



BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE  
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

UNDOING TIME    ALISON KNOWLES    FLUXUS REVERB    CANDICE LIN    CAROLINE KENT    HANNAH LEVY    SASHA KELLEY  
SISTER SPIT    MÁRTA MÉSZÁROS    CELEBRATING THE FILM FOUNDATION    INDELIBLE MOMENTS    KINUYO TANAKA    SAM FULLER

## DIRECTOR'S LETTER



When BAMPFA presented our ambitious feminist art survey *New Time* last year, it gave us all a welcome opportunity to reflect on the important role that museums can play in reshaping a historical narrative that too often overlooks the contributions of women artists and filmmakers. That's a responsibility we take seriously at BAMPFA, and it's why we've been proud in recent years to present solo exhibitions of remarkable women artists like Sylvia Fein, Barbara Stauffacher Solomon, and Luchita Hurtado, who have continued to work well into their nineties and whose indelible imprint on their respective art movements deserves to be better known. Alison Knowles won't celebrate her ninetieth birthday for another year, but her career falls very much in this tradition: as the sole female cofounder of the influential art collective Fluxus, Knowles has been pushing avant-garde art practice in exciting new directions for more than half a century. But despite her influence, Knowles has astonishingly never received a comprehensive museum retrospective—until this summer, when BAMPFA will open *by Alison Knowles: A Retrospective (1960–2022)* on July 20. We hope you will join us for this long-overdue tribute to her six-decade career.

Just up the stairs from our Alison Knowles retrospective, visitors to the Barbro Osher Theater can discover the work of another living female artist who deserves to be a household name: Márta Mészáros, an essential voice in the Hungarian New Wave, whose recently restored films will be unspooling on our screen throughout the summer. An unapologetically feminist filmmaker whose work illuminates the untold stories of women in modern Hungarian society,

Mészáros exemplifies BAMPFA's commitment to amplifying the voices of women in cinema, on both sides of the camera. In a similar spirit, we're excited to rediscover the films of Kinuyo Tanaka, one of the most beloved movie stars of postwar Japan, who was also an accomplished director in her own right. BAMPFA will screen all six of Tanaka's extant works as a director this summer, alongside some of her most iconic acting roles, providing our audiences with a fresh perspective on her artistic legacy.

And as always, BAMPFA's galleries and screens will be enriched this season by work from a younger generation of women artists, including a newly commissioned Art Wall project from Chicago-based Caroline Kent; a multisensory environmental installation from Los Angeles-based Candice Lin; and the evocative steel and silicone sculptures of New York-based Hannah Levy, our latest MATRIX artist. Together with our broader summer program, these artists challenge us to think more expansively—and more inclusively—about contemporary art.

That's the work we do every day here at BAMPFA, and we're grateful to you for making it possible.

We join our community in the Bay Area and beyond in mourning the passing of BAMPFA's former MATRIX and senior curator of exhibitions, Constance Lewallen (1939–2022). The upcoming *Fluxus Reverb: Events, Scores, Boxes & More* exhibition was conceived by Connie and is dedicated to her as a champion of experimental and conceptual art.

Warmest wishes,  
Julie Rodrigues Widholm  
DIRECTOR, UC BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

## Summer 2022

at BAMPFA

This edition covers June through August 2022. For the full schedule, visit [bampfa.org/calendar](http://bampfa.org/calendar).



# UNDOING TIME: ART AND HISTORIES OF INCARCERATION

AUGUST 27–DECEMBER 18, 2022

NEW EXHIBITION

*Undoing Time: Art and Histories of Incarceration* considers the foundational roots of confinement from philosophical, sociological, theological, and art historical perspectives to better understand the fact that today's mass incarceration crisis has been centuries in the making. This exhibition traces images from history that contribute to the entrenched cultural beliefs associated with today's carceral system.

*Undoing Time* features newly commissioned works of contemporary art based on the analysis of art historical images of incarceration. The twelve contemporary artists in the exhibition—Carolina Aranibar-Fernández, Juan Brener, Raven Chacon, Cannupa Hanska Luger, Ashley Hunt, Sandra de la Loza, Michael Rohd, Paul Rucker, Xaviera Simmons, Stephanie Syjuco, Vincent Valdez, Mario Ybarra Jr.—invest in community collaboration, work in an expansive range of media, and rethink traditional archival research to consider how artistic expression reveals the underlying logics of criminality and correction.

**PREVIEW DAYS: AUGUST 25–26**

Early access for BAMPFA members and UC Berkeley students, faculty, and staff

**OPENING DAY: AUGUST 27**

Free museum admission for all

Cannupa Hanska Luger: *The ruin of Dominion (And other Gods we never named)*, 2021; ceramic and fiber installation.

*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, chief curator, with Claire Frost, curatorial assistant.



# by ALISON KNOWLES: (1960–2022)

## A RETROSPECTIVE

JULY 20, 2022–FEBRUARY 12, 2023

NEW EXHIBITION

Best known as a core member of Fluxus, the avant-garde art group founded in 1962, Alison Knowles has created groundbreaking experiments that have influenced contemporary art and artists for over fifty years. This is the first comprehensive exhibition of her work, spanning the entire breadth of her still-active career, from her intermedia works of the 1960s to participatory and relational art from the 2000s.

Knowles creates poetic works from her extended engagement with ordinary materials, found objects, and everyday life. In 1959, influenced by John Cage, she experimented with chance operations to determine a painting's composition and made silkscreen-on-canvas works predating those of Robert Rauschenberg and Andy Warhol. She became known for her Fluxus event scores, including *Make a Salad* and *Identical Lunch*, which she has performed internationally since the early 1960s. Her major intermedia works include *The Big Book* (1967), which expanded an artist-made publication into a monumental installation, and the

multifaceted *House of Dust* (1970), a poetry project that produced one of the earliest computer-generated poems.

Before entering the galleries, visitors see “Alison Knowles: Art/Life/Events,” an illustrated timeline that introduces the artist and the overarching trajectory of her career. The first half of the exhibition focuses on her artistic practice from 1960 to the early 1970s, ranging from her early silkscreened painting, Fluxus event scores, and multiples to major intermedia projects. The second part includes Knowles's diverse range of practices from the 1970s to the present, including sculpture and installations; cyanotypes and mixed media prints; sound compositions and radio works; paper scrolls and flax and bean sculptures; artists' books, multiples, and publications; and collaborations with other artists. The exhibition is accompanied by a major exhibition catalog published by BAMPFA, the first comprehensive book on Knowles's work to be published by a museum.

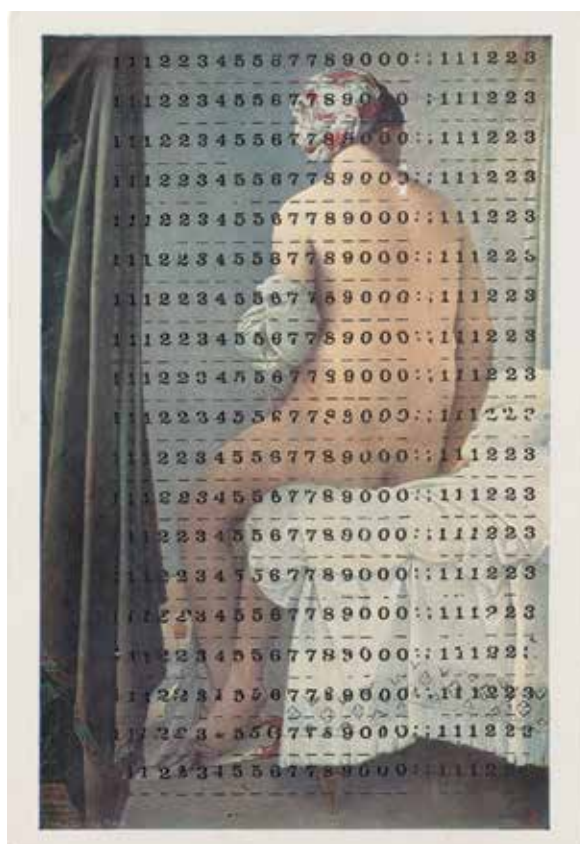
**COMMUNITY DAY: JULY 23**

Free gallery access and special events; see p. 13 for details

Alison Knowles: *House of Dust*, 1971; installed at California Institute of the Arts (CalArts), Valencia, California. Photo: Courtesy of the artist, and James Fuentes, New York.

by Alison Knowles: *A Retrospective (1960–2022)* is guest curated by Dr. Karen Moss, organized by BAMPFA staff, and coordinated by Christina Yang, chief curator, and Stephanie Cannizzo, associate curator. The exhibition is made possible through support from the Terra Foundation for American Art.

Exhibition catalog available in the store.



# FLUXUS REVERB: EVENTS, SCORES, BOXES & MORE

JULY 20, 2022–FEBRUARY 12, 2023

NEW EXHIBITION

Considered a forerunner of conceptual art, and inspired by Dada artists (especially Marcel Duchamp) and composer John Cage, Fluxus was an international movement of the 1960s and 1970s that included artists, poets, composers, and designers. Working across disciplines and in a decidedly anti-commercial manner, Fluxus artists staged performance events called Fluxfests, published pamphlets, engaged in mail art, produced Fluxkits, and more.

*Fluxus Reverb: Events, Scores, Boxes & More* offers viewers an opportunity to see Fluxus materials and many artworks in the form of a box, including numerous Fluxkits by a wide variety of artists. Often interactive, Fluxkits were produced in multiples, with paper labels designed by Fluxus founder George Maciunas, and distributed at very little cost. These mini museums, as they are sometimes called, are an example of how Fluxus artists rejected traditional modes of production and display. Such works owe a debt to Duchamp's *Boîte en valise*, originally produced by the artist between 1935 and 1941, when he left Paris for New

York ahead of World War II. The *boîte* (box) contains miniature versions of the artist's work; Series F (1966) of the *Boîte* works is on view. Also in the gallery is Fluxus artist Yoko Ono's *Untitled (Everson Catalog Box)*. The box, which accompanied her 1971 exhibition *This Is Not Here*, contains multiples by Ono, including parts of paintings made with John Lennon, such as *Painting Stepped on by Yoko & John* and *Painting Slept on by John & Yoko*.

At one time or another, Fluxus activities involved many leading avant-garde artists of the late twentieth century. *Fluxus Reverb* features works drawn from the BAMPFA collection by artists Joseph Beuys, Cage, Alice Hutchins, Alison Knowles, Shigeko Kubota, Nam Jun Paik, Ben Patterson, Ono, Mieko Shiomi, Ben Vautier, and more. It serves as a complement to Knowles's retrospective, *by Alison Knowles*, in the adjacent galleries.

This exhibition is dedicated to Constance Lewallen (BAMPFA, 1980–88, 1998–2007).

LEFT TO RIGHT

Marcel Duchamp: *L.H.O.O.Q.*, from *Boîte* (Series F), 1940/66; collotype; BAMPFA collection, museum purchase; bequest of Thérèse Bonney, Class of 1916, by exchange.

Alice Hutchins: *Homage to Ingres (La Baigneuse)*, 1966; mail art: Letraset on color postcard; BAMPFA collection, gift of the artist. Photo: Benjamin Blackwell.

*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, chief curator.



# CANDICE LIN: Seeping, Rotting, Resting, Weeping

MAY 8–NOVEMBER 27, 2022

NEW EXHIBITION

Los Angeles–based artist Candice Lin (born 1979) creates multisensory environments that investigate the legacies of colonialism, racism, and sexism, often by mapping the trade routes and histories of colonial goods, including sugar, tea, indigo, and cochineal. Drawing from years of material research, Lin has created a new body of work that is grounded in the uncanny sense of isolation yet collective experience that has marked our lives during these pandemic years.

Co-organized by the Walker Art Center and the Carpenter Center for Visual Arts, *Candice Lin: Seeping, Rotting, Resting, Weeping* is composed of a site-specific installation that responds to each of its gallery sites, including BAMPFA, allowing the work to evolve over the course of its presentation. Anchored by a nomadic tent structure—simultaneously a temporary shelter and a quasi-religious temple—the exhibition includes hand-dyed, drawn, and hand-printed indigo textiles; hand-built ceramic sculptures; plaster and concrete

“tactile theaters”; and a video animation that leads visitors through qigong breathing and movement exercises. With cats abounding in the space, from ceramic figures curled up inside the tent to the video’s animated cat demon, the exhibition imagines an existence in which typically neglectful human caretakers of the world are no longer the protagonists. The BAMPFA presentation is accompanied by a specially curated selection of Buddhist works of imagined animal/human/nature configurations chosen by the artist from the museum’s long-term loan collection to live in dialog with her installation.

Edited and with essays by Walker associate curator Victoria Sung and Dan Byers, the Carpenter Center’s John R. and Barbara Robinson Family Director, the fully illustrated exhibition catalog documents the artist’s research and studio process and includes a commissioned essay by UC Berkeley professors Julia Bryan-Wilson (History of Art Department) and Mel Y. Chen (Gender and Women’s Studies Department).

Candice Lin: *Seeping, Rotting, Resting, Weeping*, 2021; hand-printed (*katazome*) and hand-drawn (*tsutsugaki*) indigo panels, steel bar, dyed rugs, glazed ceramics, epoxy resin, feathers, block-printed and digitally printed fabric (masks), bells, tassels, variety of small objects; Collection, Walker Art Center, Minneapolis, Justin Smith Purchase Fund, 2022.

*Candice Lin: Seeping, Rotting, Resting, Weeping* is co-organized by the Walker Art Center and the Carpenter Center for the Visual Arts at Harvard University.

The exhibition is cocurated by Dan Byers, John R. and Barbara Robinson Family Director, Carpenter Center for the Visual Arts, Harvard University, and Victoria Sung, associate curator, Walker Art Center.

The Berkeley presentation is organized by BAMPFA staff and coordinated by Christina Yang, chief curator, and Elaine Yau, associate curator.

Exhibition catalog available in the store.

# HANNAH LEVY

## MATRIX 279

AUGUST 10, 2022–JANUARY 8, 2023

NEW EXHIBITION

Hannah Levy's sculptures of chromed steel and silicone bring together hard and shiny, and soft and squishy textures to explore the visceral tension between bodies and objects. Levy welds the forms herself before they are sent out to be electromagnetically chromed, enacting a process in which tangible labor is obscured by the gleaming power of industry. Working from the languages of industrial design, her objects evade the functionality and ostensible neutrality of that discipline to evoke the fragility, strength, and uncanniness of inhabiting a body.

For her MATRIX 279 presentation, Levy shows a combination of new works produced for the exhibition and recent works made in response to the Mies van der Rohe Modernist architecture of the Arts Club of Chicago. Together, they highlight the recent fetishization of Modernist design and the idealization that shapes our relationship to these objects and spaces as much as the bodies that utilize them. Corsetry details and birdlike claws literally push and pull on snakeskin-patterned silicone to create tenuous skins. The resulting tension unsettles the clean lines of the sculptures' shiny armlike supports, inserting a feminist critique that exposes the way rigid structures squeeze and stretch anything that doesn't conform to their ideal.

Hannah Levy: *Untitled*, 2021; nickel-plated steel, PVC; courtesy of Casey Kaplan, New York. ©Hannah Levy.

*MATRIX 279*: Hannah Levy 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.



ON  
VIEW

## THE ARTIST'S EYE: TAMMY RAE CARLAND, DAVID HUFFMAN, LAVA THOMAS, JOHN ZURIER

THROUGH JULY 17, 2022



## LINES OF THOUGHT: GESTURAL ABSTRACTION IN THE BAMPFA COLLECTION

THROUGH JULY 3, 2022



## SPIRITUAL MOUNTAINS: THE ART OF WESLEY TONGSON

THROUGH JUNE 12, 2022



## ART WALL: CAROLINE KENT

THROUGH OCTOBER 30, 2022

TOP TO BOTTOM, LEFT

Studio of Georgios and Constantinos Zangaki: *Sphinx et pyramide de Cheops (Sphinx and Pyramid of Cheops, with Figure)*, c. 1865–80; albumen print; BAMPFA collection, William K. Ehrenfeld M.D. Collection.

Wesley Tongson: *Boundless Compassion (detail)*, 1993; ink and color on board; BAMPFA collection, gift of Lilia and Kenneth Tongson.

Caroline Kent: *The Sounds Among Us*, 2022; acrylic paint on wall. Photo: Impart Photography.

TOP RIGHT

Katy Cowan: *fluxing, reflecting, lanterns; a flip (detail)*, 2021; oil, enamel, and graphite on cast aluminum; courtesy of Philip Martin Gallery, Los Angeles.

*The Artist's Eye* is made possible with lead support from Dr. Rosalyn M. Laudati and Dr. James Pick and with additional support from Pamela and David Hornik.

*Spiritual Mountains* is supported in part by the Asian Art Endowment Fund and the Wesley Tongson Charitable Trust.

*Art Wall: Caroline Kent* The Art Wall is commissioned by BAMPFA and made possible by major funding from Frances Hellman and Warren Breslau.

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





1



2



3

## JUNE

### 2/THU

1:15 Guided Tour  
THE ARTIST'S EYE P. 14

4-7 Five Tables of Dance  
FIVE TABLES P. 14

### 3/FRI

7:00 *The Girl* MÉSZÁROS P. 16

7:30 *The Gypsy Chronicles* FULL P. 12

### 4/SAT

1:30 Guided Tour with ASL  
Interpretation  
THE ARTIST'S EYE P. 14

4:00 Noah Simblist and Christina  
Yang on Tania Bruguera and  
*The Francis Effect: Then and  
Now* BOOK EVENT P. 12

7:00 *L'Atalante*  
FILM PRESERVATION P. 18

### 5/SUN

12:00 Art Lab Collage Party  
ART LAB P. 13

7:00 *Binding Sentiments*  
MÉSZÁROS P. 16

### 8/WED

7:00 *Sambizanga*  
FILM PRESERVATION P. 18

### 9/THU

7:00 *Lions Love (. . . and Lies)*  
FILM PRESERVATION P. 18

### 10/FRI

7:00 *Don't Cry, Pretty Girls!*  
MÉSZÁROS P. 16

### 11/SAT

11:30 The Sounds Among Us  
GALLERY + STUDIO P. 15

2:00 *New from Here* by Kelly Yang  
ROUNDTABLE READING P. 15

7:00 *Illustrious Corpses*  
FILM PRESERVATION P. 19

### 12/SUN

11-2 Art Making and Family-Friendly  
Gallery Tours  
FREE FAMILY DAY P. 15

2:00 *The Gold Rush* FREE FAMILY DAY/  
INDELIBLE MOMENTS PP. 15, 22

4:00 Elizabeth Ferrell on *The Rose:  
Creation and Community in Jay  
DeFeo's Circle* BOOK EVENT P. 12

5:30 *Casque d'or*  
Introduction by Edith Kramer  
INDELIBLE MOMENTS P. 22

*Spiritual Mountains* closes P. 8

### 14/TUE

7:00 *Splinter Reeds* FULL P. 12

### 15/WED

7:00 *Riddance* MÉSZÁROS P. 16

### 16/THU

7:00 *Vivre sa vie*  
INDELIBLE MOMENTS P. 22

### 17/FRI

7:00 *Shadows* FILM PRESERVATION P. 19

### 18/SAT

10:00 *The Artist's Eye* Member Tour;  
RSVP required to attend.

7:00 *Adoption* MÉSZÁROS P. 17

### 19/SUN

3:00 *The Artist's Eye: Curatorial  
Gallery Talk* ARTIST'S TALK P. 13

5:00 *My Darling Clementine*  
Introduction by Edith Kramer  
INDELIBLE MOMENTS P. 22

### 22/WED

7:00 *Enamorada*  
FILM PRESERVATION P. 19

### 23/THU

7:00 *Beau travail*  
INDELIBLE MOMENTS P. 23

### 24/FRI

7:00 *Nine Months* MÉSZÁROS P. 17

### 25/SAT

7:00 *Forbidden Paradise*  
Judith Rosenberg on piano  
FILM PRESERVATION P. 19

### 26/SUN

1-3 Weaving Together with  
Travis Meinolf ART LAB P. 13

5:00 *White Nights*  
Introduction by Edith Kramer  
INDELIBLE MOMENTS P. 23

### 29/WED

12:15 Guided Tour  
THE ARTIST'S EYE P. 14

7:00 *The Two of Them* MÉSZÁROS P. 17

### 30/THU

7:00 *The Color of Pomegranates*  
FILM PRESERVATION P. 19

## JULY

### 1/FRI

7:00 *Taipei Story*  
FILM PRESERVATION P. 19

### 2/SAT

1:00 Fabric Doll Workshop  
ART LAB P. 13

7:00 *The Tree of Wooden Clogs*  
FILM PRESERVATION P. 20

### 3/SUN

5:00 *Playtime*  
Introduction by Edith Kramer  
INDELIBLE MOMENTS P. 23

*Lines of Thought* closes P. 8

### 6/WED

7:00 *The Heiresses* MÉSZÁROS P. 17

### 7/THU

1:15 Guided Tour  
THE ARTIST'S EYE P. 14

4-7 Five Tables of Portraits, Part II  
FIVE TABLES P. 14

7:00 *Killer of Sheep*  
Introduction by  
Ruth Gebreyesus  
INDELIBLE MOMENTS P. 23

### 8/FRI

7:00 *Love Letter* TANAKA P. 25

### 9/SAT

11:30 *The Artist's Eye: Nature's  
Vibrations* GALLERY + STUDIO P. 15

2:00 *Beezus and Ramona* by Beverly  
Cleary ROUNDTABLE READING P. 15

7:00 *Diary for My Children*  
MÉSZÁROS P. 17

### 10/SUN

7:00 *Where Chimneys Are Seen*  
TANAKA P. 25

### 13/WED

12:15 Guided Tour  
THE ARTIST'S EYE P. 14

7:00 *Wanda* FILM PRESERVATION P. 20

7:30 Evan Ziporyn FULL P. 12

### 14/THU

7:00 *Damnation*  
Introduction by Edith Kramer  
INDELIBLE MOMENTS P. 23

### 15/FRI

7:00 *Diary for My Lovers*  
MÉSZÁROS P. 17

1. by Alison Knowles: *BLINK*, 7.20.22
2. Mészáros: *Diary for My Lovers*, 7.15.22
3. Film Preservation: *Taipei Story*, 7.1.22



1



2



**16/SAT**

7:00 *Dragnet Girl*  
Judith Rosenberg on piano  
TANAKA P. 25

**17/SUN**

1:00 Intro to Risograph Printing  
ART LAB P. 13

5:00 *Toute une nuit*  
Introduction by Edith Kramer  
INDELIBLE MOMENTS P. 23

*The Artist's Eye* closes P. 8

**20/WED**

7:00 *Diary for My Father and Mother*  
MÉSZÁROS P. 17

by *Alison Knowles* opens P. 4

*Fluxus Reverb* opens P. 5

**21/THU**

7:00 *Shunkinsho: Okoto to Sasuke*  
TANAKA P. 25

**22/FRI**

12:00 Stephanie Cannizzo and  
Christina Yang on *Fluxus  
Reverb* CURATOR'S TALK P. 12

7:00 *Prisoners of the Land*  
FILM PRESERVATION P. 20

**23/SAT**

1:00 Karen Moss and Hannah  
Higgins on *by Alison Knowles*  
CURATOR'S TALK/COMMUNITY DAY  
P. 13

2:30 *Celebration Red*  
COMMUNITY DAY P. 13

7:00 *The Life of Oharu* TANAKA P. 26

**24/SUN**

7:00 *La ronde*  
Introduction by Edith Kramer  
INDELIBLE MOMENTS P. 24

*The 52nd Annual UC Berkeley MFA  
Graduate Exhibition* closes P. 8

**27/WED**

7:00 *Queen of Diamonds*  
FILM PRESERVATION P. 20

**28/THU**

7:00 *The Moon Has Risen*  
Introduction by Lili Hinstin  
TANAKA P. 26

**29/FRI**

7:00 *Pickup on South Street*  
FULLER P. 28

**30/SAT**

7:00 *Forever a Woman*  
Introduction by Lili Hinstin  
TANAKA P. 26

**31/SUN**

1:00 Cyanotype Workshop with  
Jenny Rosenberg ART LAB P. 13

7:00 *Girls of the Night*  
Introduction by Lili Hinstin  
TANAKA P. 26

**AUGUST**

**3/WED**

7:00 *The Steel Helmet* FULLER P. 28

**4/THU**

4-7 Five Tables of Birds  
FIVE TABLES P. 14

7:00 *The Gold Rush*  
FREE OUTDOOR SCREENING!  
INDELIBLE MOMENTS P. 24

7:30 *The Olive Trees of Justice*  
FILM PRESERVATION P. 20

**5/FRI**

7:00 *Park Row* FULLER P. 28

**6/SAT**

7:00 *Flowing* TANAKA P. 26

**7/SUN**

5:00 *Badou Boy*  
FILM PRESERVATION P. 20

**10/WED**

6:00 *MATRIX 279: Hannah Levy*  
ARTIST'S TALK P. 13

7:00 *House of Bamboo* FULLER P. 28  
*MATRIX 279: Hannah Levy* opens P. 7

**11/THU**

7:00 *The Life of Oharu* TANAKA P. 26

7:30 *Pamela Z* FULL P. 12

**12/FRI**

6:00 *Sister Spit* P. 12

7:00 *Forty Guns* FULLER P. 29

**13/SAT**

7:00 Vittorio De Seta's Short Films  
FILM PRESERVATION P. 21

**14/SUN**

7:00 *The Wandering Princess*  
TANAKA P. 26

**17/WED**

7:00 *The Crimson Kimono*  
FULLER P. 29

**18/THU**

7:00 *Band of Outsiders*  
FREE OUTDOOR SCREENING!  
INDELIBLE MOMENTS P. 24

7:30 *Forever a Woman* TANAKA P. 27

**19/FRI**

7:00 *The Olive Trees of Justice*  
FILM PRESERVATION P. 21

**20/SAT**

4:30 *I Know Where I'm Going!*  
FILM PRESERVATION P. 21

7:00 *Underworld U.S.A.* FULLER P. 29

**21/SUN**

1:00 Collaborative Comics with  
Carolyn Yagjian ART LAB P. 13

7:00 *Love Under the Crucifix*  
TANAKA P. 27

**24/WED**

7:00 *The Naked Kiss* FULLER P. 29

**25/THU**

7:00 *Do the Right Thing*  
FREE OUTDOOR SCREENING!  
INDELIBLE MOMENTS P. 24

7:30 *Let's Go, Grandma!* TANAKA P. 27

Preview Day for *Undoing Time* P. 3

**26/FRI**

7:00 *Xiao Wu* FILM PRESERVATION P. 21

Preview Day for *Undoing Time* P. 3

**27/SAT**

12-4 Sasha Kelley BLACK LIFE P. 14

2:00 Julio Morales on *Undoing Time*  
CURATOR'S TALK P. 12

4:30 *Al Momia* FILM PRESERVATION P. 21

7:00 *Shock Corridor* FULLER P. 29

*Undoing Time* opens P. 3

**28/SUN**

7:00 *Girls of the Night* TANAKA P. 27

**31/WED**

7:00 *The Big Red One: The  
Reconstruction* FULLER P. 29

1. Fuller: *Forty Guns*, 8.12.22
2. Full: Pamela Z, 8.11.22  
Photo: Nubra, courtesy Ars Electronica
3. *Indelible Moments: Playtime*, 7.3.22
4. Art Lab Collage Party, 6.5.22
5. Intro to Risograph Printing, 7.17.22
6. Weaving Together with Travis Meinolf,  
6.26.22



3



4



5



6

# ART LAB HOURS

*DROP IN AND MAKE ART!*

**FRIDAYS 2-7**

**SATURDAYS + SUNDAYS 11-7**

**SECOND SATURDAYS 1-7**



Photo: Monica Semergiu

# MEMBERS HEAR IT FIRST!

*Do we have your current email?*

This summer (and always), we have exciting members-only tours, exclusive invitations to events and previews, and BAMPFA news to share with you electronically.

Stay in the know by making sure we have your current email address. We are so grateful for your membership and don't want you to miss a minute of inspiration and connection with BAMPFA.

If you aren't getting emails from us, please contact [bampfamember@berkeley.edu](mailto:bampfamember@berkeley.edu), and we will update your account.



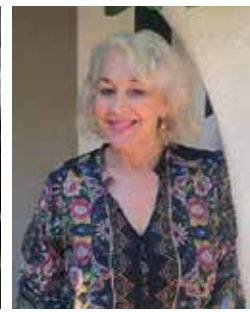
1



2



3



4



5

## PERFORMANCES

### FULL

Discover exciting performances in our dramatic space on the night of each full moon. Please note: Seating for Full is limited. Additional tickets required. See [bampfa.org](http://bampfa.org) for details.

#### The Gypsy Chronicles

FRIDAY / 6.3.2022 / 7:30 PM

Programmed by Sean Carson

This event was originally scheduled for February.

Oakland native Femi Andrades (FEMI) brings her latest project, "The Gypsy Chronicles," to our performance space. FEMI is an accomplished international recording artist with over twenty albums, including her debut, *Sweet Water Soul*, and *REVOLUTION* with Punk Funk Mob. She has been a staple in the music industry for over a decade, blending the sounds of jazz, soul, punk, funk, hip-hop, and rock into a hybrid style all her own.

#### Splinter Reeds

TUESDAY / 6.14.22 / 7:00 PM

Programmed by Sarah Cahill

Splinter Reeds is the first quintet made up of only reed instruments on the West Coast, showcasing the artistry of five immensely talented Bay Area players: Kyle Bruckmann (oboe), Bill Kalinkos (clarinet), Geoffrey Deibel (saxophone), Jeff Anderle (bass clarinet), and Dana Jessen (bassoon). This performance includes new music by composers Laura Cetilia, Mario Godoy, and Paula Matthusen.

#### Evan Ziporyn

WEDNESDAY / 7.13.22 / 7:30 PM

Programmed by Sarah Cahill

Composer and clarinetist Evan Ziporyn performs on solo and multitracked clarinet and bass clarinet, interpreting works by Donald Fagen, Philip Glass, Jimi Hendrix, Joni Mitchell, Jaco Pastorius, and others. The program centers on two monumental works from the late 1960s: Glass's long-lost *Best out of Three* for three clarinets, and Ziporyn's solo bass clarinet version of Hendrix's *Woodstock Improvisations*. The concert also highlights *Pop Channel*, Ziporyn's first solo clarinet album in twenty years.

#### Pamela Z

THURSDAY / 8.11.22 / 7:30 PM

Programmed by Sarah Cahill

International sensation and Rome Prize winner Pamela Z returns to BAMPFA for her first evening-length concert in our new building. She is a stellar composer, dynamic performer, and savvy multimedia artist who makes works for voice, electronic processing, samples, gesture-activated MIDI controllers, and video.

Full is made possible by the generous support of the BAMPFA Trustees.

## GALLERY TALKS, LECTURES & DISCUSSIONS

### Book Event: Noah Simblist and Christina Yang on Tania Bruguera and *The Francis Effect: Then and Now*

SATURDAY / 6.4.22 / 4:00 PM

On the occasion of his new book *The Francis Effect*, curator, artist, scholar, and educator Noah Simblist joins BAMPFA Chief Curator Christina Yang in conversation about noted Cuban artist/activist Tania Bruguera's project *The Francis Effect* (2014–ongoing), in which she requests that the pope grant Vatican City citizenship to all immigrants and refugees. Simblist also discusses his other projects, such as *Commonwealth* (2020) and *Conjunctions and Disjunctions* (2022). A book signing will follow the conversation.

### Book Event: Elizabeth Ferrell on *The Rose: Creation and Community in Jay DeFeo's Circle*

SUNDAY / 6.12.22 / 4:00 PM

Elizabeth Ferrell, associate professor of art history at Arcadia University and an alumna of UC Berkeley's History of Art Department, introduces her new book, *The Rose: Creation and Community in Jay DeFeo's Circle*. Ferrell examines the creative exchange that developed around *The Rose*, the monumental painting that San Francisco artist Jay DeFeo (1929–1989) worked on almost exclusively from 1958 to 1966. A book signing will follow.

### CURATOR'S TALKS

#### Stephanie Cannizzo and Christina Yang on *Fluxus Reverb: Events, Scores, Boxes & More*

FRIDAY / 7.22.22 / 12:00 PM

Stephanie Cannizzo, associate curator, and Christina Yang, chief curator, explore the world of Fluxkits—mini museums, as they have sometimes been called, that owe a debt to Marcel Duchamp's *Boite en valise*, which contains miniature versions of his artworks. Their discussion will feature Yoko Ono's catalog in the form of a box that accompanied Ono's 1971 exhibition *This Is Not Here*.

#### Julio Morales on *Undoing Time: Art and Histories of Incarceration*

SATURDAY / 8.27.22 / 2:00 PM

Julio Morales, senior curator at the Arizona State University Art Museum, who organized *Undoing Time*, offers insights into the work of twelve contemporary artists who aim to uncover untold stories and bring to light historical underpinnings, building a revelatory narrative of incarceration.

1. Full: The Gypsy Chronicles, 6.3.22
2. Full: Splinter Reeds, 6.14.22
3. Full: Evan Ziporyn, 7.13.22  
Photo: Standa Merhout
- 4, 5. *by Alison Knowles Curator's Talk:*  
Karen Moss and Hannah B Higgins,  
7.23.22 Moss photo: David Familian

6. Book Event: Noah Simblist and Christina Yang on Tania Bruguera and *The Francis Effect*, 6.4.22  
Photo: Steven Casanova
7. *Undoing Time* Curator's Talk:  
Julio Morales, 8.27.22 Photo: Matt Martinez
8. *The Artist's Eye: Curatorial Gallery Talk,*  
Tammy Rae Carland, 6.19.22  
Photo: Josef Jacques

9. Art Lab: Collaborative Comics with Carolyn Yagjian, 8.21.22
10. Art Lab: Cyanotype Workshop with Jenny Rosenberg, 7.31.22
11. Art Lab: Fabric Doll Workshop, 7.2.22

Unless otherwise noted, all events are included with admission.



6



7



8



9



10



11

## Community Day

by *Alison Knowles: A Retrospective (1960–2022)*

SATURDAY / 7.23.22

### Curator's Talk: Karen Moss and Hannah B Higgins 1:00 PM

Karen Moss, curator of *by Alison Knowles*, together with Fluxus scholar Hannah B Higgins, offers an immersive tour of the exhibition. The two art historians highlight specific works and series, addressing the trajectory of Knowles's art from her earliest paintings and involvement with Fluxus in the 1960s to her large-scale intermedia projects and experiments across disciplines from the 1970s to the present. Moss, whose doctoral dissertation was about the artist's performances and pedagogy, has worked with Knowles on previous exhibitions. Higgins, a noted authority on Fluxus, is the daughter of Knowles and artist Dick Higgins and thus in a unique position to share insights about her mother's art and life.

### Celebration Red 2:30 PM

Visitors are invited to bring an everyday red object to the museum to contribute to Alison Knowles's participatory, interactive installation *Celebration Red*. In 1962 Knowles started to write poetic scores for Fluxus events—instructions to perform simple actions and gestures, often in combination with simple found objects. Her original score *Celebrate every red thing* asks participants to choose a single red object and place it on a red grid on the floor. Later called *An Homage to Every Red Thing*, it asks us to pay attention to the ordinary objects we usually overlook and to delight in seeing all these singular items come together in an installation that, as the title suggests, is a playful celebration of all red things.

Objects will not be returned—they will be donated or discarded.



## ARTISTS' TALKS

### *The Artist's Eye:* Curatorial Gallery Talk

SUNDAY / 6.19.22 / 3:00 PM

*The Artist's Eye* highlights the artistic vision of four established Bay Area artists by inviting them to curate works from BAMPFA's collections. Hear from one of these artists, Tammy Rae Carland, about her selections and how they resonate with her own work.

### *MATRIX 279:* Hannah Levy

WEDNESDAY / 8.10.22 / 6:00 PM

The artist addresses her sculptural work on view in the exhibition, discussing the varied dimensions and issues it embodies, including the relationship between objects and bodies, Modernist design, and the uncanny.

### Art Lab Collage Party

SUNDAY / 6.5.22 / 12:00 PM

Join local artists and educators Amy Bergstein and Alayna Tinney for some collaborative collage time in the Art Lab. We will work together to create one large-scale, communal piece, which will be cut into card-size pieces to make a set of postcard prints using the Art Lab's risograph machine. Each participant will receive a set of postcards printed from the design. All ages are welcome!

### Weaving Together with Travis Meinolf

SUNDAY / 6.26.22 / 1:00–3:00 PM

All ages, Drop-in

Artist Travis Meinolf hosts a weaving gathering with ten simple looms prepared for use; together we will weave something big, or many smaller things, or perhaps some combination of bigger and smaller things. Many colors of yarn are available to choose from, and you are welcome to bring your own. As we work together, we will discuss plans for what to do with what we make. Meinolf is a weaver and weave supporter living in Lagunitas. His work has been shown internationally, and people sleep under it every night and weave with it every day.

### Fabric Doll Workshop

SATURDAY / 7.2.22 / 1:00 PM

This workshop is intended for ages 7 and older. Space is limited; RSVP online

Join Art Lab teaching artist Micaela Martinez Saavedra and learn the process for making small cloth dolls with needle and thread. Participants will use simple sewing techniques and decorate their rag dolls to their liking with paint and beads. All ideas are welcome, from animals to mini self-portraits.

### Intro to Risograph Printing

SUNDAY / 7.17.22 / 1:00 PM

Join us in the BAMPFA Art Lab for an introduction to risograph printing. Visitors will watch a demonstration and have a chance to create their own print design.

### Cyanotype Workshop with Jenny Rosenberg

SUNDAY / 7.31.22 / 1:00 PM

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

### Collaborative Comics with Carolyn Yagjian

SUNDAY / 8.21.22 / 1:00 PM

Join us in the Art Lab for a collaborative comic workshop hosted by multimedia and video artist Caro Yagjian and independent comic publisher Scott Longo (Sonatina Comics). Use a variety of collage and drawing materials provided by the Art Lab to create a collaborative comic with the simple "exquisite corpse" technique. Working with others to create a comic can take the pressure out of coming up with a storyline. This free-form exercise optimizes group imagination and takes the fear out of art making by forcing you to let go of results.



1

## BLACK LIFE

**Sasha Kelley**

SATURDAY / 8.27.22 / 12:00–4:00 PM

Join us for a special event organized by Oakland-based multidisciplinary artist Sasha Kelley as a culmination of her engagement as the Black Life series's summer resident artist. In her artistic practice, Kelley uses photography, place making, and social practice to examine topics of Black identity, the creative practice of women of color, cooperative communities, and divine archetypes. She currently hosts and produces Club Proxii, an immersive music and interview show streaming out of Oakland's Lower Grand Radio. Kelley asks how a contemporary archive can be experienced and felt, exploring the answer through digital and physical articulations of Club Proxii's community.



2

## PERFORMANCE

**Sister Spit: A Twenty-Fifth Anniversary Reunion Showcase**

FRIDAY / 8.12.22 / 6:00 PM

Acclaimed filmmaker Sini Anderson (*The Punk Singer*) and award-winning author Michelle Tea (*Against Memoir*) reunite as the original cocreators of the long-running queer, feminist performance tour Sister Spit. To celebrate Sister Spit's twenty-fifth anniversary, Anderson and Tea bring together a dizzying array of contemporary queer and feminist literary talent for a cabaret-style event. Featured performers include Lynn Breedlove, Nicole J. Georges, Beth Lisick, Denne Michelle, Kamala Puligandla, Brontez Purnell, and Vivek Shraya.

- |   |  |
|---|--|
| 1. Black Life: Sasha Kelley, 8.27.22  | 4. Five Tables of Portraits, Part II (Veronica De Jesus: <i>Chick Strand/Lucian Freud/Juliette Couly/George Tooker</i> ), 7.7.22 |
| 2. Sister Spit, 8.12.22   | 5. Five Tables of Birds (Lin Liang: <i>Two Eagles</i> [detail]), 8.4.22  |
| 3. Five Tables of Dance (Abraham Walkowitz: <i>Isadora Duncan</i> ), 6.2.22 |  |



3



4



5

## 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 artworks 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 Dance**

THURSDAY / 6.2.22 / 4:00–7:00 PM

Take a look at the expressive body across cultures. On view are jazzy watercolors of Isadora Duncan by Abraham Walkowitz and gauzy photographs of her daughter, Irma, by Arnold Genthe; bold ukiyo-e prints of entertainers and Kabuki actors, such as *Lion Dancer and Young Woman and Boy* by Suzuki Harunobu; an 1889 cabaret poster by Jules Chéret, *Nouveau cirque, La Foire de Seville*; Arthur Murphy's *Ballet Dancers #5*; an early eighteenth-century Indian drawing depicting Rajput entertainers; and more.

**Five Tables of Portraits, Part II**

THURSDAY / 7.7.22 / 4:00–7:00 PM

Delve deeper into the Study Center's collections in this second showing of portraits of the noble, notable, and notorious, including Albrecht Dürer's emblematic study of the philosopher Erasmus, a rare Indian miniature of the executed sufi sage

Sarmad the Mystic, a 1959 woodcut of the great American contralto Marian Anderson, a selection from Veronica De Jesus's ten-year series of posthumous drawings of artists and other inspirations, and more.

**Five Tables of Birds**

THURSDAY / 8.4.22 / 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.

## GUIDED TOURS

**The Artist's Eye**

THURSDAY / 6.2.22 / 1:15 PM

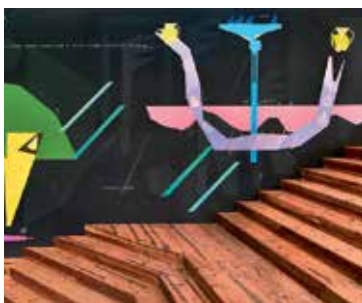
SATURDAY / 6.4.22 / 1:30 PM  
Patricia Lessard offers ASL interpretation for a graduate student-led tour of the exhibition. All visitors are welcome.

WEDNESDAY / 6.29.22 / 12:15 PM

THURSDAY / 7.7.22 / 1:15 PM

WEDNESDAY / 7.13.22 / 12:15 PM

- |  |
|--|
| 6. Art Wall: <i>Caroline Kent</i> (detail), on view through 10.30.22   |
| 7. Gallery + Studio: <i>The Artist's Eye: Nature's Vibrations</i> (Yamamoto Baiitsu: <i>Plum Blossom</i> ), 7.9.22 |
| 8. Roundtable Reading: <i>New from Here</i> by Kelly Yang, 6.11.22   |
| 9. Roundtable Reading: <i>Beezus and Ramona</i> by Beverly Cleary, 7.9.22  |



6



7



8



9

# 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)

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

### The Sounds Among Us

SATURDAY / 6.11.22 / 11:30 AM

Workshop led by Marcela Florez

Orchestrate a picture of sounds inspired by Caroline Kent's Art Wall and the architectural features of BAMPFA's building. Start with shapes; then introduce color and movement as you explore the artist's multilayered composition of darker "undertones" and brighter "overtones" in oil pastels.

### The Artist's Eye: Nature's Vibrations

SATURDAY / 7.9.22 / 11:30 AM

Workshop led by Kim Bennett

When BAMPFA invited artist John Zurier to choose his favorite artworks from the museum's collection for the exhibition *The Artist's Eye*, he filled the gallery with Chinese and Japanese paintings that feel—but don't look—like his own. Explore these artworks and Zurier's paintings with artist Kim Bennett, observing movements in nature and variations in season and light. Then use watercolors to express your own experiences of nature.

## 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!

### *New from Here* by Kelly Yang

SATURDAY / 6.11.22 / 2:00 PM

Reading led by Becca Todd, former district library coordinator, Berkeley Unified School District

Ten-year-old Knox Wei-Evans doesn't want to move to California without his dad and his dog, but his parents decide that leaving Hong Kong will keep him and his siblings safe from the new virus spreading across China and Europe. Almost overnight, Knox, his mom, and his two siblings are living in a small house in San Francisco. At school, he struggles with being the new kid and experiences the hostility directed toward Asians and Asian Americans that is skyrocketing during the pandemic. Can Knox keep his family together during a pandemic *and* find a sense of belonging in his new country?

### *Beezus and Ramona* by Beverly Cleary

SATURDAY / 7.9.22 / 2:00 PM

Reading led by Linda Artel, former BAMPFA children's film festival programmer

Nine-year-old Beezus Quimby has her hands full with her little sister, Ramona. Whether she's taking one bite out of each apple in the box or secretly inviting fifteen other four-year-olds to the house for a party, Ramona is always making trouble and getting all the attention. Old enough to be expected to take responsibility for her little sister, yet young enough to be mortified by every embarrassing situation she gets them into, Beezus is constantly struggling with her mixed-up feelings about the exasperating Ramona!

*Second Saturdays is taking a break in August. We'll see you again in September!*

summer

## free Family Day

A DAY OF ART & FILM

SUNDAY / 6.12.22 / 11:00 AM–3:00 PM

Free Admission!

11 AM–2 PM

Art Making and Family-Friendly Gallery Tours

2 PM

Family Matinee: *The Gold Rush*



Make art inspired by BAMPFA exhibitions. Explore the museum's galleries with mini tours featuring interactive activities.

Stay for a free screening of Charlie Chaplin's *The Gold Rush*, featuring a hapless prospector in the frozen north and some of Chaplin's most memorable nuggets of comedy, including scenes of our hero reduced to eating his own boot, leading a pair of rolls in a graceful soft-shoe dance, and trying to escape a cabin teetering on the brink of an abyss. This 1942 version of the film is narrated and scored by Chaplin.

Free tickets for the film screening will be available at the will-call table beginning at 1:00 PM.

# THE FILMS OF MÁRTA MÉSZÁROS

“Since my first film I have attempted in a very deliberate and stubborn way to portray women capable of making independent decisions,” wrote acclaimed Hungarian filmmaker Márta Mészáros, who at age ninety is the subject of this major retrospective featuring new digital restorations of her films. Few filmmakers (even other women filmmakers) have put women front and center—their reality, their relationships, their struggles—in the way Mészáros has. Whether in examinations of a new generation coming of age in the 1960s (*The Girl*; *Don't Cry, Pretty Girls!*), two generations learning to work together in the 1970s (*The Two of Them*; *Adoption*), or historical dramas of the past (the *Diary* films), “Mészáros seems to have asked her cameraman to capture for her and help her memorize a world of women,” marvels our 1986 film note.

Born in 1931 in Budapest, Mészáros trained at Moscow’s famed VGIK film school before getting her start in newsreels and documentaries in both Romania and Hungary, many of which focused on women workers. Her own remarkable story—she was an orphan whose father, the avant-garde sculptor László Mészáros, and mother died during the Stalinist purges—is dramatized in her much-praised, semi-autobiographical *Diary* series. “Returning time and again to themes of motherhood, nontraditional families, relationships between women, and the traumas of 20th century Hungarian history,” wrote Janus Films, “she has created a cohesive body of work that is uniquely attuned to the social, economic, and political forces that govern the lives of her complex, typically working class female characters.” No matter the era or setting, though, her characters are all united in their search for a true life and against the lie that “everything is fine” coming from their peers or elders, or from society as a whole. Indeed, as one of Mészáros’s characters heartbreakingly cries out, “Nothing is fine!”

Jason Sanders, Film Notes Writer

Coordinated at BAMPFA by Film Curator Kathy Geritz. Restorations undertaken by the Hungarian National Film Fund and approved by director Márta Mészáros. All DCPs from Janus Films, with thanks to Brian Belovarac.



FRIDAY / 6.3.22

## THE GIRL

MÁRTA MÉSZÁROS (HUNGARY, 1968)

(*Eltávozott nap*). Forget James Dean, Alain Delon, or Marlon Brando; Mészáros’s feature debut introduces viewers to a young female rebel without a cause. Real-life Hungarian rock singer Kati Kovács stars as an orphaned woman in the big city: wasting her days amidst the clatter of a weaving factory and the catcalls of random men, she decides to seek out her birth mother in the countryside. “This institution makes me sick,” she declares after storming out of one sanctimonious speech, always moving onward, pausing with some grasping men, ignoring others, but never staying for long. Prefiguring feminist and punk protagonists of the next decade, *The Girl* is a revelation. JASON SANDERS

Written by Mészáros. Photographed by Tamás Somlo. With Kati Kovács, Teri Horváth, Jácint Juhász, Ádám Szirtes. (80 mins, In Hungarian with English subtitles, B&W, DCP, From Janus Films)

SUNDAY / 6.5.22

## BINDING SENTIMENTS

MÁRTA MÉSZÁROS (HUNGARY, 1969)

(*Holdudvar*). A recently widowed woman embarks on a battle of wills with her son and his girlfriend in Mészáros’s icy portrait of the maternal ties that turn to chains. The wealthy, newly widowed Edit attempts to refuse her husband’s life insurance settlement, which isn’t the news that her son wants to hear; chalking it up to “hysteria,” he promptly abducts her and plops her into the family’s countryside villa under the watchful eye of his girlfriend (Kati Kovács, *The Girl*). A Bergmanesque confrontation between the two women follows, but—as in many Mészáros films—it’s not the female gaze that the protagonist must escape, but the male. JASON SANDERS

Written by Mészáros. Photographed by János Kende. With Mari Töröcsik, Kati Kovács, Lajos Balázsovits, Gáspár Jancsó. (82 mins, In Hungarian with English subtitles, B&W, DCP, From Janus Films)

1. *The Girl*, 6.3.22
2. *The Heiresses*, 7.6.22
3. *Don't Cry, Pretty Girls!*, 6.10.22

FRIDAY / 6.10.22

## DON'T CRY, PRETTY GIRLS!

MÁRTA MÉSZÁROS (HUNGARY, 1970)

(*Szép lányok, ne sírjatok!*). Mészáros’s third feature seems her most weightless, an almost plotless caper through the Hungarian psychedelic-folk “New Beat” underground that merges Iron Curtain industrial realism with *A Hard Day's Night* fancy. Documenting the dreamless workdays of factory life, along with the hopeful promise of rock concerts, Mészáros uses Czech New Wave icon Jaroslava Schallerová (*Valerie and Her Week of Wonders*) as a totem and narrative guide, her every languorous movement a cue to the film’s rhythm and mood. Amidst the rockers (including such famed bands as Metro, Omega, and Sirius), though, Mészáros’s frame is focused on all the “pretty girls” looking for different lives to lead. JASON SANDERS

Written by Péter Zimre. Photographed by János Kende. With Jaroslava Schallerová, Márk Zala, Lajos Balázsovits, Péter Blaskó. (89 mins, In Hungarian with English subtitles, B&W, DCP, From Janus Films)

WEDNESDAY / 6.15.22

## RIDDANCE

MÁRTA MÉSZÁROS (HUNGARY, 1973)

(*Szabad lélegzet*). An early scene of women putting on makeup zeroes in on the theme of *Riddance*, one of Mészáros’s most biting examinations of unequal social constructs and facades. A young weaver in a textile mill falls for an upper-class college boy and, for a time, passes herself off as a student; soon she tells him the truth, but what do they tell his parents? And at what point does a lie end and integrity begin? This is one of Mészáros’s most documentary-like films, with poignant glimpses of women at work, at play, and—in one scene that stands out for its calm—finally alone and cleansed. JASON SANDERS

Written by Mészáros. Photographed by Lajos Koltai. With Erzsébet Kútvolgyi, Gábor Nagy, Mariann Moór, József Székelyi. (81 mins, In Hungarian with English subtitles, B&W, DCP, From Janus Films)

4. *Riddance*, 6.15.22
5. *Binding Sentiments*, 6.5.22





3

SATURDAY / 6.18.22

## ADOPTION

MÁRTA MÉSZÁROS (HUNGARY, 1975)

7:00 PM

(*Örökbefogadás*). Winner of the Golden Bear (Best Film) at the 1975 Berlin Film Festival, *Adoption* opened up new ground for East and Central European filmmaking; here, finally, was a serious film about women, made by a woman, that tackled subjects otherwise taboo in cinema. Using a precise, observational aesthetic (pseudorealism), Mészáros centers the relationship of two women of different generations and means: Kata, a middle-aged bourgeoisie who seeks a child with her married lover, and Anna, a tough teenager. Addressing love, marriage, family, and intimacy in a way barely seen before—utterly shorn of romanticism or sentimentality—*Adoption* turned Mészáros into a worldwide auteur. JASON SANDERS

Written by Gyula Hernádi, Mészáros, Ferenc Grunwalsky. Photographed by Lajos Koltai. With Katalin Bereg, Gyöngyvér Vigh, Péter Fried, László Szabó. (87 mins, In Hungarian with English subtitles, B&W, DCP, From Janus Films)

FRIDAY / 6.24.22

## NINE MONTHS

MÁRTA MÉSZÁROS (HUNGARY, 1976)

7:00 PM

(*Kilenc hónap*). Mészáros's first color film begins in the flames of a factory furnace, with the pounding of heavy machinery, immediately immersing viewers into a punishing working-class environment with little room for sentimentality or affection. A newly arrived worker bee (Lili Monori) barely has time to clock in before the foreman (Jan Nowicki) asks her out, beginning a relationship both confined and defined by the factory walls. "I was pressing bricks in my dreams last night," our heroine shares. "Do you dream?" Mészáros marveled of her star, "Lili Monori represented a completely different style of acting. . . . She existed differently to other actresses." JASON SANDERS

Written by Gyula Hernádi, Ildikó Kóródy, Mészáros. Photographed by János Kende. With Lili Monori, Jan Nowicki, Gyula Szersén, Roszich Dzsoko. (94 mins, In Hungarian with English subtitles, Color, DCP, From Janus Films)

WEDNESDAY / 6.29.22

## THE TWO OF THEM

MÁRTA MÉSZÁROS (HUNGARY, 1977)

7:00 PM

(*Ök ketten*, a.k.a. *Women*). Famed French actress Marina Vlady provides the elegantly calm counterpoint to Lili Monori's simmering youthful rage in this astonishing look at two women at different stages of their lives, each buckling under a reality that seems more controlled than



4

lived. Vlady (*Two or Three Things I Know About Her*) is the weary manager of a hostel for women workers who befriends a sullen, impulsive single mother (Monori). With a documentarian's eye, Mészáros limns not just the barrenness of their setting, but also the artificiality of lives forced into only one direction. "Nothing is fine! You all tell lies!" may be the end—or just the beginning. JASON SANDERS

Written by Ildikó Kóródy, József Balázs, Géza Bereményi. Photographed by János Kende. With Marina Vlady, Lili Monori, Jan Nowicki, Miklós Tolnay. (98 mins, In Hungarian with English subtitles, Color, DCP, From Janus Films)

WEDNESDAY / 7.6.22

## THE HEIRESSSES

MÁRTA MÉSZÁROS (HUNGARY/FRANCE, 1980)

7:00 PM

(*Örökség*, a.k.a. *The Inheritance*). The brilliance of a young Isabelle Huppert lends quiet intensity to this piercing period elegy. In 1936 Budapest, the wealthy heiress Szilvia (Lili Monori) befriends Irène (Huppert), a young seamstress. Unable to give birth, Szilvia offers Irène money to conceive a child with her husband (Jan Nowicki)—a transaction that blurs the boundaries of the two women's social roles and leads all involved into an explosive moral, emotional, and romantic minefield. Set amidst the glimmering decadence of a prewar Europe consumed by the encroaching rot of Nazism, *The Heiresses* is a coolly harrowing dissection of class and the cost of motherhood. JANUS FILMS

Written by Mészáros, Ildikó Kóródy. Photographed by Elemér Ragályi. With Lili Monori, Isabelle Huppert, Sándor Szabó, Jan Nowicki. (105 mins, In Hungarian with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 7.9.22

## DIARY FOR MY CHILDREN

MÁRTA MÉSZÁROS (HUNGARY, 1984)

7:00 PM

(*Napló gyermekeimnek*). Mészáros folds national history, a coming-of-age tale, and the power of cinephilia into this semi-autobiographical look at a young orphan seeking truth amidst the lies, conspiracies, and shadows of postwar Stalinist Hungary. After her parents "disappear" in Russia, young Juli returns to a paranoia-fueled Budapest to live with her Stalinist aunt. Her only solace is her trips to the cinema, and her only friend, an older, politically outspoken father figure, Janos. As she finds her voice, her nation may lose its chance to speak. *Diary's* grand historical sweep may have been new for Mészáros,



5

but her eye for the smallest, most intricate moments remains. JASON SANDERS

Written by Mészáros. Photographed by Nyika Jancsó. With Zsuzsa Czinkóczi, Anna Polony, Jan Nowicki, Tamás Tóth. (107 mins, In Hungarian with English subtitles, B&W, DCP, From Janus Films)

FRIDAY / 7.15.22

## DIARY FOR MY LOVERS

MÁRTA MÉSZÁROS (HUNGARY, 1987)

7:00 PM

(*Napló szerelmeimnek*, a.k.a. *Diary for My Loves*). The second installment of Mészáros's acclaimed *Diary* series is arguably its most searing—and timely—exposing how history and reality can be erased through political manipulation. Now in film school in Moscow, Juli finds that her newsreels expose too much discontent for her censors. "You must create a new reality," they remind her, one where contentment is the only norm. Intertwining Juli's personal artistic awakening and Janos's continuing activism with the history of Hungary—from the death of Stalin to the beginning of the 1956 Hungarian Uprising—this second *Diary* showcases how history affects the individual, as well as how an individual may affect history. JASON SANDERS

Written by Mészáros, Éva Pataki. Photographed by Nyika Jancsó. With Zsuzsa Czinkóczi, Anna Polony, Jan Nowicki, Irina Kouberskaya. (132 mins, In Hungarian with English subtitles, B&W/Color, DCP, From Janus Films)

WEDNESDAY / 7.20.22

## DIARY FOR MY FATHER AND MOTHER

MÁRTA MÉSZÁROS (HUNGARY, 1990)

7:00 PM

(*Napló apámnak, anyámnak*). The final piece of Mészáros's epic *Diary* series finds our heroes, Juli and Janos, in the aftermath of the 1956 Hungarian Uprising, witnessing political repression and a Russian propaganda machine that turns revolutionaries into "fascists" and Soviet aggression into Hungarian. ("Are Moscow newspapers lying?" Juli's Russian friends ask incredulously.) Mészáros weaves historical documentary materials into the fictional narrative, crystallizing an entire nation's struggle into one family's journey. "As such, it serves to commemorate and remember those who had, and continue to have, the courage to speak the truth in the face of certain death, punishment and deprivation" (Catherine Portuges, *Screen Memories*). JASON SANDERS

Written by Mészáros, Éva Pataki. Photographed by Nyika Jancsó, Loránd Mertz. With Zsuzsa Czinkóczi, Anna Polony, Jan Nowicki, Mari Töröcsik. (116 mins, In Hungarian with English subtitles, B&W/Color, DCP, From Janus Films)



# FILM PRESERVATION: CELEBRATING THE FILM FOUNDATION

“If we lose one film, that’s one less title on that list of films ever made. So the work of preserving film under the leadership of Martin Scorsese and the foundation, and some of the great institutions that the foundation works with is very essential work.” FRANCIS FORD COPPOLA

“Preserving films, in terms of the legacy of the future, is probably the most important thing we can do. We spend a great deal of time, energy, money, trying to preserve antiquities, trying to preserve other art forms, and I think it’s equally important that we spend some of our resources to preserve films.” GEORGE LUCAS

“I am constantly amazed at how modern and innovative many of these defining films were as filmmaking evolved as an art form. Not just the better known ‘classics’, but the films and filmmakers whose work was buried by censor, neglect, or prejudice.” LYNNE RAMSAY

Founded in 1990 by Martin Scorsese and a group of leading film directors, including George Lucas, Steven Spielberg, Francis Ford Coppola, and others, The Film Foundation and its World Cinema Project (created in 2007) are a driving force dedicated to protecting and preserving motion picture history. As a nonprofit organization, The Film Foundation, working in partnership with archives and studios, has helped to restore over 925 films, and the World Cinema Project has restored 47 films from Africa, Asia, Eastern Europe, Central America, and the Middle East, ensuring that these films are preserved, seen, and shared.

Over the years, BAMPFA has featured many of the restorations funded in part by The Film Foundation, and we have benefitted from its support for our own preservation projects in the areas of avant-garde, documentary, and independent film. We take this occasion to showcase an impressive range of world cinema that has been preserved thanks to a concerted effort over more than thirty years.

Susan Oxtoby, Director of Film and Senior Film Curator

Film Series Sponsor: Susan Consey

Organized by Susan Oxtoby with thanks to Margaret Bodde and Kristen Merola, The Film Foundation; Carmen Accaputo, Cineteca di Bologna; Todd Wiener and Steven K. Hill, UCLA Film & Television Archive; Dave Kehr, MoMA; and Brian Belovarac, Janus Films.

SATURDAY / 6.4.22

## L’ATALANTE

JEAN VIGO (FRANCE, 1934) 4K DIGITAL RESTORATION

7:00 PM

Vigo’s only full-length feature is a poetic masterpiece on the theme of passionate love. In telling the story of a young captain and his peasant bride in their first days together on his barge, and of their separation when she sneaks off to Paris, *L’Atalante* surprises realism with surrealism, much as Jean is surprised by his wife’s desire. Shot against a backdrop of the Parisian canals, the film anticipates the methods of neorealism by almost fifteen years, particularly in its acting. Michel Simon as the grisly, tattooed Père Jules and Dita Parlo as the bride Juliette are unforgettable. JUDY BLOCH

Written by Vigo, Albert Riera, based on a story by Jean Guiné. Photographed by Boris Kaufman, Louis Berger. With Michel Simon, Dita Parlo, Jean Dasté. (89 mins, In French with English subtitles, B&W, DCP, From Janus Films)

WEDNESDAY / 6.8.22

## SAMBIZANGA

SARAH MALDOROR (ANGOLA/REPUBLIC OF CONGO/FRANCE, 1972) DIGITAL RESTORATION

7:00 PM

“Maldoror is both presenting history and issuing a call to arms.” VILLAGE VOICE

One of the first feature films made by a woman in Africa, *Sambizanga* is a fictionalized chronicle of the arrest and fatal imprisonment of a man whose underground activities were an impenetrable secret. It was at a prison near Sambizanga, Angola, on February 4, 1961, that the first uprising of what would become the Angolan resistance movement took place. The film is set a few weeks before that moment, during a time of increasingly desperate and repressive security measures by the colonial government. It is worth noting that Maldoror assisted Gilles Pontecorvo in the filming of *The Battle of Algiers*.

Written by Maldoror, Mário Coelho Pinto de Andrade, Maurice Pons, based on a novel by José Luandino Vieira. Photographed by Claude Agostini. With Elisa Andrade, Domingos de Oliveira, Jean M’Vondo, Adelino Nelumba. (103 mins, In Portuguese with English subtitles, Color, DCP, From Janus Films)

THURSDAY / 6.9.22

## LIONS LOVE (. . . AND LIES)

AGNÈS VARDA (US, 1969) DIGITAL RESTORATION

7:00 PM

“The pressures here in Hollywood are so great, from all the dead people,” opines Warhol superstar Viva in Varda’s experimental feature, shot in Los Angeles in 1968. Drifting naked in the pool, attended by swains Jim Rado and Jerry Ragni (the writer-singers of *Hair*), our heroine at first seems to abide in hippie bliss. But then the trio’s houseguest (filmmaker Shirley Clarke) attempts suicide, Bobby Kennedy gets killed on TV, and news of the shooting of Andy Warhol arrives by telephone. What’s a superstar to do? *Lions Love* is a deliberately decadent riff on fantasy, immaturity, and violence: American culture, 1968. JULIET CLARK

Written by Varda. Photographed by Steve Lerner, Lee Alexander, William Weaver, Rusty Roland. With Viva, Jim Rado, Jerry Ragni, Shirley Clarke. (110 mins, Color, DCP, From Janus Films)



2



3



4



5

SATURDAY / 6.11.22

**ILLUSTRIOUS CORPSES**

7:00 PM

FRANCESCO ROSI (ITALY, 1976) DIGITAL RESTORATION

(*Cadaveri eccellenti*). Rosi called *Illustrious Corpses* “a trip through the monsters and monstrosities of power.” A detective thriller cast in the mold of a political exposé, or vice versa, this is the story of a mysterious killer (or killers) whose victims are judges, public prosecutors, and magistrates. The dogged detective who follows this morbid trail uncovers a nest of corruption: every witness—indeed, every institution in Italian society—has a stake in the collapse of the judiciary. Rosi’s most despairing comment on absolute power and corruption is also his most stylistically distinguished. Lino Ventura as the melancholy detective is joined by an all-star cast.

Written by Rosi, Tonino Guerra, Lino Iannuzzi. Photographed by Pasqualino De Santis. With Lino Ventura, Tino Carraro, Marcel Bozzuffi, Paolo Bonacelli. (127 mins, In Italian with English subtitles, Color, DCP, From Cineteca di Bologna, permission Park Circus)

FRIDAY / 6.17.22

**SHADOWS**

7:00 PM

JOHN CASSAVETES (US, 1959) RESTORED 35MM PRINT

Cassavetes’s first film stripped the American screen of a treasured possession—narrative closure—and left the ambivalence of real emotions. The film owes a debt to Italian neorealism, but with its poetry of immediacy, its riffs by jazz musician Charles Mingus, and its racial theme already evolved into an existentialism of marginality, *Shadows* was quintessentially American. Cassavetes centers his tale on three Black Manhattanites—Lelia (Lelia Goldoni) and her brothers, Ben (Ben Carruthers) and Hugh (Hugh Hurd). To say that each suffers an identity crisis, to use the lingo of the day, is to minimize the breadth of their truly remarkable performances. JUDY BLOCH

Script improvised by the actors, from ideas by Cassavetes. Photographed by Erich Kollmar. With Ben Carruthers, Lelia Goldoni, Hugh Hurd, Anthony Ray. (82 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Shout! Factory)

1. *Shadows*, 6.17.22
2. *The Color of Pomegranates*, 6.30.22
3. *Sambizanga*, 6.8.22
4. *L'Atalante*, 6.4.22
5. *Lions Love*, 6.9.22

WEDNESDAY / 6.22.22

**ENAMORADA**

7:00 PM

EMILIO FERNÁNDEZ (MEXICO, 1946) DIGITAL RESTORATION

(*Woman in Love*, a.k.a. *In Love*). In this truly extraordinary film, “María Félix is most radiant as the rich man’s daughter sought after by a revolutionary general played by Pedro Armendáriz. The passions of political idealism and romantic love come head to head in this sweeping saga set against the Mexican Revolution of Juarez. Loosely adapted from Shakespeare’s *The Taming of the Shrew* (and *Count Lucanor* by Juan Manuel), the film displays some of Gabriel Figueroa’s finest work. Magnificent Churrigueresque cathedrals are juxtaposed with a revolutionary atmosphere and provide the backdrop for plenty of romantic fireworks between Armendáriz and Félix” (Michael Donnelly).

Written by Íñigo de Martino, Fernández. Photographed by Gabriel Figueroa. With María Félix, Pedro Armendáriz, Fernando Fernández. (99 mins, In Spanish with English subtitles, B&W, DCP, From UCLA Film & Television Archive, permission Fundación Televisa)

SATURDAY / 6.25.22

**FORBIDDEN PARADISE**

7:00 PM

ERNST LUBITSCH (US, 1924) 4K DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

“American cinema seemed to achieve perfection at that time (the 1920s): perfection of the cut, perfection of the stitching, perfection of the fabric. . . . Ernst Lubitsch was, in our memory, the man whose oeuvre will someday symbolize this perfection, this flawless style that was the distinctive feature of this art” (Henri Langlois). Lubitsch’s long-unavailable *Forbidden Paradise* brims with comic touches, as officer Alexei saves the czarina from revolutionary conspirators and is rewarded with her love. It represents a crucial refinement toward the “Lubitsch touch.”

Written by Agnes Christine Johnston, Hanns Kräly, based on a play by Lajos Bíró and Melchior Lengyel. Photographed by Charles Van Enger. With Pola Negri, Rod La Rocque, Adolphe Menjou, Pauline Starke. (73 mins, Silent, B&W, DCP, From MoMA)

THURSDAY / 6.30.22

**THE COLOR OF POMEGRANATES**

7:00 PM

SERGEI PARADJANOV (USSR, 1969) DIGITAL RESTORATION

(*Sayat Nova*, a.k.a. *Red Pomegranates*). Paradjanov’s paeon to his Armenian heritage is an exotic mosaic of the mystical and historical that achieves a surreal effect. In tracing the life of the great eighteenth-century Armenian poet and monk Sayat Nova through his writings, Paradjanov weaves a metaphorical short history of the Armenian nation, telling of Turkish genocide, Persian invasions, and a vast migration to the Russian section of the country in the early twentieth century, all through daringly symbolic imagery. The film is an extraordinary artistic rendering of ceremony and ritual, architecture, iconography, and period music that, even for the uninitiated, works its extraordinary magic.

Written by Paradjanov, based on the writings of Sayat Nova. Photographed by Souren Chabazian, Martyn Chabazian. With Sofiko Chiaureli, Melkon Alekian, Vilen Galestian. (77 mins, In Armenian with English subtitles, Color, DCP, From Janus Films)

FRIDAY / 7.1.22

**TAIPEI STORY**

7:00 PM

EDWARD YANG (TAIWAN, 1985) DIGITAL RESTORATION

(*Ching-mei Chu-ma*, a.k.a. *Qing mei zhu ma*). The collapsing relationship between two urban professionals forms the basis of Yang’s breakthrough feature. Friends since childhood and now lovers, businesswoman Shu-chen (pop star Tsai Chin) and ex-baseball player Lon (acclaimed director Hou Hsiao-hsien) wander through a vibrant Taipei that contrasts with their feelings of failure, loneliness, and sorrow. Stylistically, Yang remained enamored of the still tableaux of Michelangelo Antonioni, Carl Th. Dreyer, and Yasujiro Ozu; an imposingly static frame accents the characters’ inherent stasis. Though set in mid-1980s Taipei, the film’s reflective atmosphere and absorbing, haunting visions of ordinary life are relevant anywhere and anytime. JASON SANDERS

Written by Yang, Hou Hsiao-hsien, Chu T’ien-wen. Photographed by Yang Wei-han. With Hou Hsiao-hsien, Tsai Chin, Lai Teh-nan, Ko I-Chen. (119 mins, In Mandarin with English subtitles, Color, DCP, From Janus Films)



SATURDAY / 7.2.22

### THE TREE OF WOODEN CLOGS

7:00 PM

ERMANNO OLMI (ITALY, 1978) DIGITAL RESTORATION

(*L'albero degli zoccoli*). Winner of the Palme d'Or at Cannes, *The Tree of Wooden Clogs* is the epic made personal, a cinema of majesty constructed from minutiae. Set in northern Italy in the early 1900s, the film follows three families of farmers and their interactions with their community, their wealthy landlord, and the land itself. Sprawling, politicized peasant epics were the rage in 1970s European cinema, but here economic oppression and daily toil are not exploited for narrative spectacle, but rather quietly felt and keenly observed. Nearly every scene documents the movement and rhythm of labor. JASON SANDERS

Written by Olmi. Photographed by Olmi. With Luigi Ornaghi, Francesca Moriggi, Omar Brignoli, Antonio Ferrari. (186 mins, In Italian with English subtitles, Color, DCP, From Janus Films)

WEDNESDAY / 7.13.22

### WANDA

7:00 PM

BARBARA LODEN (US, 1970) DIGITAL RESTORATION

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

Written by Loden. Photographed by Nicholas T. Proferes. With Loden, Michael Higgins, Dorothy Shupenes, Peter Shupenes. (102 mins, Color, DCP, From Janus Films)

FRIDAY / 7.22.22

### PRISONERS OF THE LAND

7:00 PM

MARIO SOFFICI (ARGENTINA, 1939) DIGITAL RESTORATION

(*Prisioneros de la tierra*, a.k.a. *Prisoners of the Earth*). A passionate tropical noir that weaves its love triangle around greed, exploitation, and class struggle during the birth of contemporary Latin America, *Prisoners of the Earth* has been acclaimed as one of the greatest Argentine films. Set in the jungle province of Misiones in 1915, as its wildness is turned into profit by exploited plantation laborers, the film follows a proud worker, a ruthless foreman, and the woman torn between them. This restoration brings new life into every nightmarish close-up, powerful folk song, and descent into delirium in this classic of Argentina's "social-folkloric" genre. JASON SANDERS

Written by Ulyses Petit de Murat, Dario Quiroga. Photographed by Pablo Taberero. With Ángel Magaña, Elisa Galvé, Francisco Petrone, Homero Cárpena. (85 mins, In Spanish and Guaraní with English subtitles, B&W, DCP, From Janus Films)

WEDNESDAY / 7.27.22

### QUEEN OF DIAMONDS

7:00 PM

NINA MENKES (US, 1991) DIGITAL RESTORATION

A seminal work by independent filmmaker Menkes, *Queen of Diamonds* was filmed on location in Las Vegas. Menkes's sister and collaborator, Tinka Menkes, plays an alienated blackjack dealer in Sin City. The film takes a close look at the desolation of daytime Vegas, contrasting the lights, noise, and life of the city with the quiet, lonely reality of its residents. Menkes uses long takes and extended periods of silence to convey her character's solitary life in the Nevada desert. "Even at a terse 76 minutes, *Queen of Diamonds* is not an easy film. But it's an essential one" (Glenn Kenny, *New York Times*).

Written by Menkes. Photographed by Menkes. With Tinka Menkes, Emmeldda Beech. (77 mins, Color, DCP, From Arbelos)



THURSDAY / 8.4.22

### THE OLIVE TREES OF JUSTICE

7:30 PM

JAMES BLUE (FRANCE, 1962) DIGITAL RESTORATION

REPEATS FRIDAY / 8.19.22

"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, based on a novel by Jean Pélégri. Photographed by Julius Rascheff. With Pierre Prothon, Jean Pélégri, Marie Decaitre, Huguette Poggi. (81 mins, In French with English subtitles, B&W, DCP, From Kino Lorber)

SUNDAY / 8.7.22

### BADOU BOY

5:00 PM

DJIBRIL DIOP MAMBÉTY (SENEGAL, 1970) DIGITAL RESTORATION

Mambéty's short works foretold the exuberant creativity of his subsequent feature *Touki Bouki* (1973). Transferring his experience in experimental theater to cinematic innovation, in *Badou Boy*, Mambéty presents little stories on the screen, interweaving them with others on the soundtrack. The film revolves around a punk kid in Dakar, Senegal's capital. The humor and conniving characters sometimes employ slapstick, with the filmmaker doubling as an actor in one Chaplinesque scene. No chance is missed to mock authority.

Written by Mambéty. Photographed by Baidy Sow. With Laminé Ba, Al Demba Ciss, Christoph Colomb, Aziz Diop Mambéty. (56 mins, In French and Wolof with English subtitles, Color, DCP, From Cineteca di Bologna)

PRECEDED BY **CONTRAS' CITY** (*City of Contrasts*) (Djibril Diop Mambéty, Senegal, 1969). Mambéty's first film, a tour of Dakar, "sensitive, imaginatively, and puckishly captures the series of contrasts that would define the tumultuous social and ideological climate that would explode in Senegal in 1968" (Documenta Madrid). (20 mins, In Wolof with English subtitles, Color, DCP, From Cineteca di Bologna)

Total running time: 76 mins



3



4



5

SATURDAY / 8.13.22

## VITTORIO DE SETA'S SHORT FILMS

DIGITAL RESTORATIONS

After completing his film *My Voyage to Italy*, Martin Scorsese was given an unexpected gift of several documentaries by De Seta. Each was about ten minutes long and in color, and most were shot in stunning CinemaScope. The short films had concise but poetic titles, and they depicted with gravity traditional culture as it still persisted in postwar Sicily. De Seta's artful works distinguished themselves from contemporary ethnography by privileging the voice of his much-admired subjects, letting their words and labors tell their stories. He focused on the details of craft, the sanctity of communal rites, and the fragile but revered place of man in nature.

ISLANDS OF FIRE (*Isole di fuoco*), Italy, 1955, 11 minsTHE AGE OF SWORDFISH (*Lu tempu di li pisci spata*), Italy, 1954, 11 minsSULPHUR MINES (*Surfarara*), Italy, 1955, 10 minsEASTER IN SICILY (*Pasqua in Sicilia*), Italy, 1955, 10 minsSEA COUNTRYMEN (*Contadini del mare*), Italy, 1955, 10 minsGOLDEN PARABLE (*Parabola d'oro*), Italy, 1955, 10 minsORGOSOLO'S SHEPHERDS (*Pastori di Orgosolo*), Italy, 1958, 12 minsFISHING BOATS (*Pescherecci*), Italy, 1958, 10 minsA DAY IN BARBAGIA (*Un giorno in Barbagia*), Italy, 1958, 11 minsTHE FORGOTTEN (*I Dimenticati*), Italy, 1959, 21 mins

All Color, In Italian with English subtitles, DCP, From Cineteca di Bologna

Total running time: 116 mins

FRIDAY / 8.19.22

## THE OLIVE TREES OF JUSTICE

JAMES BLUE (FRANCE, 1962) DIGITAL RESTORATION

SEE THURSDAY / 8.4.22

SATURDAY / 8.20.22

## I KNOW WHERE I'M GOING!

EMERIC PRESSBURGER, MICHAEL POWELL (UK, 1945)

DIGITAL RESTORATION

Powell and Pressburger's most romantic, lyrical film sets a love affair and an emotional awakening against the vast beauty of Scotland's Hebrides Islands. A young British woman en route to marry her wealthy boss becomes stranded by a storm and finds herself falling under the spell of the landscape and an attentive young Scotsman. Shot on location, filled with mysticism and sensuality, the film stands as "one of the finest of all screen romances"

7:00 PM

(Elliot Stein, *Village Voice*). "I reached the point of thinking there were no more masterpieces to discover, until I saw *Know Where I'm Going!*" (Martin Scorsese). JASON SANDERS

Written by Powell, Pressburger. Photographed by Erwin Hillier. With Wendy Hiller, Roger Livesey, Pamela Brown, Finlay Currie. (90 mins, B&W, DCP, From Park Circus)

FRIDAY / 8.26.22

## XIAO WU

JIA ZHANGKE (CHINA/HONG KONG, 1997) DIGITAL RESTORATION

(*Pickpocket*). Fresh from the Beijing Film Academy, Jia turned to the dirt streets of his hometown, Fenyang, for his feature debut, a portrait of China in economic transition and of those who can only watch as they're left behind. More inclined toward a slow stroll sideways than a great leap forward, the small-time, undermotivated pickpocket Xiao Wu (Wang Hongwei) isn't keeping up as even dirt-poor Fenyang starts striving for economic success. Ramshackle shops are being demolished, the city's cracking down on street criminals like Xiao Wu, the local bar girl seems unattainable, and even his old prison buddy has become a "model entrepreneur." JASON SANDERS

Written by Jia. Photographed by Yu Likwai. With Wang Hongwei, Hao Hongjian, Zu Baitao, Ma Jinrei. (105 mins, In Mandarin with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 8.27.22

## AL MOMIA

SHADI ABDEL SALAM (EGYPT, 1969) DIGITAL RESTORATION

(*The Night of Counting the Years*, a.k.a. *The Mummy*). A detective story, historical drama, and sociological critique in one, *Al Momia* has one of cinema's most dramatic settings: the towering pyramids, ancient tombs, and desolate sands of the Egyptian desert. Based on a true story, the film takes place in 1881, when a young man discovers his tribe's secret source of income: raiding, and profiting from, the tombs they have been sworn to protect. Salam frames this essential metaphor with an austere, almost otherworldly serenity, presenting his images as if cinema were both art form and secret ceremony.

Written by Salam. Photographed by Abdel Aziz Fahmi. With Ahmed Marei, Ahmed Hegazi, Zouzou Hamdi El Hakim, Nadia Lofti. (103 mins, In Arabic with English subtitles, Color, DCP, From Cineteca di Bologna)

PRECEDED BY **THE ELOQUENT PEASANT** (Shadi Abdel Salam, Egypt, 1969). Based on one of the major literary texts that has survived from the classical period of Egyptian literature, *The Eloquent Peasant* is a combination of a morality/folk tale and a poem. (21 mins, Color, DCP, From Cineteca di Bologna)

Total running time: 124 mins

7:00 PM



7



8

1. *Enamorada*, 6.22.22
2. *Al Momia*, 8.27.22
3. *The Tree of Wooden Clogs*, 7.2.22
4. *Wanda*, 7.13.22
5. *Badou Boy*, 8.7.22
6. *The Olive Trees of Justice*, 8.4.22, 8.19.22
7. *A Day in Barbagia*, 8.13.22
8. *Xiao Wu*, 8.26.22



1

2

# INDELIBLE MOMENTS: MAY I HAVE THIS DANCE

Sometimes a moment from a film sticks with me, and it is what comes to mind when I think of that film. These moments crystallize the experience of the movie; they leave their imprint more than the plotline or even the characters. *Indelible Moments*, which is presented both in the Barbro Osher Theater and on the outdoor screen, is a selection of films in which a dance scene is what I recall. There is, of course, incredible dancing in musicals, but the dance scenes featured here come from films that are not musicals, from comedies to dramas, as well as films that are structured like a dance. In *La ronde*, for example, the camera's movements are choreographed, and Jacques Tati in *Playtime* "turns the very acts of seeing and hearing into a form of dancing," according to Jonathan Rosenbaum.

Memorable dance moments cross genres, nationalities, time periods; the camera can dance, the *mise-en-scène* can be choreographed, the editing provides rhythm. *Do the Right Thing* opens with a dance; *Beau travail* closes with one. I like an element of surprise in a film, when something arises that I didn't anticipate—Marcello Mastroianni's awkward dance in *White Nights* or the spontaneous Madison in *Band of Outsiders*, for example. Sometimes a dance scene causes you to rethink the entire film and recognize dance in other movements.

I'll be at many of the programs of *Indelible Moments*, sometimes with an additional selected clip or two. I invite you to think about dance scenes that are memorable to you. I want to know what moves you, too.

Edith Kramer, Former Director, Pacific Film Archive

Film Series Sponsor: Peter Washburn

With thanks to Mark McElhatten, Kathryn MacKay, and Kathy Geritz for their input and assistance.

SUNDAY / 6.12.22

## THE GOLD RUSH

2:00 PM

CHARLES CHAPLIN (US, 1925, REEDITED 1942)

FREE FAMILY DAY SCREENING—FREE ADMISSION!

*The Gold Rush* glitters with some of Chaplin's most memorable nuggets of comedy, including our hero leading a pair of rolls in a graceful soft-shoe. The 1925 version, without voiceover narration, will be shown for free on Thursday, August 4, on the outdoor screen.

Written by Chaplin. Photographed by Roland Totheroh. (72 mins, Silent with music track and voiceover narration by Chaplin, B&W, 35mm, From Janus Films)

SUNDAY / 6.12.22

## CASQUE D'OR

5:30 PM

JACQUES BECKER (FRANCE, 1952)

INTRODUCTION Edith Kramer

Edith Kramer was senior film curator and Pacific Film Archive director from 1983 until her retirement in 2005.

LIVE MUSIC Bruce Loeb on piano for *Pass the Gravy*

With a fluidity that almost defies narrative plotting, Becker unfolds a tale of love doomed by its setting, the Paris demimonde at the turn of the century. A young Simone Signoret is sensual and sassy as the *gigolette* Marie, who abandons her gangster *mec* for an honest carpenter, Manda (Serge Reggiani). Becker calls up the spirit of Auguste Renoir to create a setting for the lovers' meeting and for a brief lifetime of happiness in scenes of heart-stopping sensuality. With her "golden helmet" (*casque d'or*) of hair, Signoret glows; Reggiani's impassiveness is all the more moving for his ability to fuse with her.

Written by Becker, Jacques Companeéz. Photographed by Robert Lefebvre. With Simone Signoret, Serge Reggiani, Claude Dauphin, Raymond Bussières. (94 mins, In French with English subtitles, B&W, 35mm, From Janus Films)

PRECEDED BY *PASS THE GRAVY* (Fred L. Guiol, Leo McCarey, US, 1928). Can a pantomime dance end a feud over a prize rooster? (With Max Davidson, 22 mins, Silent with English intertitles, B&W, 35mm, From George Eastman Museum)

Total running time: 116 mins

THURSDAY / 6.16.22

## VIVRE SA VIE

7:00 PM

JEAN-LUC GODARD (FRANCE, 1962)

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

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

SUNDAY / 6.19.22

## MY DARLING CLEMENTINE

5:00 PM

JOHN FORD (US, 1946)

INTRODUCTION Edith Kramer

"John Ford's first film after his World War II service has been rightly called 'the perfect example of the classic Western' (Alan Lovell, *The Western*). The tale of Wyatt Earp in Tombstone was already familiar from at least five previous sound films when Ford cast a restrained Henry Fonda in the title role and a brooding Victor Mature as Doc Holliday. This version is a preliminary cut screened for a preview audience. Although it's not a 'director's cut,' it's closer to Ford's intentions" (Scott Simmon). Wyatt and Clementine's "dance is the turning point of the movie, and marks the end of the Old West" (Roger Ebert).

Written by Sam Hellman, Winston Miller, based on the book *Wyatt Earp, Frontier Marshal* by Stuart N. Lake. Photographed by Joe MacDonald. With Henry Fonda, Cathy Downs, Victor Mature, Walter Brennan. (103 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Criterion Pictures)

1. *Band of Outsiders*, 8.18.22

2. *Beau travail*, 6.23.22

3. *Killer of Sheep*, 7.7.22

4. *White Nights*, 6.26.22

5. *My Darling Clementine*, 6.19.22



3



4



5

THURSDAY / 6.23.22

**BEAU TRAVAIL**

CLAIRE DENIS (FRANCE, 1999)

7:00 PM

**“The visually spellbinding movie depicts [the French Foreign Legion’s] rigorous drills and rituals as ecstatic rites of purification and the embodiment of an impenetrable masculine mystique. . . . Not to be missed.”** *NEW YORK TIMES*

(*Good Work*). A story of French Legionnaires isolated in a blisteringly beautiful African setting, *Beau travail* evokes Camus’s *The Stranger* as much as it does Melville’s *Billy Budd*, on which it is abstractly based. This is the Foreign Legion of the 1990s, superfluous to anything but its almost spiritual rituals of loyalty and rigor. The rigor plays out in dancelike exercises and in simple activities like the pressing of a uniform into elegant creases. But loyalty, as in Melville, is a complex of suppressed eroticism and violence, as Sgt. Galoup (Denis Lavant) indulges a paranoid, irrational hatred for a beautiful young recruit, Sertain (Grégoire Colin). JUDY BLOCH

Written by Denis, Jean-Pol Fargeau, inspired by the novella *Billy Budd, Sailor* by Herman Melville. Photographed by Agnès Godard. With Denis Lavant, Michel Subor, Grégoire Colin, Richard Courcet. (93 mins, In French with English subtitles, Color, DCP, From Janus Films)

SUNDAY / 6.26.22

**WHITE NIGHTS**

LUCCHINO VISCONTI (ITALY/FRANCE, 1957) IMPORTED 35MM PRINT

5:00 PM

INTRODUCTION Edith Kramer

This adaptation of Dostoyevsky’s tale about displaced, disconnected people drifting along crossing, doubling paths was shot in moody black and white on a soundstage simulacrum of Livorno, Italy. With it, Visconti veered away from verisimilitude and toward an emphatically subjective style—from neorealism to neoromanticism. As a quiet man who accidentally befriends a troubled, lonely young woman (Maria Schell) and finds himself playing understudy for the absent object of her affections (Jean Marais), Marcello Mastroianni mingles subtly passionate yearnings—including a disarmingly stilted dance—with a note of annoyance, hovering on the boundary between the abstracted heroine’s misty twilight world and the harsher light of day. JULIET CLARK

Written by Visconti, Suso Cecchi D’Amico, based on the story by Fyodor Dostoyevsky. Photographed by Giuseppe Rotunno. With Marcello Mastroianni, Maria Schell, Jean Marais, Clara Calamai. (101 mins, In Italian with English subtitles, B&W, 35mm, From Cinecittà, permission Janus Films)

SUNDAY / 7.3.22

**PLAYTIME**

JACQUES TATI (FRANCE/ITALY, 1967)

5:00 PM

INTRODUCTION Edith Kramer

*Playtime* is an apotheosis of modern design as both subject matter and technique. In his version of 1960s Paris, Tati envisions the city as a terrarium, a realm of glassy reflections where the distinction between interior and exterior is often not seen, only heard. (As always, his manipulation of sound is extraordinary.) Everything is at right angles, except Tati as M. Hulot, whose ordinariness makes him conspicuous. The International Style metropolis that the film observes with wonder was in fact an enormous set into which the filmmaker sunk every resource he had; a box-office failure, *Playtime* bankrupted Tati, though it is now recognized as his masterpiece. JULIET CLARK

Written by Tati, Denise Giton, Sophie Tatischeff, J. F. Galland. Photographed by Jean Badal, Andreas Winding. With Tati, Barbara Dennek, Rita Maiden, France Rumilly. (124 mins, In English, French, and German with English subtitles, Color, 35mm, From Janus Films)

THURSDAY / 7.7.22

**KILLER OF SHEEP**CHARLES BURNETT (US, 1977)  
NEW 35MM BAMPFA COLLECTION PRINT

7:00 PM

INTRODUCTION Ruth Gebreyesus

*Ruth Gebreyesus*, a writer and producer based in the Bay Area, is currently cocurator of *Black Life*, a multidisciplinary art and film series at BAMPFA.

Burnett’s *Killer of Sheep* evokes the everyday trials, fragile pleasures, and tenacious humor of blue-collar African Americans in 1970s Watts. Burnett made the film on a minuscule budget, with a mostly nonprofessional cast, combining keen on-the-street observation with a carefully crafted script. The episodic plot centers on the character of Stan (Henry Gayle Sanders), a slaughterhouse worker mired in exhaustion and disconnected from his wife, his children, and himself. Stan and his neighbors struggle just to get by, let alone get ahead. Only the kids, leaping from roof to roof, seem to achieve a mobility that eludes their elders. JULIET CLARK

Written and photographed by Burnett. With Henry Gayle Sanders, Kaycee Moore, Charles Bracy, Angela Burnett. (81 mins, B&W, 35mm, BAMPFA collection)

Black Life Film Program Sponsor: Julie Simpson

THURSDAY / 7.14.22

**DAMNATION**BÉLA TARR (HUNGARY, 1988)  
NEW 4K RESTORATION BY HUNGARIAN NATIONAL FILM INSTITUTE

7:00 PM

INTRODUCTION Edith Kramer

Six years prior to *Satantango*, the first collaboration between what would become cinema’s holy trinity of melancholia—director Tarr, composer Mihály Víg, and writer László Krasznahorkai—*Damnation* boasts a noirish plotline of marital infidelity, scheming lovers, smuggling scams, and murder. Yet the plot is barely noticeable amid an atmosphere of stasis and decay so meticulously rendered that it almost oozes from the screen. Existing in a realm of rain-lashed nights, deserted countrysides, and windowless rooms, *Damnation* was Tarr’s first movement away from traditional narrative, toward a cinema that holds the space around the plot in almost mystical awe, in which atmosphere, not language, is what defines and confines. JASON SANDERS

Written by Tarr, László Krasznahorkai. Photographed by Gábor Medvigy. With Miklós B. Székely, Vali Kerekes, Hédi Temessy, Gyula Pauer. (116 mins, In Hungarian with English subtitles, B&W, DCP, From Arbelos Films)

SUNDAY / 7.17.22

**TOUTE UNE NUIT**

CHANTAL AKERMAN (BELGIUM/FRANCE, 1982)

5:00 PM

INTRODUCTION Edith Kramer

(*All Night Long*). This lovely film might be Akerman’s postmodernist version of a city symphony, its beautifully paced rhythms and variations somehow “outside” the melody. It looks in on dozens of mini dramas that take place during one warm, muggy, thundery night in Brussels. The camera follows the characters through the city Akerman knows best. The subject is love—the impulse that thrusts two beings together, the awkwardness and exhilaration of contact, the desires, the disappointments. There are many actors but no characters, and fewer than one hundred words are spoken. *Cahiers du cinéma* called it a “*comédie sentimentale* treated as a choreographed dance.”

Written by Akerman. Photographed by Carolin Champetier. With Angelo Abazoglou, Natalie Akerman, Aurore Clément, Jan Declair. (90 mins, In French with English subtitles, Color, 35mm, From Harvard Film Archive, permission Chantal Akerman Foundation)



1

SUNDAY / 7.24.22

## LA RONDE

MAX OPHULS (FRANCE, 1950) BAMPFA COLLECTION

7:00 PM

INTRODUCTION Edith Kramer

Set in the Vienna of the waltz, this exquisite and witty film describes love's ceaseless roundabout, starting with a prostitute (Simone Signoret), who loves a soldier (Serge Reggiani), who leaves her for a chambermaid (Simone Simon), who . . . etc., etc., until the story comes back to the prostitute. Here "the normal narrow view of movie stories, always going forward towards destiny and resolution, is abandoned in favor of the more mocking designs of hazard, obliqueness, and digression, a dance in which the dancers do not hear the beat but in which they revert helplessly to where they began, older and no wiser" (David Thomson).

Written by Ophuls, Jacques Natanson, based on the play *Der Reigen* by Arthur Schnitzler. Photographed by Christian Maras. With Anton Walbrook, Simone Signoret, Serge Reggiani, Simone Simon. (97 mins, In French with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)



5

- |   |                                       |
|---|---------------------------------------|
| 1. <i>La Ronde</i> , 7.24.22              | 4. <i>Band of Outsiders</i> , 8.18.22 |
| 2. <i>The Gold Rush</i> , 6.12.22, 8.4.22 | 5. <i>Casque d'or</i> , 6.12.22       |
| 3. <i>Do the Right Thing</i> , 8.25.22    |                                       |



2



3

THURSDAY / 8.18.22

## BAND OF OUTSIDERS

JEAN-LUC GODARD (FRANCE, 1964)

7:00 PM

"[Godard's] most charming and, arguably, influential film: a free-associative meditation on the gangster genre that revealed a new way of framing our dreams and our reality."

DAVID EDELSTEIN, *NEW YORK MAGAZINE*

Would-be tough guys Franz (Sami Frey) and Arthur (Claude Brasseur) have little better to do than drive around Paris and act out scenes from B movies. But when they team up with wide-eyed Odile (Anna Karina) to plot a burglary, they stumble into the gap between playacting and reality. Godard said, "It is not the people who are important, but the atmosphere between them." The atmosphere arises not only from the actors' interplay—their dance in a café and their sprint through the Louvre are among the most memorable and joyous moments in Godard's cinema—but also from Raoul Coutard's exquisitely bleak cinematography and Michel Legrand's jaunty, melancholy score. JULIET CLARK

Written by Godard, based on the novel *Fool's Gold* by Dolores Hitchens. Photographed by Raoul Coutard. With Anna Karina, Sami Frey, Claude Brasseur, Louisa Colpeyn. (97 mins, In French with English subtitles, B&W, Digital, From Rialto Pictures)



4

## INDELIBLE MOMENTS: MAY I HAVE THIS DANCE

Complementing *Indelible Moments* in the Barbro Osher Theater, we are delighted to partner with the Downtown Berkeley Association to present three free outdoor screenings that bring Charlie Chaplin, Jean-Luc Godard, and Spike Lee to the streets of Berkeley. Bring a blanket or lawn chair to BAMPFA's huge outdoor LED screen on Addison and Oxford Streets and enjoy the show.

Copresented by the Downtown Berkeley Association.

THURSDAY / 8.4.22

## THE GOLD RUSH

CHARLES CHAPLIN (US, 1925)

7:00 PM

*The Gold Rush* glitters with some of Chaplin's most memorable nuggets of comedy. In the frozen wastes of the Klondike, Chaplin's hapless Lone Prospector takes shelter in the cabin of a hungry giant, who hallucinates Charlie into a startlingly convincing chicken. Our hero is reduced to eating his own boot, leads a pair of rolls in a graceful soft-shoe, and tries to escape a cabin teetering on the brink of an abyss. But this comedy of desperation and get-rich-quick fantasies is more than the sum of its moments, lampooning an American hunger for wealth that remains as ravenous as ever. The 1942 version will be shown on Sunday, June 12, in the Barbro Osher Theater. JULIET CLARK

Written by Chaplin. Photographed by Roland Totheroh. With Chaplin, Mack Swain, Tom Murray, Georgia Hale. (88 mins, Silent with music track by Chaplin, B&W, Digital, From Janus Films)

THURSDAY / 8.25.22

## DO THE RIGHT THING

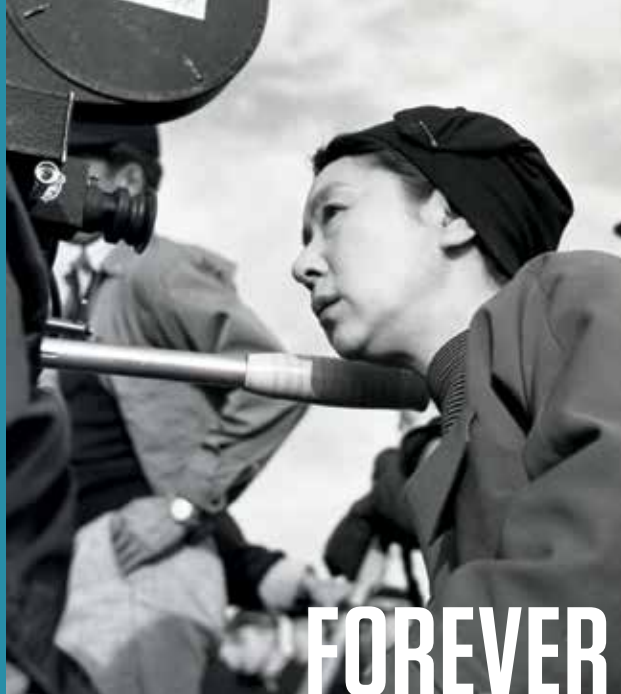
SPIKE LEE (US, 1989)

7:00 PM

"*Do the Right Thing* is bright and brazen, and it moves with a distinctive jangling glide," J. Hoberman wrote for the *Village Voice*. "Set on a single block in the heart of Brooklyn on the hottest Saturday of the summer, it offers the funniest, most stylized, most visceral New York street scene this side of Scorsese-land." In its portrayal of simmering racial tensions escalating toward tragedy, the film is, in Hoberman's words, "a daring mix of naturalism and allegory, agitprop and psychodrama." Lee recalled: "Rosie Perez dancing. People were not ready for the opening of that film. That opening is a part of cinematic history."

Written by Lee. Photographed by Ernest Dickerson. With Lee, Danny Aiello, Ossie Davis, Ruby Dee. (120 mins, Color, Digital, From Universal Pictures)





# FOREVER KINUYO TANAKA

One of the most recognizable actors of world cinema, Kinuyo Tanaka (1909–1977) had a career that spanned half a century and hundreds of roles. Celebrated for her indelible performances in films by iconic directors—including Kenji Mizoguchi, Mikio Naruse, and Yasujiro Ozu—Tanaka also made a significant contribution to the golden age of Japanese cinema as a director. The depth and intelligence she radiated in her acting roles are also present in the complex characterizations in her own films. Tanaka directed six movies between 1953 and 1962, all of which relate in some way to women working to achieve better lives, respect, agency, and/or self-realization in the face of discrimination, illness, or oppression. New 4K digital restorations make it possible, for the first time in decades, to see all of Tanaka's films on the big screen. Ranging in style and genre, they include the dramas *Love Letter*, *Girls of the Night*, and *Forever a Woman*; the comedy *The Moon Has Risen*; the biopic *The Wandering Princess*; and the historical epic *Love Under the Crucifix*. These films represent the lives of men and women across the social spectrum. In addition to films that Tanaka directed, this series includes six films representative of the scope of her acting career: Ozu's silent-era *Dragnet Girl*; Mizoguchi's *The Life of Oharu*; and rare imported 35mm film prints of Yasujiro Shimazu's *Shunkinsho: Okoto to Sasuke*, Heinosuke Gosho's *Where Chimneys Are Seen*, Naruse's *Flowing*, and *Let's Go, Grandma!*, a charming discovery from BAMPFA's collection.

Kate MacKay, Associate Film Curator

The Kinuyo Tanaka retrospective was conceived by curator Lili Hinstin. It is supported in part by an award from the National Endowment for the Arts. Thanks to Emily Woodburne, Brian Belovarac, Ben Crossley-Mara, Janus Films; Tyler Wilson, Film at Lincoln Center; Alo Joekalda, National Film Archive Japan; Kohei Miyamoto, Shochiku Co., Ltd; Yoko Shiratori, Japan Foundation, Tokyo; Tatsuya Kawashima, Japan Foundation Los Angeles; Osamu Minakawa, Kokusai Hiei Co.



FRIDAY / 7.8.22

## LOVE LETTER

7:00 PM

KINUYO TANAKA (JAPAN, 1953) 4K DIGITAL RESTORATION

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

Written by Keisuke Kinoshita, based on a novel by Fumio Niwa. Photographed by Hiroshi Suzuki. With Masayuki Mori, Yoshiko Kuga, Jukichi Uno, Kyoko Kagawa. (98 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

SUNDAY / 7.10.22

## WHERE CHIMNEYS ARE SEEN

7:00 PM

HEINOSUKE GOSHO (JAPAN, 1953) IMPORTED 35MM PRINT

(*Entotsu no mieru basho*). Gosho's most celebrated film in both Japan and the West, *Where Chimneys Are Seen* is perhaps the most compelling example of his concern for, and insights into, the everyday lives of lower-middle-class people. Based on Rinzo Shiina's novel of the absurd, the film depicts the lives of two couples against the backdrop of Tokyo's growing industrialization during the 1950s. Ken Uehara and Kinuyo Tanaka portray a *tabi* salesman and his lonely wife, whose lives—along with those of their two timidly amorous lodgers—are disrupted, and finally transformed, by the appearance of an abandoned baby on their tenement doorstep.

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



SATURDAY / 7.16.22

## DRAGNET GIRL

7:00 PM

YASUJIRO OZU (JAPAN, 1933)

LIVE MUSIC Judith Rosenberg on piano

(*Hijosen no onna*). The last of Ozu's several excursions into the world of American-style crime melodrama in the early 1930s centers on the efforts of a gangster's moll to get herself and her lover/accomplice out of their murky world and into "a decent life." This film is full of fascinating detail, an atmospheric lighting style, and some nicely observed small roles. Kinuyo Tanaka tackled an extraordinary variety of parts in the 1930s, and she brings a wide range of moods and emotions to this role, giving the film a center and force that it might not have possessed otherwise.

Written by Tadao Ikeda, story by James Maki (Ozu). Photographed by Hideo Mohara. With Kinuyo Tanaka, Joji Oka, Sumiko Mizukubo. (100 mins, Silent with Japanese intertitles and English subtitles, B&W, 35mm, From Janus Films)

THURSDAY / 7.21.22

## SHUNKINSHO: OKOTO TO SASUKE

7:00 PM

YASUJIRO SHIMAZU (JAPAN, 1935) IMPORTED 35MM PRINT

A high point of Kinuyo Tanaka's early career was her portrayal of the blind koto teacher Okoto, who is worshiped by her male servant and disciple, Sasuke. Tanaka gives a haunting, restrained performance, holding vulnerability at bay with delicate sensuality as Okoto gradually realizes Sasuke's passion. The lovers convey an electric physicality while barely touching. After Okoto suffers an assault that leaves her face disfigured, Sasuke takes measures to ensure that only her former beauty will remain in his heart. Shimazu gives this tale of distressed passions, based on a classic novel by Jun'ichiro Tanizaki, a richly emotional, always tactful treatment.

Written by Shimazu, based on a novel by Jun'ichiro Tanizaki. Photographed by Kou Kuwabara. With Kinuyo Tanaka, Kokichi Takada, Tatsuo Saito. (100 mins, In Japanese with English subtitles, B&W, 35mm, From the National Film Archive Japan, permission Shochiku)

1. Kinuyo Tanaka

2. *Love Letter*, 7.8.22

3. *Where Chimneys Are Seen*, 7.10.22

Photo: Kokusai Hiei Co.



1



2

SATURDAY / 7.23.22

**THE LIFE OF OHARU**

7:00 PM

KENJI MIZOGUCHI (JAPAN, 1952)

REPEATS THURSDAY / 8.11.22

(*Saikaku ichidai onna*). Mizoguchi considered *The Life of Oharu* his masterpiece, and critics have placed it among the greatest films of all time. It chronicles the decline of a beautiful court lady who is exiled, sold by her father as a courtesan, and gradually stripped of social respectability. Mizoguchi was said to have aestheticized women's suffering, but the same cannot be said for Kinuyo Tanaka. Through all of Oharu's degradations and transformations, she is the wick in the candle, keeping this epic tale of a woman being punished for her sexuality painfully on topic. JUDY BLOCH

Written by Yoshikata Yoda, based on the novel by Ihara Saikaku. Photographed by Yoshimi Hirano. With Kinuyo Tanaka, Toshiro Mifune, Ichiro Sugai, Hisako Yamane. (136 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)

THURSDAY / 7.28.22

**THE MOON HAS RISEN**

7:00 PM

KINUYO TANAKA (JAPAN, 1955) 4K DIGITAL RESTORATION

INTRODUCTION Lili Hinstin

Lili Hinstin, an artistic director and programmer, helmed *Entrevues Belfort International Film Festival from 2013 to 2018 and the Locarno Film Festival from 2018 to 2020*. She is vice president of the First and Second Feature Committee of Aide aux cinémas du monde and serves on the Organization and Selection Committees of the new film festival of Villa Medici in Rome.

(*Tsuki wa noborinu*). Although this film was cowritten and gifted to Tanaka by Yasujiro Ozu, the sophomore director nonetheless made it her own. Set in picturesque Nara, the comedy revolves around three eligible daughters of a widower. When a childhood acquaintance arrives in town to set up a telecommunications hub—long-distance communications and coded telegrams are central to the plot—the youngest daughter (Mie Kitahara) begins a relentless matchmaking campaign to bring him together with her sister. Tanaka plays the housekeeper, who, in an amusing scene, is coached on her acting when called upon to impersonate the sister on the telephone. KATE MACKAY

Written by Yasujiro Ozu, Ryosuke Saito. Photographed by Shigeyoshi Mine. With Chishu Ryu, Shuji Sano, Yoko Sugi, Mie Kitahara. (102 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

SATURDAY / 7.30.22

**FOREVER A WOMAN**

7:00 PM

KINUYO TANAKA (JAPAN, 1955) 4K DIGITAL RESTORATION

REPEATS THURSDAY / 8.18.22

INTRODUCTION Lili Hinstin

(*Chibusa yo eien nare*). Based on Akira Wakatsuki's 1955 book about Fumiko Nakajo (1922–1954), her poetry, and their encounters before her death from breast cancer, *Forever a Woman* is an uncompromising account of a woman's struggle for self-realization while facing a series of personal tragedies. Chronicling the end of Fumiko's marriage, her frustrated desire for her mentor, and her battle with cancer, along with the successful publication of her poems, Tanaka depicts the poet's progress from resigned submission to intellectual self-assurance, sexual fulfillment, and professional success as she edges ever closer to death. KATE MACKAY

Written by Sumie Tanaka. Photographed by Kumenobu Fujioka. With Yumeji Tsukioka, Ryoji Hayama, Junkichi Orimoto. (106 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

SUNDAY / 7.31.22

**GIRLS OF THE NIGHT**

7:00 PM

KINUYO TANAKA (JAPAN, 1961) 4K DIGITAL RESTORATION

REPEATS SUNDAY / 8.28.22

INTRODUCTION Lili Hinstin

(*Onna bakari no yoru*). In the wake of the 1956 Prostitution Prevention Law, a young woman living in one of Japan's newly established rehabilitation centers struggles to build a new life. For this Toho production, Tanaka reunited with screenwriter Sumie Tanaka (*Forever a Woman*), and together they spent time researching correctional homes and the women who passed through them, recording their individual efforts and failures, their solidarity, and the past events that followed them through life. An empathetic yet uncompromising portrait of sex workers and a sharp critique of the country's mistreatment of these communities in postwar occupied Japan.

LILI HINSTIN AND FILM AT LINCOLN CENTER

Written by Sumie Tanaka, from a story by Masako Yana. Photographed by Asakazu Nakai. With Hisako Hara, Akemi Kita, Chieko Seki, Masumi Harukawa. (93 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

SATURDAY / 8.6.22

**FLOWING**

7:00 PM

MIKIO NARUSE (JAPAN, 1956) IMPORTED 35MM PRINT

(*Nagareru*). A trio of Japan's finest actresses—Kinuyo Tanaka, Isuzu Yamada, and Hideko Takamine—is featured in this revealing picture of traditional geishas facing the decline of their way of life and the specter of prostitution in the mid-1950s. Through the eyes of a maid (Tanaka) who is possibly the only one in the establishment to fully comprehend the situation, Naruse charts the machinations of Tsutayakko (Yamada), the proud mistress of the house, as she goes about trying to save it from becoming either a restaurant or a brothel—all the while denying that the end is at hand as she plays her samisan.

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

THURSDAY / 8.11.22

**THE LIFE OF OHARU**

7:00 PM

KENJI MIZOGUCHI (JAPAN, 1952)

SEE SATURDAY / 7.23.22

SUNDAY / 8.14.22

**THE WANDERING PRINCESS**

7:00 PM

KINUYO TANAKA (JAPAN, 1960) 4K DIGITAL RESTORATION

(*Ruten no ohi*). Based on the bestselling memoir of Saga Hiro, a Japanese noblewoman and wife to Prince Pujie (brother of the Qing dynasty Emperor Puyi, ruler of the puppet state of Manchukuo), *The Wandering Princess* chronicles the geopolitical implications of Saga's arranged marriage and the personal impact of the momentous historical events through which she lived. Using color and widescreen Daieiscope cinematography for the first time, Tanaka effectively depicts the refined world of wealth, privilege, and protocol from which Saga hailed, the early years of her marriage, and her harrowing evacuation from Manchuria during the Russian invasion in 1945. KATE MACKAY

Written by Wada Nato, based on a memoir by Saga Hiro. Photographed by Kimio Watanabe. With Machiko Kyo, Eiji Funakoshi, Tatsuya Ishiguro, Chieko Higashiyama. (102 mins, In Japanese and Mandarin with English subtitles, Color, DCP, From Janus Films)



3

THURSDAY / 8.18.22

**FOREVER A WOMAN**

7:30 PM

KINUYO TANAKA (JAPAN, 1955) 4K DIGITAL RESTORATION

SEE SATURDAY / 7.30.22

SUNDAY / 8.21.22

**LOVE UNDER THE CRUCIFIX**

7:00 PM

KINUYO TANAKA (JAPAN, 1962) 4K DIGITAL RESTORATION

*(Ogin-sama)*. Like *The Wandering Princess*, Tanaka's final film as director employs color and widescreen cinematography to tell the story of a woman whose possibilities for happiness are circumscribed by the vicissitudes of history. Set in the sixteenth century, the film centers on Gin (Ineko Arima), the daughter of a respected Christian tea master. Gin is devoted to a married Christian samurai (Tatsuya Nakadai) in an era when Christianity was forbidden in Japan. Fully aware of the consequences, Gin charts her fateful path of resistance against power, patriarchy, and even the limits of her faith, claiming her right to true love. KATE MACKAY

Written by Masashige Narusawa, based on the novel by Toko Kon. Photographed by Yoshio Miyajima. With Ineko Arima, Tatsuya Nakadai, Ganjiro Nakamura, Mieko Takamine. (102 mins, In Japanese with English subtitles, Color, DCP, From Janus Films)



5



4

THURSDAY / 8.25.22

**LET'S GO, GRANDMA!**

7:30 PM

SHIGEYUKI YAMANE (JAPAN, 1975) BAMPFA COLLECTION

*(Ore no yuku michi)*. A charming discovery from the BAMPFA film vault, *Let's Go, Grandma!* plays like an exuberant, goofy update to Yasujiro Ozu's *Tokyo Story*. Kinuyo Tanaka plays the titular Grandma, who, after selling her Hokkaido property, is apparently flush with cash but newly homeless. Her grown children take turns hosting her, making extravagant performances of filial devotion with an eye to potential profit. Making use of a catalog of wacky visual effects, bracketed by gratuitous ham-fisted fight scenes, and costarring pop singer Hideki Saijo, the film is balanced by Tanaka's nuanced performance, which delivers a denunciation of hypocrisy and greed. KATE MACKAY

Written by Yamane. Photographed by Hiroshi Takemura. With Hideki Saijo, Kinuyo Tanaka, Junko Natsu, Choichiro Kawarasaki. (86 mins, In Japanese with English subtitles, Color, 35mm, BAMPFA collection, permission Shochiku)

SUNDAY / 8.28.22

**GIRLS OF THE NIGHT**

7:00 PM

KINUYO TANAKA (JAPAN, 1961) 4K DIGITAL RESTORATION

SEE SUNDAY / 7.31.22



6



7



8



9

- |   |   |
|---|---|
| 1. <i>The Wandering Princess</i> , 8.14.22      | 5. <i>Love Under the Crucifix</i> , 8.21.22     |
| 2. <i>Forever a Woman</i> , 7.30.22, 8.18.22    | 6. <i>The Moon Has Risen</i> , 7.28.22          |
| 3. <i>The Life of Oharu</i> , 7.23.22, 8.11.22  | 7. <i>Flowing</i> , 8.6.22                      |
| 4. <i>Girls of the Night</i> , 7.31.22, 8.28.22 | 8. <i>Shunkinsho: Okoto to Sasuke</i> , 7.21.22 |
|   | 9. <i>Let's Go, Grandma!</i> , 8.25.22          |



FROM THE FRONT PAGE  
TO THE FRONT LINES:

# THE ESSENTIAL SAM FULLER

**“To watch a Fuller film is to be immediately pushed, face first into the hypocrisies and criminal fictions that make up the American Myth.”** GINGER VARNEY, *LA WEEKLY*

In his astonishing autobiography, Samuel Fuller (1911–1977) recounted his early career trajectory from New York City paperboy to Hollywood screenwriter. Along the way, he learned effective, concise storytelling by reporting on crime stories, riots, and executions. In the midst of the Great Depression, he headed west, filing stories about the hardscrabble existence of the people he met along the way and arriving in San Francisco in time to cover the 1934 general strike. Eventually, Fuller made his way to Hollywood, where he worked as a scriptwriter until 1941, when, at the age of twenty-nine, he enlisted in the infantry, keen to cover what he called “the biggest crime story of the century” from the front lines.

After the war, Fuller distilled his experiences and applied his storytelling skills to directing war movies, Westerns, and crime dramas. His stripped-down B movie style—Fuller preferred a curtailed budget to limited creative control—is evocative of compelling reportage, every shot and every cut deployed for maximum impact. Always on the side of the underdog, his films seek to confront prejudice and inequity head-on, chronicling the grit, resilience, and soulful struggle of misfits, foot soldiers, petty criminals, detectives, and reporters to survive tough breaks, moral misgivings, or psychological trauma. *The Essential Sam Fuller* consists of ten of the finest films in Fuller’s influential oeuvre, including *Pickup on South Street*, film noir perfection; *The Crimson Kimono*, a gripping policier and interracial love story; and *The Big Red One*, Fuller’s semi-autobiographical World War II epic.

Kate MacKay, Associate Film Curator

Thanks to Katie Dintelman, 20th Century Studios/Criterion Pictures; Alyssa Peebles, Swank Motion Pictures; Kristie Nakamura, Warner Bros. Classics; Brain Belovarac, Ben Crossley-Marra, Janus Films; Edda Manriquez, Taylor Morales, Academy Film Archive; Steven K. Hill, Todd Weiner, UCLA Film & Television Archive; Chris Chouinard, Park Circus; Sophia Lorent, George Eastman Museum; and Mark Johnson, Harvard Film Archive.



FRIDAY / 7.29.22

## PICKUP ON SOUTH STREET 7:00 PM

SAMUEL FULLER (US, 1953) ARCHIVAL 35MM PRINT

In one of the greatest film noirs of all time, Fuller takes aim “at the idiocy of the Cold War climate of the fifties,” managing to irk Herbert Hoover and leftist French critics with “a movie about small time crooks . . . struggling to survive . . . abiding by their own unwritten code of ethics.” Candy (Jean Peters), pickpocket Skip (Richard Widmark), and Moe (Thelma Ritter) are honest criminals who get caught between the cops and a Communist plot. The sublime scenes of Skip plying his trade are recognizable inspiration for Robert Bresson in *Pickpocket* (1959).

Written by Fuller, based on a story by Dwight Taylor. Photographed by Joseph MacDonald. With Richard Widmark, Jean Peters, Thelma Ritter. (80 mins, B&W, 35mm, From George Eastman Museum, permission 20th Century Studios/Criterion Pictures)

WEDNESDAY / 8.3.22

## THE STEEL HELMET 7:00 PM

SAMUEL FULLER (US, 1951) ARCHIVAL 35MM PRINT

Just as the Korean conflict was escalating, Fuller set about making this grim film about an American patrol lost in the woods. A gruff veteran, Sergeant Zack (Gene Evans), is the sole survivor of a North Korean ambush. Bound and crawling through a field of corpses, he is freed by Short Round, a South Korean orphan. The two begin a dangerous trek back to secured territory. Along the way, they accumulate a motley assortment of GI stragglers. Fuller’s disdain for war creeps into every characterization, but it is Sergeant Zack—gritty, emotionless, almost bestial in his lack of sentiment—who calibrates the film’s cynicism.

Written by Fuller. Photographed by Ernest Miller. With Gene Evans, Robert Hutton, James Edwards, Richard Loo. (85 mins, B&W, 35mm, Print courtesy of the Academy Film Archive, permission Janus Films)



FRIDAY / 8.5.22

## PARK ROW 7:00 PM

SAMUEL FULLER (US, 1952) 35MM PRINT

For Fuller, *Park Row* was “the story of my heart,” embodying all the love, hate, action, and emotion he associated with the press. Set in 1886, it is the tale of two rival newspapers, the muckraking *Star* and the *Globe*, started by idealistic journalist/crusader Phineas Mitchell (Gene Evans). The film is a history in miniature of the emergence of modern journalism, with Mitchell combining all the great newspaper editors of the period, but mostly reflecting Joseph Pulitzer. *Park Row* is about freedom of the press and its early perversions, about invention as the mother of creativity, about the making of news.

Written by Fuller. Photographed by John L. Russell. With Gene Evans, Mary Welch, Bela Kovacs. (83 mins, B&W, 35mm, From Park Circus)

WEDNESDAY / 8.10.22

## HOUSE OF BAMBOO 7:00 PM

SAMUEL FULLER (US, 1955) ARCHIVAL 35MM PRINT

Fuller combines two favorite topics, crime and GIs, with this gangster film involving crooked ex-soldiers in occupied Japan. Surly military cop Robert Stack goes undercover to infiltrate the cartel, led by the suavely psychotic Robert Ryan, and falls for the Japanese widow of a slain gangster. In the first postwar Hollywood film shot in Japan, astonishing CinemaScope images of Tokyo street life illuminate the backdrop of a new war, one between violent mobsters and vicious cops. The narrative quickly eliminates any moral ascendancy of cops over robbers, as generalized American thuggery runs riot amid a landscape of racial and cultural difference. JASON SANDERS

Written by Harry Kleiner and Fuller. Photographed by Joseph MacDonald. With Robert Ryan, Robert Stack, Shirley Yamaguchi. (102 mins, Color, 35mm, From George Eastman Museum, permission 20th Century Studios/Criterion Pictures)



3



4



5

FRIDAY / 8.12.22

### FORTY GUNS

7:00 PM

SAMUEL FULLER (US, 1957)

Jessica Drummond (Barbara Stanwyck) sweeps into the picture astride a white stallion, leading her forty dragoons: no ladylike sidesaddle rider, this rancher and boss of Cochise County is a “high-ridin’ woman with a whip.” When marshal Griff (Barry Sullivan) arrives with a warrant for one of her deputies, the imperious Jessica says, referring to his gun, “It’s not you I’m interested in, it’s your trademark. May I feel it?” Fuller was never one to beat around the tumbleweed, and *Forty Guns* is brilliantly blatant in its conflation of sex, violence, and power—and its “perversion” of the Western’s usual treatment of all three. JULIET CLARK

Written by Fuller. Photographed by Joseph Biroc. With Barbara Stanwyck, Barry Sullivan, Dean Jagger, Gene Barry. (77 mins, B&W, Scope, DCP, From 20th Century Studios/Criterion Pictures)

WEDNESDAY / 8.17.22

### THE CRIMSON KIMONO

7:00 PM

SAMUEL FULLER (US, 1959) ARCHIVAL 35MM PRINT

In *The Crimson Kimono*, Fuller uses Los Angeles’s Little Tokyo as the backdrop for a sympathetic portrayal of interracial romance imbedded in a police melodrama about the murder of a nightclub stripper. Two detectives, one white and one Japanese American, fall in love with an artist whom they meet during the investigation. Competition brings out neuroses born from racial stress and cultural ambivalence, which Fuller examines head-on and reinforces by using location shooting, including a chase down Little Tokyo’s streets. Fuller’s characters are ambivalent, but the director celebrates both diversity and racial unity in a rare moment of optimism.

Written by Fuller. Photographed by Sam Leavitt. With Glenn Corbett, James Shigeta, Anna Lee, Victoria Shaw. (82 mins, B&W, 35mm, Print courtesy of the Academy Film Archive, permission Swank Motion Pictures)

SATURDAY / 8.20.22

### UNDERWORLD U.S.A.

7:00 PM

SAMUEL FULLER (US, 1961) ARCHIVAL 35MM PRINT

As a teenager, petty thief Tolly Devlin sees his father savagely beaten to death in a dark alley, and payback becomes his life’s pursuit. In Fuller’s purest film noir, starkly photographed by Hal Mohr in deep shadows with occasionally ricocheting cameras, Cliff Robertson’s Devlin is a brutishly single-minded protagonist. Doomed by his revenge motive, he is an amoral hood through and through: his substitute mother cleans his wounds and tries to keep him straight, but he still eyes the combination lock on her safe. In Fuller’s noir universe, there’s no redemption for the pathologically obsessed. PETER CONHEIM

Written by Fuller. Photographed by Hal Mohr. With Cliff Robertson, Dolores Dorn, Beatrice Kay, Paul Dubov. (99 mins, B&W, 35mm, Print courtesy of the Academy Film Archive, permission Swank Motion Pictures)

WEDNESDAY / 8.24.22

### THE NAKED KISS

7:00 PM

SAMUEL FULLER (US, 1964) ARCHIVAL 35MM PRINT

Fuller’s tabloid sensibilities propelled his most florid tale, starring Constance Towers as a prostitute who descends on Anytown, USA, in an effort to go straight and winds up caught in a web of scandal. *The Naked Kiss* careens wildly from double entendre-laced melodrama to stirring morality play, Fuller’s sharp dialog and black humor bridging the impossible gaps between genres. Towers’s Kelly keeps a straight face as she effortlessly goes from hooker to pediatric orthopedist, even as her dark past threatens to consume her and her love affair with the town’s richest man reveals the true meaning of the “naked kiss.” PETER CONHEIM

Written by Fuller. Photographed by Stanley Cortez. With Constance Towers, Anthony Eisley, Michael Dante, Virginia Grey. (93 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Janus Films)

SATURDAY / 8.27.22

### SHOCK CORRIDOR

7:00 PM

SAMUEL FULLER (US, 1963) ARCHIVAL 35MM PRINT

A journalist has himself committed to a mental institution to investigate the unsolved murder of one of the patients. Three inmates witnessed the crime: a brainwashed GI, a broken-spirited Black activist, and a former nuclear physicist. They’re too far gone to be of help, and, what’s more, they’re taking our hero with them. Fuller’s “attempts at exposing the social and moral failings of American society are . . . predictable. But the movie is zany and farfetched enough to overcome its faults. . . . The French, of course, take these satires as evidence—literal exposés of American life—and they’re no more than half wrong, maybe less” (Barry Gifford).

Written by Fuller. Photographed by Stanley Cortez. With Peter Beck, Constance Towers, Gene Evans, James Best. (101 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Janus Films)

WEDNESDAY / 8.31.22

### THE BIG RED ONE: THE RECONSTRUCTION

7:00 PM

SAMUEL FULLER (US, 1980/2004) 35MM PRINT

“A heroic effort by critic Richard Schickel to reconstruct . . . Fuller’s most ambitious feature—a semi-autobiographical account of his own fighting unit during World War II, severely truncated by distributors when first released (in 1980). This isn’t a director’s cut, but it’s 50 minutes longer than the original release, with 15 previously missing scenes and 23 extensions of existing scenes supplied from surviving footage, with Fuller’s script and notes used as guidelines. . . . This multifaceted, earthy, and philosophical reflection on war runs the gamut from realism to surrealism . . . as it follows Fuller’s combat experience from North Africa to Sicily, France, Belgium, Germany, and Czechoslovakia” (Jonathan Rosenbaum, *Chicago Reader*).

Written by Fuller. Photographed by Adam Greenberg. With Lee Marvin, Mark Hamill, Robert Carradine, Bobby Di Cicco. (163 mins, Color, 35mm, From Park Circus)

1. *Pickup on South Street*, 7.29.22
2. *The Crimson Kimono*, 8.17.22
3. *The Steel Helmet*, 8.3.22
4. *House of Bamboo*, 8.10.22
5. *Shock Corridor*, 8.27.22

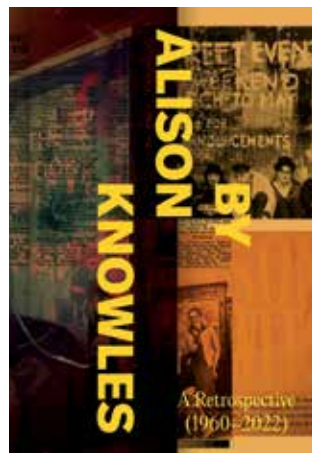
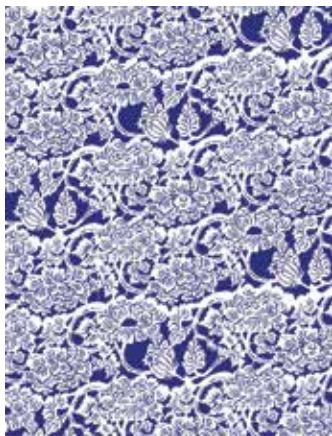
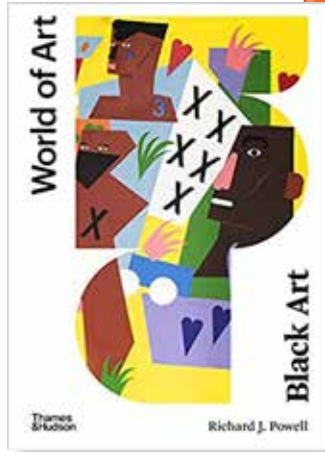
Thank you for attending the opening events and community day celebration for *The Artist's Eye*!



Selections from *The Artist's Eye*  
Director's Reception and community day  
on March 19, 2022.

Photos: © Monica Semergiu Photography

# Store



**1 It's Hard to Get a Handle on Modern Art Porcelain Cup**

\$16.95  
Own a fun work of art depicting 65 great modern artists from Courbet to Warhol.

**2 Black Art: A Cultural History**

\$24.95  
This groundbreaking study explores the visual representations of Black culture across the globe.

**3 Artifacts: Fascinating Facts about Art, Artists, and the Art World**

\$24.95  
An extraordinary compendium of compelling facts, figures, and findings!

**4 A Chronology of Film**

\$29.95  
A delightful illustrated volume tracing cinema's development from the earliest moving images to now.

**5 Paintbrush and Palette Earrings**

\$20.00  
Display your artistic identity with these alluring earrings.

**6 Cinophile: A Card Game**

\$20.00  
This "stylish and addictive card game" (GQ) is the perfect choice for cinephiles of all stripes.

**7 by Alison Knowles: A Retrospective (1960-2022)**

\$55.00  
A richly illustrated survey of the Fluxus cofounder's prolific avant-garde career, accompanying a major retrospective.

**8 Candice Lin: Seeping, Rotting, Resting, Weeping**

\$30.00  
The exhibition catalog for Lin's richly tactile installation meditating on the upheavals of 2020.



## On View

### GALLERIES

**SPIRITUAL MOUNTAINS: THE ART OF WESLEY TONGSON**

Through June 12

**LINES OF THOUGHT: GESTURAL ABSTRACTION IN THE BAMPFA COLLECTION**

Through July 3

**THE ARTIST'S EYE: TAMMY RAE CARLAND, DAVID HUFFMAN, LAVA THOMAS, JOHN ZURIER**

Through July 17

**THE 52ND ANNUAL UC BERKELEY MFA GRADUATE EXHIBITION**

Through July 24

**ART WALL: CAROLINE KENT**

Through October 30

**CANDICE LIN: SEEPING, ROTTING, RESTING, WEEPING**

Through November 27

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

August 27–December 18

**MATRIX 279: HANNAH LEVY**

August 10–January 8, 2023

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

July 20–February 12, 2023

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

July 20–February 12, 2023

### BARBRO OSHER THEATER

**THE FILMS OF MÁRTA MÉSZÁROS**

June 3–July 20

**FILM PRESERVATION: CELEBRATING THE FILM FOUNDATION**

June 4–August 27

**INDELIBLE MOMENTS: MAY I HAVE THIS DANCE**

June 12–July 24

**FOREVER KINUYO TANAKA**

July 8–August 28

**FROM THE FRONT PAGE TO THE FRONT LINES: THE ESSENTIAL SAM FULLER**

July 29–August 31

### OUTDOOR SCREEN

**INDELIBLE MOMENTS: MAY I HAVE THIS DANCE**

FREE SCREENINGS!

August 4, 18, 25

### COVER

Installation view of *Candice Lin: Seeping, Rotting, Resting, Weeping* at the Carpenter Center for the Visual Arts, 2022. Courtesy of Carpenter Center for the Visual Arts. Photo: Julia Featheringill

### FUNDERS AND PARTNERS



UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE, PROGRAM GUIDE

Volume XLVI, Number 2. Published four times a year by the University of California, Berkeley. Produced independently by the UC Berkeley Art Museum and Pacific Film Archive, which is solely responsible for its contents. BAMPFA, 2120 Oxford Street, Berkeley CA 94720, (510) 642-0808. Julie Rodrigues Widholm, Director. Nonprofit Organization: Periodical Postage Paid at Oakland BMEU USPS #003896.

POSTMASTER: Send address change to: UC Berkeley Art Museum and Pacific Film Archive, 2120 Oxford Street, Berkeley CA 94720

Copyright © 2022 The Regents of the University of California. All rights reserved.

## Visit BAMPFA

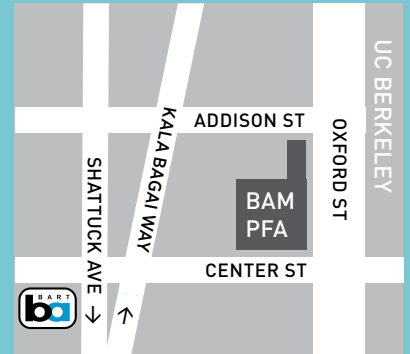
2155 Center Street  
Downtown Berkeley

[bampfa.org](http://bampfa.org) (510) 642-0808

### 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.



## BAMPFA STORE

Members save 10%

## join us!

[bampfa.org/join](http://bampfa.org/join)

