This summer marks an incredibly exciting time at BAMPFA—not just because of the vibrant slate of upcoming art and film programs, but also because we’re welcoming three outstanding new colleagues to BAMPFA’s curatorial team. Starting this spring, Margot Norton, who joins us as BAMPFA’s chief curator following a distinguished career at the forefront of the global contemporary art world, will lead our art curatorial program, together with our newly appointed senior curators, Victoria Sung and Anthony Graham. This stellar curatorial team will enable us to better serve our diverse communities and renew the unique strengths that make this museum such a special place.

One significant change we’re making this summer is dedicating the lower-level galleries to works from the BAMPFA collection. With more than 25,000 objects to explore, research, and display, we’re excited to bring a contemporary perspective to our global art collection, which spans multiple generations and geographies, by connecting the past to the present. The opening rotation in these galleries, *What Has Been and What Could Be: The BAMPFA Collection*, offers a fresh look at a selection of some artworks from BAMPFA’s holdings—all presented in a way you’ve likely never seen before.

We are committed to questioning art historical narratives and contributing to more expansive new art histories, while working to look and feel more like the communities we serve by giving more space to work from Black diasporic, Asian, Latinx, LGBTQ+, and other historically marginalized communities. You’ll see this commitment on full display across our exhibition spaces.

We are also deepening our connection with the scholarly community of UC Berkeley. You will find a newly inaugurated BAMPFA Teaching Gallery, where faculty from UC Berkeley are invited to select artworks from the BAMPFA collection that inform their work in the classroom—enlivening the curricular experience while also creating opportunities for the general public to connect with the intellectual life of the campus.

In a similar spirit, we are creating a new exhibition space near BAMPFA’s Film Library and Study Center, where rare holdings of historical film ephemera will be displayed. Many of these holdings were brought into the collection by Tom Luddy, the former director and curator of our film program and a giant of the film community, who passed away earlier this year; we’re looking forward to celebrating Tom’s incredible legacy this season with a series of films that he championed as a curator, producer, and festival director.

We want BAMPFA to explore relevant issues in dialogue with our community: What does it mean to be a museum, a historical model that arose in the nineteenth century, in the twenty-first century? How can we keep some of the things we love most about museums while imagining new models that are more inclusive, equitable, and welcoming to everyone? How has BAMPFA built its collection, and how do we plan to grow it? What does it mean to collect and show 35mm films in an era of digital streaming?

While we may not have all of the answers to these questions, in true Berkeley fashion, we look forward to testing out some new ideas, building community, and bringing some of the greatest art and film to you!

**JULIE RODRIGUES WIDHOLM**
EXECUTIVE DIRECTOR, BAMPFA
BAMPFA recently announced the appointment of three senior-level art curators, following a nationwide recruitment process. Coming from the New Museum in New York City, Margot Norton leads the curatorial team as chief curator. She is joined by Phyllis C. Wattis Senior Curator Victoria Sung, formerly of the Walker Art Center in Minneapolis, and Senior Curator Anthony Graham, formerly of the Museum of Contemporary Art San Diego.

They are advancing an ambitious new vision under Executive Director Julie Rodrigues Widholm, who notes: “These appointments signal a new direction for BAMPFA as an institution that brings a socially engaged, twenty-first-century perspective to its global collections to reimagine a more inclusive art historical canon. Fortunately for us, these are areas where Margot, Victoria, and Anthony each bring impressive track records of accomplishment as respected curators who share our vision for leading change in museums: an approach that is interdisciplinary, international, and intersectional in its scope, and highly collaborative in its execution.”

Margot Norton is “among the most closely watched curators working today” (ARTnews). In her position as the Allen and Lola Goldring Senior Curator, Norton was central to shaping the exhibition program at the New Museum, one of the most acclaimed contemporary art institutions in the United States. She has curated exhibitions of some of the most vital artists of the twenty-first century, including Lynn Hershman Leeson, Sarah Lucas, and Kaari Upson. Most recently, she cocurated the highly anticipated survey of work by Wangechi Mutu, which opened at the New Museum on March 2.

Victoria Sung began her new role at BAMPFA following an eight-year tenure at the Walker Art Center as associate curator of visual arts. While there, Sung organized several of the most celebrated exhibitions in the museum’s recent history, including Theaster Gates: Assembly Hall (2019) and Siah Armajani: Follow This Line (2018). BAMPFA visitors will also be familiar with Sung’s work as the co-organizer of Candice Lin: Seeping, Rotting, Resting, Weeping, which was presented at BAMPFA last fall.

Anthony Graham previously served as associate curator at the Museum of Contemporary Art San Diego, where he curated and cocurated more than a dozen exhibitions throughout his seven-year tenure, helping to advance the exhibition program and collection of one of Southern California’s leading contemporary art institutions. Most recently, he organized Alexis Smith: The American Way, the first major retrospective and publication of the artist’s work in thirty years.
WHAT HAS BEEN AND WHAT COULD BE: THE BAMPFA COLLECTION

JUNE 7, 2023–JUNE 9, 2024
NEW EXHIBITION

What Has Been and What Could Be: The BAMPFA Collection inaugurates a year-long presentation of the BAMPFA collection, bringing a contemporary perspective to the museum’s global art holdings. With more than 25,000 artworks, BAMPFA’s collection spans multiple generations and geographies. Organized into focused thematic sections, this exhibition emphasizes key strengths of the collection while also identifying areas for further reflection and growth. What Has Been and What Could Be showcases seventeenth-century Japanese scrolls, eighteenth-century European paintings by women artists, and American landscapes and folk art of the nineteenth century, alongside mid-century abstract painting, feminist art, quilts, and conceptual art. The works are arranged thematically across time periods, some revisiting familiar genres such as landscape and still life while others focus on pioneering work of women artists and East Bay artists. Another section showcases a significant group of works by Black artists that were brought into the collection in 1972. This exhibition strives to connect this expansive past to the urgent ideas and issues of our present. Bringing together works from disparate times and locales, it foregrounds the gallery as a space for questioning and expanding art historical narratives.

What Has Been and What Could Be: The BAMPFA Collection is organized by BAMPFA staff and curated by Executive Director Julie Rodrigues Widholm with Senior Curator Anthony Graham.

CURATOR’S TALK, JUNE 11
Julie Rodrigues Widholm on What Has Been and What Could Be: The BAMPFA Collection

GRADUATE STUDENT-LED EXHIBITION TOURS
Select Sundays at 2:00 PM
June 25, July 9, July 23, August 20, August 27
Thursday, August 3, at 12:15 PM

TOP
Ginevra Cantofoli: Truth Revealing the Artifice of Painting, c. 1665–72; oil on canvas; BAMPFA collection, gift of Alan Templeton.

BOTTOM
Deborah Remington: Tacony, 1971; oil on linen; BAMPFA collection, purchased with the aid of funds from the H. W. Anderson Charitable Fund. © 2023 The Deborah Remington Charitable Trust for the Visual Arts / Licensed by Artists Rights Society (ARS), NY.
EXHIBITIONS ON VIEW

IRMA YULIANA BARBOSA
GERICAULT DE LA ROSE
ENILOA FAKILE
JUNIPER HARROWER
FEI PAN
TIARE RIBEAUX
SAMUEL WILDMAN

FIFTY-THIRD ANNUAL UC BERKELEY MASTER OF FINE ARTS EXHIBITION
THROUGH JULY 23, 2023

ALEXANDER DUMAS’S AFRO: BLACKNESS CARICATURED, ERASED, AND BACK AGAIN
THROUGH JULY 30, 2023

AMALIA MESA-BAINS: ARCHAEOLOGY OF MEMORY
THROUGH AUGUST 13, 2023

TOP, LEFT TO RIGHT
Nadar: Alexandre Dumas, 1855; carte de visite: albumen print on cardboard; Darcy Grimaldo Grigsby Collection.
Amalia Mesa-Bains: Transparent Migrations, 2001; mixed media installation; The Museum of Fine Arts, Houston, Museum purchase funded by the Latin Maccenas.

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

Amalia Mesa-Bains: Archaeology of Memory is organized by the Berkeley Art Museum and Pacific Film Archive in collaboration with the Latinx Research Center (LRC) at UC Berkeley. The exhibition is guest curated by María Esther Fernández, artistic director of The Cheech Marin Center for Chicano Art & Culture of the Riverside Art Museum, and Dr. Laura E. Pérez, professor and chair of the LRC. The exhibition is made possible by generous lead support from the Henry Luce Foundation and The Andy Warhol Foundation for the Visual Arts. Major funding is provided by Margarita Gandia and Marta Thoma Hall, Pamela and David Hornik, the National Endowment for the Arts, and the UC Berkeley Latinx Research Center. Additional support was provided by a College of Letters and Sciences Dean’s Faculty Excellence Program project grant, funded by the Andrew W. Mellon Foundation.

Fifty-Third Annual UC Berkeley Master of Fine Arts Exhibition is organized by BAMPFA staff and curated by Claire Frost, curatorial assistant. The annual MFA exhibition is made possible by the Barbara Berelson Wiltsek Endowment.

Alexander Dumas’s Afro: Blackness Caricatured, Erased, and Back Again is organized by BAMPFA staff and guest curated by Darcy Grimaldo Grigsby, Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities at UC Berkeley, and Vanessa Jackson, a PhD student in the history of art at UC Berkeley, in collaboration with four undergraduate researchers: Krista McAtee, Riley Saham, Antonio Soto-Beltran, and Molly Wendel. The exhibition is based on Grigsby’s collection, a gift to BAMPFA, and accompanies the publication of her book Creole: Portraits of France’s Foreign Relations During the Long Nineteenth Century.

Art Wall: Luis Camnitzer is organized by BAMPFA staff and curated by Christina Yang, former chief curator. The Art Wall is made possible by major funding from Frances Hellman and Warren Breslau.
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<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
<th>Location</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 / THU</td>
<td>12:15</td>
<td>Guided Tour</td>
<td>MESA-BAINS</td>
<td>P. 10</td>
</tr>
<tr>
<td>2 / FRI</td>
<td>7:00</td>
<td>Vivre sa vie Introduction by Sheldon Renan</td>
<td>LUDDY</td>
<td>P. 12</td>
</tr>
<tr>
<td>3 / SAT</td>
<td>5:00</td>
<td>Such a Pretty Little Beach Introduction by Edith Kramer</td>
<td>LUDDY</td>
<td>P. 13</td>
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<tr>
<td>4 / SUN</td>
<td>1:00</td>
<td>Risograph Workshop with Colpa Press</td>
<td>ART LAB</td>
<td>P. 10</td>
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<tr>
<td>5:00</td>
<td>Guided Tour</td>
<td>MESA-BAINS</td>
<td>P. 10</td>
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<tr>
<td>2:30</td>
<td>In Tom Luddy's Orbit Introduction by Janet and David Peoples</td>
<td>LUDDY</td>
<td>P. 13</td>
<td></td>
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<tr>
<td>5:00</td>
<td>Stroszek Werner Herzog in person</td>
<td>LUDDY</td>
<td>P. 13</td>
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<tr>
<td>6 / WED</td>
<td>7:00</td>
<td>Invasion of the Body Snatchers Philip Kaufman in person</td>
<td>LUDDY</td>
<td>P. XX</td>
</tr>
<tr>
<td>17 / SAT</td>
<td>4:30</td>
<td>Les Blank Documents Berkeley</td>
<td>LUDDY</td>
<td>P. 14</td>
</tr>
<tr>
<td>7:00</td>
<td>Rocco and His Brothers</td>
<td>CARDINALE</td>
<td>P. 18</td>
<td></td>
</tr>
<tr>
<td>8 / THU</td>
<td>7:00</td>
<td>King Lear</td>
<td>LUDDY</td>
<td>P. 14</td>
</tr>
<tr>
<td>9 / FRI</td>
<td>7:00</td>
<td>Bebo's Girl Introduction by Claudia Squitieri</td>
<td>CARDINALE</td>
<td>P. 17</td>
</tr>
<tr>
<td>10 / SAT</td>
<td>11:30</td>
<td>A Book of Us Gallery + Studio</td>
<td>P. 11</td>
<td></td>
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<tr>
<td>2:00</td>
<td>Otherwise Known as Sheila the Great by Judy Blume</td>
<td>ROUNDTABLE READ P. 11</td>
<td></td>
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<tr>
<td>4:30</td>
<td>Town Destroyer Deborah Kaufman and Alan Snitow in person</td>
<td>SPECIAL SCREENINGS</td>
<td>P. 25</td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td>Bigger Than Life</td>
<td>LUDDY</td>
<td>P. 14</td>
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</tr>
<tr>
<td>11 / SUN</td>
<td>2:00</td>
<td>Julie Rodrigues Widholm on What Has Been and What Could Be</td>
<td>CURATOR'S TALK</td>
<td>P. 9</td>
</tr>
<tr>
<td>3:00</td>
<td>MFA Screensings and Performance</td>
<td>P. 9</td>
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<tr>
<td>4:30</td>
<td>The Ascent</td>
<td>LUDDY</td>
<td>P. 14</td>
<td></td>
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<tr>
<td>7:00</td>
<td>The Leopard Introduction by Claudia Squitieri</td>
<td>CARDINALE</td>
<td>P. 17</td>
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<tr>
<td>14 / WED</td>
<td>12:15</td>
<td>Guided Tour</td>
<td>MESA-BAINS</td>
<td>P. 10</td>
</tr>
<tr>
<td>7:00</td>
<td>Gates of Heaven</td>
<td>LUDDY</td>
<td>P. 14</td>
<td></td>
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<tr>
<td>15 / THU</td>
<td>7:00</td>
<td>The Facts of Murder</td>
<td>CARDINALE</td>
<td>P. 18</td>
</tr>
<tr>
<td>16 / FRI</td>
<td>7:00</td>
<td>Stray Dog</td>
<td>SHITAMACHI</td>
<td>P. 20</td>
</tr>
<tr>
<td>17 / SAT</td>
<td>4:30</td>
<td>Les Blank Documents Berkeley</td>
<td>LUDDY</td>
<td>P. 14</td>
</tr>
<tr>
<td>7:00</td>
<td>Rocco and His Brothers</td>
<td>CARDINALE</td>
<td>P. 18</td>
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<tr>
<td>18 / SUN</td>
<td>2:00</td>
<td>Guided Tour</td>
<td>MESA-BAINS</td>
<td>P. 10</td>
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<tr>
<td>5:00</td>
<td>Japanese Grandmas</td>
<td>SHITAMACHI</td>
<td>P. 20</td>
<td></td>
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<tr>
<td>21 / WED</td>
<td>7:00</td>
<td>The First Teacher</td>
<td>LUDDY</td>
<td>P. 14</td>
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<tr>
<td>22 / THU</td>
<td>7:00</td>
<td>Senilìtà</td>
<td>CARDINALE</td>
<td>P. 18</td>
</tr>
<tr>
<td>23 / FRI</td>
<td>7:00</td>
<td>The Baker's Wife Introduction by Alice Waters</td>
<td>LUDDY</td>
<td>P. 15</td>
</tr>
<tr>
<td>24 / SAT</td>
<td>1:00</td>
<td>Poetry Comics with Mara Ramirez</td>
<td>ART LAB</td>
<td>P. 10</td>
</tr>
<tr>
<td>4:00</td>
<td>The Secret Garden</td>
<td>LUDDY</td>
<td>P. 15</td>
<td></td>
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<tr>
<td>7:00</td>
<td>Tokyo Story</td>
<td>SHITAMACHI</td>
<td>P. 21</td>
<td></td>
</tr>
<tr>
<td>25 / SUN</td>
<td>2:00</td>
<td>Guided Tour</td>
<td>WHAT HAS BEEN</td>
<td>P. 10</td>
</tr>
<tr>
<td>4:30</td>
<td>Saint Omer</td>
<td>BLACK LIFE</td>
<td>P. 31</td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td>La viaccia</td>
<td>CARDINALE</td>
<td>P. 18</td>
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</tr>
<tr>
<td>28 / WED</td>
<td>12:15</td>
<td>Guided Tour</td>
<td>MESA-BAINS</td>
<td>P. 10</td>
</tr>
<tr>
<td>7:00</td>
<td>Humanity and Paper Balloons</td>
<td>SHITAMACHI</td>
<td>P. 21</td>
<td></td>
</tr>
<tr>
<td>29 / THU</td>
<td>7:00</td>
<td>Memories of Underdevelopment</td>
<td>LUDDY</td>
<td>P. 15</td>
</tr>
<tr>
<td>30 / FRI</td>
<td>7:00</td>
<td>The Magick Lantern Cycle, Part 1</td>
<td>LUDDY</td>
<td>P. 15</td>
</tr>
</tbody>
</table>

1. Garlic is as Good as Ten Mothers, 6.17.23
2. Record of a Tenement Gentleman, 7.6.23
3. Black Panthers, 6.4.23
JULY

1 / SAT
4:30 Aparajito  LUDDY P. 16
7:00 Suzuk Paradise: Red Light District  SHITAMACHI P. 21

2 / SUN
1:00 when the landscape falls away  FULL P. 9
4:00 when the landscape falls away  FULL P. 9
4:30 Girl with a Suitcase  CARDINALE P. 18
7:00 Alice in the Cities  LUDDY P. 16

3 / MON
12:15 Guided Tour  MESA-BAINS P. 10
7:00 Have a Gone  MESA-BAINS P. 10

4 / TUE
11:30 Zekarias Thompson: Possible Dialogues, Vol. 1  BLACK LIFE P. 9
4:30 Mandabi  LUDDY P. 16
7:00 Sandra  CARDINALE P. 19

5 / WED
7:00 Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles  LUDDY P. 16

6 / THU
12:15 Guided Tour  MESA-BAINS P. 10
7:00 Record of a Tenement Gentleman  SHITAMACHI P. 21

7 / FRI
7:00 Viridiana  BUÑUEL P. 23

8 / SAT
11:30 Zekarias Thompson: Possible Dialogues, Vol. 1  BLACK LIFE P. 9
2:00 Guided Tour  MESA-BAINS P. 10
4:00 Ikiru  SHITAMACHI P. 22
7:00 The Exterminating Angel  SHITAMACHI P. 22

9 / SUN
2:00 Guided Tour  WHAT HAS BEEN P. 10
4:00 Nobody Knows  SHITAMACHI P. 21
7:00 I Am Cuba  LUDDY P. 16

10 / MON
12:15 The Great McGinty  STURGES P. 29
7:00 The Story of the Flaming Years  SOLNTSEVA P. 32

11 / TUE
11:30 Zekarias Thompson: Possible Dialogues, Vol. 1  BLACK LIFE P. 9
2:00 Guided Tour  MESA-BAINS P. 10
4:00 Ikiru  SHITAMACHI P. 22
7:00 The Exterminating Angel  SHITAMACHI P. 22

12 / WED
12:15 Guided Tour  MESA-BAINS P. 10
7:00 Love Letter  SHITAMACHI P. 21

13 / THU
7:00 8 1/2  CARDINALE P. 19

14 / FRI
7:00 Diary of a Chambermaid  BUÑUEL P. 24

15 / SAT
11:30 Zekarias Thompson: Possible Dialogues, Vol. 1  BLACK LIFE P. 9
2:00 Guided Tour  MESA-BAINS P. 10
4:00 Ikiru  SHITAMACHI P. 22
7:00 The Exterminating Angel  SHITAMACHI P. 22

16 / SUN
11:30 Zekarias Thompson: Possible Dialogues, Vol. 1  BLACK LIFE P. 9
2:00 Guided Tour  MESA-BAINS P. 10
4:00 Ikiru  SHITAMACHI P. 22
7:00 The Exterminating Angel  SHITAMACHI P. 22

17 / MON
12:15 The Great McGinty  STURGES P. 29
7:00 The Story of the Flaming Years  SOLNTSEVA P. 32

18 / TUE
11:30 Zekarias Thompson: Possible Dialogues, Vol. 1  BLACK LIFE P. 9
2:00 Guided Tour  MESA-BAINS P. 10
4:00 Ikiru  SHITAMACHI P. 22
7:00 The Exterminating Angel  SHITAMACHI P. 22

19 / WED
11:30 Zekarias Thompson: Possible Dialogues, Vol. 1  BLACK LIFE P. 9
2:00 Guided Tour  MESA-BAINS P. 10
4:00 Ikiru  SHITAMACHI P. 22
7:00 The Exterminating Angel  SHITAMACHI P. 22

20 / THU
7:00 Simon of the Desert  BUÑUEL P. 24

21 / FRI
7:00 The Story of the Flaming Years  SOLNTSEVA P. 32

22 / SAT
3:30 Once Upon a Time in the West  CARDINALE P. 19
7:00 Belle de jour  BUÑUEL P. 24

23 / SUN
2:00 Guided Tour  WHAT HAS BEEN P. 10
5:00 Ukraine in Flames  SOLNTSEVA P. 32
7:00 Where Chimneys Are Seen  SHITAMACHI P. 22

Fifty-Third Annual UC Berkeley Master of Fine Arts Exhibition closes

27 / THU
7:00 The Great McGinty  STURGES P. 29

28 / FRI
7:00 Tristana  BUÑUEL P. 24

29 / SAT
5:00 The Lady Eve  STURGES P. 29

30 / SUN
1:00 Cyanotype Workshop with Jenny Rosenberg  ART LAB P. 10

Guided Tours, 6.25.23, 7.9.23, 7.30.23, 8.3.23, 8.13.23, 8.27.23

1. Aparajito, 7.1.23
2. Sandra, 7.15.23
3. What Has Been and What Could Be: The BAMPFA Collection, opens 6.7.23; Curator’s Talk, 6.11.23; Guided Tours, 6.25.23, 7.9.23, 7.30.23, 8.3.23, 8.13.23, 8.27.23
4. The Exterminating Angel, 7.15.23
5. What Has Been and What Could Be: The BAMPFA Collection, opens 6.7.23; Curator’s Talk, 6.11.23; Guided Tours, 6.25.23, 7.9.23, 7.30.23, 8.3.23, 8.13.23, 8.27.23

Alexandre Dumas’s Afro: Blackness Caricatured, Erased, and Back Again closes
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<th>Day</th>
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<th>Event</th>
<th>Director/Area</th>
</tr>
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<tr>
<td>2 / WED</td>
<td>7:00</td>
<td>The Good Fairy</td>
<td>STURGES P. 30</td>
<td></td>
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<tr>
<td>3 / THU</td>
<td>12:15</td>
<td>Guided Tour</td>
<td>WHAT HAS BEEN P. 10</td>
<td></td>
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<tr>
<td></td>
<td>7:00</td>
<td>Free Outdoor Screening: Toy Story 2</td>
<td>ANIMATION P. 28</td>
<td></td>
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<tr>
<td>4 / FRI</td>
<td>7:00</td>
<td>The Discreet Charm of the Bourgeoisie</td>
<td>BUÑUEL P. 24</td>
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<tr>
<td>5 / SAT</td>
<td>4:00</td>
<td>Ratatouille</td>
<td>Introduction by Bill Kinder</td>
<td>ANIMATION P. 26</td>
</tr>
<tr>
<td></td>
<td>7:30</td>
<td>The Phantom of Liberty</td>
<td>BUÑUEL P. 25</td>
<td></td>
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<tr>
<td>6 / SUN</td>
<td>2:00</td>
<td>Guided Tour</td>
<td>MESA-BAINS P. 10</td>
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<tr>
<td></td>
<td>5:00</td>
<td>Aerograd</td>
<td>SOLNTSEVA P. 33</td>
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<td></td>
<td>7:00</td>
<td>Easy Living</td>
<td>STURGES P. 30</td>
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<tr>
<td>9 / WED</td>
<td>7:00</td>
<td>Christmas in July</td>
<td>STURGES P. 30</td>
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<tr>
<td>10 / THU</td>
<td>7:00</td>
<td>Fantastic Mr. Fox</td>
<td>Introduction by Bill Kinder</td>
<td>ANIMATION P. 26</td>
</tr>
<tr>
<td>11 / FRI</td>
<td>7:00</td>
<td>Remember the Night</td>
<td>STURGES P. 30</td>
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<td>12 / SAT</td>
<td>4:30</td>
<td>Spirited Away (English version) Introduction by Bill Kinder</td>
<td>ANIMATION P. 27</td>
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<td>7:30</td>
<td>That Obscure Object of Desire</td>
<td>BUÑUEL P. 25</td>
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<tr>
<td>13 / SUN</td>
<td>2:00</td>
<td>Guided Tour</td>
<td>MESA-BAINS P. 10</td>
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<td>5:00</td>
<td>Schors</td>
<td>SOLNTSEVA P. 33</td>
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<td></td>
<td>7:30</td>
<td>Amalia Mesa-Bains: Archaeology of Memory closes</td>
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<tr>
<td>16 / WED</td>
<td>7:00</td>
<td>Poem of the Sea</td>
<td>SOLNTSEVA P. 33</td>
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<tr>
<td>17 / THU</td>
<td>7:00</td>
<td>Free Outdoor Screening: Finding Nemo</td>
<td>ANIMATION P. 28</td>
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<tr>
<td>18 / FRI</td>
<td>7:00</td>
<td>Spirited Away (original Japanese version) Introduction by Bobbie O’Steen</td>
<td>ANIMATION P. 27</td>
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<tr>
<td>19 / SAT</td>
<td>5:00</td>
<td>My Life as a Zucchini Introduction by Bobbie O’Steen</td>
<td>ANIMATION P. 27</td>
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<tr>
<td></td>
<td>7:30</td>
<td>The Palm Beach Story</td>
<td>STURGES P. 30</td>
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<tr>
<td>20 / SUN</td>
<td>1:00</td>
<td>Weave Party with Travis Meinolf</td>
<td>ART LAB P. 10</td>
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<td></td>
<td>2:00</td>
<td>Guided Tour</td>
<td>WHAT HAS BEEN P. 10</td>
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<tr>
<td></td>
<td>5:00</td>
<td>Aelita, Queen of Mars Judith Rosenberg on piano</td>
<td>SOLNTSEVA P. 33</td>
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<tr>
<td>23 / WED</td>
<td>7:00</td>
<td>Hail the Conquering Hero</td>
<td>STURGES P. 31</td>
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<tr>
<td>24 / THU</td>
<td>7:00</td>
<td>The March</td>
<td>SPECIAL SCREENINGS P. 25</td>
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<tr>
<td>25 / FRI</td>
<td>7:00</td>
<td>Flee</td>
<td>Introduction by Bill Kinder</td>
<td>ANIMATION P. 27</td>
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<tr>
<td>26 / SAT</td>
<td>4:00</td>
<td>The Incredibles Introduction by Bill Kinder</td>
<td>ANIMATION P. 27</td>
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<td></td>
<td>7:30</td>
<td>Sullivan’s Travels</td>
<td>STURGES P. 31</td>
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<tr>
<td>27 / SUN</td>
<td>2:00</td>
<td>Guided Tour</td>
<td>WHAT HAS BEEN P. 10</td>
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<td></td>
<td>5:00</td>
<td>Earth</td>
<td>Judith Rosenberg on piano</td>
<td>SOLNTSEVA P. 33</td>
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<td>7:00</td>
<td>The Enchanted Desna</td>
<td>SOLNTSEVA P. 33</td>
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<td>30 / WED</td>
<td>7:00</td>
<td>Waltz with Bashir Introduction by Bill Kinder</td>
<td>ANIMATION P. 27</td>
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<td></td>
<td>7:30</td>
<td>Sky Creature</td>
<td>FULL P. 9</td>
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<tr>
<td>31 / THU</td>
<td>7:00</td>
<td>Free Outdoor Screening: Persepolis</td>
<td>ANIMATION P. 28</td>
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</tbody>
</table>

1. Ratatouille, 8.5.23
2. Weave Party with Travis Meinolf, 8.20.23
3. Earth, 8.27.23
4. That Obscure Object of Desire, 8.12.23
When the landscape falls away

**SUNDAY / 7.2.23 / 1:00 PM, 4:00 PM**

Programmed by KT Nelson

Included with gallery admission.

*When the landscape falls away* is a dance, a gathering of choreographic voices, an homage to birds, and a fabric of loss and beauty, asking how else humans can exist in relationship to the natural world. It is curated by KT Nelson, with music by Ben Juodvalkis, and the contributing choreographers include Chuck Wilt, Mia Chong, Emily Hansel, Ky Frances, KT Nelson, Bhumi Patel, Molly Rose-Williams, Nkechi Njaka, and Rachael Starkland.

**Full: Sky Creature**

**WEDNESDAY / 8.30.23 / 7:30 PM**

Programmed by Sarah Cahill

Tickets available at bampfa.org.

Sky Creature is singer Majel Connery and baritone guitarist Matt Walsh, and their sound occupies a space between art music and punk rock. A former visiting assistant professor in the Department of Music at UC Berkeley, Connery is excited to return to old stomping grounds in the first-ever Bay Area public performance by Sky Creature. The show includes material from the double EP *Bear Mountain/Childworld* and a preview of the duo’s first LP.

**Zekarias Thompson: Possible Dialogues, Vol. 1**

**SATURDAY / 7.15.23 / 11:30 AM**

**SUNDAY / 7.16.23 / 11:30 AM**

Interdisciplinary artist Zekarias Musele Thompson presents *Possible Dialogues: Vol. 1*, the first iteration of an ongoing project engaging humans’ ability to build equitable and sustainable culture together through creative practice. Combining visual works, performance, facilitated discussions, and participatory music practices, *Possible Dialogues: Vol. 1* at BAMPFA presents two days of programming that focuses dialogue around supporting equity for racialized Black people within our communities.

Through observing and engaging the experiences of Black artists, we encourage the community at BAMPFA to become more aware of themselves and the ongoing health and repair of racialized Black people throughout our lives.

**Film: Alice Diop’s *Saint Omer***

**SUNDAY / 6.25.23 / 4:30 PM**

Black Life is thrilled to present Alice Diop’s first venture into narrative after more than a decade of documentary filmmaking. *Saint Omer* follows a young novelist, Rama, who is observing the trial of Laurence Coly, a woman accused of murdering her fifteen-month-old child in northern France. See page 31 for more information.

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2. When the landscape falls away, 7.2.23
3. Zekarias Thompson: Possible Dialogues, Vol. 1, 7.15.23, 7.16.23
4. *Saint Omer*, 6.25.23
Risograph Workshop with Colpa Press
SUNDAY / 6.4.23 / 1:00 PM
Space is limited; please RSVP at tinyurl.com/bampfa-colpa
Colpa Press shares examples of its risograph publishing work and demonstrates a four-color process to achieve full-color printing. As one of the organizers of the San Francisco Art Book Fair in July, Colpa will get us excited for this upcoming gathering of publishers featuring exciting uses of risograph printing techniques. Colpa Press is the publishing practice and imprint of Luca Antonucci. Based in San Francisco, it produces limited editions with local artists and archival projects focused on local history and cultural ephemera.

Cyanotype Workshop with Jenny Rosenberg
SUNDAY / 7.30.23 / 1:00 PM
Join local artist and educator Jenny Rosenberg to make cyanotype postcards. Simple chemicals, paper, sunshine, and water are all that is needed to create the photographic blueprints known as cyanotypes. Explore the process using the provided materials to render selected forms in white silhouettes against a blue background, or feel free to bring in small objects you would like to capture in this fun photographic form. The blueprints will be made on postcards, which participants can take home to enjoy or share as mail art.

Weave Party! with Travis Meinolf
THURSDAY / 6.1.23 / 4:00–7:00 PM
Meinolf Weaving School Travis Meinolf invites us to come together to watch a weaving demonstration, strap into a simple back-strap loom, and weave. As a group, we will weave strips of cloth together that can be made into scarves, blankets, tents, or sculptures—or can be made just for the experience. We will share a celebratory time together, leisurely engaging in fabric production.

Poetry Comics with Mara Ramirez
SATURDAY / 6.24.23 / 1:00 PM
Anything can happen in a comic! Interdisciplinary artist, educator, and cofounder of Freak Comics Collective Mara Ramirez leads a workshop exploring how intuitive ways to express ourselves exist within the world of comics making. Playing with abstraction and time as a medium, we can unlock new ways of expanding subjectivity, and thereby bridging distances between us. Marinating in everyday moments, as well as creating new worlds, we embark together. In Ramirez’s own comics and animations, they play with abstraction and the action of mark making as a means of distorting and clarifying their own experiences through the filter of emotion and memory.

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

Five Tables of Journeys
THURSDAY / 6.1.23 / 4:00–7:00 PM
There are commutes, trips, travels, tours, and jaunts, all of which get us from one place to another in reasonable shape and with memories fraught or pleasant. But somehow a journey, no matter how long or short, implies something more, something substantial and maybe even transformational. In East Asia, a perfect format for artistic journeying is the handscroll, with landscapes or narratives unrolling before our eyes. Three wonderful examples are on view in this iteration of Five Tables: Wang Wen’s sixteenth-century The Eighteen Arhats Crossing the Sea; the seventeenth-century Eight Views of the Xiao and Xiang by Kano Yasunobu; and Michael Cherney’s atmospheric, photographic Yuezhou (Procession of Ships) from 2013-14.

Five Tables will go on hiatus until further notice following this program.

GUIDED TOURS
Tours of What Has Been and What Could Be: The BAMPFA Collection take place on selected Sundays at 2:00 and Free First Thursdays at 12:15.

SUNDAYS AT 2:00 PM
JUNE 25
JULY 9, 23
AUGUST 20, 27

FREE FIRST THURSDAYS AT 12:15 PM
AUGUST 3

Tours of Amalia Mesa-Bains: Archaeology of Memory are led by UC Berkeley graduate students in history of art, Chicano/Latinx studies, and theater, dance, and performance studies on selected Wednesdays at 12:15 and Sundays at 2:00, as well as Free First Thursdays at 12:15.

WEDNESDAYS AT 12:15 PM
JUNE 14, 28
JULY 12

SUNDAYS AT 2:00 PM
JUNE 4, 18
JULY 16, 30
AUGUST 6, 13

FREE FIRST THURSDAYS AT 12:15 PM
JUNE 1
JULY 6

1. Risograph Workshop with Colpa Press, 6.4.23
2. Poetry Comics with Mara Ramirez, 6.24.23
3. Cyanotype Workshop with Jenny Rosenberg, 7.30.23
4. Five Tables of Journeys, 6.1.23
SECOND SATURDAYS FOR FAMILIES
In BAMPFA’s galleries, Art Lab, and Reading Room
Admission is free for kids 18 and under and for one adult per child 13 and under.

GALLERY + STUDIO
For ages 6–12 with accompanying adult(s).
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. Please arrive promptly to secure your place, as space is limited.

A Book of Us
SATURDAY / 6.10.23 / 11:30 AM
Workshop led by Marcela Florez
Inspired by the personal, family, and community memories written and illustrated in Amalia Mesa-Bains’s handmade books, Family Agricultural Book and Ancient History Book, make a folding book of memories and ideas drawn from your own personal and family history. Use drawing, writing, and collaged images on overlapping pages to represent people, places, and objects that are important to you and to tell the story of your own family’s journey.

Thinking GIANT
SATURDAY / 7.8.23 / 11:30 AM
Workshop led by Rebeca Abidall Flores
Amalia Mesa-Bains’s Cihuatlampa installation envisions “the Place of the Giant Women,” a kind of heroic recognition based on Mexican mythology. Richly ornate garments hanging from the ceiling suggest what these larger-than-life women—the Cihuateteo—might wear. After exploring Mesa-Bains’s ideas and materials in the gallery, use a range of materials to imagine a special article of clothing for a larger-than-life woman you would like to honor.

OTHERWISE KNOWN AS SHEILA THE GREAT BY JUDY BLUME
SATURDAY / 6.10.23 / 2:00 PM
Reading led by Linda Artel, former BAMPFA children’s film festival programmer
Sheila Tubman sometimes wonders who she really is: the outgoing, witty, and capable Sheila the Great, or the secret Sheila, who’s afraid of the dark, spiders, swimming, and dogs. When her family spends the summer in Tarrytown, Sheila has to face some of her worst fears. Not only does a dog come with the rented house, but her parents expect her to take swimming lessons! She does her best to pretend she’s fine, but she knows she isn’t fooling her new best friend, who happens to be a crackerjack swimmer and a dog lover.

Swim Team by Johnnie Christmas
SATURDAY / 7.8.23 / 2:00 PM
Reading led by Becca Todd, former District Library Coordinator, Berkeley Unified School District
In this graphic novel, Bree can’t wait for her first day at Enith Brigitha Middle School, home of the Mighty Manatees—until she gets stuck with the only elective that fits her schedule, the dreaded Swim 101. This makes Bree more than a little queasy, yet she’s forced to dive headfirst into one of her greatest fears. Lucky for her, she finds Etta, an elderly neighbor and former swim team captain, who is willing to help. With Etta’s training and lots of hard work, Bree suddenly finds her swim-crazed community counting on her to turn the team around. But she knows their rival, the prestigious Holyoke Prep, has everything they need to leave the Mighty Manatees in their wake!

ART LAB HOURS
Drop in and make art!
FRIDAYS 2–7
SATURDAYS + SUNDAYS 11–7
SECOND SATURDAYS 1–7
FREE FIRST THURSDAYS 11–7

FREE FIRST THURSDAYS
Free gallery admission the first Thursday of every month. Enjoy hands-on artmaking in the Art Lab, and check website for special guided tours.

SECOND SATURDAYS FOR FAMILIES
Second Saturdays is taking a break in August. We’ll see you again in September!
AMBASSADOR OF CINEMA: TOM LUDDY’S LASTING INFLUENCE AT BAMPFA

Tom Luddy—the celebrated film producer, curator, and festival director who led BAMPFA’s film program during its formative years—passed away on February 13, 2023, at the age of seventy-nine. In 1972 Luddy joined founding director Sheldon Renan and the staff of the Pacific Film Archive as program director; he was appointed director and curator of the Pacific Film Archive in 1975, a post he held until 1980. In addition, he was cofounder and codirector of the Telluride Film Festival and affiliated with the San Francisco International Film Festival and the New York Film Festival. Throughout his prodigious career of more than fifty years, Luddy’s network of professional colleagues and friends encircled the globe. He was an ambassador of cinema, who made meaningful connections between filmmakers, critics, curators, historians, and archivists and enriched the viewing experiences of filmgoers.

Luddy’s impact on our institution and the UC Berkeley campus has been extremely significant and long-lasting. He attracted visiting filmmakers from the world over, made the Pacific Film Archive the epicenter of film culture in the US in the 1970s, and lobbied with film curator Albert Johnson for the formation of a Film Studies Department at UC Berkeley. This series pays tribute to the breadth of cinematic expression that Luddy helped introduce to Bay Area filmgoers, including many of his known favorites and several films that he helped produce.

Susan Oxtoby, Director of Film and Senior Film Curator

THURSDAY / 6.1.23

SUNRISE: A SONG OF TWO HUMANS
F. W. MURNAU (US, 1927) RESTORED PRINT

INTRODUCTIONS Julie Huntsinger, Orville Schell
LIVE MUSIC Judith Rosenberg on piano

Julie Huntsinger is the executive director of the Telluride Film Festival.

Orville Schell is a writer, academic, and activist best known for his works on China. He is currently vice president of the Asia Society and a former dean of the Berkeley Graduate School of Journalism.

F. W. Murnau’s American masterpiece was written while the director was still in Germany. It is set in a weatherworn hamlet that is not America—perhaps Middle Europe, more like Middle Earth—and a city a world away, just across the lake. A trite situation—the happy marriage of a peasant couple invaded by a big-city seductress—is immediately stripped of melodrama, ultimately becoming film poetry. The director’s famously “invisible” tracking shots and the fluidity with which he moves through double exposures create an extraordinary moving palette from which we can project story, psychology, and a horrifyingly genuine involvement with the characters. JUDY BLOCH

Written by Carl Mayer. Photographed by Charles Rosher, Karl Struss. With Janet Gaynor, George O’Brien, Margaret Livingston, Bodil Rosing. (95 mins, Silent with English intertitles, B&W, 35mm, From 20th Century Studios)

FRIDAY / 6.2.23

VIVRE SA VIE
JEAN-LUC GODARD (FRANCE, 1962)

INTRODUCTION Sheldon Renan

Sheldon Renan was the founding director of the Pacific Film Archive, where he worked between 1967 and 1973.

(My Life to Live). Vivre sa vie tells of Nana (Anna Karina), a naive shopgirl, at the brief, flickering moment when she takes responsibility for her life. Because she is unwilling to sell herself, Nana takes to the streets, becoming a prostitute and a student of human emotions. Brechtian in its use of twelve dispassionately announced tableaux—the ninth includes “perhaps the saddest ‘happy’ dance scene in cinema” (Ian Davies)—Vivre sa vie is also intensely personal, like the act of prostitution itself. Nana’s crucible is Jean-Luc Godard’s existential epiphany, as Nana struggles to see, and say, things as they are, bravely concluding, “All is good.” JUDY BLOCH

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

**SATURDAY / 6.3.23**

**SUCH A PRETTY LITTLE BEACH**  
BY YESE ALLEGRET (FRANCE, 1949)  
**DIGITAL RESTORATION**

**INTRODUCTION**  
Edith Kramer

Edith Kramer was assistant film curator at the Pacific Film Archive between 1975 and 1980 and served as acting director in 1980. She returned in 1983 as senior film curator and director, a position she held until her retirement in 2005.

(Une si jolie petite plage). Set within the confines of an off-season inn and a nearby beach, cut off from the world by rain and cold, *Such a Pretty Little Beach* is a masterwork in the best film noir tradition: it grips by the sheer cohesion of its construction. Gérard Philipe evokes a remarkable tension between suspicion and sympathy as a melancholy young man who becomes a curiosity to the inn’s residents and regular guests. Yves Allégret’s noirs recall the mood of poetic fatalism of the late 1930s, but he avoids all arty flourishes and eccentricities in pitilessly revealing the dark side of human behavior. Many critics consider this rarely shown film to be his best.


**SATURDAY / 6.3.23**

**JOURNEY TO ITALY**  
BY ROBERTO ROSELLINI (ITALY/FRANCE, 1954)  
**DIGITAL RESTORATION**

**INTRODUCTION**  
David Thomson

David Thomson is a noted film critic and historian who has authored more than twenty books.

(*Viaggio in Italia, a.k.a. Voyage to Italy*). A key link between neorealism and the subjective cinema of the early 1960s, *Journey to Italy* reveals itself anew with each viewing, so subtle is Roberto Rossellini’s integration of exterior and interior worlds. The camera’s cipher is a car window, then, as we get acclimated to the voyage, the eyes of Ingrid Bergman herself. Bergman and George Sanders are Mr. and Mrs. Joyce, an English couple in Italy to see to the sale of an inheritance, a villa outside Naples. Rossellini’s direct, intuitive cinema exploits the tensions between actor and character, characters and landscape, documentary and symbolism, in a way that is, for 1954, nothing short of revolutionary.

Written by Rossellini. Vitabilelca Brancati. Photographed by Enzo Serafin. With Ingrid Bergman, George Sanders, Paul Muller, Maria Mauban. (85 mins, B&W, DCP, From Janus Films)

**SUNDAY / 6.4.23**

**STROSZEK**  
BY WERNER HERZOG (GERMANY, 1977)  
**DIGITAL RESTORATION**

**IN PERSON**  
Werner Herzog

Stroszek is to Werner Herzog what Ali: Fear Eats the Soul is to Rainer Werner Fassbinder: his most accessible and audience-oriented film to date. Herzog subtitled his film “A Ballad”, in it he tells a lyrical, melancholy, bitterly funny tale of three oddly assorted Berlin misfits who follow the American Dream to Railroad Flats, Wisconsin, a godforsaken truck stop where they find a bleak El Dorado of TV football, CB radio, and mobile homesteading. The title role is played by Bruno S., the Berlin busker and former mental institution inmate whom Herzog previously cast to play Kaspar Hauser.

Written by Herzog. Photographed by Thomas Mauch. With Bruno S., Eva Matte, Clemens Scheitz, Wilhelm von Humburg. (115 mins, In German with English subtitles, Color, DCP, From American Genre Film Archive)

**WEDNESDAY / 6.7.23**

**INVASION OF THE BODY SNATCHERS**  
BY PHILIP KAUFMAN (US, 1978)

**IN PERSON**  
Philip Kaufman

Paranoia abounds in this remake of the 1956 sci-fi horror film, where extraterrestrial “pod people” are breeding conformity in a culture immersed in the unconventional. Philip Kaufman updated Don Siegel’s classic, itself an adaptation of Jack Finney’s novel, to an age of fern encounters and ecology—San Francisco in the mid-1970s. But blasé enlightenment is no protection against mind control. Science fiction from decades past is perhaps all too relevant today. Cloning, emotion-free artificial “intelligence,” viral propagation—it’s all here.


CONTINUES ON NEXT PAGE
Jean-Luc Godard's "King Lear," predictably, is not a costume drama set in pre-Christian England. Instead, we follow William Shakespeare V (Peter Sellers) as he wanders through a post-Chernobyl world, “a time when movies and art no longer exist and must be reinvented,” trying to reconstruct his ancestor’s play, aided and abetted by Herr Doktor Professor Pluggy, played by Godard himself. The film oscillates between telling the story of its own production and reconstructing Lear as a Mafia chieftain engaged in interminable rows with his daughters in interminable hotel rooms. Brilliant, witty, infuriating, the film testifies to Godard’s astonishing engagement with sound and image.

Written by Norman Mailer, Peter Sellers, Tom Luddy. Photographed by Sophie Maintigneux. With Peter Sellers, Burgess Meredith, Molly Ringwald, Godard. (90 mins, In French, Russian, Japanese, and English with English subtitles, Color, 35mm, From Park Circus)

**BIGGER THAN LIFE**

**NICHOLAS RAY** (US, 1956)

One of Nicholas Ray’s least-known films is also acclaimed by many critics as his best, featuring James Mason (who also produced the film) in one of his finest performances. Mason portrays a small-town schoolteacher who moonlights as a taxi driver to supplement his salary. When he begins taking cortisone to ward off the crippling effects of arthritis, his personality takes on a Jekyll-and-Hyde transformation. Ray’s use of CinemaScope photography to frame this intense, close-in psychological drama is even more remarkable than in Rebel Without a Cause; what emerges is a powerful and many-layered vision of the pressures of middle-class life turning its comprehending victims into monsters.

Written by Cyril Hume, Richard Malboim, based on a New Yorker article by Berton Roueche. Photographed by Joe MacDonald. With James Mason, Barbara Rush, Walter Matthau. (95 mins, Color, 35mm, ‘Scope, From 20th Century Studios)

**LES BLANK DOCUMENTS BERKELEY**

Documentarian Les Blank, director of many exceptional films, often captured his longtime home, Berkeley, on film. Tom Luddy helped orchestrate the now-legendary event at the UC Theater documented in Blank’s Werner Herzog Eats His Shoe. The community that arose around the Pacific Film Archive and the restaurant Chez Panisse is captured by Blank in many films, including Garlic Is as Good as Ten Mothers, a paean to the history of the stinking rose, featuring chef Alice Waters and a host of other garlic lovers who praise its culinary as well as healing attributes. The San Francisco Chronicle called the film “a joyous, nose-tweaking, ear-tingling, mouth-watering tribute to a Life Force.” Also on this program are interviews with Luddy, Waters, and Herzog produced by the Criterion Collection.


**REMEMBERING LES** Kim Hendrickson, US, 2014, 10 mins, Color, Digital, From Janus Films

**AN APPRECIATION OF LES BLANK BY WERNER HERZOG** Kim Hendrickson, US, 2014, 10 mins, Color, Digital, From Janus Films

Total running time: 93 mins

**THE FIRST TEACHER**

**ANDREI KONCHALOVSKY** (USSR, 1966) BAMPFA COLLECTION PRINT

(Pervyy uchitel). Andrei Konchalovsky’s debut feature is “expressed with a deft simplicity of style and rare quality of emotion” (Michel Ciment). The First Teacher spares no illusions in showing the hardships and hostility encountered by a former Red Army soldier in a rural Central Asian locale (today’s Kyrgyzstan), where he is sent to teach. Although he is not well educated, the teacher’s strength is his belief in the new order. Cinematographer Georgy Rebberg (who also worked with Andrei Tarkovsky, among others) films the remote location and cast of many nonprofessional actors.


**SUNDAY / 6.11.23**

**THE ASCENT**

**LARISSA SHEPITKO** (USSR, 1977) BAMPFA COLLECTION PRINT

Even if the Ukrainian-Soviet filmmaker Larissa Shepitko, who died in a car accident at age forty-one, had only made The Ascent, her name would be accorded a place of honor in the annals of contemporary cinema. A work of extraordinary emotional power and spiritual resonance, the film is set in snow-covered Byelorussian landscapes during the darkest days of World War II. Two soldiers are separated from their platoon, captured by the Germans, and sent to a prison camp. Thus begin two parallel yet connected journeys, as each man struggles with the meaning and value of one’s own life when set against ideas of patriotism or a commitment to others.


**WEDNESDAY / 6.14.23**

**GATES OF HEAVEN**

**ERROL MORRIS** (US, 1978)

“Errol Morris’[s] documentary about dog cemeteries is not about dog cemeteries, nor is it a documentary so much as a document about mainstream America at the crossroads of the late ’70s. It is the most original film I have seen in years, and also the most insidious, accomplishing something I would have thought impossible: it takes mediocre and vacuous middle-class Americans and makes them look mediocre and vacuous. I do not mean this in a facile sense. The film rejects the more obvious and tasteful alternative of falsely humanizing its characters, and in so doing gains in aesthetic force what it surrenders in phony warmth. Gates of Heaven is appallingly funny, and appalling” (Michael Covino, East Bay Express).

Photographed by Ned Burgess. (85 mins, Color, Digital, From IFC Films)
with an extraordinary eye for detail. This astonishingly beautiful film, which Tom Luddy championed, deserves to be better known.

Written by Konchalovsky, Chenghiz Ailtmatov, Boris Dobrodiev. Photographed by Georgy Rerberg. With Bolot Beishenaliev, Natalia Arinbasarova, Idris Nogaibayev. (100 mins, In Russian with English titles, B&W, 35mm, BAMPFA collection)

FRIDAY / 6.23.23

THE BAKER’S WIFE
MARCEL PAGNOL (FRANCE, 1938) DIGITAL RESTORATION

INTRODUCTION Alice Waters
Alice Waters is a celebrated chef, restaurateur, author, and owner of Chez Panisse.

(La femme du boulangier). Most critics consider The Baker’s Wife to be the greatest film of Marcel Pagnol, the dramatist of Provence—whose humor, compassion, and neo-pagan philosophy are embodied in a host of memorable characters and expressed through archetypal tragicomic situations from the daily life of the village and waterfront communities of Pagnol’s native region. The Baker’s Wife is largely a vehicle for the great Raimu (who played Cesar in the Fanny trilogy), whose performance justifies Orson Welles’s succinct estimate that “Raimu is the greatest actor in the world.” A classic of cuckoldry as powerful and poignant as The Blue Angel or The Naked Night, The Baker’s Wife is also a profoundly warm and funny comedy.


THURSDAY / 6.29.23

MEMORIES OF UNDERDEVELOPMENT
TOMÁS GUTIÉRREZ ALEA (CUBA, 1968) DIGITAL RESTORATION

(Memorias del subdesarrollo, a.k.a. Inconsolable Memorias, a.k.a. Historias del subdesarrollo). The Cuban cinema reached full maturity with this classic study of a bourgeois writer who stays in Cuba after the revolution, despite his alienation from the new society and the loss of all his friends to Miami. Based on novelist/screenwriter Edmundo Desnoes’s autobiographical Inconsolable Memories, Memories of Underdevelopment became the first feature-length film from postrevolutionary Cuba to be released in the United States, to high acclaim. Peter Schjeldahl in the New York Times called it “a profound, noble film . . . beautifully understated, sophisticated and cosmolopolitan in style, fascinating in its subtlety and complexity.”


FRIDAY / 6.30.23

THE MAGICK LANTERN CYCLE, PART 2
KENNETH ANGER (US, 1947–80)

FILMS

1. Bigger Than Life, 6.10.23
3. The Ascent, 6.11.23
4. The Secret Garden, 6.24.23
5. Scorpio Rising, 6.30.23
6. The Baker’s Wife, 6.23.23

THE MAGICK LANTERN CYCLE, PART 1
KENNETH ANGER (US, 1947–80)

The Magick Lantern Cycle is one of the essential bodies of work of the American avant-garde, made by one of its most eccentric characters. Raised in Hollywood, Kenneth Anger (born 1927) has spent his entire life both enthralled and appalled by the film industry. And while Hollywood is an important influence on Anger’s filmmaking, the philosophy of Magick, practiced by British occult master Aleister Crowley, is equally influential. Anger embraces Crowley’s interests, most notably the themes of transfiguration and transformation, and the films in The Magick Lantern Cycle are laden with occult symbolism: images of fire, water, and light. Anger’s flare for pageantry—the graceful, often trancelike movements of his actors on set—and his use of vivid colors and campy art direction are trademarks of his visual style. His editing is masterful and belies a debt to his cinematic hero Sergei Eisenstein. Scorpio Rising, which was named to the National Film Registry in 2022, is filled with counterculture iconography and mass media heroes, sharply exposing the death wish of American males. Anger described Scorpio Rising as “a death mirror held up to American society.”

FIREWORKS 1947, 15 mins, B&W/Color, 16mm, From Canyon Cinema
PUCE MOMENT 1949, 6.5 mins, Color, 16mm, From Canyon Cinema
EAUX D’ARTIFICE 1953, 13 mins, Color, 16mm, From Canyon Cinema
INAUGURATION OF THE PLEASURE DOME 1954, 38 mins, Color, 16mm, From Canyon Cinema
Total running time: 73 mins

SATURDAY / 6.24.23

THE SECRET GARDEN
AGNIESZKA HOLLAND (US, 1993)

RECOMMENDED FOR AGES 8 AND UP.

Tom Luddy produced this film, which Agnieszka Holland adapted from Frances Hodgson Burnett’s beloved tale of an enterprising girl (Kate Maberly) who uncovers secrets at her uncle’s forbidding estate, including an abandoned garden and a neglected boy. Together the children make the garden bloom and transform the lives of all who live there. Janet Maslin wrote in the New York Times: “The Secret Garden is elegantly expressive, a discreet and lovely rendering of the children’s classic . . . it can be seen as celebrating nature as a force for freedom.” A perfect afternoon respite for families.

Written by Caroline Thompson, based on the novel by Frances Hodgson Burnett. Photographed by Roger Deakins. With Kate Maberly, Maggie Smith, Heydon Prowse, Andrew Knott. (103 mins, Color, 35mm, From Park Circus)

CONTINUES ON NEXT PAGE
ALICE IN THE CITIES
WIM WENDERS (GERMANY/US, 1974) DIGITAL RESTORATION

A wandering journalist finds himself stuck with someone else’s small daughter in this road movie crossing the United States and Germany. “A fine, tightly controlled, intelligent, and ultimately touching film” (New York Times).

Writer’s block, a collection of Polaroids, and a heightened sense of alienation are the only things a German writer brings back to the Old World from a cross-country American trip; well, those and an eight-year-old girl, whom he suddenly has to care for. Together they try to find a barely remembered family home while stumbling through many layers of bureaucratic red tape. 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 OCTOBY

Written by Michelangelo Frammartino, photographed by Pasquale Ferro. With Benvenuto Maggio, Gioacchino Nistri. (103 mins, In Italian with English subtitles, Color, 35mm, BAMPFA collection, In Memory of Albert Johnson, permission Janus Films)

SUNDAY / 7.2.23

JEANNE DIELMAN,
23 QUAI DU COMMERCE,
1080 BRUXELLES
CHANTAL AKERMAN (FRANCE, 1975)

In Jeanne Dielman, voted the number one film in Sight & Sound’s 2022 poll of the 100 Greatest Films, Chantal Akerman, cinematographer Babette Mangolte, and a predominantly female crew depict three days in the life of a middle-aged widow, Jeanne (Delphine Seyrig), living alone with her teenage son. Those days are filled with a precisely circumscribed series of domestic tasks, framed straight on and taking place in what feels like real time. Watching Jeanne cook, mend, wash dishes, shine shoes, have sex for cash, bathe, and set the table becomes a visceral experience, as we become so habituated to the rhythm of her routine that even the slightest variation suggests the potential for something other than the potatoes to boil over. —KATE MACKAY

Written by Akerman. Photographed by Babette Mangolte. With Delphine Seyrig, Jan Decorte, Henri Storck, J. Doniol-Valcroze. (201 mins, In French with English subtitles, Color, 35mm, From Janus Films)

SUNDAY / 7.23

I AM CUBA
MIKHAIL KALATOZOV (USSR/CUBA, 1964) BAMPFA COLLECTION PRINT

“One of the most visually titanic works in the century of movies.” —MICHAEL ATKINSON, VILLAGE VOICE

(Soy Cuba, Ja Kuba). Here is an extraordinary example of “pure” cinema in the service of politics. “A true film maudit. Impossible to see in Cuba (where it was called I Am NOT Cuba), and scorned in Russia as agitprop kitsch, I Am Cuba was made in 1962 as an act of Soviet-Cuban friendship. Yevgeny Yevtushenko gets credit for the film’s poetic structure—a loose series of choreographed tableaux in praise of the revolutionary spirit. It is also a deliciously one-of-a-kind movie . . . in its bizarre mix of Slavic solemnity and Latin sensuality” (Tom Luddy, Telluride Film Festival).

Written by Yevgeny Yevtushenko, Enrique Pineda Barnet. Photographed by Sergei Urusevsky. With Luz María Collazo, Jean Bouise, Sergio Corrieri, José Gallardo. (136 mins, In Spanish and Russian voiceover with English electronic titling, B&W, 35mm, BAMPFA collection, permission Kino Lorber)

SUNDAY / 7.9.23

SATURDAY / 7.1.23

APARAJITO
SATYAJIT RAY (INDIA, 1956) DIGITAL RESTORATION

(The Unvanquished). The second entry in Satyajit Ray’s Apu trilogy, Aparajito continues the story of a Bengali family after they leave their home to travel to the holy city of Benares on the banks of the Ganges River. Aparajito focuses on Apu in his personal and human relationships, above all in his changing relationship with his mother. Ray observes with remarkable insight and discretion the theme of the sacrifices parents may make in equipping their children for a world they can never really share.

In the latter half of the film, there is a subtle change in mood: the drama of city life contrasts with the simplicity of Apu’s background, and the characterization of Apu lies above all in his changing relationship with his mother. Ray’s approach is spare, laconic, slightly ironic, and never patronizing.” —ROGER GREENSPUN, NEW YORK TIMES


SUNDAY / 7.9.23

SATURDAY / 7.15.23

MANDABI
OUSMANE SEMBÈNE (SENEGAL, 1968) BAMPFA COLLECTION PRINT

“Sembène’s approach is spare, laconic, slightly ironic, and never patronizing.” —ROGER GREENSPUN, NEW YORK TIMES

(The Money Order). Ousmane Sembène’s second feature is a folk comedy set in contemporary Dakar. Ibrahima Dieng (Mamadou Gueye) 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. 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 OCTOBY

Written by Sembène. Photographed by Paul Soulignac. With Mamadou Gueye, Youssef N’Diaye, Issa N’Diaye, Serigne N’Diaye. (91 mins, In French and Wolof with English subtitles, Color, 35mm, BAMPFA collection, In Memory of Albert Johnson, permission Janus Films)
CLAUDIA CARDINALE
ONCE UPON A TIME

Born in a Sicilian community in Tunis in 1938, Claudia Cardinale grew up speaking Sicilian dialect, French, and Tunisian Arabic, and aspired to be a schoolteacher. But after winning a trip to the Venice Film Festival at seventeen, stardom and fluency in Italian and English followed. Whether exemplifying the transcendent muse— in Federico Fellini’s 8 1/2— or embodying wives, widows, or working girls, Cardinale’s performances are imbued with an intelligence and depth that surpass the confines of the scripted characters. She balanced vulnerability with steadfast determination in her roles (including a girlfriend of a partisan in Luigi Comencini’s Bebo’s Girl, and a jilted showgirl in Valerio Zurlini’s Girl with a Suitcase) and brought nuance and subtlety to Mauro Bolognini’s unattainable beauties in La viaccia e Senilità. As Angelica in Luchino Visconti’s The Leopard, Cardinale symbolizes the future of the nascent Italian nation, her primordial beauty and a preternatural grace propelling her ascension in a new social order. And as the widowed Jill in Sergio Leone’s Once Upon a Time in the West, she is a civilizing life force in a landscape of greed, corruption, and death.

Coproduced by Cinecittà, Rome, and featuring new restorations, Claudia Cardinale Once Upon a Time focuses on her great performances from the late 1950s through the 1960s. Reflecting on her career in a 2014 interview for Art Film Fest, Cardinale noted, “Most people live only once, but I’ve had 141 lives.” This attitude toward her characters, whom she lived into being, is a fundamental element of the timeless relevance of these films.

Kate MacKay,
Associate Film Curator

Organized by Paola Ruggiero and Camilla Cormanni, with thanks to Marco Cicala and Germana Ruscio, Cinecittà; Annamaria Di Giorgio, Italian Cultural Institute San Francisco; Carmen Accaputo, Cineteca di Bologna; Roberto Cadonici, Fondazione Mauro Bolognini; Francesca Trividic, Cristaldi; Francesco Gimono, Radiance Films; Massimiliano Mauzello, Titanus S.P.A.; Flavio Fenucci, RAI; Annamaria Napoli, Mediaset; Brian Beloavor, Janus Films; Katie Ditlow, 20th Century Studios; George Schmalz, Sony Pictures Releasing; Jack Dunwood, Paramount Pictures; Amelia Antonucci, Cinema Italia San Francisco.

FRIDAY / 6.9.23

BEBO’S GIRL
LUIGI COMENCINI (ITALY, 1963)
INTRODUCTION Claudia Squitieri
Claudia Squitieri is the daughter of Claudia Cardinale and editor of the book Claudia Cardinale: The Indomitable.

(La ragazza di Bube), Claudia Cardinale earned her first major acting award as a young woman making her way through the ruins of postwar Italy. Within the rubble of her bombed-out town, a teenage Mara (Cardinale) meets a slightly older partisan (George Chakiris, West Side Story), but their love barely blossoms before it is halted by the hate that still lingers from the war, and by a tragedy that leaves Mara on her own. Cardinale underlines Mara’s growth from rural teenager to urban woman with the mix of playfulness and steel that became her trademark. Released the same year as Federico Fellini’s 8 1/2 and Luchino Visconti’s The Leopard, Bebo’s Girl is arguably her strongest role. JASON SANDERS

Written by Comencini, based on the novel by Carlo Cassola. Photographed by Gianni Di Venanzo. With Claudia Cardinale, George Chakiris, Marc Michel, Dany Paris. (106 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, permission Cristaldi)

SUNDAY / 6.11.23

THE LEOPARD
LUCHINO VISCONTI (ITALY, 1963)
INTRODUCTION Claudia Squitieri

(II gattopardo), Luchino Visconti integrates a family history into a panoramic account of the Risorgimento, the nineteenth-century Italian unification movement. Revolution informs the most intimate relationships between the aristocrat Fabrizio (Burt Lancaster), his radical nephew Tancredi (Alain Delon), and Angelica (the compelling Claudia Cardinale), whose marriage to Tancredi signals the symbolic merging of the classes. “Perhaps no film captures the Proustian aesthetic more firmly,” Warren Sonbert wrote. “Your eyes must say something that your mouth does not,” Cardinale recalled Visconti advising of her performance, so poised between reserved detachment and physical sensuousness. “Even if you laugh, your eyes must not laugh.”


CONTINUES ON NEXT PAGE
THE FACTS OF MURDER

PIETRO GERMI (ITALY, 1959)

(Un maledetto imbroglio, a.k.a. A Sordid Affair). A police inspector (Pietro Germi) investigates a theft, then a murder in the same building. Are they connected? “Like all such police stories, this one provides an occasion to explore the multiple subcultures of a city—Rome, in this case. But the hustlers, hookers, and schemers have seldom been so pathetically unequal to their crimes, and the police so inept, or the chief detective so clumsy. Here everybody’s guilty of something—but the big scoundrels get away, while the little ones take the rap” (Stuart Klawans, so pathetically unequal to their crimes, and the police so role (a servant girl) into something far deeper. Claudia Cardinale turns her small, early-career role (a servant girl) into something far deeper.


THURSDAY / 6.15.23

ROCCO AND HIS BROTHERS

LUCHINO VISCONTI (ITALY, 1960)

(Rocco e i suoi fratelli). At once lyrical and brutal, this family saga is a film noir expressed through a purity of vision; like the saintly Rocco (Alain Delon) himself, it takes a lot of violence to daunt Luchino Visconti’s love. Rocco is the anomaly among the five sons of a poor but canny widow (Katina Paxinou) who brings her family from the south to Milan, where they “arrive like an earthquake,” unprepared for the strains of urban living. The film develops in five episodes, one devoted to each brother, but the structure is as complex as their lives are intertwined. Claudia Cardinale shines as the oldest brother’s headstrong wife. JUDY BLOCH


THURSDAY / 6.22.23

GIRL WITH A SUITCASE

MAURO BOLOGNINI (ITALY, 1961)

(The Lovemakers). A disgraced young peasant turns his back on his rural farm—and an inheritance struggle between his old-fashioned family—for the love of a city prostitute in Mauro Bolognini’s tale of fin-de-siècle Florence. Jean-Paul Belmondo stars as the headstrong fool who knows that “inside, I am made of glass,” while Claudia Cardinale astounds as the prostitute, at times spiteful, desolate, carnal, nihilistic, and embittered, physically close, eternally distant. Like Bolognini’s other remarkable portraits of dying world orders, La viaccia inhabits a realm of fog, rain, and perpetual sadness, forever trapped in twilight. Cardinale and Bolognini’s collaborations were some of her favorites, and she considered Bolognini “a great director.” JASON SANDERS


SUNDAY / 6.25.23

SUNDAY / 7.2.23

1. Rocco and His Brothers, 6.17.23
2. La viaccia, 6.25.23
3. Girl with a Suitcase, 7.2.23
4. The Leopard, 6.11.23
5. Senilità, 6.22.23
6. Once Upon a Time in the West, 7.22.23
7. Bebo’s Girl, 6.9.23

18 SUMMER 2023
SATURDAY / 7.8.23
THE MAGNIFICENT CUCKOLD
ANTONIO PIETRANGELI (ITALY/FRANCE, 1964)
(Il magnifico cornuto). Claudia Cardinale lends a becalmed radiance to the usually overheated commedia all’italiana in this giddy tale of a middle-aged businessman (Ugo Tognazzi) who’ll stop at nothing to prove his young wife is cheating on him, even though he’s the one who’s been unfaithful. There’s no impoverished peasants, nineteenth-century landowners, or war-ravaged citizens here; The Magnificent Cuckold inhabits a very modern world of architects and business folks, cocktail parties and hair salons, all set to some suitably bouncy vibraphone jazz and rock and roll. Male vanity, however, remains eternal, as does Cardinale’s charm and sensuality, perfectly costumed in the height of 1960s Italian fashion. JASON SANDERS
Written by Diego Fabbrì, Ruggaro Maccari, Ettore Scola, Stefano Strucchi, based on a 1921 farce by Fernand Crommelynck. Photographed by Armando Nannuzz. With Claudia Cardinale, Ugo Tognazzi, Bernard Blier, Gian Maria Volonté. (124 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, courtesy Mediaset)

SATURDAY / 7.15.23
SANDRA
LUCCHINO VISCONTI (ITALY, 1965)
(Vaghe stelle dell’orsa, a.k.a. Of a Thousand Delights). Luchino Visconti’s wondrous mood piece is an Elektra story of incestuous passions and family secrets, set in the crumbling Italian city of Volterra. Claudia Cardinale brings her new American husband home to meet her mother and brother on a very particular occasion: a memorial is being unveiled for her father, who died at Auschwitz. It isn’t the ghosts of the dead that haunt this home, however, but the secrets of the living. With a tale so ripe that the actors should be singing, not speaking, the ever-iconoclastic Visconti heads toward a Romantic ideal of emotion as narrative and repression as the greatest spectacle. JASON SANDERS
Written by Suso Cecchi D’Amico, Enrico Medioli, Visconti. Photographed by Armando Nannuzzi. With Jean Sorel, Michael Craig, Marie Bell, Claudia Cardinale. (102 mins, In Italian with English subtitles, B&W, DCP, From Sony Pictures)

SATURDAY / 7.22.23
ONCE UPON A TIME IN THE WEST
SERGIO LEONE (ITALY/US, 1968)
(C’era una volta il West). Where the Dollars trilogy was about the lethal lengths to which one might go to get a fistful, this saga draws a bead on the taming of the once-wild West as an industrial enterprise. Here the railroad cuts across the virgin landscape on the iron tracks of progress, powered not by steam but by the dark coal of capital. Cast against type, Henry Fonda does the bidding of a railway tycoon driven by his own “loco” motives. Derailing the plans of big money is Claudia Cardinale as a frontier widow fighting for her spread, aided by two high plains drifters, Jason Robards and Charles Bronson. STEVE SEID

THURSDAY / 7.13.23
8 1/2
FEDERICO FELLINI (ITALY, 1963)
(Otto e mezzo). For many, Marcello Mastroianni defined Italian masculinity, or at least the debonair version of it, and in this Federico Fellini masterpiece, he gives perhaps his most dashing performance, at once intellectualized and sexualized. A traffic jam nightmare, a literal flight of fancy, nuns and whores and more: 8 1/2 follows the dreams and visions of a jaded director (Mastroianni) as he bemusedly attempts his next great film, which may or may not take precedence over his own sexual desires. Claudia Cardinale fittingly costars as the filmmaker’s dream (of cinema, of women) come to life, unmatched, untamed. Written by Fellini, Tullio Pinelli, Ennio Flavia, Brunello Rondi. Photographed by Gianni Di Venanzio. With Marcello Mastroianni, Anouk Aimée, Claudia Cardinale, Sandra Milo. (138 mins, In Italian with English subtitles, B&W, DCP, From Cinecittà, courtesy Mediaset)

FOLLOWED BY UN CARDINALE DONNA (A Woman Cardinal)
MANUEL MARIA PERRONE (ITALY, 2023). Produced on the occasion of Cinecittà’s Claudia Cardinale retrospective, this short film celebrates the legendary actress by interweaving images past and present. (10 mins, In Italian with English subtitles, Color, Digital, From Cinecittà)

Total running time: 148 mins
SHITAMACHI:
TALES OF DOWNTOWN TOKYO

Welcome to Shitamachi, downtown Tokyo, the literal “low part” of town—more a state of mind than a physical locale. The district’s boundaries have changed throughout the years—through wars, fires, famines, and economic booms—but its culture has always represented the city’s working-class, hard-edged roots. Its dense alleyways, rickety homes, claustrophobic bars, and pachinko parlors define the atmosphere of the films that take place there, as do glimpses of the Sumida and Arakawa Rivers, which flow along its borders.

Like any tour, this series spotlights some of the locale’s best-known landmarks, like Akira Kurosawa’s Stray Dog and Yasujiro Ozu’s Tokyo Story. It also helps you wander off the beaten path of Japanese film classics to discover works you’ve never had a chance to view or maybe never even heard of. Legendary but little-seen filmmakers like Heinosuke Gosho (“one of the greatest Japanese directors,” according to Georges Sadoul) or Sadao Yamanaka (“without him, there would be no Ugetsu, no Rashomon,” per Donald Richie) are represented, as are lesser-known titles by artists such as the Cannes-prizewinning Hirokazu Kore-eda and a reprise of Kinuyo Tanaka’s recently restored Love Letter.

“If some of the narratives around shitamachi [are] about the marginalized, about economic inequality, about tight-knit communities and festivities, can we not find these stories [everywhere]?” writes curator Aiko Masubuchi, referring to the shitamachi spirit as well as the Tokyo neighborhood. “Cannot the ethos and the narratives that shitamachi has birthed and continue[s] to put forth today of resistance and of community practice and of laughter and joy be activated into lived experience?”

Jason Sanders,
Film Notes Writer

SHITAMACHI: TALES OF DOWNTOWN TOKYO

FRIDAY / 6.16.23

STRAY DOG
AKIRA KUROSAWA (JAPAN, 1949)
(Nora inu). On a crowded bus in teeming downtown Tokyo, rookie policeman Murakami (Toshiro Mifune) has his gun swiped. Fearful of losing his job, he embarks on a desperate search for the pickpocket. Murakami becomes a lone pilgrim in an underworld seething in the heat of summer and the crush of postwar shortages, rendered divinely hellish by Akira Kurosawa’s odd-angled lensing and staccato editing. More than a hard-boiled thriller (Kurosawa acknowledged his debt to French crime novelist Georges Simenon), Stray Dog is a Dostoyevskian saga of guilt, and expiation, by association. JUDY BLOCH


SUNDAY / 6.18.23

JAPANESE GRANDMAS
TADASHI IMAI (JAPAN, 1962) BAMPFA COLLECTION PRINT
(Kigeki: Nippon no obaachan). Two rebellious Japanese obaachans (grandmothers) take a day off from their everyday lives in Tadashi Imai’s observant social satire, one of the first to tackle Japan’s emerging aging-population issues. When they first meet in front of a record store, listening to its music, the two grandmothers brag about their offspring; in reality, one woman can’t stand living with her son’s family, while the other just escaped a retirement home. As the two wander about the city like down-market flaneurs, a portrait of a neighborhood caught between generations emerges. The “film produces a sense of closeness amidst the crowds in Tokyo’s entertainment district, sometimes seeming documentary-like in its capture of the pace of the city and vis-à-vis the simple and incisive experiences of the two women” (Desistfilm). Born in Tokyo, lead actress Choko Iida began her career in 1923 and was an Ozu constant. JASON SANDERS

Written by Yoko Mizuki. Photographed by Shunichiro Nakao. With Choko Iida, Tanie Kitabayashi, Chachyo Miyako, Kumeko Urabe. (95 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Shochiku)
TOKYO STORY
YASUJIRO OZU (JAPAN, 1953)  NEW DIGITAL RESTORATION

(‘Tokyo monogatari’). A luminous Setsuko Hara anchors this simple, sad story of an elderly couple who travels to Tokyo to visit their two married children, only to find themselves politely ushered off to a hot springs resort. There the mother dies, leaving only their widowed daughter-in-law to care about the father. Yasujiro Ozu’s snapshot of a changing Tokyo is “so Japanese and at the same time so personal, and hence so universal in its appeal, that it becomes a masterpiece” (Donald Richie). “One of the manifest miracles of the cinema” (‘New Yorker’), Tokyo Story was voted one of the ten Best Films of All Time in the 2022 Sight & Sound Directors’ Poll.


SATURDAY / 6.24.23
7:00 PM

SUZAKI PARADISE: RED LIGHT DISTRICT
YUZO KAWASHIMA (JAPAN, 1956)
(Suzaki paradaisu: Akashingo). A down-on-their-luck young couple settles on the edge of Tokyo’s red-light district in this “radiant masterwork of Japanese cinematic melodramas” (Tokyo Filmex). While filmmakers like Mikio Naruse and Kenji Mizoguchi also chose the red-light district as a setting, Yuzo Kawashima’s take is unusual in that here “no one feels terrible about it” (Donald Richie). Whether fallen, falling, or barely keeping steady, Kawashima’s characters are merely trying to survive amidst the ruins; “we all have to live,” says one, “until we die.” This poetic, highly sympathetic look at the choices people make to get by is anchored by the performances of Michiyo Aratama and Tatsuya Mihashi as the drifting, hopeless couple.


THURSDAY / 7.6.23
7:00 PM

HUMANITY AND PAPER BALLOONS
SADAO YAMANAKA (JAPAN, 1937)  IMPORTED 35MM PRINT
(Ninjo kami fusen). One of prewar Japanese cinema’s greatest yet least-known masters, Sadao Yamanaka’s nuanced genres to focus on social injustice, often collab- orating with the famous leftist theater troupe Zenshin-za. Humanity and Paper Balloons is considered his finest accomplishment. Set in the eighteenth century, in what would become downtown Tokyo, in an impoverished district as a setting, Yuzo Kawashima’s take is unusual in that here “no one feels terrible about it” (Donald Richie). Whether fallen, falling, or barely keeping steady, Kawashima’s characters are merely trying to survive amidst the ruins; “we all have to live,” says one, “until we die.” This poetic, highly sympathetic look at the choices people make to get by is anchored by the performances of Michiyo Aratama and Tatsuya Mihashi as the drifting, hopeless couple.


SATURDAY / 7.1.23
7:00 PM

NOBODY KNOWS
HIROKAZU KORE-EDA (JAPAN, 2004)
(Dare mo shiranai). Based on a true story that scandal- ized Japan in the mid-1980s, Hirokazu Kore-eda’s 2004 drama prefigures the familial concerns of his Cannes Palme d’Or-winning Shoplifters by following four children left abandoned in a Tokyo apartment. After their flighty mother smuggles the family into a new apartment and eventually disappears, the preteen Akira must find a way to keep his siblings thriving in a neighborhood that barely notices their existence. With a photographer’s eye for detail and a poet’s sense of precision, Kore-eda reveals all the emotions of childhood and all the tones of loneliness, of living when nobody knows you’re alive.


SUNDAY / 7.9.23
4:00 PM

LOVE LETTER
KINUYO TANAKA (JAPAN, 1953)  NEW 4K RESTORATION
(Koibumi). Kinuyo Tanaka’s impressive directorial debut—made with support and encouragement from mentors Mikio Naruse and Yasujiro Ozu—was based on a popular novel by Fumio Niwa and set just after the end of the American occupation of Japan. Love Letter focuses on a repatriated naval officer, Reikichi (Masayuki Mori), secretly searching for his lost first love in Tokyo. Reikichi finds work with a friend who writes letters for Japanese women asking for support from their American GI boyfriends. Through the prejudiced eyes of the male protagonist, Tanaka shows the stigma suffered by women compelled to engage in transactional affairs.


WEDNESDAY / 7.12.23
7:00 PM

WEDNESDAY / 6.28.23
7:00 PM

RECORD OF A TENEMENT GENTLEMAN
YASUJIRO OZU (JAPAN, 1947)
(Nagaya shinshi roku). Perennial Yasujiro Ozu favorites Chishu Ryu and Choko Iida (the latter also appears in Japanese Grandmas) anchor this slyly humorous look at a community trying to rebuild itself in the ruins of postwar Tokyo, and what happens when they must look after an abandoned child. “I don’t want him” is the response from a chorus of suspicious, stone-faced adults when confronted with the wide-eyed youth, but soon he’s joining in their everyday struggles and songs. It’s a simple tale, but in Ozu’s hands, it’s mesmerizing, as is the film’s portrayal of Shitamachi, Tokyo, circa 1947, a city that has been reduced to rubble but is about to begin again.

Written by Ozu, Tadao Ikeda. Photographed by Yuharu Atsuta. With Chishu Ryu, Choko Iida, Takeshi Sakamoto, Reikichi Kawamura. (72 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)

CONTINUES ON NEXT PAGE
**SUNDAY / 7.16.23**

**IKIRU**  
**AKIRA KUROSAWA (JAPAN, 1952)  BAMPFA COLLECTION PRINT**  
*(To Live).* *Ikiru* is a searing portrait of modern society in which individual will is the vassal to an impotent bureaucracy. A by-the-book government functionary (the marvelous Takashi Shimura) learns he has terminal cancer. His metamorphosis from Mummy (his office nickname) to conscious being is one of the great transformations in cinema, with no special effects required. As he begins to reject his past, into his life comes a curious novelist, who shows Watanabe a night on the town in postwar Tokyo, dazzling in its possibilities. *Ikiru* is a cinematic tour de force that travels in and out of time frames like a camera of the mind. **JUDY BLOCH**

Written by Shinobu Hashimoto, Hideo Oguni, Kurosawa. Photographed by Asakazu Nakai. With Takashi Shimura, Nobuo Kaneko, Miki Odagiri, Yunosuke Ito. (143 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

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**SUNDAY / 7.23.23**

**WHERE CHIMNEYS ARE SEEN**  
**HEINOSUKE GOSHO (JAPAN, 1953)  IMPORTED 35MM PRINT**  
*(Entotsu no mieru basho).* Heinousuke Gosh's most celebrated film in both Japan and the West, *Where Chimneys Are Seen* is perhaps the most compelling example of his concern for, and insights into, the everyday lives of lower-middle-class people. “One of the really important postwar Japanese films” (Joseph Anderson and Donald Richie), the film depicts two couples against the backdrop of Tokyo's growing industrialization during the 1950s. Ken Uehara and Kinuyo Tanaka portray a tabi sock salesman and his lonely wife, whose lives—along with those of their two timidly amorous lodgers (Hideko Takamine and Hiroshi Akutagawa)—are disrupted, and finally transformed, by the appearance of an abandoned baby on their tenement doorstep. **JUDY BLOCH**

Written by Hideo Oguni, based on a novel by Rinzo Shiina. Photographed by Mitsuo Miura. With Kinuyo Tanaka, Ken Uehara, Hideko Takamine, Hiroshi Akutagawa. (108 mins, In Japanese with English subtitles, B&W, 35mm, From The Japan Foundation, permission Kokusai Hoei Co.)

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**SATURDAY / 7.29.23**

**DRUNKEN ANGEL**  
**AKIRA KUROSAWA (JAPAN, 1948)  ***(Yoidore tenshi).* Drunken Angel is a masterful gangster film, evoking the sinister shadows of American film noir and depicting with compassion the devalued life of underworld characters. It is, moreover, a perfect, poetic allegory of postwar Japan; the malaise of a society ravaged by war is symbolized by a disease-ridden sump in the Tokyo slum where the samaritan Dr. Sanada (Takashi Shimura) runs a medical clinic. When an arrogant hoodlum (Toshiro Mifune) is discovered to be tubercular, the two become locked in a struggle of mutual loathing and grudging respect. Mifune's astounding performance led Kurosawa to alter the script midway: “I decided to turn him loose,” he said. **JUDY BLOCH**

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

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

From the eye slice in his revolutionary collaboration with Salvador Dalí, Un chien Andalou (1929), to the explosive finale of his last film, That Obscure Object of Desire (1977), Buñuel made incendiary films to counter institutionalized complacency and to plumb the mysteries of the human condition. Staying true to his Surrealist roots throughout, he chronicled everyday strangeness, existential absurdities, desire, and obsession. Mercilessly skewering religious dogma and bourgeois hypocrisy, Buñuel’s films remain as shocking, perverse, and provocative as when they were made. This retrospective offers the opportunity to see works from every stage of his career, beginning with his European films from the 1960s and 1970s this summer, and returning to his early works made in Paris and Spain and his marvelously subversive Mexican cinema of the 1950s in the fall.

Kate MacKay, Associate Film Curator

Film Series Sponsor: Susan Consey
Thanks to Brian Belovarac, Janus Films; Eric Di Bernardo, Rialto Pictures; Tim Lanza, Cohen Film Collection.

FRIDAY / 7.7.23

VIRIDIANA
Luis Buñuel (Spain/Mexico, 1961)
Buñuel returned to Spain after twenty-three years of exile to make Viridiana, which earned him the Cannes Palme d’Or, the Vatican’s condemnation, widespread box-office success, and banning in Spain by Francisco Franco. Viridiana (Silvia Pinal) longs to become a nun, but a visit to her lecherous uncle opens up a different holy path, where lepers, beggars, and outcasts become guests at a different Last Supper. The chic scandal that the film touched off, and the director’s own quips, tended to obscure the film’s complexities, into which Buñuel inserts some of his most outrageous erotic and religious imagery.

Written by Buñuel, Julio Alejandro. Photographed by José F. Aguayo. With Silvia Pinal, Fernando Rey, Francisco Rabal, Margarita Lozano. (90 mins, In Spanish with English subtitles, B&W, 35mm, From Janus Films)

SATURDAY / 7.8.23

THE EXTERMINATING ANGEL
Luis Buñuel (Mexico, 1962)
(El angel exterminador). A bourgeois dinner curdles when the guests realize they cannot leave in Buñuel’s daring Surrealist assault on the hypocrisy of the ruling class and organized religion. The top hats are barely off (and the servants have pointedly left) by the time these high-society diners realize they can’t, in fact, go anywhere, leading to a quick switch from aristocratic manners to panic, violence, animal interventions, death, and utter, glorious chaos. Darkly comic and pointed yet universal in its attacks, this is “the most distinctly and completely Surrealist film since L’age d’or” (Francisco Aranda); “perhaps the best explanation for Exterminating Angel,” Buñuel remarked, “is that, reasonably, there isn’t one.”

Jason Sanders

Written by Buñuel, from a story by Buñuel, Luis Alcoriza, suggested by a play by José Bergamin. Photographed by Gabriel Figueroa. With Silvia Pinal, Enrique Rambal, Jacqueline Andere, José Baviera, Claudio Brook. (95 mins, In Spanish with English subtitles, B&W, DCP, From Janus Films)

CONTINUES ON NEXT PAGE
FRIDAY / 7.14.23
DIARY OF A CHAMBERMAID
Luis Buñuel (France/Italy, 1964)
(Le journal d’une femme de chambre). A beautiful chambermaid (Jeanne Moreau) finds herself the newest fetish for a family of perfectly ordinary perverts in Buñuel’s wicked adaptation of a famous novel, here set in an upper-class France where fascism is on the rise. Busy dusting and cleaning, the lovely Célestine can’t help but notice her new employers’ quirks: one shoots butterflies, another stalks little girls (and Jews and foreigners), while Old Père merely caresses the soles (or souls) of shoes. Célestine cunningly and ambiguously plays each passion against the other—very much like the French themselves, and with similar results. Judy Bloch
Written by Buñuel, Jean-Claude Carrière. Photographed by Roger Fellous. With Jeanne Moreau, Michel Piccoli, Georges Géré, Françoise Lugagne. (95 mins, In French with English subtitles, B&W, Digital, From Rialto Pictures)

THURSDAY / 7.20.23
SIMON OF THE DESERT
Luis Buñuel (Mexico, 1965)
(Simón del desierto). Buñuel’s wicked satire throws tasteless temptation at the feet of the fasting Saint Simon Stylites, who spent much of his life atop a tall column seeking salvation. The devil (Silvia Pinal) appears in many guises—as an innocent girl rolling a hoop, a worldly harlot who bares her breasts, even as the Great Shepherd himself—trying to coax Simon from his penitential pedestal. While repelling these temptations, Simon must also disregard the cross needs of his adulators, who want cheap miracles and with similar results. Judy Bloch
Written by Buñuel, Julio Alejandro. Photographed by Gabriel Figueroa. With Claudio Brook, Silvia Pinal, Hortensia Santovaña, Jesús Fernández Martínez. (92 mins, In Spanish with English subtitles, B&W, 16mm, BAMPFA, collection, permission Janus Films)

WEDNESDAY / 7.26.23
THE MILKY WAY
Luis Buñuel (France/Italy, 1969)
(La voie lactée). Part theological treatise, part shaggy dog story, The Milky Way follows the picarasque adventures of two shambling, none-too-pious twentieth-century pilgrims on the famous route to Santiago de Compostela in Spain, with numerous spatial and temporal detours along the way. The digressions illustrate a meticulously researched catalog of historical heresies—from Jansenist mortifications to modern, unauthorized miracles—in a tone of relaxed clarity and sober silliness that left some critics wondering where Buñuel really stood on Catholic dogma. Characteristically, he insisted that the film was “neither for nor against anything at all.” Juliet Clark
Written by Buñuel, Jean-Claude Carrière. Photographed by Christian Matras. With Laurent Terzieff, Paul Frankeur, Delphine Seyrig, Edith Scob. (102 mins, In French with English subtitles, Color, 35mm, From Rialto Pictures)

FRIDAY / 7.22.23
BELLE DE JOUR
Luis Buñuel (France, 1967)
In Belle de jour, Catherine Deneuve gives a knowing performance as a bored-cold bourgeoise who discovers how good evil can be on afternoons spent in a high-class brothel, where fantasy itself is a fetish object. Here it takes violence, the more fantasized the better, to make any sort of impact. Belle de jour is L’age d’or updated and in color. As Raymond Durgnat wrote, “Glittery, cool and urbane, Buñuel’s film looks just like Lubitsch à la mode—almost a design for living in the Playgirl era. But underneath it’s a bleak and sharp surrealist object.” Judy Bloch
Written by Buñuel, Jean-Claude Carrière. Photographed by Sacha Vierny. With Catherine Deneuve, Jean Sorel, Michel Piccoli, Geneviève Page. (101 mins, In French with English subtitles, Color, 35mm, From Janus Films)

SATURDAY / 7.22.23
TRISTANA
Luis Buñuel (Spain/Italy/France, 1970)
Tristana (Catherine Deneuve) is a virginal young girl who goes to live with her guardian (Fernando Rey), an older man who eventually breaks through his facade of respectability and seduces her. She repays him a hundredfold, preying on his jealousy and taunting him with her perverse whimsies. Critic Tom Milne wrote about disability, “church bells, a crucifix, fetishistic feet, all bearing discreet witness to the torments of a tale of amour fou. Tristana is so absolutely inexorably a Buñuel film, telling everything but explaining nothing as it marshals wild cohorts of obsessions into a delicate filigree of pain, that it takes really Buñuelian language to describe it.”
Written by Buñuel, Julia Alejandro, based on a novel by Benito Perez Galdós. Photographed by Jose Aguyao. With Catherine Deneuve, Fernando Rey, Franco Nero, Lola Gaos. (95 mins, In Spanish with English subtitles, Color, DCP, From Cohen Media Group)

FRIDAY / 8.4.23
THE DISCREET CHARM OF THE BOURGEOISIE
Luis Buñuel (France, 1972)
(Le charme discret de la bourgeoisie). Buñuel’s account of the nightlong (lifelong, class-wide) attempts of six wealthy people to sit down to dinner is the comedy of manners to end all comedies of manners. With the crème de la crème of European actors, Buñuel produces, in lieu of something updated and in color, the secret ingredient of the bourgeois power base, which might be the desire for thwarted desire. It’s never the right time for sex or food—a theme that goes back to L’age d’or—but the rituals of sangfroid continue in the face of a pot-smoking militia and terrorists at the door, the elusive leg of lamb and the rubber chicken, waking nightmares and walking dreams. Judy Bloch
Written by Buñuel, Jean-Claude Carrière. Photographed by Edmond Richard. With Fernando Rey, Delphine Seyrig, Stéphane Audran, Bulle Ogier. (100 mins, In French with English subtitles, Color, DCP, From Rialto Pictures)
THAT OBSCURE OBJECT OF DESIRE
LUIS BUÑUEL (FRANCE, 1977)

Three years after renouncing filmmaking, Buñuel returned with his final treatise on passion, perversion, and the irrationality of human desire. A seemingly well-heeled elderly gentleman (Fernando Rey) dumps water on a young woman boarding a train, leading to some increasingly bizarre flashbacks documenting a relationship defined more by repression than passion, incomprehension than understanding. (Buñuel even features two separate actresses as "the obscure object of desire.") Buñuel’s last film encapsulates his own career obsessions: “the ravages of love, the liberating force of desire, the hatred of repressive elements, the mocking of taboos, reality as dream-state, the surrealist incongruity of chance” (World Film Directors).

Written by Buñuel, Jean-Claude Carrière, based on the novel The Woman and the Puppet by Pierre Louys. Photographed by Edmond Richard. With Fernando Rey, Carole Bouquet, Angela Molina. (103 mins, In French with English subtitles, Color, 35mm, From Rialto Pictures)

SATURDAY / 8.12.23
7:30 PM

TOWN DESTROYER
DEBORAH KAUFMAN, ALAN SNITOW (US, 2022)
EAST BAY PREMIERE!

IN PERSON  Deborah Kaufman and Alan Snitow

Town Destroyer explores the ways we look at art and history at a time of racial reckoning. The story focuses on a dispute over historic murals on display at San Francisco’s George Washington High School; the murals depict the life of George Washington: slave owner, general, land speculator, president, and a man Seneca leaders called “Town Destroyer” after he ordered the destruction of their villages during the Revolutionary War. Heated debates spill into the community and make national headlines. The fight—taking place in the wake of battles over Confederate monuments across the United States—becomes a catalyst for a national discussion about censorship, reparations, generational trauma, the ways in which America’s history of genocide and slavery is taught and memorialized, and the differences between monuments built to further white supremacy and art that critiques racism.

Photographed by Ashley James, Ulli Bonnekamp, Marsha Kahm, Vincente Franci, Phil Geyelin. With Dewey Crumpler, Judith Lowry, Barbara Mumbly, Robin Kelley. (55 mins, Color, DCP, From Snitow-Kaufman Productions)

THURSDAY / 8.24.23
7:00 PM

THE MARCH
JAMES BLUE (US, 1964)

FREE ADMISSION

Tickets available at the admissions desk beginning at 6:00.

To commemorate the sixtieth anniversary of the 1963 March on Washington for Jobs and Freedom, which demanded equal rights for African Americans, we present James Blue’s powerful film documenting participants as they traveled from various cities to Washington, DC. Once there, after marching with over 200,000 others, they witnessed Rev. Dr. Martin Luther King Jr. present “I Have a Dream,” one of the defining speeches of the civil rights movement.

The March was placed on the National Film Registry by the Library of Congress in 2008 and was restored in 2013.

(30 mins, B&W, DCP, From University of Oregon James Blue Project)

PRECEEDED BY THE BUS (Haskell Wexler, US, 1965). A lifelong activist, Haskell Wexler traveled on a bus trip organized by the Congress of Racial Equality (CORE) from San Francisco to Washington, DC, recording charged conversations and small moments on the trip and at the 1963 March on Washington. (Made with Nell Cox, Mike Butler, 62 mins, B&W, DCP, From UCLA Film & Television Archive, restoration funding provided by the National Film Preservation Foundation)

Total running time: 92 mins

SATURDAY / 6.10.23
4:30 PM

THE PHANTOM OF LIBERTY
LUI’S BUÑUEL (FRANCE, 1974)

(Le fantôme de la liberté). “I see liberty as a ghost that we try to grasp,” Buñuel said in an interview. The same could be said of narrative in this slippery chain of vignettes, linked by coincidence and loosely coiled around themes expressed in ambiguous epigrams. Blasphemies and waking dreams play out in the same cool blue-green atmosphere of detachment, and intentionally puerile gags frame unexpectedly haunting episodes, such as the search for a missing child who’s been there all along. Voluntary enslavement, voluntary blindness: the dumb gaze of a captive ostrich at a massacre could sum it all up, but doesn’t. JULIET CLARK

Written by Buñuel, Jean-Claude Carrière. Photographed by Edmond Richard. With Jean-Claude Brialy, Monica Vitti, Michel Piccoli, Julien Bertheau. (104 mins, In French with English subtitles, Color, 35mm, From Rialto Pictures)

SATURDAY / 8.5.23
7:30 PM

THE MILKY WAY
LUIS BUÑUEL (SPAIN, 1976)

The story focuses on a dispute over historic murals at George Washington High School; the murals depict the life of George Washington: slave owner, general, land speculator, president, and a man Seneca leaders call “Town Destroyer” after he ordered the destruction of their villages during the Revolutionary War. Heated debates spill into the community and make national headlines. The fight—taking place in the wake of battles over Confederate monuments across the United States—becomes a catalyst for a national discussion about censorship, reparations, generational trauma, the ways in which America’s history of genocide and slavery is taught and memorialized, and the differences between monuments built to further white supremacy and art that critiques racism.

Written by Buñuel, Jean-Claude Carrière, based on the novel The Woman and the Puppet by Pierre Louys. Photographed by Edmond Richard. With Fernando Rey, Carole Bouquet, Angela Molina. (103 mins, In French with English subtitles, Color, 35mm, From Rialto Pictures)

SPECIAL SCREENINGS

1.  Diary of a Chambermaid, 7.14.23
2.  The Milky Way, 7.26.23
3.  The Discreet Charm of the Bourgeoisie, 8.4.23
4.  The Phantom of Liberty, 8.5.23
5.  Town Destroyer, 6.10.23
6.  The March, 8.24.23
THE ART OF ANIMATION: STORYTELLING IN THE DIGITAL AGE

We welcome the coauthors of the recently published Making the Cut at Pixar: The Art of Editing Animation, Bill Kinder and Bobbie O’Steen, as our guests for this series that showcases an impressive lineup of feature-length animated films. Made since 1999, these films benefit from methodologies of storytelling developed during the digital era. Kinder and O’Steen offer insights into every stage of production on an animated film, from storyboards to virtual cameras and final animation.

All of these films display excellent storytelling—from Pixar’s audience favorites such as Toy Story 2, Ratatouille, Finding Nemo, and The Incredibles to Hayao Miyazaki’s masterful Spirited Away, which we present in both its original and English-language versions, and the heart-warming My Life as a Zucchini, directed by Claude Barras. In addition, we consider films that display exceptional use of sound, such as Wes Anderson’s Fantastic Mr. Fox, or foreground camerawork, such as Ari Folman’s revealing recollection of the 1982 war in Lebanon, Waltz with Bashir. Other selected films demonstrate how filmmakers break with the notion of animation as a genre, such as Marjane Satrapi and Vincent Paronnaud’s celebrated Persepolis, and the recent Scandinavian production Flee, which depicts the refugee experience through vivid animation in a moving memoir directed by Jonas Poher Rasmussen.

Susan Oxtoby,
Director of Film and Senior Film Curator

Berkeley-based independent filmmaker Bill Kinder began his career in documentary, news, and sports with a focus on editing and creating experimental nonfiction films. He then worked at American Zoetrope and later Pixar, where he was founding director of editorial and post-production from 1996 to 2014.

Bobbie O’Steen is a New York–based writer, teacher, and film historian, specializing in editing; she is the author of The Invisible Cut and Cut to the Chase.
A masterpiece, pure and simple.”

DAVE KEHRL, NEW YORK TIMES

(Sen to Chihiro no kamikakushi). Ever the nostalgic fabulist, Hayao Miyazaki builds a passage between modern, everyday Japanese life and the half-remembered realms of spirits and folklore in this compelling adventure, winner of numerous international prizes, including the Oscar for Best Animated Feature. En route to their new suburban home, ten-year-old Chihiro and her parents stumble upon an abandoned theme park that turns out to be a true magic kingdom. As always, Miyazaki makes this fantastic world feel utterly real, populating it with nuanced emotion.

Written by Miyazaki. (125 mins, English version, Color, DCP, From GKIDS)

RECOMMENDED FOR AGES 8 AND UP

ALSO SCREENS FRIDAY / 8.18.23 IN THE ORIGINAL JAPANESE VERSION, WITH ENGLISH SUBTITLES

FRIDAY / 8.18.23

SPIRITED AWAY

HAYAO MIYAZAKI (JAPAN, 2002) ORIGINAL JAPANESE VERSION

INTRODUCTION Bobbie O’Steen

Recommended for ages 8 and up.

This screening of Spirited Away is the original Japanese version with English subtitles.

SEE SATURDAY / 8.12.23

SATURDAY / 8.19.23

MY LIFE AS A ZUCCHINI

CLAUDE BARRAS (SWITZERLAND/FRANCE, 2017) ENGLISH VERSION

INTRODUCTION Bill Kinder

Recommended for ages 12 and up.

(Ma vie de courgette). This wonderfully creative film has been celebrated for its stylized stop-motion animation and sympathetic treatment of life’s hardships. Our protagonist, a boy nicknamed Zucchini, comes to live in a foster home for orphans, where he eventually learns to trust and love others. This accomplished debut feature from director Claude Barras, based on a script by Céline Sciamma (Girlhood, Tomboy), was nominated for both a Golden Globe and an Academy Award for Best Animated Feature. We present the English-language version featuring the voices of Will Forte, Nick Offerman, Elliot Page, and Amy Sedaris. Please note: the film includes references to sexual behavior (in non-explicit language).

Written by Céline Sciamma. With the voices of Will Forte, Nick Offerman, Elliot Page, Amy Sedaris. (66 mins, English version, Color, DCP, From GKIDS)

RECOMMENDED FOR AGES 7 AND UP

FRIDAY / 8.25.23

FLEE

JONAS POHER RASMUSSEN (DENMARK/FRANCE/NORWAY/SWEDEN, 2021) ENGLISH VERSION

INTRODUCTION Bill Kinder

Recommended for ages 13 and up.

(Fligt), Forced to leave his home country of Afghanistan as a young child with his mother and siblings, Amin now grapples with how his past will affect his future in Denmark and the life he is building with his soon-to-be husband. Told brilliantly using animation interspersed with archival footage to protect his identity, Amin looks back over his life, opening up for the first time about his past, his trauma, the truth about his family, and his acceptance of his own sexuality. “This extraordinary tale of the desperate lengths a gay Afghan man was forced to go in order to escape persecution is a powerful testament to human endurance” (Peter Bradshaw, Guardian).

Written by Rasmussen. With the voices of Daniel Karimyar, Farhan Karimyar, Fardin Mijdzadeh. (66 mins, In Danish, Dari, Russian, French, and Swedish with English subtitles, Color, DCP, From NEON)

RECOMMENDED FOR ADULTS

SATURDAY / 8.26.23

THE INCREDIBLES

BRAD BIRD (US, 2004)

INTRODUCTION Bill Kinder

Recommended for ages 7 and up.

Mr. Incredible, his wife, a.k.a. Elastigirl, and their three children are superheroes living in anonymity in a bland suburb. Stuck in a white-collar job, Bob (to the denizens of Metroville) longs for the days when his nine-to-five was saving the world. Then a malfunctioning robot, the Omnidroid, gives him the op to don his derring-do duds and fight the evil Syndrome, ruler of the robot remote. This Pixar pic by Brad Bird (Ratatouille) has a stunning compendium of sounds supporting the film’s delirious visual feel, from the retro 1960s suburb to the futuristic mega-machines. Winner of the Academy Award for Best Sound Editing. STEVE SEID

Written by Bird. With the voices of Craig T. Nelson, Holly Hunter, Samuel L. Jackson, Jason Lee. (115 mins, Color, DCP, From Swank Motion Pictures)

RECOMMENDED FOR AGES 12 AND UP

WEDNESDAY / 8.30.23

WALTZ WITH BASHIR

ARI FOLMAN (ISRAEL/GERMANY/FRANCE, 2008)

INTRODUCTION Bill Kinder

Recommended for adults.

“Ari Folman’s film is indeed impossible to classify. Buried within it is the massacre at the Sabra and Shatila refugee camps of West Beirut, in 1982, but much of the movie is composed of dreams and distant recollections, as Folman—who was serving in the Israel Defense Forces at the time—questions his former colleagues and slowly feels his way toward the horror. There are passages of unexpected lyricism, including the Fellini-like vision of a giant waterborne nude, as well as a very funny pastiche of no-budget German pornography, but the harsh editing and the gloomy hues leave you in no doubt as to the somber purpose of Folman’s quest” (New Yorker).

Written by Folman. Animation by Bridgit Folman Film Gang. (90 mins, In Hebrew, German, and English with English subtitles, Color, Scope, 35mm, From Sony Pictures Classics)

RECOMMENDED FOR ADULTS

CONTINUES ON NEXT PAGE
FREE OUTDOOR SCREENINGS
THE ART OF ANIMATION

THURSDAY / 8.3.23

TOY STORY 2
JOHN LASSETER (US, 1999)
Recommended for all ages.

Buzz, Woody, and their friends are back as Andy heads off to Cowboy Camp, leaving his toys to their own devices. When the early scenes of what was to be a direct-to-video release played so well, Pixar’s team retrenched and started over on a theatrical feature, adding all the necessary visual detail and complexity required for the big screen. Brimming with humor and emotional depth, “Toy Story 2 does what few sequels ever do. Instead of essentially remaking an earlier film and deeming it a sequel, the creative team, led by director John Lasseter, delves deeper into their characters while retaining the fun spirit of the original film” (Kirk Honeycutt, Hollywood Reporter).

Written by Andrew Stanton, Rita Hsiao, Doug Chamberlin, Chris Webb, from an original story by Lasseter, Pete Docter, Ash Brannon, Stanton. With the voices of Tom Hanks, Tim Allen, Joan Cusack, Kelsey Grammer. (92 mins, Color, Digital, From Swank Motion Pictures)

THURSDAY / 8.17.23

FINDING NEMO
ANDREW STANTON (US, 2003)
Recommended for all ages.

“The humor bubbling through Finding Nemo is so fresh, sure of itself and devoid of the cutesy, saccharine condescension that drips through so many family comedies that you have to wonder what it is about the Pixar technology that inspires the creators to be so endlessly inventive.” STEPHEN HOLDEN, NEW YORK TIMES

In the colorful and warm tropical waters of the Great Barrier Reef, a clown fish named Marlin lives safe and secluded in his anemone home with his only son, Nemo, who like all young fish, is eager to explore the mysterious reef. Writer-director Andrew Stanton recalls: “I grew up in Massachusetts, by the sea, and I remember going to my family dentist, who had this funky fish tank in his office. All kids are attracted to aquariums, and I remember staring at this tank and thinking what a weird view of the world this must be for the fish—it’s like flying into Las Vegas and that’s your first view of America.”

Written by Stanton, Bob Peterson, David Reynolds, based on an original story by Stanton. With the voices of Albert Brooks, Ellen Degeneres, Andrew Gauld, Willem Dafoe. (100 mins, Color, Digital, From Swank Motion Pictures)

THURSDAY / 8.31.23

PERSEPOLIS
MARJANE SATRAPI, VINCENT PARONNAUD (FRANCE, 2007)
Recommended for ages 12 and up.

A striking animated production, made in France but rooted in Iran, the film’s origins lie in two graphic novels by Marjane Satrapi, who codirected the movie version with Vincent Paronnaud. She is plainly the source for her heroine, also named Marjane, who is born in Tehran during the Shah’s regime and grows up to witness the revolution of 1979; the mood, at first exultant, is soon darkened by a new sense of repression and threat. Most of the film is in black-and-white, with sharply clipped and unshaded images; there is no denying their clarity and wit.

Written by Satrapi, Paronnaud, based on the graphic novel Persepolis by Satrapi. With the voices of Chiara Mastroianni, Catherine Deneuve, Danielle Darrieux, Simon Abkarian. (96 mins, In French, English, Farsi, and German with English subtitles, B&W/Color, Digital, From Sony Pictures Classics)

Complementing the animation series in the Barbro Osher Theater, we are delighted to partner with the Downtown Berkeley Association to present three free outdoor screenings that bring outstanding examples of feature-length animation to the streets of Berkeley. Bring a blanket or lawn chair and a picnic dinner to BAMPFA’s Outdoor Screen, located at Addison and Oxford Streets, and enjoy the show. It gets cold after the sun sets, so bring warm clothes or an extra blanket as well.
The first writer-director of Hollywood's sound era, given unprecedented permission to translate onto celluloid a script entirely of his own devising, Preston Sturges went into production on his first feature, the uproariously cynical fable of big-city politics *The Great McGinty*, in December 1939. By the time he wrapped his last movie at Paramount, four and a half years later, he had made eight of film history's most hilarious and utterly idiosyncratic pictures, won one Oscar, created the box-office smash of 1944, and single-handedly hog-tied the censors of the Production Code Authority.

Sturges’s ability to, as he put it, “spritz dialogue”—letting his characters shower the audience with giddy, startling, constantly inventive language—has won him a reputation as one of the wittiest of all filmmakers. His paradoxical narrative method—combining sophisticated attitudes and settings with raucous slapstick and a stock company of the humblest mugs on the Paramount lot—created a comedic style that is widely influential and (in another paradox) unrepeatable.

But for all that, critics have often been grudging about accepting Sturges as one of the great filmmakers—on a par, for example, with Orson Welles, his fellow displaced Midwesterner and Broadway veteran, who almost beat him to the “first writer-director” credit.

Featuring three films written by Sturges and directed by others, along with works from the peak of his career at Paramount, this series invites you to look again, more closely, at the most astonishing films of this singular talent—to discover the cleverly concealed depths, near-obsessive rigor, and directorial flair that make them classic comedies, and something more than comedies.

Stuart Klawans

We are delighted that film critic Stuart Klawans, author of the recent *Crooked but Never Common: The Films of Preston Sturges*, will join us to discuss three of Sturges’s films.

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**THURSDAY / 7.27.23**

**THE GREAT MCGINTY**

PRESTON STURGES (US, 1940)

**INTRODUCTION** Stuart Klawans

Set in “the mythical city of Chicago in the imaginary state of Illinois,” Sturges’s ferociously funny attack on the American political system is a twist on the Abe Lincoln myth: even a bump, backed by the right machine, can become president. For his first film as director, Sturges enlisted members of the growing stock company of character actors for whom he had been creating roles as a scriptwriter: the inimitable William Demarest as a poker-faced political hack; Akim Tamiroff, hilarious as the immigrant boss; and Brian Donlevy, a triumph as McGinty, by day a rubber stamp in a plaid suit, by night a reluctant stepfather.

Written by Sturges. Photographed by William Mellor. With Brian Donlevy, Muriel Angelus, Akim Tamiroff, William Demarest. (81 mins, B&W, 35mm, From Universal Pictures)

**SATURDAY / 7.29.23**

**THE LADY EVE**

PRESTON STURGES (US, 1941)

**INTRODUCTION** Stuart Klawans

This tale of innocence seduced by experience, and vice versa, is a comic pinnacle for both director Sturges and actress Barbara Stanwyck. From the moment cardsharp Jean Harrington (Stanwyck) clunks him on the head with an apple, virginal ale heir and ophiologist Charles Poncefort Pike (Henry Fonda) is headed for a fall. “You’re a funny girl for anybody to meet who’s just been up the Amazon for a year,” he tells her, paralyzed with lust. The funny thing is that, setting out to play him, she falls for him, too. When Charles gets wise to her identity, the outraged Jean invents a new one and, as Lady Eve Sidwich, determines to finish the game.

PRESTON STURGES: MORE THAN COMEDY, CONTINUED FROM PREVIOUS PAGE

SUNDAY / 7.30.23
THE MIRACLE OF MORGAN'S CREEK
PRESTON STURGES (US, 1944)

INTRODUCTION Stuart Klawans

“A volcanically burgeoning small-town girl gets drunk and is impregnated by one of several soldiers, she can’t remember which. Her father, her younger sister, and her devoted 4-F lover do all they can to help her out. The result is a shambles, from which they are delivered by a ‘miracle’ which entails its own cynical comments on the sanctity of law, order, parenthood, and the American home. . . . Sturges tells his story according to a sound principle. . . . In proportion to the insanity and repressiveness of the age you live in, play the age as comedy if you want to get away with it” (James Agee).


WEDNESDAY / 8.2.23
THE GOOD FAIRY
WILLIAM WYLER (US, 1935)

In his sparkling script for this rarely seen comedy, Sturges adapted Ferenc Molnár’s stage play to his own ends, tempering Molnár’s cynicism and highlighting the madcap, adding a hilarious movie-within-a-movie and a host of comic characters with unpronounceable names. The radiant Margaret Sullivan plays an innocent usherette in a Budapest movie theater, who, to deflect the amorous attentions of a would-be benefactor (Frank Morgan), quickly finds herself a husband in the White Pages. “The Good Fairy . . . boasts the quick wit that’s so typical of the screwball comedy, but also a sharply observed critique of predatory masculinity” (Derek Smith, Slant).

Written by Preston Sturges, based on the play by Ferenc Molnár. Photographed by Norbert Brodine. With Margaret Sullivan, Herbert Marshall, Frank Morgan, Reginald Owen. (97 mins, B&W, 35mm, From Universal Pictures)

SUNDAY / 8.6.23
EASY LIVING
MITCHELL LEISEN (US, 1937)

Of one of Sturges’s best screenplays, Andrew Sarris noted: “Curiously, Easy Living is the only film with which Sturges the writer was associated in the thirties that may be reasonably preferred to any of his own forties films. Not only is Easy Living funny and gracious and generous in the best Sturges tradition: it is velvety smooth and comfortably movieish in a way no Sturges-directed film ever was.” Jean Arthur stars as a working girl whose life is changed by a fur coat that is tossed out a millionaire’s window and lands on her head. Some priceless satire of the bombastic rich ensues.


WEDNESDAY / 8.9.23
CHRISTMAS IN JULY
PRESTON STURGES (US, 1940)

The American dream of overnight success is debunked in the delightful Christmas in July, perhaps the most neglected of Sturges’s achievements. A coffee company’s advertising jingle contest turns into a corporate nervous breakdown when, by an absurd fluke, the prize is prematurely awarded to striving clerk Dick Powell for his entry. A series of hilarious reversals follows that can best be compared to a roller coaster ride. Manny Farber noted, “[In Sturges’s films,] events are used to obtain the comic release that is, indeed, almost the only kind possible in American life: the savage humor of absolute failure or success.”


FRIDAY / 8.11.23
REMEMBER THE NIGHT
MITCHELL LEISEN (US, 1940)

The graceful screenplay for Remember the Night was the last Sturges would write for a director other than himself. Barbara Stanwyck plays a jaded, jaded jewel thief who steals the heart of the district attorney prosecuting her (Fred MacMurray). He secures her bail so that she might come home with him for the Christmas holidays in Indiana. Stanwyck brings an irresistible combination of knowing wit and emotional depth to her role; as James Harvey wrote, “The Sturges temperament and style are at the heart of that tension between experience and innocence which so much preoccupies Sturges.”

Written by Preston Sturges. Photographed by Ted Tetzlaff. With Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson. (94 mins, B&W, 35mm, From Universal Pictures)

SATURDAY / 8.19.23
THE PALM BEACH STORY
PRESTON STURGES (US, 1942)

Sturges pits the billionaire Hackensacker family (Rudy Vallee and Mary Astor) against the wits of those who must connive for a living. Claudette Colbert is rather more inventive than her impoverished inventor husband, Joel McCrea, in leaving him for a more financially hearty companion. In Sturges’s fractured fairy tale, Colbert’s fairy godfather is a hot dog maven who calls himself “The Wienie King,” and her seven dwarfs take the form of the hallucinatory Ale and Quail Club. For Sturges, that most American of cynics, who was himself raised with money, the American Dream inspired this kind of madness, and it is, indeed, inspired madness.

Written by Sturges. Photographed by Victor Milner. With Joel McCrea, Claudette Colbert, Rudy Vallee, Mary Astor. (90 mins, B&W, 35mm, From Universal Pictures)

30 SUMMER 2023
BLACK LIFE: FILM

SAINT OMER
ALICE DIOP (FRANCE, 2022)
Black Life is thrilled to present Saint Omer, Alice Diop’s 2022 film starring Kayije Kagame and Guslagie Malanda. Diop’s first venture into narrative after more than a decade of documentary filmmaking, Saint Omer follows a young novelist, Rama (Kagame), who is observing the trial of Laurence Coly (Malanda), a woman accused of murdering her fifteen-month-old child in northern France. Based on a real-life 2016 trial in the French town the film borrows its title from, Diop’s haunting retelling is nuanced and charged with provocations about motherhood, immigration, and abandonment.

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

SATURDAY / 8.26.23
7:30 PM
SULLIVAN’S TRAVELS
PRESTON STURGES (US, 1941)
Hollywood movie director John L. Sullivan is a past master of the escape comedy, but in the future, Sullivan (Joel McCrea) wants to turn to drama with Social Significance. Determined to learn the true meaning of the word poverty, he leaves Beverly Hills for the Real World, joined in his misadventures by Hollywood hopeful Veronica Lake. In the aftermath of the Great Depression, Sturges created a strange hybrid: a film that movingly searches the grim depths of poverty, prisons, and chain gangs; and a film that is, in the end, a hilarious exposé of its own well-established concern.

JUDY BLOCH

Written by Sturges. Photographed by John F. Seitz. With Joel McCrea, Veronica Lake, William Demarest, Franklin Pangborn. (91 mins, B&W, 35mm, From Universal Pictures)

WEDNESDAY / 8.23.23
HAIL THE CONQUERING HERO
7:00 PM
PRESTON STURGES (US, 1944)
Eddie Bracken’s Woodrow Lafayette Pershing Trueheart’s problems begin when in 1944 he is honorably discharged from the service before serving overseas due to chronic hay fever. Yet, in his hometown hungry for heroes, he becomes one anyway. For film scholar James Harvey, “[Sturges] finds a special and excruciatingly funny way to talk about American life—a way to express its strange and often panicking energies, even its peculiar decencies, without ever telling us comforting lies about it. And in this respect at least, Hail the Conquering Hero is nearly the summit of his work.”

Written by Sturges. Photographed by John F. Seitz. With Eddie Bracken, Ella Raines, Freddie Steele, William Demarest. (101 mins, B&W, 35mm, From Universal Pictures)

SUNDAY / 6.25.23
4:30 PM
SAINT OMER
ALICE DIOP (FRANCE, 2022)
Black Life is thrilled to present Saint Omer, Alice Diop’s 2022 film starring Kayije Kagame and Guslagie Malanda. Diop’s first venture into narrative after more than a decade of documentary filmmaking, Saint Omer follows a young novelist, Rama (Kagame), who is observing the trial of Laurence Coly (Malanda), a woman accused of murdering her fifteen-month-old child in northern France. Based on a real-life 2016 trial in the French town the film borrows its title from, Diop’s haunting retelling is nuanced and charged with provocations about motherhood, immigration, and abandonment.

RUTH GEBREYESUS

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

Black Life Film Program Sponsor: Julie Simpson

1. The Palm Beach Story, 8.19.23
2. The Good Fairy, 8.2.23
3. Sullivan’s Travels, 8.26.23
4. Hail the Conquering Hero, 8.23.23
5. Saint Omer, 6.25.23
The actress Yuliya Solntseva, best known for the steely allure of her Martian princess Aelita, was the wife of the Ukrainian director Oleksandr Dovzhenko and a brilliant director in her own right. Solntseva assisted Dovzhenko on all of his classic films and, after his death in 1956, brought several of his unrealized screenplays to the screen. The films of Dovzhenko and Solntseva obviated their considerable politics in favor of visual poetry, and many of these works were paens to the earth and sky, and the human agenda, of Dovzhenko’s native Ukraine. Dovzhenko owned his own symbology—sunflowers, apples in the rain, and ways both brutal and serene of showing the cycle of death in life. Solntseva redoubled her work after his death. Her surreal transitions, horizontal swipes and pans, led one observer, Gilbert Adair, to coin the word *horizontigo* to describe their unsettling effect in widescreen.

Judy Bloch

Curated by Kathy Geritz, expanding on a 1992 series cocurated with Judy Bloch. Part of *Out of the Vault*, an occasional series featuring films from our collection, funded in part by the National Endowment for the Arts. With thanks to Aliona Penzi, Oleksandr Dovzhenko National Center; Patricia Leducia Villon and Justin Ayd, Walker Art Center; Max Carpenter, guest curator; MoMi; John Gianvito; and Judith Rosenberg.
Sunday / 8.6.23

AEROGRAĐ
OLEKSANDR DOVZHENKO (USSR, 1935)

(Frontier, a.k.a. Air City). Dovzhenko's first sound film, the story of building the mythical Aerograd, was made with Stalin's blessing, and this is evident in the story, which pits rural partisans against Old Believers in the struggle to Sovietize Siberia; between them are the Japanese, depicted in a demeaning manner reflecting Soviet anxieties about Japanese aggression. Cinematography by Eduard Tissé raises this political tract to a poetic level in startling aerial shots, lyrical images of the taiga, and wonderful cinematic conceits such as high-speed traveling shots through the forest, characters who appear to address the camera or turn away, or the silent shout of a woodsman about to be shot by his friend for treason. JUDY BLOCH

Written by Dovzhenko. Assisted by Yulya Solntseva, Stepan Kevorkov. Photographed by Eduard Tissé, Mikhail Gindin, Nikolai Smirnov. With Stepan Shagaida, Sergei Stoliyarov, Stepan Shkurat. (81 mins, In Russian with English subtitles, B&W, 35mm, BAMPFA collection)

Sunday / 8.13.23

SHCHORS
OLEKSANDR DOVZHENKO (USSR, 1939)

(a.k.a. Shors). Stalin commissioned this epic on the “Red Commander of the Ukraine,” Mykola Shchors, who strove to liberate his native land during the Civil War and Revolution of 1917-19. As Jay Leyda wrote: “Shchors taught [Dovzhenko] the new difficulties of executing a suggestion from Stalin. . . . [but] Stalin’s original commission was surpassed. . . . Dovzhenko’s genius could take him more deeply into human motives. . . . As in all his best work, Shchors leaves in the memory burning images of death and of passionate life. . . . All the rhetoric of the film is outweighed by moving pictures. . . . pictures that pour across the screen.”

Codirected by Yulya Solntseva. Written by Dovzhenko. Photographed by Yurii Yakelchik, With Yevgeny Samoylov, Ivan Skuratov, Luka Lyashenko. (108 mins, In Russian with English subtitles, B&W, 35mm, BAMPFA collection)

Wednesday / 8.16.23

POEM OF THE SEA
YULIYA SOLNTSEVA (USSR, 1958)

(Poema o more). “A Ukrainian village is about to be submerged under a ‘new sea,’ whose purpose is to power a hydroelectric plant and combat drought. In this euphonic and poetic film, director Yuliya Solntseva weaves themes of memory, transformation, and modernity. As a Soviet work of magical realism, [Poem of the Sea] oscillates between the fantastical and political” (Museum of the Moving Image). “Solntseva proclaimed after her husband’s death: ‘I must complete [Poem of the Sea] in accordance with Dovzhenko’s artistic conception, putting aside every trace of my own individual vision. . . . [Yet] it was Solntseva who executed these delicious and delectable pastoral poems” (Tanner Tafelski, The Calvert Journal).

Written by Oleksandr Dovzhenko. Photographed by Gavril Yegiazarov, With Boris Livanov, Boris Andreyev, Yevgeni Bondarenko. (95 mins, In Russian with English subtitles, Color, 35mm, BAMPFA collection)

Preceded by EXTRACTS FROM THE GOLDEN GATES (Zolotie vokota) (Yuliya Solntseva, USSR, 1970). Made from fragments of Oleksandr Dovzhenko’s films and diaries. (20 mins, In Russian with English electronic titling, Color, 35mm, BAMPFA collection)

Total running time: c. 115 mins

Sunday / 8.20.23

AELITA, QUEEN OF MARS
JAKOV PROTAZANOV (USSR, 1924)

LIVE MUSIC Judith Rosenberg on piano

Aelita tells of three Russians—an engineer, a soldier, and a detective—who fly to Mars and become involved in a revolutionary uprising among the Martian people. While there, the engineer has a love affair with Aelita, Queen of Mars, played by Yuliya Solntseva. The lavish art direction—the outlandish costumes by Alexandra Exter and the Constructivist sets of the fantastic Martian landscape—is the most famous attribute of Aelita.

Written by Fyodor Otsepin, Aleksei Faike, from a novel by Aleksei Tolstoy. Photographed by Yuri Zhelbyabuzhsky, E. Schoneman, With Valentina Kuinzhi, Nikolai Tseretelli, Konstantin Eggert, Yuliya Solntseva. (108 mins @18fps, Silent with Russian intertitles and English subtitles, B&W, 35mm, From Walker Art Center)

Sunday / 8.27.23

EARTH
OLEKSANDR DOVZHENKO (USSR, 1930)

LIVE MUSIC Judith Rosenberg on piano

(Zemlya). There seems to be a mad logic to Earth’s imagery, yet each startling image is precisely linked to the others, much as the peasants are linked through their shared passions, miseries, and mysteries. This is how Dovzhenko tells a story—of Ukrainian villagers coming to terms with collective farming against the brutal resistance of the kulaks and the more subtle resistance of tradition. The familiar catalog of earthly symbols here reaches an apotheosis, a daring poetry in the treatment of people and animals alike. Earth is at once Dovzhenko’s most experimental and cohesive film, his last silent, and, for most, his masterpiece. JUDY BLOCH

Written by Dovzhenko. Assisted by Yulya Solntseva. Photographed by Danylo Demutsyky, With Semyon Svashenka, Stepan Shkurat, Solntseva. (81 mins @18fps, Silent with English intertitles, B&W, 35mm, BAMPFA collection)

Sunday / 8.27.23

THE ENCHANTED DESNA
YULIYA SOLNTSEVA (USSR, 1964)

FREE ADMISSION

Tickets available at the admissions desk beginning at 4:00.

“Dovzhenko grew up in a town situated on the banks of the Desna River. [The Enchanted Desna] is a quasi-autobiographical memory piece that brings together three periods—the modern day, the Second World War, and the time of the filmmaker’s prerevolutionary childhood in a farm village—with a boldly subjective freedom akin to that of such innovators as Alain Resnais. . . . Solntseva pairs [the protagonist Oleksandr’s] idyllic memories with pictorial rhapsody, filling the screen with a molten crimson sunrise, waving light on a river’s surface which looks like animated Abstract Expressionism, mist drifting dreamily along the riverbanks, smoke billowing, and clouds swarming amid the twilight sky” (Richard Brody, New Yorker). Please note: BAMPFA’s print is faded.

Written by Oleksandr Dovzhenko. With Boris Andreyev, Evgeniy Bondarenko, Vladimir Goncharov, Evgeniy Samoylov, Zinaida Kirienko. (80 mins, In Russian with English electronic titling, Color, 35mm, BAMPFA collection)
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June 25, 2023

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July 7–November 2023

OUT OF THE VAULT: THE ENCHANTED YULIYA SOLNTSEVA
July 21–August 30, 2023

PRESTON STURGES: MORE THAN COMEDY
July 27–August 26, 2023

THE ART OF ANIMATION: STORYTELLING IN THE DIGITAL AGE
August 3–31, 2023

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