SUMMER 2026

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

Welcome
Summer 2026

At the heart of *Maren Hassinger: Living Moving Growing* is an installation of woven newspaper that will grow and change over the course of the exhibition. Assembled from discarded pages of the *New York Times*, this tapestry is the latest version of an iconic artwork entitled *Wrenching News* that Hassinger first executed in 2008. On the occasion of her BAMPFA retrospective—the largest she has ever received—Hassinger invites audiences to co-create *Wrenching News* here in Berkeley through a monthly series of newspaper-twisting workshops that will add to the installation in real time.

Wrenching News exemplifies ideas that have shaped Hassinger's practice for more than half a century: collective action and community empowerment to imagine a better world. It's a theme that resonates throughout BAMPFA's exhibition program this summer: from our new Art Wall by the Oakland-based artist Marcel Pardo Ariza, whose work celebrates the unsung contributions of professional art handlers in sustaining our cultural spaces; to the first US retrospective of Chilean artist Lotty Rosenfeld, who spent decades documenting acts of public resistance to authoritarianism under Chilean dictator Augusto Pinochet. We're also opening a yearlong exhibition in the museum's collection galleries entitled *Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection*, which features artists' visions of utopia across a wide range of historical and cultural contexts, inviting viewers to believe that a better world is possible.

While art can help us dream of brighter futures, it can also preserve a fragile past—often in ways that might not be obvious to a casual visitor. In recent years, BAMPFA has renewed its role as a driving force in the field of film preservation, rescuing films like Wayne Wang's *Life Is Cheap . . . But Toilet Paper Is Expensive* and David Schickele's *Bushman* with pristine new digital restorations that have screened worldwide. For both these projects, we partnered with Ross Lipman, one of the most accomplished practitioners in the field of film preservation. He joins us in person this summer for a film series that illuminates the art of preservation, in conjunction with screenings of multiple restorations that he has personally overseen.

BAMPFA's vital role as a custodian of film history led Nathaniel Dorsky and Jerome Hiler—two venerable icons of the Bay Area film community who have been attending screenings here since the early 1970s—to entrust us with the stewardship of their personal collection: lyrical avant-garde films that capture the hidden beauty of Northern California. This summer, we're thrilled to share these gems in *Nathaniel Dorsky & Jerome Hiler: Film Offerings*, which brings Dorsky and Hiler back to the Barbro Osher Theater to screen a selection of some of their most remarkable films and reflect on their partnership in art and life across six decades. Like so much else in our summer season, it's a conversation that could only happen at BAMPFA.

Julie Rodrigues Widholm
Executive Director

JUNE

1

2

3

4 / THU

7 PM *Bob le flambeur* FRENCH NOIR P. 15

5 / FRI

7 PM *Two Prosecutors*
SPECIAL SCREENINGS P. 38

6 / SAT

Maren Hassinger: Living Moving Growing opens

1 PM Collaborative Comics Workshop ART LAB P. 13

1 PM Maren Hassinger Tributes and *Wrenching News* Workshop HASSINGER P. 7

6:30 PM *Elevator to the Gallows*
FRENCH NOIR P. 15

7 / SUN

Community day for *Maren Hassinger: Living Moving Growing*

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

2 PM Curator's Tour HASSINGER P. 7

5 PM *Breathless* FRENCH NOIR P. 15

10 / WED

7 PM *The Rules of the Game*
Introduction and post-screening discussion by David Thomson
FRENCH NOIR P. 15

11 / THU

1:15 PM Exhibition Tour HASSINGER P. 7

7 PM *L'avventura* VITTI P. 27

12 / FRI

7 PM *2001: A Space Odyssey*
KUBRICK P. 33

13 / SAT

4:30 PM *Le doulos* FRENCH NOIR P. 16

7 PM *La notte* VITTI P. 27

14 / SUN

2 PM Exhibition Tour HASSINGER P. 7

5 PM *Barry Lyndon* KUBRICK P. 33

17 / WED

7 PM *Le samouraï*
Introduction and post-screening discussion by David Thomson
FRENCH NOIR P. 16

18 / THU

7 PM *L'eclisse* VITTI P. 27

19 / FRI

7 PM *Gugu's World* FRAMELINE50 P. 37

20 / SAT

4:30 PM *Fear and Desire* KUBRICK P. 33

7 PM *Le cercle rouge*
FRENCH NOIR P. 16

21 / SUN

2 PM Exhibition Tour HASSINGER P. 7

3:30 PM *Acting Like Women* FRAMELINE50 P. 37

6:30 PM *Red Desert* VITTI P. 27

24 / WED

12:15 PM Exhibition Tour HASSINGER P. 7

7 PM *Virgina*
Introduction by Jenni Olson
FRAMELINE50 P. 37

25 / THU

5–7 PM *Transition as Miracle* BLACK LIFE P. 12

7 PM West Coast Estonian Days: *Rolling Papers*
SPECIAL SCREENINGS P. 38

26 / FRI

7 PM *Mary Oliver: Saved by the Beauty of the World* FRAMELINE50 P. 37

27 / SAT

4 PM *Rififi* FRENCH NOIR P. 16

7 PM *Killer's Kiss* KUBRICK P. 33

28 / SUN

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

Rhapsody: Works from the Cooper Rosenwasser Collection closes

2 PM Exhibition Tour HASSINGER P. 7

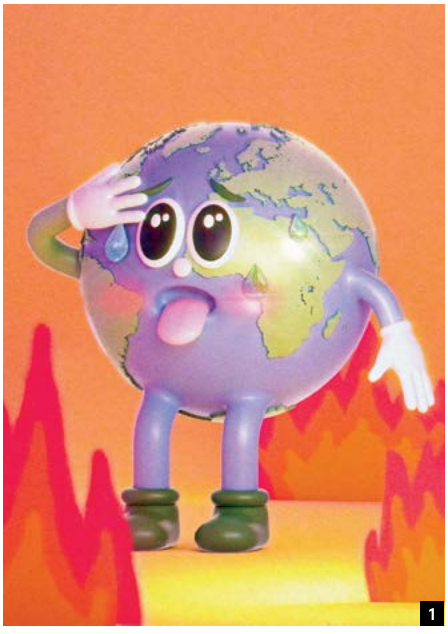
4 PM *Two Prosecutors*
SPECIAL SCREENINGS P. 38

6:30 PM *The Killing* KUBRICK P. 34

4

1 *Acting Like Women* **6.21.26**
2 *Le samouraï* **6.17.26**
3 Maren Hassinger Tributes and *Wrenching News* Workshop **6.6.26**
4 *L'avventura* **6.11, 7.30.26**

JULY


1

1 / WED

7 PM *I Married You for Fun* VITTI P. 27

2 / THU

1:15 PM Exhibition Tour HASSINGER P. 7

7 PM *Only Yesterday* TAKAHATA P. 30

3 / FRI

7 PM *Le jour se lève* FRENCH NOIR P. 16

4 / SAT

5 PM *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* KUBRICK P. 34

5 / SUN

4 PM *Only Yesterday* TAKAHATA P. 30

7 PM *The Girl with a Pistol* VITTI P. 28

8 / WED

12:15 PM Exhibition Tour HASSINGER P. 7

7 PM *Paths of Glory* KUBRICK P. 34

9 / THU

7 PM *Wanda*
Introduction by Ross Lipman
LIPMAN IN PERSON P. 25

10 / FRI

7 PM *The Times of Harvey Milk*
Introduction by Ross Lipman
LIPMAN IN PERSON P. 25

11 / SAT

1:30 PM *Grave of the Fireflies* TAKAHATA P. 30

4 PM *Crossroads* and *The Exploding Digital Inevitable*
Introduction by Ross Lipman LIPMAN IN PERSON P. 25

7 PM *The Exiles*
Introduction by Ross Lipman LIPMAN IN PERSON P. 25

12 / SUN

Object Oriented: Abstraction and Design in the BAMPFA Collection closes

1 PM The Future of *Present Tense*
ART LAB P. 13

2 PM Exhibition Tour HASSINGER P. 7

3 PM Book Launch with David Thomson + *Pierrot le fou*
Introduction and post-screening book signing by David Thomson
FRENCH NOIR/SPECIAL SCREENINGS PP. 17, 38

7 PM *One-Eyed Jacks* KUBRICK P. 34

15 / WED

7 PM *Port of Shadows* FRENCH NOIR P. 17

16 / THU

7 PM *Help Me, My Love* VITTI P. 28

17 / FRI

7 PM *Lolita* KUBRICK P. 34

18 / SAT

3:30 PM *The Tale of The Princess Kaguya* TAKAHATA P. 30

6:30 PM *Shoot the Piano Player*
Introduction and post-screening discussion by Laura Truffaut
FRENCH NOIR P. 17

19 / SUN

5 PM *Gauche the Cellist* TAKAHATA P. 30

7 PM *A Clockwork Orange* KUBRICK P. 35

2

3

22 / WED

7 PM *Teresa the Thief* VITTI P. 28

23 / THU

7 PM *Eyes Wide Shut* KUBRICK P. 35

24 / FRI

7 PM *Mississippi Mermaid*
Introduction and post-screening discussion by Laura Truffaut
FRENCH NOIR P. 17

25 / SAT

3 PM *The Story of Yanagawa Waterways* TAKAHATA P. 31

6:30 PM *I Know That You Know That I Know* VITTI P. 28

26 / SUN

Fifty-Sixth Annual UC Berkeley MFA Exhibition closes

1 PM Cyanotype Animation with Lije
ART LAB P. 13

2 PM Exhibition Tour HASSINGER P. 7

3 PM *The Shining*
Introduction, post-screening discussion, and book signing by Lee Unkrich KUBRICK P. 35

7 PM *Le corbeau* FRENCH NOIR P. 17

29 / WED

12:15 PM Exhibition Tour HASSINGER P. 7

7 PM *Panique* FRENCH NOIR P. 17

30 / THU

7 PM *L'avventura* VITTI P. 28

31 / FRI

7 PM *The Shining* KUBRICK P. 36

1 Cyanotype Animation with Lije **7.26.26**
2 *Lolita* **7.17.26**
3 The Future of Present Tense **7.12.26**
4 *My Neighbors the Yamadas* © 1999 Hisaichi Ishii/Isao Takahata/Studio Ghibli, NHD **8.1.26**
5 Postcard Comics with Krusty Wheatfield **8.16.26**

AUGUST

4

1 / SAT

4 PM *My Neighbors the Yamadas* TAKAHATA P. 31

7 PM *Vivien's Wild Ride* Vivien Hillgrove in person MADE IN BERKELEY P. 20

2 / SUN

1:30 PM Reading and Book Signing: *A Language of Stitches: The Radical Quilts of Rosie Lee Tompkins* with Constance Moore READING P. 12

4:30 PM *The Clockmaker of St. Paul* FRENCH NOIR P. 18

7 PM *La notte* VITTI P. 28

5 / WED

Art Wall / Marcel Pardo Ariza: Las frutas del labor opens

Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection opens

7 PM *The Killing* KUBRICK P. 36

6 / THU

12 PM Curators' Tour UTOPIA P. 9

7 PM *Le trou* FRENCH NOIR P. 18

7 / FRI

7 PM *White Light/Black Rain* Steven Okazaki in person MADE IN BERKELEY P. 20

8 / SAT

2:30 PM *Spartacus* KUBRICK P. 36

7 PM *L'eclisse* VITTI P. 28

9 / SUN

2 PM Exhibition Tour HASSINGER P. 7

2 PM *The Unbearable Lightness of Being* Vivien Hillgrove in person MADE IN BERKELEY P. 20

7 PM *The Seventh Juror* FRENCH NOIR P. 18

12 / WED

Campus Collaborations / Lotty Rosenfeld: Disobedient Spaces opens

7 PM *Full Metal Jacket* KUBRICK P. 36

13 / THU

7 PM *Red Desert* VITTI P. 28

14 / FRI

7 PM *Hours for Jerome, Parts 1 & 2* Nathaniel Dorsky in person DORSKY & HILER P. 23

15 / SAT

3:30 PM *Promises* Justine Shapiro in person MADE IN BERKELEY P. 20

6:30 PM *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* KUBRICK P. 36

16 / SUN

1 PM Postcard Comics with Krusty Wheatfield ART LAB P. 13

1:30 PM Five Films by Nathaniel Dorsky Nathaniel Dorsky in person DORSKY & HILER P. 23

5 PM *2001: A Space Odyssey* KUBRICK P. 36

19 / WED

12:15 PM Exhibition Tour HASSINGER P. 7

7 PM *Bob le flambeur* FRENCH NOIR P. 18

20 / THU

7 PM *A.I. Artificial Intelligence* KUBRICK P. 36

21 / FRI

7 PM Four Films by Jerome Hiler Jerome Hiler in person DORSKY & HILER P. 23

22 / SAT

3:30 PM *Pom Poko* TAKAHATA P. 31

6:30 PM *Barry Lyndon* KUBRICK P. 36

23 / SUN

Collection Focus / Meriem Bennani: Life on the CAPS closes

2 PM *My Neighbor Totoro* TAKAHATA P. 31

4:30 PM *Grave of the Fireflies* TAKAHATA P. 31

7 PM *2001: A Space Odyssey* KUBRICK P. 36

26 / WED

12:15 PM Exhibition Tour UTOPIA P. 9

7 PM *No Straight Lines* Vivian Kleiman and Mel Y. Chen in conversation MADE IN BERKELEY P. 21

27 / THU

7 PM *Purple Noon* FRENCH NOIR P. 18

28 / FRI

4 PM *The Tale of The Princess Kaguya* TAKAHATA P. 31

7 PM *Elevator to the Gallows* FRENCH NOIR P. 18

29 / SAT

3 PM *Arboretum Cycle* Nathaniel Dorsky in person DORSKY & HILER P. 23

7 PM *Tongues Untied* MADE IN BERKELEY P. 21

30 / SUN

3:30 PM *Skin of Glass* Denise Zmekhol and Teresa Caldeira in conversation MADE IN BERKELEY P. 21

7 PM *Eyes Wide Shut* KUBRICK P. 36

5

EXHIBITIONS

NEW EXHIBITION

Maren Hassinger: Living Moving Growing

6.6–11.29.26

Maren Hassinger: Living Moving Growing, the most significant retrospective of the artist to date, presents her work across sculpture, performance, video, and installation from the early 1970s to the present. Hassinger's work addresses social and cultural issues through an awareness of interconnectedness, ephemerality, and the relationships between humans and the natural world. These themes emphasize the importance of caring for the things we share in contrast to the things that divide us.

Living Moving Growing builds upon the understanding that collaboration and participation are crucial to Hassinger's practice, foregrounding how her work in sculpture and performance transcends disciplinary boundaries and engages with the natural world. As the artist has described, the loss of nature is the most pressing issue of our time, as it is a fundamental threat to the thing we all share: the Earth. This exhibition brings together archival documentation of performances and happenings, loans from significant museum collections across the United States, re-creations of ephemeral installations, and a series of performances and participatory workshops with the artist.

The exhibition is accompanied by a fully illustrated publication, featuring contributions by Hilton Als, Adam Avila, Linda Goode Bryant, Robyn Farrell, Anthony Graham, Ava Hassinger, Kristin Juarez, Senga Nengudi, Margot Norton, and Lowery Stokes Sims.

Maren Hassinger: Living Moving Growing is curated by Margot Norton, Chief Curator, and Anthony Graham, Senior Curator, with Omar Jason Farah, Curatorial Assistant. This exhibition is made possible through support from the Shah Garg Women Artists Research Fund. Generous lead support provided by The Andy Warhol Foundation for the Visual Arts and the Henry Luce Foundation. Major support is provided by The KHR McNeely Family Foundation, Kevin, Rosemary, and Hannah Rose McNeely; Shannon Jackson; and Nion T. McEvoy & Leslie Berriman. Additional support provided by the Ed Bradley Family Foundation, Christina Hribar, Wendi Norris, and Bernard I. Lumpkin and Carmine D. Boccuzzi.

Related Events

SAT / 6.6.26 / 1 PM
Maren Hassinger Tributes and *Wrenching News* Workshop
For the opening of *Maren Hassinger: Living Moving Growing*, the artist's most comprehensive retrospective to date, central figures in Hassinger's life and career offer tributes to the artist and her ongoing legacy. Artists, curators, and art historians including Linda Goode Bryant, Ava Hassinger, Kellie Jones, Leslie King-Hammond, Senga Nengudi, and Lowery Stokes Sims will celebrate Hassinger. Following these remarks, she will lead the audience in a newspaper-twisting workshop titled *Wrenching News*.

SUN / 6.7.26 / 11 AM–7 PM
Community Day
Free gallery admission for all

SUN / 6.7.26 / 11:30 AM–2 PM
Art Making for All Ages
Drop in and make art in BAMPFA's Crane Forum, next to the Art Wall.

Materials will be provided.

SUN / 6.7.26 / 2 PM
Curator's Tour
Join Curatorial Assistant Omar Jason Farah as they delve into the history of Maren Hassinger's practice through her material experiments in sculpture, her long-standing engagement with movement and performance, and her work with the moving image.

SUN / 7.19.26 / 1 PM
SAT / 8.15.26 / 1 PM
Wrenching News Workshops
Participate in the creation of *Wrenching News*, an artwork featured in the exhibition *Maren Hassinger: Living Moving Growing*. Berkeley-based artist Julia Goodman will guide participants through the process of twisting and knotting newspapers according to Hassinger's specifications. The resulting collaborative artwork will be added to the installation, and grow throughout the course of the exhibition.

Exhibition Tours

Graduate students from the Department of African American and African Diaspora Studies offer exhibition tours on select Wednesdays at 12:15 PM, Sundays at 2 PM, and Free First Thursdays at 1:15 PM.

WEDNESDAYS AT 12:15 PM
June 24
July 8, 29
August 19

SUNDAYS AT 2 PM
June 14, 21, 28
July 12, 26
August 9

FREE FIRST THURSDAYS AT 1:15 PM
June 11
July 2

Monument (*Pyramid*) at the Botanical Garden

As part of *Maren Hassinger: Living Moving Growing*, BAMPFA has partnered with the University of California Botanical Garden to re-create several artworks by Hassinger that incorporate branches harvested from its own trees. One of these works, *Monument* (*Pyramid*), is on view in the Botanical Garden, nestled amid its living collection of plants from around the world.

The UC Botanical Garden is located in the Berkeley Hills, just a short trip from downtown Berkeley. Parking is available on-site, and a shuttle service runs Monday through Friday from the UC Berkeley campus. For more information, visit botanicalgarden.berkeley.edu.

Above, left: Maren Hassinger, *Forest*, 1980; courtesy of Susan Inglett Gallery, NYC.

Above, right: Maren Hassinger, *Monument* (*Pyramid*), 2022; courtesy of the artist and Susan Inglett Gallery, New York.

Opposite: Maren Hassinger, documentation of performance *Pink Trash*, 1982; courtesy of Susan Inglett Gallery, NYC. Photo: Harmon Outlaw.

NEW EXHIBITION

Art Wall / Marcel Pardo Ariza: Las frutas del labor

8.5.26–7.11.27

For the next installment of BAMPFA's annual Art Wall series, Marcel Pardo Ariza (b. 1991, Bogotá, Colombia; lives and works in Oakland) presents a site-specific installation that pays homage to the often-overlooked yet essential part that art handlers play in museums and collection care, celebrating their vital contributions to cultural institutions. The Art Wall commission will highlight Ariza's work as cofounder, with Ambrose Trataris, of *Arthandlxrs*, an organization and publication that supports marginalized communities within the art handling profession.

Continuing Ariza's tradition of creating large-scale photographic collages, this work will draw on the tools and materials of the art handling trade and the hands of the skilled art professionals that wield them.

Art Wall / Marcel Pardo Ariza: Las frutas del labor is curated by Margot Norton, Chief Curator.

Above: Marcel Pardo Ariza, *Las frutas del labor*, 2026; courtesy the artist.

Left: Lotty Rosenfeld, documentation of *Una milla de cruces sobre el pavimento* (*One Mile of Crosses on the Pavement*), 1979; courtesy Fundación Lotty Rosenfeld.

NEW EXHIBITION

Campus Collaborations / Lotty Rosenfeld: Disobedient Spaces

8.12–11.15.26

Chilean artist Lotty Rosenfeld (1943–2020) was one of the most important feminist artists of the twentieth century, and one of the best known within Latin America. Through printmaking, collage, video, and site-specific installation, she encoded political gestures that contested the militarization of public space, especially during the repressive dictatorship of Augusto Pinochet, which lasted from 1973 to 1990.

Lotty Rosenfeld: Disobedient Spaces is the artist's first US retrospective, illuminating her consistent attention to languages of creative resistance. In her wide-ranging feminist art practice, Rosenfeld celebrated the imagination as the antidote to systems of control, be they patriarchal, dictatorial, capitalistic, or colonial. The exhibition also emphasizes the range of mediums Rosenfeld used—including rarely seen intaglio prints, collages made from everyday materials, book covers, and serigraphs with thread. *Disobedient Spaces* foregrounds Rosenfeld's collaborations with fellow artists and activists, including the experimental Chilean author Diamela Eltit, the women's movement for democracy, and Colectivo Acciones de Arte.

Bringing together Rosenfeld's work across media, this exhibition tells a new story about her legacy that emphasizes materiality, feminist care, and solidarity across differences. Her conceptual rigor and aesthetic subtlety provide lasting lessons to those seeking tools for how to disobey the dominant systems of power today.

Lotty Rosenfeld: Disobedient Spaces originated at the Miriam and Ira D. Wallach Art Gallery, Columbia University, with support from Teiger Foundation and the collaboration of the Fundación Lotty Rosenfeld. The exhibition is cocurated by Natalia Brizuela, Professor of Film & Media and Spanish & Portuguese, UC Berkeley, and Julia Bryan-Wilson, Professor of Art History and Archaeology, Columbia University. The presentation at BAMPFA is organized by Anthony Graham, Senior Curator.

NEW EXHIBITION

Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection

8.5.26–7.11.27

For centuries, artists across the globe have responded to the turbulence of their societies by imagining ideal worlds. In response to moments of crisis and human suffering, artists, writers, and scholars have drawn on the concept of utopia—a term formed from Greek words that literally translate to "no place"—and looked toward the potential of the future as a way to reckon with the problems of the present. *Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection* invites visitors to contemplate spiritual, social, environmental, and political possibilities for alternative realities through artworks from a vast range of historical periods and places. From fifteenth-century European paintings and Buddhist hanging scrolls from across Asia to contemporary photographs and installations, the works on view demonstrate how art has been central to envisioning better social realities, rethinking inherited narratives of progress, and claiming spaces of liberation.

This yearlong exhibition, occupying the lower-level galleries, is organized into thematic groupings that consider utopian thought within varied spiritual practices; present abstraction as a form of contemplation and transcendence; examine design as a method for realizing utopian visions; and survey works from the late 1960s to the present that demonstrate how artists and activists have sought to collectively transform social dynamics. This wide-ranging, multidisciplinary presentation of artworks from BAMPFA's collection considers utopia as an ongoing project rooted in the pursuit of social justice and a future in which all have the resources to thrive.

Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection is curated by Tausif Noor, Curatorial Associate, and Elaine Yau, Associate Curator and Academic Liaison.

Curators' Tour

THU / 8.6.26 / 12 PM

Curators' Tour

Curators Elaine Yau and Tausif Noor lead visitors through *Some Particular Heaven*, discussing how ideas of utopia have been tied to themes of redemption, transcendence, design, and social justice across cultures and history.

Exhibition Tour

WED / 8.26.26 / 12:15 PM

Above: AMBOS, *Con nuestros manos construimos deidades* (*With Our Hands We Build Deities*), 2023; BAMPFA collection, gift of Tanya Aguiñiga, 2026.3. Photo: Joshua White, courtesy of AMBOS and The Hammer Museum.

Left: Gordon Ashby, *Drawing for "Be a Transformer,"* 1970; BAMPFA collection, gift of the artist, 2015.18.4.

ON VIEW

Art Wall / Stephanie Syjuco: Present Tense (Roll Call)
THROUGH 6.28.26

Rhapsody: Works from the Cooper Rosenwasser Collection
THROUGH 6.28.26

Object Oriented: Abstraction and Design in the BAMPFA Collection
THROUGH 7.12.26

Fifty-Sixth Annual UC Berkeley MFA Exhibition
THROUGH 7.26.26

Collection Focus / Meriem Bennani: Life on the CAPS
THROUGH 8.23.26

Atrium Projects / Sarah Cain: To—you know—you
THROUGH 6.6.27

Top: Anne Greene Kelly, *Untitled* (*Tire/Wheel*), 2017; BAMPFA collection, purchase made possible through a gift of the Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors. Photo: Chris Grunder.

Bottom: Daisy Youngblood, *Andrea Cow*, 1984; BAMPFA collection, gift from the Penny Cooper and Rena Rosenwasser Collection. Photo: Chris Grunder.

Your passion for the arts carried forward.

Art shapes the future. If BAMPFA is part of your estate plans—or if you're considering it—we'd love to connect. Bold exhibitions, vital collections, and adventurous films are sustained for our community and generations of students by those who believe in the enduring power of creativity.

Let's explore what's possible together.
Kathryn Wagner
Chief Development Officer
kathrynwagner@berkeley.edu
510-642-5186

Join. Renew. Belong.

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bampfamember@berkeley.edu

EVENTS

Black Life

THU / 6.25.26 / 5–7 PM

Black Life: Transition as Miracle

What happens when two performance artists—identities unknown to each other as well as to the audience until the day of the show—come together?

The artists featured in this event share Nigerian heritage, though they span artistic disciplines, oceans, and points of origin. Whether filmic, sculptural, culinary, tattooed, or costumed, their respective works, informed by Black Queer/Trans necessity, inhabit the threshold between here and gone, spirit and skin, gender and masquerade. Given their histories of insisting on duration and Black togetherness, they will share a miraculous collision.

1

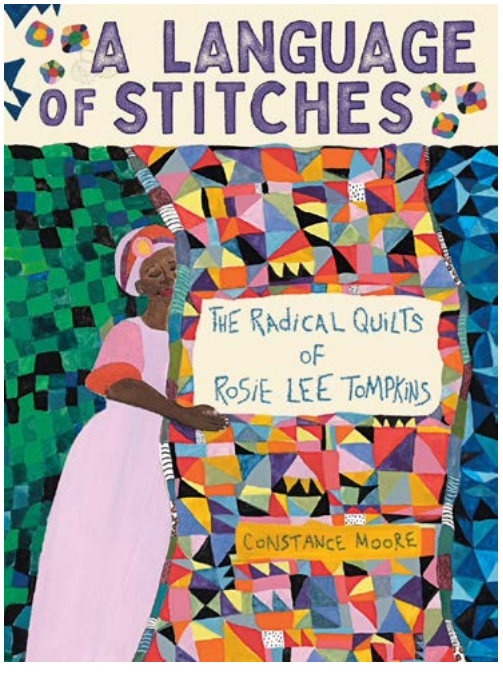
Family Programs

SUN / 8.2.26 / 1:30 PM

Reading and Book Signing: *A Language of Stitches: The Radical Quilts of Rosie Lee Tompkins* with Constance Moore

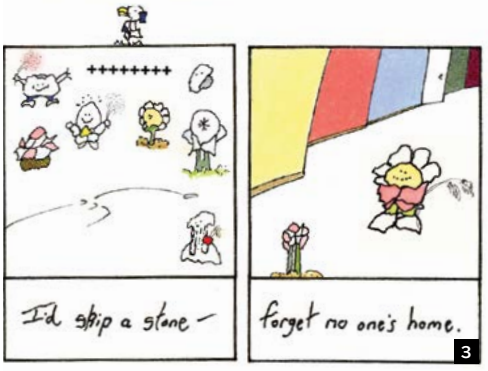
Artist, educator, and illustrator Constance Moore will read and share imagery from her newly released picture-book biography of the groundbreaking artist and will personally sign your copy. Families who purchase the book at this event will receive a 10% discount on the cover price.

2



1 Black Life: Transition as Miracle **6.25.26**
2 Reading and Book Signing: *A Language of Stitches: The Radical Quilts of Rosie Lee Tompkins* Constance Moore
3 Collaborative Comics Workshop **6.6.26**
4 Postcard Comics with Krusty Wheatfield **8.16.26**
5 Cyanotype Animation with Lije **7.26.26**

Art Lab



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SAT / 6.6.26 / 1 PM
Collaborative Comics Workshop
Come and bring a friend to the Art Lab for a collaborative comics workshop hosted by multimedia artist and photographer Karo Yagjian and independent comic artist Scott Longo (Sonatina Comics). Working in small groups, create short free-form comics with a simple "call-and-response" style. Build wacky storylines with unexpected results using a variety of collage and drawing materials provided by the Art Lab.

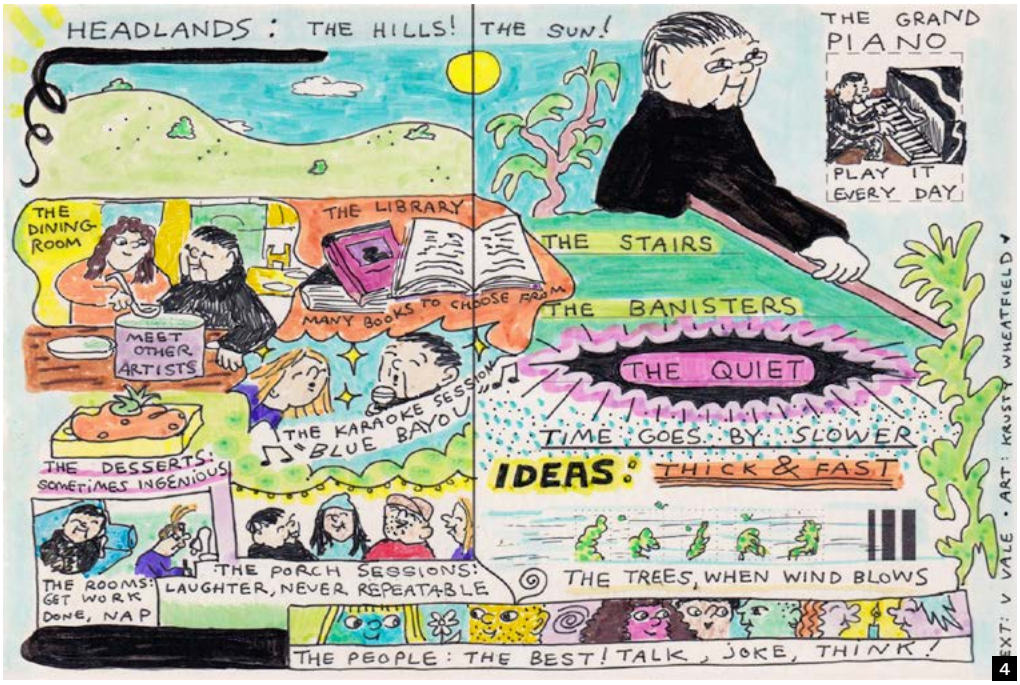
SUN / 7.12.26 / 1 PM
The Future of *Present Tense*
Join us in the Art Lab to repurpose the printed materials freshly deinstalled from Stephanie Syjuco's recent epic wall installation *Present Tense (Roll Call)*. Expanding on the spirit of radical pedagogy central to her exhibition, Syjuco will offer examples of ways to transform this raw material into mini publications, encouraging participants to enjoy a free-form collage session with an exploded artwork.

Art Lab Hours
Drop in and make art!

FRIDAYS
2–7 PM

SATURDAYS & SUNDAYS
11 AM–7 PM
(except Second Saturdays, 1–7 PM)

FREE FIRST THURSDAYS
11 AM–7 PM



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SUN / 7.26.26 / 1 PM
Cyanotype Animation with Lije
Space is limited; RSVP required

Experience the magic of animation in this two-hour mixed-media workshop. Beginning with the absolute basics of animation, exploring how a sequence of still images transforms into a moving picture, hand-draw a short animation on Mylar. Then use the cyanotype process to expose the drawings onto large sheets, let them develop in a water wash, and use the Stop Motion Studio app to capture the sun-printed frames and watch your animations come to life in striking Prussian blue. This workshop is a perfect blend of old-school analog chemistry and modern digital storytelling.

SUN / 8.16.26 / 1 PM
Postcard Comics with Krusty Wheatfield
Brighten someone's mailbox with a comics postcard this summer! Learn fun techniques for drawing your memories and communicating with text and image to create a colorful snapshot of your life for someone you love. Postage, drawing prompts, and materials will be provided. At the end of the workshop, join other participants in a celebratory walk to a postal dropbox.

5

FILM

1

French Noir: From the Shadows into the Light

BAMPFA serves up a summertime menu of thrillers and crime films that demonstrate how French cinema has been steeped in the characteristics of film noir through the decades—from the period of Poetic Realism in the 1930s–40s to the Nouvelle Vague beginning in the late 1950s and beyond. Film historian David Thomson joins us to present Jean Renoir's classic *The Rules of the Game*; Jean-Pierre Melville's *Le samouraï*; and Jean-Luc Godard's *Pierrot le fou*, timed with the launch of Thomson's latest book, *A Sudden Flicker of Light: A Revisionist History of the Movies*.

François Truffaut was deeply involved in film noir, appreciating the stylistics in playful ways. Laura Truffaut, who was a featured guest during our winter season, is back for an encore: she will present her father's *Shoot the Piano Player* and *Mississippi Mermaid*, two films that explode the concept of noir. The series also features many classics that have been restored digitally and will look glorious on the big screen, such as *Bob le flambeur*, *Elevator to the Gallows*, *Le cercle rouge*, and *Rififi*. A standout film that is ripe for rediscovery is Bertrand Tavernier's debut feature, *The Clockmaker of St. Paul*; and another gem is Georges Lautner's *The Seventh Juror*, which is not currently in distribution in the United States.

Susan Oxtoby

Director of Film and Senior Film Curator

Film Series Sponsors
Jim and Ruth Reynolds

Thank You
Eric Di Bernardo, Rialto Pictures; and Brian Belovarac, Janus Films.

1 *Bob le flambeur* **6.4, 8.19.26**
2 *Elevator to the Gallows* **6.6, 8.28.26**
3 *Breathless* **6.7.26**
4 *The Rules of the Game* **6.10.26**

THU / 6.4.26 / 7 PM

Bob le flambeur

Jean-Pierre Melville (France, 1956)
4K Digital Restoration

Repeats Wednesday / 8.19.26

(*Bob the Gambler*). *Bob le flambeur* is Jean-Pierre Melville's love poem to Paris's Pigalle and its low-life denizens. It's a gangster film that is turned by Melville's taste for the absurd into what he calls "a comedy of manners," albeit cast in the shades of the pure policier. An aging safecracker and compulsive gambler, Bob (Roger Duchesne) lives by night and sleeps by day, thriving on his nostalgia for the prewar gangster milieu, before the infiltration of the Gestapo upset the delicate balance between cop and criminal. He cruises Paris streets in a big American car dogged by a daring camera, a swinging jazz track, and a cool obsession. JUDY BLOCH

Written by Melville, Auguste Le Breton. Photographed by Henri Decaë. With Roger Duchesne, Isabelle Corey, Daniel Cauchy, André Garet. (98 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

SAT / 6.6.26 / 6:30 PM

Elevator to the Gallows

Louis Malle (France, 1958)
Digital Restoration

Repeats Friday / 8.28.26

(*Ascenseur pour l'échafaud*). Louis Malle's first feature is an elegant, Hitchcockian thriller made when the director was just twenty-four. Maurice Ronet and Jeanne Moreau star as an ex-paratrooper and his lover, who plot to murder her industrialist husband. Adroitly bringing in the wider issues of the Indochina War, industry, and runaway machinery, Malle creates a milieu for his frantic, frustrated lovers, while an improvised score by Miles Davis becomes an abstraction of their punctuated existence. Moreau had been known more as a stage actress before making this film; her performance here—a startling mix of girlish charm, steel, and dangerous sensuality—vaulted her to cinematic stardom.

Written by Malle, Roger Nimier, based on the novel by Noël Calef. Photographed by Henri Decaë. With Jeanne Moreau, Maurice Ronet, Yori Bertin, Georges Poujouly. (91 mins, In French and German with English subtitles, B&W, DCP, From Janus Films)

SUN / 6.7.26 / 5 PM

Breathless

Jean-Luc Godard (France, 1960)
4K Digital Restoration

"Still nothing like it. Still cool. Still entirely original."
A. O. SCOTT, *NEW YORK TIMES*

(*À bout de souffle*). Jean-Luc Godard's films of the 1960s are rich in intellectual references, gorgeous visuals, and music by Michel Legrand—classically French, in their postmodern way. But scrappy, jazzy, black-and-white *Breathless* remains what Russell Merritt called "the outlaw artifact of the nouvelle vague." A very young Jean-Paul Belmondo plays the hero Michel Poiccard (alias Laszlo Kovacs), who kills a cop and hides in plain sight in Paris. An even younger Jean Seberg announces herself loudly as an American student working for the *New York Herald Tribune*. "A thrilling reminder of how playful Godard could be" (Ella Taylor, *Village Voice*).
JUDY BLOCH

Written by Godard, based on an idea by François Truffaut. Photographed by Raoul Coutard. With Jean-Paul Belmondo, Jean Seberg, Jean-Pierre Melville. (90 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

4

WED / 6.10.26 / 7 PM

The Rules of the Game

Jean Renoir (France, 1939)
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 *A Sudden Flicker of Light: A Revisionist History of Movies.*

(*La règle du jeu*). In Jean Renoir's masterpiece of ruthless grace, made between the Munich Agreement and the outbreak of World War II, history plays as both tragedy and farce. This self-declared "dramatic fantasy" à la Pierre Augustin de Beaumarchais and Alfred de Musset etches, in the director's words, "a rich, complex society . . . dancing on a volcano." It uses the construct of a country-house gathering, with its shooting party and masquerade, its shifting romantic allegiances and upstairs-downstairs micro-melodramas, to frame a portrait of respectable civilization that is both seductive and monstrous. *The Rules of the Game* is considered one of the greatest films ever made. JULIET CLARK

Written by Renoir, Karl Koch. Photographed by Jean Bachelet. With Marcel Dalio, Nora Grégor, Renoir, Roland Toutain. (106 mins, In French with English subtitles, B&W, DCP, From Janus Films)

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2

FRENCH NOIR CONTINUED

SAT / 6.13.26 / 4:30 PM

Le doulos

Jean-Pierre Melville (France/Italy, 1962)
4K Digital Restoration

"Brutal and subtly brilliant . . . underscores why the French put the name to film noir."
MANOHLA DARGIS, *NEW YORK TIMES*

(*The Finger Man*). A Melvillean roundabout of ambiguity and betrayal in the underworld: Serge Reggiani is an ex-con who suspects his friend of being a stool pigeon—*un doulos* or "finger man" in French slang—and shoots him. Enter Jean-Paul Belmondo, the actual finger man; or is he? As in *Bob le flambeur* and *Le samouraï*, the gangsters display an impassive, underplayed demeanor, increasing a sense of equivocation in characters who, as Jean-Pierre Melville said, "are all double . . . all false." All this is played out against a stunningly photographed suburban setting of barren expanses, lampposts in the middle of nothingness—a gangster-squatter's paradise or an existentialist's dream. JUDY BLOCH

Written by Melville, based on the novel by Pierre Lesou. Photographed by Nicolas Hayer. With Jean-Paul Belmondo, Serge Reggiani, Jean Desailly, Michel Piccoli. (108 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

WED / 6.17.26 / 7 PM

Le samouraï

Jean-Pierre Melville (France, 1967)
4K Digital Restoration

Introduction and Post-Screening Discussion David Thomson

(*The Godson*). Alain Delon gives one of his best performances as "The Samurai," so called in obvious homage to the Japanese masterless ronin who answers only to an internalized code of honor. A killer by contract in the world of Paris nightclubs and hidden bosses, he has a polished, chilling method perfectly suited to Jean-Pierre Melville's own style: economical and elegant, full of dangerous invention. When *Le samouraï* was released in the United States in 1972 as *The Godson*, one of the few critics to notice it was Penelope Gilliatt of the *New Yorker*. She called Melville "the poet of the implacable" and *Le samouraï* "a sort of meditation on solitude, embodied in a lonely, rigorous mercenary."

Written by Melville. Photographed by Henri Decaë. With Alain Delon, François Périer, Nathalie Delon, Cathy Rosier. (105 mins, In French with English subtitles, Color, DCP, From Janus Films)

SAT / 6.20.26 / 7 PM

Le cercle rouge

Jean-Pierre Melville (France, 1970)
4K Digital Restoration

(*The Red Circle*). Alain Delon, a thief who lives in studied elegance when he's not languishing in jail, plans an elaborate jewelry store heist with two cohorts picked up almost at random: an escaped convict (Gian Maria Volontè) and an alcoholic lapsed lawman rescued from a lost weekend (a great role for Yves Montand). The popular French actor André Bourvil is superbly cast against type as the nemesis cop, Matteï, a straight guy who lives alone with cats (Jean-Pierre Melville's). Typical of Melville, the exciting moments in this caper are not the violent ones; the thrill is in the camera, with its gaze of surveillance and fraternity. JUDY BLOCH

Written by Melville. Photographed by Henri Decaë. With Alain Delon, Yves Montand, André Bourvil, Gian Maria Volontè. (140 mins, In French with English subtitles, Color, DCP, From Rialto Pictures)

SAT / 6.27.26 / 4 PM

Rififi

Jules Dassin (France, 1955)
4K Digital Restoration

(*Du rififi chez les hommes*). Jules Dassin made an indelible mark on the film noir and gangster genres with *The Naked City*, *Night and the City*, and *Rififi*, one of the first big caper films. (Dassin, an American director, was driven out of Hollywood during the McCarthy era; *Night and the City* was made in Britain, while *Rififi* became one of the most famous French gangster films ever made.) Jean-Pierre Melville was originally assigned to direct *Rififi*, but he later reported that he was very pleased with Dassin's final product. Steeped in the details of the sleazy Montmartre neighborhood, *Rififi* does for Paris what *The Naked City* did for New York.

Written by Dassin, Rene Wheeler, Auguste Le Breton, based on a novel by Le Breton. Photographed by Philippe Agostini. With Jean Servais, Carl Möhner, Robert Manuel, Janine Darcey. (118 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

FRI / 7.3.26 / 7 PM

Le jour se lève

Marcel Carné (France, 1939)
4K Digital Restoration

(*Daybreak*). One of the finest examples of French poetic realist cinema, Marcel Carné's fatalist classic offers up the dead ends, despair, and thwarted love of most American film noirs, with a mood-drenched romanticism contributed by poet Jacques Prévert and a sense of doom contributed by historical circumstances. (It was one of the last French films made before Germany's invasion of France.) Jean Gabin is an honest sod of a working man, barricaded in his boardinghouse hovel with only some cigarettes, a gun, a teddy bear, and a dream of love while he waits for daybreak—and an inevitable police assault.
JASON SANDERS

Written by Jacques Prévert, Jacques Viot. Photographed by Curt Courant. With Jean Gabin, Arletty, Jules Barry, Jacqueline Laurent. (93 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

1 *Panique* **7.29.26**
2 *Shoot the Piano Player* **7.18.26**
3 *Mississippi Mermaid* **7.24.26**

SUN / 7.12.26 / 3 PM

Book Launch with David Thomson + *Pierrot le fou*

Jean-Luc Godard (France, 1965)
Digital Restoration

Introduction and Post-Screening Book Signing David Thomson

See Special Screenings (p. 38) for more details.

WED / 7.15.26 / 7 PM

Port of Shadows

Marcel Carné (France, 1938)
4K Digital Restoration

"A marvelously moody thriller. . . . Seldom has the seedy side of life seemed so utterly seductive."
GEOFF ANDREW, BFI

(*Le quai des brumes*). *Port of Shadows* is a melancholy poem of life and death in the lower depths of Le Havre. Jean Gabin projects stubborn dignity and deep weariness as Jean, a deserter from the French colonial army who arrives one foggy night at an otherworldly waterfront dive. There he encounters a variety of underworld characters, including a beautiful, troubled young woman (Michèle Morgan), who, like Jean, dreams of some kind of escape—from the past, from the shadowy streets, and from her sinister guardian, unsettlingly played by Michel Simon. Eugen Schüfftan's atmospheric cinematography matches the lyrical pessimism of Jacques Prévert's dialogue. JULIET CLARK

Written by Jacques Prévert, based on the novel by Pierre Mac Orlan. Photographed by Eugen Schüfftan. With Jean Gabin, Michèle Morgan, Michel Simon, Pierre Brasseur. (91 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

3

SAT / 7.18.26 / 6:30 PM

Shoot the Piano Player

François Truffaut (France, 1960)

Introduction and Post-Screening Discussion 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.

(*Tirez sur le pianiste*). *Shoot the Piano Player* mixes the comic and the serious, ordered and loose compositions, in a nod to the double identity of its hero, Charlie (Charles Aznavour), a pianist in a bistro, who is trying to forget his past as Edouard, a celebrated concert musician. The involved plot includes a tentative and touching love affair made difficult by an assortment of gangsters. "François Truffaut's gleeful and ironic thriller is an homage to the American gangster film. Girded by Raoul Coutard's forceful photography and Georges Delerue's intentionally jovial score, this delirious neo-noir delivers enough body blows to the genre to make it say whatever Truffaut wants" (Steve Seid).

Written by Truffaut, Marcel Moussy, based on the novel *Down There* by David Goodis. Photographed by Raoul Coutard. With Charles Aznavour, Marie Dubois, Nicole Berger, Michèle Mercier. (81 mins, In French with English subtitles, B&W, 'Scope, 35mm, From Janus Films)

FRI / 7.24.26 / 7 PM

Mississippi Mermaid

François Truffaut (France, 1969)

Introduction and Post-Screening Discussion Laura Truffaut

(*La sirène du Mississipi*). Jean-Paul Belmondo plays a wealthy industrialist living on the island of La Réunion (the locale changed from the New Orleans of the novel), who orders a bride by mail and receives, in place of his intended, Catherine Deneuve and a flimsy (but acceptable) explanation. "The framework is pure film noir material, but the sentiments it contains are worthy of Jean Renoir, to whom the film is dedicated. . . . [It] begins as a mystery, evolves into a Hitchcockian chase suspense, and ends as a Truffautesque love story—altogether the most ambitious mix of genres so far" (James Monaco, *New Wave*).

Written by Truffaut, based on the novel *Waltz into Darkness* by Cornell Woolrich.Photographed by Denys Clerval. With Jean-Paul Belmondo, Catherine Deneuve, Nelly Borgeaud, Marcel Berbert. (123 mins, In French with English subtitles, Color, 35mm, From The Film Desk)

SUN / 7.26.26 / 7 PM

Le corbeau

Henri-Georges Clouzot (France, 1943)
4K Digital Restoration

(*The Raven*). This disturbing probe into the group psychology of terror is couched within the framework of an excellently mounted thriller. Based on a celebrated true story from before World War II, the plot deals with the effects on a small town of an outbreak of poison pen letters. As Henri-Georges Clouzot establishes viable guilt in character after character, and tensions among the recipients of the letters begin to result in suicides, the mood of all-embracing suspicion is marvelously developed in visual terms. "*Le corbeau* is a hellbrew that has lost not a fraction of its flavor, and it feels all too pertinent to the age of trolls" (Anthony Lane, *New Yorker*).

Written by Louis Chavance. Photographed by Nicolas Hayer. With Pierre Fresnay, Ginette Leclerc, Pierre Larquey, Micheline Francey. (92 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

WED / 7.29.26 / 7 PM

Panique

Julien Duvivier (France, 1946)
Digital Restoration

Based on a novel by Georges Simenon, *Panique* adapts the elements of classic film noir—a murder, a femme fatale, a romantic obsession, a frame-up, all rendered in unforgiving black-and-white—into bitter and brilliant satire. Michel Simon plays Monsieur Hire, née Hirovich, an observant loner whose awkward, faintly supercilious demeanor keeps him at a distance from his neighbors. His attraction to a new neighbor, Alice (Viviane Romance), makes him a convenient patsy for an unsavory plot.

Two years after World War II, Julien Duvivier delivers a stinging portrait of a society where intolerance still rules and justice is just another sideshow.

Written by Duvivier, Charles Spaak, based on the novel *Les fiançailles de M. Hire* by Georges Simenon. Photographed by Nicolas Hayer. With Viviane Romance, Michel Simon, Max Dalban, Émile Drain. (98 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

SUN / 8.2.26 / 4:30 PM

The Clockmaker of St. Paul

Bertrand Tavernier (France, 1974)
Digital Restoration

(*L'horloger de Saint-Paul*, a.k.a. *The Clockmaker*). Bertrand Tavernier's debut feature is an expertly crafted adaptation of a Georges Simenon novel, transposing Simenon's American locale to a petit-bourgeois quarter of Lyon (Tavernier's hometown). Philippe Noiret gives a strong performance as Descombes, the craftsman of the film's title, whose clockwork existence is shattered by the news that his son has been accused of murder. "Essential is the contribution of the cinematographer Pierre-William Glenn: the all-encompassing presence of his moving camera, gliding deeper into secret connections, compelling right from the fascinating and enigmatic shot of a burning car seen from the train window at night" (Peter von Bagh, Il Cinema Ritrovato).

Written by Jean Aurenche, Pierre Bost, Tavernier, based on the novel by Georges Simenon. Photographed by Pierre-William Glenn. With Philippe Noiret, Jean Rochefort, Jacques Denis, Sylvain Rougerie. (105 mins, In French with English subtitles, Color, DCP, From Rialto Pictures)

THU / 8.6.26 / 7 PM

Le trou

Jacques Becker (France, 1960)
4K Digital Restoration

"The greatest French film of all time."
JEAN-PIERRE MELVILLE

(*The Hole*). *Le trou* is one of the great prison escape films and a profound meditation on freedom and confinement; it "exists in the same spiritual screen realm as Jean Renoir's *Grand Illusion* and Robert Bresson's *A Man Escaped*" (Telluride Film Festival). It has us rooting as never before for the success of its protagonists, all convicts of varying degrees of toughness attempting a prison break. In this film, Jacques Becker has attempted what he might have called a "true" film: he achieves a totally engrossing tale through an extreme of realistic detail. JUDY BLOCH

Written by Becker, José Giovanni, Jean Aurel, based on a novel by Giovanni. Photographed by Ghislain Cloquet. With Michel Constantin, Jean Keraudy, Philippe Leroy, Raymond Meunier. (132 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

SUN / 8.9.26 / 7 PM

The Seventh Juror

Georges Lautner (France, 1962)
Digital Restoration

(*Le septieme juré*). In *The Seventh Juror*, perhaps his greatest role, Bernard Blier plays a man who murders a young woman but is plagued by guilt when he discovers that her lover is being accused of the murder. In true noir fashion, he does not turn himself in but instead gets himself placed on the jury and works assiduously to ensure that the man is acquitted. When that happens, however, things take a deeper noir twist. In terms of French noir, it simply doesn't get any better. ROXIE THEATER

Written by Jacques Robert, Pierre Laroche, based on the novel by Francis Didelot. Photographed by Maurice Fellous. With Bernard Blier, Danièle Delorme, Maurice Biraud, Jacques Riberolles. (105 mins, In French with English subtitles, B&W, DCP, From The Festival Agency)

WED / 8.19.26 / 7 PM

Bob le flambeur

Jean-Pierre Melvile (France, 1956)
4K Digital Restoration

See Thursday / 6.4.26

THU / 8.27.26 / 7 PM

Purple Noon

René Clément (France, 1960)

(*Au plein soleil*). René Clément's adaptation of Patricia Highsmith's 1955 novel is a dazzling sea blue film noir rehearsing an energetic sort of corruption based on pure cynicism. Alain Delon's Tom Ripley is one of two young Americans on an extended European idyll. A cash offer to persuade his companion to return home kindles a fire under Tom's lust for the other's money and mistress; hidden talents emerge as he impersonates his (now dead) friend. As in *Strangers on a Train*, another film about modern anonymity, Highsmith's sense of decadence is merely the erasure, in plain day, of any pretense to morality or identity. JUDY BLOCH

Written by Clément, Paul Gégauff, based on *The Talented Mr. Ripley* by Patricia Highsmith. Photographed by Henri Decaë. With Alain Delon, Marie Laforêt, Maurice Ronet, Erno Crisa. (117 mins, In French with English subtitles, Color, 35mm, From Janus Films)

FRI / 8.28.26 / 7 PM

Elevator to the Gallows

Louis Malle (France, 1958)
Digital Restoration

See Saturday / 6.6.26

1 *The Clockmaker of St. Paul* **8.2.26**
2 *Purple Noon* **8.27.26**
3 *Vivien's Wild Ride* **8.1.26**

Made in Berkeley: The House That Zaentz Built

Home to the jazz and rock label Fantasy Records, headed by Saul Zaentz, Berkeley's Fantasy Studios building was also, from the early 1970s, a storied site of filmmaking. Zaentz produced a number of critically acclaimed and award-winning literary adaptations, including a trio of Academy Award Best Picture winners: *One Flew Over the Cuckoo's Nest*, *Amadeus*, and *The English Patient*. In her recent cinematic memoir, *Vivien's Wild Ride*, Vivien Hillgrove reflects on her experiences working on a number of Zaentz productions, including director Philip Kaufman's film of Milan Kundera's *The Unbearable Lightness of Being*. Along with Zaentz's lauded fiction films, the studios serve as a vital resource for documentary filmmakers in the Bay Area and beyond.

Copresented with the Berkeley Film Foundation, this series presents—along with *Vivien's Wild Ride* and *The Unbearable Lightness of Being*—a selection of exceptional documentaries made at the Fantasy building across four decades. Marlon Riggs's innovative 1989 classic *Tongues Untied* merges poetry and polemic to assert "Black men loving Black men is the revolutionary act." Denise Zmekhol's 2023 *Skin of Glass* is an exploration of her overlapping history with a São Paulo skyscraper. Justine Shapiro, Carlos Bolado, and B.Z. Goldberg's 2001 portrait of Palestinian and Israeli children, *Promises*, and Steven Okazaki's 2007 *White Light/Black Rain* remain hauntingly relevant reminders of the incalculable costs of war, while Vivian Kleiman's 2021 *No Straight Lines* and Gail Dolgin and Robin Fryday's *The Barber of Birmingham* (2011) celebrate resilience and creativity in the struggle for self-determination and human rights.

Kate MacKay
Film Curator

Copresented with the Berkeley Film Foundation

Thank You
Isabella Miller, Berkeley Film Foundation; Paul Zaentz, Teatro Della Pace Films; Cali Guisto, Frameline Distribution; Mikalia Wood, ROCO Films; Maureen Gosling; Stephen Most; and Denise Zmekhol.

SAT / 8.1.26 / 7 PM

Vivien's Wild Ride

Vivien Hillgrove (US, 2025)

In Person Vivien Hillgrove

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, Closed captioned, audio description, Color, DCP, From Mu Films)

1

FRI / 8.7.26 / 7 PM

White Light/Black Rain

Steven Okazaki (US, 2007)

In Person Steven Okazaki

Focusing on the stories of those who experienced the atomic bombings of Hiroshima and Nagasaki on August 6 and 9, 1945, Berkeley-based, Academy Award–winning filmmaker Steven Okazaki (*Days of Waiting*) weaves together the testimonies of fourteen *hibakusha* (those exposed to the bomb) with paintings by survivors and rarely seen archival footage, along with interviews with Americans who participated in the mission. Intimate and chilling, *White Light/Black Rain* gives voice to the stories—too often ignored in favor of debate and politics—of those who lived through nuclear war, and continue to live in its haunting shadow.

Photographed by Masafumi Kawasaki. (86 mins, In English and Japanese with English subtitles, Color, Digital, From the artist)

SUN / 8.9.26 / 2 PM

The Unbearable Lightness of Being

Philip Kaufman (US, 1988)
BAMPFA Collection

In Person Vivien Hillgrove

This adaptation of Milan Kundera's novel chronicles the intersecting affairs of a philandering surgeon, Tomas (Daniel Day-Lewis); a free-spirited artist, Sabina (Lena Olin); and an earnest waitress/photographer, Tereza (Juliette Binoche), leading up to and in the aftermath of the 1968 Prague Spring. With cinematography by Sven Nykvist, a script cowritten by Luis Buñuel collaborator Jean-Claude Carrière, editing by Walter Murch, and documentary footage of the invasion by Czech New Wave director Jan Němec, *The Unbearable Lightness of Being* elegantly depicts the collision of human hope and desire with soul-crushing totalitarianism.

Written by Jean-Claude Carrière, Kaufman, based on the novel by Milan Kundera. Photographed by Sven Nykvist. With Daniel Day-Lewis, Juliette Binoche, Lena Olin, Erland Josephson. (171 mins, Color, 35mm, BAMPFA Collection, permission Teatro Della Pace Films)

SAT / 8.15.26 / 3:30 PM

Promises

Justine Shapiro, B.Z. Goldberg, Carlos Bolado (US, 2001)

In Person Justine Shapiro

Filmed between 1995 and 2001, *Promises* is a portrait of seven Palestinian and Israeli children—living in close proximity in Jerusalem and the West Bank—and their perspectives on the conflict that divides them. Twenty-five years later, moments of hope, like a meeting between Israeli twins and a Palestinian runner, who connect through a love of sports, serve as a poignant reminder of political failure. As Julie Salamon noted in her *New York Times* review: "Wisdom does emerge from the mouths of these children, who are anything but innocent. 'In war both sides suffer,' one of the twins says. 'Maybe there's a winner, but what is a winner?'" KATE MACKAY

Written by Shapiro, Goldberg. Photographed by Ilan Buchbinder, Yoram Millo. (102 mins, In English, Arabic, and Hebrew with English subtitles, Color, Digital, From ROCO Films)

2

3

WED / 8.26.26 / 7 PM

No Straight Lines

Vivian Kleiman (US, 2021)

In Conversation
Vivian Kleiman and Mel Y. Chen

Mel Y. Chen is the Richard and Rhoda Goldman Professor of Gender and Women's Studies at UC Berkeley.

From *Tom of Finland* to *Dykes to Watch Out For*, comics and zines have been firmly embedded in queer culture since before Stonewall, continuing through the AIDS epidemic and into today's modern obsession with superheroes. This deeply queer artform finally gets its true moment in the limelight thanks to Vivian Kleiman's extensive documentary exploring over seventy years of history. Featuring interviews with trailblazers like Alison Bechdel, Howard Cruse, Rupert Kinnard, and Mary Wings, *No Straight Lines* explores how the once underground world of queer comics grew to encompass the many mediums, styles, and inspirations that make this artform what it is today. FRAMELINE

Photographed by Andrew Black. (79 mins, Color, DCP, From the artist)

SAT / 8.29.26 / 7 PM

Tongues Untied

Marlon Riggs (US, 1989)

Tongues Untied is about the silence that envelops the lives of Black gay men. This exhilarating work is a loquacious attempt to break free of the homophobia and racism that mute the possibilities for human fulfillment. Marlon Riggs creates a poetic pastiche that has the emotional uplift of gospel music and the sobering impact of reportage. The words of gay poets, personal testimony, rap tableaux, dramatic sequences, and archival footage are woven together with a seductive palette of video effects. Riggs dares to speak the words that could conjure a life into being: "Black men loving Black men is the revolutionary act." STEVE SEID

Written by Riggs, Joseph Beam, Chris Harris, Reginald Jackson, Steve Langley, Alan Miller, Donald Woods. Photographed by Riggs. With Essex Hemphill, Blackberri, Brian Freeman, Alan Miller. (55 mins, Color, DCP, From Frameline Distribution)

Preceded by

The Barber of Birmingham: Foot Soldier of the Civil Rights Movement

Gail Dolgin, Robin Fryday (US, 2011)

This Oscar-nominated short follows an eighty-five-year-old African American veteran of the Civil Rights Movement as Barack Obama is elected president.

(25 mins, Color, Digital, From the artists)

Total running time: 80 mins

SUN / 8.30.26 / 3:30 PM

Skin of Glass

Denise Zmekhol (US, 2023)

In Conversation
Denise Zmekhol and Teresa Caldeira

Teresa Caldeira is a Professor of City & Regional Planning and the Carmel P. Friesen Chair in Urban Studies at UC Berkeley.

When she learns that squatters occupy the landmark São Paulo skyscraper her late father designed in the early 1960s, documentarian Denise Zmekhol returns to her hometown to investigate. The Edifício Wilton Paes de Almeida, nicknamed the "Pele de Vidro" (Skin of Glass) for its windowed facade, was the first building of its kind in South America, a shiny symbol of Brazil's promising future. Zmekhol recalls an idyllic childhood that gave way to estrangement from the man whose structure would become a dilapidated eyesore, weaving together family photographs, archival material, testimonials from friends and colleagues, and drone footage of the decaying high-rise. SHARI KIZIRIAN

Written by Zmekhol. Photographed by Leonardo Maestrelli, Heloisa Passos, Jacob Solitrenick. (90 mins, In English, French, and Portuguese with English subtitles, Color, DCP, From the artist)

1 *White Light/Black Rain* **8.7.26**
2 *The Unbearable Lightness of Being* **8.9.26**
3 *Vivien's Wild Ride* **8.1.26**
4 *No Straight Lines* **8.26.26**
5 *Promises* **8.15.26**
6 *Skin of Glass* **8.30.26**
7 *Tongues Untied* **8.29.26**

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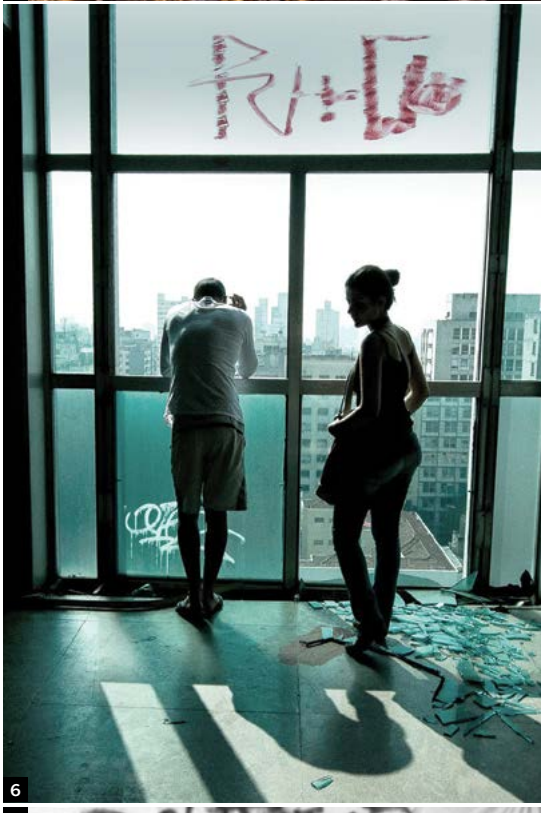
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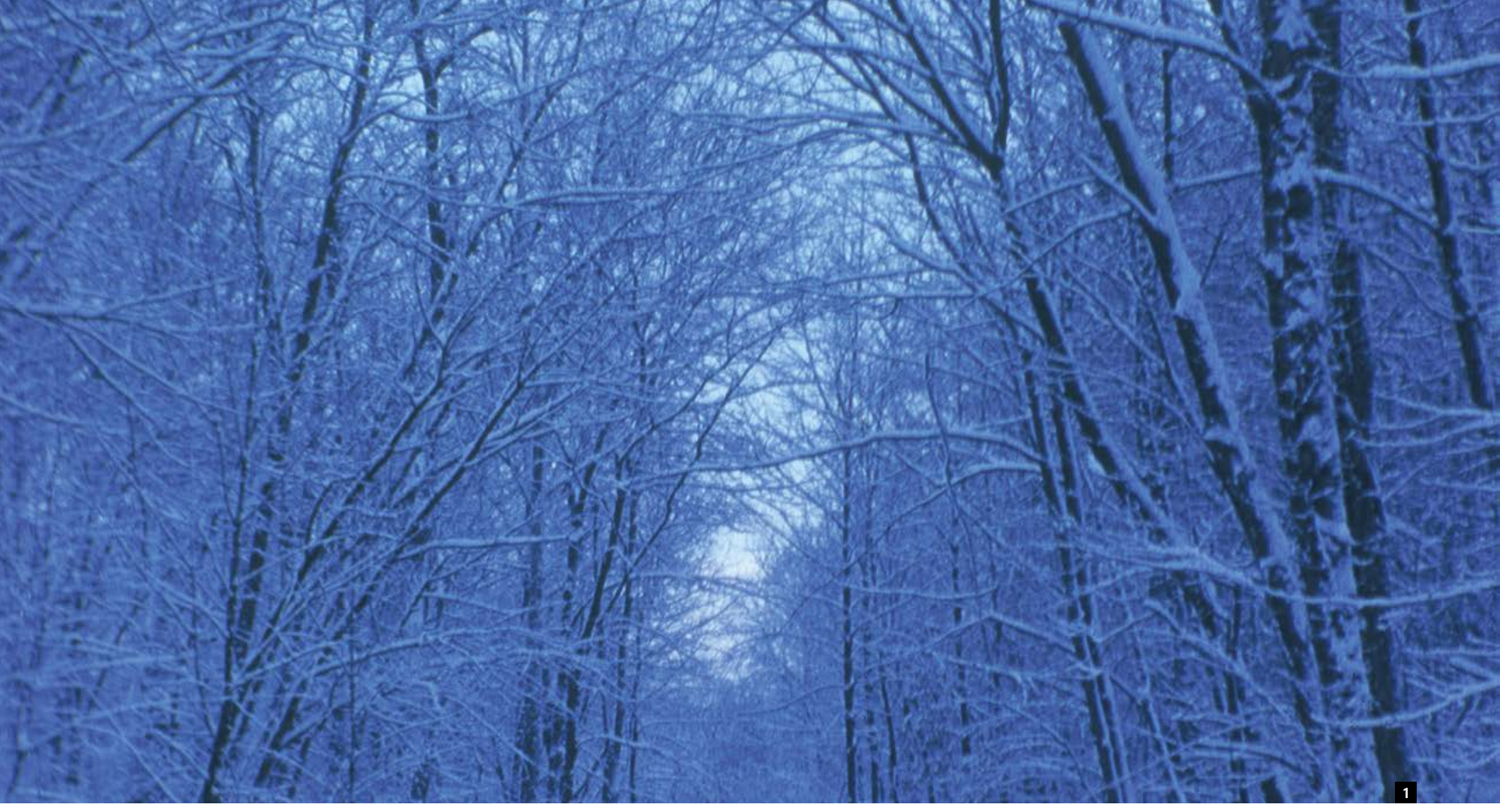


Nathaniel Dorsky & Jerome Hiler: Film Offerings

Nathaniel Dorsky and Jerome Hiler have lived in the Bay Area since 1971, relocating here from New York City and its environs. Their lives are intertwined as filmmakers, life partners, and lovers of art, poetry, and the natural world. One of their favorite haunts is BAMPFA, where they have attended countless programs as devoted members of our audience.

Both Dorsky and Hiler are articulate about their approach to filmmaking, sharing what motivates each project and, in turn, how their view of life and the world have grown. *Hours for Jerome, Parts 1 & 2*, filmed between 1966 and 1970, is a beautiful portrait of their lives together on the East Coast.

The second program, a selection of five lyrical films by Dorsky, includes *Alaya*, a meditation on landscape with an uncanny sense of scale, from the particulate to infinite space. Hiler will share four works distinguished by his interest in color and philosophical musings, including his pivotal *Words of Mercury* and his most recent film, *Careless Passage*. The series concludes with Dorsky's monumental *Arboretum Cycle*, seven exquisite works filmed in Golden Gate Park and edited within the course of one year.

BAMPFA is proud to represent both Dorsky and Hiler as their archive of record; each filmmaker has entrusted our institution with the long-term care and preservation of their films. This series offers a wonderful occasion to share some of the gems from the BAMPFA collection.

Susan Oxtoby
Director of Film and Senior Film Curator

Promotional Partners
San Francisco Cinematheque and Light Field

1 *Hours for Jerome, Parts 1 & 2* **8.14.26**
2 *Arboretum Cycle* **8.29.26**
3 *Sarabande* **8.16.26**
4 *Words of Mercury* **8.21.26**

FRI / 8.14.26 / 7 PM

Hours for Jerome, Parts 1 & 2

In Person Nathaniel Dorsky

"This footage was shot and edited from 1966 to 1970 and edited to completion over a two-year period ending in July 1982. *Hours for Jerome* (as in a Book of Hours) is an arrangement of images, energies, and illuminations from daily life. These fragments of light revolve around the four seasons. Part 1 is spring through summer; Part 2 is fall and winter" (Dorsky). The second and third parts of a trilogy of sound films made early in his career, *A Fall Trip Home* "is less a psychodrama and more a sad sweet song of youth and death, of boyhood and manhood and our tender earth" (Dorsky). "[T]he remarkably poetic use of slow motion, and the unhurried, meditative unfolding of episode, distinguish *Summerwind* as a work of ripeness beyond its maker's years" (Ken Kelman).

A Fall Trip Home 1964, 11 mins

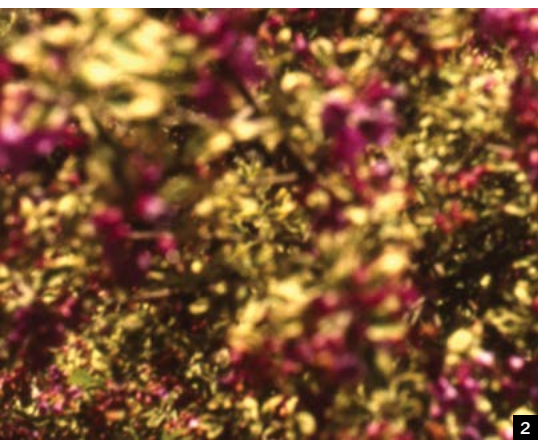
Summerwind 1965, 14 mins

Hours for Jerome, Part 1
1966–70/82, 21 mins @ 18 frames per second, Silent

Hours for Jerome, Part 2
1966–70/82, 24 mins @ 18 fps, Silent

All Nathaniel Dorsky, US, Color, 16mm, BAMPFA Collection

Total running time: 70 mins



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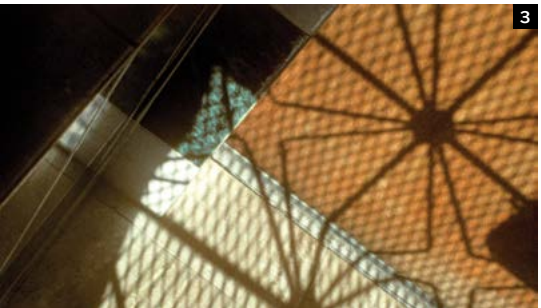

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SUN / 8.16.26 / 1:30 PM

Five Films by Nathaniel Dorsky

In Person Nathaniel Dorsky

Sarabande (2008). "Dark and stately is the warm, graceful tenderness of the Sarabande" (Dorsky). (15 mins)

August and After (2012). "After a lifetime, two mutual friends, George Kuchar and Carla Liss, passed away during the same period of time" (Dorsky). (19 mins)

Alaya (1987). "Sand, wind, and light intermingle with the emulsions. The viewer is the star" (Dorsky). (28 mins)

O Death (2023). "In the spirit of the times and my own growing older, a brief tip of the hat" (Dorsky). (6 mins)

Ossuary (1995–2005/16). "Made up of footage from all my films from this period of shooting Kodachrome, 1995 to 2005. An ossuary is a decorative or ceremonial use of human bones dug up after a body decomposes" (Dorsky). (43 mins)

All Nathaniel Dorsky, US, 18 fps, Silent, Color, 16mm, BAMPFA Collection

Total running time: 111 mins

FRI / 8.21.26 / 7 PM

Four Films by Jerome Hiler

In Person Jerome Hiler

Words of Mercury (2011). "The film takes a journey from darkness and a bare world through the seasonal spreading of seeds to a place almost choked and repugnant with color—a place that invites death" (Hiler). (22 mins)

Gladly Given (1997). "Fragile and challenging in its seeming simplicity, *Gladly Given* unfolds and bristles with the delicacy of a Japanese Floating World painting while being gravitationally drawn into the containments and accidents of the everyday" (Mark McElhatten). (13 mins)

Marginalia (2016). "*Marginalia* is a contemplation in shades of grey and periodic color on the state and place of society in a quickly changing environment" (Hiler). (17 mins)

Careless Passage (2024). "Wandering through the ordinary sights of day and night. How, in this vast cosmos, did all this happen? . . . [The film's] purpose is to muse and swim among migrant sights seen by the transforming eye of a camera" (Hiler). (20 mins)

All Jerome Hiler, US, 18 fps, Silent, Color, 16mm, BAMPFA Collection

Total running time: 72 mins

SAT / 8.29.26 / 3 PM

Arboretum Cycle

Nathaniel Dorsky (US, 2017)

In Person Nathaniel Dorsky

"The experience of watching the *Arboretum Cycle* in its entirety is in some very large sense stunning."
MAX GOLDBERG

Dorsky wrote, "In walking distance from my apartment is San Francisco's Arboretum located in Golden Gate Park. I decided that I would make a film on a single subject and that subject would be the light—not the objects, but the sacredness of the light itself in this splendid garden. What I did not know is that the great beauty of this magnificent spring would bring forth not one, but seven films, each one immediately following the previous. I began to photograph on the second week of February and finished the editing of the seventh film during the last days of December. These seven films spontaneously manifested as the stages of life: early childhood, youth, maturity, old age, and death."

Arboretum Cycle consists of the films *Elohim* (31 mins), *Abaton* (19 mins), *Coda* (16 mins), *Ode* (20 mins), *September* (20 mins), *Monody* (16 mins), and *Epilogue* (15 mins).

(137 mins @ 18 fps, Silent, Color, 16mm, BAMPFA Collection)

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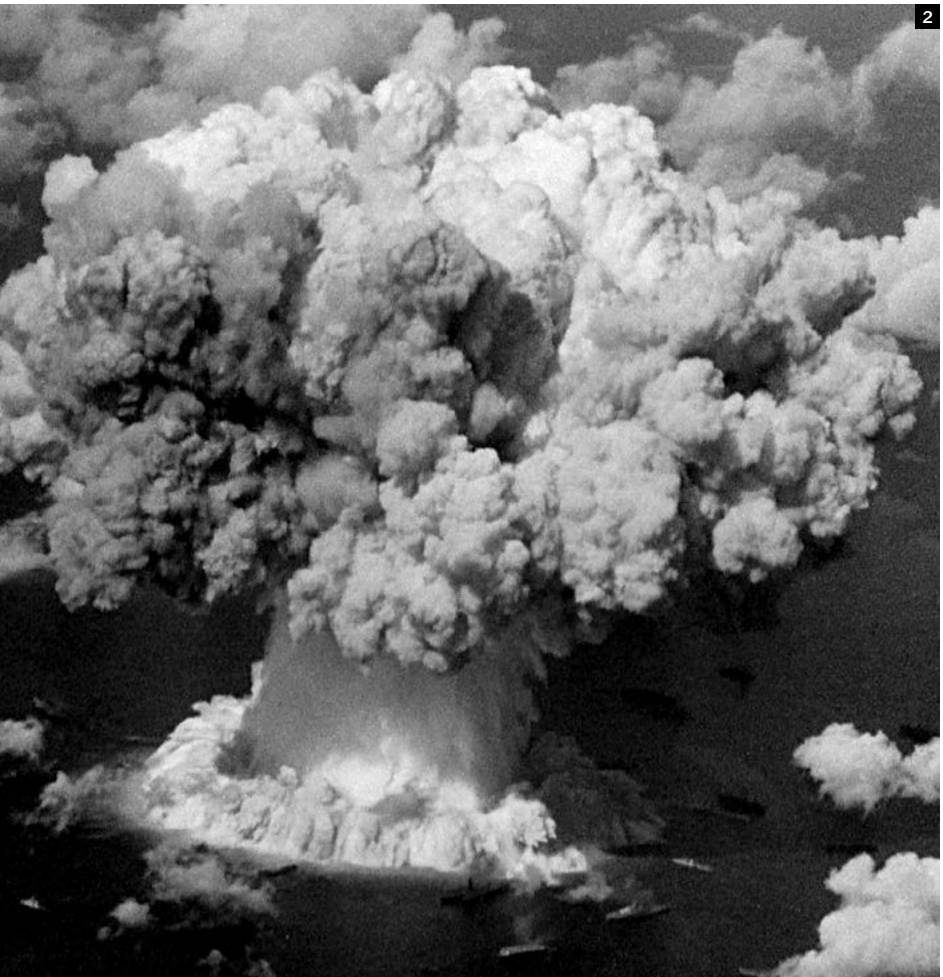

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Film Preservationist Ross Lipman in Person

"Acclaimed film restorationist and independent filmmaker Ross Lipman has spent decades thinking about film as both a material artifact and an artistic medium. . . . *The Archival Impermanence Project* (Sticking Place Books, 2025) sets out to propose nothing less than a new philosophy of the archive for the post-digital era."
DANA STEVENS

Ross Lipman has received recognition for his work as a film preservationist, including the Preservation Honors bestowed by Anthology Film Archives and three Heritage Awards from the National Society of Film Critics. Noted for his restoration work on American independent and experimental cinema, Lipman is also an essayist. His recent book-length study, *The Archival Impermanence Project*, brings together his writing on film restoration, research, analysis, and creativity.

In recent years, BAMPFA has teamed up with Los Angeles–based Lipman on preservation projects such as David Schickele's *Bushman* and our current project to restore the films of Jordan Belson. We are excited to have the opportunity to host Lipman, who will share his thoughts and experiences as a film preservationist. The films we will screen feature some of his past restoration projects: Barbara Loden's *Wanda*; Rob Epstein's *The Times of Harvey Milk*; and Kent Mackenzie's *The Exiles*. Lipman will also present *The Exploding Digital Inevitable* and Bruce Conner's *Crossroads*.

Susan Oxtoby
Director of Film and Senior Film Curator

Thank You
Todd Wiener and Steven K. Hill, UCLA Film & Television Archive; and Brian Belovarac, Janus Films.

1 *The Times of Harvey Milk* **7.10.26**
2 *Crossroads* **7.11.26**
3 *Wanda* **7.9.26**
4 *The Exiles* **7.11.26**

THU / 7.9.26 / 7 PM

Wanda

Barbara Loden (US, 1970)
35mm Archival Print

Introduction Ross Lipman

Ross Lipman is an American restorationist, independent filmmaker, and essayist. He is the author of *The Archival Impermanence Project*.

Cited by Jonathan Rosenbaum as one of the one hundred greatest American films ever made, Barbara Loden's neorealist gem centers on her brilliant performance as a rural Pennsylvanian housewife who embarks upon a flight to nowhere, traveling through an American landscape of decrepit factories, two-lane wastelands, and ratty motels. Dragged seemingly by the wind into a relationship with a small-time crook (Michael Higgins), Loden's Wanda floats through her life as if a witness to it, a view of desperation filtered through a tinted windshield. Loden's creative partner in the production was cinematographer/editor Nicholas T. Proferes, who, crucially, emerged from the then-vital tradition of cinema verité.

Written by Loden. Photographed by Nicholas T. Proferes. With Loden, Michael Higgins, Frank Jourdano, Valerie Mamches. (102 mins, Color, 35mm, From UCLA Film & Television Archive, permission Janus Films)

FRI / 7.10.26 / 7 PM

The Times of Harvey Milk

Rob Epstein (US, 1984)
35mm Archival Print

Introduction Ross Lipman

"*The Times of Harvey Milk* has become a film that defies any expiration date. It is the rare documentary that speaks to our time, its own, and the intervening years with equal fluency."
B. RUBY RICH, *THE CURRENT*

Rob Epstein's *The Times of Harvey Milk* is a powerful record of the beloved activist/politician's inspirational life and work. Through deep archival biographical material and emotion-filled reminiscences of friends and colleagues, Epstein reveals an intimate and complex portrait of the many sides of Milk (including his irreverent sense of humor). From Milk's improbable, heroic rise to his horrific, senseless murder, Epstein's work serves as a potent and unwavering eyewitness to history. TODD WIENER

Written by Epstein, Judith Coburn, Carter Wilson. Photographed by Frances Reid. (88 mins, Color, 35mm, From UCLA Film & Television Archive, permission Janus Films)

SAT / 7.11.26 / 4 PM

Crossroads and The Exploding Digital Inevitable

In Person Ross Lipman

In 1976 groundbreaking collagist, sculptor, and filmmaker Bruce Conner released his magnum opus, a thirty-seven-minute assemblage of US government footage of the iconic Bikini Atoll atomic bomb test. *The Exploding Digital Inevitable* is a documentary essay by Lipman, who oversaw the restoration of Conner's *Crossroads* in 2012. Integrating an array of movie and audio clips, still photographs, and rare archival documents, Lipman tells the story of *Crossroads* and Conner's collaboration with Terry Riley and Patrick Gleeson, including original interviews with both composers. Presented together, *Crossroads* and its unique production history come into view as one of the most profound meditations on the nuclear era.

The Exploding Digital Inevitable: Part 1

Ross Lipman, US, 2017, 24 mins, B&W/Color, DCP, From the artist

Crossroads

Bruce Conner, US, 1976, 37 mins, B&W, DCP, From Conner Family Trust and Michael Kohn Gallery, Los Angeles

The Exploding Digital Inevitable: Part 2

Ross Lipman, US, 2017, 25 mins, B&W/Color, DCP, From the artist

Total running time: 86 mins

SAT / 7.11.26 / 7 PM

The Exiles

Kent Mackenzie (US, 1961)
35mm Archival Print

Introduction Ross Lipman

Kent Mackenzie discovered Bunker Hill, the low-rent residential neighborhood on the west edge of downtown Los Angeles, in the mid-1950s, when he was a film student at the University of Southern California and the neighborhood was first threatened with demolition. He became fascinated with a subculture of Arizona Indians living there and made them the subject of the semi-documentary short feature *The Exiles*. Filming in 35mm, Mackenzie wasn't able to record dialogue on location, so he relied on post-synchronized dialogue and meditative voice-overs to tell his story of a long Friday night, from dusk to dawn. THOM ANDERSEN

Written by Mackenzie. Photographed by Erik Daarstad, Robert Kaufman, John Morrill. With Homer Nish, Tom Reynolds, Yvonne Williams. (72 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Kino Lorber)

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Summer with Monica Vitti

Born Maria Luisa Ceciarelli in Rome in 1931, Monica Vitti graduated from the National Academy of Dramatic Arts in 1953, and over the course of the next four decades, she acted in over fifty films. Her roles in four of Michelangelo Antonioni's groundbreaking films of the 1960s contributed to the couple's acclaim and made her one of world cinema's most recognizable faces. After working with Antonioni, Vitti also became beloved for her work in scores of popular comedies. Thanks to recent restorations supported by Cinecittà in Rome, this series offers the opportunity to experience a selection of Vitti's best work on the big screen.

Vitti's first work in front of Antonioni's camera—as a voice actor, she dubbed the role of Dorian Gray in *Il grido* (1957)—was *L'avventura* (1960). It ushered in a radical new era of modernist cinema—and via Vitti, a new kind of protagonist entirely unlike the earthy, ethereal, or voluptuous leading ladies familiar to audiences of Italian cinema at the time. Critic Gilberto Perez asserted that "Antonioni's films are modernist mystery stories, and Vitti's characters are something like detective figures." A proxy for the director's observations on postwar alienation, Vitti allows glimpses of turbulence to surface through her patrician reserve, suggesting the possibility of real human connection. The restrained energy embodied in her roles for Antonioni is let loose in her exuberant characterizations in the comedies of Carlo Di Palma, Mario Monicelli, Luciano Salce, and Alberto Sordi, which also explore the challenges and contradictions of life and relationships in contemporary Italy through decidedly different lenses.

Kate MacKay
Film Curator

Film Series Sponsor
Jacqueline Tully

Presented with the collaboration of Cinecittà and the Italian Cultural Institute, San Francisco

Thank You
Paola Ruggiero, Camilla Cormanni, Marco Cicala, and Germana Ruscio, Cinecittà; Mario Zaccagnino, Italian Cultural Institute, San Francisco; Brian Belovarac, Janus Films; Eric Di Bernardo and Dave Franklin, Rialto Pictures; Nicole Libassi, Compass Film; and Bianca Ottaviani, Minerva Pictures.

1 *L'eclisse* **6.18, 8.8.26**
2 *I Married You for Fun* **7.1.26**
3 *Red Desert* **6.21, 8.13.26**

THU / 6.11.26 / 7 PM

L'avventura

Michelangelo Antonioni
(Italy/France, 1960)
4K Digital Restoration

Repeats Thursday / 7.30.26

While exploring a volcanic island on a yachting expedition, a woman named Anna disappears, leaving her lover, Sandro (Gabriele Ferzetti), and close friend Claudia (Vitti) to search in vain—and fall in love. *L'avventura* unfolds against Anna's very palpable absence, a love story in a void. As always, landscape is the screen onto which Michelangelo Antonioni projects human emotions. *L'avventura* is rich in Antonioni's visual architecture, wicked humor, and, finally, youth: a shot of Vitti, hair blowing in the wind while village bells answer one another, may be unmatched in Antonioni's films for its spirit of hope. JUDY BLOCH

Written by Antonioni, Elio Bartolini, Tonino Guerra. Photographed by Aldo Scavarda. With Monica Vitti, Gabriele Ferzetti, Lea Massari, Dominique Blanchar. (143 mins, In Italian with English subtitles, B&W, DCP, From Janus Films)

SAT / 6.13.26 / 7 PM

La notte

Michelangelo Antonioni
(Italy/France, 1961)
4K Digital Restoration

Repeats Sunday / 8.2.26

(*The Night*). *La notte* takes place over one night in Milan. While visiting a dying friend, a novelist (Marcello Mastroianni) and his wife (Jeanne Moreau) realize that there is little left between them. The rest of the night is spent in escape and disillusionment, played out against Antonioni's rigorous sense of place and architecture. Vitti appears as Valentina, the daughter of a millionaire industrialist; a budding writer herself, alluring and aloof, she observes and intersects with the couple at a party at her father's villa. Embodied as perhaps only Vitti could, Valentina is playful, prematurely jaded, and a moral touchstone in a quagmire of compromise.

Written by Antonioni, Ennio Flaiano, Tonino Guerra. Photographed by Gianni Di Venanzo. With Marcello Mastroianni, Jeanne Moreau, Monica Vitti, Bernhard Wicki. (122 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures)

THU / 6.18.26 / 7 PM

L'eclisse

Michelangelo Antonioni
(Italy/France, 1962)

Repeats Saturday / 8.8.26

(*Eclipse*). *L'eclisse* opens with a nearly wordless sequence in which Vittoria (Vitti) breaks off a relationship. She then drifts downtown and into a love affair with her mother's young stockbroker, Piero (Alain Delon). Frenzied scenes of the Stock Exchange provide a hub for this masterful film's study of personal relationships in modern society. Men embrace as they whisper treacherous secrets, while Vittoria, when touched, recoils. Still, she seeks symbols of freedom. *L'eclisse* famously ends with a seven-minute montage of shots of the spots where Vittoria and Piero met—a montage over time in which neither of the characters appears. JUDY BLOCH

Written by Antonioni, Tonino Guerra, Elio Bartolini, Ottiero Ottieri. Photographed by Gianni Di Venanzo. With Monica Vitti, Alain Delon, Lilla Brignone, Francisco Rabal. (125 mins, In Italian with English subtitles, B&W, DCP, From Janus Films)

SUN / 6.21.26 / 6:30 PM

Red Desert

Michelangelo Antonioni
(Italy/France, 1964)

Repeats Thursday / 8.13.26

(*Il deserto rosso*). *Red Desert* was shot in industrialized northern Italy, where Vitti, as the wife of an electronics engineer, suffers what would be called a nervous breakdown at any other time and place. In his first color film, Michelangelo Antonioni is the painter on-screen. The film's very beauty is hewn from an environmental apocalypse that is at once metaphor and reality: factory pipes, yellow smoke trailing to the sky, figures lost in a poisoned fog, staring into a poisoned bog. *Red Desert* asks the question the earlier films were not ready to ask: What is human nature when there is no more nature? JUDY BLOCH

Written by Antonioni, Tonino Guerra. Photographed by Carlo Di Palma. With Monica Vitti, Richard Harris, Carlo Chionetti, Xenia Valderi. (117 mins, In Italian with English subtitles, Color, DCP, From Cinecittà, permission Janus Films)

WED / 7.1.26 / 7 PM

I Married You for Fun

Luciano Salce (Italy, 1967)
New 4K Digital Restoration

(*Ti ho sposato per allegria*). Based on a play by Natalia Ginzburg, who also contributed to the screenplay, Luciano Salce's comedy depicts the early days of a marriage between Giuliana (Vitti), a romantic bohemian woman, and Pietro, a straitlaced lawyer from a bourgeois family. Told partially in flashbacks, as Giuliana regales the maid Victoria with stories of an ill-fated infatuation and the events leading up to meeting Pietro, the film is mostly set in the newlyweds' fabulous modern apartment, and the more conventionally furnished flat of their quirky expat neighbor. Replete with rapid-fire dialogue and classic screwball timing, the movie explores the challenges of an unconventional matchup, amid the social pressures of the time. KATE MACKAY

Written by Sandro Continenza, Natalia Ginzburg, Salce, based on the play by Ginzburg, Photographed by Carlo Di Palma. With Monica Vitti, Giorgio Albertazzi, Maria Grazia Buccella, Rossella Como. (100 mins, In Italian with English subtitles, Color, DCP, From Cinecittà, permission Rialto Pictures)

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SUN / 7.5.26 / 7 PM

The Girl with a Pistol

Mario Monicelli (Italy/UK, 1968)
New 4K Digital Restoration

(*La ragazza con la pistola*). One of Vitti's first comic vehicles was this proto-feminist comedy about a traditional Sicilian woman who travels to the United Kingdom seeking the man who dishonored her, and by extension her family. Vitti's mocking humor is perfect for the role, an ardent, and armed, avenger chasing her fleeing fiancé, as she gradually becomes aware of possibilities beyond her quest. In the tradition of Mario Monicelli's *Big Deal on Madonna Street*, this film cleverly satirizes old-world mores while also examining Italy's relationship to other countries, and the concomitant preoccupation with provincialism versus cosmopolitanism.

Written by Rodolfo Sonego, Luigi Magni. Photographed by Carlo Di Palma. With Monica Vitti, Carlo Giuffrè, Stanley Baker, Corin Redgrave. (102 mins, In Italian and English with English subtitles, Color, DCP, From Cinecittà, permission Compass Film)

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THU / 7.16.26 / 7 PM

Help Me, My Love

Alberto Sordi (Italy, 1969)

(*Amore mio aiutami*). The first of Vitti's films with Alberto Sordi is a bittersweet domestic comedy that sets about debunking the stereotypes of the faithless husband/long-suffering wife. Giovanni Macchiavelli (Sordi) is the thoroughly modern husband who espouses an open marriage to his spouse (Vitti) and then is devastated when she takes him at his word, proving herself even more Machiavellian than he. Nothing comes together for this mutually hypocritical duo, but embedded in the hilarity is a melancholy study of a man's unrequited love for his own wife. Sordi directs with an eye for the comic gesture and the absurd moment.

Written by Rodolfo Sonego, Sordi, Tullio Pinelli. Photographed by Carlo Di Palma. With Sordi, Monica Vitti, Silvano Tranquilli, Laura Adani. (124 mins, In Italian with English subtitles, Color, 35mm, From Cinecittà, permission Compass Film)

WED / 7.22.26 / 7 PM

Teresa the Thief

Carlo Di Palma (Italy, 1973)
4K Digital Restoration

(*Teresa la ladra*). "Legendary cinematographer Carlo Di Palma made his directorial debut with this fascinating cross between melodrama and comic picaresque. . . . Vitti stars as the titular protagonist, a war widow and single mother leading a harsh life in Rome. Hungry and miserable, she is caught red-handed robbing someone's apartment, sparking a taste for kleptomania. She ineptly tries her luck with a succession of schemes, but it increasingly seems that she is destined for jail. . . . As always, Vitti is captivating, managing to project profound cool while portraying utter desperation" (Film at Lincoln Center).

Written by Dacia Maraini, Age & Scarpelli, based on the novel *Memoirs of a Female Thief* by Maraini. Photographed by Di Palma. With Monica Vitti, Michele Placido, Stefano Satta Flores, Fiorenzo Fiorentini. (123 mins, In Italian with English subtitles, Color, DCP, From Cinecittà, permission Minerva Pictures)

SAT / 7.25.26 / 6:30 PM

I Know That You Know That I Know

Alberto Sordi (Italy, 1982)
New 4K Digital Restoration

(*Io so che tu sai che io so*). In Alberto Sordi and Vitti's very funny final collaboration, they play a seemingly contented long-married couple. Fabio (Sordi) is a banker, preoccupied with work and football, and more or less unconcerned with the lives of his wife, Livia (Vitti), and their adult daughter. But when a detective hired to follow a neighbor accidentally trails Livia instead, complications and surprises ensue. As Livia, Vitti is able to gradually and hilariously reveal a multifaceted character who defies expectations at every turn, as Fabio's world is turned upside down. KATE MACKAY

Written by Rodolfo Sonego, Augusto Caminito, Sordi. Photographed by Sergio D'Offizi. With Monica Vitti, Alberto Sordi, Isabella De Bernardi, Salvatore Jacono. (113 mins, In Italian with English subtitles, Color, DCP, From Cinecittà)

THU / 7.30.26 / 7 PM

L'avventura

Michelangelo Antonioni
(Italy/France, 1960)
4K Digital Restoration

See Thursday / 6.11.26

SUN / 8.2.26 / 7 PM

La notte

Michelangelo Antonioni
(Italy/France, 1961)
4K Digital Restoration

See Saturday / 6.13.26

SAT/ 8.8.26 / 7 PM

L'eclisse

Michelangelo Antonioni
(Italy/France, 1962)
4K Digital Restoration

See Thursday / 6.18.26

THU / 8.13.26 / 7 PM

Red Desert

Michelangelo Antonioni
(Italy/France, 1964)

See Sunday / 6.21.26

4

Some Nostalgic Place: The Films of Isao Takahata

Despite his sixty-year career as a director of hand-drawn animation, Isao Takahata (1935–2018) would be the first to say, "I myself really don't draw." He instead took pride in selecting talented animators and steering them toward his vision. Not being tied to his own style of drawing allowed him to transition from the maximalist fantasy of *Pom Poko* (1994) to the sketchlike, comic-strip minimalism of *My Neighbors the Yamadas* (1999), and the impressionistic watercolor and charcoal renderings of his final film, *The Tale of The Princess Kaguya* (2013). Of his process with the animators, Takahata said, "I really get involved in the details of their drawings, and then have them draw and [I] check those drawings, and work collaboratively in that fashion." His attention to detail reveals itself in the reverence his films have for both the natural world and the present-tense, unremarked-upon moments in life, such as the family in *Only Yesterday* (1991) learning how to properly slice a pineapple.

Takahata cofounded Studio Ghibli along with his protégé, friend, and rival Hayao Miyazaki in 1985. He worked slowly; Miyazaki referred to him as a giant sloth but was also quick to point out that "sloths actually have very sharp claws." With his first animated feature for the studio, he challenged the preconceived notions of the medium with the unrelenting antiwar film *Grave of the Fireflies* (1988). Takahata pushed feature animation into uncharted territories, and as Miyazaki remarked in his eulogy for his friend, "he never bent the knee to anyone or anything."

Jeff Griffith-Perham

Associate Film Curator

Thank You
Ngozi Nwadiogbu, GKIDS; Nao Amisaki, Studio Ghibli; Fumina Sato, Oh! Production; Bernardo Rondeau; and the Japan Society of Northern California.

1 *The Girl with a Pistol* **7.5.26**
2 *Teresa the Thief* **7.22.26**
3 *I Know That You Know That I Know* **7.25.26**
4 *The Tale of The Princess Kaguya* © 2013 Isao Takahata, Riko Sakaguchi/Studio Ghibli, NDHDMTK **7.18, 8.28.26**

THU / 7.2.26 / 7 PM
Only Yesterday
Isao Takahata (Japan, 1991)

Repeats Sunday / 7.5.26

(*Omoide poro poro*). *Only Yesterday* is perhaps Takahata's purest work, daring to use Studio Ghibli's jewel-like color and superb command of technique not in the service of depicting fantasy, science fiction, or even war, but to show the infinite value of an ordinary life lived in ordinary times. Flashing between the 1966 youth and 1982 maturity of its protagonist, Taeko, *Only Yesterday* gives a rich and quiet voice to a Tokyo office worker who journeys into the countryside to commune with the ghost of her childhood. CARL HORN

Written by Takahata, based on the manga by Hotaru Okamoto, Yuko Tone. With Miki Imai, Toshiro Yanagiba, Yoko Honna. (119 mins, In Japanese with English subtitles, Color, DCP, From GKIDS)

SUN / 7.5.26 / 4 PM
Only Yesterday
Isao Takahata (Japan, 1991)

See Thursday / 7.2.26

SAT / 7.11.26 / 1:30 PM
Grave of the Fireflies
Isao Takahata (Japan, 1988)

Repeats Sunday / 8.23.26

(*Hotaru no haka*). *Grave of the Fireflies* is a story that takes place during the wasting, burning end visited upon Japan in the last days of World War II. It tells of two children, fourteen-year-old Seita and his young sister, Setsuko, who, during the ruthless US firebombing campaign of 1945, find themselves alone amidst their own countrymen, friends, and family. Based on the 1967 semi-autobiographical novel by Akiyuki Nosaka, *Grave of the Fireflies* is an elegy for two souls alone, worth more than an empire. CARL HORN

Written by Takahata, based on the novel by Akiyuki Nosaka. With Tsutomu Tatsumi, Ayano Shiraishi, Yoshiko Shinohara, Akemi Yamaguchi. (89 mins, In Japanese with English subtitles, Color, DCP, From GKIDS)

SAT / 7.18.26 / 3:30 PM
The Tale of The Princess Kaguya
Isao Takahata (Japan, 2013)

Repeats Friday / 8.28.26

(*Kaguya-hime no monogatari*). With impressionistic watercolor and charcoal animation, this adaptation of a Japanese folktale begins with the titular Princess discovered in a stalk of bamboo. She rapidly ages, cared for by her adoptive parents in the country, an accelerated adolescence well suited to the strengths of animation and cinema. In fairytale fashion, suitors line up to woo the Princess with material comforts, but she has other ideas. Within this classic story structure, Takahata's dedication to representing the specificity and wonder of the everyday is ever present. Of his final movie, Takahata said, "This is a film that affirms the earth."
JEFF GRIFFITH-PERHAM

Written by Takahata, Riko Sakaguchi, based on the Japanese folktale "The Tale of the Bamboo Cutter." With Aki Asakura, Kengo Kora, Takeo Chii, Nobuko Miyamoto. (137 mins, In Japanese with English subtitles, Color, DCP, From GKIDS)

SUN / 7.19.26 / 5 PM
Gauche the Cellist
Isao Takahata (Japan, 1982)

(*Sero hiki no Goshu*). Six years in the making, Takahata's first independent feature is a paean to the rewards of hard work and inspiration. In the early twentieth century, a young cellist, Gauche, lives in a pastoral, ink-painted countryside, tending his garden and performing with the community orchestra, accompanying silent movie screenings and the like. Stressed about an upcoming performance of Beethoven's Sixth ("Pastoral") Symphony and burning the midnight oil rehearsing, Gauche receives a succession of pesky, haranguing, anthropomorphic animal visitors. The contentious visitations disrupt his process but perhaps mold him and his craft in unexpected ways.
JEFF GRIFFITH-PERHAM

Written by Takahata, based on the short story by Kenji Miyazawa. With Hideki Sasaki, Masashi Amenomori, Fuyumi Shiraishi, Keiko Yokozawa. (62 mins, In Japanese with English subtitles, Color, Digital, From Oh! Production)

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1 *Grave of the Fireflies* © Akiyuki Nosaka/ Shinchosha, 1988 **7.11, 8.23.26**
2 *Pom Poko* © 1994 Isao Takahata/ Studio Ghibli, NH **8.22.26**
3 *The Story of Yanagawa Waterways* **7.25.26**
4 *My Neighbor Totoro* © 1988 Hayao Miyazaki/ Studio Ghibli **8.23.26**
5 *Only Yesterday* © Hotaru Okamoto, Yuko Tone/ Isao Takahata/Studio Ghibli, NH **7.2, 7.5.26**
6 *Gauche the Cellist* **7.19.26**

SAT / 7.25.26 / 3 PM

The Story of Yanagawa Waterways

Isao Takahata (Japan, 1987)

(*Yanagawa horiwari monogatari*). "Why are there so many canals?" a narrator asks in Takahata's contemplative live-action documentary about the picturesque waterways of Yanagawa, on Japan's Kyushu. Not merely treating Yanagawa as the idyllic setting it is, Takahata also delves deep into the storied intersections of the geographic, ecological, and sociopolitical histories of living with water in the region, from the earliest Yayoi settlers over two millennia ago through the rapid growth of the 1960s, which polluted the canals seemingly beyond repair. Although Yanagawa was once deemed "mosquito city," an immense, heroic cleanup project undertaken in the 1980s exemplifies one of Takhata's own core philosophies: sustainable living over convenience.

JEFF GRIFFITH-PERHAM

Written by Takahata. Photographed by Somai Takahashi. (167 mins, In Japanese with English subtitles, Color, DCP, From GKIDS)

SAT / 8.1.26 / 4 PM

My Neighbors the Yamadas

Isao Takahata (Japan, 1999)

(*Hohokekyo tonari no Yamada-kun*). Takahata's minimalist aesthetic is taken to nearly avant-garde lengths in this cheery, radically drawn adaptation of a popular newspaper comic strip. The Yamada family isn't quite the model of material success; frumpy, and a bit too disorganized to lead their lives the "correct" way, these charming failures are rendered by Takahata as a becalmed answer to *The Simpsons*. He presents their misadventures as a series of vignettes designed to tweak—not destroy—notions of family. Humorously juxtaposed against the poetry of the seventeenth-century writer Basho, whose minimalist stanzas set the nostalgic tone, the animation technique itself is a kind of visual haiku. JASON SANDERS

Written by Takahata, based on a comic strip by Hisaichi Ishii. With Hayato Isohata, Masako Araki, Naomi Uno, Toru Masuoka. (104 mins, In Japanese with English subtitles, Color, DCP, From GKIDS)

SAT / 8.22.26 / 3:30 PM

Pom Poko

Isao Takahata (Japan, 1994)

(*Heisei tanuki gassen ponpoko*). The raccoon-like tanuki were once seen as shape-changing pranksters in Japanese myth. Now situated in modern-day Japan, *Pom Poko* cleverly assigns to the tanuki the role of keepers of Japan's earthy traditional society. But *Pom Poko* is no solemn appeal to preserve some stuffed-and-mounted version of folk culture. Animators are themselves great tricksters, and Takahata goes manic in *Pom Poko*—a wild, drunken festival of social satire in which Japan's past and present try to out-hustle each other by any means necessary. CARL HORN

Written by Takahata. With Shincho Kokontei, Makoto Nonomura, Yuriko Ishida, Norihei Miki. (119 mins, In Japanese with English subtitles, Color, DCP, From GKIDS)

SUN / 8.23.26 / 2 PM

My Neighbor Totoro

Hayao Miyazaki (Japan, 1988)

Originally released in 1988
paired with *Grave of the Fireflies*

(*Tonari no Totoro*). Few films better capture the magic of childhood than *My Neighbor Totoro*, "a children's film made for the world we should live in, rather than the one we occupy" (Roger Ebert). Two young sisters move to the countryside for a long, sleepy summer to be near their sick mother. They soon make a new friend, Totoro, who is kindly, a bit chubby, and overly fond of umbrellas. Totoro also grows magic trees overnight, hops aboard huge "catbuses," and is probably imaginary. Creating a magical space where the natural, spiritual, fantasy, and human worlds combine, *My Neighbor Totoro* revels in—and embodies—a true sense of wonder. JASON SANDERS

Written by Miyazaki. With Noriko Hidaka, Chika Sakamoto, Shigesato Itoi, Sumi Shimamoto. (87 mins, In Japanese with English subtitles, Color, DCP, From GKIDS)

SUN / 8.23.26 / 4:30 PM

Grave of the Fireflies

Isao Takahata (Japan, 1988)

See Saturday / 7.11.26

FRI / 8.28.26 / 4 PM

The Tale of The Princess Kaguya

Isao Takahata (Japan, 2013)

See Saturday / 7.18.26

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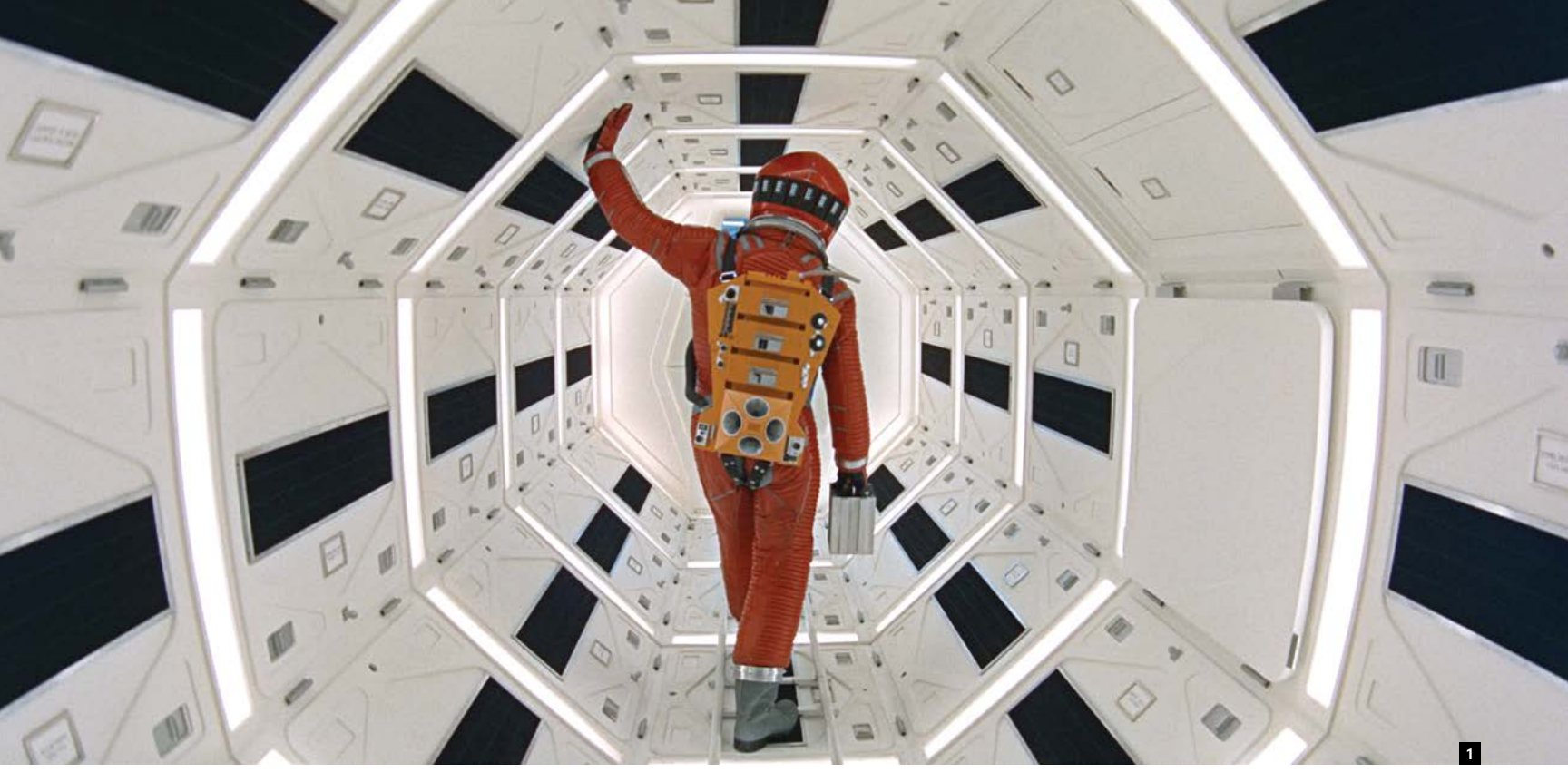

1

A Complete Stanley Kubrick

"One of his pictures is equivalent to ten of somebody else's."
MARTIN SCORSESE

Stanley Kubrick (1928–1999) grew up in the Bronx with a darkroom in his home. A wunderkind with a camera, he sold his first photograph to *Look* magazine at age sixteen and secured a staff position at the prestigious publication right out of high school. He adapted his photo spread of a boxer into his first motion picture, the short documentary *Day of the Fight* (1951). From there Kubrick went on to make some of the most revered works in cinema history, both critically lauded—if less so at their time, certainly in retrospect—and hugely successful at the box office, while maintaining a singular vision across genres and frequently excavating the ugliest corners of the human experience.

Kubrick's deployment of his wicked sense of humor amidst grave scenarios stirred controversy as his films reckoned with how tools of technology and methods of control fuel the basest human instincts and cruelties, behaviors often masked by charisma, lies, or literal disguise. Though an earnest collaborator, his own methods of control over the entire filmmaking process, from the lengthy productions down to the approval of newspaper ads, became the stuff of legend. The resulting indelible images—paired with inspired music selection—and performances from this relentless exploration, innovation, and precision supply his movies with a depth that enriches the longer you keep your eyes wide open.

This series includes each of Kubrick's features, a few of his early short documentaries, and two films he prepared to make but that were ultimately completed by others (*One-Eyed Jacks*, *A.I. Artificial Intelligence*).

Jeff Griffith-Perham
Associate Film Curator

Film Series Sponsor
Tipu Purkayastha

Thank You
Hannah Prouse and Richard Hillard, British Film Institute; Steven K. Hill and Todd Weiner, UCLA Film & Television Archive; Lynanne Schweighofer, Library of Congress; Amy Rynne, Park Circus; Richard Ashton, Sony Pictures; Jason Jackowski, Universal Pictures; and Charlotte Broomfield, TASCHEN.

1 *2001: A Space Odyssey* **6.12, 8.16, 8.23.26**
2 *Barry Lyndon* **6.14, 8.22.26**
3 *Killer's Kiss* **6.27.26**

FRI / 6.12.26 / 7 PM

2001: A Space Odyssey

Stanley Kubrick (US/UK, 1968)
4K Digital Restoration

Repeats Sunday / 8.16.26
and Sunday / 8.23.26

Kubrick's cinematic milestone was in every sense an experimental film, harnessing its widescreen, epic format for an intensely metaphysical, ultimately very personal use. The film was conceived less as a science fiction narrative than as an experience in space and time. As a re-creation of the dimensions of outer space, taking us beyond deep focus into infinite focus, it has never been matched—neither has the grace with which Kubrick's pristine visuals literally waltz through several millennia of evolution. The film's most memorable character, the computer HAL, is the embodiment of evolutionary anxiety as we leave the mechanical age for the digital one.
JUDY BLOCH, EDITH KRAMER

Written by Kubrick, Arthur C. Clarke, based on the short story "The Sentinel" by Clarke. Photographed by Geoffrey Unsworth. With Keir Dullea, Gary Lockwood, William Sylvester, Daniel Richter. (149 mins, plus 7-min intermission, Color, DCP, From Warner Bros.)

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SUN / 6.14.26 / 5 PM

Barry Lyndon

Stanley Kubrick (US/UK, 1975)
4K Digital Restoration

Repeats Saturday / 8.22.26

Narrated by a sly and prophetic observer, Kubrick's painterly and blithely ribald eighteenth-century tale recounts a young Irishman's striving to become an English aristocrat. Seducing, lying, gambling, and failing upward from one mishap to the next, Barry fashions his own future, leaving in his wake a trail of acrimony, and worse. *Barry Lyndon* is remarkable for its period verisimilitude in costuming and production design, as well as its exquisitely framed compositions and use of natural light. A camera lens designed and developed for NASA satellite photography captured the candlelit interiors of high society manor houses.

Written by Kubrick, based on the novel *The Luck of Barry Lyndon* by William Makepeace Thackeray. Photographed by John Alcott. With Ryan O'Neal, Marisa Berenson, Patrick Magee, Hardy Krüger. (184 mins, plus 7-min intermission, Color, DCP, From Warner Bros.)

SAT / 6.20.26 / 4:30 PM

Fear and Desire

Stanley Kubrick (US, 1952)
35mm Archival Print

A squad of soldiers finds itself stranded behind enemy lines. The soldiers are members of an unspecified army, fighting an unspecified war. We are given their names and ranks, but little more. Kubrick's first feature film, written by future Pulitzer Prize winner Howard Sackler, is an existentialist exercise in the meaninglessness of war, played out in an eerie zone of suspended dread. *Fear and Desire* asks us to behold humanity set free of foundational beliefs. The soldiers are "further imperiled . . . by an unseen but deadly enemy who, upon scrutiny, seems to be almost shaped from the same mold," Kubrick wrote. STEVE SEID

Written by Howard Sackler. Photographed by Kubrick. With Frank Silvera, Kenneth Harp, Paul Mazursky, Virginia Leith. (62 mins, B&W, 35mm, From Library of Congress, preserved by Library of Congress)

Preceded by

Flying Padre

Stanley Kubrick (US, 1951)

This dramatized newsreel follows a pilot priest, Father Fred Stadtmueller, who covers four thousand square miles of rural New Mexico via his single-motor plane, the *Spirit of St. Joseph*.

(9 mins, B&W, 35mm, From Library of Congress, preserved by Library of Congress)

Followed by

The Seafarers

Stanley Kubrick (US, 1953)

Kubrick's first color film extols the benefits of joining the Seafarers International Union and chronicles the daily operations of the hiring hall, dining facilities, and more.

(29 mins, Color, 16mm, From Library of Congress, preserved by Library of Congress)

Total running time: 100 mins

SAT / 6.27.26 / 7 PM

Killer's Kiss

Stanley Kubrick (US, 1955)

Ever the cunning creator, Kubrick determined what murky settings in his New York City neighborhood he could exploit for a low-budget film. Then he had screenwriter Howard Sackler cast a net of words over them. The result is an ever-menacing mood piece about an exhausted taxi dancer (Irene Kane) and a has-been boxer (Jamie Smith) who must endure the jealous jockeying of a nightclub owner (Frank Silvera). The working title, *Kiss Me, Kill Me*, says it all—sex and violence are wed like a curb to the gutter. STEVE SEID

Written by Howard Sackler, Kubrick. Photographed by Kubrick. With Jamie Smith, Irene Kane, Frank Silvera, Mike Dana. (67 mins, B&W, DCP, From Park Circus)

Preceded by

Day of the Fight

Stanley Kubrick (US, 1951)

A photogenic middleweight boxer, Walter Cartier, has a fight at 10 PM. In his first film, Kubrick documents Cartier's pre-fight routine.

(16 mins, Color, 35mm, From Library of Congress, preserved by Library of Congress)

Total running time: 83 mins

SUN / 6.28.26 / 6:30 PM

The Killing

Stanley Kubrick (US, 1956)

Repeats Wednesday / 8.5.26

Kubrick's high-voltage suspense thriller stars Sterling Hayden as the ex-con who masterminds a two-million-dollar holdup of a heavily guarded racetrack. His cohorts include a colorless little cashier prodded by his wife's demands for dough, a reformed drunk, a racketeering cop, and the track bartender. The action is taut as it follows each man's role up to the point of the heist, and the film loses no acuity in its exploration of the domestic lives and personal motives of the criminals. Kubrick's direction of his own script is fast-paced and incisive, at times almost documentary, and Lucien Ballard's excellent photography is augmented by well-chosen stock racetrack footage. JUDY BLOCH

Written by Kubrick, Jim Thompson, based on the novel *Clean Break* by Lionel White. Photographed by Lucien Ballard. With Sterling Hayden, Jay C. Flippen, Elisha Cook Jr., Marie Windsor. (84 mins, B&W, 35mm, From Park Circus)

SAT / 7.4.26 / 5 PM

Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb

Stanley Kubrick (US/UK, 1964)
4K Digital Restoration

Repeats Saturday / 8.15.26

Believing that Commie-instigated water fluoridation has made him impotent, Gen. Jack D. Ripper (Sterling Hayden) launches an attack against the Soviet Union. Pretty soon President Merkin Muffley (Peter Sellers) is sitting around the war table with the Joint Chiefs of Staff, a gaggle of gimcrack generals led by Buck Turgidson (George C. Scott), fielding doomsday scenarios. Desperate, the prez turns to ex-Nazi physicist Dr. Strangelove (Sellers, again), who calculates that the gene pool can survive such a theoretical annihilation. *Dr. Strangelove*'s look—tightly designed sets illuminated with expressive pools of light—created a militarized zone of otherworldliness for Kubrick's brilliant farce. STEVE SEID

Written by Kubrick, Terry Southern, Peter George, based on the novel *Red Alert* by George. Photographed by Gilbert Taylor. With Peter Sellers, George C. Scott, Sterling Hayden, Slim Pickens. (95 mins, B&W, DCP, From Sony Pictures)

WED / 7.8.26 / 7 PM

Paths of Glory

Stanley Kubrick (US, 1957)
35mm Archival Print

"Kubrick's first full-fledged masterpiece is a peerless insanity-of-war picture. . . . Kirk Douglas has never been better."

TIME OUT NEW YORK

Paths of Glory remains one of the most coolheaded assaults on cold-blooded murder ever filmed. The story, based on a true incident in the French Army in 1916, traces the court-martial of three soldiers chosen as scapegoats for the failure of a suicidal French infantry attack against superior German forces. *Paths of Glory* is comparable in its beauty and pathos to classic World War I antiwar films like *All Quiet on the Western Front* (1930), but in its concentration on lunacy in the high command, and in its brittle cynicism, it is pure Kubrick.

Written by Kubrick, Calder Willingham, Jim Thompson, based on the novel by Humphrey Cobb. Photographed by Georg Krause. With Kirk Douglas, Ralph Meeker, Adolphe Menjou, George Macready. (88 mins, B&W, 35mm restored print courtesy of the UCLA Film & Television Archive, restoration funding provided by The Film Foundation & the Hollywood Foreign Press Association, permission Park Circus)

SUN / 7.12.26 / 7 PM

One-Eyed Jacks

Marlon Brando (US, 1961)
4K Digital Restoration

Kubrick was hired to direct a Sam Peckinpah–scripted *One-Eyed Jacks*, but after six months of preproduction, he left the project two weeks before shooting. Brando took the reins as director and ordered a series of rewrites. He and Karl Malden fill the boots of Billy the Kid and Pat Garrett (thinly disguised as "Rio" and "Dad Longworth") in this Freudian VistaVision epic, which reviewers dubbed one of the first antihero Westerns. "That Brando never again directed a movie may or may not have been a good thing, but with *One-Eyed Jacks* he accomplished what more celebrated directors could seldom do: he made an unforgettable film" (Barry Gifford).

Written by Guy Trosper, Calder Willingham, based on the novel *The Authentic Death of Hendry Jones* by Charles Neider. Photographed by Charles Lang Jr. With Brando, Karl Malden, Katy Jurado, Slim Pickens. (141 mins, Color, DCP, From Universal Pictures)

FRI / 7.17.26 / 7 PM

Lolita

Stanley Kubrick (US/UK, 1962)

"How did they ever make a movie of *Lolita*?" read the tagline. Kubrick's adaptation of Vladimir Nabokov's classic novel captures the author's black humor with ghoulish understatement. James Mason is deliciously cast as Humbert Humbert, the college professor who marries a lonely widow (Shelley Winters) purely out of lust for her adolescent daughter (Sue Lyon). Humbert's prurient passion is fed by its constraints, and rather than made explicit, Lolita's pubescent sexuality is aptly intimated (through the painting of toenails, and those famous sunglasses). Peter Sellers as Humbert's foil, Quilty, plays several sinister characters in one. Nabokov wrote the screenplay for this film, which, as an American satire, is as profound as the novel's unforgettable cross-country motel tour-de-farce. JUDY BLOCH

Written by Vladimir Nabokov, based on his novel. Photographed by Oswald Morris. With James Mason, Sue Lyon, Shelley Winters, Peter Sellers. (153 mins, B&W, 35mm, From Park Circus)

1 *A Clockwork Orange* **7.19.26**
2 *Eyes Wide Shut* **7.23, 8.30.26**
3 *The Shining* **7.26, 7.31.26**
4 *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* **7.4, 8.15.26**
5 *Full Metal Jacket* **8.12.26**

SUN / 7.19.26 / 7 PM

A Clockwork Orange

Stanley Kubrick (US/UK, 1971)
4K Digital Restoration

One of Kubrick's more controversial outings, *A Clockwork Orange* anticipated the punk anarchy that would rise later in the decade. At its murky bottom, it's about free will versus state control. Played with adrenal glee by Malcolm McDowell, Alex is a demented, sociopathic bad boy. Following a crime spree, Alex is sentenced to prison, but his incarceration is reduced when he submits to a radical form of therapy. To establish the gangbangers as an autonomous cohort, Kubrick enlists author Anthony Burgess's "Nadsat," a slangy language. Always talking the talk, *A Clockwork Orange* is like a punch in the "guttiwuts." STEVE SEID

Written by Kubrick, based on the novel by Anthony Burgess. Photographed by John Alcott. With Malcolm McDowell, Patrick Magee, Michael Bates, Warren Clarke. (137 mins, Color, DCP, From Warner Bros.)

THU / 7.23.26 / 7 PM

Eyes Wide Shut

Stanley Kubrick (US/UK, 1999)
Imported Uncensored
35mm Archival Print

Repeats Sunday / 8.30.26

Kubrick's adaptation of Arthur Schnitzler's *Traumnovelle*—literally "dream story"—involves a married couple, Dr. Bill and Alice Harford (Tom Cruise and Nicole Kidman), who free-fall through a psychological landscape of libido and longing. Kubrick does away with the easy oppositions of fantasy and fact, favoring instead a more polymorphic perversity where pleasure penetrates all. At a masked ball, Dr. Bill seeks in anonymity a source for his arousal. And he is not alone behind his mask, or so Kubrick would tell us. In this carnal construction we call life, we conceal our true faces. STEVE SEID

Written by Kubrick, Frederic Raphael, based on the novella *Traumnovelle* by Arthur Schnitzler. Photographed by Larry Smith. With Tom Cruise, Nicole Kidman, Sydney Pollack, Vinessa Shaw. (159 mins, Color, 35mm, From British Film Institute, permission Park Circus)

SUN / 7.26.26 / 3 PM

The Shining

Stanley Kubrick (US/UK, 1980)
4K Digital Restoration

Introduction, Post-Screening Discussion, and Book Signing
Lee Unkrich

Lee Unkrich conceived, coauthored (with J. W. Rinzler), and edited the book *Stanley Kubrick's "The Shining,"* an in-depth look at the making of the film, published by TASCHEN. He is also the Academy Award–winning director of *Toy Story 3* and *Coco*.

Repeats Friday / 7.31.26 (without guest)

Hoping to get some writing done, Jack Torrance (Jack Nicholson) accepts a job in the mountains as the winter caretaker of the snowbound Overlook Hotel, with his wife, Wendy (Shelley Duvall), and young son, Danny (Danny Lloyd), in tow. The expansive lodge—impressively built on soundstages in England—makes an unlikely setting for gothic horror, but the well-lit interiors expose the ugly intimacy of domestic disharmony. Cabin fever and some ingeniously conjured haunted encounters only add to the toll. Kubrick's patented gallows humor—a perfect match for Nicholson's manic energy—doesn't offer relief; it only peaks the terror. JEFF GRIFFITH-PERHAM

Written by Kubrick, Diane Johnson, based on the novel by Stephen King. Photographed by John Alcott. With Jack Nicholson, Shelley Duvall, Danny Lloyd, Scatman Crothers. (144 mins, Color, DCP, From Warner Bros.)

FRI / 7.31.26 / 7 PM
The Shining
Stanley Kubrick (US/UK, 1980)
4K Digital Restoration

See Sunday / 7.26.26

WED / 8.5.26 / 7 PM
The Killing
Stanley Kubrick (US, 1956)

See Sunday / 6.28.26

SAT / 8.8.26 / 2:30 PM
Spartacus
Stanley Kubrick (US, 1960)
4K Digital Restoration

The story of Spartacus is much adored—the liberation of the masses, led by a humble man inspired not by ideology, but by righteous ire. A buff Kirk Douglas plays the proud slave who leads the revolt against the Roman Republic. Beside him is Varinia (Jean Simmons), a slave herself, who bears him a child, born into freedom. The epic began with veteran director Anthony Mann at the helm and a cast that included Laurence Olivier, Charles Laughton, Peter Ustinov, and Tony Curtis. Within weeks, Kubrick took over, finding himself with an emperor's ransom—twelve million dollars—to throw at monumental battle scenes with eight thousand Spanish soldiers playing the brawny Roman legions. STEVE SEID

Written by Dalton Trumbo, based on the novel by Howard Fast. Photographed by Russell Metty. With Kirk Douglas, Jean Simmons, Laurence Olivier, Charles Laughton. (197 mins, plus 7-min intermission, Color, DCP, From Universal Pictures)

WED / 8.12.26 / 7 PM
Full Metal Jacket
Stanley Kubrick (US/UK, 1987)
4K Digital Restoration

At Marine Corps boot camp, drill instructor Hartman, played by R. Lee Ermey, is a brute whose task is to make his platoon of young US marines kill-ready. The recruits—sharp-witted Joker (Matthew Modine), rustic Cowboy (Arliss Howard), and doltish Gomer Pyle (Vincent D'Onofrio)—are bullied into becoming warriors and soon find themselves in Da Nang as the Tet Offensive swells. The combatants don't understand why they fight, just that they do. And in a series of brilliantly executed firefights, the grunts take one casualty after another. But in *Full Metal Jacket*, glory and patriotism are the first to fall. STEVE SEID

Written by Kubrick, Gustav Hasford, Michael Herr, based on the novel *The Short-Timers* by Hasford. Photographed by Douglas Milsome. With Matthew Modine, Adam Baldwin, Vincent D'Onofrio, R. Lee Ermey. (116 mins, Color, DCP, From Warner Bros.)

SAT / 8.15.26 / 6:30 PM
Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb
Stanley Kubrick (US/UK, 1964)
4K Digital Restoration

See Saturday / 7.4.26

SUN / 8.16.26 / 5 PM
2001: A Space Odyssey
Stanley Kubrick (US/UK, 1968)
4K Digital Restoration

See Friday / 6.12.26

THU / 8.20.26 / 7 PM
A.I. Artificial Intelligence
Steven Spielberg (US/UK, 2001)

What if rather than turning homicidal, like HAL 9000 in *2001: A Space Odyssey*, an artificial intelligence was built for unconditional love? Kubrick began the process of adapting Brian Aldiss's short story "Supertoys Last All Summer Long" in 1982 and continued development through much of the 1990s, incorporating elements of *The Adventures of Pinocchio*. Admiring Spielberg's handle on digital effects and thinking the project would align better with his sensibilities, Kubrick suggested Spielberg direct. After Kubrick's death, Spielberg picked up the story of a young robot boy (uncannily played by Haley Joel Osment) on an odyssey to become a real boy. JEFF GRIFFITH-PERHAM

Written by Spielberg, based on the short story "Supertoys Last All Summer Long" by Brian Aldiss. Photographed by Janusz Kamiński. With Haley Joel Osment, Jude Law, Frances O'Connor, William Hurt. (146 mins, Color, 35mm, From Park Circus)

SAT / 8.22.26 / 6:30 PM
Barry Lyndon
Stanley Kubrick (US/UK, 1975)
4K Digital Restoration

See Sunday / 6.14.26

SUN / 8.23.26 / 7 PM
2001: A Space Odyssey
Stanley Kubrick (US/UK, 1968)
4K Digital Restoration

See Friday / 6.12.26

SUN / 8.30.26 / 7 PM
Eyes Wide Shut
Stanley Kubrick (US/UK, 1999)
Imported Uncensored
35mm Archival Print

See Thursday / 7.23.26

1

2

1 *A.I. Artificial Intelligence* **8.20.26**
2 *Spartacus* **8.8.26**
3 *Gugu's World* **6.19.26**

Frameline50 at BAMPFA

Founded in 1977, the San Francisco International LGBTQ+ Film Festival, hosted by Frameline, is the longest-running, largest, and most widely recognized queer film exhibition in the world. This year BAMPFA welcomes Frameline's fiftieth edition with a selection of five great movies. *Gugu's World*, the Brazilian jury prize winner of the Berlin International Film Festival's Generation section, depicts the challenges encountered by a queer youngster—brilliantly interpreted by Yuri Gomes—being raised by his grandmother. A perfect complement to the exhibitions *Rhapsody: Works from the Cooper Rosenwasser Collection* and *Maren Hassinger: Living Moving Growing*, feminist artist Cheri Gaulke's documentary *Acting Like Women* explores the network of contemporary artists who passed through the doors of Los Angeles's Woman's Building, a lab and launchpad for performance art in the 1970s and 1980s. Filmmaker and curator Jenni Olson returns to BAMPFA to champion a new restoration of a long-unavailable Yugoslavian period drama, *Virgina*, about a girl raised as a boy in nineteenth-century Serbia. Sasha Waters's *Mary Oliver: Saved by the Beauty of the World* celebrates the life and legacy of the beloved poet, weaving together archival images and contemporary readings of her works.

Thank You
Allegra Madsen; Kate Bove, Frameline; Frank Jaffe, Altered Innocence; and Jenni Olson.

FRI / 6.19.26 / 7 PM

Gugu's World

Allan Deberton (Brazil, 2026)

(*Feito pipa*). Caught between a magical upbringing with his grandmother Dilma and an uncertain future, eleven-year-old Gugu plays soccer fabulously—glitter and all. But when Dilma's Alzheimer's disease worsens, he finds his childhood upended. Afraid that he'll be sent to live with his father's new family, Gugu tries to hide signs of Dilma's illness from the disapproving outside world. This is a tender yet powerful look at what it means to come of age and find yourself, all while trying to keep your increasingly unstable world whole.

Written by André Araújo. Photographed by Luciana Baseggio, Daniel Donato. With Yuri Gomes, Teca Pereira, Lázaro Ramos, Carlos Francisco. (93 mins, In Portuguese with English subtitles, Color, DCP, From Frameline)

Preceded by

The Emancipation of Mimi

Marcelo Pereira (Portugal, 2025)

(*A Emancipação de Mimi*). When nine-year-old Miguel learns Mariah Carey is coming to town, he seeks a miracle to obtain a ticket.

Written by Pereira. Photographed by Joana Silva Fernandes. With Agostinho Félix Trindade, Eloy Monteiro, Clara Nogueira, Filomena Gigante. (12 mins, In Portuguese with English subtitles, Color, DCP, From Frameline)

Total running time: 105 mins

SUN / 6.21.26 / 3:30 PM

Acting Like Women

Cheri Gaulke (US, 2026)

At twenty-one years old, Cheri Gaulke joined the pioneering feminist art scene at the Woman's Building in Los Angeles. Now she's chronicling her time as one of the groundbreaking performance artists of the 1970s and 1980s that made it their home. By blending interviews with Lily Tomlin, Suzanne Lacy, Barbara T. Smith, and others with little-seen archival footage, Gaulke reveals that the often-ephemeral art practices of these revolutionary women created not just change, but a lasting impact.

Written by Gaulke. Photographed by Kristy Tully. (90 mins, Color, DCP, From Frameline)

WED / 6.24.26 / 7 PM

Virgina

Srđan Karanović (Yugoslavia/France, 1991)

Introduction Jenni Olson

Jenni Olson is a Berkeley-based queer film historian, writer, and filmmaker who is the proud proprietor of Butch.org, which features more information about all of her work as a longtime champion of LGBTQ+ cinema.

(*Virdžina*). Completed by writer-director Srđan Karanović during the outbreak of the Yugoslavian civil war in June 1991, this newly restored period drama has been unavailable for decades. Born as the fourth daughter of a poor Serbian family, Stevan (Marta Keler) is raised as a boy. "Better a rooster for a day, than a hen for life. Everything is made for men," the mother laments. As a handsome young boy, Stevan finds a boyfriend and a girlfriend, and a good deal of erotic tension with both. It is eventually revealed that Stevan's situation is a common thread in the fabric of this androcentric culture. JENNI OLSON

Written by Karanović. Photographed by Slobodan Trninić. With Marta Keler, Miodrag Krivokapić, Ina Gogalova, Slobodan Milovanović. (101 mins, In Serbian with English subtitles, Color, DCP, From Altered Innocence)

FRI / 6.26.26 / 7 PM

Mary Oliver: Saved by the Beauty of the World

Sasha Waters (US, 2026)

A line from one of Mary Oliver's poems—"Tell me, what is it you plan to do with your one wild and precious life?"—lies at the heart of this intimate portrait. A fiercely private yet profoundly influential voice, Oliver crafted poems that transformed quiet observation into something transcendent. Openly lesbian and deeply devoted to the natural world, she built a life of intention, privacy, and creative clarity. Through rare archival materials and candid reflections from those who knew her, the film traces the journey of a poet who found salvation in attention—to nature, to language, and to love.

Photographed by Tyler Kirby, Nelson Walker. (91 mins, Color, DCP, From Frameline)

Special Screenings

1

2

FRI / 6.5.26 / 7 PM
SUN / 6.28.26 / 4 PM

Two Prosecutors

Sergei Loznitsa (France/Germany/Netherlands/Latvia/Romania/Lithuania, 2025)

"Set in the Stalinist purges in the Soviet Union in 1937, though clearly as much about Putin's Russia as Stalin's. . . . Sergei Loznitsa holds you rapt with brutal faces, restless camera work, meticulous filmmaking" (Manohla Dargis, *New York Times*). "Summoned with a blood-written note smuggled out of a prison block, an idealistic state lawyer (Alexander Kuznetsov) pushes past the prison's leery authorities to interview an elderly, broken-down Bolshevik (Aleksandr Filippenko). The young attorney, determined to expose the miscarriages of justice that landed the man in confinement, finds the eye of the state turned on him instead" (Janus Films).

Written by Loznitsa, based on the novella by Georgy Demidov. Photographed by Oleg Mutu. With Alexander Kuznetsov, Aleksandr Filippenko, Anatoliy Beliy, Andris Keišs. (117 mins, In Russian with English subtitles, Color, DCP, From Janus Films)

3

THU / 6.25.26 / 7 PM

West Coast Estonian Days: *Rolling Papers*

Meel Paliale (Estonia, 2024)

(*Pikad paberid*, a.k.a. *Long Papers*). A listless young man searches for a meaning beyond workday drudgery in this charmingly heartfelt, well-received portrait of contemporary youth culture in Tallinn, Estonia. Hapless rappers, stoned philosophers, film nerds, and even skinny-dippers weave in and out of Tallinn's streets and bars, united only by a sense that life is being lived elsewhere, much more excitingly, or at least warmly. A welcome glimpse into a city and a country rarely featured on the international festival circuit, *Rolling Papers* was Estonia's submission to the Academy Awards and is a fitting centerpiece for the Bay Area's Estonian Days Festival. JASON SANDERS

Written by Paliale, Urmet Piiling. Photographed by Markus Mikk. With Mihkel Kuusk, Karl Birnbaum, Maria Helena Seppik, Edgar Vunš. (98 mins, From Tallifornia)

Preceded by

Winter in March

Natalia Mirzoyan (Estonia, 2025)

A young couple's sojourn into a winter's night leads to nightmarish visions in this imaginative animated short.

(16 mins, From Autour de Minuit)

All In Estonian with English subtitles, Color, DCP

Total running time: 114 mins

SUN / 7.12.26 / 3 PM

Book Launch with David Thomson + *Pierrot le fou*

Jean-Luc Godard (France, 1965)
Digital Restoration

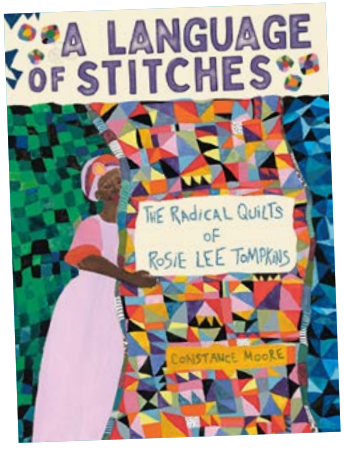
Introduction and Post-Screening Book Signing David Thomson

David Thomson is a noted film critic and historian who has authored more than twenty books, including *A Sudden Flicker of Light: A Revisionist History of Movies* (Simon & Schuster, 2026).

Thomson has been called "the greatest living writer on the movies." A career capstone of sorts, *A Sudden Flicker of Light: A Revisionist History of Movies* is a one-volume history of film as illuminating and provocative as his classic *A Biographical Dictionary of Film*. This revisionist history is as alert to technology and business as it is to art and fun in tracing our pursuit of the lifelike instead of life. Thomson will speak about his new book and present Jean-Luc Godard's *Pierrot le fou*, a French noir in sunlight starring Jean-Paul Belmondo and Anna Karina. Godard's audacious take on the lovers-on-the-run genre is lensed in ravishing color by Raoul Coutard.

Written by Godard. Photographed by Raoul Coutard. With Jean-Paul Belmondo, Anna Karina, Dirk Sanders, Samuel Fuller. (110 mins, In French with Englishsubtitles, Color, 'Scope, DCP, From Rialto Pictures)

SUMMER AT THE BAMPFA STORE



A Language of Stitches: The Radical Quilts of Rosie Lee Tompkins

Critically acclaimed Oakland illustrator Constance Moore delivers a powerful and poetic children's picture book biography of groundbreaking quilter Rosie Lee Tompkins, celebrating the life and work of one of the greatest unsung artists in American history. Available July 28.

California's Wild Coast Notecard Box

These lovely note cards reproduce the beautiful woodcut prints of the California landscape created by the beloved Marin County woodcut and letterpress artist Tom Killion.

Ladder Earrings

These gorgeous earrings read like small sculptures but wear effortlessly thanks to their lightweight construction. From Clouds + Ladders, they are handmade in Kate Joseph's studio, set in a redwood forest north of San Francisco.

Karen Draws Secret Paths Posters

Berkeley artist Karen makes linocut-like drawings of secret Berkeley paths featuring dreamy colors.

1 *Pierrot le fou* **7.12.26**
2 *Two Prosecuters* **6.5, 6.28.26**
3 *Rolling Papers* **6.25.26**

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

On View

EXHIBITIONS

Maren Hassinger: Living Moving Growing
June 6–November 29, 2026

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

Rhapsody: Works from the Cooper Rosenwasser Collection
Through June 28, 2026

Object Oriented: Abstraction and Design in the BAMPFA Collection
Through July 12, 2026

Fifty-Sixth Annual UC Berkeley MFA Exhibition
Through July 26, 2026

Art Wall / Marcel Pardo Ariza: Las frutas del labor
August 5, 2026–July 25, 2027

Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection
August 5, 2026–July 11, 2027

Campus Collaborations / Lotty Rosenfeld: Disobedient Spaces
August 12–November 15, 2026

Collection Focus / Meriem Bennani: Life on the CAPS
Through August 23, 2026

Atrium Projects / Sarah Cain: To—you know—you
Through June 6, 2027

FILM SERIES

French Noir: From the Shadows into the Light
June 4–August 28, 2026

Summer with Monica Vitti
June 11–August 13, 2026

A Complete Stanley Kubrick
June 12–August 30, 2026

Frameline50 at BAMPFA
June 19–26, 2026

Some Nostalgic Place: The Films of Isao Takahata
July 2–August 28, 2026

Film Preservationist Ross Lipman in Person
July 9–11, 2026

Made in Berkeley: The House That Zaentz Built
August 1–30, 2026

Nathaniel Dorsky & Jerome Hiler: Film Offerings
August 14–29, 2026

SPECIAL SCREENINGS

Two Prosecutors
June 5 and 28, 2026

West Coast Estonian Days: *Rolling Papers*
June 25, 2026

Book Launch with David Thomson + *Pierrot le fou*
July 12, 2026

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Cover: Maren Hassinger with *On Dangerous Ground*, 1981; courtesy of the artist and Susan Inglett Gallery, New York. Photo: Adam Avila. **University of California Berkeley Art Museum and Pacific Film Archive**, Program Guide, Volume XLX, Number 3. Published four times a year by the University of California, Berkeley. Produced independently by the UC 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.

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