



BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE  
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

AMALIA MESA-BAINS    ENDLESS KNOT    FRANK MOORE    RINA KIMCHE    JOEL COEN    SEIJUN SUZUKI    BUSTER KEATON    HONG SANGSOO  
EASTERN EUROPEAN FILM    DOCUMENTARY VOICES    PRATIBHA PARMAR    CHINESE ANIMATION    BLACK LIFE    THE ALGERIAN WAR    OUT OF THE VAULT



## DIRECTOR'S LETTER

Season's greetings from BAMPFA! On behalf of the museum staff, we wish you a festive holiday season.

I will never forget the first time I heard the artist Ed Ruscha give a lecture at a museum, when I was a young curatorial assistant in Chicago. He loomed large in my consciousness as a major figure in the art world, someone I learned about in my art history class, and hearing from him directly allowed me to consider the man behind the work, humanizing someone who until then had just been a famous name to me. BAMPFA is a creative space for the most vital artists and filmmakers of our time, who are forging new ideas, materials, and forms and bringing untold stories to the public. On any given day, a visitor to BAMPFA might encounter a local contemporary artist in public conversation about their latest project, an acclaimed filmmaker introducing a screening of their favorite movie, or a performance group animating our space with new work that can't be seen anywhere else. At BAMPFA, we create opportunities for our audience to connect with groundbreaking artists directly, to get to know the people behind the work we admire so much.

This season we will hear from Amalia Mesa-Bains, a celebrated member of our own Bay Area art community, whose influence and impact have been felt far beyond it. In February, BAMPFA will open *Amalia Mesa-Bains: Archeology of Memory*, the first retrospective of the artist's nearly half-century career. A tireless advocate for Chicanx art, as both a practitioner and a scholar, Mesa-Bains is best known for her signature "altar-installations," which reimagine traditional Mexican Indigenous practices through a contemporary lens. Her iconic

series *Venus Envy* will be displayed in its entirety for the first time at BAMPFA. We're excited to introduce our visitors to the artist herself, who joins us in person for an illuminating discussion about her work on Saturday, February 18, with scholars Jennifer González and Adriana Zavala and the Los Angeles-based artist Sandy Rodriguez. Mesa-Bains will give a solo lecture on March 19 and is one of several artists appearing in person at BAMPFA in the spring, along with South African artist William Kentridge, Thai filmmaker Apichatpong Weerasethakul, and others.

Our members and guests will have multiple opportunities to engage with luminaries of the film world this season. In January we welcome Joel Coen to present a series that pairs his own films with older works that have shaped his sensibility as one of the most acclaimed directors of the past forty years. We look forward to hearing from Coen about his creative influences during his eight upcoming appearances at BAMPFA, and we are very pleased to welcome his collaborator Frances McDormand, who joins us in conversation with Coen for *The Tragedy of Macbeth* and to present director Sarah Polley's *Women Talking*. Later this season, Pratibha Parmar, the pathbreaking feminist documentarian, will be at BAMPFA to share two of her films, including her latest work, *My Name Is Andrea*, a multidimensional portrait of feminist writer Andrea Dworkin.

We are dedicated to supporting the innovative work of living artists who help us learn about ourselves and each other. We're grateful to our community of artists—and to all of you—for making it possible.

JULIE RODRIGUES WIDHOLM  
EXECUTIVE DIRECTOR, BAMPFA

## NEW EXHIBITIONS

AMALIA MESA-BAINS:  
ARCHAEOLOGY OF MEMORY

*Amalia Mesa-Bains: Archaeology of Memory* is the first retrospective exhibition of the work of longtime Bay Area artist Mesa-Bains. Presenting work from the entirety of her career for the first time, this exhibition, which includes fourteen major installations, celebrates Mesa-Bains's important contributions to the field of contemporary art locally and globally.

For over forty-five years, Mesa-Bains has worked to bring Chicana art into the broader American field of contemporary art through innovations of sacred forms such as *altares* (home altars), *ofrendas* (offerings to the dead), *descansos* (roadside resting places), and *capillas* (home yard shrines). She expanded her installations from domestic spaces to include laboratories, library forms, gardens, and landscapes, focusing attention on the politics of space to highlight colonial erasure of the preexisting and still-surviving cultural differences in colonized Indigenous and Mexican American communities. Many of these works offer a feminist perspective on the domestic life of immigrant and Mexican American women across different historical periods—most notably the four-part installation series *Venus Envy*, which was created over multiple decades and will be displayed in its entirety for the first time at BAMPFA.

Standing at the juncture of cultural diversity, environmentally centered spirituality culled from ancestral non-Western worldviews, and intersectional feminism, Mesa-Bains has been heralded as one of the most prominent voices in feminist Chicanx art of her generation.

FEBRUARY 4–JULY 23, 2023  
NEW EXHIBITION

**PREVIEW DAYS: FEBRUARY 2–3**  
Early access for BAMPFA members and UC Berkeley students, faculty, and staff

**COMMUNITY DAY: FEBRUARY 4**  
Free museum admission for all, with special opening day events:

**Art Making for Families /  
Creación artística para familias**  
11:30 AM–2:00 PM

**Free Film Screening:**  
*Amalia Mesa-Bains: In Her Own Worlds*  
2:00 PM

**Curators' Talk:**  
María Esther Fernández and Laura Pérez  
3:00 PM

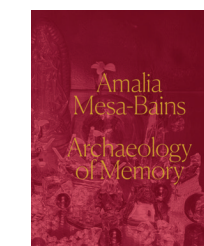
**FEBRUARY 18**  
In Conversation with Amalia Mesa-Bains  
1:00 PM

**GUIDED TOURS (SEE P. 11 FOR DETAILS)**  
Led by UC Berkeley graduate students in history of art, Chicanx/Latinx studies, and theater, dance, and performance studies

*Amalia Mesa-Bains: Archaeology of Memory* is organized by BAMPFA in collaboration with the Latinx Research Center (LRC) at UC Berkeley. The exhibition is guest curated by Dr. Laura E. Pérez, professor and chair of the LRC, and María Esther Fernández, artistic director of The Cheech Marin Center for Chicano Art & Culture of the Riverside Art Museum.

The exhibition is made possible by generous lead support from the Henry Luce Foundation and The Andy Warhol Foundation for the Visual Arts. Major funding is provided by Margarita Gandia and Diana Campoamor, Marta Thoma Hall, Pamela and David Hornik, and the UC Berkeley Latinx Research Center.

Amalia Mesa-Bains: *Transparent Migrations*, 2001 (detail); mixed media installation; The Museum of Fine Arts, Houston, Museum purchase funded by the Latin Maecenas.



Exhibition catalog available in the museum store.

## Winter 2022–23 at BAMPFA

This edition covers December 2022 through February 2023.  
Note: The museum will be closed for the holidays starting on 12/23/22 and will reopen on 1/4/23.  
For the full schedule, visit [bampfa.org/calendar](http://bampfa.org/calendar).



## ENDLESS KNOT: STRUGGLE AND HEALING IN THE BUDDHIST WORLD

DECEMBER 14, 2022–JUNE 11, 2023

NEW EXHIBITION

*Endless Knot: Struggle and Healing in the Buddhist World* explores how artists and practitioners across two millennia have understood and utilized one of the core tenets of Buddhism—dependent arising, which posits that cycles of existence (*samsāra*) arise from past actions and that everything in the world can impact everything else. Featuring an array of artworks from East, South, and Southeast Asia and the United States, the exhibition includes a never-before-exhibited work by the Japanese nun Ohishi Junkyo; prints by Takashi Murakami, Sopheap Pich, and Do Ho Suh; paintings by premodern and contemporary artists; a video installation by Yong Soon Min; and new works by the internationally acclaimed Tibetan diaspora artists Marie-Dolma Chopel and Tsherin Sherpa. The exhibition explores the ways artists across time and regions have negotiated geopolitical change and psychological or physical struggles while seeking healing. As seen in the works on view, the endless cycle of existence that leads to suffering can be brought on by different types of struggles; at the same time, many of the works point to the means of escaping suffering through the balanced combination of wisdom and compassion.

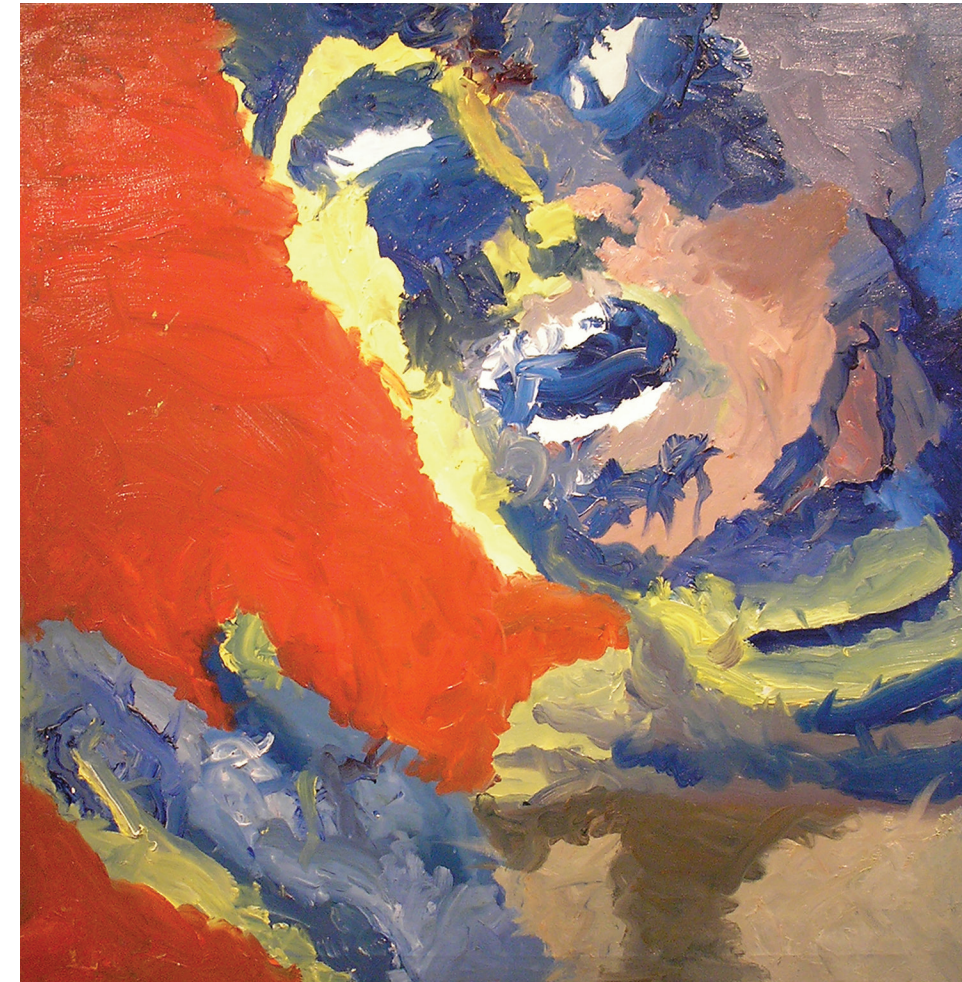
*Endless Knot: Struggle and Healing in the Buddhist World* is organized by BAMPFA staff and guest curated by Yi Yi Mon (Rosaline) Kyo, assistant professor of art and Chinese studies, Davidson College, with BAMPFA Associate Curator Elaine Y. Yau and intern Guanhong (Andy) Liu.

Do Ho Suh: *Karma Juggler*, from 2004: *Six by Four* (Exit Art benefit print portfolio), 2004; archival inkjet pigment print on enhanced Somerset satin paper; BAMPFA collection, gift of Charles and Naomie Kremer. © Do Ho Suh. Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, Seoul, and London.

## FRANK MOORE / MATRIX 280 THEATER OF HUMAN MELTING

JANUARY 25–APRIL 23, 2023

NEW EXHIBITION



Frank Moore: *Batman's Face*, 1979; oil on canvas; collection of Michael LaBash and Linda Mac, Inter-Relations.

This exhibition represents the first solo museum survey of the late Berkeley-based artist and teacher Frank Moore (1946–2013). Over the course of more than five decades, Moore, who was born with a physical disability, used painting, performance, public access television, and an extensive writing practice to explore the unlimited capacity for humans to connect.

The impetus for this exhibition was BAMPFA's recent acquisition of two of Moore's paintings: *Mariah* (1977) and *Patti Smith* (1979). Guest curators Vincent Fecteau and Keith Wilson chose to focus on Moore's lesser-known contribution to painting to create an access point to his large and complex archive (housed at UC Berkeley's Bancroft Library). Painting, a distinctly physical medium, affords the opportunity to contemplate essential questions that all of Moore's work proposes about our bodies in relationship not only to objects and materials (canvas, paint, a computer keyboard), but also to each other as subjects and viewers, artists, and models.

The exhibition includes twenty-nine of Moore's works on canvas hung on two of the gallery's walls. Playing on a monitor is his video *Let Me Be Frank* to contextualize the paintings within Moore's larger artistic and social practice. Engaging the Berkeley community and the art community at large with Moore's exuberant, confrontational, and at times, disconcerting art, the exhibition encourages deeper, embodied connections in a world of increasing fragmentation and isolation.

*Frank Moore / MATRIX 280: Theater of Human Melting* is organized by BAMPFA staff and guest curated by Vincent Fecteau and Keith Wilson, with BAMPFA Curatorial Assistant Claire Frost.

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



# RINA KIMCHE

JANUARY 11–MARCH 26, 2023  
NEW EXHIBITION

This exhibition is organized by BAMPFA staff and curated by Director Emeritus Lawrence Rinder.

**“What is most modern in our time frequently turns out to be the most archaic.”** GUY DAVENPORT

This is the first solo exhibition in the United States of the work of Israeli-based artist Rina Kimche (born 1934). Kimche’s diminutive sculptures are modern in their reductive, abstract simplicity and in their expression of the material essence of their clay medium. As they resonate with the work of Minimalist and Postminimalist artists such as Eva Hesse, Michelle Stuart, and Richard Tuttle, Kimche’s sculptures powerfully evoke a primordial past in which human beings had only just learned to fashion vessels and tools from clay. Kimche’s works are rooted in not only the historic forms and styles of eastern Mediterranean clay artifacts, but also the tactile sensations of this dry, rocky land.

Kimche’s art grew out of a current in Israeli Modernism that evolved in the early years of the nation when new immigrants searched for an identity distinct from their diasporic history and rooted in the character and culture of the Middle East. Steeped in the imagery, forms, colors, and materials of the region, her work reaches beyond to embrace a more global range of cultural references. Years spent living in West Africa and Japan, as well as a formative period studying in the United States, exposed Kimche to aesthetics and techniques that continue to inform her work and endow it with a complex sensibility that feels simultaneously personal and universal.

Even as Kimche’s sculptures evoke an ancient past, they simultaneously allude to an apocalyptic future of fragments and shards. These are haunted objects that tell us of difficult times to come. In this sense, Kimche is an anti-Romantic. Her ambiguous, distressed objects evoke not the sublime awe of the classical ruin but the abject melancholy of our present, broken world.

Rina Kimche: *Two Work Tools*, 2005; hand-built stoneware sculpture with glaze; BAMPFA collection, gift of the artist.

## ON VIEW



### UNDOING TIME: ART AND HISTORIES OF INCARCERATION

THROUGH DECEMBER 11, 2022



### FLUXUS REVERB: EVENTS, SCORES, BOXES & MORE

THROUGH FEBRUARY 12, 2023



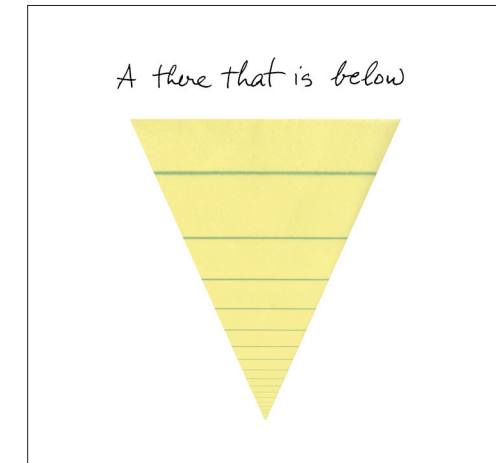
### BY ALISON KNOWLES: A RETROSPECTIVE (1960–2022)

THROUGH FEBRUARY 12, 2023



### HANNAH LEVY / MATRIX 279

THROUGH JANUARY 8, 2023



### LUIS CAMNITZER: ART WALL

THROUGH MAY 31, 2023

#### TOP ROW, LEFT TO RIGHT

Xaviera Simmons: *Skin Hunger*, 2021; photographs, videos, animations, paintings; Courtesy of the artist. Photo: Impart Photography.

Alison Knowles: *The Boat Book*, 2014–15; mixed media, wood with center spine/pages; Courtesy of Alison Knowles Studio, New York. Photo: Impart Photography.

Marcel Duchamp: *Duchamp's L.H.O.O.Q.*, 1940/66; collotype; BAMPFA, museum purchase; bequest of Thérèse Bonney, class of 1916, by exchange.

#### BOTTOM ROW, LEFT TO RIGHT

Hannah Levy: *Untitled*, 2021 (detail); nickel-plated steel, silicone; Courtesy of the Arts Club of Chicago.

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

*Undoing Time: Art and Histories of Incarceration* is generously supported by the Art for Justice Fund, a sponsored project of Rockefeller Philanthropy Advisors. Organized by the Arizona State University Art Museum, Tempe, Arizona, it is cocurated by Director Miki Garcia, Curator Emeritus Heather Sealy Lineberry, LACMA-ASU Curatorial Fellow Matthew Villar Miranda, and Senior Curator Julio César Morales, in conversation with artists, scholars, students, activists, community organizers, and educators. The Berkeley presentation is organized by BAMPFA staff and coordinated by Christina Yang, former chief curator, with Claire Frost, curatorial assistant.

*By Alison Knowles: A Retrospective (1960–2022)* is guest curated by Dr. Karen Moss with Lucia Fabio, organized by BAMPFA staff, and coordinated by Stephanie Cannizzo, associate curator, and Christina Yang, former chief curator. The exhibition is made possible through lead support from the Terra Foundation for American Art and from Dr. Rosalyn M. Laudati and Dr. James Pick. It is also supported in part by the National Endowment for the Arts.

*Fluxus Reverb: Events, Scores, Boxes & More* was conceived by Senior Curator Emerita Constance Lewallen. It is organized by BAMPFA staff and curated by Stephanie Cannizzo, associate curator, and Christina Yang, former chief curator.

*Hannah Levy / MATRIX 279* was conceived by former BAMPFA curator Apsara DiQuinzio. It is organized by BAMPFA staff and coordinated by Claire Frost, curatorial assistant. The MATRIX program is made possible by a generous endowment gift from Phyllis C. Wattis. Special thanks to the Arts Club of Chicago and Executive Director Janine Milleaf for their collaboration on this exhibition.

*Art Wall: Luiz Camnitzer* is organized by BAMPFA staff and curated by Christina Yang, former chief curator. The Art Wall is made possible by major funding from Frances Hellman and Warren Breslau.



# DECEMBER

**1 / THU**  
12:45 Laurel Lawson: Art Is an Experience: UX, Access, and Equity ARTS + DESIGN P. 13  
4-7 Five Tables of Birds (Revisited!) FIVE TABLES P. 14

**3 / SAT**  
12-6 *slow dark dances* P. 12

**4 / SUN**  
12-6 *slow dark dances* P. 12

1:00 Flux Kit Workshop ART LAB P. 14

3:30 Steve Fujimura on *Sad Asian Music* P. 13

5:00 *Sherlock Jr.* Wayne Barker on piano KEATON P. 18

**7 / WED**  
7:30 *The Longest Night* FULL P. 12

**8 / THU**  
4:00 Betye Saar's *The Liberation of Aunt Jemima*: A Fiftieth Anniversary Close-Up COLLOQUIUM P. 13  
7:00 *Tokyo Drifter* SUZUKI P. 21

**9 / FRI**  
5:30 India Davis: The Life Cycle of Rainbows BLACK LIFE P. 11  
7:00 *Our Hospitality* Judith Rosenberg on piano KEATON P. 18

**10 / SAT**  
11:30 *A House of Imagination* GALLERY + STUDIO P. 15  
12-6 *slow dark dances* P. 12

2:00 *Honestly Elliott* by Gillian McDunn ROUNDTABLE READING P. 15

7:00 *Satan's Town* SUZUKI P. 21

**11 / SUN**  
12-6 *slow dark dances* P. 12

5:00 *The General* Judith Rosenberg on piano KEATON P. 18

*Undoing Time: Art and Histories of Incarceration* closes

**14 / WED**  
7:00 Keaton in Context Introduction by Dana Stevens; Judith Rosenberg on piano KEATON P. 19

*Endless Knot: Struggle and Healing in the Buddhist World* opens

**15 / THU**  
7:00 *Fighting Elegy* SUZUKI P. 21

**16 / FRI**  
7:00 *The Cameraman* Introduction by Dana Stevens; Judith Rosenberg on piano KEATON P. 19

**17 / SAT**  
7:00 *Carmen from Kawachi* SUZUKI P. 21

**18 / SUN**  
3:00 Family Matinee: Buster Keaton's *Marvelous Houses* Introduction by Dana Stevens KEATON P. 19  
5:00 *Steamboat Bill, Jr.* Introduction by Dana Stevens; Judith Rosenberg on piano KEATON P. 19

**21 / WED**  
7:00 *Notfilm* KEATON P. 20

**23 / FRI**  
BAMPFA closes for holidays; reopens Jan 4

1. *Endless Knot: Struggle and Healing in the Buddhist World*, opens 12.14.22
2. *California Report #6: Berkeley Murals and Mudflats*, 1.14.23
3. Colloquium: Betye Saar's *The Liberation of Aunt Jemima*: A Fiftieth Anniversary Close-Up, 12.8.22
4. *Carmen from Kawachi*, 12.17.22
5. *Undoing Time: Art and Histories of Incarceration*, closes 12.11.22



# JANUARY

**4 / WED**  
BAMPFA reopens from holiday closure

**5 / THU**  
4-7 Five Tables of London and Los Angeles FIVE TABLES P. 14

**6 / FRI**  
6:30 *The Wolf Moon* FULL P. 12

**8 / SUN**  
*Hannah Levy / MATRIX 279* closes

**11 / WED**  
*Rina Kimche* opens

**12 / THU**  
7:00 *I Hate Mondays* CINEMA OF THE ABSURD P. 26

**13 / FRI**  
7:00 *A Tale of Sorrow and Sadness* SUZUKI P. 21

**14 / SAT**  
11:30 *A Little Fluxusbook* GALLERY + STUDIO P. 15  
2:00 *A Wolf Called Wander* by Rosanne Parry ROUNDTABLE READING P. 15

4:30 From the inside out Adrienne Finelli, Jon Shibata, and Pamela Vadakan in conversation OUT OF THE VAULT P. 25  
7:00 *Case for a Rookie Hangman* CINEMA OF THE ABSURD P. 26

**15 / SUN**  
2:00 Yi Yi Mon (Rosaline) Kyo on *Endless Knot: Struggle and Healing in the Buddhist World* CURATOR'S TALK P. 13  
4:30 Chinese Animation: The Screen and the Scroll Introduction by Julia Irwin and Linda C. Zhang SPECIAL SCREENINGS P. 32

7:00 *Kagero-za* SUZUKI P. 21

**18 / WED**  
7:00 *Chronicle of the Years of Embers* Introduction by Soraya Tlatli ALGERIAN WAR P. 22

**19 / THU**  
7:00 *The Battle of Algiers* ALGERIAN WAR P. 22

**20 / FRI**  
7:00 *The Barnabás Kos Case* CINEMA OF THE ABSURD P. 26

**21 / SAT**  
3:00 *Sunrise: A Song of Two Humans* Joel Coen in person; Judith Rosenberg on piano COEN P. 16  
7:00 *The Tragedy of Macbeth* Joel Coen, Frances McDormand, and Eileen Jones in conversation COEN P. 16

**22 / SUN**  
1:00 Risograph Print Workshop with Floss Editions ART LAB P. 14  
4:00 *The Dead* Joel Coen in person COEN P. 16  
7:00 *Inside Llewyn Davis* Joel Coen and Timothy Hampton in conversation COEN P. 16

**25 / WED**  
5:30 Vincent Fecteau and Keith Wilson on *Frank Moore / MATRIX 280: Theater of Human Melting* CURATORS' TALK P. 13  
7:00 *March, March! Tra-Ta-Ta!* CINEMA OF THE ABSURD P. 27

*Frank Moore / MATRIX 280: Theater of Human Melting* opens

**26 / THU**  
7:00 *The Olive Trees of Justice* ALGERIAN WAR P. 23

**27 / FRI**  
7:00 *The Witness* CINEMA OF THE ABSURD P. 27

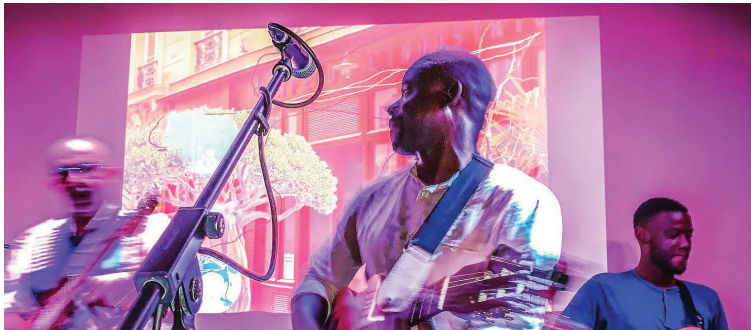
**28 / SAT**  
1:30 Lawrence Rinder on *Rina Kimche* LECTURE P. 13  
3:30 *Le trou* Joel Coen in person COEN P. 17  
7:00 *Miller's Crossing* Joel Coen and Mark Danner in conversation COEN P. 17

**29 / SUN**  
4:00 *A Man Escaped* Joel Coen in person COEN P. 17  
7:00 *A Serious Man* Joel Coen and Eric Karpeles in conversation COEN P. 17

**30 / MON**  
6:30 *Women Talking* Frances McDormand in person SPECIAL SCREENINGS P. 32

1. *Zane Forbidden*, 2.16.23
2. Art Lab: Risograph Print Workshop with Floss Editions, 1.22.23
3. *Yāmiyhex, The Woman-Spirit*, 2.15.23
4. *The Tragedy of Macbeth*, 1.21.23





## PERFORMANCES

### slow dark dances

SATURDAY / 12.3.22 / 12:00–6:00 PM

SUNDAY / 12.4.22 / 12:00–6:00 PM

SATURDAY / 12.10.22 / 12:00–6:00 PM

SUNDAY / 12.11.22 / 12:00–6:00 PM

*slow dark dances* is a durational dance and film installation by choreographer Maurya Kerr that seeks to uncolonize the “invisible” whiteness of museum spaces. Building on the legacies of Black joy as a form of resistance, *slow dark dances* is an insurrection of quietude, rebellion as slow sway, and deep listening between Black bodies as a reparative act. The performance takes place throughout the museum building for six hours each day. At 5:00 on Saturdays December 3 and 11, the public is invited to participate in a collective slow dance, alone or with a friend, in the Crane Forum.

### Felwine Sarr: Music, Freedom, Africa

THURSDAY / 2.23.23 / 5:30 PM

In this conversation with music, Felwine Sarr addresses some of the topics that traverse his multidisciplinary work: freedom, dreams, relationality, repair, transmission, traces, and non-logocentric forms of sensemaking. Sarr is best known as the author of the award-winning *Afrotopia* (2016) and *Report on the Restitution of African Cultural Heritage* (2018), which shifted conversations at a global scale on the central role of Africa in the design of a planetary futurity and on the status of the colonial origins of art collections in museums around the world. In this presentation, music and poetry—often one and the same for him—take center stage as the core languages and practices through which Sarr meets and engages the world. Sarr performs songs from his career and converses with Natalia Brizuela.

Co-organized by the International Consortium of Critical Theory Programs

## FULL

Explore the galleries and discover exciting performances in our dramatic space on the night of each full moon. Seating for Full is limited, and advance tickets are recommended.

### The Longest Night

WEDNESDAY / 12.7.22 / 7:30 PM

Programmed by MK Chavez

Writers Tureeda Mikell and Ayodele “WordSlinger” Nzinga honor the full moon with poetry. Live painter Adrian Arias paints his vision of the words, the night, and the moon. Bruja Michelle Ruiz Keil draws on the moon’s power, offering tarot readings to help us imagine and manifest the future.

### The Wolf Moon

FRIDAY / 1.6.23 / 6:30 PM WORK-SHOP, 7:30 PM PERFORMANCE

Programmed by MK Chavez

The wolf moon ushers in the new year. It’s envisioning time! Authors Maw Shein Win and MK Chavez offer a casual drop-in writing workshop. Lovers, writers of all genres, visionaries, and dreamers are

welcomed into a space to write experimental pieces that center on imagining the future, both short- and long-term. All levels of experience are welcome. After the workshop, hear local poets Cal Calamia, Keith Donnell, Nathalie Khankan, K.R. Morrison, and Shelley Wong. There will be a limited number of open mic slots available.

### The Hunger Moon

SUNDAY / 2.5.23 / 7:30 PM

Programmed by MK Chavez

The February moon is the hunger moon. It reigns over a time of surrender and renewal of that which nurtures us and gives us new life. Poets Rachelle Escamilla, Lourdes Figueroa, and Leticia Hernández-Linares pay homage to love in all its manifestations: platonic, romantic (in all of its variations), and most important, self-love. Attendees receive a hunger moon gift to take home.

1. *slow dark dances*, 12.3.22, 12.4.22, 12.10.22, 12.11.22  
Photo: Robbie Sweeny

2. Full: The Hunger Moon, 2.5.23

3. Felwine Sarr: Music, Freedom, Africa, 2.23.23

4. Full: The Longest Night, 12.7.22



## GALLERY TALKS, LECTURES, & DISCUSSIONS

### Steve Fujimura on *Sad Asian Music*

SUNDAY / 12.4.22 / 3:30 PM

In conjunction with the BAMPFA exhibition *Undoing Time: Art and Histories of Incarceration*, Steve Fujimura introduces his debut poetry collection, *Sad Asian Music*. Through family histories and storytelling, his poetry plays witness to the ongoing effects of the World War II incarceration of Japanese Americans on him and his family.

Fujimura’s work has appeared in *New American Writing*, *Milvia Street Art & Literary Journal*, and *Written Here: The Community of Writers Poetry Review*. A book signing will follow the reading.

### Colloquium: Betye Saar’s *The Liberation of Aunt Jemima: A Fiftieth Anniversary Close-Up*

THURSDAY / 12.8.22 / 4:00 PM

This event will be presented as a Zoom webinar.

Register at [tinyurl.com/bampfa-saar](https://tinyurl.com/bampfa-saar)

In celebration of the fiftieth anniversary of Betye Saar’s *The Liberation of Aunt Jemima*, created in 1972 and a highlight of the BAMPFA collection, artists and scholars explore the evolving significance of this iconic work. Framed and moderated by Dr. Cherise Smith, the colloquium features performance artist and writer Ra Malika Imhotep, art historian and curator Lizzetta LeFalle-Collins, and photography curator Anjuli Lebowitz. Saar contributes a written interview about *The Liberation of Aunt Jemima*.

### Curator’s Talk: Yi Yi Mon (Rosaline) Kyo on *Endless Knot: Struggle and Healing in the Buddhist World*

SUNDAY / 1.15.23 / 2:00 PM

FRIDAY / 2.24.23 / 12:00 PM

Guest curator Yi Yi Mon (Rosaline) Kyo offers a series of gallery talks highlighting works by contemporary Asian and Asian American artists such as Binh Danh, Yong Soon Min, Takashi Murakami, and Do Ho Suh, who have been influenced by Buddhist thought to process life’s struggles and to approach healing.

### Curators’ Talk: Vincent Fecteau and Keith Wilson on *Frank Moore / MATRIX 280: Theater of Human Melting*

WEDNESDAY / 1.25.23 / 5:30 PM

Artists and guest cocurators of *Frank Moore / MATRIX 280*, Vincent Fecteau and Keith Wilson discuss the role of Moore’s painting within his expansive body of creative, spiritual, and performance work.

### Lecture: Lawrence Rinder on *Rina Kimche*

SATURDAY / 1.28.23 / 1:30 PM

This event is copresented by The Magnes Collection of Jewish Art and Life.

Guest curator Lawrence Rinder looks at Rina Kimche’s ceramics in the context of Israeli Modernism, as well as touching on her connections to other international artistic currents. He focuses in particular on the works in the current exhibition, which date from the 1970s to the 2010s and show diverse expressions of her key themes: history, fragmentation, resilience, and survival.

## ARTS + DESIGN THURSDAYS

### Thinking Through Art and Design: Creativity & Practice

BAMPFA partners with Berkeley Arts + Design to offer public lectures in conjunction with courses at UC Berkeley. The fall series is about creativity and practice as a vital resource in times of change. Together we focus on the central question of why we create. Speakers in practices ranging from biology to art, poetry to data science, and dance to robotics explore how creativity is utilized within exhibition, performance, and community and how these spheres intersect. Join us every Thursday afternoon to hear cutting-edge thinkers and makers share about their creative practice.

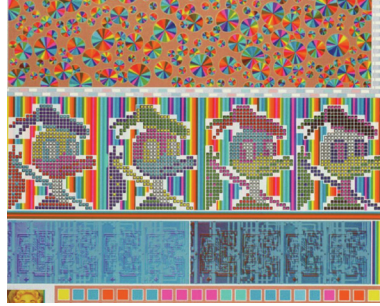
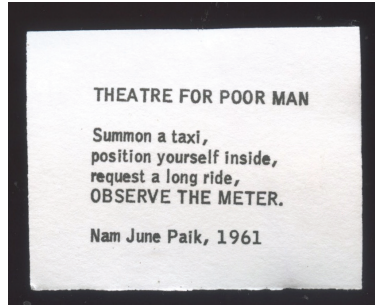
All talks are free and open to the public and located in the Barbro Osher Theater. Doors open at 12:30 PM, and lectures run from 12:45 PM to 2 PM. Note: Participants and topics are subject to change; visit [artsdesign.berkeley.edu](https://artsdesign.berkeley.edu) for the most up-to-date series information.

### Laurel Lawson: Art Is an Experience: UX, Access, and Equity

THURSDAY / 12.1.22 / 12:45 PM

Experiencing art is a negotiation between instigator and participant, not necessarily bound to a technical medium. Intentional design processes can help us make better art and better experiences. Grounded in disabled understandings of the value of multiplicity of embodiment and experience, choreographer, designer, and engineer Laurel Lawson’s talk moves from transdisciplinary artmaking and decentered design practice, to equitable aesthetic accessibility and technology ethics and leadership.

1. Arts + Design: Laurel Lawson: Art Is an Experience: UX, Access, and Equity, 12.1.22. *Image Description: Laurel arches back into the floor, balancing on two wheels, arms curved up loosely over body and face. Freckles glow in the light and her silver top drapes, of a piece with her frame.*
2. *Endless Knot: Struggle and Healing in the Buddhist World*, opens 12.14.22
3. *Frank Moore / MATRIX 280: Theater of Human Melting*, opens 1.25.23
4. *Rina Kimche*, opens 1.11.23



## ART LAB

### Flux Kit Workshop

SUNDAY / 12.4.22 / 1:00 PM

Take inspiration from the Fluxus scores and boxes on view in the exhibitions *Fluxus Reverb: Events, Scores, Boxes & More* and by *Alison Knowles: A Retrospective (1960–2022)*, and come assemble your own Flux Kit in the Art Lab using reproductions of various scores from the BAMPFA Steven Leiber Conceptual Art Study Center, as well as ones we come up with as a group. This project was originally created as a collaboration with the late BAMPFA curator emerita Connie Lewallen for the exhibition *Mind Over Matter*, and we welcome visitors to honor her memory with this special Art Lab edition.

### Risograph Print Workshop with Floss Editions

SUNDAY / 1.22.23 / 1:00 PM

Floss Editions is a risograph printing and publishing house run by Meg Fransee and Aaron Gonzalez out of their home in Oakland and committed to making

life brighter and printing with friends since 2016. Come take inspiration from a selection of works from the Floss Editions archive, and create your own single-page, eight-fold zine to be printed on-site using the Art Lab's risograph machine.

### Finger Puppets with Maya Noga Djiji

SATURDAY / 2.18.23 / 1:00 PM

Make finger puppets with guest artist Maya Noga Djiji. In this workshop, we will use fabric, yarn, buttons, needles, and thread to create little finger characters that can be simple or intricate depending on the student's level. Djiji applies exuberant spirit across an array of mediums, including ceramic, painting, installation, stained glass, and fashion.

## FIVE TABLES

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

### Five Tables of Birds (Revisited!)

THURSDAY / 12.1.22 / 4:00–7:00 PM

No binoculars required. Bird-watching has never been easier than a hike to the lower-level Study Center: falcons perch on the wrists of Mughal emperors or join an ogre and boy under an umbrella in a Japanese hanging scroll; sparrows flit through a tree in a Baiitsu ink painting and are meticulously rendered in mineral pigments on a decorated Indian page; eagles command attention on a composition book containing James Castle's self-taught drawings, represent the enemy in a World War I French propaganda poster, and majestically share a branch in Lin Liang's fifteenth-/sixteenth-century masterpiece; and more.

### Five Tables of London and Los Angeles

THURSDAY / 1.5.23 / 4:00–7:00 PM

An idiosyncratic visual journey drops in on two of the world's most iconic urban centers, London and Los Angeles—cities that inhabit physical space in the world and sprawling psychic space in our imaginations. Works on view include Alvin Langdon Coburn's atmospheric photogravures of

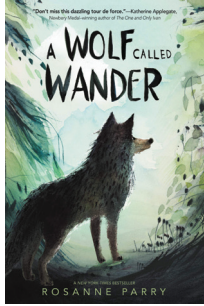
London landmarks; James Abbott McNeill Whistler's etchings of views along the Thames River; William Hogarth's series of entertaining moralizing scenes of rakes, harlots, and politicians; Ed Ruscha's 1960s artist's books on gas stations, parking lots, and Sunset Boulevard; prints from the influential Tamarind Lithography Workshop by Sonia Gechtoff, Jun'ichiro Sekino, and June Wayne; and more.

### Five Tables of Silkscreens

THURSDAY / 2.2.23 / 4:00–7:00 PM

Silkscreen, long the commercial technique used for textile patterns and T-shirt designs, came to the fore in the 1960s with its wide adoption by Pop artists, anti-war activists, and psychedelic poster makers. Works on view include the British artist Eduardo Paolozzi's modly colorful 1967 series *Universal Electronic Vacuum*; Jacob Lawrence's Olympic poster of straining runners for the 1972 Munich games; May Sun's four napkins imprinted with images and quotes by Gandhi, Guanyin, Martin Luther King Jr., and Mother Teresa; Ad Reinhardt's gorgeously subtle screenprints of his meditative black-on-black compositions; and more.

1. Art Lab: Fluxus Kit Workshop, 12.4.22
2. Art Lab: Finger Puppets with Maya Noga Djiji, 2.18.23
3. Five Tables of Silkscreens, 2.2.23
4. Five Tables of Birds (Revisited!), 12.1.22



# SECOND SATURDAYS FOR FAMILIES

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

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

## GALLERY + STUDIO

For ages 6–12 with accompanying adult(s).

Each of these two-part workshops integrates an interactive gallery tour with a related art project; each session lasts about an hour and a half. Please arrive promptly to secure your place, as space is limited.

### A House of Imagination

SATURDAY / 12.10.22 / 11:30 AM

Workshop led by Erin McCluskey Wheeler

Alison Knowles created *A House of Dust* by following a simple script and using a computer to fill in the words. Then she built a house based on this computer-generated poem! Using the same structure, compose a poem from random pieces and then draw, design, and build a small model house inspired by your poem.

### A Little Fluxusbook

SATURDAY / 1.14.23 / 11:30 AM

Workshop led by Mary Curtis Ratcliff

Take a gallery tour to explore Alison Knowles's many imaginative uses of the book form, and then create your own Fluxusbook from a combination of geometric forms, personal signifiers, poetic imagery, and secret codes.

#### GALLERY + STUDIO

1. A House of Imagination, 12.10.22
2. Stories to Tell, 2.11.23

### Stories to Tell

SATURDAY / 2.11.23 / 11:30 AM

Workshop led by Blanca Estela Rodriguez

Does your family have a special place or story, a favorite dish, unusual objects, or a beloved pet? Inspired by Amalia Mesa-Bains's altars, re-create a family story, memory, or situation in a miniature altar of your own. Tell your story using paper cutouts, painting motifs, graphic symbols, and clay figures. If you have a representative object you'd like to include, bring it!

#### ROUNDTABLE READING

3. *Honestly Elliott* by Gillian McDunn, 12.10.22
4. *A Wolf Called Wander* by Rosanne Parry, 1.14.23
5. *The Vanderbeekers of 141st Street* by Karina Yan Glaser, 2.11.23

## ROUNDTABLE READING

Recommended for ages 8 and up with accompanying adult(s).

At Roundtable Reading, young readers read aloud to one another from the opening pages of a good book for about an hour. Children who participate at the event will receive a copy of the book to continue reading at home. No advance sign-up needed; just show up at 2:00 ready to read!

### *Honestly Elliott* by Gillian McDunn

SATURDAY / 12.10.22 / 2:00 PM

Reading led by Vickie Price, librarian, West Contra Costa Unified School District

Elliott has a really full plate. He's dealing with his parents' divorce, his best friend moving away, not fitting in at his new school, and, on top of it all, ADHD (attention deficit hyperactivity disorder). His number one solace is cooking, where he can test new recipes and control the outcome. When he's paired with the super smart and popular Maribel for a school-wide project, Elliott worries that he won't keep up. But Maribel is also looking for a way to show others her true self, and he discovers how his superpower—cooking—can help them both.

### *A Wolf Called Wander* by Rosanne Parry

SATURDAY / 1.14.23 / 2:00 PM

Reading led by Carl Coleman, librarian, West Contra Costa Unified School District

Swift, a young wolf cub, lives with his pack in the mountains, learning to hunt, competing with his brothers and sisters for hierarchy, and watching over a new

litter of cubs. Then a rival pack attacks, and Swift and his family scatter. Alone and scared, Swift must flee and find a new home. His journey takes him a remarkable one thousand miles across the Pacific Northwest. The trip is full of peril, and Swift encounters forest fires, hunters, highways, and hunger before he finds his new home. This book is inspired by the extraordinary true story of a wolf called OR-7 (or Journey).

### *The Vanderbeekers of 141st Street* by Karina Yan Glaser

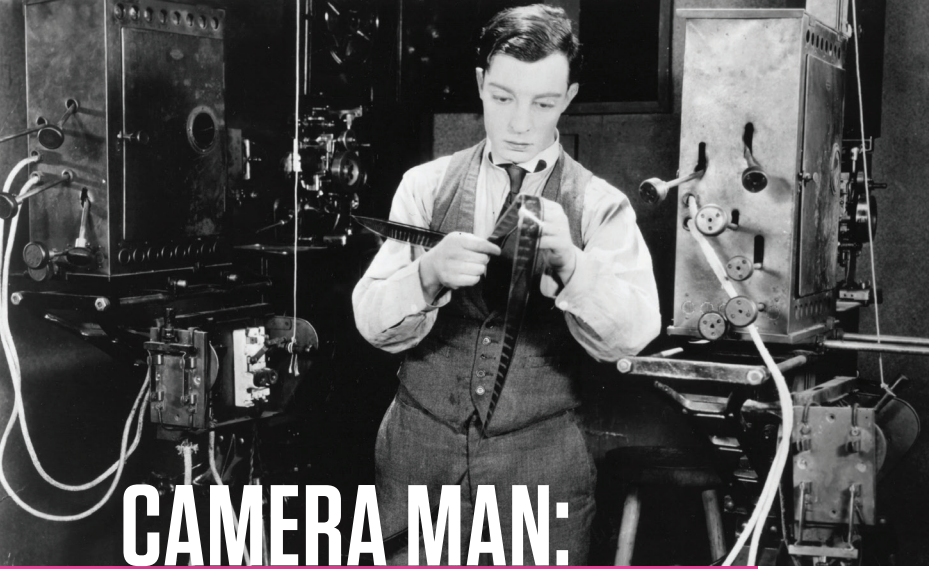
SATURDAY / 2.11.23 / 2:00 PM

Reading led by Mardawn Wendt, librarian, Berkeley Arts Magnet Elementary School

The Vanderbeekers have always lived in the brownstone on 141st Street in Harlem, New York City. It's practically another member of the family. So, when their reclusive, curmudgeonly landlord decides not to renew their lease, the five siblings have eleven days to do whatever it takes to convince the dreaded Mr. Beiderman just how wonderful they—and their dog, Franz; their cat, George Washington; and their bunny, Paganini—are. Maybe the best way to fight this battle is with love.







# CAMERA MAN: BUSTER KEATON

## NEW DIGITAL RESTORATIONS

**“Those who care for Keaton cannot care mildly.”**  
JAMES AGEE

“There are many ways and many reasons to care for Keaton—first, foremost, and forever, the ingenious gags and stunts that keep us laughing through our awe. Absurdity reigns in Keaton’s two-reelers, which, apart from being marvelously entertaining in themselves, were fertile experimental ground for gags, stunts, and techniques that show up in pristine form in the features that Keaton variously directed and produced. In all, he is the actor as auteur.” Judy Bloch wrote these words for our 1995 Keaton retrospective. We return to Keaton to mark the publication of Dana Stevens’s *Camera Man: Buster Keaton, the Dawn of Cinema, and the Invention of the Twentieth Century*. In her innovative, illuminating “zigzag biography,” she places this man “from Nowhere,” born in 1895, the year of the first film screening, in the context of the time in which filmmaking was being invented. Keaton’s life in vaudeville and silent film through the years of early television is interspersed with portraits of other early shapeshifters of the medium: Roscoe Arbuckle and his Comique Studios; Mabel Normand, an early woman director; and Bert Williams, who helped integrate the Broadway stage and film screen, sometimes performing in blackface (as did Keaton). Their films are featured in our program Keaton in Context. “As a commentator on the human condition, drawn to the dreamlike in the all-too-real,” Bloch concluded, “Keaton is timeless as well. His character is the perennial outsider who tries to enter the world of white male privilege on its terms, and winds up slipping through the cracks (and thereby the door) on his own.”

Film Series Sponsors: Rod Brown and Peter Washburn

Curated by Kathy Geritz, with thanks to Dana Stevens. Cosponsored by San Francisco Silent Film Festival.



SUNDAY / 12.4.22

### SHERLOCK JR.

BUSTER KEATON (US, 1924)

LIVE MUSIC Wayne Barker on piano

Andrew Sarris called it Keaton’s *8 1/2*, and in the end *Sherlock Jr.* will be Keaton’s most enduring commentary on the art of cinema, which has the power to make artists of us all. Buster plays a projectionist who dreams his way onto the screen and into a movie in which he resolves the conflicts of his own life. As early as 1925, *Sherlock Jr.* was recognized by René Clair for its Pirandello-like dramatic structure, and it was much admired by the French Surrealists. The film is equally impressive for Keaton’s brilliantly modulated acrobatics, cinematic miracles performed without special effects. JUDY BLOCH

Written by Clyde Bruckman, Joseph Mitchell, Jean Havez. Photographed by Elgin Lessley, Byron Houck. With Keaton, Kathryn McGuire, Joe Keaton, Ward Crane. (45 mins)

PRECEDED BY **THE FROZEN NORTH** (Buster Keaton, Eddie Cline, US, 1922). Keaton does William S. Hart. “Two-Gun Bill” emerges from a subway kiosk to find himself in the middle of nowhere. (17 mins)

**THE PLAYHOUSE** (Buster Keaton, Eddie Cline, US, 1921). In an homage to the vaudeville of Keaton’s youth, he plays the audience, the orchestra, and the performers of a small playhouse. The use of blackface was an all-too-common holdover from vaudeville. (23 mins)

All Silent, B&W, DCP, From Cohen Film Collection, Restored by Cineteca di Bologna at L’Imagine Ritrovata Laboratory in association with Cohen Film Collection

Total running time: 85 mins

FRIDAY / 12.9.22

### OUR HOSPITALITY

BUSTER KEATON, JACK BLYSTONE (US, 1923)

LIVE MUSIC Judith Rosenberg on piano

Buster, heir to an Appalachian estate and, along with it, the Hatfield-McCoy-type feud that killed his father, finds the ancestral abode ever so humble, and no place like home. While courting the daughter/sister of his hulking rivals, he takes full advantage of their hospitality, since Southern chivalry prevents them shooting a guest.

*Our Hospitality* is an American masterpiece, at once lyric and frenetic, and a sly satire on the very period setting it creates with painstaking accuracy. The climactic chase over mountain crest and tor is a breathtakingly beautiful observation of the fact that we are all tied to our enemies. JUDY BLOCH

Written by Clyde Bruckman, Jean Havez, Joseph Mitchell. Photographed by Elgin Lessley, Gordon Jennings. With Keaton, Natalie Talmadge, Joe Roberts. (70 mins)

PRECEDED BY **THE HIGH SIGN** (Buster Keaton, Eddie Cline, US, 1921). This fellow who “came from nowhere, is not going anywhere, and was kicked out of somewhere” is keeping rather mean company: a mini Mafia whose secret-signing members seem to be everywhere. (19 mins)

All Silent, B&W, DCP, From Cohen Film Collection, Restored by Cineteca di Bologna at L’Imagine Ritrovata Laboratory in association with Cohen Film Collection

Total running time: 89 mins

SUNDAY / 12.11.22

### THE GENERAL

BUSTER KEATON, CLYDE BRUCKMAN (US, 1926)

LIVE MUSIC Judith Rosenberg on piano

Lyric and comic and, by its very setting, tragic, *The General* ranks as one of the most authentic evocations of the Civil War on film, and one of the greatest comedies of all time. Buster is an engineer who is rejected by the Confederate Army and thought a coward by his girlfriend. When a small band of Union soldiers penetrates far beyond Confederate lines to steal a locomotive, he sets off in hot pursuit. The title refers to the engine that figures prominently in one of the most harrowing and hilarious chase scenes ever filmed. JUDY BLOCH

Written by Al Boasberg, Charles Smith, from a story by Keaton, Bruckman. Photographed by J. Devereux Jennings, Bert Haines. With Keaton, Marian Mack, Glen Cavander, Jim Farley. (85 mins, DCP, From Cohen Film Collection)

PRECEDED BY **THE GOAT** (Buster Keaton, Malcolm St. Clair, US, 1921). In one of the most brilliant and resonant of the shorts, with a hilarious chase scene, Buster becomes a cipher for a criminal identity.

(23 mins, DCP, From Cohen Film Collection, Restored by Cineteca di Bologna at L’Imagine Ritrovata Laboratory in association with Cohen Film Collection)

**HOME MOVIE OF BUSTER KEATON ON THE SET OF *THE GENERAL*** (1927, 1 min, 16mm, BAMPFA collection)

All Silent, B&W

Total running time: 109 mins

WEDNESDAY / 12.14.22

### KEATON IN CONTEXT: SILENT COMEDIES BY AND WITH MABEL NORMAND, ROSCOE ARBUCKLE, AND BERT WILLIAMS

INTRODUCTION Dana Stevens

*Dana Stevens—Slate’s film critic since 2006 and a cohort of the magazine’s weekly cultural podcast, Slate Culture Gabfest—is the author of Camera Man: Buster Keaton, the Dawn of Cinema, and the Invention of the Twentieth Century.*

LIVE MUSIC Judith Rosenberg on piano

In 1917 Buster Keaton joined Roscoe Arbuckle in his studio. From day one, recalled Arbuckle, Keaton “lived in the camera.” In the 1910s, as Dana Stevens describes, positions such as cinematographer, director, and actor were fluid, and Keaton and Arbuckle, as well as Mabel Normand and Bert Williams, are found on both sides of the camera in this selection of silent comedies. *Back Stage* includes routines Keaton continued to elaborate on in his later films. Williams, primarily known as a stage performer and singer, directed three Black productions: *A Natural Born Gambler* closes with a beautiful routine he perfected on stage.

**MABEL AT THE WHEEL** Mabel Normand, Mack Sennett, US, 1914, With Normand, Charles Chaplin, 23 mins, DCP, From Lobster Films

**FATTY AND MABEL ADRIFT** Roscoe Arbuckle, US, 1916, With Arbuckle, Mabel Normand, 34 mins, DCP, From Lobster Films

**A NATURAL BORN GAMBLER** Bert Williams, US, 1916, With Williams, 22 mins @ 20fps, 35mm, From MoMA, Preserved by The Museum of Modern Art with support from The Lillian Gish Trust for Film Preservation

**GOOD NIGHT, NURSE!** Roscoe Arbuckle, US, 1918, With Arbuckle, Buster Keaton, 23 mins, DCP, From Lobster Films

**BACK STAGE** Roscoe Arbuckle, US, 1919, With Arbuckle, Buster Keaton, 22 mins, DCP, From Lobster Films

All Silent, B&W

Total running time: 126 mins

FRIDAY / 12.16.22

### THE CAMERAMAN

EDWARD SEDGWICK (US, 1928)

INTRODUCTION Dana Stevens

LIVE MUSIC Judith Rosenberg on piano

A newsreel by Buster Keaton of a newsreel by Buster Keaton: with *Sherlock Jr.*, *The Cameraman* is his most self-reflexive film. Trying to “make it” in the Hearst Newsreel Company, Citizen Keaton finally photographs a Tong War in Chinatown and a boating accident, and astonishingly forecasts the issues of contemporary documentary theory. Along the way, we are treated to sublime Buster Bits: a one-man baseball game, acrobatic competitions with mass transportation, and a change into a bathing suit in, to say the least, strained circumstances. WILLIAM NESTRICK

Written by Clyde Bruckman, Lew Lipton. Photographed by Elgin Lessley, Reggie Lanning. With Buster Keaton, Marceline Day, Harry Gribbon. (69 mins, From Warner Bros. Classics)

PRECEDED BY **COPS** (Buster Keaton, Eddie Cline, US, 1922). “Buster’s ‘working man, and honest’ is thrust by fate, and in perfect, ignorant innocence, into the role of a criminal, forced into opposition with the entire New York City police force” (David Robinson). (18 mins, From Cohen Film Collection, Restored by Cineteca di Bologna at L’Imagine Ritrovata Laboratory in association with Cohen Film Collection)

All Silent, B&W, DCP

Total running time: 87 mins

SUNDAY / 12.18.22

### FAMILY MATINEE: BUSTER KEATON’S MARVELOUS HOUSES

INTRODUCTION Dana Stevens

In *One Week*, Buster and his new bride have seven days to build a house from an assemble-it-yourself prefab kit. This is an amazingly clever little film that, among other things, tries on for size *Steamboat Bill’s* famous house a’falling stunt. Buster and Big Joe Roberts share a bachelor pad in *The Scarecrow*—a marvelously inventive mechanical house designed for effortless living. The two guys also share the same gal, and her father disapproves of both of them. In *The Electric House*, Keaton, wrongly diplomaed as an electrical engineer, demonstrates the miracles of an all-electric house—a film that looks forward equally to Jacques Tati and Woody Allen. JUDY BLOCH

**ONE WEEK** Buster Keaton, Eddie Cline, US, 1920, 23 mins, From Cohen Film Collection, Restored by Cineteca di Bologna at L’Imagine Ritrovata Laboratory in association with Cohen Film Collection

**THE SCARECROW** Buster Keaton, Eddie Cline, US, 1920, 18 mins, From Cohen Film Collection, Restored by Cineteca di Bologna at L’Imagine Ritrovata Laboratory in association with Cohen Film Collection

**THE ELECTRIC HOUSE** Buster Keaton, Eddie Cline, US, 1922, 23 mins, From Lobster Films

All Silent with musical track, B&W, DCP

Total running time: 64 mins

CONTINUES ON NEXT PAGE →

1. *Sherlock Jr.*, 12.4.22
2. *Our Hospitality*, 12.9.22
3. *Good Night, Nurse!*, 12.14.22
4. *The General*, 12.11.22
5. *The Cameraman*, 12.16.22





# THE ALGERIAN WAR OF INDEPENDENCE: CINEMA AS HISTORY

Over the course of the six decades since the Algerian War of Independence (1954–62), filmmakers have reacted to the history of this revolutionary period with powerful responses and insightful perspectives. Several films in this thematic series shed light on the prewar struggle for independence: Mohammed Lakhdar-Hamina’s epic *Chronicle of the Years of Embers* offers the backstory to this movement; Isaac Julien’s compelling *Frantz Fanon: Black Skin, White Mask* explores the influence of the visionary political theorist Frantz Fanon (1925–1961), who joined the Front de Libération Nationale and was subsequently expelled from Algeria in 1957; and Assia Djébar’s *The Zerda and the Songs of Forgetting* brings a feminist perspective to its reinterpretation of French newsreels.

Made during the war, James Blue’s compassionate *The Olive Trees of Justice* and Jean-Luc Godard’s hard-hitting *Le petit soldat* respond to wartime experiences and raise philosophical questions. Gillo Pontecorvo’s *The Battle of Algiers*, released in 1966, is a seminal work to this day, studied for its piercing depiction of terrorism. By the early 1990s, when investigative reports surfaced related to the October 17, 1961, massacre of Algerians by the police on the streets of Paris, filmmakers Philip Brooks and Alan Hayling’s *Drowning by Bullets* helped expose these atrocities, and Alain Tasma’s dramatic treatment of this event, *October 17, 1961*, remains highly relevant.

Marceline Loridan-Ivens and Jean-Pierre Sergent’s *Algeria, Year Zero* is one of several films made in Algeria shortly after independence. The trauma of the war and its aftermath are masterfully presented in Bertrand Tavernier’s *The Undeclared War*, an essential work of oral history that documents the experiences of French conscripts. Dorothee-Myriam Kellou’s *In Mansourah, You Separated Us* offers firsthand testimonials, including her father’s account of his childhood experiences in a resettlement camp. Michael Haneke’s exceptional thriller, *Caché*, is an incisive expression of the lasting effects of trauma; the film ruminates on the deep wounds that cleaved to the heart of a generation of Algerian and French citizens.

Susan Oxtoby, Director of Film and Senior Film Curator

Thanks to Emilie Cauquy, La Cinémathèque française; Joana de Sousa, Amarante Abramovici, curator of The Colonial Question, DocLisboa; Carmen Accaputo, Cineteca di Bologna; Nicholas Damon, La Cinémathèque de Toulouse; and Sabine de Maussion, Villa Albertine in San Francisco.



WEDNESDAY / 1.18.23

## CHRONICLE OF THE YEARS OF EMBERS

MOHAMMED LAKHDAR-HAMINA (ALGERIA, 1975) DIGITAL RESTORATION

INTRODUCTION Soraya Tlatli

*Soraya Tlatli is associate professor, Department of French, UC Berkeley, and a specialist on Francophone literature from North Africa, as well as colonial and postcolonial historiography.*

*(Waqai sanawat al-djamr, Chronique des années de braise, a.k.a. Chronicle of the Years of Fire).* An Algerian farmer rides the tides of his nation’s history—from drought to colonial injustices to, finally, the seeds of independence—in Lakhdar-Hamina’s astounding, decades-spanning epic from 1975, the first (and only) African or Arab film to win the Cannes Palme d’Or. “The most magnificent film to ever come from the Third World” (Albert Johnson, SFIFF), this grandiose combination of 1970s African revolutionary fervor, pulpy Bollywood-style melodrama, and muscular Sergio Leone-like Cinemascope cinematography (by Marcello Gatti, *The Battle of Algiers*) is just as revelatory now. “Here’s cinema as a history painting, as epic as Bertolucci’s *1900*” (Mark Cousins). JASON SANDERS

Written by Tewfik Fares, Rachid Boudjedra, Lakhdar-Hamina. Photographed by Marcello Gatti. With Yorgo Voyagis, Lakhdar-Hamina, Leila Shenna, Cheikh Nourredine. (177 mins, In Arabic and French with English subtitles, Color, DCP, From Cineteca di Bologna)

THURSDAY / 1.19.23

## THE BATTLE OF ALGIERS

GILLO PONTECORVO (ITALY, 1966)

“A masterpiece! Surely the most harrowing political epic ever.” NEW YORKER

*(La battaglia di Algeri).* The first European film to treat the explosive subject of colonialism and wars of liberation, *The Battle of Algiers* probably remains the most powerful. Pontecorvo’s exciting reconstruction of the Algerian rebellion against the French centers on Ali La Pointe, the National Liberation Front leader who conducts the campaign of rebellion while dodging the relentless and merciless French Colonel Mathieu. A flashback format and newsreel “documentary” precision—though it was, incredibly, entirely staged—give a palpable sense of inevitability to the terrible violence, but also to its result. “Because of its perfect fusion of form and content, this is one of the most strikingly successful subversive films ever made” (Amos Vogel).

Written by Franco Solinas, Pontecorvo. Photographed by Marcello Gatti. With Brahim Haggiag, Yacef Saadi, Jean Martin, Tommaso Neri. (121 mins, In French and Arabic with English subtitles, B&W, 35mm, From Rialto Pictures, permission Janus Films)

1. *The Battle of Algiers*, 1.19.23
2. *Chronicle of the Years of Embers*, 1.18.23



THURSDAY / 1.26.23

## THE OLIVE TREES OF JUSTICE

JAMES BLUE (FRANCE, 1962) DIGITAL RESTORATION

“An excellent, expert film of broad compassionate humanism.” FILM QUARTERLY

*(Les oliviers de la justice).* Blue’s only full-length fiction film, *The Olive Trees of Justice* was the first film directed by an American to win the Critics’ Week prize at Cannes. Filmed on location in Algiers and the surrounding countryside during the crucial days of 1962, the film depicts the Algerian struggle for independence from the French by concentrating on a young Frenchman of Algerian descent (a “pied noir”) who returns to Algiers to visit his dying father. His memories of boyhood on his father’s farm are told in flashbacks with a lush serenity that contrasts with the teeming, tank-filled streets.

Written by Blue, Sylvain Dhomme, from a novel by Jean Pélégri. Photographed by Julius Rascheff. With Pierre Prothon, Jean Pélégri, Marie Decaltre, Huguette Poggi. (81 mins, In French with English subtitles, B&W, Digital, From Kino Lorber)

THURSDAY / 2.2.23

## FRANTZ FANON: BLACK SKIN, WHITE MASK

ISAAC JULIEN (UK, 1995)

IN PERSON Isaac Julien and Mark Nash

“Isaac Julien’s film is an eloquent and complex exploration of the life and legacy of this century’s most compelling theorist of racism and colonialism.” ANGELA Y. DAVIS

This portrait of Frantz Fanon is as visually captivating as it is intellectually stimulating, exploring the life and work of one of the twentieth century’s most intriguing theorists of race, politics, and gender. Fanon is best known for the pioneering books *Black Skin, White Mask* and *Wretched of the Earth*. Born in Martinique in 1925, he received his psychiatric training in France, and there he began to explore the concept of postcolonial identity. Fanon was to become deeply involved in the movement for Algerian independence. Using interviews, readings, and dramatic reenactments, Julien’s film reveals the complexity of Fanon’s elegant maneuvers between the personal and the political.



Written by Julien, Mark Nash. Photographed by Ahmed Bennys, Conor Connolly, Nina Kellgren, Kyle Kibbe. With Colin Salmon, Halima Daoud, Noirin Ni Dubhgaill, Amir M. Korangy. (70 mins, In English, French, and Arabic with English subtitles, Color, DCP, From the artist)

FRIDAY / 2.10.23

## OCTOBER 17, 1961

ALAIN TASMA (FRANCE, 2005)

*(Nuit noire, 17 octobre 1961).* One of contemporary Europe’s darkest moments—the 1961 massacre of Algerian protesters in Paris—is meticulously reconstructed in director Tasma’s docudrama, a France-set counterpoint to Gillo Pontecorvo’s legendary *The Battle of Algiers*. “The night that never existed,” October 17, 1961, was left out of French history books for over forty years. As the Algerian war came to its conclusion, the main Algerian nationalist group organized a massive demonstration in Paris against police repression and a local curfew; the chief of the Paris police (a man currently imprisoned for Vichy-era war crimes) responded by ordering a brutal crackdown. JASON SANDERS

Written by Patrick Rotman, François-Olivier Rousseau, Tasma. Photographed by Roger Dorieux. With Clotilde Courau, Thierry Fortineau, Jean-Michel Portal, Ouassini Embarek. (106 mins, In French with English subtitles, Color, From SEFM)

SUNDAY / 2.12.23

## IN MANSOURAH, YOU SEPARATED US

DOROTHÉE-MYRIAM KELLOU (ALGERIA/FRANCE, 2019)

“Explores a staggering, yet largely ignored, dimension of French colonial history in Algeria.” SUZANNE GAUCH, AFRICAN STUDIES REVIEW

*(A Mansourah, tu nous a séparés).* During the Algerian war of independence, Mansourah was one of thousands of communities the colonial French rulers turned into resettlement camps for the more than 2.3 million Algerians forcibly displaced by the French military. The story of these deportations remains largely unknown, both in France and among younger generations of Algerians.

Written by Kellou. Photographed by Hassen Ferhani. (71 mins, In Arabic and French with English subtitles, DCP)



## FOLLOWED BY DROWNING BY BULLETS

PHILIP BROOKS, ALAN HAYLING (FRANCE, 1992/2001)

*Drowning by Bullets* exposes the massacre and the cover-up of one of the darkest nights in the history of France, with policemen, demonstrators, former officials, and journalists who witnessed the events speaking on camera for the first time. These harrowing personal accounts are juxtaposed with clips from the French press, which supported the official lie that only a few people had died in the demonstration. “A must-view for students of colonialism in general and, in particular, Franco-Algerian affairs” (*The French Review*).

Photographed by Nina Kellgren. (52 mins, In French and English with English subtitles, Digital)

All Color, From Icarus Films

Total running time: 123 mins

FRIDAY / 2.17.23

## LE PETIT SOLDAT

JEAN-LUC GODARD (FRANCE, 1963)

(a.k.a. *The Little Soldier*). Leave it to Godard to create a spy/terrorist “hero” who’d rather moon over a woman’s eyes (“were they Velazquez-gray, or Renoir-gray?”) than fight. Disillusioned and in love with himself above all, young Bruno is a French spy (or counterspy, or something) in neutral Geneva during the French-Algerian War, blithely taking hit orders from his superiors. Meeting the gray-eyed Veronica turns his mind further away from politics (she is Anna Karina, after all, in her first Godard role), but her involvement in an Algerian revolutionary group quickly has him running not just from the torturers on the “other side,” but also from his own supposed allies. JASON SANDERS

Written by Godard. Photographed by Raoul Coutard. With Michel Subor, Anna Karina, Henri-Jacques Huet, Laszlo Szabo. (88 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

CONTINUES ON NEXT PAGE →

3. *Frantz Fanon: Black Skin, White Mask*, 2.2.23
4. *Le petit soldat*, 2.17.23
5. *October 17, 1961*, 2.10.23







# TALES OF CINEMA: HONG SANGSOO

“My concern is to be concrete. I want to make a film that is constructed like everyday life,” wrote Korean director Hong Sangsoo back in 1998 for his second film, *The Power of Kangwon Province*. More than twenty years and twenty-eight films later, Hong has turned that preference into his own uniquely recognizable style, using that solidly “concrete” approach to zero in on our most basic desires, or at least our basest, all while continuing to call into question how trustworthy our own narratives (or his) actually are. Hong’s focus on relationships and the words we use to construct or deconstruct them may resemble a wiser, wearier Eric Rohmer, but his unblinking, asphalt-solid gaze at his characters’ emotional misery—pettiness, bad decisions, alcohol-fueled missteps, and self-doubt weaponized to vainglory have rarely been as thoroughly documented—calls to mind another French director, and Hong favorite, Robert Bresson.

Born in 1960 to parents who ran a film production company, Hong studied film in the Bay Area at California College of Arts and Crafts, and later at the School of the Art Institute of Chicago. His 1996 debut, *The Day a Pig Fell into a Well*, launched a career that picked up even more steam after the director decided to abandon studio funding; for the past several years, he’s instead funded each film through the profits of his last, trimming down cast and crew to only a handful of collaborators and leaving his workflow to improvisation. “These days, the first thing is the person and the place. . . . then I concentrate my energy on thinking of some ideas,” Hong noted. “Structure comes later, naturally.”

We’re honored to have film curator and writer Dennis Lim, artistic director at the New York Film Festival, as our guest to introduce two evenings, both double bills, a structural gesture befitting Hong. Lim’s recent monograph, *Tale of Cinema*, will be available in the BAMPFA bookstore, and we will host a book signing on Friday, February 3, at 6:00.

Jason Sanders, Film Notes Writer

Curated by Dennis Lim from his series *The Hong Sangsoo Multiverse* at Film at Lincoln Center. Coordinated at BAMPFA by Kathy Geritz. With thanks to Dennis Lim; Tom Sveen, Cinema Guild; Kazu Watanabe, Grasshopper Films; Bret Berg, Arrow Video and the American Genre Film Archive.

FRIDAY / 2.3.23

## OKI’S MOVIE

HONG SANGSOO (SOUTH KOREA, 2010)

INTRODUCTION Dennis Lim

Dennis Lim is a film curator, teacher, and writer. He is currently the artistic director of the New York Film Festival and was director of programming at Film at Lincoln Center from 2013 to 2022. His most recent monograph, *Tale of Cinema*, focuses on that film, screening as part of tonight’s double bill at 8:30, to explore Hong’s oeuvre. There will be a book signing prior to this screening, at 6:00.

(*Ok-hui-ui yeonghwa*). A film school provides the appropriate landscape for Hong’s playful treatise on points of view in both cinema and love, which unspools across different short films designed to spotlight each major character’s perspective. An alternatively baffling, bumbling, or buffoonish young film director; an older and possibly wiser professor; and the young student who is loved, or loves, both: all have their tale to tell, with the pomp and circumstance of film school—disastrous screenings, worse conversation—captured with wince-inducing perfection. A “casually brilliant feat of storytelling, akin to an ingeniously wrought suite of literary short fiction” (Nicolas Rapold, *New York Times*). JASON SANDERS

Written by Hong. Photographed by Ji Yoon-jung, Park Hong-yeol. With Lee Sun-kyun, Jung Yu-mi, Moon Sung-geun, Seo Young-hwa. (80 mins, In Korean with English subtitles, Color, DCP, From Cinema Guild)

FRIDAY / 2.3.23

## TALE OF CINEMA

HONG SANGSOO (SOUTH KOREA, 2005)

INTRODUCTION Dennis Lim

(*Geukjangjeon*). Hong first began to play with cinema’s forms with this appropriately titled work, which plaintively begins with two impromptu lovers deciding on a vaguely defined suicide pact, only to then (almost literally) close the theater door on that film and continue instead with another involving two audience members and their possible connections to the first tale. What’s real in both versions, though, is Hong’s almost ethnographic focus on the human animal, its awkwardness, vanity, and self-doubt. “A key work in the first phase of Hong’s career, *Tale of Cinema* is something like a Rosetta Stone for his subsequent twice-told tales” (Dennis Lim). JASON SANDERS

Written by Hong. Photographed by Kim Hyung-koo, Kim Young-rho. With Lee Ki-woo, Uhm Ji-won, Kim Sang-kyung, Jo Han-chul. (89 mins, In Korean with English subtitles, Color, DCP, From Arrow Video, American Genre Film Archive)

SATURDAY / 2.4.23

## THE DAY HE ARRIVES

HONG SANGSOO (SOUTH KOREA, 2011)

INTRODUCTION Dennis Lim

(*Bookchon banghyang*). Four characters in search of a drink find themselves saying the same things in the same bar, over and over again, in Hong’s most Buñuelian take on the desire for human connection. A former film director visits Seoul from his exile in the boonies, looking for an old friend; the two finally meet up and head out with the friend’s colleague and a mysterious bar owner (who, strangely, looks just like the director’s ex-lover) to drink, talk, and flirt, barely. And then, just as they leave, it starts all over again. “A soju-fueled cross between *Last Year at Marienbad* and *Groundhog Day*” (James Quandt, *Artforum*). JASON SANDERS

Written by Hong. Photographed by Kim Hyung-koo. With Yoo Joon-sang, Kim Sang-jung, Song Seon-mi, Kim Bo-kyung. (79 mins, In Korean with English subtitles, B&W, 35mm, From Cinema Guild)

SATURDAY / 2.4.23

## THE DAY AFTER

HONG SANGSOO (SOUTH KOREA, 2017)

INTRODUCTION Dennis Lim

(*Geu-hu*). “Can words create reality?” a character asks in this, one of Hong’s most straightforward attempts at dissecting how humans use language to define, refine, and excuse their actions. A literary office is the fitting frame as a handful of characters—including a philandering middle-aged publisher, his pissed-off wife, his departing lover, and a mystified new office assistant luckless enough to arrive on the wrong day—spill out their dreams, desires, and most of all excuses, then do it all again, hoping to finally hit at the most convincing description. “A lovely, intricately fractured story—past and present seamlessly slip into each other” (Manohla Dargis, *New York Times*). JASON SANDERS

Written by Hong. Photographed by Kim Hyung-koo. With Kwon Hae-hyo, Kim Min-hee, Cho Yunhee, Kim Sae-byeok. (91 mins, In Korean with English subtitles, B&W, DCP, From Cinema Guild)

SATURDAY / 2.11.23

## THE POWER OF KANGWON PROVINCE

HONG SANGSOO (SOUTH KOREA, 1998)

(*Kangwon-do ui him*). The beauty of Korea’s Kangwon region—a popular getaway for Seoul urbanites—desperately competes with the vainglory of its visitors in Hong’s almost philosophical diptych on modern love and loneliness. In one episode, a college student travels to escape her affair with a married man . . . only to fall for a married man. In the second, a married professor leaves his family to visit with his friend, with similarly unhappy—and alcohol-fueled—results. Haunting the borders, though, is a third, more tragic tale, whose tragedy is only revealed later. “There is no escape from Korea,” Hong wrote—or from ourselves. JASON SANDERS

Written by Hong. Photographed by Kim Young-cheul. With Paik Jong-hak, Oh Yun-hong, Kim Yoo-suk, Chun Jae-hyun. (109 mins, In Korean with English subtitles, Color, DCP, From Grasshopper Films)

SATURDAY / 2.11.23

## RIGHT NOW, WRONG THEN

HONG SANGSOO (SOUTH KOREA, 2015)

(*Ji-geum-eun-mat-go-geu-ddae-neun-teul-li-da*). The fine line between love and missed connection is played then replayed in another of Hong’s double takes, this one involving a traveling film director and the young painter he befriends during one long day’s journey into an inevitably soju-tainted evening. All it takes for this new relationship to blossom—or wither—is one opinion given too bluntly, one dinner gone wrong, or one story told differently, as Hong makes clear in this effortlessly light work, reminiscent of Eric Rohmer’s *Moral Tales*. It also boasts Hong’s most memorably disastrous drunk dinner scene, in a career filled with them. JASON SANDERS

Written by Hong. Photographed by Park Hong-yeol. With Jung Jae-young, Kim Min-hee, Yoo Joon-sang, Seo Young-hwa. (121 mins, In Korean with English subtitles, Color, DCP, From Grasshopper Films)

SATURDAY / 2.18.23

## IN FRONT OF YOUR FACE

HONG SANGSOO (SOUTH KOREA, 2021)

After years of living abroad, a middle-aged former actress has returned to South Korea to reconnect with her past and perhaps make amends. Over the course of one day, via various encounters—including with her younger sister; a shopkeeper who lives in her converted childhood home; and, finally, a well-known film director with whom she would like to make a comeback—we discover her resentments and regrets and the big secret that’s keeping her aloof from the world. Both beguiling and oddly cleansing in its mix of the spiritual and the cynical, *In Front of Your Face* finds Hong in a particularly contemplative mood. FILM AT LINCOLN CENTER

Written and photographed by Hong. With Lee Hye-young, Cho Yunhee, Kwon Hae-hyo. (85 mins, In Korean with English subtitles, Color, DCP, From Cinema Guild)

1. *The Day He Arrives*, 2.4.23
2. *In Front of Your Face*, 2.18.23
3. *Right Now, Wrong Then*, 2.11.23
4. *Tale of Cinema*, 2.3.23
5. *The Power of Kangwon Province*, 2.11.23

# DOCUMENTARY VOICES

Every year we present an international selection of inventive documentary and nonfiction films, past and present. This year we open our series with a number of ethnographic films, many by women, sometimes from an outsider's perspective, but more often depicting the filmmaker's own community. With footage dating from the mid-1930s to the present, the films reflect varied approaches to documenting everyday reality and social organization. While Margaret Mead provides a voice-over description and analysis, many later works eschew narration and interpretation, and often reveal how they are constructed and organize information. As the Tanzanian filmmaker Flora M'bugu-Schelling observed, "Certain things you can say with words and certain things you cannot find words for." The films made by Indigenous makers often incorporate dreams, myths, and ancestral memories as ways to preserve their history, depict everyday scenarios and struggles, and construct equitable alternatives. Humor, satire, and reenactment are employed to critique government and corporate entities, and filmmaking itself becomes an act of resistance.

Kathy Geritz, Film Curator

This series, which continues in March and April, is curated by Natalia Brizuela and Kathy Geritz and is presented in conjunction with Brizuela's UC Berkeley course Documentary Forms.

The prerecorded conversation with the filmmakers of *Yāmīyhex*, *The Woman-Spirit* is made possible with support from The Andy Warhol Foundation for the Visual Arts.

WEDNESDAY / 2.1.23

## ONE AMONG MANY: WOMEN DOCUMENTING WOMEN

These four varied experimental, documentary, and ethnographic films depict women's experience and work. *Karba's First Years*, shot in Bali in the mid-1930s, examines childhood development. *Selbe: One Among Many* documents the daily life of a Senegalese mother and reveals the village women's collectivity. *These Hands* compassionately records a day in the life of Mozambican women working in a quarry. *Who Is Afraid of Ideology? Part 2* engages with members of an all-women ecological community in Syria. KATHY GERITZ

**KARBA'S FIRST YEARS** Margaret Mead, Gregory Bateson, US, 1952, 19 mins, B&W, 16mm, BAMPFA collection

**SELBE: ONE AMONG MANY** Safi Faye, Senegal, 1983/2017, 30 mins, English voiceover, Color, 16mm, From Arsenal

**THESE HANDS** Flora M'bugu-Schelling, Tanzania, 1992, 45 mins, In Kimakonde and Swahili with English subtitles, Color, Digital, From California Newsreel

**WHO IS AFRAID OF IDEOLOGY? PART 2** Marwa Arsanios, Lebanon, 2019, 28 mins, In Arabic and Kurdish with English subtitles, Color, Digital, From the artist and mor charpentier

Total running time: 123 mins

WEDNESDAY / 2.8.23

## THE KARRABING FILM COLLECTIVE

The members of the Indigenous media group the Karrabing Film Collective, based in Australia's Northern Territories, use cell phones and handheld cameras to record daily

life in their rural community as a form of grassroots resistance. The collective's "improvisational realism," moves freely between past and present, fiction and documentary, to employ humor, staged scenes, and self-representation to investigate and analyze—as well as satirize—the social issues that impact its members.

**DAY IN THE LIFE** 2020, 33 mins, Color

**NIGHT TIME GO** 2017, 31 mins, B&W/Color

**WUTHARR, SALTWATER DREAMS** 2016, 29 mins, Color

**JUST BECAUSE YOU CAN'T SEE IT . . .** 2018, 2.5 mins, Color

All Digital, From The Karrabing Indigenous Corporation, Australia

Total running time: c. 96 mins

WEDNESDAY / 2.15.23

## YĀMĪYHEX, THE WOMAN-SPIRIT

SUELI MAXAKALI, ISAEI MAXAKALI (BRAZIL, 2019)

**PRERECORDED CONVERSATION** Sueli Maxakali, Isael Maxakali, Carolina Canguçu, Roberto Romero, and Natalia Brizuela

(*Yāmīyhex as mulheres-espirito*). Indigenous filmmakers Sueli Maxakali and Isael Maxakali use film to preserve the memories, experiences, rituals, and struggles of their people. Long ago, in an act of rebellion and revenge, the Tikmū'ün women disappeared into the water. These spirit women, the *yāmīyhex*, return again and again to Aldeia Verde (Minas Gerais) for several months when they miss their families. In *Yāmīyhex*, *The Woman-Spirit*, villagers enact this history, followed by recordings of the preparations, feasts, and dances that mark the spirits leaving once more. It is

Photographed by Patrick Fabry, Jean Monod, Papa Mactar Ndoye. (112 mins, In Serer with English subtitles, Color, DCP, From Centre national du cinema [CNC]. New digital preservation by CNC in collaboration with Faye from the original 16mm negative)

"a film haunted by a myth, inhabited by the careful construction of rituals and celebration, moved by the force of a spiritual bond with every manifestation of life" (Sheffield DocFest).

Assisted by Carolina Canguçu, Roberto Romero. (77 mins, In Portuguese and Maxakali with English subtitles, Color, Digital, From the artists)

**PRECEDED BY ALEJANDRO BENITES, PINDÓ POTY (ARGENTINA)—JEGUATÁ** (Patricia Ferreira Pará Yxapy, Brazil, 2017). Benites talks about the importance of walking and the land to the Nhanderu people. (8 mins, In Guarani with English and Portuguese subtitles, Color, Digital, From the artist)

Total running time: 85 mins

WEDNESDAY / 2.22.23

## FAD'JAL

SAFI FAYE (SENEGAL, 1979)

In *Fad'jal*, the groundbreaking Senegalese-French filmmaker and ethnologist Safi Faye investigates traditions of storytelling through a beautiful portrait of her ancestral farming village. Faye recalls, "Every evening, the children scrambled up into the beautiful kapok trees after getting out of school to gather around the village elder. He would then pass on their history, that which hasn't been written down. *Fad'jal* speaks of this, of the foundation of the village and all the events that have since unfolded there. The grandfather speaks of traditional rites of passage and agrarian rites, as well as the origin of this village founded by a woman around the 16th century." MoMA

Photographed by Patrick Fabry, Jean Monod, Papa Mactar Ndoye. (112 mins, In Serer with English subtitles, Color, DCP, From Centre national du cinema [CNC]. New digital preservation by CNC in collaboration with Faye from the original 16mm negative)

# PRATIBHA PARMAR IN PERSON

In a career spanning over three decades, Pratibha Parmar has created a fascinating and diverse body of work, including experimental film and video, documentary, and television, bringing to light the stories of fellow activists, artists, and writers. In a 2017 profile of Parmar for *Girls in Film*, Roberta Graham described her work as "a key component in a history of creative resistance," asserting that her "work examines the creativity of women of colour alongside the politics of oppression, to give a voice to the marginalized, telling their untold stories often with the view of depicting the strength of womanhood. Influenced by her personal history—being of Indian descent and . . . from a family history of migration across three continents—themes of diaspora, colonization and persecution lie at the heart of much of her work."

The completion of Parmar's new documentary, *My Name Is Andrea*, an essential and timely corrective to the historical record concerning the late writer and activist Andrea Dworkin—described by John Berger as "perhaps the most misrepresented writer in the Western world"—provides a welcome opportunity to invite the filmmaker to share her work at BAMPFA. In addition to the new film, Parmar presents her award-winning 1991 documentary *A Place of Rage*, featuring intimate conversations with Angela Y. Davis, Alice Walker, June Jordan, and Trinh T. Minh-ha, along with two of her groundbreaking short films—*Sari Red*, a powerful cinematic response to a racist hate crime, and *Khush*, an exuberant celebration of being queer and of color.

Kate MacKay, Associate Film Curator

*Pratibha Parmar in Person* is presented with support from the Theresa Hak Kyung Cha Endowment. Thanks to Shaheen Haq, Kali Films; Colleen O'Shea, Women Make Movies; and Kathy Susca, The Film Collaborative.

THURSDAY / 2.9.23

## A PLACE OF RAGE

PRATIBHA PARMAR (UK, 1991)

**IN CONVERSATION**

Pratibha Parmar and Paola Bacchetta

*Paola Bacchetta is a professor in the Department of Gender and Women's Studies at UC Berkeley. She is author or coeditor of books, articles, and book chapters on transnational feminist and queer of color theory; queer decolonial theory; colonialism, capitalism, racism, gender, and sexuality; Hindu nationalism; and resistance.*

Parmar's *A Place of Rage* is a fierce and loving assessment of the social movements of the 1960s from the vantage point of the 1990s culture wars. The film features interviews with three of the most influential Black feminist intellectuals of our time: Angela Y. Davis, Alice Walker, and June Jordan. The trio asserts the centrality of Black women's labor and the necessity of intersectional movements for the liberation of all people—past, present, and future. LEIGH RAIFORD

Written by Parmar. Photographed by Parmar, Nancy Morita, Tony Hardmon. With Angela Y. Davis, Alice Walker, June Jordan, Trinh T. Minh-ha. (52 mins, Color, Digital, From Kali Films)

**PRECEDED BY SARI RED** (Pratibha Parmar, UK, 1988). Sadly still all too relevant, Parmar's richly evocative 1988 cine-poem was made in memory of Kalbinder Kaur Hayre, a young Indian woman killed in a racist attack in the United Kingdom in 1985. (Written by Parmar. 12 mins, Color, Digital, From Kali Films)

**KHUSH** (Pratibha Parmar, UK, 1991). *Khush* means "ecstatic pleasure" in Urdu. Inspiring testimonies of queer people of color bridge geographical differences to locate shared experiences of isolation and exoticization, but also the unremitting joys and solidarity of being *khush* (Kali Films). (Written by Parmar. Photographed by Harriet Cox. 26 mins, Color, 16mm print courtesy of Academy Film Archive, permission Women Make Movies)

Total running time: 90 mins

THURSDAY / 2.23.23

## MY NAME IS ANDREA

PRATIBHA PARMAR (US, 2022)

**IN CONVERSATION**

Pratibha Parmar and Irene Lusztig

*Irene Lusztig is a filmmaker, archival researcher, amateur seamstress, and professor of film and digital media at UC Santa Cruz. Her film and video work is often centered on public feminism and mines old images and technologies for new meanings to reframe, recuperate, and reanimate forgotten and neglected histories.*

A timely reevaluation of the life and legacy of writer and activist Andrea Dworkin, Parmar's innovative new documentary counteracts the misinformation and vitriol that obscured Dworkin's message during her lifetime. "Shaped by the values of justice and equality learnt from the civil rights movement as a young girl, Dworkin observed the ways that male chauvinism and discrimination impact every woman's daily experience and dared to demand that women be seen as equals. . . . Parmar fuses rare archival footage with startling performances by Ashley Judd, Soko, Amanda Stenberg, Andrea Riseborough and Christine Lahti, creating a hybrid documentary that traces pivotal moments in the life of a fearless fighter" (Lucy Mukerjee, Tribeca Film Festival).

Written by Parmar, based on the writings of Andrea Dworkin. Photographed by Kartik Vijay. With Ashley Judd, Soko, Amanda Stenberg, Andrea Riseborough, Christine Lahti. (90 mins, B&W/Color, DCP, From The Film Collaborative)

1. *Day in the Life*, 2.8.23
2. *Fad'jal*, 2.22.23
3. *My Name Is Andrea*, 2.23.23
4. *A Place of Rage*, 2.9.23



# SPECIAL SCREENINGS



1

SUNDAY / 1.15.23

## CHINESE ANIMATION: THE SCREEN AND THE SCROLL

4:30 PM

**INTRODUCTION** Guest Curators Julia Irwin and Linda C. Zhang  
*Julia Irwin is a PhD candidate in the Department of Film and Media at UC Berkeley.*

*Linda C. Zhang is an assistant professor of film in the Art & Media Studies program at Fulbright University Vietnam. She received a PhD from the Department of East Asian Languages and Cultures, with a designated emphasis in film and media at UC Berkeley.*

This program features animated shorts created by the internationally acclaimed Shanghai Animation Film Studio between 1954 and 1981. In Chinese, animation is described as *meishupian*, or “fine art films,” suggesting the medium’s kinship with painting. The films each feature painting and folk art that link screen with scroll—from references to the Dunhuang Mogao Grottoes cave paintings (*A Deer of Nine Colors*) and the ethereal ink painting of renowned artist Qi Baishi (*Where Is Mama?*; *A Shepherd’s Flute*) to allegories about bettering one’s community (*The Magic Paintbrush*). The screen becomes a site for the painterly projection of dreams, nightmares, and fantasies.

JULIA IRWIN AND LINDA C. ZHANG

The Screen and the Scroll is a project of the UC Berkeley graduate course in film curating taught by BAMPFA curator Kathy Geritz in Fall 2021.

**WHERE IS MAMA?** Te Wei, Qian Jiajun, China, 1960, 15 mins, Mandarin with English subtitles

**A DEER OF NINE COLORS** Qian Jiajun, Dai Tielang, China, 1981, 24 mins, In Mandarin with English subtitles

**THE MAGIC PAINTBRUSH** Jin Xi, China, 1954, 20 mins, In Mandarin with English subtitles

**A SHEPHERD’S FLUTE** Te Wei, Qian Jiajun, China, 1963, 20 mins

All Color, Digital, From UK-China Film Collab, with thanks to Hiu Man Chan

Total running time: c. 80 mins



2

MONDAY / 1.30.23

## WOMEN TALKING

SARAH POLLEY (US, 2022)

**IN PERSON** Frances McDormand

Polley’s thoughtfully executed adaptation of Miriam Toews’s best-selling novel *Women Talking* chronicles the aftermath of the arrest of several serial rapists in an isolated Mennonite community whose assaults on generations of women and girls have previously been ignored or denied. A group of women—taking advantage of the absence of the men who have left the area to raise funds to post bail for their fellows—gather in a hayloft to discuss their options in light of what they only now understand to have been systematic criminal abuse. Graced with an extraordinary cast, *Women Talking* frames a radical “act of female imagination” to consider the healing power of language and what is required to escape oppression and to build a safer, more equitable and caring world.

Written by Polley, based on the novel by Miriam Toews. Photographed by Luc Montpellier. With Rooney Mara, Claire Foy, Jessie Buckley, Judith Ivey, Ben Whishaw, Frances McDormand. (104 mins, Color, DCP, From United Artists Releasing/Orion Pictures)



3

SATURDAY / 2.18.23

## BLACK LIFE: AN EVENING WITH PAIGE TAUL

5:00 PM

**IN CONVERSATION** Paige Taul and Ryanaustin Dennis  
*Ryanaustin Dennis is cocurator of BAMPFA’s Black Life series.*

Black Life is thrilled to welcome Oakland-born filmmaker Paige Taul back to the East Bay for a screening and conversation about her work. Taul employs experimental cinema to, in her words, “engage with and challenge assumptions of Black cultural expression and notions of belonging.” Her filmmaking practice also “tests the boundaries of identity and self-identification through autoethnography to approach notions of racial authenticity in veins such as religion, style, language, and other Black community-based experiences.” This program includes films that reflect on personal histories, taste, and style, via the exploration and documentation of people, places, architectures, and accessories. Primarily shot in 16mm or super 8 film, Taul’s elegant works are bestowed with a timeless resonance.

**GOAT** US, 2021, 3 mins, B&W, Digital, From Canyon Cinema

**TEEF** US, 2019, 8 mins, Color, Digital, From Canyon Cinema

**MACIRÉ** US/Germany, 2020, 4 mins, B&W, Digital, From Canyon Cinema

**REID’S RECORDS** US, 2018, 4 mins, B&W, Digital, From Canyon Cinema

**TOO SMALL TO BE A BEAR** US, 2020, 5 mins, B&W, Digital, From Canyon Cinema

**71** US, 2022, 19 mins, B&W, Digital, From the artist

Black Life Film Program Sponsor: Julie Simpson

1. *A Shepherd’s Flute*, 1.15.23
2. *Women Talking*, 1.30.23
3. *Teeef*, 2.18.23
4. *Neutra: Survival Through Design*, 2.25.23



4

SATURDAY / 2.25.23

## NEUTRA: SURVIVAL THROUGH DESIGN

PJ LETOFSKY (US, 2019)

12:00 PM

**IN CONVERSATION** Lisa Heschong, Richard Jackson, Lindsay Baker, and PJ Letofsky; moderated by Raymond Richard Neutra

*Lisa Heschong is an architect and founding principal of the Heschong Mahone Group (HMG), a building science consulting firm, where she led groundbreaking research showing a relationship between daylight and student test scores, retail sales, and office worker performance.*

*Richard Jackson, MD MPH, is professor emeritus at the Fielding School of Public Health at UCLA, where he was Department Chair in Environmental Health Sciences.*

*As CEO of the International Living Future Institute, Lindsay Baker is the organization’s chief strategist, charged with delivering on its mission to lead the transformation toward a civilization that is socially just, culturally rich, and ecologically restorative.*

*Post-screening panel discussion on the topic of Neutra’s Modernist design will be moderated by Raymond Richard Neutra, the youngest son of Richard Neutra.*

A journey through the life and work of the Austrian American architect Richard Neutra (1892–1970), from his beginnings in Vienna through his most important works, including the Luckenwalde Forest Cemetery, his first built “house” design in Berlin, and his work with Frank Lloyd Wright at Taliesin before relocating to southern California, where he lived and worked communally at Rudolf Schindler’s Kings Road House. In 1929 Neutra completed the Lovell Health House, recognized as a masterwork of Modernist design, and his more than 350 projects around the world—homes, schools, libraries—are distinguished by his practical glass, steel, and wood designs, with a vision of environment, ecology, and livability.

Written by Letofsky. Photographed by Andrew Parke. With Dion Neutra, Raymond Richard Neutra, Barbara Lamprecht, Thomas Hines. (100 mins, Color, DCP, From the artist)

Copresented with the Neutra Institute for Survival Through Design

SAVE THE DATE  
Saturday, May 6, 2023

# ART & FILM BENEFIT

Honoring  
Cauleen Smith  
&  
Catherine Wagner

BAMPFA  
2155 Center Street  
Berkeley, California

For information contact  
(510) 643-3913 or bampfagala@berkeley.edu

# Thank you!



BAMPFA's mission and vision are sustained throughout the year by an incredible community of artists, students, members, and donors. We are especially grateful to our members for their generous support in 2022.

As the year comes to a close, we invite you to join, renew, or make a special gift today! Visit [bampfa.org/support](https://bampfa.org/support) or call (510) 643-2194.

September 15 Director's Reception for *Undoing Time: Art and Histories of Incarceration*. Photos by Kelly Sullivan.

# Store

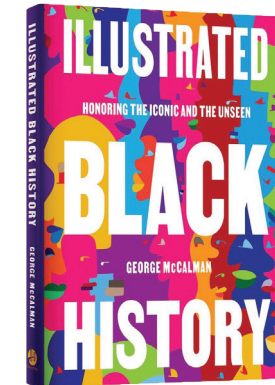
Local favorites at BAMPFA

Members  
save 10%

## Illustrated Black History: Honoring the Iconic and the Unseen

Brand-new from George McCalman, an award-winning artist and creative director based in San Francisco.

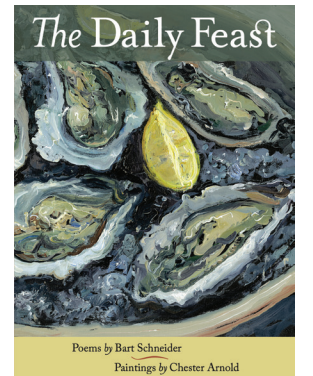
\$16.95



## The Daily Feast

New from Berkeley's own Kelly's Cove Press! Food is the subject of this joyous collaboration between old friends—Sonoma painter Chester Arnold and Berkeley poet Bart Schneider.

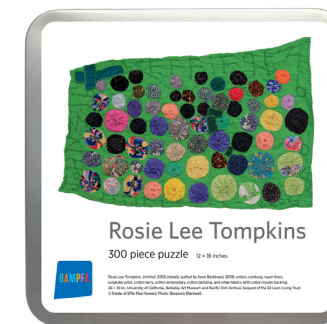
\$20



## Rosie Lee Tompkins

The work of Rosie Lee Tompkins, widely considered one of the most brilliant and inventive quiltmakers, was featured in BAMPFA's nationally recognized 2020-21 exhibition.

300-piece puzzle  
\$15.95



Quilt mug  
\$15.95



## Thank You Totes

An amazing reusable bag that you can show off, designed by artist Lauren DiCioccio and made in San Francisco by Open Editions. This series celebrates worldwide efforts to "ban the bag."

\$42 each



## David Huffman Net Work sketchbook

A unique forty-eight-page acid-free paper sketchbook created by Oakland painter David Huffman for Open Editions.

\$16





BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

## On View

### GALLERIES

**ENDLESS KNOT: STRUGGLE AND HEALING IN THE BUDDHIST WORLD**

December 14, 2022–June 11, 2023

**UNDOING TIME: ART AND HISTORIES OF INCARCERATION**

Through December 11, 2022

**HANNAH LEVY / MATRIX 279**

Through January 8, 2023

**RINA KIMCHE**

January 11–March 26, 2023

**FRANK MOORE / MATRIX 280: THEATER OF HUMAN MELTING**

January 25–April 23, 2023

**AMALIA MESA-BAINS: ARCHAEOLOGY OF MEMORY**

February 4–July 23, 2023

**BY ALISON KNOWLES: A RETROSPECTIVE (1960–2022)**

Through February 12, 2023

**FLUXUS REVERB: EVENTS, SCORES, BOXES & MORE**

Through February 12, 2023

**ART WALL: LUIS CAMNITZER**

Through May 31, 2023

### BARBRO OSHER THEATER

**CAMERA MAN: BUSTER KEATON**

December 4–21, 2022

**ELEGY TO SEIJUN SUZUKI**

December 8, 2022–January 15, 2023

**THE CINEMA OF THE ABSURD: EASTERN EUROPEAN FILM, 1958–89**

January 12–February 25, 2023

**OUT OF THE VAULT: EVERYTHING'S EPHEMERAL**

January 14–February 16, 2023

**CHINESE ANIMATION: THE SCREEN AND THE SCROLL**

January 15, 2023

**THE ALGERIAN WAR OF INDEPENDENCE: CINEMA AS HISTORY**

January 18–February 26, 2023

**JOEL COEN IN PERSON**

January 21–29, 2023

**WOMEN TALKING**

January 30, 2023

**DOCUMENTARY VOICES**

February 1–April 12, 2023

**TALES OF CINEMA: HONG SANGSOO**

February 3–18, 2023

**PRATIBHA PARMAR IN PERSON**

February 9 and 23, 2023

**BLACK LIFE: AN EVENING WITH PAIGE TAUL**

February 18, 2023

**NEUTRA: SURVIVAL THROUGH DESIGN**

February 25, 2023

### COVER

Amalia Mesa-Bains: *Queen of the Waters, Mother of the Land of the Dead: Homenaje a Tonatzin/Guadalupe*, 1992 (detail); mixed media installation, including fabric drape, six jeweled clocks, mirror pedestals with grottoes, nicho box, found objects, dried flowers, dried pomegranate, potpourri; courtesy of the artist and Rena Bransten Gallery, San Francisco.

### FUNDERS AND PARTNERS



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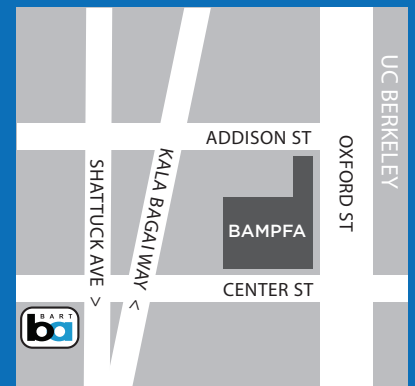
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### GALLERY AND STORE HOURS

Wednesday–Sunday, 11–7

Operating hours and policies may change due to COVID-19. Please check the latest at [bampfa.org/visit](http://bampfa.org/visit) before you arrive.



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