La forme de l'ACTION
Nouvelle
transitions
TRANSF

Left
Theresa Hak Kyung Cha: *Other Things Seen, Other Things Heard* (*Ailleurs*), 1978; documentation of performance at San Francisco Museum of Modern Art; BAMPFA, gift of the Theresa Hak Kyung Cha Memorial Foundation.

Welcome Winter 2025–26

If you attended a film screening at BAMPFA in the 1970s, it's quite possible you were escorted to your seat by a UC Berkeley student named Theresa Hak Kyung Cha, who worked at this museum as a film usher and art handler while pursuing multiple degrees. Over the course of her short life, Cha would go on to become one of the most prolific, influential, and critically acclaimed artists ever to graduate from UC Berkeley, leaving behind a legacy that continues to shape the contemporary art world—and BAMPFA—to this day.

This season, rediscover Cha's work in *Theresa Hak Kyung Cha: Multiple Offerings*, the artist's first major retrospective in twenty-five years. As the museum that holds nearly all of Cha's work and archives, BAMPFA is uniquely suited to deepen public understanding of this extraordinary artist, whose practice encompassed conceptual art, film, performance, poetry, and more. As an educational resource located on the very same campus where Cha launched her artistic practice, we're excited to complement this retrospective with new scholarship on her work, in the form of a richly illustrated exhibition catalogue that includes a roundtable conversation with artists who have cited Cha's work as an influence on their own.

BAMPFA's connection to the scholarly resources of UC Berkeley allows us to infuse a spirit of discovery throughout our art and film programming, to the benefit of both the university community and the wider world. This often takes the form of energizing partnerships between BAMPFA and scholars from the university, who have enlivened countless BAMPFA programs with their insightful contributions. In our winter film series *Climate Journalism on Screen*, we'll welcome journalism professors, climate researchers, and filmmakers to the stage of the Barbro Osher Theater for illuminating post-screening discussions about the state of our warming planet.

To enhance BAMPFA's guest experience, we've recently made some exciting changes to our physical spaces. This fall we launched the Atrium Projects series, which complements our Art Wall and MATRIX programs by providing a new commissioning opportunity for artists to make and show new work at BAMPFA. For the inaugural installment of Atrium Projects, we've invited the Los Angeles–based artist and UC Berkeley alum Sarah Cain to brighten up the Barbara Bakar Atrium with cheerful swaths of kaleidoscopic color—a delightful immersive installation that you can sit, stand, or walk on. We've also made some refreshments to the Koret Reading Room, where visitors can now peruse books related to our art and film programs amid comfy chairs and a sunny new color scheme. Finally, we're thrilled to reanimate the museum's second floor with a new café, Kopi Bar and Bakery, which has recently taken up residence at BAMPFA after being named "one of the best coffee shops in the Bay Area" by the *San Francisco Chronicle* in its previous location. It's a pleasure to welcome our new friend and partner Chef Nora Haron, who is adding a delicious new twist to the BAMPFA experience.

Julie Rodrigues Widholm
Executive Director

DECEMBER

1

4 / THU

Free First Thursday

1:15 PM Curator's Tour: Tausif Noor on *Lee ShinJa* SHINJA P. 9

5 PM Lecture: Weaving Histories: Lee ShinJa's Art from the 1950s to the 2000s SHINJA P. 9

7:30 PM CineSpin P. 27

5 / FRI

7 PM *When a Woman Ascends the Stairs* NARUSE P. 15

6 / SAT

4 PM *The Store*
Introduction by Arlin Golden
WISEMAN P. 33

7 PM *Plastic Man: The Artful Life of Jerry Ross Barrish*
William Farley, Jerry Ross Barrish, and Janis Plotkin in conversation
BARRISH P. 13

7 / SUN

1 PM Simple Loom Weaving ART LAB P. 10

2 PM *The Approach of Autumn*
NARUSE P. 15

2 PM Exhibition Tour OBJECT ORIENTED P. 9

4:30 PM *Dan's Motel*
Jerry Ross Barrish and Michael Fox in conversation
BARRISH P. 13

10 / WED

MATRIX 289 / Zeinab Saleh: Signs of a softer world opens

12:15 PM Exhibition Tour OBJECT ORIENTED P. 9

5:30 PM Artist's Conversation: Zeinab Saleh MATRIX 289 P. 8

7 PM *High and Low* KUROSAWA P. 31

2

11 / THU

7 PM *Recent Sorrows*
Jerry Ross Barrish and Kate MacKay in conversation
BARRISH P. 13

12 / FRI

7 PM *The Stranger within a Woman*
NARUSE P. 15

13 / SAT

Galleries close early at 5 PM

11:30 AM–1 PM Drawing with Thread
GALLERY+STUDIO P. 11

2:30–3:30 PM *The Village Beyond the Mist* by Sachiko Kashiwaba
ROUNDTABLE READING P. 11

3 PM *Central Park* WISEMAN P. 33

6:30 PM *Viridiana* SPECIAL SCREENINGS P. 19

14 / SUN

Galleries close early at 5 PM

1 PM Intro to Risograph Workshop
ART LAB P. 10

2 PM Exhibition Tour OBJECT ORIENTED P. 9

2 PM *Hit and Run* NARUSE P. 15

4:30 PM *Shuttlecock*
Jerry Ross Barrish and Michael Fox in conversation
BARRISH P. 13

1 *Yojimbo* **12.19.25, 2.20.26**
2 *The Strange Love of Martha Ivers* **12.20.25, 1.10.26**

17 / WED

Galleries close early at 5 PM

12:15 PM Exhibition Tour OBJECT ORIENTED P. 9

7 PM *Ikiru* KUROSAWA P. 31

18 / THU

Galleries close early at 5 PM

7 PM *Such a Pretty Little Beach*
SPECIAL SCREENINGS P. 23

19 / FRI

Galleries close early at 5 PM

7 PM *Yojimbo* KUROSAWA P. 31

20 / SAT

Galleries close early at 5 PM

3 PM *The Hidden Fortress*
KUROSAWA P. 31

6 PM *The Strange Love of Martha Ivers* SPECIAL SCREENINGS P. 23

21 / SUN

MATRIX 288 / Andro Eradze: Shifting Stillness closes

Galleries close early at 5 PM

1:30 PM *Summer Clouds* NARUSE P. 15

BAMPFA is closed for the holidays
Monday, December 22–Tuesday, January 6

JANUARY

7 / WED

Galleries close early at 5 PM

8 / THU

Galleries close early at 5 PM

9 / FRI

Galleries close early at 5 PM

7 PM *In the Mood for Love*
WONG KAR WAI P. 17

10 / SAT

Galleries close early at 5 PM

4 PM *The Strange Love of Martha Ivers* SPECIAL SCREENINGS P. 23

6:30 PM *As Tears Go By*
WONG KAR WAI P. 17

11 / SUN

Galleries close early at 5 PM

1:30 PM *The Hidden Fortress*
KUROSAWA P. 31

4:30 PM *Cairo Station*
SPECIAL SCREENINGS P. 27

7 PM *Days of Being Wild*
WONG KAR WAI P. 17

14 / WED

Galleries close early at 5 PM

12:15 PM Exhibition Tour
OBJECT ORIENTED P. 9

7 PM *Viridiana* SPECIAL SCREENINGS P. 19

15 / THU

Galleries close early at 5 PM

7 PM *Welfare* WISEMAN P. 33

16 / FRI

Galleries close early at 5 PM

7 PM *Erotikon*
Introduction by Jon Wengström; Judith Rosenberg on piano
SJÖSTRÖM & STILLER P. 21

17 / SAT

Galleries close early at 5 PM

4 PM Jon Wengström's Lecture on Victor Sjöström
SJÖSTRÖM & STILLER P. 21

6:30 PM *The 400 Blows*
Introduction and post-screening discussion by Laura Truffaut
TRUFFAUT P. 25

18 / SUN

Galleries close early at 5 PM

1 PM *The Wings* and *Ingeborg Holm*
Introduction by Jon Wengström; Judith Rosenberg on piano
SJÖSTRÖM & STILLER P. 21

4 PM *Blind* WISEMAN P. 33

7 PM *Chungking Express*
WONG KAR WAI P. 17

21 / WED

7 PM *The Outlaw and His Wife*
Introduction by Jon Wengström; Judith Rosenberg on piano
SJÖSTRÖM & STILLER P. 21

22 / THU

7 PM *Stolen Kisses*
Introduction and post-screening discussion by Laura Truffaut
TRUFFAUT P. 25

23 / FRI

Preview Day for *Theresa Hak Kyung Cha: Multiple Offerings*

4 PM *Ikiru* KUROSAWA P. 31

7 PM *Ashes of Time Redux*
WONG KAR WAI P. 18

24 / SAT

Theresa Hak Kyung Cha: Multiple Offerings opens

Museum opens at 1 PM

2 PM *시( )nawi( )fugue (an improvisation, an offering, a reading)* CHA P. 7

4 PM *Such a Pretty Little Beach*
SPECIAL SCREENINGS P. 23

6:30 PM *Fallen Angels*
WONG KAR WAI P. 18

25 / SUN

Community Day for *Theresa Hak Kyung Cha: Multiple Offerings*

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

3:30 PM *Jules and Jim*
Introduction and post-screening discussion by Laura Truffaut
TRUFFAUT P. 25

7 PM *Happy Together*
WONG KAR WAI P. 18

28 / WED

12:15 PM Exhibition Tour CHA P. 7

7 PM *Sir Arne's Treasures*
Introduction by Linda Haverty Rugg; Judith Rosenberg on piano
SJÖSTRÖM & STILLER P. 21

29 / THU

7 PM *The Soft Skin*
Introduction and post-screening discussion by Laura Truffaut
TRUFFAUT P. 25

30 / FRI

4 PM *In the Mood for Love*
WONG KAR WAI P. 17

7 PM Robert Beavers: Program 1
Robert Beavers and Rebekah Rutkoff in conversation
BEAVERS P. 29

31 / SAT

2 PM Robert Beavers: Program 2
Robert Beavers and Rebekah Rutkoff in conversation
BEAVERS P. 29

4:30 PM Robert Beavers: Program 3
Robert Beavers and Christopher Scott in conversation
BEAVERS P. 29

7 PM *The Hand*
WONG KAR WAI P. 18

FEBRUARY

1 / SUN

Lee ShinJa: Drawing with Thread closes

1 PM *The Phantom Carriage*
Introduction by Linda Haverty Rugg; Judith Rosenberg on piano
SJÖSTRÖM & STILLER P. 22

2 PM Exhibition Tour CHA P. 7

3:30 PM Robert Beavers: Program 4
Robert Beavers and Erik Ulman in conversation
BEAVERS P. 29

6:30 PM *2046* WONG KAR WAI P. 19

4 / WED

12 PM Curators' Tour: Victoria Sung and Tausif Noor on *Theresa Hak Kyung Cha* CHA P. 7

7 PM *Long Haulers*
Amy Reid and Kate MacKay in conversation
DOCUMENTARY VOICES P. 39

5 / THU

Free First Thursday

1:15 PM Exhibition Tour CHA P. 7

7 PM Robert Beavers: Program 5
Robert Beavers and Ken Ueno in conversation BEAVERS P. 30

6 / FRI

3:30 PM Mosse Lecture: Robert Beavers
Robert Beavers and Deniz Göktürk in conversation
BEAVERS P. 30

7 PM Robert Beavers: Program 6
Robert Beavers and Susan Oxtoby in conversation
BEAVERS P. 30

7 / SAT

1 PM *Teenage Wasteland*
Amanda McBaine, Jesse Moss, and Jason Spingarn-Koff in conversation CLIMATE JOURNALISM P. 36

4:15 PM *The Wild Child*
Introduction and post-screening discussion by Laura Truffaut
TRUFFAUT P. 25

5 PM Memory as Miracle BLACK LIFE P. 10

7 PM Robert Beavers: Program 7
Robert Beavers and Susan Oxtoby in conversation BEAVERS P. 30

8 / SUN

12:30–3:30 PM Symposium:
New Directions in Research on Theresa Hak Kyung Cha CHA P. 7

1 PM Light Catcher Workshop
ART LAB P. 10

2 PM Exhibition Tour CHA P. 7

4:30 PM *Gösta Berling's Saga* (Parts 1 & 2)
Introduction by Mark Sandberg;
SJÖSTRÖM & STILLER P. 22

11 / WED

12:15 PM Exhibition Tour CHA P. 7

7 PM *Model*
WISEMAN/DOCUMENTARY VOICES PP. 34, 39

12 / THU

7 PM *Two English Girls*
Introduction and post-screening discussion by Laura Truffaut
TRUFFAUT P. 26

13 / FRI

4 PM *High and Low* KUROSAWA P. 31

7 PM *Happy Together* WONG KAR WAI P. 18

14 / SAT

11:30 AM–1 PM
Sculpt and Shape GALLERY+STUDIO P. 11

12 PM *My Undesirable Friends: Part 1 (Crackdown)*
SPECIAL SCREENINGS P. 27

2:30–3:30 PM *A Whale of the Wild*
by Rosanne Parry
ROUNDTABLE READING P. 11

4:15 PM *My Undesirable Friends: Part 1 (First Week of War)*
SPECIAL SCREENINGS P. 27

7 PM *In the Mood for Love*
WONG KAR WAI P. 17

15 / SUN

1 PM *Only on Earth*
CLIMATE JOURNALISM P. 36

2 PM Exhibition Tour CHA P. 7

4 PM *A Man There Was* and *The Wind*
Introduction by Mark Sandberg;
Judith Rosenberg and Bruce Loeb on piano
SJÖSTRÖM & STILLER P. 22

7:15 PM *My Blueberry Nights*
WONG KAR WAI P. 19

18 / WED

12:15 PM Exhibition Tour CHA P. 7

7 PM *Gaucho Gaucho*
DOCUMENTARY VOICES P. 39

19 / THU

7 PM *Meat*
WISEMAN/CLIMATE JOURNALISM PP. 34, 36

20 / FRI

4:30 PM *Yojimbo* KUROSAWA P. 31

7 PM *Day for Night*
Introduction and post-screening discussion by Laura Truffaut
TRUFFAUT P. 26

21 / SAT

1 PM Three Films on Water and Tradition
Amin Muhammad, Thomas Sawano, and Jennifer Redfearn in conversation
CLIMATE JOURNALISM P. 37

2 PM Exhibition Tour OBJECT ORIENTED P. 9

4:30 PM *Cairo Station* SPECIAL SCREENINGS P. 27

7 PM *The Grandmaster* WONG KAR WAI P. 19

22 / SUN

1 PM *All the Walls Came Down*
Ondi Timoner, Morgan Doctor, and Jason Spingarn-Koff in conversation CLIMATE JOURNALISM P. 37

1 PM Concrete Poetry with
Lindsay Choi ART LAB P. 10

2 PM Exhibition Tour CHA P. 7

4 PM *Small Change*
Introduction and post-screening discussion by Laura Truffaut
TRUFFAUT P. 26

7 PM *Days of Being Wild* WONG KAR WAI P. 17

25 / WED

12:15 PM Exhibition Tour OBJECT ORIENTED P. 9

7 PM *Put Your Soul on Your Hand and Walk*
Introduction by Ussama Makdisi
DOCUMENTARY VOICES P. 39

26 / THU

7 PM *My Undesirable Friends: Part 1 (Crackdown)* SPECIAL SCREENINGS P. 27

27 / FRI

4 PM *2046* WONG KAR WAI P. 19

7 PM *My Undesirable Friends: Part 1 (First Week of War)*
SPECIAL SCREENINGS P. 27

28 / SAT

1:30 PM *Chungking Express* WONG KAR WAI P. 17

4 PM *Wild Strawberries*
Introduction by Linda Haverty Rugg
SJÖSTRÖM & STILLER P. 23

7 PM *Confidentially Yours*
Introduction and post-screening discussion by Laura Truffaut
TRUFFAUT P. 26

EXHIBITIONS

NEW EXHIBITION

Theresa Hak Kyung Cha: Multiple Offerings

1.24–4.26.26

Theresa Hak Kyung Cha: Multiple Offerings is the first retrospective in twenty-five years dedicated to the groundbreaking work of the artist Theresa Hak Kyung Cha (b. 1951, Busan, South Korea; d. 1982, New York City). Cha produced an expansive range of works across text-based media, video, and performance, including her posthumously published book, *Dictée* (1982). The artist's interdisciplinary practice gave shape to the experimental art scenes in San Francisco, New York City, and beyond.

After emigrating from South Korea to the United States, Cha enrolled in 1969 at UC Berkeley, where she studied art practice, comparative literature, and film. Keenly attuned to the active role that audiences play in the creation of meaning, she prioritized nonlinear narratives to allow for more open-ended forms of interpretation—what she termed a method of "Multiple Telling with Multiple Offering." The retrospective adopts this framework to allow for a range of entry points into Cha's work, guiding visitors through the themes—memory, displacement, and the mutability of language, among others—that recur in her oeuvre.

Since 1992, owing to a generous gift from the Theresa Hak Kyung Cha Memorial Foundation, BAMPFA has served as the steward of Cha's art and archives. Gathering over one hundred artworks and archival materials from across her short but prolific career, as well as select loans of works by Cha and other artists, *Multiple Offerings* highlights the inventive, playful, and meditative methods of Cha's practice while also situating her work within a constellation of artistic forebearers, peers, and contemporary artists for whom she has long been a lodestar.

The exhibition is accompanied by a richly illustrated catalogue—the first museum monograph dedicated to the artist in over twenty years.

Theresa Hak Kyung Cha: Multiple Offerings is curated by Victoria Sung, Phyllis C. Wattis Senior Curator, with Tausif Noor, Curatorial Associate.

Related Events

FRI / 1.23.26 / 11 AM–7 PM
Preview Day
Early access for BAMPFA members and UC Berkeley students, faculty, and staff.

SAT / 1.24.26 / 2 PM
시( )nawi( )fugue (an improvisation, an offering, a reading)
Artist Jesse Chun presents the inaugural activation of her new performance series *시( )nawi( )fugue* in a collective, improvisational reading that invokes artistic matriarchs and cultivates spiritual kinship across generations.

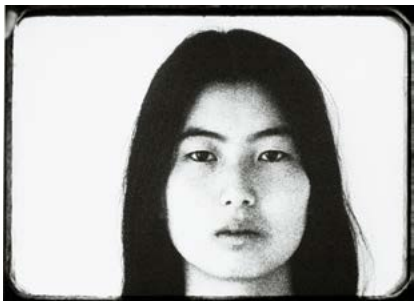
Presented in partnership with UC Berkeley's Center for Korean Studies

SUN / 1.25.26 / 11 AM–7 PM
Community Day
Free gallery admission for all.

SUN / 1.25.26 / 11:30 AM–2 PM
Art Making for All Ages
Drop in and make art in BAMPFA's Crane Forum space, next to the Art Wall. Materials will be provided.

WED / 2.4.26 / 12 PM
Curators' Tour
Exhibition curators Victoria Sung and Tausif Noor invite visitors to walk through the exhibition together as they underscore the multilingual, multisensory, and multivalent strategies at play across Cha's oeuvre. The tour will contextualize Cha's art alongside that of her artistic mentors and peers, and showcase her impact on a growing group of contemporary artists.

SUN / 2.8.26 / 12:30–3:30 PM
Symposium: New Directions in Research on Theresa Hak Kyung Cha
BAMPFA hosts a symposium that highlights new directions in research on Theresa Hak Kyung Cha, featuring contributions from graduate students and early career researchers and moderated by UC Berkeley faculty.



Exhibition Tours

WEDNESDAYS / 12:15 PM
January 28
February 11, 18

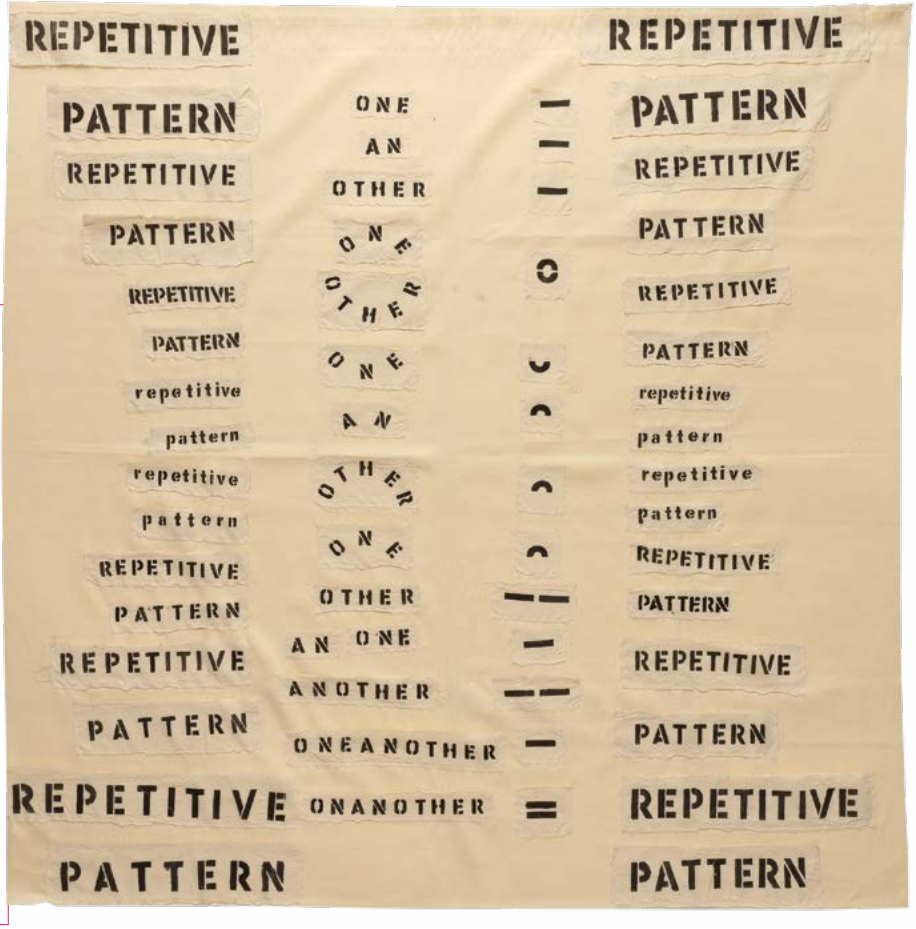
SUNDAYS / 2 PM
February 1, 8, 15, 22

FREE FIRST THURSDAY / 1:15 PM
February 5

Above
Theresa Hak Kyung Cha in 1979; photo by James Cha; BAMPFA, gift of the Theresa Hak Kyung Cha Memorial Foundation.

Opposite
Theresa Hak Kyung Cha: *Aveugle Voix*, 1975; documentation of performance rehearsal at Greek Theater, UC Berkeley, photo by Trip Callaghan; BAMPFA, gift of the Theresa Hak Kyung Cha Memorial Foundation.

Right
Theresa Hak Kyung Cha, *Repetitive Pattern*, 1975. Stenciled ink on cloth strips, sewn with thread on cloth, photo by Chris Grunder; BAMPFA, gift of the Theresa Hak Kyung Cha Memorial Foundation.



Theresa Hak Kyung Cha Special Print Mailer

Occasioned by the exhibition *Theresa Hak Kyung Cha: Multiple Offerings*, BAMPFA's Art Lab digs into the museum's Cha archives to create a special edition risograph print mailing. Cha was known for engaging text to create conceptual print editions, and this mailing will celebrate her work with a direct transmission from the museum to your mail box. RSVP online by March 1 to receive a copy of this limited edition while supplies last.

To receive a copy, RSVP at bampfa.org by 3.1.26.

NEW EXHIBITION

MATRIX 289 / Zeinab Saleh: Signs of a softer world

12.10.25–4.19.26

For her first solo museum exhibition in the United States, Zeinab Saleh (b. 1996, Nairobi; lives and works in London) debuts a new group of paintings that present a meditative perspective on the everyday, bringing viewers into a world that is at once subtle and hazy, yet strikingly clear and rich in detail. *MATRIX 289 / Zeinab Saleh: Signs of a softer world* creates an environment of slowness and quietude, offering a space of respite amidst a world so often filled with confusion and chaos.

Throughout her work, Saleh approaches painting with a sense of material experimentation, drawing on histories of abstraction and techniques familiar to printmaking. The artist places objects directly onto the canvas and uses washes of acrylic paint to create impressions from plants and textiles. These are then layered with her delicate brushwork and ethereal color palette. Many of Saleh's paintings draw on her own personal memory, referencing familiar domestic spaces and depicting images or objects taken from her own life. Yet her paintings demonstrate the possibility of connection even in the unfamiliar. Through her distinctive use of color and light, Saleh transforms the spaces in her paintings, inviting viewers to project their own narratives of individual contemplation.

MATRIX 289 / Zeinab Saleh: Signs of a softer world is curated by Anthony Graham, Senior Curator.

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

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

Zeinab Saleh
Photo by Bernice Mulenga.

Below
Zeinab Saleh: *Fragments of prayer*, 2025; courtesy of the artist and Chateau Shatto.

Related Event

WED / 12.10.25 / 5:30 PM

Artist's Conversation: Zeinab Saleh

London-based artist Zeinab Saleh speaks with Senior Curator Anthony Graham about her new paintings debuting as part of *MATRIX 289 / Zeinab Saleh: Signs of a softer world*.

Opposite, top to bottom
Sarah Cain: *Day after day on this beautiful stage*, 2023; courtesy Henry Art Gallery. Photo by Jonathan Vanderweit

Andro Eradze: *Shifting Stillness* installation shot. Photo by Daria Lugina.

Mary Heilmann: *L.A. Pair*, 1976; gift of John L. Bloch. Photo by Chris Grunder

Lee ShinJa: *Drawing with Thread* installation shot. Photo by Chris Grunder.

ON VIEW

MATRIX 288 / Andro Eradze: Shifting Stillness

Through 12.21.25

Lee ShinJa: Drawing with Thread

Through 2.1.26

Related Events

THU / 12.4.25 / 1:15 PM
Curator's Tour
Curatorial Associate Tausif Noor offers an exhibition tour that focuses on the innovative methods—including knotting, weaving, and tapestry design—that Lee ShinJa used to produce her signature sculptural textile works.

THU / 12.4.25 / 5 PM
Weaving Histories: Lee ShinJa's Art from the 1950s to the 2000s
In this illustrated lecture, art historian Sunglim Kim, who specializes in Korean art from the premodern to contemporary periods, traces the artistic evolution of Lee ShinJa.

Presented in partnership with UC Berkeley's Center for Korean Studies

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

Through 6.28.26

Object Oriented: Abstraction and Design in the BAMPFA Collection

Through 7.12.26

Exhibition Tours

WEDNESDAYS / 12:15 PM
December 10, 17
January 14
February 25

SATURDAYS / 2 PM
February 21

SUNDAYS / 2 PM
December 7, 14

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

Through 6.6.27

Painter Sarah Cain (b. 1979, Albany, New York; lives and works in Los Angeles) presents the site-specific installation *To—you know—you*. Returning to UC Berkeley, where she received her MFA in 2006, the artist continues her intuitive approach to painting, improvising the installation on-site at the museum.

EVENTS

Art Lab

1

2

SUN / 12.7.25 / 1 PM
Simple Loom Weaving
Take inspiration from the weavings on view in the exhibition *Lee ShinJa: Drawing with Thread* and learn how to use a lap loom to make a small weaving in this workshop with textile artists Stacey Sharman and Vanina Doce-Mood.

Space is limited; first come, first served.

SUN / 12.14.25 / 1 PM
Intro to Risograph Workshop
Join local artist and Senior Art Lab Facilitator Alayna Tinney for a beginner-friendly dive into risograph printing.

Space is limited; RSVP at bampfa.org.

SUN / 2.8.26 / 1 PM
Light Catcher Workshop
Join Tara Baghdassarian for a workshop where photography and light meet ancestral memory. Create magical glass dream catchers inspired by MATRIX exhibition artist Andro Eradze's surreal, dreamlike world.

Space is limited; RSVP at bampfa.org.

SUN / 2.22.26 / 1 PM
Concrete Poetry with Lindsay Choi
In this two-hour generative poetry workshop led by poet Lindsay Choi, discover a selection of Theresa Hak Kyung Cha's concrete poetry, artist's books, and performance pieces, and take inspiration from her work to generate drafts, notes, and other forms of new material.

Space is limited; RSVP at bampfa.org.

Art Lab Hours
Drop in and make art!

FRIDAYS
2–7 PM

SATURDAYS & SUNDAYS
11 AM–7 PM

FREE FIRST THURSDAYS
11 AM–7 PM

4

1 Simple Loom Weaving **12.7.25**
2 Light Catcher Workshop **2.8.26**
3 Black Life: Memory as Miracle **2.7.26**
4 Intro to Risograph Workshop **12.14.25**

Black Life

3

SAT / 2.7.26 / 5 PM
Memory 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 work with grief, humor, and the thin line between them as material for historicizing hyperpersonal traumas and triumph. Through choreography and vocal performance, their work reminds us that nostalgia is a reliable weapon against erasure, that collective memory serves as an antidote to national delusion.

This improvisational performance is part of a yearlong series titled *AS LONG AS THERE ARE CATASTROPHES THERE WILL BE MIRACLES*, organized by Black Life guest curator Gabriele Christian. Each installment promises an exciting pairing. We invite you to experience this season's "mystery duet"!

FREE FIRST THURSDAYS
The galleries are free for all on the first Thursday of each month.

Enjoy hands-on art making in the Art Lab, and check the website for free exhibition tours.

Second Saturdays for Families

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

Gallery+Studio

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

SAT / 12.13.25 / 11:30 AM–1 PM
Drawing with Thread
Workshop led by Raphael Noz

With an emphasis on experimentation and process, explore different approaches to drawing with thread.

SAT / 2.14.26 / 11:30 AM–1 PM
Sculpt and Shape
Workshop led by Priyanka D'Souza

Learn to make paper and wire sculptures, transforming simple materials into whimsical creatures, abstract forms, and mini masterpieces.

Roundtable Reading

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

SAT / 12.13.25 / 2:30–3:30 PM
The Village Beyond the Mist
by Sachiko Kashiwaba
Reading led by Jessica Lee, District Library Coordinator, Berkeley Unified School District

When a gust of wind carries off Lina's umbrella, it leads her down a path to a strange and incredible world. Read the fantastic adventure story that inspired Hayao Miyazaki's beloved film *Spirited Away*.

SAT / 2.14.26 / 2:30–3:30 PM
A Whale of the Wild
by Rosanne Parry
Reading led by Carl Coleman, librarian, West Contra Costa Unified School District

Learn about orcas in the Salish Sea as you read the heart-stopping adventure of Vega's tumultuous journey to reunite herself and her brother, Deneb, with their pod.

Please note
Second Saturdays is taking a break in January. We'll see you again in February.

JOIN EMPOWER BELONG

At BAMPFA your membership sustains a space for art and film that uplifts marginalized voices, sparks dialogue, and brings our community together. When you join—or renew—you help keep this vital home alive for all.

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FILM

1

Jerry Ross Barrish: A Life in Film and Art

As chronicled in William Farley's excellent documentary *Plastic Man: The Artful Life of Jerry Ross Barrish*—the film that launches this spotlight series—the dynamic Bay Area artist has had a remarkable existence, and several brilliant careers. Overlapping with his successful decades-long work as a bail bondsman and before sculpture became his primary practice, Barrish studied film with the legendary George Kuchar at the San Francisco Arts Institute. In the 1980s, he made three feature-length narrative films that caught the attention of local and international film programmers and screened at film festivals and museums around the world. Depicting the lives and relationships of a cosmopolitan array of Bay Area artists, writers, performers, and professionals, these movies reflect the zeitgeist of the decade that followed the storied and colorful counterculture era. Filmed on location in Pacifica and San Francisco, the films also serve as remarkable documents of the architecture, interior design, and fashion of the era. Evocative of the films of Eric Rohmer in their themes and approach, these works share the unfussy intimacy and specificity of the French auteur, while being told from a distinctly American perspective. Inspired by BAMPFA's recent acquisition of Barrish's films, this series is a wonderful opportunity to reflect on the inspiring accomplishments of one of the Bay Area's local treasures.

Kate MacKay
Film Curator

Thank you
Janis Plotkin and Andy Nelson.

1 *Plastic Man: The Artful Life of Jerry Ross Barrish* **12.6.25**
2 *Dan's Motel* **12.7.25**
3 *Recent Sorrows* **12.11.25**
4 *Shuttlecock* **12.14.25**

SAT / 12.6.25 / 7 PM

Plastic Man: The Artful Life of Jerry Ross Barrish

William Farley (US, 2014)

In Conversation William Farley, Jerry Ross Barrish, and Janis Plotkin

Janis Plotkin is the producer of *Plastic Man: The Artful Life of Jerry Ross Barrish*.

"Michelangelo said the rocks speak to him. Well, this plastic stuff speaks to me," says Barrish in this inspiring documentary about the unorthodox San Francisco–based artist and former pioneering independent filmmaker. The dyslexic son of a mob-connected Chicago boxer, Barrish worked for forty years as a bail bondsman, becoming the bailout guy for many radical 1960s protestors, while also making films and—in later years—art. Working with found plastic—trash, essentially—since 1989, Barrish has created sculptures with the empathic whimsy of Alexander Calder or Pablo Picasso. Beth Custer provides the soundtrack for this "charming look at a singular life and talent" (Dennis Harvey).

JEWISH FILM INSTITUTE

Written by Adam Keker. Photographed by Farley. (74 mins, Color, DCP, From the artist)

SUN / 12.7.25 / 4:30 PM

Dan's Motel

Jerry Ross Barrish (US, 1981)
BAMPFA Collection

In Conversation Jerry Ross Barrish and Michael Fox

Michael Fox is a film critic and journalist for KQED's *Arts and Culture* blog. He is a member of the San Francisco Bay Area Film Critics Circle and an inductee of SFFILM's Essential SF. Fox has taught documentary classes in the OLLI programs at UC Berkeley and San Francisco State University for twenty years.

A dead-end motel at the Pacific's edge provides the windswept setting for this intriguing literary triptych (plus prologue) of California dreamers and schemers, all either looking back at their lives or merely wanting to change them. A Hunter S. Thompson–like faux gangster/poet, a suicidal woman, a cheery comic, and more all pass through the doors, their stories a window into a distinctly American melancholy. Shot on weekends with friends, Barrish's debut was, against all odds, accepted into the New Directors/New Films Festival. Perhaps attracted to its forlorn seaside-hotel setting, similar to his *The State of Things*, it found a fan in Wim Wenders, who later cast Barrish in *Wings of Desire*.

Written and photographed by Barrish. With George Berg, Jim Rudolph, Mary Catherine Wright, Tallie Cochrane. (80 mins, Color, 16mm, BAMPFA Collection)

THU / 12.11.25 / 7 PM

Recent Sorrows

Jerry Ross Barrish (US, 1984)
BAMPFA Collection

In Conversation Jerry Ross Barrish and Kate MacKay

A random meeting between two recently heartbroken men—one straight, one gay—turns fateful in Barrish's offbeat deconstruction of modern love and toxic relationships, set and filmed in an early 1980s San Francisco where AIDS had yet to fully enter public discourse. Fittingly narrated around an investigation, the film sorts through a puzzle box of flashbacks, heartbreaks, and ignored clues as it tracks two love affairs slowly going wrong, with Barrish ignoring typical Hollywood romantic-drama conventions to instead focus on quiet dialogues and the gaps between words—and people. Scenes of San Francisco's early 1980s gay life add veracity and even a certain melancholy, knowing what was to come.

Written by Barrish. Photographed by John Knopp. With Bill O'Brien, Katie Guthorn, Frederick Hodgson, George Berg. (80 mins, Color, 16mm, BAMPFA Collection)

SUN / 12.14.25 / 4:30 PM

Shuttlecock

Jerry Ross Barrish (US, 1989)
BAMPFA Collection

In Conversation Jerry Ross Barrish and Michael Fox

An introverted painter embraces her solitude amidst the coastal Pacifica fog—until an outgoing comedian and his girlfriend move in next door—in this likably low-key relationship drama, which earned Barrish praise as an "American Rohmer" and comparisons to Alain Tanner during its original Berlin Film Festival run. Certainly, the film's measured pace and natural dialogue marks it as refreshingly unlike anything from 1980s Hollywood, so it's little surprise it had more admirers in Europe. Will Durst costars in a rare dramatic appearance, though the real eye-catchers are the film's Pacifica and Moss Beach locales.

Written by Barrish, Betsy Brown, Christa Maerker. Photographed by Hiro Narita. With Ann Block, Will Durst, Maria Isaacs, Liane Hielscher. (85 mins, Color, 16mm, BAMPFA Collection)

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Mikio Naruse: The Auteur as Salaryman

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

BAMPFA's extensive retrospective of the films of Mikio Naruse (1905–1969) concludes this December with five brilliant and surprising films from the last decade of the remarkable director's productive career. Through the late 1950s and 1960s, Naruse continued to address Japan's social, political, and economic changes by chronicling the daily lives of ordinary people—like the shy child exploring Tokyo in *The Approach of Autumn*, and the widowed farmer and writer in *Summer Clouds*. Especially empathetic to the plight of women, Naruse excelled at depictions of their struggles, and resistance. Working with the great performers of his time, especially frequent collaborator Hideko Takamine, Naruse eliminated surplus dialogue, communicating volumes through glances and gestures, his lucid editing style propelling the narrative. A study in contrasts, Takamine embodies ice cold fury as Kuniko, a mother plotting revenge in *Hit and Run*, and sublime endurance as Keiko in *When a Woman Ascends the Stairs*. *The Stranger within a Woman* is a chillingly effective foray into film noir.

Kate MacKay
Film Curator

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

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

1 *When a Woman Ascends the Stairs* **12.5.25**
2 *The Approach of Autumn* **12.7.25**
3 *The Stranger within a Woman* **12.12.25**
4 *Hit and Run* **12.14.25**

2

3

FRI / 12.5.25 / 7 PM

When a Woman Ascends the Stairs

Mikio Naruse (Japan, 1960)
BAMPFA Collection

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

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

FRI / 12.12.25 / 7 PM

The Stranger within a Woman

Mikio Naruse (Japan, 1966)
35mm Archival Print

(*Onna no naka ni iru tanin*, a.k.a. *The Thin Line*). Naruse's versatility as a director is apparent in his foray into film noir, with this adaptation of Edward Atiyah's 1951 novel *The Thin Line*. Naruse's return to 1.37:1 Academy aspect ratio after a series of TohoScope works, shot in inky black-and-white, chronicles the aftermath of a killing. As a family man's connection with the death weighs on his conscience, social and family pressures exacerbate his torment. While the film's genre stylings mark a departure from Naruse's "women's films," the plot, as indicated by the title, hinges on the desires and motives of women. KATE MACKAY

Written by Toshiro Ide, based on the novel *The Thin Line* by Edward Atiyah. Photographed by Yasumichi Fukuzawa. With Keiju Kobayashi, Michiyo Aratama, Akiko Wakabayashi, Tatsuya Mihashi. (102 mins, In Japanese with English electronic subtitles, B&W, 35mm, From National Film Archive of Japan, permission Toho)

SUN / 12.7.25 / 2 PM

The Approach of Autumn

Mikio Naruse (Japan, 1960)

(*Aki tachinu*). Recently widowed Nobuko Otowa (*Onibaba*) relocates for a job at Tokyo's Mishima Hotel, but her shy sixth grader has trouble adjusting, preferring the company of his pet beetle—until he befriends the hotel manager's daughter. A rare and masterful focus on children for Naruse. FILM FORUM

Written by Ryozo Kasahara. Photographed by Jun Yasumoto. With Nobuko Otowa, Kenzaburo Osawa, Kamatari Fujiwara, Yosuke Natsuki. (79 mins, In Japanese with English subtitles, B&W, 35mm, Courtesy of The Japan Foundation, permission Toho)

4

SUN / 12.14.25 / 2 PM

Hit and Run

Mikio Naruse (Japan, 1966)
35mm Archival Print

(*Hikinige*, a.k.a. *Moment of Terror*). *Hit and Run*, the chronicle of a fatal collision and its aftermath, reveals the stark inequalities of Japan's rapid economic growth in the 1960s. Kuniko (Hideko Takamine) is a working-class single mother whose grief at the loss of her young son becomes a calculated quest for revenge when she learns the identity of the driver responsible. As author Catherine Russell observed, car accidents are ubiquitous in Naruse's oeuvre, and the director "depicts automobiles as a demonic machine of modernity, grinding the bodies of women, children, and the serving class in its gears and spitting them out as dead and damaged." KATE MACKAY

Written by Zenzo Matsuyama. Photographed by Rokuro Nishigaki. With Hideko Takamine, Yoko Tsukasa, Eitaro Ozawa, Jin Nakayama. (100 mins, In Japanese with English electronic subtitles, B&W, 35mm, From National Film Archive Japan, permission Toho)

SUN / 12.21.25 / 1:30 PM

Summer Clouds

Mikio Naruse (Japan, 1958)

(*Iwashigumo*). Naruse usually dealt with "downtown" subjects, but for his first color and widescreen film, he turned to a rural setting with a lyrical, open-air feeling and a surprising use of natural images. The story, however, is Naruse all over: it is about a war widow, Yae (Chikage Awashima), who attempts to alleviate the stifling boredom of farm life by writing stories about her agricultural village for a Tokyo newspaper, in the process falling in love with a married journalist. Whether in the city or the country, the Naruse heroine is caught between a rock (the extended family) and a hard place (marriage—in this case, someone else's).

Written by Shinobu Hashimoto, based on a novel by Den Wada. Photographed by Masao Tamai. With Chikage Awashima, Isao Kimura, Ganjiro Nakamura, Keiju Kobayashi. (125 mins, In Japanese with English subtitles, Color, 'Scope, 35mm, Courtesy of The Japan Foundation, permission Toho)

In the Mood for Love: The Films of Wong Kar Wai

This winter BAMPFA presents a retrospective celebration of the films of Wong Kar Wai, one of the world's most influential contemporary auteurs. After emigrating from Shanghai with his parents in 1963, Wong spent his childhood in Hong Kong's numerous cinemas. He said that spending "almost every day watching films—French films, Hollywood films, Italian films, films from Taiwan, and local productions" was his version of film school, and the impact of this education is evident throughout his work. In his distinctly modern synthesis of classic Hollywood, Hong Kong genre, and European art films, Wong combines neo-Expressionist cinematography, richly textured production design, and elliptical narrative structures to explore the existential complexities of change, desire, memory, love, friendship, and self-realization. Wong's films are driven by emotion, with a visual style that reflects his characters' inner states and the temporal flux that they long to transcend in the search for sublime connection. With precise attention to the physicality of his protagonists and the inanimate objects that become proxies for absent lovers, Wong embeds the erotic power of delayed gratification in every frame. Expertly exploiting the power of popular music, Wong creates transcultural soundtracks that range from Taiwanese pop and Argentine tangos, Frank Zappa songs, and Nat King Cole interpretations of Latin jazz, to Laurie Anderson's deadpan address and "California Dreamin'" by the Mamas and the Papas. Songs are sometimes used as communication by the characters, as well as serving as commentary or atmosphere, rendering the accompanying images unforgettable.

Kate MacKay
Film Curator

Film Series Sponsor
Susan Consey

Copresented by
The Hong Kong Economic and Trade Office, Hong Kong

Thank you
Brian Belovarac, Janus Films; Swank Motion Pictures; Michael DiCerto, Sony Pictures Classics; Jet Tone Films; and Lionsgate.

1 *Happy Together* **1.25, 2.13.26**
2 *As Tears Go By* **1.10.26**
3 *In the Mood for Love* **1.9, 1.30, 2.14.26**
4 *Days of Being Wild* **1.11, 2.22.26**
5 *Chungking Express* **1.18, 2.28.26**

FRI / 1.9.26 / 7 PM
FRI / 1.30.26 / 4 PM
SAT / 2.14.26 / 7 PM*

In the Mood for Love

Wong Kar Wai (Hong Kong, 2000)
4K Digital Restoration
25th Anniversary Edition

(*Fa yeung nin wa*). Few films capture the essence of romance and melancholy like Wong's *In the Mood for Love*, a work of pure sensuality that follows two neighbors in the early 1960s (Maggie Cheung, Tony Leung Chiu-wai) "in the mood for love," yet too proper to act on it. The film's physical grace is supplied by Cheung and Leung, both luminously attired in some of the most fabulous outfits ever assembled, while its mood rises from the camerawork of Christopher Doyle and Mark Lee Ping Bin—which lingers on hands, hips, and silhouettes—and all of the moments that could have led, but never do, to love. JASON SANDERS

Written by Wong. Photographed by Christopher Doyle, Mark Lee Ping Bin. With Maggie Cheung, Tony Leung Chiu-wai, Siu Ping Lam, Rebecca Pan. (98 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)

Followed by

In the Mood for Love 2001

(Wong Kar Wai, Hong Kong, 2001). Intended as dessert for the original triptych about food from which *In the Mood for Love* emerged, this short also evokes the mystery of transient connections in the modern city.

With Maggie Cheung, Tony Leung Chiu-wai. (9 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)

*(35mm without the short film)

Total running time: 107 mins

2

SAT / 1.10.26 / 6:30 PM

As Tears Go By

Wong Kar Wai (Hong Kong, 1988)
4K Digital Restoration

(*Wong Gok ka moon*). A low-level hoodlum on the bloody streets of Hong Kong's notorious Mong Kok district must choose between a woman's love and fealty to his hotheaded blood brother in Wong's feature debut, which provided enough fistfights and street battles to please audiences while debuting the mood-drenched atmospherics and unabashed romanticism that would define his career. Andy Lau, Maggie Cheung (in a role she credits as making audiences aware of her dramatic potential), and Jacky Cheung star in this triad opera, "a tragic study of little people in a big city" as Wong himself described it, filmed furtively amidst Mong Kok's "life in the raw." JASON SANDERS

Written by Jeffrey Lau, Wong. Photographed by Andrew Lau. With Andy Lau, Maggie Cheung, Jacky Cheung, Alex Man. (102 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)

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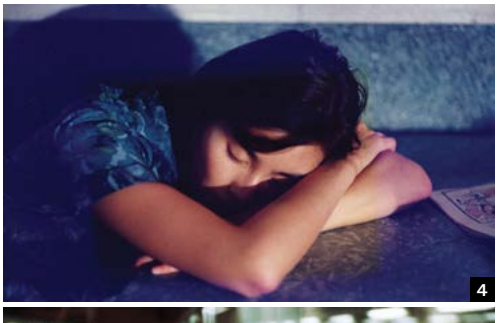

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SUN / 1.11.26 / 7 PM
SUN / 2.22.26 / 7 PM

Days of Being Wild

Wong Kar Wai (Hong Kong, 1990)
4K Digital Restoration

(*Ah fei zing zyun*). "1960 was a good year, the beginning of a decade; of course, it could have easily been a dream," wrote Wong of his haunting paean to memory, love, and longing, set during a long and sweltering Hong Kong summer. Disaffected pretty boy Leslie Cheung drifts through a series of doomed relationships with women, including Maggie Cheung and Carina Lau; every action circles backward like the fans and clocks that surround them. Steeped in a simmering mood as ephemeral and bluesy as the film's soundtrack, *Days of Being Wild* was Wong's first collaboration with cinematographer Christopher Doyle and won five Hong Kong Film Awards. JASON SANDERS

Written by Jeffrey Lau, Wong. Photographed by Christopher Doyle. With Leslie Cheung, Maggie Cheung, Andy Lau, Carina Lau. (94 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)

SUN / 1.18.26 / 7 PM
SAT / 2.28.26 / 1:30 PM

Chungking Express

Wong Kar Wai (Hong Kong, 1994)
4K Digital Restoration

(Chung Hing sam lam). Frustrated with the slow filming of his martial arts epic *Ashes of Time*, Wong promised funders a film about "two cops" and decamped with cast and crew to the city to pound out a contemporary quickie that would come to define 1990s Hong Kong cinema. Section one involves a blonde-bewigged smuggler (Brigitte Lin) and a smitten beat cop (Takeshi Kaneshiro); in section two, another police officer (Tony Leung Chiu-wai) falls under the sway of food vendor Faye Wong and her constant "California Dreamin'." Funders got their cop movie; international viewers received a mesmerizing jolt of Hong Kong's energy, romance, and style, framed by Christopher Doyle's lyrically kinetic cinematography. JASON SANDERS

Written by Jeffrey Lau, Wong. Photographed by Christopher Doyle, Andrew Lau. With Brigitte Lin, Tony Leung Chiu-wai, Faye Wong, Takeshi Kaneshiro. (102 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)

FRI / 1.23.26 / 7 PM

Ashes of Time Redux

Wong Kar Wai (Hong Kong, 1994/2008)

(*Dung che sai duk*). Wong's typically dreamy take on the martial arts genre barely bothers with the actual action (even if it was choreographed by the legendary Sammo Hung), focusing instead on the pure sensuality of movement and landscape. Breathtakingly photographed by Christopher Doyle in a concussive Day-Glo swirl of sand and silk, the film follows a desert loner (Leslie Cheung) who connects swordsmen to vengeance seekers, with a who's who of Hong Kong superstars—Maggie Cheung, Brigitte Lin, *both* Tony Leungs—looking for either blood or love, if they can tell them apart. Wong's 2008 *Redux* restoration heightened the cinematography and added a Yo-Yo Ma score. JASON SANDERS

Written by Wong, based on the novel by Louis Cha. Photographed by Christopher Doyle. With Brigitte Lin, Leslie Cheung, Maggie Cheung, Tony Leung Chiu-wai. (100 mins, In Cantonese with English subtitles, Color, 35mm, From Sony Pictures Classics)

SAT / 1.24.26 / 6:30 PM

Fallen Angels

Wong Kar Wai (Hong Kong, 1995)
4K Digital Restoration

(*Do lok tin si*). A disillusioned Hong Kong contract killer falls for his own partner in Wong's loose follow-up to *Chungking Express*, a similar "love letter to Hong Kong nights" (*New York Newsday*) that somehow tops *Chungking*'s neon-illuminated romantic aesthetic. Killer (Leon Lai) does the work, while Agent (Michelle Reis) books the clients; Killer wants a way out, preferably with Agent in tow, but encounters with such nocturnal denizens as Takeshi Kaneshiro, Charlie Yeung, and Karen Mok may complicate matters. "A pyrotechnical wonder about mystery, solitude, and the irrational love of movies" (J. Hoberman), *Fallen Angels* "takes every risk known to filmmaking, and succeeds triumphantly" (*Sight and Sound*). JASON SANDERS

Written by Wong. Photographed by Christopher Doyle. With Leon Lai, Michelle Reis, Takeshi Kaneshiro, Charlie Yeung. (99 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)

SUN / 1.25.26 / 7 PM
FRI / 2.13.26 / 7 PM

Happy Together

Wong Kar Wai (Hong Kong, 1997)
4K Digital Restoration

(*Chun gwong cha sit*). Buenos Aires provides the unexpected setting for Wong's lyrical examination of doomed love and gay male sexuality, with Hong Kong superstars Leslie Cheung and Tony Leung Chiu-wai continually locked together in either embrace or embattlement. Fleeing Hong Kong, the two find themselves separated and adrift in an atmospherically cobblestoned Buenos Aires of tango bars and sleazy flophouses, with only habit and spite—and a dream of Iguazu Falls—to unite them. Romantically shot by Christopher Doyle in both sumptuous black-and-white and grime-coated color, simultaneously bruising and yearning, *Happy Together* is "a take-no-prisoners movie that's the very antithesis of sentimental gay love stories" (Kenneth Turan). JASON SANDERS

Written by Wong. Photographed by Christopher Doyle. With Tony Leung Chiu-wai, Leslie Cheung, Chang Chen. (96 mins, In Cantonese, Mandarin, and Spanish with English subtitles, B&W/Color, DCP, From Janus Films)

SAT / 1.31.26 / 7 PM

The Hand

Wong Kar Wai (Hong Kong, 2004)
4K Digital Restoration

Originally part of the three-part omnibus *Eros, The Hand* is arguably Wong's forgotten masterpiece, a key bridge between *In the Mood for Love* and *2046* that weaves those films' emotional colors—desire, longing, the melancholy of unattainable beauty—into a concise pattern. "Never touched a woman before?" sighs courtesan Gong Li to youthful apprentice Chang Chen. "Then how can you be a tailor?" And with that, years of unfulfilled yearning begin. Set in a 1960s twilight milieu of dim hallways and darkened rooms, of well-groomed men caught motionless before marvelously *cheongsam*-attired women, *The Hand* is "visually exquisite and highly erotic" (Jonathan Rosenbaum). JASON SANDERS

Written by Wong. Photographed by Christopher Doyle. With Gong Li, Chang Chen, Tien Feng. (56 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)

Preceded by

I Travelled 9000 km to Give It to You

(Wong Kar Wai, France, 2007). In his contribution to the Cannes sixtieth-anniversary omnibus, *To Each His Own Cinema*, Wong pays tribute to the erotic potential of theatrical movie viewing.

(3 mins, In French with English subtitles, Color, DCP, From Block 2 Distribution)

Total running time: 59 mins

1 *Ashes of Time Redux* **1.23.26**
2 *Fallen Angels* **1.24.26**
3 *My Blueberry Nights* **2.15.26**

SUN / 2.1.26 / 6:30 PM
FRI / 2.27.26 / 4 PM

2046

Wong Kar Wai (Hong Kong, 2004)
4K Digital Restoration

The second part of a loosely planned, still uncompleted trilogy about Shanghainese in Hong Kong, *2046* "echoes" (in Wong's preferred term) *In the Mood for Love*'s writer protagonist (Tony Leung Chiu-wai) three years on, now working on an erotic story, set in the year 2046, about a place where people lose themselves in memories. *2046* is mostly a state of mind, of romantic fatalism, solitude, and languid splendor, heightened by the beauty of William Chang's retro production design and a cast featuring Leung, Gong Li, Faye Wong, Zhang Ziyi, and Chang Chen. "Quite simply an incomparably sublime work of art" (Andrew Sarris). JASON SANDERS

Written by Wong. Photographed by Christopher Doyle, Kwan Pun Leung. With Tony Leung Chiu-wai, Gong Li, Faye Wong, Zhang Ziyi. (129 mins, In Cantonese, Mandarin, and Japanese with English subtitles, Color, DCP, From Sony Pictures Classics)

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7

Special Screening

SUN / 2.15.26 / 7:15 PM

My Blueberry Nights

Wong Kar Wai (US, 2007)

Singer Norah Jones headlines Wong's English-language debut, which tracks a heartbroken singer as she embarks on a road trip across America and the other lost souls—Jude Law, Rachel Weisz, and Natalie Portman among them—she encounters along the way. The film is somewhat atypical for Wong, not only in taking place in the United States, but also in spanning an entire country rather than one city. Part of a long line of films about America by international directors, *My Blueberry Nights* may have a different location and language than other Wong films, but its landscape of heartbreak and yearning remains the same. JASON SANDERS

Written by Wong, Lawrence Block. Photographed by Darius Khondji, Kwan Pun Leung. With Norah Jones, Jude Law, Rachel Weisz, Natalie Portman. (95 mins, Color, 35mm, From Lionsgate)

SAT / 2.21.26 / 7 PM

The Grandmaster

Wong Kar Wai (Hong Kong, 2013)

(*Yi dai zong shi*). Wong's big-budget salute to the golden age of Chinese martial arts hits the precise target that so many auteurs miss when taking on genre films: successfully paying homage to the action while still remaining true to their own aesthetics. Wong's ever-present muse Tony Leung Chiu-wai stars as the legendary Ip Man (Bruce Lee's mentor), attempting to unite several martial arts factions in a Republican China under threat from Japanese invasion. The locations range from the subtropical south to the snowbound north. Throughout, the film's "style isn't reducible to ravishing surfaces; it's an expression of meaning. . . . A hypnotically beautiful dream" (Manohla Dargis, *New York Times*). JASON SANDERS

Written by Wong, Zou Jingzhi, Xu Haofeng. Photographed by Philippe Le Sourd. With Tony Leung Chiu-wai, Zhang Ziyi, Chang Chen, Zhang Jin. (130 mins, In Mandarin, Cantonese, and Japanese with English subtitles, Color, DCP, From Block 2 Distribution)

SAT / 12.13.25 / 6:30 PM
WED / 1.14.26 / 7 PM

Viridiana

Luis Buñuel (Spain/Mexico, 1961)
4K Digital Restoration

Luis Buñuel returned to Spain after twenty-three years of exile to make *Viridiana*, the film that won him the Vatican's condemnation, the Cannes Film Festival's Palme d'Or, and widespread box-office success—except in Spain, where it was banned by Francisco Franco. Viridiana longs to become a nun, but on the eve of taking her vows, she makes a final visit to the home of her lecherous uncle, who sees in her the reincarnation of his dead wife. With *Viridiana*, Buñuel inserts some of his most outrageous erotic and religious imagery.
JASON SANDERS

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

4 *The Hand* **1.31.26**
5 *2046* **2.1, 2.27.26**
6 *The Grandmaster* **2.21.26**
7 *Viridiana* **12.13.25, 1.14.26**

Swedish Silent Cinema: Victor Sjöström & Mauritz Stiller

Victor Sjöström (1879–1960) and Mauritz Stiller (1883–1928), a Finnish director who worked in Sweden, were two of the leading lights of the Swedish Golden Age of silent cinema. Both worked with cinematographers Henrik and Julius Jaenzon to create films that are noted for their distinctive location shooting and naturalist aesthetic. Sjöström, who enjoyed a long career, made significant contributions as a director and an actor. His legacy forms the backbone of the Swedish film tradition that would inspire later filmmakers such as Ingmar Bergman, Gustaf Molander, Alf Sjöberg, and Jan Troell. Stiller was a prolific filmmaker but died relatively young.

Both Sjöstrom and Stiller were lured to Hollywood. Sjöstrom, who changed his name to Seastrom, made films in the United States between 1923 and 1930, including *The Wind*, starring Lillian Gish. Stiller was initially contracted by MGM and then Paramount Pictures, where he made three successful films, but he ran into conflicts with the structure of the studio system and returned to Sweden. He is perhaps best known for discovering Greta Garbo and bringing her to the United States.

This series features a selection of each director's best films, presented on imported 35mm prints and digital restorations courtesy of the Swedish Film Institute (SFI). Jon Wengström, Senior Curator of the Archival Collections, SFI, will be our guest to launch the series and will present an illustrated lecture on Sjöström.

Susan Oxtoby

Director of Film and Senior Film Curator

Film Series Sponsor
Barbro Osher Pro Suecia Foundation

Thank you
Kajsa Hedström, Jon Wengström, Swedish Film Institute; Linda Haverty Rugg, Department of Scandinavian, and Mark Sandberg, Nordic Center, UC Berkeley, and the San Francisco Silent Film Festival.

1 *Gösta Berling's Saga* **2.8.26**

FRI / 1.16.26 / 7 PM

Erotikon

Mauritz Stiller (Sweden, 1920)
Imported 35mm Print

Introduction Jon Wengström

Jon Wengström is Senior Curator of the Archival Film Collections at the Swedish Film Institute (Stockholm) and an expert on Swedish silent cinema.

Live music Judith Rosenberg on piano

A refined and stylized work that is perhaps the greatest comedy of the Swedish silent film era, *Erotikon* influenced Ernst Lubitsch. In this adaptation of Hungarian playwright Ferenc Herczeg's play *The Blue Fox*, no expense was spared to compete with the Hollywood films flooding Swedish markets. Even the members of the Stockholm Opera were enlisted as extras to perform the specially commissioned play within a play for the movie. In stark contrast to many of the other works by Stiller, *Erotikon* is set entirely in an urban milieu and openly challenges social taboos in the story of a wife simultaneously courting two lovers. CHRISTOPHER OSCARSON

Written by Stiller, Arthur Nordén, based on the play *A kék róka* (*The Blue Fox*) by Ferenc Herczeg. Photographed by Henrik Jaenzon. With Anders de Wahl, Tora Teje, Karin Molander, Elin Lagergren. (86 mins @ 18 fps, Silent with Swedish intertitles and English electronic titling, B&W/Tinted, 35mm, From Swedish Film Institute)

SAT / 1.17.26 / 4 PM

Jon Wengström's Lecture on Victor Sjöström

Free admission. Tickets available at the admissions desk beginning at 3 PM.

A ninety-minute illustrated lecture with clips, rare shorts, and fragments that put Sjöström and his films into context, as well as sketch out his career both as a director and as an actor.

For more information related to this lecture, please consult bampfa.org.

SUN / 1.18.26 / 1 PM

The Wings

Mauritz Stiller (Sweden, 1916)
Digital Restoration

Introduction Jon Wengström

Live music Judith Rosenberg on piano

(*Vingarne*). One of Stiller's most conceptually interesting films, *The Wings* is unfortunately only preserved in fragmentary form. The original self-reflexive structure was considered too disorienting for many audiences upon its initial release, so the frame story was cut for international export. More recently, the film has received critical attention as both a drama about muted homosexual love and a stylistic anomaly for this period with its nuanced mixture of close-up and long shots.

Written by Stiller, Axel Esbensen, based on the novel *Mikaël* by Herman Bang. Photographed by J. Julius (Julius Jaenzon). With Egil Eide, Lars Hanson, Lili Bech, Albin Lavén. (53 mins, Silent with Swedish intertitles and English subtitles, B&W/Tinted, DCP, From Swedish Film Institute)

Followed by

Ingeborg Holm

Victor Sjöström (Sweden, 1913)
Imported 35mm Print

(a.k.a. *Give Us This Day, Margaret Day*). With its creative use of deep focus, meticulously choreographed blocking, and engagement with contemporary social issues, *Ingeborg Holm* set Sjöström apart as a director and serves as one of the key artistic starting points for the Swedish cinematic tradition. Based on author Nils Krok's firsthand experience with the Swedish welfare system, the film's moving drama about widow Ingeborg Holm's descent into poverty and maltreatment by the bureaucracy sparked a debate that eventually led to significant welfare reforms. CHRISTOPHER OSCARSON

Written by Sjöström, based on a play by Nils Krok. Photographed by Henrik Jaenzon. With Hilda Borgström, Aron Lindgren, Erik Lindholm, Georg Grönroos. (73 mins @ 16 fps, Silent with Swedish intertitles and English electronic titling, B&W, 35mm, From Swedish Film Institute)

Total running time: 126 mins

WED / 1.21.26 / 7 PM

The Outlaw and His Wife

Victor Sjöström (Sweden, 1918)
Imported 35mm Print

Introduction Jon Wengström

Live music Judith Rosenberg on piano

(*Berg-Ejvind och hans hustru*, a.k.a. *You and I, Love—The Only Law*). "This is without doubt the most beautiful film in the world!" declared French director and critic Louis Delluc, struck by director Victor Sjöström and cinematographer Julius Jaenzon's stunning landscape photography. Expansive landscapes contrast with claustrophobic interiors in Sjöström's adaptation of Jóhann Sigurjónsson's play. The good-hearted outlaw Berg-Ejvind—pursued for stealing a sheep to keep his family from starvation—finds his way to the farm of a wealthy young widow, Halla. They fall in love, but when the law closes in, Halla must forsake everything to follow him into a precipitous future in an unforgiving wilderness. CHRISTOPHER OSCARSON

Written by Sjöström, Sam Ask, based on a play by Jóhann Sigurjónsson. Photographed by Julius Jaenzon. With Sjöström, Edith Erastoff, John Ekman, Nils Aréhn. (110 mins @ 18 fps, Silent with Swedish intertitles and English electric titling, B&W/Tinted, 35mm, From Swedish Film Institute)

WED / 1.28.26 / 7 PM

Sir Arne's Treasure

Mauritz Stiller (Sweden, 1919)
Digital Restoration

Introduction Linda Haverty Rugg

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

Live music Judith Rosenberg on piano

(*Herr Arnes pengar*). *Sir Arne's Treasure* was the first and most faithful of Stiller's three adaptations of works by the Nobel Prize–winning Swedish author Selma Lagerlöf. Orphaned girl Elsalill unwittingly falls in love with the man who murdered her foster family. When she discovers his guilt, she must choose between loyalty to their memory and the love she feels for him. With the expert help of cinematographer Julius Jaenzon, Stiller experiments with new uses of the camera and a rigid visual aesthetic, creating stunning painterly effects and an almost tangible winter light in this frozen Nordic landscape.

CHRISTOPHER OSCARSON

Written by Stiller, Gustaf Molander, based on the book by Selma Lagerlöf. Photographed by J. Julius (Julius Jaenzon). With Richard Lund, Hjalmar Selander, Concordia Selander, Mary Johnson. (109 mins, Silent with Swedish intertitles and English subtitles, B&W/Tinted, DCP, From Swedish Film Institute)

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SUN / 2.1.26 / 1 PM

The Phantom Carriage

Victor Sjöström (Sweden, 1921)
Digital Restoration

Introduction Linda Haverty Rugg

Live music Judith Rosenberg on piano

(*Körkarlen*). Ingmar Bergman called Sjöström's film "the keystone of my cinematographic world." Film historian Peter Cowie observed: "By 1920, Sjöström was at the peak of his career. He was eager to experiment with form, even if it meant tampering with the work of one of Sweden's most respected authors, the Nobel Prize–winning Selma Lagerlöf." The film creates a complex flashback structure in adapting the morality tale of a drunkard (played by Sjöström himself). Its startlingly inventive visual technique, in Cowie's words, "demonstrates that Julius Jaenzon was as brilliant a cinematographer in his time as Sven Nykvist."

Written by Sjöström, based on the novel by Selma Lagerlöf. Photographed by Julius Jaenzon. With Sjöström, Hilda Borgström, Tore Svennberg, Astrid Holm. (106 mins, Silent with Swedish intertitles and English subtitles, B&W/Tinted, DCP, From Swedish Film Institute, permission Janus Films)

SUN / 2.8.26 / 4:30 PM

Gösta Berling's Saga (Parts 1 & 2)

Mauritz Stiller (Sweden, 1924)
Digital Restoration

Introduction Mark Sandberg

Mark Sandberg is Professor Emeritus and Faculty Director of the Nordic Center at UC Berkeley.

(*Gösta Berlings saga*, a.k.a. *The Atonement of Gosta Berling*). Selma Lagerlöf emphatically opposed the prospect of Stiller directing the monumental two-part filming of her classic novel *Gösta Berling's Saga*, as she was concerned about Stiller remaining faithful to her text. In fact, Stiller had little interest in subjecting his cinematographic art to textual sources, insisting upon cinema's legitimacy as an independent art form. Gösta Berling is a defrocked priest whose escapades with the other ex-soldiers living at the manor of Ekeby make up the loose structure for the narrative. The film was originally made in two parts and the restored version is the closest to the original there is. This film represents the first major performance of nineteen-year-old Greta Garbo as one of Gösta's love interests, the countess.

ELIZABETH DOHNA

Written by Stiller, Ragnar Hyltén-Cavallius, based on the novel by Selma Lagerlöf. Photographed by Julius Jaenzon. With Lars Hanson, Sven Scholander, Greta Garbo, Ellen Hartman-Cederström. (206 mins, Silent with music track by the Matti Bye Ensemble, Swedish intertitles and English subtitles, B&W/Tinted, DCP, From Swedish Film Institute)

Total running time: 206 mins plus 30-minute intermission; Part 2 will start at approximately 7 PM

SUN / 2.15.26 / 4 PM

A Man There Was

Victor Sjöström (Sweden, 1917)
Digital Restoration

Introduction Mark Sandberg

Live music Judith Rosenberg on piano

(*Terje Vigen, Skådespel i fyra akter*). Sjöström became Sweden's most prominent silent film director when he discovered the main advantage of location shooting for a marginal film industry in the far north: particular landscapes that could not be easily duplicated by other film industries. His film adaptation of Henrik Ibsen's epic poem *Terje Vigen* exploits the Scandinavian seascape, beginning the rise to international prominence of the Swedish film aesthetic, in which powerful landscapes form an unyielding backdrop for human action. JASON SANDERS

Written by Gustaf Molander, Sjöström, based on a poem by Henrik Ibsen. Photographed by Julius Jaenzon. With Sjöström, August Falck, Edith Erastoff, Bergliot Husberg. (54 mins, Silent with Norwegian intertitles and English subtitles, B&W/Tinted, DCP, From Swedish Film Institute)

Followed by

The Wind

Victor Seastrom (US, 1928)
BAMPFA Collection

Sjöström emigrated to Hollywood to work for MGM in 1923 and became Victor Seastrom, but he retained his trademark use of location shooting to signal the natural limits of human will. *The Wind* is a Western with a vengeance (it is set in West Texas, though shot in the Mojave Desert), but its relentless wall of wind and grit

recalls the impassive naturalism of the on-location settings in the director's Swedish films.

Written by Frances Marion, based on a novel by Dorothy Scarborough. Photographed by John Arnold. With Lillian Gish, Lars Hanson, Montagu Love, Dorothy Cumming. (80 mins @ 20 fps, Silent with English intertitles, B&W, 35mm, BAMPFA Collection, permission Park Circus)

Total running time: 134 mins

SAT / 2.28.26 / 4 PM

Wild Strawberries

Ingmar Bergman (Sweden, 1957)

Introduction Linda Haverty Rugg

(*Smultronstället*). *Wild Strawberries* unites two strands in Ingmar Bergman's work: here his examination of male vanity finds its apex, and the protagonist is introduced to a rather severe comeuppance in the face of death. Bergman does it with mirrors, and with dreams, which are the mind's mirror. Interestingly, the film's Dalíesque/Kafkaesque dream sequences have proved less memorable than the scenes in which natural settings are brilliantly transformed into dreamscapes by virtue of their flashback context. Honoring his debt to early Swedish cinema and the oneiric quality of its nature cinematography, Bergman cast the great silent film director and actor Sjöström as the aging pedant Isak Borg.

JUDY BLOCH

Written by Bergman. Photographed by Gunnar Fischer. With Victor Sjöström, Bibi Andersson, Ingrid Thulin, Gunnar Björnstrand. (92 mins, In Swedish with English subtitles, B&W, 35mm, From Janus Films)

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1 *The Phantom Carriage* **2.1.26**
2 *The Outlaw and His Wife* **1.21.26**
3 *Sir Arne's Treasure* **1.28.26**
4 *Ingeborg Holm* **1.18.26**
5 *The Wind* **2.15.26**
6 *Wild Strawberries* **2.28.26**
7 *Such a Pretty Little Beach* **12.18.25, 1.24.26**
6 *The Strange Love of Martha Ivers* **12.20.25, 1.10.26**

Special Screenings

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THU / 12.18.25 / 7 PM
SAT / 1.24.26 / 4 PM

Such a Pretty Little Beach

Yves Allégret (France, 1949)
Digital Restoration

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

Written by Jacques Sigurd. Photographed by Henri Alekan. With Gérard Philipe, Madeleine Robinson, Jean Servais, Jane Marken. (91 mins, In French with English subtitles, B&W, DCP, From Pathé Films, permission Janus Films)

SAT / 12.20.25 / 6 PM
SAT / 1.10.26 / 4 PM

The Strange Love of Martha Ivers

Lewis Milestone (US, 1946)
Digital Restoration

"Lewis Milestone's only film noir is an organic continuation of the visual qualities he had honed since the silent era. His signature pelting rain, low-key lighting, menacing urban skylines, and airless interiors are now in service to a script by Robert Rossen that explores the theme of corruption through power" (Eshan Khoshbakht, Il Cinema Ritrovato). The film stars a brazen Barbara Stanwyck in the lead role, flanked by Kirk Douglas as her guilt-ridden husband, Van Heflin as a gambler, and his new girlfriend, played by Lizabeth Scott, and is set in an American industrial town.

Written by Robert Rossen, based on an original story by Jack Patrick. Photographed by Victor Milner. With Barbara Stanwyck, Van Heflin, Lizabeth Scott, Kirk Douglas. (116 mins, B&W, DCP, From Paramount Pictures)

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Laura Truffaut on François Truffaut

François Truffaut (1932–1984), whose career began as a journalist at *Cahiers du cinéma* before he turned to filmmaking, rose to fame during the period of the French New Wave as one of the art film movement's founding members. His debut feature, *The 400 Blows*, is one of the great works of world cinema, and Truffaut's contributions as an auteur over the next twenty-five years hold an important place in the history of cinema. This series represents a selection of films from across the span of Truffaut's career, including several starring the exceptional actor Jean-Pierre Léaud, who plays Truffaut's alter ego, Antoine Doinel, in *The 400 Blows*, *Antoine and Colette*, and *Stolen Kisses*. It also features *The Wild Child* and *Day for Night*, in which Truffaut cast himself to play on-screen roles.

Laura Truffaut has been based in Berkeley since 1979, originally as a doctoral student at UC Berkeley. Growing up in France, she frequently visited the sets of her father's movies, and she worked as assistant script supervisor on *Small Change* (1976). She enjoys having the opportunity to introduce her father's films and discuss his passion for cinema with students and cinephiles at cinematheques. We are extremely grateful that she will introduce and lead post-screening discussions for all the films in this series.

Susan Oxtoby

Director of Film and Senior Film Curator

Thank you
George Watson, BFI Distribution; Brian Belovarac, Janus Films; and Jacob Perlin, The Film Desk.

Aner Preminger is a Visiting Professor at UC Berkeley and the author of *François Truffaut: Cinema as an Act of Love—An Intertextual Approach*.

SAT / 1.17.26 / 6:30 PM

The 400 Blows

François Truffaut (France, 1959)

Introduction and Post-Screening Discussion Laura Truffaut

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

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

THU / 1.22.26 / 7 PM

Stolen Kisses

François Truffaut (France, 1968)

Introduction and Post-Screening Discussion Laura Truffaut

(*Baisers volés*). Everyone loves a dreamer, and Paris, and life, and so *Stolen Kisses* turns to that archetypical Parisian dreamer, Antoine Doinel (Jean-Pierre Léaud), as he darts around the City of Light looking for love and livelihood. Dishonorably discharged from the army as "temperamentally unfit," Doinel briskly mows through a succession of odd jobs—TV repairman, hotel night clerk, detective—and discovers he's terrible at them all but quite good at walking aimlessly around the city and falling in love, either with the kind-hearted violinist Christine (Claude Jade) or with the barely married Fabienne (Delphine Seyrig). JASON SANDERS

Written by Truffaut, Marie-France Pisier, Jean Aurel. Photographed by Denys Clerval. With Jean-Pierre Léaud, Claude Jade, Delphine Seyrig, Michel Lonsdale. (91 mins, In French with English subtitles, Color, 35mm, From Janus Films)

Preceded by

Antoine and Colette

François Truffaut (France, 1962)

Originally part of an omnibus work called *Love at Twenty*, Truffaut and Léaud's first look-in at a (nearly) adult Antoine Doinel finds our luckless hero living on his own in Paris, with a job as a record clerk and a passion for music and girls.

With Jean-Pierre Léaud. (32 mins, In French with English subtitles, B&W, 35mm, From Janus Films)

Total running time: 123 mins

SUN / 1.25.26 / 3:30 PM

Jules and Jim

François Truffaut (France, 1962)

Introduction and Post-Screening Discussion Laura Truffaut

Moderator Aner Preminger

(*Jules et Jim*). Bohemian Paris, 1910. Two young writers meet and become close friends. During a visit to a Greek island, they are fascinated by the smile on the face of an ancient statue, and back in Paris, the smile of a capricious young woman similarly captivates them both. Thus begins a prolonged ménage-à-trois ending in tragedy. Truffaut's lyrical construction and Raoul Coutard's brilliant cinematography combine to make the story's restlessness a physical property of the film. "There are two themes," Truffaut said, "that of the friendship between the two men, which tries to remain alive, and that of the impossibility of living à trois."

Written by Truffaut, Jean Gruault, from the novel by Henri-Pierre Roché. Photographed by Raoul Coutard. With Jeanne Moreau, Oskar Werner, Henri Serre, Marie Dubois. (106 mins, In French with English subtitles, B&W, 35mm, From Janus Films)

THU / 1.29.26 / 7 PM

The Soft Skin

François Truffaut (France, 1964)

Introduction and Post-Screening Discussion Laura Truffaut

(*La peau douce*). A rather bland literary man embarks on an unlikely affair with a stewardess in Truffaut's oft-overlooked follow-up to *Jules and Jim*, made as Truffaut was simultaneously finishing his Alfred Hitchcock interview book—and demonstrating much of that master's narrative elegance and suspense. Seemingly happily married with a child, but with his clock (literally) ticking, a middle-aged academic milquetoast begins juggling his Honoré de Balzac lectures with afternoon trysts with a stewardess (Françoise Dorléac). The blunt ending of "this astute dissection of middle-class mores" (BFI) and critique of the philandering class shocked the era's critics, but—judging from the resigned smirk on one character's face—it probably left others happy. JASON SANDERS

Written by Truffaut, Jean-Louis Richard. Photographed by Raoul Coutard. With Jean Desailly, Françoise Dorléac, Nelly Benedetti, Daniel Ceccaldi. (117 mins, In French with English subtitles, B&W, 35mm, From Janus Films)

SAT / 2.7.26 / 4:15 PM

The Wild Child

François Truffaut (France, 1970)

Introduction and Post-Screening Discussion Laura Truffaut

Moderator Aner Preminger

(*L'enfant sauvage*). In the French countryside in 1798, farmers catch a glimpse of an unusual creature: a young boy (Jean-Pierre Cargol) who has spent his first twelve years living in the wild. He is placed with Dr. Jean Itard (played by Truffaut), who sets out to civilize the boy, educating him in the world of things and the language that gives them meaning. Based on a true story, this remarkable film captures that moment when a wild, self-reliant life confronts human language, community structure, and sociability. Utilizing techniques that are at times caring and at others cruel, Itard lays out the underlying tenets of our educational system; unfortunately, he is more interested in teaching learning than in teaching living. REYNA COWAN

Written by Truffaut, Jean Gruault, based on a book by Jean Itard. Photographed by Nestor Almendros. With Jean-Pierre Cargol, Truffaut, Françoise Seigner, Jean Dasté. (83 mins, In French with English subtitles, B&W, 35mm, From Film Desk)

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THU / 2.12.26 / 7 PM

Two English Girls

François Truffaut (France, 1971)

Introduction and Post-Screening Discussion Laura Truffaut

Moderator Aner Preminger

(*Les deux anglaises et le continent*). Truffaut explores desire as the obscure object in this story of two English sisters who fall in love with the same Frenchman, a position the Jean-Pierre Léaud persona knows well, whether it is post-1968 or, as here, the turn of the twentieth century. Raised as "my monument" by his doting mother, Claude (Léaud) is a bit broken when we meet him, having fallen off a swing. He is mended by an English sculptress in Paris, Anne (Kika Markham), eventually to go to Wales to meet her sister, Muriel, of the "shy, untamed look" (Stacey Tendeter). "One of Truffaut's most tantalizing romances. . . . Simultaneously introspective and passionate" (*Time Out*). JUDY BLOCH

Written by Truffaut, Jean Gruault, based on the novel by Henri-Pierre Roché. Photographed by Nestor Almendros, Jean-Claude Rivière. With Jean-Pierre Léaud, Kika Markham, Stacey Tendeter, Sylvia Marriott. (130 mins, In French with English subtitles, Color, 35mm, From Janus Films)

FRI / 2.20.26 / 7 PM

Day for Night

François Truffaut (France, 1973)
Imported 35mm Print

Introduction and Post-Screening Discussion Laura Truffaut

Moderator Aner Preminger

(*La nuit américaine*). Truffaut gives us a behind-the-scenes romantic comedy in which the love interest is moviemaking. Every love affair must have its complications, and so the production within the production is plagued by accidents, erotic misadventures, and wayward performers, including an alcoholically forgetful diva, an imported ingénue not quite over her nervous breakdown, and an uncooperative kitten—plus, of course, Jean-Pierre Léaud, who can actually deliver lines like the plaintive "Are women magic?" with a straight face. Meanwhile, the director, played by Truffaut himself, has recurring black-and-white dreams of a cinephilic childhood. JULIET CLARK

Written by Truffaut, Jean-Louis Richard, Suzanne Schiffman. Photographed by Pierre-William Glenn. With Jacqueline Bisset, Jean-Pierre Aumont, Jean-Pierre Léaud, Truffaut. (115 mins, In French with English subtitles, Color, 35mm, From BFI Distribution)

SUN / 2.22.26 / 4 PM

Small Change

François Truffaut (France, 1976)

Introduction and Post-Screening Discussion Laura Truffaut

Moderator Aner Preminger

(*L'argent de poche*, a.k.a. *Pocket Money*). Having endured a chastening childhood, Truffaut returned to the theme of growing up in pictures like *Les Mistons* and *The Wild Child*. However, this episodic collage set in the provincial town of Thiers is his sunniest insight into the psyche of kids confronted with a range of everyday issues. The principal focus falls on Patrick and his friend Philippe, who respectively have to cope with a disabled father and an abusive mother. But once again mining his own memories, Truffaut deftly juxtaposes moments of longing, discovery, peril, rebellion, and reprisal to reinforce his contention that children exist in "a state of grace." BFI

Written by Truffaut, Suzanne Schiffman. Photographed by Pierre-William Glenn. With Geory Desmouceaux, Philippe Goldman, Jean-François Stévenin, Virginie Thévenet. (105 mins, In French with English subtitles, Color, 35mm, From The Film Desk)

SAT / 2.28.26 / 7 PM

Confidentially Yours

François Truffaut (France, 1983)

Introduction and Post-Screening Discussion Laura Truffaut

(*Vivement dimanche!*). Truffaut's entertainingly lighthearted final film provides a stylish 1980s French tribute to Hollywood's golden age of screwball comedies and film noir, with a radiant Fanny Ardant and oft-indignant

1 The *400 Blows* **1.17.26**
2 *Stolen Kisses* **1.22.26**
3 *Two English Girls* **2.12.26**
4 *Jules and Jim* **1.25.26**
5 *Small Change* **2.22.26**
6 *Confidentially Yours* **2.28.26**
7 *My Undesirable Friends: Part I–Last Air in Moscow* **2.14, 2.26, 2.27.26**
8 *Cairo Station* **1.11, 2.21.26**

Jean-Louis Trintignant filling in for stars like Audrey Hepburn and Spencer Tracy. A real-estate agent and his secretary must pause their continual bickering to investigate a series of rapidly multiplying murders before they're either jailed or killed, all while balancing a parade of prostitutes, film projectionists, clumsy gumshoes, and constant MacGuffins. With tongues firmly in cheek and nods to Alfred Hitchcock and Howard Hawks, Truffaut and team are having a ball, with Nestor Almendros's black-and-white cinematography providing the perfect noir tone. JASON SANDERS

Written by Truffaut, Suzanne Schiffman, Jean Aurel, based on a novel by Charles Williams. Photographed by Nestor Almendros. With Fanny Ardant, Jean-Louis Trintignant, Philippe Laudenbach, Jean-Pierre Kalfon. (110 mins, In French with English subtitles, B&W, 35mm, From The Film Desk)

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Special Screenings

THU / 12.4.25 / 7:30 PM
CineSpin
Free admission.
Tickets available at the admissions desk beginning at 6:30 PM.

Join us for CineSpin, the BAMPFA Student Committee's annual event featuring talented UC Berkeley student musicians and/or DJs providing original live accompaniment for great movies.

Watch bampfa.org for more information.

SUN / 1.11.26 / 4:30 PM
SAT / 2.21.26 / 4:30 PM
Cairo Station
Youssef Chahine (Egypt, 1958)
4K Digital Restoration

(*Bab al-Hadid*). As shocking now as it was on its original 1958 release, *Cairo Station* is the great Egyptian director Youssef Chahine's masterpiece, a street-level exposé of sexual obsession and working-class madness that's as grimy and claustrophobic as its setting. From its noirish opening scene, in which a scruffy newspaper hawker discovers a rag-strewn living quarters filled with cutout girlie pictures and intones, "I knew then that something was desperately wrong," it's clear that the film has departed from the upper-class realms of typical 1950s Arab cinema. JASON SANDERS

Written by Abdel Hay Adib, Mohamed Abu Youssef. Photographed by Alevise Orfanelli. With Hind Rostom, Farid Shawqi, Chahine, Hasan el Baroudy. (77 mins, In Arabic with English subtitles, B&W, DCP, From Janus Films)

Preceded by

Cairo as Seen by Chahine
(Youssef Chahine, Egypt/France, 1991). (23 mins, In Arabic with English subtitles, Color, DCP, From Janus Films)

Total running time: 100 mins

My Undesirable Friends: Part 1—Last Air in Moscow
Julia Loktev (US, 2024)

The film will be shown in two sections; each section is a separate admission.

SAT / 2.14.26 / 12 PM
THU / 2.26.26 / 7 PM
Crackdown
Chapters 1–3
(199 mins, plus a 15-min intermission)

SAT / 2.14.26 / 4:15 PM
FRI / 2.27.26 / 7 PM
First Week of War
Chapters 4–5
(125 mins)

"An important film. The shooting and editing combine to give a remarkable portrait of young journalists fighting to report the truth." FREDERICK WISEMAN

Critic's Pick. "One of the year's most towering achievements . . . brilliant, riveting, vital, devastating."
ALISSA WILKINSON, *NEW YORK TIMES*

How do you keep fighting for the truth when your country declares you an outlaw? What begins as an intimate epic about young Russian independent journalists fighting Vladimir Putin's regime takes a drastic turn when Russia invades Ukraine and the journalists must choose whether to flee into exile. A front-row seat to how authoritarianism works and the lives of those who resist, this film becomes increasingly relevant both globally and in the United States every day. "A staggering portrait of Russian journalists in dissent" (Justin Chang, *New Yorker*).

Photographed by Loktev. (In Russian with English subtitles, Color, DCP, From Argot Pictures)

1

Robert Beavers: Filmmaker in Residence

This career retrospective, combined with a filmmaker residency, offers Bay Area audiences a chance to see American avant-garde filmmaker Robert Beavers's highly rewarding body of work and engage with him as an artist. Beavers's films are exceptional for their visual beauty, aural texture, and depth of emotional expression.

Born in 1949 in Brookline, Massachusetts, Beavers began to make films in the mid-1960s in New York City. By the end of that decade, he had relocated to Europe with fellow American filmmaker Gregory J. Markopoulos, who would be his lifelong companion until Markopoulos's death in 1992. The majority of Beavers's films were shot in the 1970s and 1980s in Italy, Switzerland, Germany, and Greece. Between 1994 and 2002, the artist involved himself in reediting the images and creating new soundtracks for his eighteen-film cycle, *My Hand Outstretched to the Winged Distance and Sightless Measure*.

Beavers's films embody the ideals of the Renaissance in their fascination with perception, psychology, literature, the natural world, architectural space, musical phrasing, and aesthetic beauty. For many years now, Beavers has made Berlin his home with fellow filmmaker Ute Aurand. We will present seven films he has made since 2007, which continue his exploration of sense of place, reflection, and harmony.

Susan Oxtoby
Director of Film and Senior Film Curator

Copresented by
The Department of German, with support from the Mosse Foundation, and San Francisco Cinematheque

Thank you
Deniz Göktürk, Department of German, UC Berkeley; Jonathan Marlow, SV Archive; Glenn Fox, Seattle; Mark Johnson, Harvard Film Archive; Steve Polta, San Francisco Cinematheque; Kathleen Quillian, Shapeshifters; and Syd Staiti and Trisha Low, Light Field.

1 The *Sparrow Dream* **2.7.26**
2 *From the Notebook of . . .* **1.31.26**

FRI / 1.30.26 / 7 PM

Robert Beavers: Program 1

In Conversation Robert Beavers and Rebekah Rutkoff

Rebekah Rutkoff is the author of *Double Vision: The Cinema of Robert Beavers* (2024).

Early Monthly Segments, filmed when Beavers was eighteen and nineteen years old, is a stylized work of self-portraiture, depicting the filmmaker and his companion Gregory J. Markopoulos in their Swiss lodgings. "*Winged Dialogue* details with growing clarity the desperate beauty and sexuality of the body animated by its soul" (Tom Chomont). "In *Plan of Brussels*, Beavers filmed himself in a hotel room . . . while in rapid rhythmic cutting, and sometimes in superimposition, the phantasmagoria of people he met in Brussels and images from the streets flood his mind" (P. Adams Sitney). "*The Count of Days* is not an account so much as an accounting of the days in which three separate persons are related at points" (Tom Chomont).

Early Monthly Segments

Switzerland/Germany/Greece, 1968–70/2002, 33 mins, Silent, 35mm

Winged Dialogue

Greece, 1967/2000, 3 mins

Plan of Brussels

Belgium, 1968/2000, 18 mins

The Count of Days

Switzerland, 1969/2001, 21 mins

Unless otherwise noted, all Color, 16mm, From the artist

Total running time: 75 mins

SAT / 1.31.26 / 2 PM

Robert Beavers: Program 2

In Conversation Robert Beavers and Rebekah Rutkoff

"In *Palinode* a disk-shaped matte continually shifting in and out of focus alternately blocks part of the image or contains it. Its respiratory rhythm matches musical fragments of Wladimir Vogel's *Wagadu*, as the camera studies a middle-aged male singer in Zurich, singing, eating, window shopping, meeting a young girl" (P. Adams Sitney). "There is a balance in *Diminished Frame* between a sense of the past seen in the views of West Berlin, filmed in black-and-white, and a sense of the present in which I filmed myself showing how the color is being created by placing filters in the camera's aperture" (Beavers). "The first half of *Still Light* explores delicate nuances of lighting, color, and depth as Beavers shoots the face of a young man in various locales on the Greek island of Hydra. . . . The second half was shot in the London flat of Nigel Gosling" (Ed Halter, *New York Press*).

Palinode

Switzerland, 1970/2001, 21 mins, Color

Diminished Frame

Germany, 1970/2001, 24 mins, B&W/Color

Still Light

Greece 1970/2001, 25 mins, Color

All films 16mm, From the artist

Total running time: 70 mins

SAT / 1.31.26 / 4:30 PM

Robert Beavers: Program 3

In Conversation Robert Beavers and Christopher Scott

Christopher Scott is a Lecturer in Comparative Literature at UC Berkeley.

From the Notebook of . . . is a masterful work of structural harmony, binary oppositions, and self-reflexive form. The title refers to Leonardo da Vinci's notebook and to the filmmaker's own written observations on filmmaking techniques. The filmmaker's view of the world (in this case, Florence) is mediated by a careful sequencing of moving mattes, which split the screen vertically, giving the effect of a page turning in a book. *The Painting* uses masking and rack focus techniques to disclose portions of *The Martyrdom of Saint Hippolytus*, a fifteenth-century altarpiece. "Beavers gives a . . . rarefied psychodramatic jolt, juxtaposing shots of Gregory J. Markopoulos, bisected by shafts of light, with a torn photo of himself and the recurring image of a shattered windowpane" (J. Hoberman).

From the Notebook of . . .

Italy, 1971/98, 48 mins, From the artist

The Painting

Switzerland/US, 1972/99, 13 mins, BAMPFA Collection

All Color, 35mm

Total running time: 61 mins

2

SUN / 2.1.26 / 3:30 PM

Robert Beavers: Program 4

In Conversation Robert Beavers and Erik Ulman

Erik Ulman is an Advanced Lecturer in Music at Stanford University.

Work Done transports the viewer to a variety of times and places. Old-world customs are juxtaposed with contemporary urban scenes. Color filters heighten the contrast between the natural and man-made worlds. *Ruskin* foregrounds Beavers's love of literature, architecture, and landscape. (The filmmaker's hand rests on a volume of John Ruskin's *The Stones of Venice*, and much of the film is shot in the environs of Venice, London, and the Swiss Alps.) *AMOR* uses themes of cutting and sewing as metaphors. Cloth is cut and fabric is sewn, shrubs are trimmed and hedges form majestic garden archways, and a male figure claps his hands as if to signal a sync cue on which there is a visual cut. Central to this work are the complex emotions surrounding love, separation, and the metonymic twinning of objects, including that of edited image and sutured sound.

Work Done

Italy/Switzerland, 1972/99, 22 mins, BAMPFA Collection

Ruskin

Italy/Switzerland/UK, 1975/97, 45 mins, B&W/Color, From the artist

AMOR

Italy/Austria, 1980, 15 mins, BAMPFA Collection

Unless otherwise noted, all Color, 35mm

Total running time: 82 mins

THU / 2.5.26 / 7 PM

Robert Beavers: Program 5

In Conversation Robert Beavers and Ken Ueno

Ken Ueno is a composer, vocalist, and sound artist, and a Professor in the Department of Music at UC Berkeley.

Sotiros incorporates narrative film devices such as intertitle cards into a metaphorical dialogue between two male lovers, revealed largely through the luminous depiction of everyday objects in their shared world. A color palette of pastels and golden hues and the strains of Alban Berg's opera *Wozzeck* enrich the film's emotional character. Beavers wrote of *Efpsychi*: "The details of the young actor's face—his eyes, eyebrows, earlobe, chin, etc.—are set opposite the old buildings in the market quarter of Athens. . . . He speaks a single word, *teleftea*, meaning the last (one)." In *Wingseed*, Beavers draws comparisons between the pastoral beauty of a Greek hillside and that of the male form.

Sotiros
Greece/Austria/Switzerland, 1976–78/96, 25 mins

Efpsychi
Greece, 1983/96, 20 mins

Wingseed
Greece, 1985, 15 mins

All Color, 35mm, From the artist

Total running time: 60 mins

FRI / 2.6.26 / 3:30 PM

Mosse Lecture: Robert Beavers
Free admission. Tickets available at the admissions desk beginning at 2:30 PM.

In Conversation Robert Beavers and Deniz Göktürk

Deniz Göktürk is a Professor of German and Film at UC Berkeley.

The Berlin-based filmmaker will present *Diminished Frame* and *The Sparrow Dream* and discuss the relationship of history, memory, and place in his films.

Visit bampfa.org for more information.

1

2

FRI / 2.6.26 / 7 PM

Robert Beavers: Program 6

In Conversation Robert Beavers and Susan Oxtoby

Shot in Rome, *The Hedge Theater* is inspired by the Baroque architecture and stone carvings of Francesco Borromini and *St. Martin and the Beggar*, a painting by the Sienese artist Il Sassetta. Beavers contrasts the sensuous softness of winter light with the lush green growth brought by spring rains. *The Stoas* includes images of the deserted industrial arcades (*stoas*) of Athens during siesta and the refreshing waters of a bountiful river. A recurring shot of the filmmaker's hands outstretched, as if holding something that is not there, is the only literal human element in the film. *The Ground* uses seemingly simple components—the sunbaked landscape of a Greek island, the blue waters of the Aegean Sea, and images of a man chiseling stone—to conjure the fundamental experience of holding something close to one's heart.

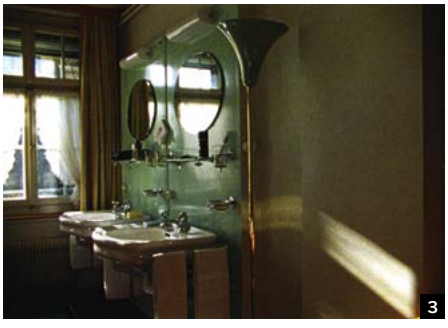
The Hedge Theater
Italy, 1986–90/2002, 19 mins

The Stoas
Greece, 1991–97, 22 mins

The Ground
Greece, 1993–2001, 20 mins

All Color, 35mm, BAMPFA Collection

Total running time: 61 mins



3

SAT / 2.7.26 / 7 PM

Robert Beavers: Program 7

In Conversation Robert Beavers and Susan Oxtoby

Beavers's recent films demonstrate a continuation of his interest in poetic form, while documenting the world around him. *Pitcher of Colored Light* is a loving portrait of his mother filmed through the seasons at her home in East Falmouth, Massachusetts. Filmed in a friend's apartment in Brooklyn Heights, *The Suppliant* is a "portrait of a solitary life comforted by art" (Tony Pipolo, *Artforum*). *Listening to the Space in My Room*, filmed at Beavers's home in Zumikon, Switzerland, portrays his landlords, who have spent decades of their shared lives in that country house. A number of these films (including *The Sparrow Dream*) explore places Beavers has lived and how each location has influenced how he sees. These late-period works—such as *Dedication: Bernice Hodges*—also offer a return to influential moments in the artist's life.

Pitcher of Colored Light
US, 2000–07, 23 mins, 35mm, BAMPFA Collection

The Suppliant
US, 2010, 5 mins, 35mm, BAMPFA Collection

Listening to the Space in My Room
Switzerland, 2013, 19 mins

Among the Eucalyptuses
Greece, 2017, 4 mins, Silent

"Der Klang, die Welt . . ."
Switzerland, 2018, 4.5 mins

The Sparrow Dream
Germany/US, 2022, 29 mins

Dedication: Bernice Hodges
US, 2024, US, 4 mins

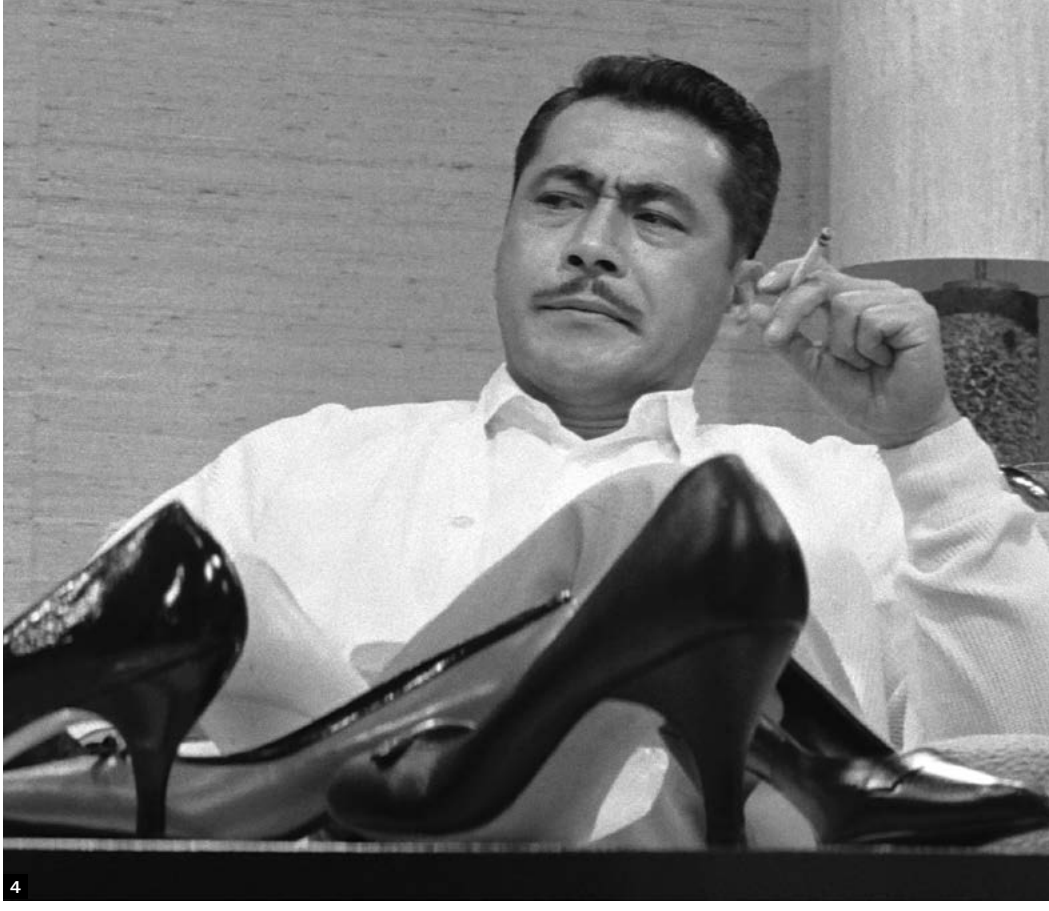
Unless otherwise noted, all Color, 16mm, From the artist

Total running time: 88.5 mins

1 *The Ground* **2.6.26**
2 *Pitcher of Colored Light* **2.7.26**
3 *Sotiros* **2.5.26**
4 *High and Low* **12.10.25, 2.13.26**
5 *Yojimbo* **12.19.25, 2.20.26**
6 *Ikiru* **12.17.25, 1.23.26**

Akira Kurosawa: Four Recent Restorations

BAMPFA showcases four classics directed by Japanese master Akira Kurosawa—from his searing portrait of modern society *Ikiru*, to his highly influential *The Hidden Fortress*, *Yojimbo*, and *High and Low*, with Toshiro Mifune in the lead. These films are shown in recent 4K restorations.



4

WED / 12.10.25 / 7 PM
FRI / 2.13.26 / 4 PM

High and Low

Akira Kurosawa (Japan, 1963)
4K Digital Restoration

A kidnapping becomes a moral dilemma for an executive (Toshiro Mifune) in "one of the best detective thrillers ever filmed" (*New York Times*).

Written by Kurosawa, Hideo Oguni, Eijiro Hisaita, Ryuzo Kikushima, based on the novel *King's Ransom* by Ed McBain. Photographed by Asakazu Nakai, Takao Saito. With Toshiro Mifune, Kyoko Kagawa, Tsutomu Yamazaki, Tatsuya Nakadai. (143 mins, In Japanese with English subtitles, B&W, 'Scope, DCP, From Janus Films)

WED / 12.17.25 / 7 PM
FRI / 1.23.26 / 4 PM

Ikiru

Akira Kurosawa (Japan, 1952)
4K Digital Restoration

In Kurosawa's humanist masterpiece, an ordinary civil servant discovers what it means to live. This Japanese everyman was perhaps Takashi Shimura's greatest role.

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

FRI / 12.19.25 / 7 PM
FRI / 2.20.26 / 4:30 PM

Yojimbo

Akira Kurosawa (Japan, 1961)
4K Digital Restoration

Toshiro Mifune is a sly, amoral mercenary in a town ruled by killers in Kurosawa's tongue-in-cheek anti-epic. "A visually faultless and highly sophisticated satire on violence and human weakness" (*Sight and Sound*).

Written by Kurosawa, Ryuzo Kikushima. Photographed by Kazuo Miyagawa. With Toshiro Mifune, Eijiro Tono, Kamatari Fujiwara, Takashi Shimura. (110 mins, In Japanese with English subtitles, B&W, 'Scope, DCP, From Janus Films)

5

6

SAT / 12.20.25 / 3 PM
SUN / 1.11.26 / 1:30 PM

The Hidden Fortress

Akira Kurosawa (Japan, 1958)
4K Digital Restoration

Toshiro Mifune swashbuckles his way through this supremely entertaining samurai adventure, the plot inspiration for *Star Wars*.

Written by Kurosawa, Hideo Oguni, Shinobu Hashimoto, Ryuzo Kikushima. Photographed by Ichio Yamazaki. With Toshiro Mifune, Misa Uehara, Takashi Shimura, Susumu Fujita. (139 mins, In Japanese with English subtitles, B&W, 'Scope, DCP, From Janus Films)

1

Frederick Wiseman: America at Work

Frederick Wiseman (b. 1930) has chronicled institutions at work for seven decades, directing forty-four documentary features. His direct method—no formal interviews, on-screen text, or voiceover narration—could be mistaken for objective. It is anything but; Wiseman is an active observer. He said, "My films are biased, prejudiced, condensed, compressed, subjective—but fair. I say 'fair' not as a substitute, but as an alternative to 'objective.'" "Fair" and artful. Wiseman's films are rich with the specificity of human behavior and moments that may be comic, tragic, or fascinatingly banal. "Such moments, as they each become a part of the whole expressive, formal work, produce an elation unique to documentary art" (David Denby, *New York Review of Books*).

With the federal government slashing staff and reneging on promised funding to local governments and grant-supported institutions (BAMPFA included), this series spotlights the labor of public employees through the lens of "an artist of extraordinary vision" (Mark Binelli, *New York Times*). Many of Wiseman's movies are studies of the functionality, for better or worse, of the American government. The work presented in these films can serve as fuel for the perception of government effectiveness (*Welfare*) or go seemingly unnoticed as the work of government at all (*Central Park*). This series continues from the fall season and expands beyond government work to present some other cornerstones of American labor, including retail (*The Store*), image making (*Model*), and industrialized animal agriculture (*Meat*).

Jeff Griffith-Perham
Film Exhibition Curatorial Associate

Film Series Sponsors
Peter Washburn and Rod Brown
SB Master

Thank you
Erica Hill, Zipporah Films.

1 *Model* **2.11.26**
2 The *Store* **12.6.25**
3 *Central Park* **12.13.25**
4 *Welfare* **1.15.26**
5 *Blind* **1.18.26**
6 *Meat* **2.19.26**

SAT / 12.6.25 / 4 PM

The Store

Frederick Wiseman (US, 1983)
4K Digital Restoration

Introduction Arlin Golden

Arlin Golden is a documentary filmworker and cohost of *Wiseman Podcast*, a film-by-film analysis of the career of filmmaker Frederick Wiseman.

Early in *The Store*, a department store manager tells his sales team, "There's really one purpose to our being at Neiman Marcus, one grand purpose, and that's to make sales. Because it's an institution created to make sales." Wiseman's first color documentary is a study of conspicuous Christmastime consumption at the Neiman Marcus flagship location and corporate headquarters in Dallas, with its hard-working retail staff and buyers serving the gift-purchasing and oil-rich denizens of Texas. This proves to be an apt window into 1980s America, "a subtly informative—and incidentally entertaining—tract that will likely be of sociological importance for generations to come" (Arthur Unger, *Christian Science Monitor*). JEFF GRIFFITH-PERHAM

Photographed by John Davey. (118 mins, B&W, DCP, From Zipporah Films)

SAT / 12.13.25 / 3 PM

Central Park

Frederick Wiseman (US, 1990)
4K Digital Restoration

Filmed during a revitalization of the "man-made and man-tended" refuge in, as a minister puts it, "the midst of one of the most awesome cities in the world," *Central Park* demonstrates the myriad ways people utilize such a government institution, and the labor that goes into maintaining it. Arborists, bricklayers, and lawn mowers are in constant motion, while fundraisers pivot toward private capital to supplement the budget. An appearance of the inaugural tour of the AIDS Memorial Quilt, musical performances by Luciano Pavarotti and Midnight Oil, and a surprising filmmaker cameo capture the era, as does the compulsion for celebratory balloon releases. JEFF GRIFFITH-PERHAM

Photographed by John Davey. (176 mins, B&W, DCP, From Zipporah Films)

THU / 1.15.26 / 7 PM

Welfare

Frederick Wiseman (US, 1975)
4K Digital Restoration

Wiseman's ongoing study of bureaucracy takes on epic proportions in *Welfare*. Masterful editing gives subtle structure to the chaos of stories in a New York City welfare center, playing out themes and variations, building tension, then retreating into uneasy calm. Individuals' encounters with the system run the gamut from bemused resignation to delirious antagonism. One client invokes *Waiting for Godot*; another, enraged, demands to know, "Whose fault is it?" Ultimately the filmmaker's interest in the institution seems less social than metaphysical: hearing endless repetitions of the caseworkers' exhausted explanations, glimpsing the same faces in different waiting rooms, we begin to feel time circle back on itself. JULIET CLARK

Photographed by William Brayne. (167 mins, B&W, DCP, From Zipporah Films)

SUN / 1.18.26 / 4 PM

Blind

Frederick Wiseman (US, 1986)
4K Digital Restoration

"*Blind* is . . . fascinating . . . it is a forceful exploration of both systematic education and the nature of the documentary form."
KATHERINE DIECKMANN, *VILLAGE VOICE*

In the Alabama Institute for the Deaf and Blind, Wiseman found rich subject matter—enough for four films—and an opportunity to provide deeper, reflexive consideration of the use of image and sound in his process. With an ensemble of visually impaired pupils and educators, Wiseman's usual embrace of shorthand body language cues to succinctly punctuate power dynamics was constrained, resulting in a reorientation of the senses. Beyond the curriculum of science, math, and literature, the students are taught self-sufficiency. A long take tracking a young boy named Jason as he solo navigates from classroom to classroom is one of the most unforgettable moments in Wiseman's oeuvre. JEFF GRIFFITH-PERHAM

Photographed by John Davey. (132 mins, B&W, DCP, From Zipporah Films)

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WED / 2.11.26 / 7 PM

Model

Frederick Wiseman (US, 1980)
4K Digital Restoration

The sly, seductive *Model* peels back the layers on the inner workings of Zoli, a New York fashion modeling agency, and the labor of the statuesque men and women represented there. The glamour of their work is presented in contrast with the discomfort, repetition, and rejection that comes with the territory, as prospective models are literally cut down to size. As one of the agents sighs, head shaking, "That's too short for what we do." Wiseman is in his element when capturing others' precision directing of photo shoots and television commercials in a pre–digital touchup world, while Andy Warhol's mid-movie cameo emphasizes the self-reflexive nature of photographing the photographers. JEFF GRIFFITH-PERHAM

Photographed by John Davey. (129 mins, B&W, DCP, From Zipporah Films)

THU / 2.19.26 / 7 PM

Meat

Frederick Wiseman (US, 1976)
4K Digital Restoration

We open on a classic Western scene—cowboys and cattle roaming the range against a Rocky Mountains backdrop. What comes after is less romantic. *Meat* tracks the transformation of animals into consumer commodities, from the feedlot, where rations are calculated by computer; to the packing plant, where specialized assembly-line workers quickly, monotonously kill, skin, and disembowel; to the office, where jocular salesmen wheel and deal in parts and poundage and union reps negotiate their contracts. The slaughterhouse images are graphic, but their effect is less shocking than quietly surreal. Where viewers might expect an outraged exposé, Frederick Wiseman offers instead a clear-eyed contemplation of a weirdly efficient business. JULIET CLARK

Photographed by William Brayne. (113 mins, B&W, DCP, From Zipporah Films)

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1

Climate Journalism on Screen

Following the success of last winter's *Climate Journalism on Screen* series, this new installment continues the exploration of how contemporary filmmakers address the myriad issues around climate change. It features new subjects, environments, and documentary techniques, presented in feature, mid-length, and short film form.

As temperatures rise and weather events become more extreme, the urgent need for numerous, specific forms of environmental stewardship grows. This issue is global, but the localized impact demands immediate solutions that are more discreet and tailored for different ecosystems. Access to clean water may mean fighting industrial negligence (*Teenage Wasteland*, *Sallie's Ashes*) and unchecked development (*The Tempest of Neptun*), or drawing on traditional modes of survival (*Qotzuñi: People of the Lake*, *The Glacier Wedding*). Wildfires in both urban and rural settings are the focus of two stylistically distinct films—the raw and electric *All the Walls Came Down* and the sensorially immersive *Only on Earth*.

Also screening in a new digital restoration fifty years after its release, Frederick Wiseman's *Meat* captures a transformational moment in the history of industrialized animal agriculture. The development of a revolutionary, scalable assembly-line process dramatically increased the world's appetite for beef that is more cost-effective, through a process that is more resource draining.

The series is presented in collaboration with the UC Berkeley Graduate School of Journalism. Each screening will be accompanied by a post-screening discussion, some with the filmmakers, some drawing from the expertise of UC Berkeley faculty and researchers.

Jeff Griffith-Perham
Film Exhibition Curatorial Associate

Thank you
Jason Spingarn-Koff, Professor of Journalism and Knight Chair of Climate Journalism at UC Berkeley, and Jennifer Redfearn, Director of the Documentary Program at the UC Berkeley Graduate School of Journalism.

1 *All the Walls Came Down* **2.22.26**

SAT / 2.7.26 / 1 PM

Teenage Wasteland

Amanda McBaine, Jesse Moss (US, 2025)

In Conversation Amanda McBaine, Jesse Moss, and Jason Spingarn-Koff

Jason Spingarn-Koff is a Professor of Journalism and Knight Chair of Climate Journalism at UC Berkeley.

(*Middletown*). Spurred on by their "Electronic English" teacher, Fred Isseks, a misfit cohort of 1990s Middletown, New York, high schoolers waged a years-long video investigation into improperly disposed toxic waste at the local dump. Decades later the students and their teacher revisit the twisty, scandalous story, exposing the evergreen fissures between youth and the establishment, as well as the indelible mark educators leave on their students. "With access to Issek's voluminous, well-kept archive of VHS tapes and files, McBaine, Moss and editor Christopher Passig craft a story that has the beats of a *60 Minutes* segment with hints of the emotional insights of a John Hughes movie" (Lisa Kennedy, *Variety*).

JEFF GRIFFITH-PERHAM

Written by McBaine, Moss. Photographed by Thorsten Thielow. (110 mins, Color, DCP, From Page 1 Entertainment)

SUN / 2.15.26 / 1 PM

Only on Earth

Robin Petré (Spain/Denmark, 2025)

Only on Earth captures the rhythms of rural life through the experiences of humans and animals alike in southern Galicia, in the northwest corner of Spain. Rising temperatures and human development have altered the landscape, which for centuries teemed with wild horses that kept the flammable undergrowth in check. Seasons marked by harvest and birthing sheep are now scarred by fire. Director Robin Petré set out to make an immersive, sensorial movie about wild horses and cowboy culture, but the extremity of the fires and, as she put it, "the orange apocalyptic haze," steered the movie in another direction.

JEFF GRIFFITH-PERHAM

Written by Petré. Photographed by María Goya Barquet. (93 mins, In Spanish and Galician with English subtitles, Color, DCP, From Autlook Filmsales)

THU / 2.19.26 / 7 PM

Meat

Frederick Wiseman (US, 1976)
4K Digital Restoration

For more details, see *Frederick Wiseman: America at Work*, p. 34.

Photographed by William Brayne. (113 mins, B&W, DCP, From Zipporah Films)

1 *Only on Earth* **2.15.26**
2 *Meat* **2.19.26**
3 *Teenage Wasteland* **2.7.26**

SAT / 2.21.26 / 1 PM

Three Films on Water and Tradition

In Conversation Amin Muhammad, Thomas Sawano, and Jennifer Redfearn

Amin Muhammad and **Thomas Sawano** are the directors of *The Glacier Wedding*.

Jennifer Redfearn is an Academy Award–nominated filmmaker and the Director of the Documentary Program at the UC Berkeley Graduate School of Journalism.

This cross-continental program presents stories from Pakistan, Croatia, and Bolivia, where struggles over access to clean water intersect with reflections on cultural traditions and legacy. Photographed in the northeastern mountains of Pakistan, *The Glacier Wedding* follows a group of researchers aiding a small farming community to revive the "Glacier Wedding"—an ancient practice used to seed a new glacier—as rising temperatures threaten traditional ways of life. *The Tempest of Neptun* was filmed on the picturesque Croatian island of Vis, now a tourist destination, where plans for development divide locals, as fishermen, youth, and academics take stock of the environmental impact and history of the region. In *Qotzuñi: People of the Lake*, members of the Indigenous Uru-Murato communities of Lake Poopó, Bolivia, reflect on what is lost when drought and industrialization drain the lake dry and how to sustain their culture moving forward.

Qotzuñi: People of the Lake

Michael Salama, Gastón Zilberman, Argentina/US, 2024, 13 mins, In Spanish and Quechua with English subtitles

The Tempest of Neptun

Katarina Stanković, Serbia/Croatia/Poland, 2024, 66 mins, In Croatian and English with English subtitles

The Glacier Wedding

Amin Muhammad, Thomas Sawano, US, 2025, 26 mins, In Brushaski, Shina, and Urdu with English subtitles

All Color, DCP, From the artists

Total running time: 105 mins

SUN / 2.22.26 / 1 PM

All the Walls Came Down

Ondi Timoner (US, 2025)

In Conversation Ondi Timoner, Morgan Doctor, and Jason Spingarn-Koff

Morgan Doctor is a subject of and composed the score for *All the Walls Came Down.*

In January 2025, filmmaker Ondi Timoner's Altadena, California, home burned to the ground, like so many others, in the Eaton Fire. In this raw accounting of the fire's emotional, economic, and environmental aftermath, Timinor and her wife, Morgan Doctor, keep the camera rolling as they don hazmat suits and pick through the ashes. Through connection with family, neighbors, and community organizers, new bonds are forged, and struggles—both administrative and personally heartbreaking—are laid bare. JEFF GRIFFITH-PERHAM

Written by Timoner. Photographed by Elle Schneider, Jendra Jarnigin, Jackson James, Nicholas Kraus. (39 mins, Color, DCP, From Interloper Films)

Preceded by

Sallie's Ashes

Brennan Robideaux (US, 2025)

A nearby power plant's unlined waste dump of toxic coal ash is threatening the ecosystem of Mobile Bay, so a trio of retired Alabama seniors band together to do something about it. Facing terminal lung cancer, eighty-year-old Sallie Smith ("The Instigator") rallies her friends Diane Thomas ("The Researcher") and Savan Wilson ("The Techie") to form the Coal Ash Action Group to raise awareness and get industrial behemoth Alabama Power Company to move the poisonous ash to safer ground. JEFF GRIFFITH-PERHAM

Photographed by Allison Bohl DeHart, Robideaux. (40 mins, Color, DCP, From the artist)

Total running time: 79 mins

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4 *The Glacier Wedding* **2.21.26**
5 *The Tempest of Neptun* **2.21.26**
6 *Qotzuñi: People of the Lake* **2.21.26**
7 *All the Walls Came Down* **2.22.26**
8 *Sallie's Ashes* **2.22.26**

1

Documentary Voices

BAMPFA's annual *Documentary Voices* series returns in February with a selection of classic and contemporary nonfiction films from around the world. Continuing through April, the series begins with four programs that highlight compelling approaches to documenting different kinds of labor. Bay Area filmmaker Amy Reid presents her 2020 film *Long Haulers*, an exploration into the lives and labor of three women truck drivers, which plays with Katarina Jazbec's investigation into the labor of lashers, who in the heavily automated environment of the port of Rotterdam, physically secure cargo. The great documentarian Frederick Wiseman's 1980 film *Model* depicts the action around Zoli, a bustling New York modeling agency. A staple of fiction filmmaking since the birth of the medium, the skill and labor of contemporary cowboys and cowgirls is depicted in *Gaucho Gaucho*, which chronicles the everyday life of Argentine cowhands, and *Ten Five in the Grass*, which captures the preparations for a calf roping event on the Black rodeo circuit. The perilous work of journalism in a war zone has become even more deadly since the start of Israel's bombardment of Gaza. Iranian filmmaker Sepideh Farsi's *Put Your Soul on Your Hand and Walk* is a moving portrait of one of the hundreds of reporters killed there, photojournalist and poet Fatma Hassona.

Kate MacKay
Film Curator

Documentary Voices is curated by Deniz Göktürk and Kate MacKay and is presented in conjunction with Göktürk's UC Berkeley course Documentary Forms.

1 *Long Haulers* **2.4.26**
2 *Put Your Soul on Your Hand and Walk* **2.25.26**
3 *You Can't Automate Me* **2.4.26**
4 *Gaucho Gaucho* **2.18.26**

WED / 2.4.26 / 7 PM

Long Haulers

Amy Reid (US, 2020)

In Conversation
Amy Reid and Kate MacKay

Taking a ride with three long-haul truck drivers, filmmaker Amy Reid documents their labor and the world they inhabit while recording their stories, observations on the economic importance of trucking, and reflections on what it is like to be one of very few women in the profession. Reid's assured 16mm cinematography registers the vast landscapes traversed as well as the details of gas stations, truckstops, motel rooms, and truck cab interiors. Paying close attention to the sonic environment, Reid captures the radio signals, broadcasts, and audiobooks that keep the drivers company, gently revealing unspoken aspects of their distinct personalities. KATE MACKAY

Photographed by Reid. (74 mins, Color, DCP, From the artist)

Preceded by

You Can't Automate Me

Katarina Jazbec (Netherlands/Slovenia, 2021)

Through interviews and choreography, Katarina Jazbec investigates the perilous physical labor of lashers—one of the few remaining nonautomated jobs on container ships at the port of Rotterdam.

Photographed by Matija Pekić. (21 mins, In English and Dutch with English subtitles, Color, DCP, From the artist)

Total running time: 95 mins

WED / 2.11.26 / 7 PM

Model

Frederick Wiseman (US, 1980)
4K Digital Restoration

For more details, see *Frederick Wiseman: America at Work*, p. 34.

Photographed by John Davey. (129 mins, B&W, DCP, From Zipporah Films)

WED / 2.18.26 / 7 PM

Gaucho Gaucho

Michael Dweck, Gregory Kershaw (US/Argentina, 2024)

Gaucho Gaucho's poetic cinematography presents a melodic, slow-paced portrayal of the everyday life of Argentina's cowhands. The land is revealed in small pockets of intimacy between gauchos as they reconcile the rituals of their material reality with the slow decay of their fragile terrain. They are careful and deliberate as they tend to their animals, their soil, and their adornments. The density of the black-and-white images illuminates the fissures and folds of the landscape to create a dreamlike choreography between the elements. LEILA WEEFUR

Photographed by Dweck, Kershaw. (84 mins, In Spanish with English subtitles, B&W, DCP, From Michael Dweck)

Preceded by

Ten Five in the Grass

Kevin Jerome Everson (US, 2012)

Ten Five in the Grass is Kevin Jerome Everson's exploration of the Black rodeo circuit filmed in Lafayette, Louisiana, and Natchez, Mississippi. Through a blend of documentary realism and poetic imagery, Everson captures the grit, skill, and community spirit that define this vibrant subculture

(32 mins, Color, Digital, From Picture Palace Pictures)

Total running time: 116 mins

WED / 2.25.26 / 7 PM

Put Your Soul on Your Hand and Walk

Sepideh Farsi (France/Palestine/Iran, 2025)

Introduction Ussama Makdisi

Ussama Makdisi is a Professor of History and Chancellor's Chair at UC Berkeley.

Unable to enter Gaza to document the effects of the ongoing conflict firsthand, in April 2024, Iranian filmmaker Sepideh Farsi contacted Palestinian photojournalist and poet Fatma Hassona and began filming their video chats. Interspersed with Hassona's photographs, these conversations are the heart of this remarkably intimate account of life in Gaza. Hopeful and almost always smiling, Hassona describes the brutal, increasingly untenable reality of existence under bombardment. Hassona was killed by Israeli airstrike in April 2025, along with nine family members, but her work and words—"I must keep going and I must document everything. To be in this history. To be me."—live on. KATE MACKAY

Photographed by Farsi. (112 mins, In Arabic, French, and English with English subtitles, Color, DCP, From Kino Lorber)

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BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

On View

EXHIBITIONS

MATRIX 289 / Zeinab Saleh: Signs of a softer world
December 10, 2025–April 19, 2026

MATRIX 288 / Andro Eradze: Shifting Stillness
Through December 21, 2025

Theresa Hak Kyung Cha: Multiple Offerings
January 24–April 26, 2026

Lee ShinJa: Drawing with Thread
Through February 1, 2026

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

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

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

FILM SERIES

Jerry Ross Barrish: A Life in Film and Art
December 6–14, 2025

Akira Kurosawa: Four Recent Restorations
December 10, 2025–February 20, 2026

Mikio Naruse: The Auteur as Salaryman
Through December 21, 2025

In the Mood for Love: The Films of Wong Kar Wai
January 9–February 28, 2026

Swedish Silent Cinema: Victor Sjöström & Mauritz Stiller
January 16–February 28, 2026

Laura Truffaut on François Truffaut
January 17–February 28, 2026

Robert Beavers: Filmmaker in Residence
January 30–February 7, 2026

Documentary Voices
February 4–April 22, 2026

Climate Journalism on Screen
February 7–22, 2026

Frederick Wiseman: America at Work
Through February 19, 2026

SPECIAL SCREENINGS

Viridiana
December 13, 2025
January 14, 2026

Such a Pretty Little Beach
December 18, 2025
January 24, 2026

The Strange Love of Martha Ivers
December 20, 2025
January 10, 2026

Cairo Station
January 11, 2026
February 21, 2026

My Undesirable Friends: Part 1—Last Air in Moscow
February 14, 26, and 27, 2026

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