Space is limited; visit bampfa.org to RSVP.*

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**Composing with Scent: Matter, Mystery, and Direction**  
**SUN / 4.21.24 / 1:00 PM**

In this workshop, scent artist Leonora Zoninsein teaches us how to compose a perfume conceptually and technically. We will attune ourselves to nine wild aromas in hydrosol, essential oil, and concrete forms and get to know each of their many facets. Participants will then design a personal perfume that explores the versatility and play of the materials, while at the same time honing a practice of constraint to guide creation.

*Space is limited; visit bampfa.org to RSVP.*

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**Cyanotype Workshop with Melinda Katz**  
**SUN / 5.5.24 / 1:00 PM**

Join Oakland-based artist Melinda Katz for a cyanotype workshop where we will use mildly photosensitive paper, found objects, sunlight, and time to produce unique images in Prussian blue and white. Participants explore how different materials, their opacity and thickness, and the amount and angle of UV exposure affect the final composition. Two sheets of treated A5 paper are provided, along with found objects. Participants are encouraged to bring their own small objects or plants (pressed plants are ideal).

*Space is limited; visit bampfa.org to RSVP.*

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**Spring Sing-Along**  
**THU / 3.21.24 / 5:30 PM**

To honor the beginning of spring, come join us for an inclusive group sing-along using the *In Song Sing On* songbook, an ever-growing collection of well-loved and newly loved songs selected by a wide cast of contributors, with lyrics written down for the purpose of singing together. Walk with us to the field across from the museum, where we pass around books with lyrics, some guitar strummers help hold the tune, and we open up our voices to one another. Bring a picnic!
SECOND SATURDAYS
FOR FAMILIES

In BAMPFA’s galleries, Art Lab, and Reading Room

Admission is always free for kids 18 and under and for one adult per child 13 and under.

Children must be accompanied by at least one adult at these family programs.

GALLERY + STUDIO

For ages 6–12 with accompanying adult(s)

Each of these two-part workshops integrates an interactive gallery tour with a related art project; each session lasts about an hour and a half. Sign up in the Art Lab ten minutes ahead of the session, in time to join us for the tour that starts at 11:30.

Sculptural Vessels
SAT / 4.13.24 / 11:30 AM–1:00 PM
Workshop led by Raphael Noz
Contemporary artist Gabriel Chaile makes distinctive larger-than-life sculptures that resemble the ceramics of precolonial cultures in what is now northwestern Argentina, where he is from. His work is also inspired by the smokestacks used in the sugar refining process and the history of protests in the city where he was raised. He has even used some of his sculptures as ovens to cook for and feed communities. After an interactive gallery tour of Chaile’s art, join us to make a small sculptural vessel using air-dry clay and other materials. Add legs and other elements to personalize it and make it your own.

Shifting Shapes and Surfaces
SAT / 5.11.24 / 11:30 AM–1:00 PM
Workshop led by Priyanka D’Souza
What Has Been and What Could Be features vibrant paintings in which shapes and surfaces interact in dynamic ways. Joe Overstreet’s untitled watercolor sets the stage with strong geometric elements drawn from both African and modern American art, while more organic shapes seem to float and swim in oil paintings by Gordon Onslow Ford and Lee Mullican. All three paintings are infused with surface markings that add excitement. Inspired by these artworks, we explore sponge, splatter, and other mark-making techniques to create exciting variations on painted surfaces.

Please note: There are no Second Saturday programs on March 9, as BAMPFA is closed for its annual fundraising event.

EDUCATION PROGRAMS

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 promptly at 2:00 ready to read!

¡Roundtable Reading Bilingüe!
Me, Frida, and the Secret of the Peacock Ring / Frida, el misterio del anillo del pavo real y yo by Angela Cervantes
SAT / 4.13.24 / 2:00–3:00 PM
Reading led by Angela Loza, librarian, West Contra Costa Unified School District
Paloma Marquez is traveling to Mexico City, birthplace of her late father, for the very first time. She hopes that spending time in Mexico will unlock memories of their too-brief time together. While in Mexico, she meets Lizzie and Gael, who present her with an irresistible challenge: the siblings want her to help them find a valuable ring that once belonged to Frida Kahlo, the famous Mexican artist. What better way to honor her father than returning a priceless piece of jewelry that once belonged to his favorite artist? But the brother and sister have a secret. Do they really want to return the ring, or are they after something else entirely?

Freddie vs. the Family Curse
by Tracy Badua
SAT / 5.11.24 / 2:00–3:00 PM
Reading led by Rachel Budge, librarian, Berkeley Unified School District
While other people may have bad days, Freddie Ruiz and his family are truly cursed. He’s learned to lay low and keep himself out of trouble, which means no fun, no friends, and no risks! But when he discovers a family heirloom, a century-old amulet from the Philippines that’s supposed to bring good fortune, Freddie thinks his luck is finally about to change. Unfortunately, the spirit of his cranky great-granduncle Ramon is trapped in the heirloom, and the evil spirits responsible for his death have returned with a vengeance. Now Freddie and his cousin, Sharkey, have thirteen days to break the curse, or Freddie will join Ramon for an untimely afterlife in the amulet.

1. Distilling Grief 4.19.24
2. Intro to Risograph Series 4.14, 5.19.24
3. Composing with Scent 4.21.24
4. Cyanotype Workshop 5.5.24
5. Sculptural Vessels 4.13.24
6. Shifting Shapes and Surfaces 5.11.24

Education programs at BAMPFA are made possible by generous support from the Koret Foundation.
Ocean Vuong in Conversation with Cathy Park Hong  
**THUR / 4.4.24 / 5:00 PM**

Ocean Vuong, 2023–24 Avenali Chair in the Humanities, is the author of *On Earth We’re Briefly Gorgeous*, named one of the top ten books of 2019 by the *Washington Post* and a finalist for the PEN/Faulkner Award for Fiction. Vuong has published two collections of poetry: *Time Is a Mother* and *Night Sky with Exit Wounds*, which won the T. S. Eliot Prize, the Whiting Award, the Thom Gunn Award, and the Forward Prize for Best First Collection. Among numerous other honors, he received a MacArthur Foundation “Genius Grant” in 2019.

Vuong is in conversation with writer and UC Berkeley Professor Cathy Park Hong, whose *Minor Feelings: An Asian American Reckoning*, was a Pulitzer Prize finalist and won the National Book Critics Circle Award for autobiography. Hong is also the author of *Engine Empire, Dance Dance Revolution*, and *Translating Mo’um*. She is the recipient of the Windham-Campbell Prize, a Guggenheim Fellowship, and a National Endowment for the Arts Fellowship.

Reading: Ocean Vuong  
**FRI / 4.5.24 / 5:00 PM**

In the second of two programs hosted by BAMPFA for the Townsend Center’s 2023–24 Avenali Lecture, Ocean Vuong presents a poetry reading focusing on *Time Is a Mother*. In this latest poetry collection, he searches for life among the aftershocks of his mother’s death and—in concert with the themes of his novel, *On Earth We’re Briefly Gorgeous*—contends with loss and the meaning of family.

**AVENALI LECTURE**

Presented by UC Berkeley’s Townsend Center for the Humanities in partnership with BAMPFA

**SATURDAY, MARCH 9, 2024**

**BAMPFA**

**ART & FILM BENEFIT**

**HONORING**

LYNN HERSHMAN LEESON & SKY HOPINKA

**TICKETS AND DETAILS**

bampfa.org/benefit
bampfabenefit@berkeley.edu
Navigating the Pilot School
FILIPA CÉSAR, SÓNIA VAZ BORGES
(PORTUGAL, 2016)
MARCH 21–APRIL 24, 2024
10:00 AM, 2:00 PM,
AND 6:00 PM DAILY
In conjunction with the film series Tell No Lies: Decolonizing Cinema, we present Filipa César and Sónia Vaz Borges’s Navigating the Pilot School on BAMPFA’s outdoor screen. The film uses a performance with children’s building blocks to describe a militant school, together with archival footage, the recollections of a student, and an excerpt from a political publication. The film underscores the importance of education projects to African struggles for independence from colonial rule. The revolutionary thinker Amilcar Cabral envisioned such schools as essential to the formation of the future citizens of the liberated countries.
(12 mins, With English text, Color, Digital, From the artists)

THANK YOU FOR BEING A PART OF BAMPFA’S VIBRANT COMMUNITY!

DID YOU KNOW?
There are many ways to show your love of art and film as a supporter of BAMPFA. You can designate the museum as the beneficiary of a retirement account, make a qualified charitable distribution from an IRA, or include BAMPFA in your will.

If you’d like to learn more or discuss any of these options, please contact:

Justin Glasson
Director of Development
jglasson@berkeley.edu
510-643-2194

Photo by Kelly Sullivan.
BARRY JENKINS PRESENTS
THE UNDERGROUND RAILROAD

“An extraordinary adaptation: hallucinatory, magical, allegorical and yet permanently in the pursuit of historical and eternal truths, the resurrection of lost perspectives and the uplifting of unheard voices.”

LUCY MANGAN, THE GUARDIAN

An essential reckoning with American history, The Underground Railroad revolves around the flight of Cora, a young enslaved woman, from the Georgia plantation where she was born and her pursuit by a relentless slave catcher. Cora is aided by a network of people who provide a subterranean train service for fugitives. Barry Jenkins, who brilliantly adapted Colson Whitehead’s Pulitzer Prize–winning magnum opus for the screen, thanked Whitehead for giving him back his childhood with the novel, remarking that he remembers being a kid and “hearing the words underground railroad and literally seeing—not even imagining, seeing—my ancestors building trains and tunnels that ran underground.”

Jenkins renders Whitehead’s uncanny, parallel-universe antebellum American South with exacting realism, grounding its fantastical elements with a meticulous attention to the physical world the characters traverse. The sophisticated precision and clarity of the sound design—from the hum of insects to the creak of wooden floorboards and the steam hiss and metal clank of locomotives—creates a sense of space. It also suggests the heightened sense of awareness—required for survival—of the fugitives and the enslaved.

Cinematographer James Laxton’s camera deliberately scans and circles the action, allowing viewers time to absorb and appreciate the details of landscapes, interiors, and haunting, cavernous tunnels, as well as the powerful, affecting performances.

Moving through five states, all of which suggest different eras from antebellum through reconstruction, The Underground Railroad demonstrates various forms of racist exploitation and white supremacy to which Black people were, and too often still are, subjected, along with the strategies of resistance and self-preservation developed in response. As Reggie Ugwu noted in the New York Times, as well as confronting the physical violence of slavery, Jenkins’s adaptation addresses “something subtler, about the psychic and emotional scourge, and the unfathomable spiritual strength required for any individual—let alone an entire people—to have come out alive.”

The epic scope of the narrative—which includes the stories of numerous protagonists with whom Cora interacts—suits the episodic form, and having it available to stream allows viewers expansive access to this indispensable work. But Jenkins’s exquisite artistry also demands the opportunity for attentive viewing in a theatrical context. BAMPFA welcomes Jenkins to present and discuss all ten episodes this March.

Kate MacKay ASSOCIATE FILM CURATOR
FRIDAY / 3.15.24

THE UNDERGROUND RAILROAD: CHAPTERS 1 & 2
BARRY JENKINS (US, 2021)

IN CONVERSATION  Barry Jenkins and Damon Young
Damon Young is Associate Professor of French and Film and Media at UC Berkeley.

Chapter 1: Georgia
Written by Jenkins, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Aaron Pierre, Joel Edgerton, Chase W. Dillon. (66 mins, Color, DCP, From Amazon Studios)

Chapter 2: South Carolina
Written by Jacqueline Hoyt, Nathan C. Parker, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Aaron Pierre, Joel Edgerton, Megan Boone. (66 mins, Color, DCP, From Amazon Studios)

Total running time: 132 mins

SATURDAY / 3.16.24

THE UNDERGROUND RAILROAD: CHAPTERS 3 & 4
BARRY JENKINS (US, 2021)

IN CONVERSATION  Barry Jenkins and Stephanie E. Jones-Rogers
Stephanie E. Jones-Rogers is Associate Professor of History at UC Berkeley.

Chapter 3: North Carolina
Written by Allison Davis, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Damon Herriman, Lily Rabe, Mychal-Bella Bowman. (70 mins, Color, DCP, From Amazon Studios)

Chapter 4: The Great Spirit
Written by Adrienne Rush, based on the novel by Colson Whitehead. Photographed by James Laxton. With Fred Hechinger, Peter Mullan, Charity Jordan, Danny Boyd. (40 mins, Color, DCP, From Amazon Studios)

Total running time: 110 mins

SATURDAY / 3.16.24

7:00 PM

THE UNDERGROUND RAILROAD: CHAPTERS 5, 6 & 7
BARRY JENKINS (US, 2021)

IN CONVERSATION  Barry Jenkins and Stephanie E. Jones-Rogers

Chapter 5: Tennessee—Exodus
Written by Nathan C. Parker, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Joel Edgerton, Chase W. Dillon, Calvin Leon Smith. (61 mins, Color, DCP, From Amazon Studios)

Chapter 6: Tennessee—Proverbs
Written by Jenkins, Nathan C. Parker, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Joel Edgerton, Chase W. Dillon, Peter Mullan. (59 mins, Color, DCP, From Amazon Studios)

Chapter 7: Fanny Briggs
Written by Jihan Crowther, based on the novel by Colson Whitehead. Photographed by James Laxton. With Mychal-Bella Bowman, Lily Rabe, Lucy Faust, Denitra Isler. (20 mins, Color, DCP, From Amazon Studios)

Total running time: 140 mins

SUNDAY / 3.17.24

THE UNDERGROUND RAILROAD: CHAPTER 10
BARRY JENKINS (US, 2021)

IN CONVERSATION  Barry Jenkins and Brandi Thompson Summers
Brandi Thompson Summers is Associate Professor of Geography at UC Berkeley.

Chapter 10: Mabel
Written by Jenkins, Jacqueline Hoyt, based on the novel by Colson Whitehead. Photographed by James Laxton. With Thuso Mbedu, Sheila Atim, Abigail Ngoubei Achiri, Sam Malone. (58 mins, Color, DCP, From Amazon Studios)

Total running time: 143 mins
Born in Shanghai, Edward Yang (1947–2007) was one of millions of Chinese citizens who relocated to Taiwan after the defeat of the Nationalist government in 1949. Drawn to the arts, he grew up appreciating cosmopolitan Taipei’s cultural riches, including Japanese manga, American rock and roll, and movies from all over the world. But he only came to filmmaking after studies in engineering in Florida and a job designing computers in Seattle. There, a screening of Werner Herzog’s *Aguirre, the Wrath of God* inspired him to make his own films. Returning to Taiwan at the age of thirty-three, he—along with a cohort of collaborators, including Hou Hsiao-hsein—contributed to one of the great New Wave film movements of the last century, crafting a new Taiwanese cinema with enduring universal appeal.

Epic in scope and narrative complexity, Yang’s films are grounded by the specificity of their setting—Taipei—as they chronicle the effects of social, political, and economic pressures on the people who live there. From successful businesspeople to troubled teens, petty criminals, and office workers, he frequently depicts alienated individuals longing for connection, belonging, and self-realization. Often shooting the action from a distance, Yang uses long static shots that infuse his depiction of the densely inhabited metropolis and its varied interiors with a spaciousness that enhances the immediacy and realism in his works. But Yang’s cinema never sacrifices emotional resonance to formal elegance and rigor. As critic Manohla Dargis observed, Yang “loves his characters more than his own extraordinary artistry.”

Kate MacKay  ASSOCIATE FILM CURATOR

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Thanks to Brian Belovarac and Emily Woodburne, Janus Films; Rita Yun, Taiwan Film and Audiovisual Institute; Jennifer Yip, Fortune Star Media; Bobo Ng, Golden Princess.
FRIDAY / 3.1.24

THAT DAY, ON THE BEACH
EDWARD YANG (TAIWAN, 1983)
NEW DIGITAL RESTORATION

INTRODUCTION Weihong Bao

Weihong Bao is Associate Professor in the Department of Film and Media and the Chinese Program of the East Asian Languages and Cultures Department, UC Berkeley.

(Hai tan de yi tian). A film of epic scope, That Day, on the Beach had an enormous impact in Taiwan. Its narrative scale, multiple intersecting stories, and self-reflexive mode marked the film as something entirely new for Chinese cinema, while its focus on the emotional lives of two women, and their implicit rejection of patriarchal dominance, was considered taboo-breaking. The superb Sylvia Chang stars in this look at two friends who reconnect abroad; identities and values are the underlying themes, shifting in time as experience molds each woman in her journey of self-discovery. Cinematography by the legendary Christopher Doyle (making his debut!) gives the film a dreamy beauty. BARBARA SCHARRIES, THE FILM CENTER, CHICAGO

Written by Yang, Wu Nien-jen. Photographed by Christopher Doyle, Chang Hui-kung, With Sylvia Chang, Terry Hu, Hsu Ming, Lieh Lee. (166 mins, In Mandarin with English subtitles, Color, DCP, From Taiwan Film and Audiovisual Institute, permission Golden Princess)

SUNDAY / 3.3.24

TAIPEI STORY
EDWARD YANG (TAIWAN, 1985)

INTRODUCTION Andrew F. Jones

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

(Ching-mei Chu-ma, a.k.a. Qing mei zhu ma). The collapsing relationship between two urban professionals forms the basis of Yang's breakthrough feature. Friends since childhood and now lovers, businesswoman Chin (pop star Tsai Chin) and former baseball player Lung (director Hou Hsiao-hsien) wander through a vibrant Taipei that contrasts with their feelings of failure, loneliness, and sorrow. Stylistically, Yang remains enamored of the still tableaux of Michelangelo Antonioni, Carl Th. Dreyer, and Yasujiro Ozu; an impossibly static frame accents the characters' inherent stasis. Though set in mid-1980s Taipei, the film's reflective atmosphere and absorbing, haunting visions of ordinary life are relevant anywhere and anytime. JASON SANDERS


FRIDAY / 3.8.24

A BRIGHTER SUMMER DAY
EDWARD YANG (TAIWAN, 1991)

INTRODUCTION Andrew F. Jones

Written by Yang, Hsiao Yeh. Photographed by Chang Hui-kung, Li Long-yu. With Cora Miao, Lee Li-chun, Chin Shih-chieh, Wang An. (105 mins, In Mandarin with English subtitles, Color, DCP, From Taiwan Film and Audiovisual Institute, permission Fortune Star Media)

SATURDAY / 3.23.24

TERRORIZERS
EDWARD YANG (TAIWAN, 1986)
NEW DIGITAL RESTORATION

INTRODUCTION Andrew F. Jones

(K'ung-pu fen-tzu). Ostensibly inspired by a documentary on a German terrorist group, Yang's third feature instead discovers, hidden within the stillness of human emotion, a terror far more brutal than any moment of physical violence. Bookended by images of guns and corpses, the film weaves intricately between three scattered groups of characters, but its true focus is on the violence enacted in everyday relationships, whether between lovers, coworkers, or strangers. For Yang, the film “is built rather like a puzzle; the spectator can rearrange it in his head when he gets home.” It is the inescapable feeling, not the telling, of the story that matters. JASON SANDERS

Written by Yang, Yan Hong-ya, Alex Yang, Lai Ming-tang. Photographed by Chang Hui-kung, Li Long-yu. With Chang Chen, Lisa Yang, Chang Kuo-chu, Elaine Jin. (240 mins, In Mandarin with English subtitles, Color, DCP, From Janus Films)

FRIDAY / 4.20.24

1 Yi Yi 4.20.24
2 That Day, on the Beach 3.1.24
3 Taipei Story 3.3.24
4 Terrorizers 3.8.24
5 A Brighter Summer Day 3.23.24
**A CONFUCIAN CONFUSION**

**EDWARD YANG (TAIWAN, 1994)**
**NEW DIGITAL RESTORATION**

(Du li shi dai). Yang moved from existential angst to sharp-eyed wit in this biting satire on the material dreams of the Taiwanese nouveau riche. A group of twenty-something Taipei yuppies prefers cash value over Confucian values, unless the latter can also be monetized. Everyone’s living their dream (or at least society’s new capitalist dream), yet no one—from the harried ad execs to the businesspeople to the failed creatives—seems that happy about it. Viewed three decades from its making, A Confucian Confusion is both a fascinating snapshot of the Taiwanese boom of the mid-1990s and a still timely takedown of the seemingly eternal chase for material riches.  

**WEDNESDAY / 3.27.24**

7:00 PM

**MAHJONG**

**EDWARD YANG (TAIWAN, 1996)**
**NEW DIGITAL RESTORATION**

**INTRODUCTION Weihong Bao**

Mahjong is Yang’s blackly comic, almost comic-book portrait of a rapacious Taipei lowlife—merely the higher echelons stripped of pretense. An essentially centerless film centers around Red Fish, de facto leader of a gang of young toughs (with soft centers), who include a gigolo and a canny spiritualist. Their interactions with Red Fish’s father, some far tougher underground figures, and an elitist British carpetbagger form the basis of Yang’s almost screwball farce. Set at a frantic pitch and pace, Mahjong is cast as a game in which players, not tiles, are discarded one by one and there is no winning hand.


**SATURDAY / 4.6.24**

4:00 PM

**YI YI**

**EDWARD YANG (TAIWAN, 2000)**
**35MM ARCHIVAL PRINT**

**INTRODUCTION Daniel O’Neill**

Daniel O’Neill is Associate Professor of East Asian Languages and Cultures at UC Berkeley. 

(A One and a Two). Winner of the Best Picture award from the National Society of Film Critics, Yang’s Yi Yi is “the work of a master in full command of the resources of his art” (A. O. Scott, New York Times). The film is bookended by a wedding and a wake and fittingly seems to hold all of life’s laughter, joys, and heartbreaks in its frames as it follows a year in the life of one multigenerational middle-class family in Taipei. Told as a series of snapshots of everyday events, Yi Yi offers an embarrassment of cinematic and emotional riches.

Written by Yang. Photographed by Li Yixu, Li Longyu. With Nien-jen, Elaine Jin, Issey Ogata, Kelly Lee. (173 mins, In Mandarin with English subtitles, Color, 35mm, From UCLA Film & Television Archive, permission Janus Films)

**SATURDAY / 4.20.24**

7:00 PM

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1. A Confucian Confusion 3.27.24
2. Mahjong 4.6.24
3. Yi Yi 4.20.24
NICOLÁS PEREDA SELECTS: RECENT FILMS FROM MEXICO

One of the most distinctive voices in contemporary cinema, and a professor of film and media at UC Berkeley, Nicolás Pereda is a thoughtful observer and participant in Mexico’s independent film scene. Impressed with the wealth of great Mexican movies in the last decade, we asked Pereda to select some of his favorites, along with a program of his own short films, to screen at BAMPFA this spring. These films by Natalia Almada, Lila Avilés, Juan Pablo Gonzáles, Yulene Olaizola, and Tatiana Huezo—who will present both of her recent films in person—set in locations ranging from the jungles of Belize to Mexico’s rural highlands, from anonymous offices of Mexico City to an agave plantation and tequila distillery, employ an innovative range of approaches to depict the experiences of their fascinating protagonists.

Of his selection, Pereda writes: “These films exemplify a kind of Mexican cinema committed to subtle formal experimentation, crafting distinctive structures and rhythms that remain unaffected by the constraints of commercial cinema. Critically engaging with broader social, political, or environmental issues, each of these films simultaneously delves into the nuanced interior lives of their characters. Notably, every film but one, are directed by women, although this wasn’t a deliberate choice. Maybe, the historical dominance of men in the Mexican film industry has resulted in derivative works rooted in industrial conventions, and it is perhaps at the periphery of this industry that novel approaches to the medium can flourish, allowing for a diversity of voices and perspectives to shape the cinematic landscape.”

Kate MacKay  ASSOCIATE FILM CURATOR

Tatiana Huezo’s visit is made possible with the support of the Theresa Hak Kyung Cha Endowment. Thanks to Brian Belovarac, Janus Films; Bob Hunter, Icarus Films; Victor Garcia, Netflix; Valentina Bronzini, The Match Factory; Tom Sveen, Cinema Guild; Yulene Olaizola, Rubén Imaz, Malacosa Cine.
WEDNESDAY / 3.20.24

**THE ECHO**

**TATIANA HUEZO (MEXICO/GERMANY, 2023)**

**IN CONVERSATION**

*Tatiana Huezo and Nicolás Pereda*

*(El Eco).* Tatiana Huezo makes a visually arresting return to nonfiction filmmaking with this immersive portrait of multigenerational family life in the remote Mexican highlands. Focusing on a tight-knit trio of families, the film is named for the village where the families have farmed for generations, just hours from Mexico City but a world away in every other sense. Unfolding from the perspectives of the young women and children of El Eco, the film chronicles life’s many cycles—the seasons, the rhythm of planting and harvesting, death and birth—while painting a world in which women’s lives are inextricably linked to one another and to the land.

*Abbie Algar, AFI Fest*

Written by Huezo. Photographed by Ernesto Pardo. With Montserrat Hernández, Luz María Vázquez González, Sarahí Rojas Hernández, María de los Ángeles Pacheco Tapia. (102 mins, In Spanish with English subtitles, Color, DCP, From The Match Factory)

FRIDAY / 3.22.24

**PRAYERS FOR THE STOLEN**

**TATIANA HUEZO (MEXICO/GERMANY/BRAZIL, 2021)**

**IN PERSON** Tatiana Huezo

*(Noche de fuego).* Acclaimed Mexican Salvadoran filmmaker Tatiana Huezo’s work (*The Tiniest Place*) is focused on “returning the faces” of Latin American women who have become mere statistics: of war, of sexual violence, of death. Her first fictional film, Mexico’s official Oscar submission in 2021, revolves around three young girls coming of age in a remote Mexican highland village dominated by the cartel, where childhood games are interrupted by shoot-outs, and friends, teachers, and whole families sometimes “disappear.” “An extraordinary, haunting first fiction feature” (*Observer*), *Prayers for the Stolen* “is a masterfully evocative portrait of coming of age in the shadow of Mexico’s narco wars.” (*Little White Lies*).

*Jason Sanders*

Written by Huezo, based on the novel by Jennifer Clement. Photographed by Dariela Ludlow. With Mayra Batalla, Ana Cristina Ordóñez González, Marya Membreño, Guillermo Villegas. (110 mins, In Spanish with English subtitles, Color, DCP, From Netflix)

SATURDAY / 3.30.24

**TÓTEM**

**LILA AVILÉS (MEXICO/DENMARK/FRANCE, 2023)**

In the enormously poignant follow-up to her international breakthrough, *The Chambermaid*, director Lila Avilés nestles in with one family over the course of a single, meaningful day. Tótem is told largely from the perspective of seven-year-old Sol (the marvelously naturalistic Naíma Sentíes), as her mother and extended relatives prepare for the birthday party of the girl’s father. As the hours wear on, building to an event both anticipated and dreaded, the fragile bonds and unsure future of the family become ever clearer. Avilés confirms her formidable skill at expressing the subtlest contours of her characters’ inner lives in this emotionally expansive and affecting drama.

*Film at Lincoln Center*

Written by Avilés. Photographed by Diego Tenorio. With Naíma Sentíes, Montserrat Maramón, Marisol Gasé, Saori Gurza. (95 mins, In Spanish with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 4.6.24

**SHORT FILMS BY NICOLÁS PEREDA**

**IN PERSON** Nicolás Pereda

One of the major voices of contemporary Mexican cinema, UC Berkeley professor Nicolás Pereda has been featured in retrospectives around the world. This program offers a rare opportunity to view some of his evocative short films on the big screen, from his early *Interview with the Earth*, a docu-fiction hybrid look at how two children deal with tragedy, to the recent *Flora*, where an onlooker demands a role in Pereda’s films. *The Palace* opens the doors to a large house shared by multiple women, while *Dear Chantal* renders a moving, magical homage to Chantal Akerman.

**FLORA**

2022, 11 mins

**DEAR CHANTAL**

2021, 5 mins

**THE PALACE**

2013, 34 mins

**INTERVIEW WITH THE EARTH**

2008, 18 mins

All Mexico, In Spanish with English subtitles, Color, DCP, From the artist

Total running time: 68 mins
FRIDAY / 4.12.24

EVERYTHING ELSE
NATALIA ALMADA (MEXICO/US, 2016)

IN CONVERSATION
Natalia Almada and Nicolás Pereda
(Todo lo demás). Academy Award-nominated actress Adriana Barraza (Amores perros, Babel, Blue Beetle) stars as a lifelong bureaucrat in Mexico City whose daily routines of order, specificity, and denial are tracked with Jeanne Dielman–like focus in this narrative feature by longtime documentarian Natalia Almada. As a woman who has exiled herself within the world, scarred by a tragedy years ago, Barraza gives a hypnotic, haunting performance. Even within this heroine’s withdrawn life, violence is never far from the soundtrack. “Almada has a documentarian’s eye for how truth reveals itself in seemingly nondescript details” (48 Hills). JASON SANDERS

Written by Almada. Photographed by Lorenzo Hagerman. With Adriana Barraza. (98 mins, In Spanish with English subtitles, Color, DCP, From Icarus Films)

THURSDAY / 4.18.24

DOS ESTACIONES
JUAN PABLO GONZÁLEZ (MEXICO, 2022)

INTRODUCTION Nicolás Pereda

Director Juan Pablo González’s films bear witness to the people of his home region, the highlands of Jalisco; his first narrative feature, Dos Estaciones, stars a mesmerizing Teresa Sánchez as a suitably strong-willed, unbroken owner of a tequila factory struggling to survive against foreign competition. Agave harvesting, business deals, village celebrations, children’s parties: she’s needed everywhere, with González’s camera following her every slow, steady move, the weight on her shoulders always apparent. “Spellbinding and urgent . . . a vivid portrait of a place and its people” (Hollywood Reporter), Dos Estaciones earned Sánchez a Sundance Special Jury Prize for Acting.


THURSDAY / 5.2.24

TRAGIC JUNGLE
YULENE OLAIZOLA
(MEXICO/FRANCE/COLOMBIA, 2021)

(Yélwe trágica). Yulene Olaizola’s mystic, minimalist tale of colonialism, greed, and desire takes place in the 1920s, deep in the Mayan jungles between Mexico and what was then British Honduras (now Belize). A young Belizean woman, running from a rich British landowner, becomes the captive of a group of Indigenous laborers, who view her with curiosity, fear, and lust. Is she simply a woman on the run or the beautiful Mayan demon and man-killer Xtabay? Part dream-soaked, crepuscular horror tale, Herzogian epic of man vs. nature, and tactile immersion into the environment, Tragic Jungle “engages with indigenous legends and colonial history across a story where misogyny is turned against the patriarchy” (Slant Magazine). JASON SANDERS

Written by Rubén Imaz, Olaizola. Photographed by Sofia Oggioni. With Indira Andrewin, Olaizola. (96 mins, In English, Spanish, Maya, and Creole with English subtitles, Color, DCP, From Malacosa Cine)
DOCUMENTARY VOICES 2024

Documentary Voices continues this spring with more compelling contemporary and historical nonfiction films from around the world. Established to honor the memory of the great Berkeley-based documentarian, the annual Les Blank Lecture is presented this year by Charif Kiwan, representative of the anonymous Syrian video collective Abounaddara. From 2011 to 2017, the collective made more than three hundred short films as a corrective to mainstream depictions of Syrians during the Syrian Civil War. Kiwan presents Abounaddara’s 2014 compilation, *Syria: Snapshots of History in the Making*, and the collective’s 2019 film, *During Revolution*. The Palestinian documentary *R21: aka Restoring Solidarity* is compiled from a trove of twenty films chronicling the Palestinian struggle, held in the home of a Tokyo scholar, part of what director Mohanad Yaqubi refers to as an “imperfect archive of a revolution that never succeeded.”

Aspects of rural existence in Mexico are explored in two recent films: Tatiana Huezo’s *The Echo (El Eco)*, shot over eighteen months in the eponymous village, focuses on children, the seasons, and the work of caring for the land, animals, and one another shared across the generations. Following her extraordinary 2021 fiction film, *Prayers for the Stolen* (screening March 22, see p. 22), Huezo said, “I felt like returning to the language of the documentary, but most importantly, to find the extraordinary in the ordinary, in the smallest details in everyday life.” *Ch’ul be, Sacred Path* chronicles ritual tasks of devotion, care, and music performed by chosen members of the Tsotsil community of San Andrés Larráinzar, Chiapas. Copresented with the Center for Latin American Studies at UC Berkeley, Mapuche artist Francisco Huichaqueo Pérez presents videos exploring the landscape, history, culture, and worldview of his people. Filipa César presents a program of her work in conjunction with the series *Tell No Lies: Decolonizing Cinema*.

Kate MacKay  ASSOCIATE FILM CURATOR

This series, which began in February, is curated by Natalia Brizuela and Kate MacKay and is presented in conjunction with Brizuela’s UC Berkeley course Documentary Forms.

Charif Kiwan’s visit is made possible by the Les Blank Fund and the support of Stefania Pandolfo and Anneka Lenssen.

Thanks to the Center for Latin American Studies at UC Berkeley; Valentina Bronzini, The Match Factory; Sami Said, Idioms Film; Nicolas Défossé, Terra Nostra Films; Brett Kashmere, Seth Mitter, Canyon Cinema.
inner life of the characters with the struggle of a collectivity. Resisting caricatured depictions of heroes and villains that would have pitted ideas of democracy against Islam and dictatorship, During Revolution is distinguished by its attention to the humanity of all persons amid its candid depiction of a revolutionary movement bitterly splintering into competing factions. (144 mins, In Arabic with English subtitles, Color, DCP, From Idioms Film)

**FILMS BY FRANCISCO HUICHAQUEO PÉREZ**

**IN PERSON   Francisco Huichaqueo Pérez**

Francisco Huichaqueo Pérez is an artist from the Indigenous Mapuche community in Chile whose work explores the social landscape, history, culture, and worldview of his people. His films use a variety of approaches to engage with, activate, and preserve Indigenous traditions and foster understanding. Kuifi ül (Ancient Sound) enacts the healing and awakening power of the trutruka, a traditional wind instrument. Trankal Kûra presents a dance of resistance on stolen land, while reveries are re-created in Super 8 film and video in Los sueños de la Machi Silvia Kallfüman. Kûnû documents the commissioning and construction of a Mapuche ceremonial center, memorial, and place for parliament in Loncoche. It demonstrates the diplomatic prowess of the Mapuche leaders, who won consensus amongst disparate Indigenous communities, a forestry company, and the Chilean architects who helped them design the place.

**KÜNÛ** 2023, 60 mins, In Mapuche (Mapudungun) and Spanish with English subtitles, Color

All Chile, Digital, From the artist

Total running time: 86 mins

**WEDNESDAY / 3.20.24  7:00 PM**

**KUFI ÜL** 2020, 10 mins, B&W/Color

**TRANKAL KÛRA** 2022, 9 mins, B&W/Color

**LOS SUEÑOS DE LA MACHI SILVIA KALLFÜMAN** 2015, 7 mins, B&W/Color

**CH’ÛL BE, SACRED PATH**

**HUMBERTO GÓMEZ PÉREZ (MEXICO, 2023)**

**IN INTRODUCTION   Natalia Brizuela**

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

(Ch’ûl be, senda sagrada). Ch’ûl be delves into the Tsotsil sacred path, exploring ancient collective commitments that sustain the cycle of life in the community. In San Andrés Larrainzar, Chiapas, everyone is responsible for the collective well-being, but few are chosen to follow the path of serving the gods. Ch’ûl be is the path of Martha and Diego, and of Román and his son Tino. It is a journey from the everyday to the divine, from the individual to the collective, to ensure that knowledge is not lost and the cycle is not broken. TERRA NOSTRA FILMS

Photographed by Xun Sero. (70 mins, In Tsotsil [Mayan language] with English subtitles, Color, DCP, From Terra Nostra Films)

Preceded by **COSAS DE MI VIDA** (Chick Strand, US, 1976). For this portrait of her good friend, the musician Anselmo Aguascalientes, Chick Strand asked him to tell her his story in Spanish, translated it into English, and taught him how to speak the words. Layering language, sound, and images, Strand suggests the contradictions between what is said and what is seen. (24 mins, In English and Spanish with English subtitles, Color, 16mm, BAMPFA collection, permission Canyon Cinema)

Total running time: 94 mins

**WEDNESDAY / 4.24.24  7:00 PM**

**WALKING ARCHIVES: THOUGHTS ON MANGROVES, SCHOOLS, ROUND HOUSES, AND WEAVING**

**IN PERSON   Filipa César**

See p. 39

1 Ch’ûl be, Sacred Path  4.10.24
2 Sync: Snapshots of History in the Making  3.6.24
3 During Revolution  3.10.24
4 Kuifi ül  3.13.24
Often referred to as the “pioneer” or “dean” of African cinema, Senegalese director Ousmane Sembène (1923–2007) gained international recognition in 1966, when he was awarded the Jean Vigo Prize at the Cannes Film Festival for *Black Girl*. His films have influenced several generations of African filmmakers and allowed viewers in many parts of the world to gain greater insight into Senegalese culture.

Known as a talented novelist before he turned his attention to filmmaking at age forty, Sembène was motivated to make films to reach a wider audience in African countries, where high illiteracy rates prevented his books from receiving broad circulation. Sembène’s cinema is about Senegal coming into its own as a nation; it addresses the growing pains associated with political independence. Several of his films deal with French colonial domination and its legacy (*Black Girl, Emitaï*) or the historical influence of Islam and Christianity on the region (*Ceddo, Guelwaar*). Others offer social commentaries on contemporary Senegalese life and explore tensions between African traditions and values inherited from the West (*Mandabi, Xala, Faat Kiné*). Over the years, certain films have been censored or banned temporarily by the Senegalese government (*Xala, Ceddo*) for being too critical of the government or of Islam, the country’s primary religion. Shaped by the school of Soviet social realism (he studied at the Gorki Studios), his cinema remains deeply rooted in social concerns that transcend style and genre.

*Sembène!*, the 2015 documentary portrait of the artist codirected by his biographer, Samba Gadjigo, offers important context to the films and controversy surrounding this rebellious spirit, who paved the way for African filmmakers.

Susan Oxtoby
DIRECTOR OF FILM AND SENIOR FILM CURATOR

“Sembène is an African Molière.”

JACK KROLL, NEWSWEEK
SEMÈNÉ!
SAMBA GADJIGO, JASON SILVERMAN
(US/SENEGAL, 2015)
Repeats Friday / 3.22.24
“An enormously moving portrait of the profound way that art can transform those who come in contact with it.”
Bilge Ebiri, New York Magazine

A former dockworker who rose to become a founding figure of African cinema and one of the greatest postwar filmmakers of any continent, Sembène lived a life as dramatic as any of his characters’. Coming of age when all of Africa dreamed of independence from colonial rule, Sembène channeled the hopes and struggles of an entire continent into his novels and films. This documentary, co-helmed by his colleague and biographer, Samba Gadjigo, unveils the brilliance and complexities of an artist who fought to give Africans a voice and a way to be seen. JASON SANDERS
(86 mins, In English, French, and Wolof with English subtitles, Color, Digital, From Kino Lorber)

THURSDAY / 3.7.24
7:00 PM
BLACK GIRL
OUSMANE SEMBÈNE (FRANCE/SENEGAL, 1966) 4K DIGITAL RESTORATION

(La noire de . . . ). Considered Africa’s first dramatic feature film, Black Girl won Sembène the 1966 Jean Vigo Prize at the Cannes Film Festival. It addresses lingering racism in postcolonial Africa in a visual style reminiscent of the French New Wave. Based on Sembène’s novel Voltaïque, the film tells of the exile and despair of a Senegalese domestic servant, Diouana (Mbissine Thérèse Diop), who is taken to the Riviera by her French employers. Mistreated and abused by the madam, Diouana feels her life has been reduced to that of a slave, her personal freedoms denied; she chooses the ultimate act of resistance. Shown with Sembène’s first two dramatic shorts, Borom sarret and Niaye. SUSAN OXTOBY


Preceded by BOROM SARRET (Ousmane Sembène, Senegal, 1963). A poignant, politically charged essay on a cart driver in the poorer sections of Dakar.
(20 mins, In French with English subtitles, B&W, DCP, From Janus Films)

NIAYE (Ousmane Sembène, Senegal, 1964). Adapted from Sembène’s own novella White Genesis, this is a portrait of a Senegalese village in decline, where the local griot bemoans the community’s loss of morals.
(31 mins, In French with English subtitles, B&W, Digital, From Janus Films)

Total running time: 111 mins
THURSDAY / 3.14.24

MANDABI
OUSMANE SEMBÉNE (SENEGAL, 1968)
4K DIGITAL RESTORATION

(\textit{The Money Order}). Sembène’s second feature is a folk comedy set in contemporary Dakar. Ibrahima Dieng (Mamadou Guye) is a middle-aged Muslim man with two wives and seven children. One day he receives a money order from his nephew in Paris with specific instructions for the division and use of the funds. Before he can collect the cash, Ibrahima is forced to wade through many layers of bureaucratic red tape. \textit{Mandabi} is Sembène’s first film shot in Wolof, the mother tongue of the majority of Senegalese. This choice encouraged other African filmmakers to work with local vernacular languages. SUSAN OXTOBY


FRIDAY / 3.22.24

SEMBÈNE!
SAMBA GADJIGO, JASON SILVERMAN
(US/SENEGAL, 2015)

See Sunday / 3.3.24

SUNDAY / 3.24.24

EMITÄI
OUSMANE SEMBÈNE (SENEGAL, 1971)
4K DIGITAL RESTORATION

Emitäi is the name for the Diola god of thunder. A story about the awakening of national consciousness, \textit{Emitäi} takes place toward the end of World War II, in a village under French colonial rule. It is a tale of resistance among tribespeople who guard their traditions and refuse to give up their rice crop to the French authorities. The film was shot in seven weeks in the Casamance region of southern Senegal, with a supporting cast of nonprofessional actors drawn from local villages. Sembène dedicated his film “to all militants of the African cause.”

SUSAN OXTOBY


Preceded by \textit{TAUW} (Ousmane Sembène, Senegal, 1970). Based on one of Sembène’s short stories, this rare short film focuses on youth unemployment in Dakar. (27 mins, In Wolof and French with English subtitles, Color, Digital, From Janus Films, permission National Council of Christian Churches)

Total running time: 128 mins

SUNDAY / 3.31.24

XALA
OUSMANE SEMBÈNE (SENEGAL, 1975)
4K DIGITAL RESTORATION

“Sembène has created one of the most sophisticated works of the new African cinema—at once comic satire and a deadly accurate polemic against the black bourgeoisie of Dakar” (Albert Johnson). Heavily censored in Senegal, \textit{Xala} strips bare the myth of African independence and exposes ways in which ruling-class Senegalese have appropriated colonial bureaucracy for their own benefit. El Hadji (Thierno Leye) is an aging, affluent businessman about to marry his third wife. But on his wedding night, he is struck with the curse of \textit{xala} (impotence). \textit{Xala} becomes a metaphor for what’s wrong with contemporary Senegalese culture and what paralyzes much of modern Africa.

SUSAN OXTOBY

Written by Sembène, based on his novel \textit{Xala}. Photographed by Georges Caristan, Orlando L. López, Seydina D. Saye, Farba Seck, With Thierno Leye, Myriam Niang, Seune Samb, Fatim Diagne. (123 mins, In French and Wolof with English subtitles, Color, DCP, From Janus Films)

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CEDDO
OUSMANE SEMBÈNE (SENEGAL, 1977)
4K DIGITAL RESTORATION

Combining high pageantry with raw politics, Ceddo gives cinematic form to the ancient verbal tradition by which African history, culture, and myth are transmitted. The film is a period piece set in a feudal village suffering the dual threats of Muslim expansion and French slave traders. The royal family has converted to Islam, while the ceddo, or common people, cling to their customs and fetishistic religion. A champion of the ceddo engineers the kidnapping of a Muslim princess, activating a militant confrontation. In the guise of a dynamic political thriller, Ceddo takes on several taboo subjects. ALBERT JOHNSON

Written by Sembène. Photographed by Georges Caristan, Orlando L. López, Bara Diokhane, Seydina D. Saye. With Tabata Ndiaye, Moustapha Yade, Alioune Fall, Matoura Dia. (117 mins, In French, Wolof, Arabic, and Dyula with English subtitles, Color, DCP, From Janus Films)

GUELWAAR
OUSMANE SEMBÈNE (FRANCE/SENEGAL, 1992)
DIGITAL RESTORATION

“A work of wry sophistication” (Janet Maslin, New York Times), Guelwaar has the makings of a political farce in the spirit of Tomás Gutiérrez Alea’s Death of a Bureaucrat. The body of a murdered political activist suddenly goes missing from the morgue. The police discover that his corpse has accidentally been carried to a neighboring village and given a Muslim burial (the dead man was Catholic). The attempts of his family to retrieve the body nearly escalate into a holy war. But farce Guelwaar most decidedly is not. Sembène transforms his simple narrative into a complex, stirring examination of the legacy of colonialism in Africa. SUSAN OXTOBY

Written by Sembène. Photographed by Dominique Gentil. With Abou Camara, Marie Augustine Diatta, Mame Ndoumbé Diop, Yama Diedhiou. (115 mins, In Wolof and French with English subtitles, Color, DCP, From La Cinémathèque française)

FAAT KINÉ
OUSMANE SEMBÈNE (SENEGAL, 1992)
35MM ARCHIVAL PRINT

Warm and often funny, Faat Kiné is a vibrant tribute to what Sembène calls the “everyday heroism of African women.” Faat Kiné is a single mother who holds a job as the manager of a gas station, where she has worked her way up the ladder against considerable odds. Born in 1960, the year of Senegal’s independence, Faat Kiné personifies aspects of Senegal’s struggle for liberation. Sembène offers a realistic depiction of life in Senegal’s capital city, where shantytowns stand beside modern apartment towers and social problems are prevalent, but it’s still possible to make a good life for oneself. SUSAN OXTOBY

Written by Sembène. Photographed by Dominique Gentil. With Venus Seye, Mame Ndoumbé Diop, Ndagne Dia, Mariama Balde. (118 mins, In Wolof with French subtitles and English electronic titling, Color, 35mm, From Curzon Artificial Eye)

Moolaadé
OUSMANE SEMBÈNE (SENEGAL/FRANCE/BURKINA FASO, 2004) IMPORTED 35MM PRINT

Winner of the Grand Prize in the Un Certain Regard section of the Cannes Film Festival, Moolaadé takes a defiant stand against the practice of female circumcision. Outraged over the brutality of this tradition, Collé (Fatoumata Coulibaly), the second wife of a village tribesman, offers moolaadé (protection or sanctuary) to four young girls escaping the traditional salinde, or circumcision ceremony. This tale of heroism, told with compassion and humor, speaks powerfully to changing cultural mores in contemporary Africa. Moolaadé is also a visual delight, set in Djerisso, Burkina Faso, whose unique temple architecture and rural village life are depicted in vibrant cinematography. SUSAN OXTOBY

Written by Sembène. Photographed by Dominique Gentil. With Fatoumata Coulibaly, Maimouna Hélène Diarra, Salimat Traoré, Dominique Zeïda. (124 mins, In Bambara and French with English subtitles, Color, 35mm, From Curzon Artificial Eye)
“A marvelous bombshell of a book, by one of our most formidably knowledgeable and insightful writers on film, it is filled with surprises and witty asides. Though Thomson is quick to pounce on the hypocrisies and historical omissions of some of these war movies, there is nothing compromised about his own daredevil judgments. We are in the hands of a master critic/essayist.”

PHILLIP LOPATE

Celebrated film historian David Thomson leads a lecture/screening series on the theme of his latest book, *The Fatal Alliance: A Century of War on Film* (Harper Collins, 2023), a provocative study of the way film has treated war and done so much to condition us to it. Thomson presents four international films, shown in chronological order based on release dates, and offers insights into the complex nature of how war and cinema in the twentieth century became inextricably linked. Each week, Thomson will give a twenty-minute lecture prior to the film and then lead a post-screening discussion with the audience.

We are excited to welcome Thomson back to BAMPFA, where he has been a frequent guest presenter and guest curator through the years, including both thematic film series such as *Vienna and the Movies* (2016), *Auteur, Author: Film & Literature* (2017), *Hollywood Outsiders* (2017), *The British New Wave* (2019), and series timed with his book-length publications, such as *The Whole Equation: A History of Hollywood* (2005). Copies of *The Fatal Alliance* will be available through the BAMPFA Store.

Susan Oxtoby
DIRECTOR OF FILM AND SENIOR FILM CURATOR

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Special admission for *In Focus*: General: $15; BAMPFA members: $11; UC Berkeley students: $7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: $12. BAMPFA’s second-feature discount does not apply to these programs.
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Film Title</th>
<th>Director (Country, Year)</th>
<th>Lecture</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>3.6.24</td>
<td>3:10</td>
<td>A MAN ESCAPED</td>
<td>Robert Bresson (France, 1956)</td>
<td>David Thomson</td>
<td>(Un condamné à mort s’est échappé). A Man Escaped is pure film existentialism. From a newspaper account by a Resistance leader who escaped from a Nazi prison in Lyon just hours before he was to be executed, Robert Bresson created a film in which the drama is all internal. Minimizing the drama of prison life, paradoxically he maximizes its intensity, concentrating on his character Fontaine's solitude and on prison relationships in which a tap on the wall, a whisper in the washroom are bridges to another's soul. Set to Mozart's Mass in C Minor, this is a genuinely moving encounter with limits and the need to transcend them. It is a true action film. JUDY BLOCH</td>
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<td>3.13.24</td>
<td>3:10</td>
<td>PATHS OF GLORY</td>
<td>Stanley Kubrick (US, 1957)</td>
<td>David Thomson</td>
<td>“Kubrick’s first full-fledged masterpiece is a peerless insanity-of-war picture. . . . Kirk Douglas has never been better.” - Time Out New York. Stanley Kubrick’s brave “antiwar” film (a concept film historian David Thomson challenges) remains one of the most coolheaded assaults on cold-blooded murder ever filmed. The story, based on a true incident in the French army in 1916, traces the court-martial and execution of three soldiers chosen as scapegoats for the failure of a suicidal French infantry attack against superior German forces. Paths of Glory is comparable in its beauty and pathos to classic World War I antiwar films like All Quiet on the Western Front. But in its concentration on lunacy in the high command, and in its brittle cynicism, it is pure Kubrick. Written by Kubrick, Calder Willingham, Jim Thompson, based on the novel by Humphrey Cobb. Photographed by Georg Krause. With Kirk Douglas, Ralph Meeker, Adolphe Menjou, George Macready. (88 mins, B&amp;W, DCP, From Park Circus)</td>
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<td>3.20.24</td>
<td>3:10</td>
<td>THEY SHALL NOT GROW OLD</td>
<td>Peter Jackson (UK/New Zealand, 2018)</td>
<td>David Thomson</td>
<td>With his Lord of the Rings trilogy, Peter Jackson showcased how new digital effects could expand the arc of narrative filmmaking; with this 2018 collaboration with Britain’s Imperial War Museum (done for the one hundredth anniversary of World War I), he effectively does the same with the archival newsreel. Jackson and team took hours of silent war footage, digitally restored and retimed it, researched existing museum collections for correct colors, and added foley effects or veteran’s oral histories to create a contemporary epic of a century-old war and a snapshot of a society—and countless lives—now gone. “Jackson has done something quite remarkable: using 21st-century technology to put the humanity back into old movie stock. The result is utterly breathtaking” - Mark Kermode, The Observer. JASON SANDERS</td>
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<tr>
<td>3.27.24</td>
<td>3:10</td>
<td>1917</td>
<td>Sam Mendes (US/UK, 2019)</td>
<td>David Thomson</td>
<td>Two British soldiers must rush behind enemy lines to halt a doomed maneuver—and save thousands of lives—in this technically innovative blockbuster from the director of Skyfall and Spectre, which opened one year after Britain’s prolonged anniversary of “the Great War.” Notable for presenting the illusion of being filmed in only one long tracking shot (modern technology actually conceals several cuts), 1917 received ten Academy Award nominations and was a huge commercial success. “If you want to know what the front could be like in 1917, then [Sam] Mendes has done so much to satisfy you. . . . It is a ravishing, virtuoso experience” - David Thomson. JASON SANDERS</td>
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</tbody>
</table>

1. Paths of Glory 3.13.24
2. A Man Escaped 3.6.24
3. They Shall Not Grow Old 3.20.24
4. 1917 3.27.24
Occasioned by the release of *Viva Varda!* (2023), directed by Pierre-Henri Gibert, we showcase a selection of Agnès Varda’s films. A towering figure of world cinema, Varda (1928–2019) had a long and wonderfully productive career as a photographer, filmmaker, and visual artist. Her vibrant personality and rebellious spirit are embodied in her work and in her ideas about art and expression. This series provides an opportunity to view many of her major accomplishments. Indeed, the two programs of Varda’s short films are a must-see to gain a full appreciation of her bold and creative approach to filmmaking.

From her first film, the innovative and influential *La Pointe Courte* (1955), to the witty short films she began to make by 1958, Varda immediately demonstrated her versatility as a filmmaker. She was very much in control of every aspect of her work, from scriptwriting to production and post-production, through marketing and distribution, and, ultimately, preservation of her work and that of her husband, Jacques Demy.

There’s a clarity of vision in films like *Cléo from 5 to 7*, *Le bonheur*, and *Vagabond*, and it is no wonder that these films and Varda’s accomplishments in nonfiction and the essay film stand the test of time. Varda often brought herself into her films as an on-screen subject. She became a master of branding, using herself as a public personality and attaining rockstar status in her later years. Yet when presenting in person, she spoke about how underseen many of her films were, with only a couple films receiving wide theatrical distribution. Varda felt that *Documenteur* (1981) was a key work in her filmography and that it was especially overlooked. In it she creates one of her most autobiographical and emotional works.

Susan Oxtoby
DIRECTOR OF FILM AND SENIOR FILM CURATOR

*VIVA VARDA!*

Copresented with Villa Albertine San Francisco. Thanks to Rosalie Varda, Ciné-tamaris; Léa Daudon, MK2; and Brian Belovarac, Janus Films.
Cléo demonstrates one of Varda’s favorite themes—that “one isn’t born a woman, one becomes one.”

**VIVA VARDA!**

PIERRE-HENRI GIBERT (FRANCE, 2023)

BAY AREA PREMIERE

**REPEATS Saturday / 4.13.24**

For the first time, a film about the groundbreaking French filmmaker Varda, not made by herself: Gibert’s Viva Varda! reveals a new perspective on the influential filmmaker’s life and work, with never-before-seen archival footage and illuminating interviews with her family, friends, and collaborators. Varda herself is an instantly recognizable figure, and she cleverly branded herself and her unique sensibilities. This documentary offers biographical details of her early life and rebellious spirit, while shedding light on her creativity, pragmatism, and business acumen.

With Rosalie Varda, Mathieu Demy, Sandrine Bonnaire, Patricia Mazuy. (67 mins, In French with English subtitles, Color, DCP, From MK2)

**Preceded by**

**AGNÈS VARDA—PIER PAOLO PASOLINI—NEW YORK—1967**

AGNÈS VARDA (FRANCE, 2022)

Varda’s daughter, Rosalie Varda, helped with the posthumous completion of a very precious film her mother made with the Italian filmmaker Pier Paolo Pasolini in 1966 at the time of the New York Film Festival.

(4 mins, In French with English subtitles, Color, DCP, From Ciné-tamaris)

**Total running time: 71 mins**

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**SUNDAY / 3.31.24**

**AGNÈS VARDA SHORTS, PROGRAM 1**

This collection of early short works finds Varda observing people, places, and spaces from France to Cuba. In her second film, L’opéra-Mouffe, Varda evokes the “imaginative world of pregnancy” in a dreamlike montage. The jaunty, witty Du côté de la côte celebrates the beauty and absurdity of the Côte d’Azur, while Ô saisons, ô chateaux, commissioned by the national tourism board to promote the medieval castles of the Loire Valley region, is equally colorful and playful. A collection of photographs Varda took on a visit to Cuba in 1962–63 forms the basis of the innovative Salut les Cubains, which captures the revolutionary spirit and reveals individuals alive with hope for the future.

**L’OPÉRA-MOUFFE 1958, 17 mins, B&W**

**Ô SAISONS, Ô CHATEAUX 1958, 22 mins, Color, Digital**

**DU CÔTÉ DE LA CÔTE 1958, 24 mins, Color**

**SALUT LES CUBAINS 1964, 28 mins, B&W**

All France, In French with English subtitles, DCP, From Janus Films, unless otherwise noted

**Total running time: 91 mins**
FILMS

THURSDAY / 4.11.24
7:00 PM

VAGABOND
AGNÈS Varda (France, 1985)
DIGITAL RESTORATION

(Sans toit ni loi). Varda created a chilling fiction around the true story of a young woman who froze to death in the south of France, the proverbial land of sunshine. She approaches the story of Mona (Sandrine Bonnaire)—a young dropout with only a backpack and tent to her name—from the stance of the curious journalist. Thus, this film of elegant clarity, while moving, is finally devastating in the crucial distance it takes. We know nothing of Mona's past; while on the road, she makes the few contacts needed to stay alive and, occasionally, to stay human, but no one is allowed in. Vagabond is a profound portrait of the will to alienation. JUDY BLOCH

Written by Varda. Photographed by Patrick Blossier. With Sandrine Bonnaire, Macha Méril, Stéphane Freiss, Yolande Moreau. (105 mins, In French with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 4.13.24
4:30 PM

VIVA Varda!
Pierre-Henri Gibert (France, 2023)

See Saturday / 3.23.24

SUNDAY / 4.14.24
2:00 PM

THE GLEANERS AND I
AGNÈS Varda (France, 2000)
DIGITAL RESTORATION

(Les glaneurs et la glaneuse). Gleaning has meanings both literal (to gather grain left behind by reapers) and metaphorical (to collect bit by bit). Varda's rumination on the art of “living off the leftovers of others” finds inspiration in both the past and the present, the rural and the urban, the political and the highly personal. Camera in hand, Varda moves from the highways and back roads of France to its urban alleyways, interviewing those for whom gleaning is a way of life or an encompassing philosophy. Varda termed the film “a wandering-road documentary”; in the Chicago Reader, Jonathan Rosenbaum called it “beautiful, absorbing, and touching.” JASON SANDERS

Written by Varda. Photographed by Stéphane Krausz. (82 mins, In French with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 4.20.24
4:30 PM

AGNÈS Varda SHORTS, PROGRAM 2

Varda's daughter, Rosalie Varda, helped with the posthumous completion of a very precious film her mother made in New York City in 1966 with the Italian filmmaker Pier Paolo Pasolini. Uncle Yanco is a portrait of Varda's relative, Sausalito artist Jean Varda. The film's images are as vibrant as Yanco's paintings and the man himself. Black Panthers documents rallies in Oakland demanding Huey Newton's release from prison and features activists, including Stokely Carmichael, Kathleen Cleaver, and Newton. La réponse de femmes offers responses to the question, What does it mean to be a woman? In Plaisir d'amour en Iran, Varda considers the relationship between eros and architecture. For Ulysse she interviews the subjects of a photograph she took nearly three decades earlier, and with Les dites caryatides, she contemplates the sculpted caryatids along the streets of Paris. Tribute to Zgougou is a lovely example of the highly personal and intimate films Varda made through the years. Tribute to Zgougou is a lovely example of the highly personal and intimate films Varda made through the years.

UNCLE YANCO
(Onle Yanco), US, 1967, 20 mins, Color

BLACK PANTHERS
US, 1968, 30 mins, In English, Color

LA RÉPONSE DE FEMMES
(Women's Answer), France, 1975, 8 mins, Color

PLAISIR D'AMOUR EN IRAN
France, 1976, 6 mins, Color

ULYSSE
France, 1983, 22 mins, B&W

LES DITES CARIATIDES
France, 1984, 12 mins, Color

TRIBUTE TO ZGOUGOU
France, 2002, 2 mins, Color, Digital

All in French with English subtitles, DCP, From Janus Films, unless otherwise noted

Total running time: 104 mins

WEDNESDAY / 5.1.24
7:00 PM

LE BONHEUR
AGNÈS Varda (France, 1965)
DIGITAL RESTORATION

(Happiness). In this strikingly colorful, lyrical film, Varda contemplates happiness. François, a carpenter, is happy with his wife; he is happier still when he takes a mistress. For him it is not a question of loving one or the other; he loves both and wants them to share a life together. This triangular relationship is examined within a circular structure. The film begins and ends with blissful family picnics—only the women have changed. Without moralizing or providing psychological explanation, Varda's depiction raises the essentially philosophical question, Is this happiness? KATHY GERITZ

Written by Varda. Photographed by Jean Rabier, Claude Beausoleil. With Jean-Claude Drouot, Sandrine Drouot, Olivier Drouot, Marie-France Boyer. (85 mins, In French with English subtitles, Color, DCP, From Janus Films)
SATURDAY / 5.4.24

MUR MURS
AGNÈS Varda (US/France, 1980)
Digital Restoration

Venturing from Venice Beach to Watts, Varda looks at the murals of Los Angeles as backdrop to and mirror of the city’s many cultures circa 1980. She casts a curious eye on graffiti and photorealism, roller disco and gang violence, evangelical Christians, Hare Krishnas, artists, angels, and ordinary Angelenos. Along the meandering way, we meet the creators of some of California’s most memorable wall art. The film is very Varda and very LA: vibrating with color and surprising juxtapositions, rich in illusion and allusion. And like the movies, the murals are both monumental and ephemeral, destined to fade, many of them now gone.

JULIET CLARK
Written by Varda. Photographed by Bernard Auroux. (81 mins, In English and French with English subtitles, Color, DCP, From Janus Films)

Followed by

DOCUMENTEUR
AGNÈS Varda (US/France, 1981)

Conceived as a shadow film to Varda’s upbeat Mur Murs (on Los Angeles’s murals), Documenteur stars Varda’s editor, Sabine Mamou, as a French woman “suffering from exile” while living in Los Angeles with her young son (played by Mathieu Demy, Varda and Jacques Demy’s son). Varda described it as “a film that exists between image and sound . . . meant to leave room to add our own feelings to the film, to complete its emotional load.” Varda felt this work was central in her filmography—a work that was very close to reality, very autobiographical, and the only film where she really lets go and allows herself and the film to get lost in emotion. “Her masterpiece” (Pierre-Henri Gibert).

Written by Varda. Photographed by Nurith Aviv. With Sabine Mamou, Mathieu Demy, Lisa Blok, Tina Odom. (65 mins, In French and English with English subtitles, Color, DCP, From Janus Films)

Total running time: 146 mins, plus 10-min intermission

SUNDAY / 5.5.24

FACES PLACES
AGNÈS Varda, JR (France, 2017)

(Visages, villages). In this remarkable documentary about art, society, life, and death, Varda teams up with hipster artist JR on a road trip through rural France and its working-class communities, where they meet with the locals and create installations of large-scale photographic portraits. The tender friendship that forms between Varda and JR is just one element of this enchanting work that binds two kindred spirits and shows how they each think about images, installations, and an artist’s role in the world. Nominated for an Academy Award in the documentary category, Faces Places is pure inspiration.

SUSAN OXTOBY
Written by Varda, JR. Photographed by Romain Le Bonniec, Claire Duguet, Nicolas Guicheteau, Valentin Vignet. (89 mins, In French with English subtitles, Color, DCP, From Cohen Media Group)
“Tell no lies,” the influential African thinker and anticolonial leader Amílcar Cabral advocated in his 1965 call to practice a revolutionary democracy—an aspiration that also underpins a diverse range of films that explore the liberation struggles of the former Portuguese colonies of Angola, Cape Verde, Guinea-Bissau, and Mozambique. One of Cabral’s foundational goals was to create decolonizing forms of education through militant schools—and via cinema. This “re-Africanizing” cinema drew on radical content in newsreels, speeches, songs, and novels to reveal history as it unfolded; later films also utilized radical forms, from reenactments and fictional reconstructions to personal testimony and artist histories. European filmmakers such as Sarah Maldoror, Mario Marret, and Jean Rouch created anticolonial films in solidarity; some provided training and resources, as did Jean-Luc Godard and Chris Marker. Independence and the birth of African nations also marked the birth of African cinemas, including pioneering films by Josefina Crato, Flora Gomes, and Sana na N’Hada and by Ruy Guerra. Some of these historic films have recently re-emerged from African archives and several are shown in restorations.

The legacy of the colonial occupation continues to be critiqued in recent films addressing ongoing issues such as immigration and the exploitation of land and resources. Contemporary Portuguese filmmakers and artists—including Daniel Barroca, Margarida Cardoso, Filipa César, Pedro Costa, and Susana de Sousa Dias—work with archives, personal collections, and African collaborators to fill gaps and interrogate silences in this complex ongoing history.

We are delighted that Filipa César will be in residency for the three concluding programs of Tell No Lies. Her film essays and performance films radically examine colonial and postcolonial struggles in Guinea-Bissau through research, collaborations, archival restorations, workshops, and community projects. Her Navigating the Pilot School (2016, 12 mins), made with Sónia Vas Borges, will be shown on BAMPFA’s outdoor screen from March 21 through April 24 at 10:00, 2:00, and 6:00. Luta ca caba inda—the struggle is not over yet.

Kathy Geritz
FILM CURATOR

Series curated by Kathy Geritz, who recently retired as Film Curator from BAMPFA.

Presented in collaboration with the Center for Portuguese Studies, UC Berkeley, with special thanks to Duarte Pinheiro and Deolinda Adão; we are grateful that the center’s support, in collaboration with Camões I.P. and the Luso-American Development Foundation (FLAD), makes Filipa César’s visit possible. Cosponsored by the Center for African Studies and the Decolonial Knowledges Group at the Latinx Research Center, UC Berkeley. Our series is indebted to The Colonial Question, curated by Amarante Abramovici at DocLisboa in 2022.
SATURDAY / 3.2.24

48
SUSANA DE SOUSA DIAS (PORTUGAL, 2009)

Susana de Sousa Dias’s remarkable, hypnotic film is composed of photographs from the archive of the Portuguese army, taken upon the arrest of political prisoners during the forty-eight years of dictatorial regime in Portugal and its colonies (1926–74). As prisoners stare out at us, we hear their reflections on their time in prison, recorded by de Sousa Dias decades after the Carnation Revolution. A sequence featuring testimony of Mozambican anticolonial resistance fighters, accompanied by slowed army footage shot in ruins, but she discovered newsreel footage in an abandoned building. Interviews with filmmakers who were involved with the institute and sequences from the newsreels bear witness to the birth of Mozambique’s cinema in concert with the birth of the nation.

Photographed by Lisa Hagstrand. (52 mins, In Portuguese with English subtitles, B&W/Color, Digital, From Icarus Films)

Preceded by

A STORY FROM AFRICA (Billy Woodberry, Portugal, 2019). When Billy Woodberry investigates a series of disturbing archival photographs, he learns they were taken in Angola during the Portuguese pacification campaign of 1907. (32 mins, B&W, Digital, From Divina Comédia)

SOLDIER PLAYING WITH DEAD LIZARD (Daniel Barroca, Portugal, 2008). A meditation on war photographs taken by a Portuguese soldier in Guinea-Bissau. (9 mins, B&W, Digital, From the artist)

Total running time: 134 mins

THURSDAY / 3.21.24

7:00 PM

KUXA KANEMA: THE BIRTH OF CINEMA
MARGARIDA CARDOSO
(MOZAMBIQUE/PORTUGAL, 2003)

(Kuxa Kanema: O nascimento do cinema). The first cultural act of Mozambique’s first president was to establish the National Institute of Cinema, which produced weekly newsreels—Kuxa Kanema—for and about the people. Mobile cinema units reminiscent of Aleksandr Medvedkin’s cine-trains, traveled around the country, bringing films to engage people with what it means to be free in an independent nation. When Margarida Cardoso visited the institute, it was already in ruins, but she discovered newsreel footage in an abandoned building. Interviews with filmmakers who were involved with the institute and sequences from the newsreels bear witness to the birth of Mozambique’s cinema in concert with the birth of the nation.

Photographed by Lisa Hagstrand. (52 mins, In Portuguese with English subtitles, B&W/Color, Digital, From Icarus Films)

Preceded by

CONAKRY (Filipa César, Diana McCarty, Grada Kilomba, Germany/Guinea/Guinea-Bissau, 2013). Reflections on archival fragments from the Guinea-Bissau film archive. (11 mins, In English and Portuguese with English subtitles, Color, Digital, From Video Data Bank)

NOSSA TERRA (Mario Marret, Guinea-Bissau, 1966). Shot during Guinea-Bissau’s struggle for independence and recently rediscovered in the country’s archive. (35 mins, With English voiceover narration, B&W/Color, Digital, From Talitha)

Total running time: 98 mins

THURSDAY / 4.4.24

7:30 PM

FROM COLONIAL STATUES TO CARNIVAL MASKS: AMILCAR CABRAL AND THE LIBERATION OF GUINEA-BISSAU

These four films, all concerned with Guinea-Bissau’s and Cape Verde’s struggles for independence, are from different time frames and perspectives. The liberation leader Amílcar Cabral is a thread through them all. Filipa César’s Cacheu analyzes four statues seen in different configurations over time, revealing the dark past of the Portuguese colonial presence in Africa. Madina Boé, by Cuban filmmaker José Massip, features portraits of guerillas, including a hunter, canoe builder, and poet.

The first film of independent Guinea-Bissau, The Return of Amílcar Cabral uses songs and archival footage to honor Cabral when his remains are transferred from Conakry to Guinea-Bissau. In the joyous Carnival in Bissau, by French filmmaker Sarah Maldoror, beautiful, ephemeral masks replace the colonial statues that opened the program.

CACHEU Filipa César, Germany/Guinea/Guinea-Bissau, 2012, 10 mins, In English and Guinea-Bissau Creole with English subtitles, Color, Digital, From Video Data Bank

MADINA BOÉ José Massip, Cuba/Guinea-Bissau, 1969, 34 mins, In Spanish with English text and English electronic titling, B&W, 16mm, BAMPFA collection

THE RETURN OF AMÍLCAR CABRAL (O regresso de Amílcar Cabral), Djalma Fettermann, Flora Gomes, José Bolama, Joséffina Crato, Sana na N’Hada, Guinea-Bissau/Sweden, 1976, 32 mins, In Portuguese, Guinea-Bissau Creole, Mandinka, and French with English subtitles, Color, DCP, From Arsenal—Institute for Film and Video Art

CARNIVAL IN BISSAU (A Bissau le carnaval), Sarah Maldoror, Guinea-Bissau, 1980, 18 mins, In French and Portuguese with English subtitles, Color, New Digital Restoration, From Les Amis de Sarah & Mario

Total running time: 94 mins

SUNDAY / 4.7.24

4:00 PM

SAMBIZANGA
SARAH MALDOROR (ANGOLA, 1972)

Sambizanga, one of the first feature films made by a woman in Africa, was cowritten by filmmaker Sarah Maldoror’s husband, a leader in the Angolan resistance. “Sambizanga is a fictionalized chronicle of the arrest and fatal imprisonment of a man whose underground activities were an impenetrable secret to all around him.”

1 Sambizanga 4.7.24
2 Spell Reel 4.23.24
3 48 3.24
4 Kuxa Kanema: The Birth of Cinema 3.21.24
5 Madina Boé 4.4.24
It was at a prison near the Luandan suburb of Sambizanga on February 4, 1961, that the first uprising of what was to become the Angolan resistance movement was staged. The film is set a few weeks before that uprising, during a time of increasingly desperate and repressive security measures by the colonial government” (Tom Mulcaire, Cabinet Magazine).

Written by Maldoror, Mário Coelho Pinto de Andrade, Maurice Pons, based on a novel by José Luandino Vieira. Photographed by Claude Agostini. With Elisa Andrade, Domingos de Oliveira, Jean M’Vondo, Adelino Nelumba. (97 mins, In Portuguese, Lingala, and Kimbundu with English subtitles, Color, DCP, From Janus Films)

Total running time: 124 mins

SUNDAY / 4.14.24

VITALINA VARELA
PEDRO COSTA (PORTUGAL, 2019)

Vitalina Varela travels to Lisbon from Cape Verde, only to find out that her husband, from whom she has been separated for decades, was buried three days prior. Based on her own story, Varela’s emotionally potent performance delves into the grief that both drives and haunts her. The familiar cast, including longtime collaborator Ventura, comprises an immigrant community in what might be Pedro Costa’s most visually stunning work. Winner of the Golden Leopard at Locarno, along with the Best Actress prize for Varela.

Written by Costa, Vitalina Varela. Photographed by Leonardo Simões. With Vitalina Varela, Ventura. (124 mins, In Cape Verdean Creole and Portuguese with English subtitles, Color, DCP, From Grasshopper Film)

Total running time: 116 mins

WEDNESDAY / 4.17.24

MUEDA, MEMORY AND MASSACRE
RUY GUERRA (MOZAMBIQUE, 1979)
NEW DIGITAL RESTORATION

(Mueda: Memória e massacre). After independence was declared, Ruy Guerra returned to Mozambique from Brazil—where he had been a key figure in the Cinema Novo movement—and helped establish the National Film Institute. His depiction of a reenactment of the 1960 Mueda massacre, which triggered the war of independence, was the first feature-length film of Mozambican cinema. Hundreds of people were killed when Portuguese troops fired on peaceful demonstrators protesting the arrest of two exiles. Locals, including survivors who also offer testimony, participate in this regularly staged political theater, playing both the victims and the oppressors.

Written by Calisto Dos Lagos. Photographed by Guerra, Fernando Silva. With Romao Canapoquake, Filipe Gunoguacala, Mauricio Machimbucu. (75 mins, in Makonde and Portuguese with English subtitles, B&W, DCP, From Arsenal—Institute of Film and Video)

Total running time: 126 mins

SUNDAY / 4.21.24

RESONANCE SPIRAL
FILIPA CÉSAR, MARINHO DE PINA
(PORTUGAL/GUINEA-BISSAU/GERMANY, 2023)

Centrifugal movement was an expression once used to describe the tactical and situated beginnings of an anticolonial armed struggle. In a flow of gestures and recurrences, a building is collectively imagined and constructed in the traditional community of the militant filmmaker Sana na N’Hada. Intertwining the local dreams and cine-kins’ visions, Resonance Spiral traverses moments at the newly manufactured community space in Malaló. A mediateca. An informal sewing workshop, an experimental garden, a biblioteca, and a preschool also take up space. Hope-hearted, seeking to flip verticalities into horizon lines, the collective slides through what lies ahead. Onshore. Abotcha. Na tchon. Humus, humans, humbled, humiliated by humanity. FILIPA CÉSAR
Photographed by Jenny Lou Ziegel. (92 mins, In Guinea-Bissau Creole, Cape Verdean Creole, French, and Portuguese with English subtitles, Color, Digital, From Filipa César)

Total running time: 126 mins
**SPELL REEL**
**FILIPA CÉSAR (GERMANY/GUINEA-BISSAU, 2017)**
**IN PERSON Filipa César**
Portuguese artist Filipa César’s Spell Reel is “the result of a multifaceted research and digitization project that she initiated in 2011 with Sana na N’Hada and Flora Gomes. Having studied film in Cuba, the two began using the camera to observe the fight for independence [from Portugal] in Guinea-Bissau (1963–74). After the decaying visual and audio material was digitized in Berlin, the filmmakers travelled with a mobile cinema to the places where the footage had originally been shot and showed it to audiences for the first time, adding their own commentary.... Spell Reel watches an archive at work to produce the present” (Stefanie Schulte Strathaus, Arsenal—Institute for Film and Video).

**WALKING ARCHIVES:**
**THOUGHTS ON MANGROVES, SCHOOLS, ROUND HOUSES, AND WEAVING**
**IN PERSON Filipa César**
Many of Filipa César’s films begin as research projects done in collaboration with others; they often draw on memories, which collaborator Sónia Vaz Borges has called “walking archives.” Mangrove School is concerned with both the mangrove’s alluvial ecosystem and the re-creation of a militant school amidst the trees, where teachers expose the current generation to this decolonizing project of the liberation struggle. In Round, Square, a conversation over tea ponders the value of traditional versus contemporary house designs. Quantum Creole is, according to César, “an experimental documentary film collectively researching creolization and addressing its historical, ontological and cultural forces.” The film is a tapestry of imaging techniques, songs, fables, and performances.

**MANGROVE SCHOOL** Sónia Vaz Borges, Filipa César, Portugal/Guinea-Bissau, 2022, 35 mins, In Portuguese and Guinea-Bissau Creole with English subtitles, Color, Digital, From Video Data Bank

**ROUND, SQUARE** (Redonda, quadra), Filipa César, Suleimane Biai, Portugal/Guinea-Bissau, 2014, 6 mins, In Guinea-Bissau Creole with English subtitles, Color, Digital, From the artist

**QUANTUM CREOLE** Filipa César, France/Portugal/Guinea-Bissau, 2020, 40 mins, In French, German, Guinea-Bissau Creole, and Portuguese with English subtitles, Color, Digital, From Video Data Bank

Total running time: 81 mins

**SPECIAL SCREENINGS**

**FRIDAY / 4.5.24 7:30 PM**

**BAMPFA STUDENT COMMITTEE FILM FESTIVAL**
Free admission  
**IN PERSON Student Filmmakers**
The BAMPFA Student Committee’s film subcommittee is pleased to present short films by Bay Area student filmmakers for the 2024 Student Committee Film Festival. This one-night festival showcases the work of local filmmakers, including short films of varying genres and themes.

THURSDAY 4.25–SUNDAY 4.28

**SFFILM FESTIVAL AT BAMPFA**
**Special admission**
See p. 15 for details.

**SUNDAY / 5.12.24 2:00 PM**

**FILM & VIDEO MAKERS AT CAL: WORKS FROM THE EISNER COMPETITION 2024**
Free admission  
**IN PERSON UC Berkeley Student Filmmakers**
Join the filmmakers for a screening celebrating the outstanding student films that are this year’s prizewinners and honorable mentions in the film and video category of the Eisner Prize competition. The Eisner Prize is the highest award for creativity given on the UC Berkeley campus. Presented at BAMPFA since 1991, this screening offers the local community, as well as family and friends, an opportunity to see a wide range of work made by UC Berkeley students—from narratives and documentaries to experimental and essay films—and to talk with the makers.
The selection of films will be added to BAMPFA’s website after the judging takes place.

Special thanks to Nicolás Pereda, faculty coordinator of the film and video competition, and to Andrea Bonifacio, Assistant Director, Financial Aid and Scholarships Office, UC Berkeley.
ON VIEW

GALLERIES

MATRIX 284 / Sin Wai Kin: The Story Changing
Through March 10, 2024

A Movement in Every Direction: Legacies of the Great Migration
April 13–September 22, 2024

MATRIX 283 / Gabriel Chaile: No hay nada que destruya el corazón como la pobreza
Through April 14, 2024

Fifty-Fourth Annual UC Berkeley Master of Fine Arts Exhibition
May 1–July 21, 2024

Art Wall: Yee I-Lann: TIKAR/MEJA/PLASTIK
Through July 7, 2024

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

OUTDOOR SCREEN

Navigating the Pilot School
March 21–April 24, 2024

BARBRO OSHER THEATER

Edward Yang’s Taipei Stories
March 1–April 20, 2024

Tell No Lies: Decolonizing Cinema in Angola, Cape Verde, Guinea-Bissau, and Mozambique
March 2–April 24, 2024

Sembène 100
March 3–April 21, 2024

In Focus: The Fatal Alliance—A Century of War on Film
March 6–27, 2024

Barry Jenkins Presents The Underground Railroad
March 15–17, 2024

Nicolás Pereda Selects: Recent Films from Mexico
March 20–May 2, 2024

Viva Varda!
March 23–May 5, 2024

BAMPFA Student Committee Film Festival
April 5, 2024

Documentary Voices 2024
Through April 24, 2024

SFFILM Festival at BAMPFA
April 25–28, 2024

Film & Video Makers at Cal:
Works from the Eisner Competition 2024
May 12, 2024


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