SUMMER 2025

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

Welcome
Summer 2025

In 2019 BAMPFA received one of the most important gifts in our entire history: a bequest of more than three thousand quilts, most of which are attributed to African American artists. This monumental collection is believed to be the largest of its kind, and its bequest by Oakland collector Eli Leon to BAMPFA transformed this museum into a major center for African American quilts. But despite the collection's massive scope and historical significance, there is still much to discover about it.

We invite visitors to view the quilts firsthand this summer with the opening of *Routed West: Twentieth-Century African American Quilts in California*. Through a curated selection of more than one hundred quilts, *Routed West* illuminates the journey of African American quiltmaking traditions from the Southern United States to California during the Second Great Migration. Many of the quilt artists in the collection resettled in the Bay Area—including the Arkansas-born, Richmond-based Rosie Lee Tompkins, who was the subject of an internationally acclaimed retrospective that opened at BAMPFA in 2020. This vibrant legacy is carried on today by groups like the African American Quilt Guild of Oakland, whose work is also featured in a section of the exhibition.

Displaying quilts in an art museum argues for their place alongside other genres—such as photographs, crafts, video, and installation—that similarly took time to join the more traditional "fine arts" of painting and sculpture in museum collections. *New York Times*

critic Roberta Smith wrote, "The field of improvisational quilting by African-American women is not small, but beyond the great quilters of Gee's Bend, Ala., and a few others, their work is not widely known." We celebrate BAMPFA's responsibility to share these stories as a vital part of African American material culture and the history of American art.

With *Routed West* kicking off our new season, we also have a terrific summer ahead in the Barbro Osher Theater at BAMPFA—including film retrospectives of Robert Altman, Bruce Conner, Mikio Naruse, Andrei Tarkovsky, and Tsai Ming-liang, the acclaimed auteur, who joins us in person along with his longtime leading man, Lee Kang-sheng. Tsai and Lee are two of the many special guests visiting BAMPFA this summer, who will also include Laura Truffaut—the daughter of the legendary French New Wave auteur François Truffaut, whose debut feature, *The 400 Blows*, screening here this summer, was a key inspiration for Tsai's early work.

I hope you'll join us for an exciting summer at BAMPFA!

Julie Rodrigues Widholm
Executive Director

JUNE

1 / SUN

12 PM Teach Your Children to Slurp Noodles TO EXALT THE EPHEMERAL P. 10

1 PM Teach Your Children to Slurp Noodles TO EXALT THE EPHEMERAL P. 10

4 / WED

12:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

5 / THU

Free First Thursday

1:15 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

6 / FRI

4:30 PM Perfume Workshop with Zapah Lab ART LAB P. 11

7 PM *The Breaking Point*
Introduction and post-screening discussion by Imogen Sara Smith FILM NOIR P. 15

7 / SAT

Museum opens at 1 PM

Preview Day for *Routed West: Twentieth-Century African American Quilts in California*

1 PM Perfume Workshop with Zapah Lab ART LAB P. 11

4:30 PM *The Hitch-Hiker*
Introduction and post-screening discussion by Imogen Sara Smith FILM NOIR P. 15

7 PM *Desert Fury*
Introduction and post-screening discussion by Imogen Sara Smith FILM NOIR P. 15

8 / SUN

Routed West opens

Community Day for *Routed West*

11:30 AM–2 PM Art Making for All Ages
ROUTED WEST P. 7

2:30 PM Curator's Welcome: Elaine Yau on *Routed West* ROUTED WEST P. 7

4 PM *Pursued*
Introduction and post-screening discussion by Imogen Sara Smith FILM NOIR P. 15

7 PM *Vivien's Wild Ride*
SPECIAL SCREENINGS P. 23

11 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 7

12 / THU

7 PM *The 400 Blows*
Introduction by Laura Truffaut SPECIAL SCREENINGS P. 23

13 / FRI

7 PM *The Long Goodbye*
Introduction and post-screening discussion by David Thomson
ALTMAN P. 19

14 / SAT

11:30 AM–1 PM
Family and Community Quiltmaking GALLERY+STUDIO P. 12

2 PM Yasufumi Nakamori on Martin Wong and Premodern Art of Asia LIJIN LECTURE P. 11

2:30–3:30 PM
Runaway Ralph by Beverly Cleary ROUNDTABLE READING P. 12

7 PM *Shadow of a Doubt*
Introduction and post-screening discussion by David Thomson FILM NOIR P. 16

15 / SUN

2 PM Exhibition Tour ROUTED WEST P. 7

5 PM Films by Bruce Conner: Program 1
CONNER P. 13

7 PM *M*A*S*H* ALTMAN P. 19

18 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 7

7 PM *Vermiglio* SPECIAL SCREENINGS P. 23

19 / THU

7 PM *McCabe & Mrs. Miller*
Introduction and post-screening discussion by David Thomson
ALTMAN P. 19

20 / FRI

7 PM *Ivan's Childhood* TARKOVSKY P. 25

21 / SAT

4 PM *Vivien's Wild Ride*
SPECIAL SCREENINGS P. 23

5 PM Star Amerasu BLACK LIFE P. 11

7 PM *The Reckless Moment* FILM NOIR P. 16

22 / SUN

2 PM Curator's Tour: Elaine Yau on *Routed West* ROUTED WEST P. 7

4:30 PM *The Steamroller and the Violin* TARKOVSKY P. 25

7 PM *3 Women*
Introduction by Leila Weefur ALTMAN P. 20

25 / WED

7 PM *Detour* FILM NOIR P. 16

26 / THU

7 PM *Andrei Rublev* TARKOVSKY P. 25

27 / FRI

7 PM Films by Bruce Conner: Program 2
CONNER P. 13

28 / SAT

12–4 PM
Quilt Documentation Day
ROUTED WEST P. 7

4 PM *A Photographic Memory*
SPECIAL SCREENINGS P. 31

6 PM *Short Cuts*
Introduction and post-screening discussion by David Thomson
ALTMAN P. 20

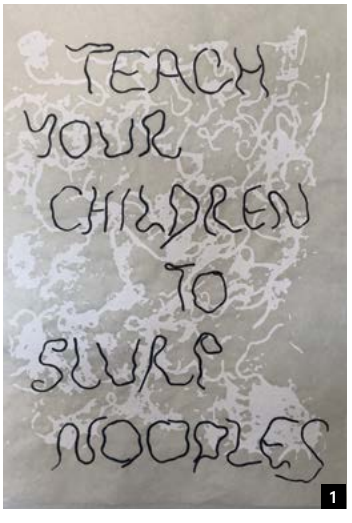
29 / SUN

1 PM Fabric Postcard Workshop
ROUTED WEST/ART LAB PP. 7, 11

2 PM Exhibition Tour ROUTED WEST P. 7

5 PM *Él* SPECIAL SCREENINGS P. 31

7 PM *Solaris* TARKOVSKY P. 25



1

1 Teach Your Children to Slurp Noodles **6.1.25**

JULY

1

2

3

2 / WED

12:15 PM Exhibition Tour
ROUTED WEST P. 7

7 PM *They Live by Night*
Introduction and post-screening discussion by David Thomson
FILM NOIR P. 17

3 / THU

Free First Thursday

1:15 PM Curator's Tour: Elaine Yau on *Routed West* ROUTED WEST P. 7

7 PM *When a Woman Ascends the Stairs* NARUSE P. 33

4 / FRI

5 PM *Nashville* ALTMAN P. 20

5 / SAT

4:30 PM *Leave Her to Heaven* FILM NOIR P. 17

7 PM *Mirror* TARKOVSKY P. 26

6 / SUN

To Exalt the Ephemeral: The (Im)permanent Collection closes

2 PM Exhibition Tour
TO EXALT THE EPHEMERAL P. 7

4:30 PM *Vermiglio* SPECIAL SCREENINGS P. 23

7 PM *That Cold Day in the Park*
ALTMAN P. 20

9 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 7

7 PM *Stalker* TARKOVSKY P. 26

10 / THU

7 PM *Hideko the Bus Conductor* NARUSE P. 33

11 / FRI

7 PM *Miss Julie*
Introduction and post-screening discussion by Arne Lunde
SWEDISH AUTEURS P. 29

12 / SAT

11:30 AM–1 PM Mixed-Media Posters: United We Win! GALLERY+STUDIO P. 12

2:30–3:30 PM *Willodeen* by Katherine Applegate ROUNDTABLE READING P. 12

4:30 PM *Lightning* NARUSE P. 33

7 PM *Touch of Evil* FILM NOIR P. 17

13 / SUN

Art Wall / Tanya Aguiñiga: Border Fall Height closes

2 PM Exhibition Tour ROUTED WEST P. 7

4 PM *Intermezzo*
Introduction and post-screening discussion by Arne Lunde
SWEDISH AUTEURS P. 29

7 PM *Images* ALTMAN P. 21

16 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 7

7 PM *Floating Clouds* NARUSE P. 34

17 / THU

7 PM *Nostalghia* TARKOVSKY P. 26

18 / FRI

7 PM *Nightmare Alley*
Introduction and post-screening discussion by Eddie Muller
FILM NOIR P. 17

19 / SAT

5 PM *The Count of the Old Town*
SWEDISH AUTEURS P. 29

7 PM *Flowing* NARUSE P. 34

20 / SUN

2 PM Exhibition Tour ROUTED WEST P. 7

4:30 PM *A Photographic Memory*
SPECIAL SCREENINGS P. 31

6:30 PM *The Sacrifice*
TARKOVSKY/SWEDISH AUTEURS PP. 27, 29

23 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 7

7 PM *The Long Goodbye* ALTMAN P. 21

24 / THU

7 PM *The Phenix City Story*
Introduction and post-screening discussion by Eddie Muller
FILM NOIR P. 17

25 / FRI

7 PM *A Wife's Heart* NARUSE P. 34

26 / SAT

7 PM *Elvira Madigan* SWEDISH AUTEURS P. 29

27 / SUN

Fifty-Fifth Annual UC Berkeley MFA Exhibition: The Currents Beneath closes

1 PM Improvisational Quilt Print Workshop ROUTED WEST/ART LAB PP. 7, 11

2 PM Exhibition Tour ROUTED WEST P. 7

7 PM *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean*
ALTMAN P. 21

30 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 7

7 PM *Él* SPECIAL SCREENINGS P. 31

31 / FRI

7 PM *Untamed* NARUSE P. 34

AUGUST

1 / FRI

7 PM *Andrei Tarkovsky: A Cinema Prayer* TARKOVSKY P. 27

2 / SAT

4 PM *Gosford Park* ALTMAN P. 21

7 PM *Summer with Monika* Introduction by Linda Haverty Rugg SWEDISH AUTEURS P. 30

3 / SUN

2 PM Exhibition Tour ROUTED WEST P. 7

4 PM *Ivan's Childhood* TARKOVSKY P. 27

6:30 PM *3 Women* ALTMAN P. 22

6 / WED

Lee ShinJa: Drawing with Thread opens

12:15 PM Exhibition Tour ROUTED WEST P. 7

7 PM *The Player* ALTMAN P. 22

7 / THU

Free First Thursday

1:15 PM Exhibition Tour ROUTED WEST P. 7

7 PM *Smiles of a Summer Night* Introduction by Linda Haverty Rugg SWEDISH AUTEURS P. 30

8 / FRI

7 PM *Daughters, Wives, and a Mother* NARUSE P. 35

9 / SAT

4:30 PM *The 400 Blows* SPECIAL SCREENINGS P. 23

7 PM *Andrei Rublev* TARKOVSKY P. 27

10 / SUN

2 PM Exhibition Tour ROUTED WEST P. 7

4 PM *A Wanderer's Notebook* NARUSE P. 35

7 PM *Vincent & Theo* ALTMAN P. 22

4

13 / WED

MATRIX 287 / Berenice Olmedo opens

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

12:15 PM Exhibition Tour ROUTED WEST P. 7

7 PM *Through a Glass Darkly* Introduction by Linda Haverty Rugg SWEDISH AUTEURS P. 30

14 / THU

7 PM *Dragon Inn* TSAI/SPECIAL SCREENINGS P. 37

15 / FRI

7 PM *Yearning* NARUSE P. 35

16 / SAT

1 PM Artist's Talk and Conversation: Stephanie Syjuco and Matthew Villar Miranda ART WALL P. 9

1 PM Dream Dioramas with Caro Yagjian ART LAB P. 11

2 PM Artist's Talk and Conversation: Berenice Olmedo and Margot Norton MATRIX 287 P. 9

4 PM *Popeye* ALTMAN P. 22

7 PM *Solaris* TARKOVSKY P. 27

17 / SUN

Collection Focus / Sky Hopinka: Sunflower Siege Engine closes

2 PM Exhibition Tour ROUTED WEST P. 7

5 PM *Wife! Be Like a Rose!* NARUSE P. 35

7 PM *Mirror* TARKOVSKY P. 27

20 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 7

7 PM *Persona* Introduction by Linda Haverty Rugg SWEDISH AUTEURS P. 30

21 / THU

7 PM *Stalker* TARKOVSKY P. 27

22 / FRI

7 PM *Rebels of the Neon God* Introduction by Andrew F. Jones TSAI P. 37

23 / SAT

4:30 PM *Three Sisters with Maiden Hearts* NARUSE P. 35

7 PM *A Swedish Love Story* SWEDISH AUTEURS P. 30

24 / SUN

2 PM Exhibition Tour ROUTED WEST P. 7

4 PM *Nostalghia* TARKOVSKY P. 27

6:30 PM *Nashville* ALTMAN P. 22

27 / WED

12:15 PM Exhibition Tour ROUTED WEST P. 7

7 PM *Vive l'amour* Tsai Ming-liang, Lee Kang-sheng, and Andrew F. Jones in conversation TSAI P. 37

28 / THU

7 PM *The Hole* Tsai Ming-liang, Lee Kang-sheng, and Weihong Bao in conversation TSAI P. 38

29 / FRI

3:30 PM *The Sacrifice* TARKOVSKY/SWEDISH AUTEURS PP. 27, 30

7 PM *What Time Is It There?* Tsai Ming-liang, Lee Kang-sheng, and Pheng Cheah in conversation TSAI P. 38

30 / SAT

1 PM *McCabe & Mrs. Miller* ALTMAN P. 22

4 PM *Goodbye, Dragon Inn* Tsai Ming-liang, Lee Kang-sheng, and Pheng Cheah in conversation TSAI P. 38

7 PM *Stray Dogs* Tsai Ming-liang, Lee Kang-sheng, and Iggy Cortez in conversation TSAI P. 38

31 / SUN

1 PM Bundle Dyeing with Summer Flowers ROUTED WEST/ART LAB PP. 7, 11

2 PM Exhibition Tour ROUTED WEST P. 7

3 PM *Sand* Tsai Ming-liang, Lee Kang-sheng, and Leeroy K. Y. Kang in conversation TSAI P. 38

6 PM *Days* Tsai Ming-liang, Lee Kang-sheng, Anong Houngheuangsy, and Iggy Cortez in conversation TSAI P. 39

1 *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean* **7.27.25**
2 Improvisational Quilt Print Workshop **7.27.25**
3 *The Phenix City Story* **7.24.25**
4 *Sand* **8.31.25**

EXHIBITIONS

NEW EXHIBITION

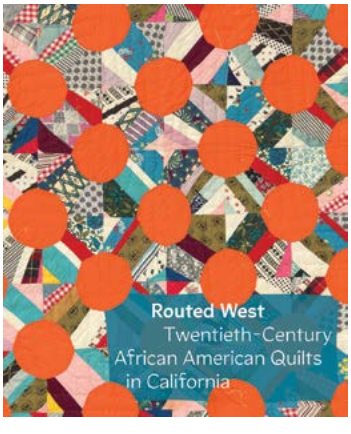
Routed West: Twentieth-Century African American Quilts in California

6.8–11.30.25

Routed West: Twentieth-Century African American Quilts in California traces the flow and flourishing of quilts in the context of the Second Great Migration. As millions of African Americans sought greater opportunities and escape from the South's oppressive racial environment from 1940 to 1970, they carried quilts as functional objects and physical reminders of the homes they left behind. Simultaneously, the quiltmaking skills that many migrants brought with them—frequently learned from mothers, grandmothers, and other kin—spurred the creation of a new wave of African American quiltmaking in the later part of the twentieth century, extending its roots into the Western United States. The quilts in this exhibition explore the medium's unique capacity for connecting kin across time and distance, holding memory and ancestral knowledge, and opening up space for beauty and artistic ingenuity.

Consisting of one hundred artworks representing nearly eighty individuals—many of them women with ties to the Bay Area—and recent works by local Black quilt artists, *Routed West* honors quiltmakers of this distinctive migrant generation and those who carry forth their aesthetic and cultural legacies.

It is the first group exhibition of artworks drawn from the African American quilt collection at BAMPFA. Enhanced by a fully illustrated exhibition catalog with significant new scholarship, the exhibition invites audiences into a conversation around the quilts' joyful power as objects of African American cultural heritage and artworks within expansive histories of art in the United States.



Routed West: Twentieth-Century African American Quilts in California is curated by Elaine Y. Yau, Associate Curator and Academic Liaison, with Matthew Villar Miranda, Curatorial Associate.

The Henry Luce Foundation has provided generous lead support for the exhibition and accompanying catalog, including significant funding for research, conservation, and care of the African American Quilt Collection at BAMPFA. Major exhibition support is provided by the Shah Garg Women Artists Research Fund and the Terra Foundation for American Art. Additional support for the *Routed West* catalog is provided by Brenda and Michael Drake and a grant from the Black Studies Collaboratory at UC Berkeley, an awardee of the Mellon Foundation's Just Futures Initiative. Conservation of the quilt collection was made possible by major grants from the Bank of America Art Conservation Project, the Save America's Treasures program of the Institute of Museum and Library Services, and the Office of the Chancellor at UC Berkeley.

The exhibition is also supported by generous gifts from an Anonymous Donor, Diedrick Brackens, Barbara Kimport, Catherine and James Koshland, Winifred and Philip Smith, and Cynthia Tongson.

Related Events

SAT / 6.7.25 / 1–7 PM
Preview Day
Early access for BAMPFA members and UC Berkeley students, faculty, and staff.

SUN / 6.8.25 / 11 AM–7 PM
Community Day
Free gallery admission for all.

SUN / 6.8.25 / 2:30 PM
Curator's Welcome
BAMPFA Associate Curator and Academic Liaison Elaine Yau offers a brief overview of the exhibition and shares the journey of organizing the show from over three thousand quilts in the museum collection.

SUN / 6.8.25 / 11:30 AM–2 PM
Art Making for All Ages
Drop in and make art in BAMPFA's Crane Forum space, next to the Art Wall. Materials will be provided.

SUN / 6.22.25 / 2 PM
THU / 7.3.25 / 1:15 PM
Curator's Tour:
Elaine Yau on *Routed West*
BAMPFA Associate Curator and Academic Liaison Elaine Yau shares in-depth stories of individual quilts in the exhibition that illuminate the bonds of love, kinship, commemoration, and innovative artistry entwined in their making.

SAT / 6.28.25 / 12–4 PM
Quilt Documentation Day
Preserve your African American family history with the African American Quilt Documentation Study Group. Quilt documentation creates a permanent record for historians and researchers to analyze a quilt's social and cultural significance. Bring in your family quilt—regardless of condition—and it will be examined, photographed, and recorded in the national African American Quilt Registry.

The event is free, but advance registration is required. Email AFAMQUILTDOC@gmail.com to sign up.

Exhibition Tours

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

SUNDAYS / 2 PM
June 15, 29
July 13, 20, 27
August 3, 10, 17, 24, 31

WEDNESDAYS / 12:15 PM
June 11, 18
July 2, 9, 16, 23, 30
August 6, 13, 20, 27

FREE FIRST THURSDAYS / 1:15 PM
August 7

1

Art Lab Events

SUN / 6.29.25 / 1 PM
Fabric Postcard Workshop

SUN / 7.27.25 / 1 PM
Improvisational Quilt Print Workshop

SUN / 8.31.25 / 1 PM
Bundle Dyeing with Summer Flowers

See page 11 for more information about Art Lab events held in conjunction with *Routed West*.

Free First Thursdays

Our galleries are free for all on the first Thursday of each month.

Enjoy hands-on art making in the Art Lab and exhibition tours.

Opposite, top to bottom

Untitled (Boston Puzzle or Marble): pieced by Francis Sheppard, 1980–85; quilted by Irene Bankhead, 1991; BAMPFA collection, bequest of Eli Leon Living Trust; courtesy Ophenia R. Parker; photo: Kevin Candland.

Routed West exhibition catalog.

1 Fabric Postcard Workshop **6.29.25**

NEW EXHIBITION

Lee ShinJa: Drawing with Thread

8.6.25–2.1.26

"Without any formal training in embroidery or weaving, I often became the subject of ridicule, with people jokingly asking whether I stitched my works with my toes instead of my fingers."

LEE SHINJA

Lee ShinJa: Drawing with Thread is the first North American survey of the work of the historically under-recognized Korean artist Lee ShinJa (b. 1930, Uljin, South Korea; lives and works in Seoul). Spanning more than five decades, from the 1950s to the early 2000s, the exhibition showcases the artist's bold innovations in fiber through forty monumental textile works, woven maquettes, and preparatory sketches.

Lee began her career in the wake of Korea's independence from Japan in 1945 and is today recognized as one of the first fiber artists in Korea. Her artworks from the 1950s incorporate everyday objects and found materials, such as grain sacks, mosquito nets, and domestic wallpaper; notably, she used yarn salvaged from secondhand sweaters and bedding to make her earliest tapestries. Breaking with dominant idioms and traditions of craft, Lee integrated dyeing, knotting, weaving, and embroidery techniques to make increasingly large-scale sculptural forms at the intersections of art and craft, found and made objects, and figuration and abstraction. The works in this exhibition—the majority of which will be on view outside Korea for the first time—showcase the visionary output of an artist who has for decades forged new paths for understanding the artistic possibilities of fiber.

Lee ShinJa: Drawing with Thread is curated by Victoria Sung, Phyllis C. Wattis Senior Curator, with Tausif Noor, Curatorial Associate.

NEW EXHIBITION

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

8.13.25–6.28.26

Stephanie Syjuco's (b. 1974, Manila, Philippines; lives and works in Oakland) largest wall installation to date, *Present Tense (Roll Call)*, references the classroom routine of announcing one's presence, exploring radical pedagogy in the politics of education. It unfolds as a sprawling visual field of text and imagery, which uses documents referencing the first ethnic studies programs in the United States, including UC Berkeley's program, born in the late 1960s. With this project, Syjuco urgently responds to the broad backlash against and recent legislative attacks on ethnic studies, book bans, and the defunding and removal of diversity programs.

For this exhibition, Syjuco, a UC Berkeley professor since 2013, reflected on her role as an educator while drawing from the university's libraries and collections, engaging with their extensive holdings on student activism and research by marginalized communities. She collaborated with multiple participants, inviting educators nationwide to contribute pedagogical materials, thus reinforcing the interconnected nature of knowledge production.

Related Event

SAT / 8.16.25 / 1 PM

Artist's Talk and Conversation: Stephanie Syjuco and Matthew Villar Miranda

Art Wall / Stephanie Syjuco: Present Tense (Roll Call) is curated by Matthew Villar Miranda, Curatorial Associate.

The Art Wall is made possible by major funding from Frances Hellman and Warren Breslau.

NEW EXHIBITION

MATRIX 287 / Berenice Olmedo

8.13–11.23.25

MATRIX 287 / Berenice Olmedo is the first US museum exhibition of the work of artist Berenice Olmedo (b. 1987, Oaxaca, Mexico; lives and works in Mexico City). Working across sculpture, performance, and kinetic installation, Olmedo is known for her anthropomorphic assemblages with fused prostheses and orthotics. Her intimate yet commanding freestanding figures and wall-based installations urge a reconsideration of standardized expectations of bodies. As the artist wrote, "There is no stigma of disability in the world I propose, but only variations of existence, variations of movement, variations on slowness and speed." To craft her amalgamated beings, Olmedo casts medical plastics, armatures, and implants, joining prosthetic arm and leg sockets, scoliosis corsages, and collars to create works that transcend the specificities of her references. Rather than incorporate orthopedic devices as found objects, her sculptures define themselves through the conjunction of their parts and the freedom of their own completion. Olmedo's resulting carefully balanced, brightly hued, and luminous forms offer profound meditations on the simultaneous fragility and resilience of human life.

Related Event

SAT / 8.16.25 / 2 PM

Artist's Talk and Conversation: Berenice Olmedo and Margot Norton

MATRIX 287 / Berenice Olmedo is curated by Margot Norton, Chief Curator.

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

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

Opposite
Lee ShinJa: *Joining*, 1981; courtesy of the artist and Tina Kim Gallery.

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

Berenice Olmedo: *Sicarú*, 2024.

ON VIEW

To Exalt the Ephemeral: The (Im)permanent Collection

Through 7.6.25

David Horvitz: *The Distance of a Day*, 2013; courtesy the artist and ChertLüdde, Berlin.

Related Events

SUN / 6.1.25 / 12 PM
SUN / 6.1.25 / 1 PM
Teach Your Children to Slurp Noodles
Artist David Horvitz collaborates with chef Leif Hedendal in this celebration of food culture and sound art. Together they will prepare homemade udon to be served to all who attend. Participants will be encouraged to slurp the noodles, the sound of which will then be processed through microphones to create live sound works. In addition to the performance, Horvitz will use some of the noodles to create spontaneous sumi ink prints on Japanese paper.

Space is limited; advance tickets are required. Check website for more information.

Exhibition Tours

SUNDAY
2 PM
July 6

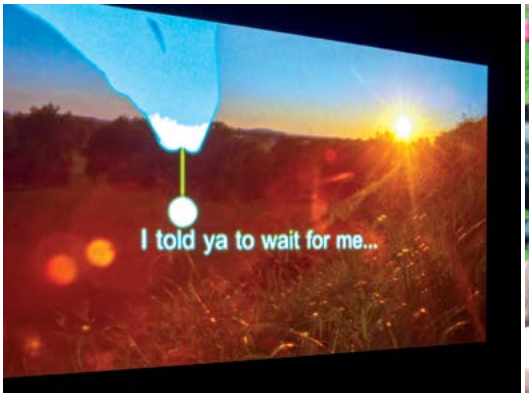
WEDNESDAY
12:15 PM
June 4

FREE FIRST THURSDAY
1:15 PM
June 5

ON VIEW

Collection Focus / Sky Hopinka: Sunflower Siege Engine

Through 8.17.25



Sky Hopinka: *Sunflower Siege Engine*, 2022; courtesy of the artist and Tanya Leighton, Berlin and Los Angeles.

ON VIEW

Fifty-Fifth Annual UC Berkeley MFA Exhibition: The Currents Beneath

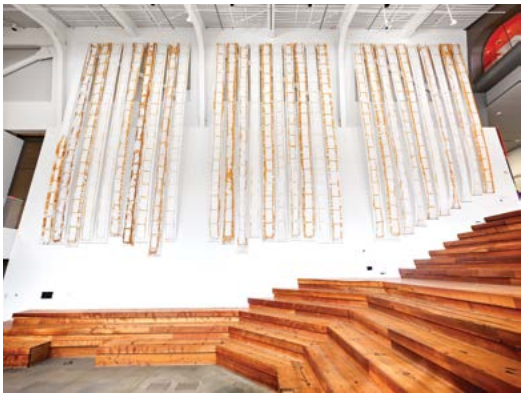
Through 7.27.25

Viviana Martínez Carlos: *untitled study*, 2025; courtesy of the artist.

ON VIEW

Art Wall / Tanya Aguiñiga: Border Fall Height

Through 7.13.25



Tanya Aguiñiga: *Border Fall Height*, 2025.

EVENTS

Art Lab

FRI / 6.6.25 / 4:30 PM
SAT / 6.7.25 / 1 PM
Perfume Workshop with Zapah Lab
Create your own scent in this hands-on experimental perfume workshop led by olfactory artist and researcher Arianna Khmelniuk (Zapah Lab).

Space is limited, RSVP at bampfa.org

SUN / 6.29.25 / 1 PM
Fabric Postcard Workshop
Discover the joy of working with fabric and thread and create your own miniature quilt with quiltmakers from Hello Stitch Studio and Stacey Sharman Studio.

In conjunction with *Routed West: Twentieth-Century African American Quilts in California*

SUN / 7.27.25 / 1 PM
Improvisational Quilt Print Workshop
Join artist Matt Katsaros for an afternoon of improvisational quiltmaking through the lens of collage and risograph printing.

In conjunction with *Routed West: Twentieth-Century African American Quilts in California*

Supplies limited; first come, first served

SAT / 8.16.25 / 1 PM
Dream Dioramas with Caro Yagjian
Join local mixed-media artist and photographer Caro Yagjian for an imaginative workshop inspired by the mysterious and surreal nature of dreams. Participants transform a memorable scene from a dream into a real-life three-dimensional diorama.

Ages 10 and up

SUN / 8.31.25 / 1 PM
Bundle Dyeing with Summer Flowers
Join local artist Melinda Supanee Katz for a magical class in which we explore color, repetition, and abstraction through the process of bundle dyeing silk with flowers and steam.

In conjunction with *Routed West: Twentieth-Century African American Quilts in California*

1 BlackLife: Star Amerasu **6.21.25**

Lijin Lecture

SAT / 6.14.25 / 2 PM
Yasufumi Nakamori on Martin Wong and Premodern Art of Asia
Dr. Yasufumi Nakamori is BAMPFA's 2025 endowed Lijin Lecturer. His presentation connects two important aspects of the museum's collection—contemporary art and premodern art from Asia—and promises to cast new light on the art of Martin Wong (1946–1999), whose art is currently on view in *To Exalt the Ephemeral*.

Black Life

SUN / 6.21.25 / 5 PM
Star Amerasu
Black Life presents a multimedia performance by Star Amerasu featuring live singing, dancing, video presentation, and a special TRANSmission from outer space. Amerasu's work as a singer-songwriter and transdisciplinary artist is a heady, beat-driven pastiche that pulls equally from influences like the tenderness of early Björk, queer and trans history, meme culture, and apocalyptic AI discourse.

Art Lab Hours
Drop in and make art!

Fridays
2–7 PM

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

Free First Thursdays
11 AM–7 PM

Second Saturdays for Families

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

Please note: Second Saturdays is taking a break in August. We'll see you again in September.

Gallery+Studio

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

SAT / 6.14.25 / 11:30 AM–1 PM
Family and Community Quiltmaking
Workshop led by Mary Lawrence

Learn how fabrics migrate from one use to another and end up as quilts, and make a unique quilt square of your own.

SAT / 7.12.25 / 11:30 AM–1 PM
Mixed-Media Posters: United We Win!
Workshop led by William Rhodes

Make a quilt-inspired mixed-media poster celebrating Bay Area history.

Roundtable Reading

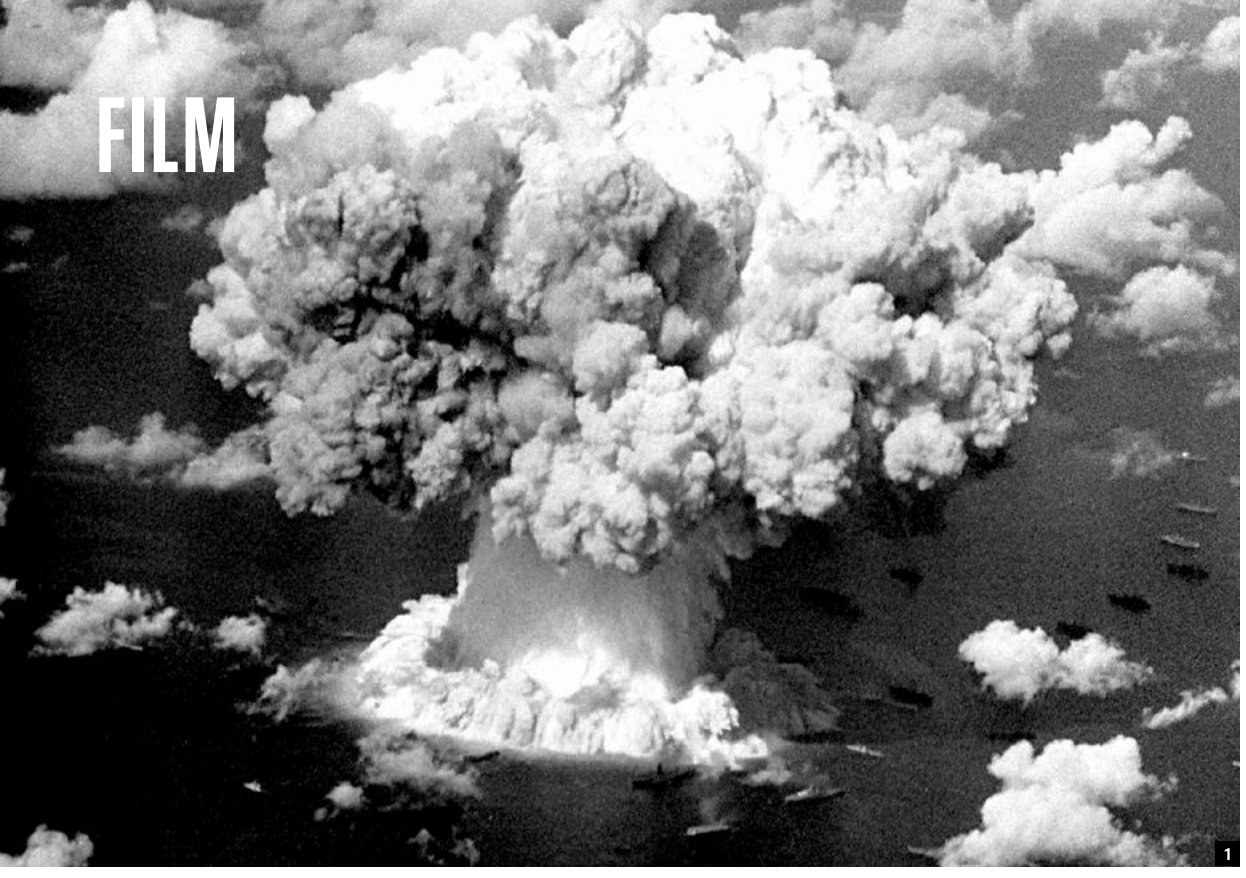
Recommended for ages 7 and up with accompanying adult(s)
At Roundtable Reading, young readers read aloud to one another from the opening pages of a good book. Children who participate will receive a copy of the book to continue reading at home. No advance sign-up needed; just show up promptly at 2:30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

SAT / 6.14.25 / 2:30–3:30 PM
Runaway Ralph by Beverly Cleary
Reading led by Linda Artel, former BAMPFA children's film festival programmer

In the second book of the Ralph S. Mouse trilogy, enjoy the further adventures of Beverly Cleary's mouse with a motorcycle as Ralph S. Mouse runs away from his hotel home into the wider world of summer camp.

SAT / 7.12.25 / 2:30–3:30 PM
Willodeen by Katherine Applegate
Reading led by Vickie Price, librarian, West Contra Costa Unified School District

Read this timely tale about our fragile Earth and one girl's fierce determination to make a difference.



Bruce Conner: Films from the BAMPFA Collection

One of the masters of American experimental film, Bruce Conner created collage films that have influenced countless artists and captivated viewers with their exquisite use of newsreel, old documentaries, fiction films, cartoons, and countdown leaders, occasionally interspersed with some of his own camera work. Alive with satire, irony, and rhythm, his work constitutes a wry, devastating portrait of America. Having begun his career as an assemblage artist in the mid-1950s, Conner—who was also highly regarded as a sculptor, painter, and photographer—was drawn to the avant-garde collage film. His careful cutting of found footage—images of destruction, sex, and aggression that we typically encounter in popular entertainment—transforms the source material and reveals a tragic absurdity and fascination with the apocalypse. Conner's careful distancing from the subject and orchestrated pacing frequently cuts an image on the point of maximal shock. "Like most of Bruce Conner's films, repeated viewing yields deeper layers of successive structures" (Anthony Reveaux, *Film in the Cities*).

These programs, drawn from BAMPFA's collection, are timed with the gallery exhibition *To Exalt the Ephemeral: The (Im)permanent Collection*. Patrons should be sure to visit the exhibition to see Conner's visual art, on display through August 17.

Susan Oxtoby

Director of Film and Senior Film Curator

Thank you
Michelle Silva on behalf of the Conner Family Trust, San Francisco.

Unless otherwise noted, all films directed by Bruce Conner, US, B&W, 16mm, BAMPFA collection, permission Conner Family Trust, San Francisco.

SUN / 6.15.25 / 5 PM

Films by Bruce Conner: Program 1

Ten Second Film
1965, 10 secs, Silent

Vivian
1964, 3 mins

The White Rose
1967, 7 mins

Marilyn Times Five
1968–73, 13.5 mins

Breakaway
1966, 5 mins

Cosmic Ray
1961, 4 mins

A Movie
1958, 12 mins

Permian Strata
1969, 4 mins

Report
1963–67, 13 mins

Looking for Mushrooms
1959–67, 3 mins, Color

Total running time: 65.5 mins

FRI / 6.27.25 / 7 PM

Films by Bruce Conner: Program 2

Mongoloid
1978, 3.5 mins

America Is Waiting
1981, 3.5 mins

Television Assassination
1963–95, 14 mins

Take the 5:10 to Dreamland
1976, 5.5 mins, Sepia

Valse Triste
1977, 5 mins, Sepia

Crossroads
1976, 36 mins, 35mm

Total running time: 67.5 mins

1 *Crossroads* **6.27.25**
© Conner Family Trust, San Francisco

1

In Lonely Places: Film Noir Beyond the City

In Lonely Places: Film Noir Beyond the City, inspired by author, film historian, and critic Imogen Sara Smith's book of the same title, focuses on film noirs set in suburbia and small towns, on the road, in the desert, and along borderlands. Themes of alienation and the desire for escape, autonomy, and the search for freedom permeate these films. We welcome Smith to present the four films scheduled on the series' opening weekend. We are also very pleased that film historian David Thomson and film noir expert Eddie Muller will host additional screenings.

Join us for films that plumb the depths of emotion and reveal the dark recesses of the soul with outstanding performances, such as John Garfield and Phyllis Thaxter in Michael Curtiz's *The Breaking Point*; James Mason and Joan Bennett in Max Ophuls's searing *The Reckless Moment* (one of Todd Haynes's favorite films); and Charlton Heston, Janet Leigh, and Orson Welles in *Touch of Evil*. Other highlights include Ida Lupino's high-tension thriller *The Hitch-Hiker*, Edgar G. Ulmer's brittle classic *Detour*, and standout color films Lewis Allen's *Desert Fury* and John M. Stahl's *Leave Her to Heaven*. We are thrilled to have secured several rare 35mm archival prints for this series.

Susan Oxtoby
Director of Film and Senior Film Curator

Film Series Sponsor
Jacqueline Tully

Thank You
Our colleagues at the UCLA Film & Television Archive, Library of Congress, Academy Film Archive, and British Film Institute National Film Archive for making 35mm archival prints available for this series. We also thank the Film Noir Foundation for its assistance with the promotion of this series.

1 *Shadow of a Doubt* **6.14.25**
2 *The Breaking Point* **6.6.25**
3 *The Hitch-Hiker* **6.7.25**
4 *Desert Fury* **6.7.25**
5 *Pursued* **6.8.25**

FRI / 6.6.25 / 7 PM

The Breaking Point

Michael Curtiz (US, 1950)
35mm Archival Print

Introduction and Post-Screening Discussion Imogen Sara Smith

Imogen Sara Smith is a film critic and historian based in New York City and the author of two books, *In Lonely Places: Film Noir Beyond the City* and *Buster Keaton: The Persistence of Comedy*. She writes for *Sight & Sound*, *Film Comment*, *Cineaste*, *Reverse Shot*, and many other publications, and serves as editor in chief of *NOIR CITY* magazine.

"Michael Curtiz brings a master skipper's hand to the helm of this thriller, Hollywood's second crack at Ernest Hemingway's *To Have and Have Not*. John Garfield stars as Harry Morgan, an honest charter-boat captain who, facing hard times, takes on dangerous cargo to save his boat, support his family, and preserve his dignity. . . . Hewing closer to Hemingway's novel than Howard Hawks's Bogart-Bacall vehicle does, *The Breaking Point* charts a course through daylight noir and working-class tragedy, guided by Curtiz's effortless visual fluency and a stoic, career-capping performance from Garfield" (Criterion Collection). Garfield would make one more movie after this; he died of a heart attack in 1952, at age thirty-nine.

Written by Ranald MacDougall, based on Ernest Hemingway's novel *To Have and Have Not*. Photographed by Ted McCord. With John Garfield, Patricia Neal, Phyllis Thaxter, Juano Hernandez. (97 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Park Circus)

SAT / 6.7.25 / 4:30 PM

The Hitch-Hiker

Ida Lupino (US, 1953)
35mm Archival Print

Introduction and Post-Screening Discussion Imogen Sara Smith

Many, including Ida Lupino herself, have called *The Hitch-Hiker* her best film. It is her only classic noir, a tour-de-force thriller in which agony is externalized in striking camerawork and on-pulse editing. Two Americans on a Mexican fishing trip pick up a hitchhiker, and their car and lives are suddenly commandeered by a psychopathic gunman with one eye that never closes, even in sleep. In the pitiless no-man's-land of the Mexican desert, they attempt to outwit the unpredictability of evil. *The Hitch-Hiker* transcends a paranoid cautionary tale about the menace of strangers to focus on the existential crisis of Americans after they have glimpsed the other side. JUDY BLOCH

Written by Lupino, Collier Young. Photographed by Nicholas Musuraca. With Edmond O'Brien, Frank Lovejoy, William Talman, Jose Torvay. (71 mins, B&W, 35mm, From Library of Congress)

SAT / 6.7.25 / 7 PM

Desert Fury

Lewis Allen (US, 1947)

Introduction and Post-Screening Discussion Imogen Sara Smith

You know when a town is named after a lizard, something reptilian is in the offing. And so it is with Chuckawalla, Nevada, several acres of scrub desert with a gambling casino, the destination for fast Eddie (John Hodiak) and his gunsel, Johnny (Wendell Corey). Throw in Burt Lancaster as the local sheriff and Lizabeth Scott as a disillusioned coed, and you have the makings for another desert storm. A film noir in living color, Corey's debut has him playing a cold-blooded thug who's pathologically attached to his card-shuffling partner. Saurian-like, with sappy eyes, he only warms up when the sun is down. STEVE SEID

Written by Robert Rossen, A. I. Bezzerides, based on the novel *Desert Town* by Ramona Stewart. Photographed by Edward Cronjager, Charles Lang. With Lizabeth Scott, John Hodiak, Burt Lancaster, Wendell Corey. (96 mins, Color, 35mm, From Universal Pictures)

SUN / 6.8.25 / 4 PM

Pursued

Raoul Walsh (US, 1947)
35mm Archival Print

Introduction and Post-Screening Discussion Imogen Sara Smith

This indisputably greatest of noir Westerns sets its dark storyline under cinematographer James Wong Howe's

2

3

4

5

1

2

3

4

5

oppressive clouds and menacing cliffs. Freudian psychodrama and fated family tragedy, *Pursued* revolves around the brooding performance of Robert Mitchum, haunted by a childhood nightmare of spurs and gunshots. The flashback structure finds Mitchum in turn-of-the-century New Mexico, beset by the return of a one-armed nemesis (Dean Jagger) and by his love-hate relations with his steely foster mother (Judith Anderson) and foster sister (Teresa Wright). The passion in Niven Busch's script for *Pursued* recalls the adaptation of his novel *Duel in the Sun*. SCOTT SIMMON

Written by Niven Busch. Photographed by James Wong Howe. With Teresa Wright, Robert Mitchum, Judith Anderson, Dean Jagger. (101 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Paramount Pictures)

SAT / 6.14.25 / 7 PM

Shadow of a Doubt

Alfred Hitchcock (US, 1943)
4K Digital Restoration

Introduction and Post-Screening Discussion David Thomson

David Thomson is a noted film critic and historian who has authored more than twenty books, including *The Fatal Alliance: A Century of War on Film*.

Alfred Hitchcock had reason to consider *Shadow of a Doubt* his personal favorite among his films. In structure, the film is perfection; in theme, it is radically disturbing. Joseph Cotten is the urbane Uncle Charlie, hiding out in the small-town home of his sister Emma. Is he the Merry Widow Killer hunted by the police, or is he as innocent as he claims? Shot in Santa Rosa and cowritten by Thornton Wilder and Sally Benson, the film blends satire and mystery in examining the effects of Uncle Charlie's visit on a nastily nice community (full of wealthy widows), but particularly on his adoring niece, Charlie (Teresa Wright). JUDY BLOCH

Written by Thornton Wilder, Sally Benson, Alma Reville, from an original story by Gordon McDonell. Photographed by Joseph A. Valentine. With Teresa Wright, Joseph Cotten, Macdonald Carey, Henry Travers. (108 mins, B&W, DCP, From Universal Pictures)

SAT / 6.21.25 / 7 PM

The Reckless Moment

Max Ophuls (US, 1949)
35mm Archival Print

Elisabeth Sanxay Holding, whom Raymond Chandler called "the top suspense writer of them all," wrote *The Blank Wall* (1947) about a wartime wife who starts out hiding cigarettes and ends up hiding a body. Max Ophuls captures the subtext of the story, as Juliet Clark describes: "*The Reckless Moment* traces the traps of American domesticity with both irony and painful compassion. The plot is set in motion by the accidental killing of Joan Bennett's daughter's unsavory lover, but the film's emotional intensity derives less from this crisis than from the relentlessness of the everyday . . . a condition only sympathetic blackmailer James Mason seems to notice."

Written by Henry Garson, Robert Soderberg, based on the novel *The Blank Wall* by Elisabeth Sanxay Holding. Photographed by Burnett Guffey. With James Mason, Joan Bennett, Geraldine Brooks, Henry O'Neill. (82 mins, B&W, 35mm, From Library of Congress)

WED / 6.25.25 / 7 PM

Detour

Edgar G. Ulmer (US, 1945)
Digital Restoration

"*Detour* isn't just a masterpiece, it's . . . a jagged chunk of the American psyche." *VILLAGE VOICE*

"No matter what you do, no matter where you turn, fate sticks out its foot to trip you," gripes *Detour*'s Al Roberts (Tom Neal), a master of deadpan anxiety, who, it must be said, does his part to invite that intrusive boot at every turn. Nothing tempts fate like the guilt of an innocent man. Has anyone in films since Peter Lorre had worse luck, or worse judgment? But that's the fun of *Detour*, a bitter, brittle noir that emerges out of the fog of German Expressionism to thumb a ride across the map of the United States.
JUDY BLOCH

Written by Martin Goldsmith. Photographed by Benjamin H. Kline. With Tom Neal, Ann Savage, Claudia Drake, Edmund MacDonald. (68 mins, B&W, DCP, From Janus Films)

WED / 7.2.25 / 7 PM

They Live by Night

Nicholas Ray (US, 1948)
35mm Archival Print

Introduction and Post-Screening Discussion David Thomson

Fugitive lovers on the run from nightmare America—drab, mercenary, and insanely competitive—create their own fantasy world full of charm and playful naivete in Nicholas Ray's contribution to amour fou. Bowie (Farley Granger), an escaped convict, and Keechie (Cathy O'Donnell) are innocents who were "never properly introduced to the world we live in," and their romance is their only defense against a cruel world. Already in this astonishing first film, Ray's style is striking in its compactness and expressive mise-en-scène, and personal in its peculiarly nervous existentialism. The tenderness of the love story contrasts sharply with the noir elements of the genre.

Written by Charles Schnee, based on the novel *Thieves Like Us* by Edward Anderson. Photographed by George E. Diskant. With Cathy O'Donnell, Farley Granger, Howard Da Silva, Jay C. Flippen. (95 mins, B&W, 35mm, From BFI National Archive, permission Park Circus)

SAT / 7.5.25 / 4:30 PM

Leave Her to Heaven

John M. Stahl (US, 1945)
35mm Archival Print

"Nothing I've seen in a cinema is more beautiful, more depthless, yet more impenetrable than the emerald eyes of Ellen Berent in *Leave Her to Heaven*. This damaged and dangerous woman is one of the most compelling characters of Hollywood's Golden Age. In an Oscar-nominated performance, gorgeous Gene Tierney, fresh from her captivating portrayal of the title character in *Laura*, embodies a femme fatale far more magnificent and malignant than film noir's garden variety. She is the personification of a distinctly feminine psychopathology. Successful novelist Richard Harland (Cornel Wilde), a straight arrow about to be irreparably bent, meets Ellen on a train" (Eddie Muller, SFFILM 2008).

Written by Jo Swerling, from the novel by Ben Ames Williams. Photographed by Leon Shamroy. With Gene Tierney, Cornel Wilde, Jeanne Crain, Vincent Price. (110 mins, Color, 35mm, From Academy Film Archive, permission Criterion Pictures)

SAT / 7.12.25 / 7 PM

Touch of Evil

Orson Welles (US, 1958/98)
4K Digital Restoration

The border is crossed and recrossed in this seminal noir, eventually double-crossed and reedited by the studio. Director Orson Welles constructs an unsettling space among seedy motels, baroque brothels, and soiled apartments, the haunts of sundry dead-enders and delinquents. At the top of the heap is Hank Quinlan (Welles), a grubby police detective who never saw a frame he couldn't picture. When a car bomb rolls across the border from Los Robles (actually shot in Venice, California), Quinlan is joined in his investigation by "Mike" Vargas (Charlton Heston), a Mexican narc who has just wed gringa Janet Leigh. STEVE SEID

Written by Welles, based on the novel *Badge of Evil* by Whit Masterson. Photographed by Russell Metty. With Charlton Heston, Janet Leigh, Orson Welles, Joseph Calleia. (111 mins, B&W, DCP, From Universal Pictures)

FRI / 7.18.25 / 7 PM

Nightmare Alley

Edmund Goulding (US, 1947)
4K Digital Restoration

Introduction and Post-Screening Discussion Eddie Muller

Eddie Muller is founder and president of the Film Noir Foundation, director of the Noir City film festival, host of *Noir Alley* on TCM, and a novelist.

"**After viewing this picaresque and cathartic film, you will never again misuse the word 'geek.'"** GUY MADDIN

One of the darkest of the American film noirs of the 1940s, *Nightmare Alley* is amazing for the amount of cynical, sordid material it presents as a matter of course. Tyrone Power is a mind reader in a carnival sideshow, who ascends a ladder of gullible women all the way to Chicago, where he is on the verge of fame and fortune as a leader in the pseudo-religion market, and then plunges to the pit of carnival-life degradation. "*Nightmare Alley* is the quintessential B movie spoiled by an A production" (Clive T. Miller, *Kings of the Bs*). JUDY BLOCH

Written by Jules Furthman, based on the novel by William Lindsay Gresham. Photographed by Lee Garmes. With Tyrone Power, Joan Blondell, Coleen Gray, Helen Walker. (110 mins, B&W, DCP, From Criterion Pictures)

THU / 7.24.25 / 7 PM

The Phenix City Story

Phil Karlson (US, 1955)

Introduction and Post-Screening Discussion Eddie Muller

Phenix City, Alabama (a.k.a. "Sin City, U.S.A."), became nationally notorious in 1954, when the good-ol'-boy gangsters who ran the town's vice rackets conspired to murder Albert Patterson, a local lawyer who'd just been elected Alabama's attorney general. Filmed on location while the murder trial was still in progress, Phil Karlson's raw report opens with newsreel footage of journalist Clete Roberts interviewing townspeople involved in the events. The drama that follows, cowritten by Daniel Mainwaring (*Invasion of the Body Snatchers*), mixes actors with real-life residents and facts with invented incidents in a shockingly detailed depiction of depravity and corruption. JULIET CLARK

Written by Daniel Mainwaring, Crane Wilbur. Photographed by Harry Neumann. With John McIntire, Richard Kiley, Kathryn Grant, Edward Andrews. (100 mins, B&W, 35mm, From Park Circus)

1 *The Reckless Moment* **6.21.25**
2 *Detour* **6.25.25**
3 *They Live by Night* **7.2.25**
4 *Leave Her to Heaven* **7.5.25**
5 *Touch of Evil* **7.12.25**

1

Robert Altman at 100

After serving in the South Pacific as a first lieutenant in the Army Air Corps during World War II, Robert Altman (1925–2006) found himself in his native Kansas City learning the ropes of filmmaking by directing industrial films with catchy titles like *How To Run a Filling Station*. He then spent nearly a decade directing episodic network television—an actors-first medium—before his critical and commercial breakthrough in 1970, at age forty-five, with the anti-war comedy *M*A*S*H*. Even within a large ensemble, Altman fostered collaboration and improvisation from his performers. He quickly became a favorite of actors, even when their parts were small or their lines were drowned out by his characteristic overlapping dialogue.

While some twenty years older than many of his New Hollywood contemporaries, Altman did not lack energy or rebellious spirit. He directed thirteen features in the 1970s, including genre-bending classics *The Long Goodbye* and *McCabe & Mrs. Miller*, and the sprawling musical mosaic of Americana, *Nashville*. As film historian David Thomson noted, "It is staggering just to recount the credits and reflect on the variety as well as the achievement of Mr. Altman in that decade" (*New York Times*). Thomson will introduce and lead post-screening discussions for the first screenings of *The Long Goodbye* and *McCabe & Mrs. Miller* at BAMPFA, as well as one of Altman's later mosaics, the 1993 Raymond Carver adaptation *Short Cuts*.

Robert Altman at 100 offers a selection of his movies across five decades, with casts of all sizes, and spotlights some of his less-seen work, including his trio of cracked-mirror studies of feminine identity and psychosis (*That Cold Day in the Park*, *Images*, and *3 Women*).

Jeff Griffith-Perham
Film Exhibition Curatorial Associate

Film Series Sponsor
Tipu Purkayastha

Robert Altman at 100 is presented in collaboration with the UCLA Film & Television Archive.

Thank you
Todd Wiener, Steven K. Hill, UCLA Film & Television Archive; Hannah Prouse, British Film Institute; Edda Manriquez, Academy Film Archive; Chris Chouinard, Park Circus; Ryan Hedge, Criterion Pictures; Emiah Washington, Paramount Pictures; Trudi Francis, Handmade Films; Jason Jackowski, Universal Pictures; and Emily Woodburne, Sam Dinerstein, Janus Films.

1 *3 Women* **6.22, 8.3.25**
2 *The Long Goodbye* **6.13, 7.23.25**
3 *M*A*S*H* **6.15.25**
4 *McCabe & Mrs. Miller* **6.19, 8.30.25**
5 *M*A*S*H* **6.15.25**

FRI / 6.13.25 / 7 PM

The Long Goodbye

Robert Altman (US, 1973)
35mm Archival Print

Introduction and Post-Screening Discussion David Thomson

David Thomson is a noted film critic and historian who has authored more than twenty books on cinema, including *The New Biographical Dictionary of Film* and *The Big Sleep* (BFI Film Classics).

Repeats Wednesday 7.23.25
(without introduction)

Decades after *The Big Sleep*, Altman—with the invaluable aid of *The Big Sleep* screenwriter Leigh Brackett—updated another of Raymond Chandler's typically convoluted detective thrillers, though he forgot to inform its recurring protagonist, Philip Marlowe. As played by Elliott Gould, the once-cynical gumshoe is now a bewildered and bereft alien in the psychedelic 1970s trying to get to the bottom of his friend's wife's untimely demise. "It's OK with me" is his sometimes cool, sometimes exasperated mantra as he navigates a Los Angeles populated by mystifying health nuts and lifestyle addicts. "Altman's goodbye to the private-eye hero is comic and melancholy and full of regrets" (Pauline Kael, *New Yorker)*.

Written by Leigh Brackett, based on the novel by Raymond Chandler. Photographed by Vilmos Zsigmond. With Elliott Gould, Nina van Pallandt, Sterling Hayden, Mark Rydell. (112 mins, Color, 35mm, Courtesy of the Robert Altman Collection at the UCLA Film & Television Archive, permission Park Circus)

SUN / 6.15.25 / 7 PM

M*A*S*H

Robert Altman (US, 1970)
35mm Archival Print

Winner of the Palme d'Or at the 1970 Cannes Film Festival, *M*A*S*H* put Altman's name—and some of the rudiments of his offbeat methods—on the map. The episodic narrative follows the antics of a trio of surgeons—Hawkeye, Duke, and Trapper John—in the 4077th Mobile Army Surgical Hospital in Korea. Zooming wide shots, overlapping dialogue, and gallows (or operating table) humor are combined with blood-and-guts visuals, and the ever-present squawk box on the soundtrack, to assault rather than soothe the senses of a nation shattered by the Vietnam War and tattered by the media.

Written by Ring Lardner Jr., based on the novel by Richard Hooker. Photographed by Harold E. Stine. With Donald Sutherland, Elliott Gould, Tom Skerritt, Sally Kellerman. (116 mins, Color, 35mm, Print courtesy of the Academy Film Archive, permission Criterion Pictures)

THU / 6.19.25 / 7 PM

McCabe & Mrs. Miller

Robert Altman (US, 1971)
4K Digital Restoration

Introduction and Post-Screening Discussion David Thomson

Repeats Saturday 8.30.25
(without introduction)

Far from the open plains of the classic Western, Altman and cinematographer Vilmos Zsigmond created a radical and ravishing vision of the turn-of-the century Pacific Northwest, capturing the sodden grit of frontier life with impressive authenticity. The camera lingers below the horizon to take in the physical and social textures of the skeletal town of Presbyterian Church, where hustler McCabe and Cockney madam Mrs. Miller form a partnership to provide the services most needed by the local population: hot baths, booze, gambling, and women. Their enterprise soon attracts the attention of bigger business interests prepared to call McCabe's bluff.

Written by Altman, Brian McKay, based on *McCabe* by Edmund Naughton. Photographed by Vilmos Zsigmond. With Warren Beatty, Julie Christie, René Auberjonois, William Devane. (121 mins, Color, DCP, From Warner Bros.)

2

3

4

5

1

2

3

4

SUN / 6.22.25 / 7 PM

3 Women

Robert Altman (US, 1977)

Introduction Leila Weefur

Leila Weefur is an artist, writer, and independent curator based in Oakland. Weefur is an educator at Stanford University and a founding member of the curatorial film collective The Black Aesthetic.

Repeats Sunday 8.3.25
(without introduction)

Young Texan Pinky Rose (Sissy Spacek), new to the California desert, takes a job at a rehabilitation and nursing center for seniors and finds herself in the thrall of her extroverted coworker and eventual roommate, Millie Lammoreaux (Shelley Duvall, Best Actress at the Cannes Film Festival). Despite her adherence to all of the commercially prescribed fashions of the time, Millie is unpopular, which appears to go unnoticed by Pinky, who looks on in awe. Their shared obliviousness gives way to a dissociative fissure and fusion of identity. "*3 Women* is a film whose provocative schizophrenia is both gripping and contagious" (Kier-La Janisse). JEFF GRIFFITH-PERHAM

Written by Altman. Photographed by Charles Rosher Jr. With Shelley Duvall, Sissy Spacek, Janice Rule, Robert Fortier. (124 mins, Color, DCP, From Criterion Pictures)

SAT / 6.28.25 / 6 PM

Short Cuts

Robert Altman (US, 1993)
35mm Archival Print

Introduction and Post-Screening Discussion David Thomson

Shuffling and relocating Raymond Carver's short stories from the Pacific Northwest to the white suburban sprawl of a Los Angeles teetering on the precipice of one environmental disaster or another, *Short Cuts* is an epic mosaic of unhappy families in situations that are tragic, comic, and commonplace. As the star-studded cast of twenty-plus main characters intermingles, the messy rhythms of jealousy, grudges, and personal, private power dynamics expose broader societal hierarchies, but never at the expense of specificity, including the film's "nearly unprecedented depiction of male voyeurism and emotional violence as casual, everyday occurrences" (Michael Fox, *SF Weekly*). JEFF GRIFFITH-PERHAM

Written by Altman, Frank Barhydt, based on the writings of Raymond Carver. Photographed by Walt Lloyd. With Tim Robbins, Julianne Moore, Matthew Modine, Lily Tomlin. (183 mins, Color, 35mm, Courtesy of the Robert Altman Collection at the UCLA Film & Television Archive, permission Park Circus)

FRI / 7.4.25 / 5 PM

Nashville

Robert Altman (US, 1975)

Repeats Sunday / 8.24.25

Panoramic, personal, and buoyed by a cast of dozens, *Nashville* "is a satire, a comedy, a musical, a melodrama. It's a pageant of celebration" (Vincent Canby, *New York Times*). As the bicentennial of American independence looms, the titular "Country Music Capital of the World" becomes an unholy soup of politics, art, patriotism, religion, and money—showbiz, America. The musical score—brilliantly integrated into this scheme—includes songs written and performed by the actors themselves, their art perfectly pitched to their characters. "I've never before seen a movie I loved in quite this way" (Pauline Kael, *New Yorker*).

Written by Joan Tewkesbury. Photographed by Paul Lohmann. With Henry Gibson, Keith Carradine, Ronee Blakley, Lily Tomlin. (160 mins, Color, DCP, From Paramount Pictures)

SUN / 7.6.25 / 7 PM

That Cold Day in the Park

Robert Altman (US/Canada, 1969)
Restored 35mm Archival Print

From her ornate parkside apartment, a lonely, repressed woman (Sandy Dennis) spies a young man soaking in the cold Vancouver rain and invites him in for a hot bath. The two quickly slip into a queasy roleplay, feeding each other's needs for attention, affection, or something else. As the original pressbook for the film posits, "When does a screaming loneliness drown

the silence of reason?" Locked doors yield a Gothic turnabout. The film is based on a book by gay novelist and former child actor Richard Miles, with a screenplay from the controversial English writer Gillian Freeman (*The Leather Boys*). JEFF GRIFFITH-PERHAM

Written by Gillian Freeman, based on the novel by Richard Miles. Photographed by László Kovács. With Sandy Dennis, Michael Burns, Susanne Benton, Michael Murphy. (113 mins, Color, 35mm, Courtesy of the Robert Altman Collection at the UCLA Film & Television Archive, restoration funded by The Film Foundation and the Hollywood Foreign Press Association, permission Paramount Pictures)

SUN / 7.13.25 / 7 PM

Images

Robert Altman (UK/Ireland/US, 1972)

Susannah York won Best Actress at the Cannes Film Festival for her role (or roles?) as Cathryn, a children's fantasy novelist—the film features excerpts from York's own writing—on holiday at her country home with her husband (or husbands?). In this home, rich with memory, relationships current and past confront, transform, and fold into one another, rendering a vivid portrait of a woman beyond the verge. "Thrashing about between chaos and tranquility, between light and dark, expression and repression . . . the atmosphere and setting are nothing short of brilliant" (Kier-La Janisse). The eerie score by John Williams and "sounds" by Stomu Yamash'ta punctuate the thriller's unease. JEFF GRIFFITH-PERHAM

Written by Altman. Photographed by Vilmos Zsigmond. With Susannah York, René Auberjonois, Marcel Bozzuffi, Hugh Millais. (101 mins, Color, DCP, From Handmade Films)

WED / 7.23.25 / 7 PM

The Long Goodbye

Robert Altman (US, 1973)
35mm Archival Print

See Friday / 6.13.25

SUN / 7.27.25 / 7 PM

Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean

Robert Altman (US, 1982)
Restored 35mm Archival Print

Altman directed Ed Graczyk's stage play *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean* and subsequently adapted it for the screen. Set in 1975 and starring Sandy Dennis, Cher, and Karen Black, the story relates the twentieth reunion of "The Disciples of James Dean" fan club. They meet at the local hangout in a small Texas town, near where *Giant* was shot in 1955. The soda fountain waitress seems the same, but the fan club members have gotten older, some successful, others beaten down. Each recounts (often in flashbacks) their dreams, aspirations, and failures of the past decades.

Written by Ed Graczyk, based on his play. Photographed by Pierre Mignot. With Sandy Dennis, Cher, Karen Black, Kathy Bates. (109 mins, Color, 35mm, Courtesy of the Robert Altman Collection at the UCLA Film & Television Archive, restoration funded by The Film Foundation and the Hollywood Foreign Press Association, permission Paramount Pictures)

SAT / 8.2.25 / 4 PM

Gosford Park

Robert Altman (UK, 2001)
35mm Archival Print

"No director has ever been better than Altman at providing the audience with bearings to find its way through a large cast" (Roger Ebert, *Chicago Sun-Times*). Boasting a veritable who's who of British acting royalty (Maggie Smith and Helen Mirren both received Oscar nominations), *Gosford Park* is classic Agatha Christie with more than a nod to Jean Renoir's *Rules of the Game*. In 1932 the wealthy and their servants descend on the titular English manor for a hunting party that quickly transforms into a comic and biting murder mystery. The impeccable upstairs-downstairs "production design conveys a disorienting, almost Escher-like labyrinth of hierarchies within hierarchies" (Dennis Lim, *Village Voice*). JEFF GRIFFITH-PERHAM

Written by Julian Fellowes. Photographed by Andrew Dunn. With Helen Mirren, Clive Owen, Kelly Macdonald, Maggie Smith. (137 mins, Color, 35mm, Print courtesy of the DGA Motion Picture Industry Conservation Collection at the UCLA Film & Television Archive, permission Universal Pictures)

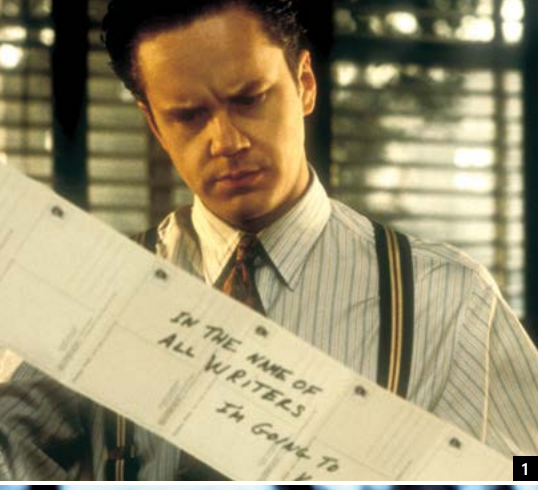
5

6

7

8

1 *Short Cuts* **6.28.25**
2 *Nashville* **7.4, 8.24.25**
3 *That Cold Day in the Park* **7.6.25**
4 *Images* **7.13.25**
5 *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean* **7.27.25**
6 *Gosford Park* **8.2.25**
7 *The Long Goodbye* **6.13, 7.23.25**
8 *Short Cuts* **6.28.25**



1

2

3

4

SUN / 8.3.25 / 6:30 PM
3 Women
Robert Altman (US, 1977)

See Sunday / 6.22.25

WED / 8.6.25 / 7 PM
The Player
Robert Altman (US, 1992)

Hollywood hotshot executive Griffin Mill (Tim Robbins, Best Actor at the Cannes Film Festival) is receiving threatening postcards, and since he is a hated yuppie exec, the missives could be coming from anyone. From the opening shot's explicit reference to *Touch of Evil*, *The Player* is a dense metatext, brimming with movie lore and stars. It takes on the shape of a thriller—a convincing one at that, murder, sex, and all—and pillories the business of film, but it is undeniably catnip for movie lovers. Altman himself called the film "a mild indictment. Things aren't really like that. It's much worse." JEFF GRIFFITH-PERHAM

Written by Michael Tolkin, based on his novel. Photographed by Jean Lépine. With Tim Robbins, Greta Scacchi, Fred Ward, Whoopi Goldberg. (124 mins, Color, DCP, From Janus Films)

SUN / 8.10.25 / 7 PM
Vincent & Theo
Robert Altman (Netherlands/UK/France/Italy/Germany, 1990)
35mm Archival Print

Created for Dutch television and adapted for the cinema, this unconventional and direct biopic provides a balanced portrait of codependent brothers, artist Vincent (Tim Roth, filthy and magnetic) and art dealer Theo van Gogh (Paul Rhys, prim and syphilitic). "The theme—the bitter entanglement of art and commerce—holds Altman in a vise of his choosing. He doesn't go at it glancingly here" (Pauline Kael, *New Yorker*). The human relationships and labor of art making take center stage, as "masterpieces do not appear out of thin air but as a result of constant and unusually enervating struggle" (Derek Malcolm, *Guardian*).

Written by Julian Mitchell. Photographed by Jean Lépine. With Tim Roth, Paul Rhys, Kitty Courbois, Johanna ter Steege. (138 mins, Color, 35mm, Courtesy of the Robert Altman Collection at the UCLA Film & Television Archive, permission Park Circus)

SAT / 8.16.25 / 4 PM
Popeye
Robert Altman (US, 1980)
35mm Archival Print

"Shelley Duvall is perfect here as Olive Oyl, the role she was born to play" (Roger Ebert, *Chicago Sun-Times*). Her spindly limbs and her what's-that-about pout guide her through the rickety fishing village of Sweethaven. When Popeye (Robin Williams, in his movie star debut) washes ashore looking for his long-lost dad, his squinty eyes espy the Oyl of his dreams, but she's about to be betrothed to the behemoth Bluto. Based on the original E. C. Segar strip, with a script by Jules Feiffer, Williams mumbles asides in gravelly eloquence, battles Bluto with impossible panache, and avoids, when possible, that food group known as leafy greens.

Written by Jules Feiffer, based on characters created by E. C. Segar. Photographed by Giuseppe Rotunno. With Robin Williams, Shelley Duvall, Paul Dooley, Ray Walston. (114 mins, Color, 35mm, Courtesy of the Robert Altman Collection at the UCLA Film & Television Archive, permission Paramount Pictures)

SUN / 8.24.25 / 6:30 PM
Nashville
Robert Altman (US, 1975)

See Friday / 7.4.25

SAT / 8.30.25 / 1 PM
McCabe & Mrs. Miller
Robert Altman (US, 1971)
4K Digital Restoration

See Thursday / 6.19.25

1 *The Player* **8.6.25**
2 *Vincent & Theo* **8.10.25**
3 *Popeye* **8.16.25**
4 *Nashville* **7.4, 8.24.25**
5 *Vivien's Wild Ride* **6.8, 6.21.25**
6 *The 400 Blows* **6.12, 8.9.25**
7 *Vermiglio* **6.18, 7.6.25**

Special Screenings

5

6

7

SUN / 6.8.25 / 7 PM
SAT / 6.21.25 / 4 PM

Vivien's Wild Ride

Vivien Hillgrove (US, 2025)

When she begins losing her sight, legendary film editor Vivien Hillgrove (*The Unbearable Lightness of Being*, *Henry & June*) turns to the medium she knows best—film—to craft this intimate and unconventional memoir. Reflecting on her groundbreaking career, Hillgrove revisits the evolution of Bay Area filmmaking, from experimental art films to major theatrical features and documentaries. The film explores her encounters with renowned directors, mentors, and activists as she navigates this transition, as well as the deeply personal losses that have shaped her life. *Vivien's Wild Ride* is a poignant exploration of resilience, artistry, and what it means to truly see, both in cinema and in life. AMIR GEORGE

Written by Hillgrove. Photographed by Andrés Gallegos, Eric M. Ivey, Clare Major. (83 mins, Color, DCP, From Mu Films)

THU / 6.12.25 / 7 PM
SAT / 8.9.25 / 4:30 PM

The 400 Blows

François Truffaut (France, 1959)

Introduction Laura Truffaut

Laura Truffaut is the oldest daughter of director François Truffaut. Based in Berkeley, she regularly speaks about her father's work at international cinematheques.

August 9 repeat screening without introduction

(*Les quatre cents coups*). If François Truffaut had never made another film, *The 400 Blows* would have earned him an enduring place in film history. Its semi-autobiographical story of a lad who is unwanted by his parents, bored by school, and attracted to petty crime is told with an energetic blend of anarchy and rigor, the kind of unsentimental lyricism that was to become Truffaut's trademark. As a portrait of adolescence, it is still unmatched in cinema; as a portrait of Paris through a young boy's eyes, it is a thoroughly unromanticized picture of cramped apartments, cold schoolrooms, and the narrowing confines of the streets. JUDY BLOCH

Written by Truffaut, Marcel Moussy. Photographed by Henri Decae. With Jean-Pierre Léaud, Claire Maurier, Albert Rémy, Guy Decomble. (99 mins, In French with English subtitles, B&W, 'Scope, 35mm, From Janus Films)

WED / 6.18.25 / 7 PM
SUN / 7.6.25 / 4:30 PM

Vermiglio

Maura Delpero (Italy, 2024)
East Bay Premiere

Winner of the Silver Lion
at the 2024 Venice Film Festival

Maura Delpero's visionary film is a portrait of a sprawling family, set in the small, mountainous village of Vermiglio during the waning days of World War II. The film follows a series of dramatic, consequential events after the arrival of a taciturn Sicilian soldier (Giuseppe De Domenico), who hides out in the town after deserting the army. Conjuring stories from her own family's past, Delpero creates a deeply personal and human tale that recalls the great neorealist movement in Italian cinema. Filmed from winter to spring, the film uses the Alps in the South Tyrol to provide a physical and emotional backdrop.

Written by Delpero. Photographed by Mikhail Krichman. With Tommaso Ragno, Roberta Rovelli, Martina Scrinzi, Giuseppe De Domenico. (119 mins, In Italian with English subtitles, Color, DCP, From Janus Films)

1

Andrei Tarkovsky: Voyages in Time

"Tarkovsky is for me the greatest, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream." INGMAR BERGMAN

Andrei Tarkovsky (1932–1986) directed an impressive body of work that continues to be celebrated today for its visual power and poetic resonance. The son of prominent poet Arseny Tarkovsky (1907–1989), he turned to cinema to capture the "unspoken elusiveness" of feeling and dreams. Tarkovsky explored both historical and twentieth-century periods of Russian and Soviet life with an interest in spiritual and metaphysical concerns. His films often foreground elements of the natural world to carry the emotional expression of the vision of his inner world. Tarkovsky eschewed traditional narrative and dialogue-based storytelling techniques, opting instead for an image-based approach to cinematic time through the use of long takes. It is through the unfolding of time and space that the richness of Tarkovsky's cinema reveals itself.

From his award-winning student film, *The Steamroller and the Violin*, which he cowrote with Andrei Konchalovsky, a fellow student at VGIK All-Union State University of Cinematography, to his debut feature, *Ivan's Childhood*, which received the Golden Lion at the Venice Film Festival, each successive film was met with critical acclaim abroad, though Tarkovsky experienced censorship and interference by the Soviet authorities. Ultimately, he fled the Soviet Union in 1984 to live and work in Europe on what would be his final two films, *Nostalghia* and *The Sacrifice*.

Susan Oxtoby
Director of Film and Senior Film Curator

FRI / 6.20.25 / 7 PM

Ivan's Childhood

Andrei Tarkovsky (USSR, 1962)
BAMPFA Collection

Repeats Sunday / 8.3.25

(*Ivanovo detstvo*, a.k.a. *My Name Is Ivan*). Few debuts match the unequivocal power of Tarkovsky's *Ivan's Childhood*, a technical tour-de-force of flying crane shots, absurd angles, and arresting lighting merged with a powerful tale of war, violence, and childhood. Few are left alive along the Russian/German front of World War II, but twelve-year-old Ivan still moves, and still stalks, a young child turned into a "soldier boy." Wandering through bombed-out ruins, birch forests, and frozen lands, Ivan is both hero and monster, innocence and decline, his only solace the memories of a mother long since missing. *Ivan's Childhood* won the top prize at the Venice Film Festival. JASON SANDERS

Written by Mikhail Papava, Vladimir Bogomolov. Photographed by Vadim Yusov. With Nikolai Burlyaev, Valentin Zubkov, Evgeny Zharikov, Stepan Krylov. (95 mins, In Russian with English subtitles, B&W, 35mm, BAMPFA Collection, permission Janus Films)

SUN / 6.22.25 / 4:30 PM

The Steamroller and the Violin

Andrei Tarkovsky (USSR, 1961)

(*Katok i skripka*). A frail young violinist and a gruff steamroller operator strike up an unlikely friendship in Tarkovsky's skillful diploma film from the Soviet film academy, VGIK. A student film in name only, *The Steamroller and the Violin* holds the seeds of Tarkovsky's future career, both in its theme of artistic survival and, more importantly, in its credits: it was here that Tarkovsky met his future cameraman and composer. Tarkovsky cowrote the film with Andrei Konchalovsky, who would himself become a great Soviet filmmaker. JASON SANDERS

Written by Tarkovsky, Andrei Konchalovsky, from a story by S. Bakhmetyeva. Photographed by Vadim Yusov. With Igor Fomchenko, Vladimir Zamanskiy, Natalya Arkhangelskaya, Marina Adzhubei. (46 mins, In Russian with English subtitles, Color, Digital, From Janus Films)

Followed by

Voyage in Time (Andrei Tarkovsky, Tonino Guerra, Italy, 1983). Two great artists unite in this visual diary of Tarkovsky and screenwriter Tonino Guerra's travels across Lecce, Tuscany, and the Amalfi Coast while location scouting for *Nostalghia* (screening July 17 and August 24).

(62 mins, In Italian and Russian with English subtitles, Color, Digital)

Total running time: 108 mins

THU / 6.26.25 / 7 PM

Andrei Rublev

Andrei Tarkovsky (USSR, 1966)
Digital Restoration

Repeats Saturday / 8.9.25

Based on the life of a fifteenth-century Russian icon painter, *Andrei Rublev* uses history to confront the present, investigating not only humanity's seemingly endless capacity for cruelty, but also the responsibility of an artist to document or protest it. The monk and painter Andrei Rublev, wandering through medieval barbarism and brutality, plays out the dilemmas facing every artist, every human, caught in a world spinning violently out of control. A grandly designed spectacle, *Andrei Rublev* is an intense exploration of the need for faith—whether in God, in humanity, in a nation, or in art—to make sense of life. JASON SANDERS

Written by Andrei Konchalovsky, Tarkovsky. Photographed by Vadim Yusov. With Anatoly Solonitsyn, Ivan Lapikov, Nikolai Grinko, Nikolai Sergeyev. (183 mins, In Russian with English subtitles, B&W/Color, 'Scope, DCP, From Janus Films)

SUN / 6.29.25 / 7 PM

Solaris

Andrei Tarkovsky (USSR, 1972)
Digital Restoration

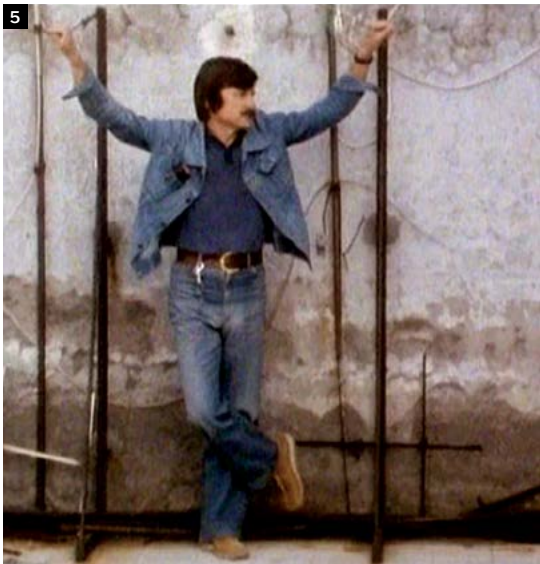
Repeats Saturday / 8.16.25

On the planet Solaris, scientists believe, the ocean's surface has an intelligence that can absorb human memory and materialize the objects of our thoughts. Psychologist Chris

2

3

4


5

1 *Stalker* **7.9, 8.21.25**
2 *The Steamroller and the Violin* **6.22.25**
3 *Ivan's Childhood* **6.20, 8.3.25**
4 *Andrei Rublev* **6.26, 8.9.25**
5 *Voyage in Time* **6.22.25**

1

2

3

4

5

Kelvin joins the veteran cosmonauts in the Solaris project only to find them maddened from years of cohabitating with their unconscious desires. "Outer space" plays almost no part in Tarkovsky's science fiction, which relies on widescreen composition to paint a landscape of the mind. Tarkovsky initiates us into the secret of Solaris: like the oceans of the distant planet, the cinema serves up the most poetic longings of the human imagination. JUDY BLOCH

Written by Tarkovsky, Friedrich Gorenstein, from the novel by Stanisław Lem. Photographed by Vadim Yusov. With Donatas Banionis, Natalya Bondarchuk, Jüri Järvet, Anatoly Solonitsyn. (167 mins, In Russian with English subtitles, Color, DCP, From Janus Films)

SAT / 7.5.25 / 7 PM

Mirror

Andrei Tarkovsky (USSR, 1975)

Repeats Sunday / 8.17.25

(*Zerkalo*, a.k.a. *The Mirror*). Shards of memories—dreams of an individual, collective nightmares—do not merely haunt Tarkovsky's most challenging work, they are the film, which invents, as Ingmar Bergman noted, "a new language, true to the nature of film . . . life as a dream." Ostensibly an autobiographical portrait, *Mirror* also offers a crash course in twentieth-century history, as stock footage of world upheavals intertwine with images of childhood: a field, a fire in a rainstorm, a father's voice, a mother. "Words cannot express a person's emotions; they are too inert," insists a poem written and read by Tarkovsky's father. Tarkovsky's art, however, does just that. JASON SANDERS

Written by Tarkovsky, Aleksandr Misharin. Photographed by Georgi Rerberg. With Margarita Terekhova, Filipp Yankovsky, Oleg Yankovsky, Larisa Tarkovskaya. (106 mins, In Russian with English subtitles, B&W/Color, 35mm, From Kino Lorber, permission Janus Films)

WED / 7.9.25 / 7 PM

Stalker

Andrei Tarkovsky (USSR, 1979)
Digital Restoration

Repeats Thursday / 8.21.25

A sci-fi tale that unwinds in the environs of the soul takes the form of a nightmarish quest for nothing less than truth itself. A writer and a scientist follow a shaven-headed "stalker" into forbidden territory, a dangerous wilderness known as the Zone. Tarkovsky forces—or perhaps allows—"reality" to yield abstract images of startling originality, and his vision of landscape is nothing less than truly mystical: these are places to be found only in humankind's spiritual Baedeker. Tarkovsky was a director who truly grasped the aesthetic power of color, and this unforgettable pilgrimage is bathed in eerie sepia hues.

Written by Arkady Strugatsky, Boris Strugatsky. Photographed by Aleksandr Knyazhinsky. With Aleksandr Kaidanovsky, Alisa Freindlikh, Anatoly Solonitsyn, Nikolai Grinko. (163 mins, In Russian with English subtitles, Color, DCP, From Janus Films)

THU / 7.17.25 / 7 PM

Nostalghia

Andrei Tarkovsky (USSR/Italy, 1983)
4K Digital Restoration

Repeats Sunday / 8.24.25

"Look at [*Nostalghia*] as though it were the window in a train traveling through your life," Tarkovsky advised. The film follows the travels of a Russian intellectual in Italy on a nebulous research project; its breathtaking procession of images parallels the protagonist's mental state, disorientation approaching the sublime. Shot mostly in Tuscany, this is a pilgrimage to ruined but magical spaces that suggest both the decay and the eternality of faith. Tarkovsky envisions a place where apocalypse may be imminent, but a single candle flame could save the world. JULIET CLARK

Written by Tarkovsky, Tonino Guerra. Photographed by Giuseppe Lanci. With Oleg Yankovsky, Domiziana Giordano, Erland Josephson, Patrizia Terreno. (125 mins, In Italian and Russian with English subtitles, B&W/Color, DCP, From Kino Lorber)

1 *Solaris* **6.29, 8.16.25**
2 *Mirror* **7.5, 8.17.25**
3 *Stalker* **7.9, 8.21.25**
4 *Nostalghia* **7.17, 8.24.25**
5 *The Sacrifice* **7.20, 8.29.25**
6 *Andrei Tarkovsky: A Cinema Prayer* **8.1.25**
7 *Nostalghia* **7.17, 8.24.25**
8 *Mirror* **7.5, 8.17.25**
9 *The Sacrifice* **7.20, 8.29.25**

SUN / 7.20.25 / 6:30 PM
The Sacrifice
Andrei Tarkovsky (Sweden/France, 1986) 4K Digital Restoration

Repeats Friday / 8.29.25

(*Offret*). Shot in Sweden by Ingmar Bergman's cinematographer, Sven Nykvist, *The Sacrifice* is set in Tarkovsky country: a vast, airy home on a remote Baltic island whose shores evoke the edge of the world. A retired actor, Alexander (Erland Josephson), finds himself in retreat from the world on his birthday celebration, elaborately orchestrated by his bourgeois family. The television and a cold wind bring news of nuclear war—and still, the family survives. But it is the moment Alexander has waited for all his life. "The issue I raise," Tarkovsky said, "is one that to my mind is most crucial: the absence in our culture of room for a spiritual existence."

Written by Tarkovsky. Photographed by Sven Nykvist. With Erland Josephson, Susan Fleetwood, Valérie Mairesse, Allan Edwall. (149 mins, In Swedish with English subtitles, Color, DCP, From Kino Lorber)

FRI / 8.1.25 / 7 PM
Andrei Tarkovsky: A Cinema Prayer
Andrei A. Tarkovsky (Italy/Russia/Sweden, 2019)

This documentary, made by the filmmaker's son, "recounts Tarkovsky's life and work, letting the director tell the story himself, as he shares with us his memories, his view of art and his reflections on the destiny of the artist and the meaning of human existence. . . . The account is accompanied by never previously released recordings of poems by Arseny Tarkovsky, one of the greatest Russian poets of the 20th century and the director's father. . . . The images of the film are made up of excerpts taken from the director's works, rare contemporary photos and videos and sections shot in the places where Tarkovsky lived and made his movies, in Russia, Sweden and Italy, his adoptive home" (Venice Film Festival).

Photographed by Alexey Naidenov. (102 mins, In Russian with English subtitles, B&W/Color, Digital, From Janus Films)

SUN / 8.3.25 / 4 PM
Ivan's Childhood
Andrei Tarkovsky (USSR, 1962) BAMPFA Collection

See Friday / 6.20.25

SAT / 8.9.25 / 7 PM
Andrei Rublev
Andrei Tarkovsky (USSR, 1966) Digital Restoration

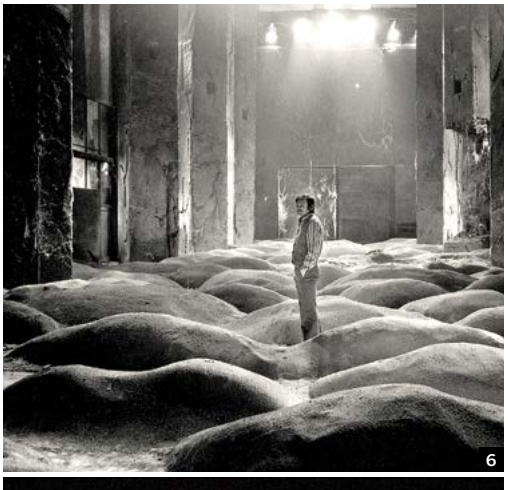
See Thursday / 6.26.25

SAT / 8.16.25 / 7 PM
Solaris
Andrei Tarkovsky (USSR, 1972) Digital Restoration

See Sunday / 6.29.25

SUN / 8.17.25 / 7 PM
Mirror
Andrei Tarkovsky (USSR, 1975)

See Saturday / 7.5.25


6

8

7

9

THU / 8.21.25 / 7 PM
Stalker
Andrei Tarkovsky (USSR, 1979) Digital Restoration

See Wednesday / 7.9.25

SUN / 8.24.25 / 4 PM
Nostalghia
Andrei Tarkovsky (USSR/Italy, 1983) 4K Digital Restoration

See Thursday / 7.17.25

FRI / 8.29.25 / 3:30 PM
The Sacrifice
Andrei Tarkovsky (Sweden/France, 1986) 4K Digital Restoration

See Sunday / 7.20.25

1

Smiles of a Summer Night: Swedish Auteurs

The second installment in our ongoing Swedish Cinema Project, following this spring's Mai Zetterling centennial series, offers a lineup of classic films synonymous with the white nights of Swedish summers and the country's rich tradition of auteur directors. Alf Sjöberg's *Miss Julie* (1951) was an important turning point in Scandinavian cinema in its depiction of the battle of the sexes and classes. The series features two of Ingrid Bergman's early films: *The Count of the Old Town* (1935), her first speaking role, a work that shares a kinship with Marcel Pagnol films of the same era; and *Intermezzo* (1936), in which she stars as a young virtuoso pianist. Bo Widerberg's *Elvira Madigan* (1967), shown here in an imported 35mm print, is an exceptionally beautiful work with stunning landscape color cinematography.

We also present four films directed by Ingmar Bergman—films shot mostly in the summer months on location, each accruing international recognition for Bergman's writing, direction, and top-notch cast and crew. Roy Andersson's impressive debut feature, *A Swedish Love Story* (1970), shown in an imported 35mm print, simultaneously reveals warmth, humor, and criticism of the Swedish social state. Cross-listed with BAMPFA's Andrei Tarkovsky retrospective is the Russian director's final elegiac film, *The Sacrifice* (1986), a Swedish production lensed by the great cinematographer Sven Nykvist and starring the wonderful Erland Josephson.

Susan Oxtoby
Director of Film and Senior Film Curator

Film Series Sponsor
Barbro Osher Pro Suecia Foundation

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

1 *Smiles of a Summer Night* **8.7.25**
2 *Miss Julie* **7.11.25**
3 *The Count of the Old Town* **7.19.25**
4 *Elvira Madigan* **7.26.25**

FRI / 7.11.25 / 7 PM

Miss Julie

Alf Sjöberg (Sweden, 1951)
Digital Restoration

Introduction and Post-Screening Discussion Arne Lunde

Arne Lunde is Research Professor in European Languages and Transcultural Studies at UCLA.

(*Fröken Julie*). The fitful, sadomasochistic affair between the upper-class Miss Julie (Anita Björk) and her father's valet, Jean (Ulf Palme), draws class warfare into the sexual realm. Alf Sjöberg's daring cinematic experiments would seem to propel this stunning production of August Strindberg's play far from the proscenium arch—but in fact remain faithful to the theater's notion of unity of space, as Edgardo Cozarinsky noted: "Strindberg's single act explodes in all directions—memories of the characters' past, as well as their dreams, and even intimations of the future, are worked into an exacting structure of flashbacks (and one flashforward), where the past is always pressing upon the present."

Written by Sjöberg, based on a play by August Strindberg. Photographed by Göran Strindberg. With Anita Björk, Ulf Palme, Märta Dorff, Lissi Alandh. (89 mins, In Swedish with English subtitles, B&W, DCP, From Swedish Film Institute, permission Janus Films)

SUN / 7.13.25 / 4 PM

Intermezzo

Gustaf Molander (Sweden, 1936)
Digital Restoration

Introduction and Post-Screening Discussion Arne Lunde

"Love doesn't ask us to be sensible," Gösta Ekman says to Ingrid Bergman in *Intermezzo*, and luckily, neither do melodramas like this. The story is of a budding young pianist, Anita (Bergman), who is swept off her feet by a renowned concert violinist, Holger (Ekman), the father of one of her pupils. Their courtship/concert tour is told in film language run rampant (torrid kisses superimposed over moving trains), but there is something magical about the fake little Tyrolean village where it all stops. It is there that Bergman—who already evinces the inner conflict between passion and decorum, urgency, and aplomb that would define her screen persona—has her moment of heart-stopping honesty. JUDY BLOCH

Written by Gösta Stevens, Molander. Photographed by Åke Dahlqvist. With Ingrid Bergman, Gösta Ekman, Inga Tidblad, Erik Berglund. (93 mins, In Swedish with English subtitles, B&W, DCP, From Swedish Film Institute, permission Janus Films)

2

SAT / 7.19.25 / 5 PM

The Count of the Old Town

Edvin Adolphson, Sigurd Wallén (Sweden, 1935) Digital Restoration

(*Munkbrogreven*). An eighteen-year-old Ingrid Bergman made her debut in this good-natured, practically plotless film set in Stockholm's Old Town. The self-styled Count (Valdemar Dalqvist) is a free-spirited rogue who knocks around the city's bohemian districts with a gang of raffish friends determined to flout local liquor regulations. Their ingenious attempts to stay soused while keeping one step ahead of the law provide occasions for assorted comic capers in a Mack Sennett vein. As a maid in a cheap hotel, Bergman caught the attention of contemporary Swedish critics, who called this "healthy-looking, hefty, and direct" young actress "enormously charming."

Written by Gösta Stevens, based on *Greven av Gamla Stan* by Arthur Fischer, Siegfried Fischer. Photographed by Åke Dahlqvist. With Valdemar Dalquist, Julia Caesar, Wallén, Ingrid Bergman. (83 mins, In Swedish with English subtitles, B&W, DCP, From Swedish Film Institute, permission Janus Films)

3

SUN / 7.20.25 / 6:30 PM

The Sacrifice

Andrei Tarkovsky (Sweden/France, 1986) 4K Digital Restoration

Repeats Friday / 8.29.25

For more details see *Andrei Tarkovsky: Voyages in Time*, p. 27.

SAT / 7.26.25 / 7 PM

Elvira Madigan

Bo Widerberg (Sweden, 1967)
35mm Archival Print

Bo Widerberg is considered one of the central figures in Swedish cinema. Preferring natural lighting, he shoots mostly out of doors and never in a studio. "An historical incident inspired this testament by Widerberg to romantic love. In 1889 Lieutenant Sparre (Thommy Berggren) and Elvira Madigan (Pia Degermark) are both deserters—he from the Swedish army and she from her parents' circus. He is a count, and she is a tightrope walker. Their attempt to create their own world, away from the society that would keep them apart, is a story of intense dedication and ultimate tragedy" (Walker Art Center).

Written by Widerberg. Photographed by Jörgen Persson. With Thommy Berggren, Pia Degermark, Cleo Jensen, Lennart Malmer. (90 mins, In Swedish with English subtitles, Color, 35mm, From Swedish Film Institute, permission Janus Films)

4

SAT / 8.2.25 / 7 PM

Summer with Monika

Ingmar Bergman (Sweden, 1953)
Digital Restoration

Introduction Linda Haverty Rugg

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

(*Sommaren med Monika*). Critics touted *Summer with Monika* as Ingmar "Bergman's most erotic film" for its theme of a young man's sexual awakening and scenes of nudity on an island in the Stockholm archipelago. But this summer interlude is surrounded by some of the bleakest commentary of Bergman's early cinema, in a city captured in all its shadows and empty light by the expert cinematographer Gunnar Fischer. Monika (Harriet Andersson), a restless, sexually harassed vegetable seller, and her more bourgeois boyfriend, Harry, take off in his father's boat for the islands. There she teaches him how to dance, make love, and steal vegetables, and they dream of a family. JUDY BLOCH

Written by Bergman, from a novel by Per Anders Fogelström. Photographed by Gunnar Fischer. With Harriet Andersson, Lars Ekborg, John Harryson, Dagmar Ebbesen. (96 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

THU / 8.7.25 / 7 PM

Smiles of a Summer Night

Ingmar Bergman (Sweden, 1955)
Digital Restoration

Introduction Linda Haverty Rugg

(*Sommarnattens leende*). One of the cinema's great erotic comedies, *Smiles of a Summer Night* features a plot that is an Ophulsian ronde of love affairs and intrigues revolving around a middle-aged lawyer (Gunnar Björnstrand); his young wife, who remains a virgin; his former mistress, a sophisticated stage actress (Eva Dahlbeck); her lover; and his wife. They gather for a weekend at the country estate of the actress's elderly mother. A true parody of the ridiculous male, this is a comic working-out of an idea suggested so tragically in Ingmar Bergman's *Sawdust and Tinsel*—that men are a species of beast who turn to women to save them from being totally humiliated. JUDY BLOCH

Written by Bergman. Photographed by Gunnar Fischer. With Eva Dahlbeck, Gunnar Björnstrand, Ulla Jacobsson, Harriet Andersson. (108 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

WED / 8.13.25 / 7 PM

Through a Glass Darkly

Ingmar Bergman (Sweden, 1961)
Digital Restoration

Introduction Linda Haverty Rugg

(*Såsom i en spegel*). *Through a Glass Darkly* is the first in a trilogy that also includes *Winter Light* and *The Silence*. The search for God, which is complicated by and confused with lust and madness, is the central theme of this trilogy. Karin (Harriet Andersson)—daughter, wife, and recently released mental patient—convalesces at her family's seaside summer cabin, where the men in her life have hardly a clue what emotional sustenance the confused and delusional woman might require. Her father (Gunnar Björnstrand) and husband (Max von Sydow), both cold, self-absorbed intellectuals, distance themselves from the recovery process, while Karin increasingly fixates on her vulnerable and sexually susceptible younger brother. BARBARA SCHARRES

Written by Bergman. Photographed by Sven Nykvist. With Harriet Andersson, Max von Sydow, Gunnar Björnstrand, Lars Passgård. (90 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

WED / 8.20.25 / 7 PM

Persona

Ingmar Bergman (Sweden, 1966)
Digital Restoration

Introduction Linda Haverty Rugg

An actress named Elisabet (Liv Ullmann) elects to become silent and is put into the care of Alma (Bibi Andersson), a nurse companion. The actress's act, we soon learn, has two aspects: it is a wish for ethical purity, but it is also a species of sadism, a virtually impregnable position of strength from which to manipulate her nurse, who is charged with the burden of talking. By the end of the film, the two characters are engaged in a desperate Strindberg-like duel of identities, and Ingmar Bergman has turned that struggle into a metaphor for the fate of language, art, and consciousness itself. RUSSELL MERRITT

Written by Bergman. Photographed by Sven Nykvist. With Liv Ullmann, Bibi Andersson, Margaretha Krook, Gunnar Björnstrand. (84 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

SAT / 8.23.25 / 7 PM

A Swedish Love Story

Roy Andersson (Sweden, 1970)
35mm Archival Print

(*En kärlekshistoria*). A shop-mechanic doofus demonstrates his karate moves to a nonplussed boss, and a badass teenager rides his motorcycle heroically into the sunset, until he's passed by a bicyclist: these opening scenes set the tone for Roy Andersson's debut film, inspired by the Czech comedies of Milos Forman. *A Swedish Love Story* chronicles a love affair between two teenagers as their parents' lives slowly grind on. The film quietly observes its actors' all-too-human expressions of incrimination and incomprehension to underline the gap between generations, and the sadness in store for all. With warmth, humor, and criticism, Andersson depicts 1960s Sweden—the disappointment over the welfare state and the hope for things new.
JASON SANDERS

Written by Andersson. Photographed by Jörgen Persson. With Ann-Sofie Kylin, Rolf Sohlman, Anita Lindblom, Bertil Norström. (119 mins, In Swedish with English subtitles, Color, 35mm, From Swedish Film Institute, permission Janus Films)

FRI / 8.29.25 / 3:30 PM

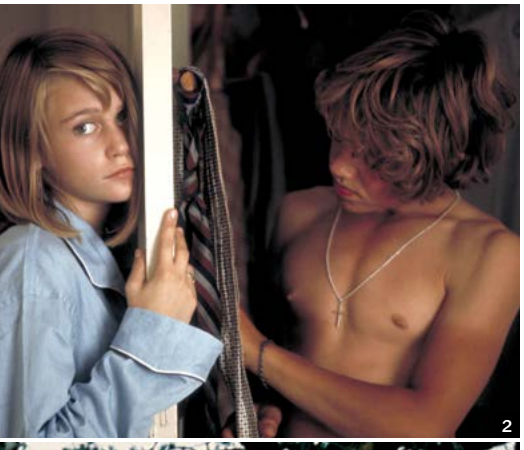
The Sacrifice

Andrei Tarkovsky (Sweden/France, 1986) 4K Digital Restoration

Repeats Sunday / 7.20.25

For more details, see *Andrei Tarkovsky: Voyages in Time*, p. 27.

1


2

3

4

Special Screenings

5

6

SUN / 6.29.25 / 5 PM
WED / 7.30.25 / 7 PM

ÉL

Luis Buñuel (Mexico, 1953)
4K Digital Restoration

(*This Strange Passion*). This is a study of "mad love" gone truly mad amidst the neurotic compulsions of the haute bourgeoisie. The protagonist, Francisco, is a forty-year-old virgin holding out for perfect—and perfectly respectable—love. Francisco's apparent self-possession masks a ruthless severity, and his romanticism girdles insane misogyny. He takes a young wife, who tries to adjust to the tyranny of his jealous behavior, until the evening he enters her room with some menacing instruments. "The influence of de Sade is everywhere apparent in a scenario that the majority of the Mexican public took for a run-of-the-mill melodrama on jealousy," wrote the Surrealist Ado Kyrou.

Written by Buñuel, Luis Alcoriza, from a novel by Mercedes Pinto. Photographed by Gabriel Figueroa. With Arturo de Córdova, Delia Garcés, Carlos Martínez Baena, Aurora Walker. (93 mins, In Spanish with English subtitles, B&W, DCP, From Janus Films)

SAT / 6.28.25 / 4 PM
SUN / 7.20.25 / 4:30 PM

A Photographic Memory

Rachel Elizabeth Seed (US, 2024)

Winner of the Truer Than Fiction Award at the 2025 Film Independent Spirit Awards

A Photographic Memory is an intimate portrait of filmmaker Rachel Elizabeth Seed's trailblazing mother, Sheila Turner Seed—a vibrant and pioneering journalist, photographer, and filmmaker, who died suddenly and tragically when her daughter was just eighteen months old. Uncovering the vast archive Turner Seed produced—including lost interviews with iconic photographers Cecil Beaton, Henri Cartier-Bresson, Bruce Davidson, Lisette Model, and Gordon Parks—Seed attempts to build a posthumous relationship with her mother through her interviews, photographs, journals, and films, as well as the stories of those who remember her. The result is an unlikely mother-daughter conversation that evades time and space, exploring universal themes of memory, loss, and legacy.

Written by Seed. Photographed by Seed, Joseph Michael Lopez. (87 mins, Color, DCP, From Zeitgeist Films)

1 *Through a Glass Darkly* **8.13.25**
2 *A Swedish Love Story* **8.23.25**
3 *The Sacrifice* **7.20, 8.29.25**
4 *Persona* **8.20.25**
5 *Él* **6.29, 7.30.25**
6 *A Photographic Memory* **6.28, 7.20.25**

1

Mikio Naruse: The Auteur as Salaryman

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

Mikio Naruse (1905–1969) experienced vast social, political, and technological changes while working to chronicle the daily lives of ordinary people. As scholar Catherine Russell suggested, he was both "auteur" and "salaryman," finishing ninety-eight films—on time and on budget—in just short of four decades. Money, and the lack thereof, is a central theme of many of Naruse's films, often a topic of conversation for his protagonists, informing their decisions. Especially empathetic to the plight of women, Naruse excelled at depictions of their struggles, resistance, and endurance, as in his adaptations of the works of popular novelist Fumiko Hayashi, including *Repast*, *Late Chrysanthemums*, and her autobiographical *A Wanderer's Notebook*.

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

Beginning with a focus on films made with actress Hideko Takamine, who embodies some of the most indelible characters in Naruse's works—including Keiko in *When a Woman Ascends the Stairs*, Yukiko in *Floating Clouds*, Reiko in *Yearning*, and Oshima in *Untamed*—this retrospective, which continues through December, offers a rare opportunity to see a broad array of Naruse's films, from his 1935 international hit *Wife! Be Like a Rose!* (the first Japanese talkie to screen in the United States) to his magnificent movies of the 1960s.

Kate MacKay
Associate Film Curator

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

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

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

THU / 7.3.25 / 7 PM

When a Woman Ascends the Stairs

Mikio Naruse (Japan, 1960)
BAMPFA Collection

(*Onna ga kaidan o agaru toki*). Hideko Takamine portrays the consummate Naruse heroine: high-minded, determined, and out of her element in a sordid world. Here it is the backstreet bars of Tokyo's Ginza district, which Naruse re-creates in all its busy detail and nighttime poetry. Naruse's approach to the world at the top of the stairs, like his protagonist's, is never indelicate yet always unsentimental and direct. In the extraordinary opening few minutes, he lays out all the themes and problems of the film using the quick, telling brushstrokes of a master. But make no mistake: lives are in the balance. "An elegant essay in black-and-white CinemaScope and tinkling cocktail jazz" (*Village Voice*). JUDY BLOCH

Written by Ryuzo Kikushima. Photographed by Masao Tamai. With Hideko Takamine, Masayuki Mori, Reiko Dan, Tatsuya Nakadai. (111 mins, In Japanese with English electronic titling, B&W, 35mm, 'Scope, BAMPFA Collection, permission Janus Films)

2

3

THU / 7.10.25 / 7 PM

Hideko the Bus Conductor

Mikio Naruse (Japan, 1941)

(*Hideko no shasho-san*). Hideko Takamine stars in the first of her seventeen films with Naruse, a charming escapist comedy in which the Second Sino-Japanese War is, if anything, conspicuous by its absence. Filmed on location, the story follows a teenage girl who works in a country hot-springs village as a ticket taker for a bus line that has seen better days (obviously, though it is not stated, due to wartime conditions). She develops a scheme to liven up her route by turning the bus line into a tourist line and herself into a "modern" tour guide.

Written by Naruse, from a story by Masuji Ibuse. Photographed by Ken Azuma. With Hideko Takamine, Kamatari Fujiwara, Daijiro Natsukawa, Tsuruko Mano. (52 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

Preceded by

The Whole Family Works

Mikio Naruse (Japan, 1939)

(*Hataraku ikka*, a.k.a. *A Working Family*). Under the nose of military censors, Naruse made this quiet drama of a family's struggle to make ends meet in depression conditions that have been made worse—it is implied but not stated—by the war against China. From the intimate, cluttered family environment, Naruse skillfully shows how the poorest citizens carry the burden of a nation's ambitions. While complying with the military demand for "inspirational" films on filial piety, Naruse movingly depicts a generation holding its dreams in check for the war to come.

Written by Naruse, from a story by Sunao Tokunaga. Photographed by Hiroshi Suzuki. With Musei Tokugawa, Noriko Honma, Akira Ubukata. (65 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

Total running time: 117 mins

4

5

SAT / 7.12.25 / 4:30 PM

Lightning

Mikio Naruse (Japan, 1952)

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

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

1 *Floating Clouds* **7.16.25**
2 *When a Woman Ascends the Stairs* **7.3.25**
3 *Hideko the Bus Conductor* **7.10.25**
4 *The Whole Family Works* **7.10.25**
5 *Lightning* **7.12.25**

1

2

3

4

5

WED / 7.16.25 / 7 PM

Floating Clouds

Mikio Naruse (Japan, 1955)

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

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

SAT / 7.19.25 / 7 PM

Flowing

Mikio Naruse (Japan, 1956)

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

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

FRI / 7.25.25 / 7 PM

A Wife's Heart

Mikio Naruse (Japan, 1956)

(*Tsuma no kokoro*). In *A Wife's Heart*, Hideko Takamine plays a young woman trying to raise enough money to open her own coffee shop. When her family takes the money to fund her sister's wedding, she arranges a loan, but her husband grows jealous of the loan officer. Featuring Toshiro Mifune in his second and last role in a Naruse film, *A Wife's Heart* "shows the family system to be so rigid that there can be no variation" (Joseph L. Anderson and Donald Richie, *The Japanese Film*).

Written by Toshiro Ide. Photographed by Masao Tamai. With Hideko Takamine, Toshiro Mifune, Yoko Sugi, Keiju Kobayashi. (98 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

THU / 7.31.25 / 7 PM

Untamed

Mikio Naruse (Japan, 1957)

(*Arakure*). Adapted from a popular Taisho era (1912–26) novel by Shusei Tokuda, *Untamed* is exceptional among Naruse's characterizations of women. Oshima (Hideko Takamine) experiences a series of failed relationships as she works toward financial independence and self-realization. A refreshing departure from the restrained, yearning, and enduring characters Takamine previously played for Naruse, Oshima resists and fights back as much as, if not more than, she suffers, sloughing off successive disappointments and betrayals and emerging all the stronger. "Hideko Takamine's performance . . . is among her most active and energetic and her character is one of the most liberated in Naruse's oeuvre" (Catherine Russell). KATE MACKAY

Written by Yoko Mizuki, based on a novel by Shusei Tokuda. Photographed by Masao Tamai. With Hideko Takamine, Ken Uehara, Masayuki Mori, Daisuke Kato. (121 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

1 *Floating Clouds* **7.16.25**
2 *Flowing* **7.19.25**
3 *Untamed* **7.31.25**
4 *Daughters, Wives, and a Mother* **8.8.25**
5 *A Wanderer's Notebook* **8.10.25**
6 *Wife! Be Like a Rose!* **8.17.25**
7 *Three Sisters with Maiden Hearts* **8.23.25**

FRI / 8.8.25 / 7 PM

Daughters, Wives, and a Mother

Mikio Naruse (Japan, 1960)

(*Musume, tsuma, haha*). The writer and critic Susan Sontag was a great admirer of this drama about a middle-class Tokyo family thrown into crisis by a car accident and an insurance windfall. A splendid cast (including Tatsuya Nakadai) carries off a film of narrative complexity, appropriately shot in CinemaScope. "Another film in which Naruse compares the ideal of life—what the characters suppose themselves to be living—with its reality. . . . Again and again in Naruse's films, the internal coherence of the family is an illusion that's exposed the moment a crisis loosens the bonds among the family members" (Chris Fujiwara, *Film Comment)*.

Written by Toshiro Ide, Zenzo Matsuyama. Photographed by Jun Yasumoto. With Setsuko Hara, Hideko Takamine, Ken Uehara, Tatsuya Nakadai. (122 mins, In Japanese with English subtitles, Color, 35mm, 'Scope, Courtesy of The Japan Foundation, permission Toho)

SUN / 8.10.25 / 4 PM

A Wanderer's Notebook

Mikio Naruse (Japan, 1962)

(*Horoki*, a.k.a. *Her Lonely Lane*). Naruse's adaptation of writer Fumiko Hayashi's autobiography begins in the gutters of Japan as young Fumiko slugs her way through a succession of bad jobs and worse men. Slowly making her way from menial labor to artistic success, she finds the jobs slightly better, but the men the same. Naruse felt an obvious bond with Hayashi (he adapted sixteen of her works), and it's never clearer than in this "final, beautiful tribute to her" (Phillip Lopate). A love letter from one artist to another, *A Wanderer's Notebook* celebrates a woman who created art from turmoil and, when faced with jealous lovers, found greater success in solitude. JASON SANDERS

Written by Toshiro Ide, Sumie Tanaka, from an autobiography by Fumiko Hayashi. Photographed by Jun Yasumoto. With Hideko Takamine, Kinuyo Tanaka, Daisuke Kato, Akira Takarada. (124 mins, In Japanese with English subtitles, B&W, 35mm, 'Scope, Courtesy of The Japan Foundation, permission Toho)

FRI / 8.15.25 / 7 PM

Yearning

Mikio Naruse (Japan, 1964)

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

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

SUN / 8.17.25 / 5 PM

Wife! Be Like a Rose!

Mikio Naruse (Japan, 1935)

(*Tsuma yo bara no yo ni*). Naruse's best-known film of the 1930s is a bittersweet comedy of a young office worker trying to bring her estranged parents back together. With its witty young heroine (Sachiko Chiba, Naruse's wife) and its "happy ending," *Wife! Be Like a Rose!* seems atypical of Naruse's films, most of which observe their heroines becoming tougher, if sadder, as they chart their way through an unfriendly world. But in this wonderful film, Naruse utilizes a deceptively simple style to examine from many angles the stifling nature of family life and the many ways that people find to make it livable.

Written by Naruse, from a play by Minoru Nakano. Photographed by Hiroshi Suzuki. With Sachiko Chiba, Heihachiro Okawa, Tomoko Ito, Yuriko Hanabusa. (74 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

SAT / 8.23.25 / 4:30 PM

Three Sisters with Maiden Hearts

Mikio Naruse (Japan, 1935)

(*Otome-gokoro sannin shimai*). Tokyo's Asakusa district—by night a hub of theater and music, by day a maze of activity—typified the spirit and flavor of the city in the 1930s. Naruse's adaptation of a Yasunari Kawabata novel paints a beautifully angled and varied portrait of Asakusa before introducing three daughters of an indifferent mother, trying variously to break away into love and stage careers. In his first sound film, Naruse uses incidental music constantly. But the great story of this film remains visual: Naruse's natural framing devices, so beautiful in themselves, provide the layers inherent in a story of three very different women captured in one moment in time. JUDY BLOCH

Written by Naruse, from a novel by Yasunari Kawabata. Photographed by Hiroshi Suzuki. With Chikako Hosokawa, Masako Tsutsumi, Ryuko Umezono, Chitose Hayashi. (74 mins, In Japanese with English subtitles, B&W, 35mm, Collection of the National Film Center, Tokyo, permission Toho)

6

7

1

Tsai Ming-liang in Person

In its description of Tsai Ming-liang's 2020 film *Days*, the Harvard Film Archive observed, "Tsai's delicate touch leaves the film in a state of poignant anticlimax, raising unsentimental questions about what constitutes fulfilling human connection." That phrase could in fact be used as a starting point to discuss any of the Malaysian-born, Taiwan-based director's films. Emerging on the scene with *Rebels of the Neon God* (1992) a decade after Taiwanese New Wave progenitors Hou Hsiao-hsien and Edward Yang released their extraordinary first films, Tsai's elegant chronicles of urban alienation are distinguished by their combination of gritty realism, languorous pace, unexpected moments of humor, copious precipitation, and actor Lee Kang-sheng. Tsai's protagonists lead mostly solitary existences—even when living in close proximity to others—communication is limited, encounters fleeting, and intimacy a distant dream. Yet there is a profound humanity in the sustained attention of Tsai's camera on the mundane activities of daily life.

This series offers the opportunity to revisit films from every stage of Tsai's career, including his Golden Lion Award–winning sophomore feature, *Vive l'amour*; his apocalyptic epidemic film, *The Hole*; and *Sand*, the eighth of the *Walker* series films, each featuring Lee swathed in red robes walking barefoot. Tsai and Lee will be present to discuss most of the films in the series, which will be preceded by special screenings of François Truffaut's *The 400 Blows*, referenced in *What Time Is It There?*, and King Hu's 1967 classic *Dragon Inn*, a favorite of Tsai's that is prominently featured in his elegiac ode to cinema, *Goodbye, Dragon Inn*.

Kate MacKay
Associate Film Curator

Copresenter
Tsai Ming-liang in Person is made possible with the support of the Ministry of Culture of Taiwan, the Taiwan Academy in Los Angeles, and EVA Air.

Thank you
Mark Te-Yuan Chien, Violet Pin-Chien Wang, Felicia Cheng, Taiwan Academy in Los Angeles; Jack Yonover, Janus Films; Big World Pictures; Erin Farrell, Jonathan Howell, Film Movement; Claude Wang, Homegreen Films; George Schmalz, Kino Lorber; Edward McCarry, Cinema Guild; and Kazu Watanabe, Grasshopper Film.

1 *Days* **8.31.25**
2 *Dragon Inn* **8.14.25**
3 *Rebels of the Neon God* **8.22.25**
4 *Vive l'amour* **8.27.25**
5 *The Hole* **8.28.25**
6 *What Time Is It There?* **8.29.25**

THU / 8.14.25 / 7 PM

Dragon Inn

King Hu (Taiwan, 1967) 4K Digital Restoration

Set in the middle of the Ming dynasty (1457), *Dragon Inn* features a female knight who, along with her brother, attempts to defend the children of an assassinated minister, who have been exiled to the remote Dragon Inn. The final battle fought between the emperor's ruthless Eastern Agency and the motley resistance is a spectacular display. Here King Hu invigorates the swordplay genre by drawing on Beijing Opera traditions, choreographing the film to the percussive rhythms of the traditional stage. This thrilling landmark of film history returns to the screen in a new, beautifully restored 4K digital transfer, created from the original negative.

Written by Hu. Photographed by Hua Hui-ying. With Shang-Kuan Ling-feng, Shih Chun, Pai Ying, Miao Tien. (111 mins, In Mandarin with English subtitles, Color, DCP, From Janus Films)

FRI / 8.22.25 / 7 PM

Rebels of the Neon God

Tsai Ming-liang (Taiwan, 1992)

Introduction Andrew F. Jones

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

(*Ching shao nien na cha*). In Tsai's acclaimed and disturbing film on Taiwan's urban youth subculture, the kids are so alienated from the older generation and its values that there is not even enough common ground for conflict. Hsiao-kang is virtually unable to carry on a conversation with his father, while his mother resorts to occult Taoism to interpret her son's bewildering behavior. Hsiao-kang and friends make the best of their mazelike late-night world of motorcycles, video arcades, and petty crime, recognizing on some level that there is no way out. "No other director since Fassbinder has got inside young male anomie with such tenderness and warmth" (Tony Rayns).

Written by Tsai. Photographed by Liao Pen-jung. With Lee Kang-sheng, Chen Chao-jung, Wang Yu-wen, Miao Tien. (106 mins, In Taiwanese and Mandarin with English subtitles, Color, DCP, From Big World Pictures)

WED / 8.27.25 / 7 PM

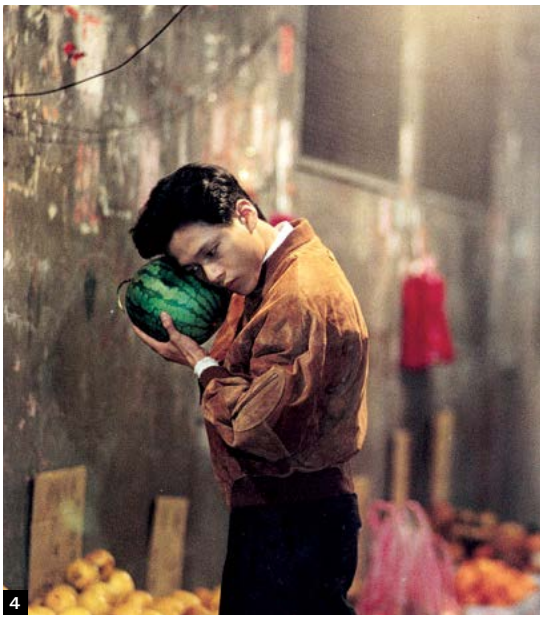
Vive l'amour

Tsai Ming-liang (Taiwan, 1994)

In Conversation Tsai Ming-liang, Lee Kang-sheng, and Andrew F. Jones

(*Aiqing wansui*). Three lost souls form an unlikely love triangle in Tsai's Venice-winning follow-up to *Rebels of the Neon God*, set against an urban 1990s Taipei just starting its economic growth. A teenage crematorium employee, a real-estate agent, and a street vendor/Lothario wind up sneaking in and out of the same vacant apartment, sometimes hooking up, but often misconnecting, with the apartment itself possibly their greatest object of desire. One could even see a typical yuppie romantic comedy here somewhere, but Tsai instead burrows into all the spaces edited out of such films, where uncertainty, stillness, and sadness hide. "Vive l'amour," indeed. JASON SANDERS

Written by Tsai, Yang Pi-ying, Tsai Yi-chun. Photographed by Liao Pen-jung, Lin Ming-kuo. With Yang Kuei-mei, Lee Kang-sheng, Chen Chao-jung. (118 mins, In Mandarin with English subtitles, Color, DCP, From Film Movement)



1

2

THU / 8.28.25 / 7 PM
The Hole
Tsai Ming-liang (Taiwan/France, 1998)

In Conversation Tsai Ming-liang, Lee Kang-sheng, and Weihong Bao

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

(*Dong*). In Taipei there are only seven days to the year 2000, the rain just keeps pouring, a mysterious plague makes people act like roaches, quarantine zones are everywhere, and even the most alienated urbanite dreams dance numbers from 1950s Hong Kong films. Such is the end of the millennium as pictured by Tsai in this part-musical, part-sci-fi exploration of modern isolation, environmental catastrophe, and the failure of communication. The film's apocalyptic *Blade Runner* atmosphere fits surprisingly well with Tsai's auteurist vision of societal and emotional collapse, as do its pathetically realistic musical numbers, inspired by the films of popular 1950s songstress Grace Chang. JASON SANDERS

Written by Yang Pi-ying, Tsai. Photographed by Liao Pen-jung. With Yang Kuei-mei, Lee Kang-sheng, Miao Tien, Tong Hsiang-chu. (95 mins, In Mandarin with English subtitles, Color, 35mm, From UCLA Film & Television Archive, permission Big World Pictures)

FRI / 8.29.25 / 7 PM
What Time Is It There?
Tsai Ming-liang (Taiwan/France, 2001)
35mm Archival Print

In Conversation Tsai Ming-liang, Lee Kang-sheng, and Pheng Cheah

Pheng Cheah is a Professor of Rhetoric and Geography at UC Berkeley, and works in the areas of postcolonial theory, literature, and contemporary globalization.

A chance encounter between a street vendor and a young woman traveling to Paris blossoms into an endearing examination of loneliness, mourning, and time's passage, with room to spare for a tribute to François Truffaut's *The 400 Blows* and even a cameo by Jean-Pierre Léaud. Every life here seems lived at the wrong time, from the woman's Parisian stumbles to the vendor's quixotic battle to set all clocks to French time, or a grieving wife's "date" with her dead husband. As deadpan as Buster Keaton, as existential as Samuel Beckett, it's "a film of surprise and wonder, lyrically attuned to the ticking intensity of romance" (*Rolling Stone*).
JASON SANDERS

Written by Tsai, Yang Pi-ying. Photographed by Benoît Delhomme. With Lee Kang-sheng, Lu Yi-ching, Miao Tien, Chen Shiang-chyi. (116 mins, In Mandarin and French with English subtitles, Color, 35mm, From UCLA Film & Television Archive, permission Homegreen Films)

SAT / 8.30.25 / 4 PM
Goodbye, Dragon Inn
Tsai Ming-liang (Taiwan, 2003)

In Conversation Tsai Ming-liang, Lee Kang-sheng, and Pheng Cheah

(*Bu san*). *Goodbye, Dragon Inn* is Tsai's sharpest combination of his major themes—rain, missed connections, and the poetry of loneliness—here juxtaposed against something more unexpected: a martial arts film. It's a rainy night in Taipei, and the crumbling neighborhood kino-barn is showing King Hu's swordplay classic *Dragon Inn*. It's all action on-screen, but life (and our attempts to enliven it) stumbles on off-screen. Visualizing the fantasies of anyone who's ever worked in a movie theater, or just adored being in one, *Goodbye, Dragon Inn* underscores the essence of why people watch films: to be reminded of what it is to live, and what it means to dream. JASON SANDERS

Written by Tsai. Photographed by Liao Pen-jung. With Lee Kang-sheng, Chen Shiang-chyi, Kiyonobu Mitamura, Miao Tien. (82 mins, In Mandarin, Taiwanese, and Japanese with English subtitles, Color, DCP, From Kino Lorber)

SAT / 8.30.25 / 7 PM
Stray Dogs
Tsai Ming-liang (Taiwan/France, 2013)

In Conversation Tsai Ming-liang, Lee Kang-sheng, and Iggy Cortez

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

(*Jiao you*). An alcoholic single father and his two children flit through the margins of contemporary Taipei in Tsai's remarkable work of social critique, long-take experimentalism, and asphalt surrealism, in which "every sequence exerts an almost telepathic grip" (*The Telegraph*). The father (Lee Kang-sheng) impassively works as a human sign holder through increasingly powerful rainstorms, while the kids wander about an urban landscape that grows stranger and more heartbreaking by the moment. Here homelessness isn't just a social issue, but a psychic wound. Winner of the Jury Prize at the Venice Film Festival, *Stray Dogs* "offers images that will stick in your mind even longer than they stay on the screen" (NPR). JASON SANDERS

Written by Song Peng Fei, Tsai, Tung Cheng Yu. Photographed by Liao Pen-jung, Sung Wen-zhong. With Lee Kang-sheng, Yang Kuei-mei, Lu Yi-ching, Lee Yi-cheng. (138 mins, In Mandarin with English subtitles, Color, DCP, From Cinema Guild)

SUN / 8.31.25 / 3 PM
Sand
Tsai Ming-liang (Taiwan, 2018)

In Conversation Tsai Ming-liang, Lee Kang-sheng, and Leeroy K. Y. Kang

Leeroy K. Y. Kang is an independent curator and a PhD candidate in the Department of Film & Media, UC Berkeley.

Tsai's *Walker* series (2012–present) was inspired by the Tang dynasty Monk

Xuanzang, whose pilgrimage was fictionalized in the sixteenth-century Chinese novel *Journey to the West*. The series features a red-robed, barefoot Lee Kang-sheng slowly, silently, deliberately walking through particular locales. The director described *Sand* poetically: "Monsoon season. The black sandy beaches of Zhuangwei. A deserted eel-catching settlement. The entangled branches of the lintou trees. Hsiao Kang (Lee Kang-sheng) appears to walk in a barren wasteland. Is this the end of time or the beginning? It all feels like a dream." KATE MACKAY

Written by Tsai. Photographed by Ian Ku. With Lee Kang-sheng. (81 mins, No dialogue, Color, DCP, From Homegreen Films)

SUN / 8.31.25 / 6 PM
Days
Tsai Ming-liang (Taiwan, 2020)

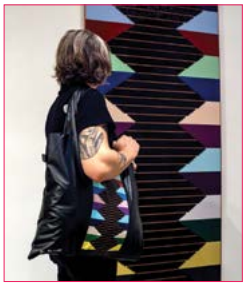
In Conversation
Tsai Ming-liang, Lee Kang-sheng, Anong Houngheuangsy, and Iggy Cortez

(*Rizi*). A two-hour film composed of only forty-six shots and no main dialogue, *Days* fittingly follows the solitary lives of two men in separate countries: a middle-aged Taiwanese man battling neck pain (Lee Kang-sheng) and a young Lao immigrant in Thailand. Scenes from their quiet days come and go, until a commercial encounter finally unites them. As always, Tsai sketches the beauty and nobility of lives lived in silence, though with *Days*, viewers also mark the passing of time in Lee's now-weathered, still-mesmerizing face, a constant in Tsai's films for nearly thirty years. "A ravishing, wordless story of urban loneliness" (*Screen Daily*). JASON SANDERS

Written by Tsai. Photographed by Chang Jhong-yuan. With Lee Kang-sheng, Anong Houngheuangsy. (127 mins, No dialogue, Color, DCP, From Grasshopper Film)

1 *Goodbye, Dragon Inn* **8.30.25**
2 *Stray Dogs* **8.30.25**

COLORS OF SUMMER AT THE BAMPFA STORE



BAMPFA Custom Loqi Tote

Experience the perfect blend of style and comfort with this BAMPFA-exclusive metallic tote bag, complete with a bonus zip pocket.

$29.99

Canetti Colorful Magnetic Frame

Available in colorful combinations, these vibrant frames are the ultimate in convenience.

$26.50

Dalix Artist Hat

Proclaim your identity with these appealing hats in a range of colors, designed and embroidered in California.

$19.95

Have you heard our big news?

BAMPFA has launched a more accessible membership for all!

We believe that art and film are for everyone. That's why we've lowered the price of our Basic Membership to just $40/year—making it easier to join the BAMPFA community.

We need art, film, and one another more than ever.

$40 MEMBERSHIP

As a member, you're part of a vibrant community that values creativity, dialogue, and shared experiences. For a full year, you'll receive:

- **Free admission to our galleries**
- **Half-price tickets to film screenings in our state-of-the-art theater**
- **Special savings at the Museum Store**

Join or renew today at a price designed to bring us together, and experience all that BAMPFA has to offer! For full membership details, visit our website or admissions desk, or call us at 510-642-5186.

bampfa.org/member

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

On View

EXHIBITIONS

Routed West: Twentieth-Century African American Quilts in California
June 8–November 30

To Exalt the Ephemeral: The (Im)permanent Collection
Through July 6

Art Wall / Tanya Aguiñiga: Border Fall Height
Through July 13

Fifty-Fifth Annual UC Berkeley MFA Exhibition: The Currents Beneath
Through July 27

Lee ShinJa: Drawing with Thread
August 6, 2025–February 1, 2026

Art Wall / Stephanie Syjuco: Present Tense (Roll Call)
August 13, 2025–June 28, 2026

MATRIX 287 / Berenice Olmedo
August 13–November 23, 2025

Collection Focus / Sky Hopinka: Sunflower Siege Engine
Through August 17

FILM SERIES

In Lonely Places: Film Noir Beyond the City
June 6–July 24

Robert Altman at 100
June 13–August 30

Bruce Conner: Films from the BAMPFA Collection
June 15 & 27

Andrei Tarkovsky: Voyages in Time
June 20–August 29

Mikio Naruse: The Auteur as Salaryman
July 3–December 21

Smiles of a Summer Night: Swedish Auteurs
July 11– August 29

Tsai Ming-liang in Person
August 14–31

SPECIAL SCREENINGS

Vivien's Wild Ride
June 8 & 21

The 400 Blows
June 12 & August 9

Vermiglio
June 18 & July 6

A Photographic Memory
June 28 & July 20

Él
June 29 & July 30

Dragon Inn
August 14

Visit Us!

2155 Center Street
Downtown Berkeley
(510) 642-0808

Wed–Sun 11 AM–7 PM
(gallery and store hours)

Follow Us!

@BAMPFA
bampfa.org

FUNDERS AND PARTNERS

Henry Luce Foundation
The Andy Warhol Foundation for the Visual Arts
Mellon Foundation
The Bernard Osher Foundation
Teiger Foundation

Cover: Untitled (Medallion) (detail): pieced by Sherry Ann Byrd, Richmond, California, 1990; quilted by Irene Bankhead, Oakland, 1990; BAMPFA Collection, bequest of the Eli Leon Living Trust. Courtesy Sherry Ann Byrd. Photo: Kevin Candland.

University of California Berkeley Art Museum and Pacific Film Archive, Program Guide, Volume XLIX, Number 3. Published four times a year by the University of California, Berkeley. Produced independently by the Berkeley Art Museum and Pacific Film Archive, which is solely responsible for its contents. BAMPFA, 2120 Oxford Street, Berkeley CA 94720, (510) 642-0808. Julie Rodrigues Widholm, Executive Director. Nonprofit organization.

Copyright © 2025 The Regents of the University of California. All rights reserved.