WESLEY TONGSON     JUMANA MANNA     FRANCIS FORD COPPOLA AND AMERICAN ZOETROPE     DJIBRIL DIOP MAMBÉTY     F. W. MURNAU     BIG SCREEN
BARBARA STANWYCK     NATHANIEL DORSKY     ANIMATION!     CONTEMPORARY INDIGENOUS MEDIA     DOCUMENTARY VOICES     THE FUTURE IS FEMINIST
We continue to explore timely conversations raised by the exhibition New Time: Art and Feminisms in the 21st Century with a robust slate of related programming, including gallery talks with featured artists Koak, Favianna Rodriguez, Lava Thomas, and Anne Walsh; a FULL performance with Sarah Cahill on piano presenting compositions by women from around the globe; and The Future Is Feminist film series. I’m particularly excited to see Rosine Mbakam, Eléonore Yameogo, and An van Dienderen’s Prism photographs to create a dynamic intergenerational dialogue.

Five Tables, a monthly event on Free First Thursdays, features a group of drawings, prints, and works on paper, curated by BAMPFA staff and periodically by BAMPFA’s Student Committee. The works are available for drop-in viewing in the Florence Helzel Works on Paper Study Center. Upcoming themes include Reflections, Shadows, and the Color Red.

BAMPFA is the largest institutional collector of films by Bay Area experimental filmmaker Nathanial Dorsky, and we are delighted to present eight recent additions to the BAMPFA collection, new, intentionally silent 16mm prints mostly made during the COVID-19 pandemic and photographed in San Francisco across different seasons.

Our curators will continue to explore innovative and relevant ways to show artworks and films from the BAMPFA collection while making them more accessible for enjoyment, research, and loans to other museums. It’s an exciting time at BAMPFA as we welcome many new staff members across the museum. I am thrilled to announce the appointment of our new Chief Curator Christina Yang, who joins us from the Williams College Museum of Art, most recently, after sixteen years at the Solomon R. Guggenheim Museum. Yang, a UC Berkeley alum, is a curator and interdisciplinary scholar who investigates cultural difference, particularly as a visual phenomenon, through the work of artists. Warmest holiday wishes on behalf of the entire BAMPFA staff, Julie Rodrigues Widholm, Director UC Berkeley Art Museum and Pacific Film Archive.

This edition covers December 2021 to January 2022. Starting on 12/23 and will reopen on 1/20; for the full schedule, visit bampfa.org/calendar.

**SEASON’S GREETINGS!**

**NEW TIME**

**Beyond Boundaries: Buddhist Art of Gandhara**

**Buddha of Gandhara**

Unknown artist:

Unknown Buddha:

Early 1st century CE; gray schist; unknown location; formerly in the private collection of ANOHNI. Photo: Walter Wlodarczyk.

**BEYOND BOUNDARIES**

**Beyond Boundaries: Buddhist Art of Gandhara**

**THROUGH MARCH 12, 2022**

**NEW TIME**

**New Time: Art and Feminisms in the 21st Century**

**LT1 TO ARRAY**

Unknown artist: Identities in the Age of the Great Stages of Women and the Earth Is One and the Same, 20th century; oil on canvas, 130 x 168 cm; courtesy an anonymous donor.

**Beyond Boundaries: Buddhist Art of Gandhara**

**THROUGH JANUARY 30, 2022**

**ART WALL**

**LUCHITA HURTADO**

**THROUGH MARCH 12, 2022**

**MEET CHRISTINA YANG**

**NEW CHIEF CURATOR**

As we look toward a brighter year ahead, BAMPFA is proud to introduce the newest member of our senior leadership team, whose appointment heralds an exciting new chapter for the museum. This season, Christina Yang joins the museum as our new chief curator, bringing three decades of experience at some of America’s most celebrated art institutions—including the Solomon R. Guggenheim Museum, the Queens Museum, The Kitchen, and, most recently, the Williams College Museum of Art. As the leader of our curatorial program, Christina will shape an artistic vision that builds on our spirit of artistic innovation and progressive values.

When I was an undergraduate at UC Berkeley, I had the opportunity to intern at BAMPFA, which became the foundational experience that convinced me as to a career in the arts. It’s thrilling to return to the museum that has remained a beacon of excellence close to my heart for the past thirty years. I hope that my work as Chief Curator can have a similarly meaningful impact on our diverse audiences, especially the UC campus, Bay Area, and global Berkeley communities.”
January 12–June 14, 2022 New Exhibition

Spiritual Mountains debuts a recent gift to BAMPFA of eleven paintings by the Hong Kong artist Wesley Tongson (1957–2012). His work draws heavily on traditional Chinese painting techniques and processes, including painting with his fingers and hands, but takes these a step further to create a personal expression that is wholly his own. This exhibition combines Tongson’s works with historic paintings from BAMPFA’s extensive Chinese painting collection to demonstrate the relationship between his genius and that of past masters. Throughout Tongson’s practice, we perceive a strong admiration and acknowledgment of the past, even as he pursued a new direction in his own work. It is in his highly lyrical brushwork and exuberant style of painting—which includes large-scale landscapes and intricately patterned, dense examinations of the natural world—that we comprehend his range and genius.

The exhibition’s title reflects the importance of spirituality in Tongson’s journey as an artist; he was a student of many forms of devotion, from the teachings of Buddhism, Daoism, and Christianity to references to the natural world. His later paintings are frequently inscribed “Mountain Daoist” (Shandao Daoren), while some of his paintings come from series titled Spiritual Mountains and Mountain of Heaven. Tongson’s experimentation in painting with his hands and fingertips finds precedence in the works of eighteenth- and nineteenth-century masters like Gao Qipei (1672–1734), while his dramatic use of splash color treatment seems in harmony with Zhang Daqian’s (1899–1983) work of the mid-twentieth century. The exhibition includes works by these artists, other historical painters who may have provided inspiration, such as Shitao (1642–1718) and Li Fangying (1695–1754), and modern masters who were more directly involved in his development, including Liu Guosong (born 1932), with whom he briefly studied, and his teacher and mentor Huang Zhongfang (Harold Wong) (born 1943).

Spiritual Mountains is organized by BAMPFA’s Senior Curator for Asian Art Julia M. White, with the assistance of Associate Curator Stephanie Cannizzo and independent curator Rosaline Kyo. The exhibition is supported in part by the Asian Art Endowment Fund and the Wesley Tongson Charitable Trust.

1 Wesley Tongson (Tang Jiawei 唐家偉), 1996.
2 Wesley Tongson: Spiritual Mountains 6/靈山6, 2012; ink and color on paper, mounted on silk, Wesley Tongson Charitable Trust.
CALENDAR

1/12 – 1/5/22

1/WED
7:00 Luminous: California Art == Design
2/THU
12:00 Carmina Cat: New Sounds ARTS + DESIGN
12:15 Guided Tour: New Time X ■
3/FRID
12:00 Osmond Baparchi on The Great Departure and the Twin Machine LECTURE ■
4/FRI
1:00 Evie Axutewade’s Tales of Reflections P. 12

JAN

6/THU
12:15 Guided Tour: New Time ■
15/THU
12:15 Guided Tour: New Time ■
16/THU
7:00 Flowers of Shanghai BIG SCREEN ■
17/FRI
7:00 The Cloud-Capped Star BIG SCREEN ■
18/SAT
2:00 The Future Is Female FULL ■
3:30 The Cotton Club Encore Introduction by Richard Boggs COPPOLA ■
7:00 Changing Express Big Screen ■
19/SUN
2:00 Etsu Anitae Gardo BIG SCREEN ■
20:00 Guided Tour: New Time ■
21/SUN
7:00 Journey into the Night Judith Rosenberg on piano MURNAU ■

Spiritual Mountains: The Art of Wesley Tongson opens ■

23/THU
7:00 Anjapra doses for holidays; reopening Jan 5 ■
24/FRI
2:00 Abbey streaming begins ■
3:30 The Edge of the World BIG SCREEN ■
25/SAT
7:00 American Graffiti COPPOLA ■
26/SAT
7:00 Double Indemnity STANWYCK ■
27/SAT
4:30 Zvika Dallas STANWYCK ■
7:00 Novak i= A Symphony of Nature Judith Rosenberg on piano MURNAU ■
28/SAT
12:00 Ruuk, Faviana Rodriguez, Laura Thomas, and Acme Walsh ARTIST’S TALK ■
7:00 Joseph MURNAU ■

21/FRI
12:00 Ruuk, Faviana Rodriguez, Laura Thomas, and Acme Walsh ARTIST’S TALK ■
7:00 Joseph MURNAU ■

SUN
2:00 Guided Tour: New Time ■
7:00 What was always yours and never lost DOCUMENTARY VOICES ■

COPPOLA ■

29/SAT
3:30 Films by Wendy Tilby and Amanda Forbes ANIMATION ■
7:00 Kagemusha COPPOLA ■
30/SUN
7:00 The Last Laugh Judith Rosenberg on piano MURNAU ■

21/SAT
4:30 Zvika Dallas STANWYCK ■
7:00 Novak i= A Symphony of Nature Judith Rosenberg on piano MURNAU ■

22/SAT
12:00 Ruuk, Faviana Rodriguez, Laura Thomas, and Acme Walsh ARTIST’S TALK ■
7:00 Joseph MURNAU ■

23/SUN
7:00 Flexibility and Her Films STANWYCK ■
24/FRI
2:00 Clare Frost: An Interview with Jumana Manna and Nicolás Pereda, and Yreina Cervántez DOCUMENTARY VOICES ■

1/29.22
4 Five Tables of Shadows P. 12
5, 6 Suzanne Hudson and Jennifer Sorkin, 1.23.22
7, 8, 9, 10 Luchita Hurtado panel with Laura Flessel, Marielle Rojas, Carolina Rodríguez, and Fanshel in person BIG SCREEN ■

1.2 Conversation with jurors Menna and Nicole Ferrer, 12:30
3 Roll The Future Is Female with Sarah Carle, 12:30
4 Five Tables of Shadows, 1.4-22
5, 6 Suzanne Hudson and Jennifer Sorkin, 1.23.22

1.2 Conversation with jurors Menna and Nicole Ferrer, 12:30
3 Roll The Future Is Female with Sarah Carle, 12:30
4 Five Tables of Shadows, 1.4-22
5, 6 Suzanne Hudson and Jennifer Sorkin, 1.23.22

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**Holiday Gift Ideas from the BAMPFA Store**

A year of art and inspiration awaits. The winter gift-giving season is the perfect time to give a BAMPFA membership to every art and film lover on your list. Members can bring a friend each visit year-round. Current members receive a 10 percent discount on all gift memberships (discount does not apply to gifts to individuals in the same household as the purchasing members).

**CONTACT MEMBER SERVICES AT 510.642.5186 OR BAMPFAMEMBER@BERKELEY.EDU FOR MORE INFO.**

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**CALENDAR**

16/WED
7:00 The Two Sights BIG SCREEN DOCUMENTARY VOICES #10
7:30 The Gypsy Chronicles FULL #10

17/THU
7:00 Rhyne MAMBÉTY #26

18/FRI
7:00 Sunrise: A Song of Two Humans Bruce Lee on piano MURNAU #24

19/SAT
1:00 Hearts of Darkness: A Filmmaker’s Apocalypse Eleanor Coppola in person COPPOLA #29
7:00 There’s Always Tomorrow STANWYCK #27

20/SUN
2:00 The Conversation COPPOLA #29
5:00 The Little Girl Who Sold the Sun MAMBÉTY #29

23/WED
7:00 Phases of Matter Ernst Karel in person DOCUMENTARY VOICES #10

24/THU
7:00 Nhu yip maw yip kim This Land Is Our Land! CONTEMPORARY INDIGENOUS MEDIA #21
7:00 City Girl Bruce Lee on piano MURNAU #24

25/SAT
4:00 Jane Geiser: Mysteries and Unearthed Histories ANIMATION #25
7:00 Forty Guns STANWYCK #27

26/SUN
3:00 Tabu: A Story of the South Seas Bruce Lee on piano MURNAU #24
5:00 Rumble Fish COPPOLA #29

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**GIFT LOCALLY!**

Rigel Stuhmiller 2022 Garden of Birds Calendar. From beloved Berkeley artist and printmaker Rigel Stuhmiller.


Let Me Hold This For You Ceramic Tray by Carissa Potter. Keep it all together with this handy and charming tray.


Light on Fire: The Art and Life of Sam Francis. The first in-depth biography of legendary American abstract painter Sam Francis.

No admission charge to visit the BAMPFA Store.
EVENTS

to our performance space. FEMI is an Oakland native Femi Andrades (FEMI) brings CHRONICLES FULL: THE GYPSY Chronicles of the Flute” Ray Furuta. For the sounds of jazz, soul, funk, hip-hop, and rock into a hybrid style all her own. Please note: seating is on a first-come, first-served basis.

FULL: THE FUTURE IS FEMALE
SATURDAY / 12.18.21 / 2:00 PM
The Future Is Female is Sarah Cahill’s investigation and reframing of the piano literature, featuring compositions by women from around the globe, from the Baroque to the present day, including new commissioned works. This seven-hour marathon performance allows audience members to listen for any length of time, come and go, and walk around the space.

FULL: DEBussy TIMES THREE
SATURDAY / 12.18.21 / 7:00 PM
Programmed by PC Muñoz

Accomplished international recording artist with over twenty albums, including her debut, Sweet Water Soul, and REVOLUTION with Funky 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. Please note: seating is on a first-come, first-served basis.

FULL: THE GYPSY CHRONICLES
WEDNESDAY / 1.26.22 / 7:30 PM
Oakland native Ferni Andrades (FEMI) brings CHRONICLES FULL: THE GYPSY Chronicles of the Flute” Ray Furuta. For the sounds of jazz, soul, funk, hip-hop, and rock into a hybrid style all her own. Please note: seating is on a first-come, first-served basis.

CURATOR’S TALKS
Osmund Boparaczchi on Beyond Boundaries: Buddhist Art of Gandhara
SUNDAY / 1.23.22 / 1:00 PM
Join artist, historian, numismatist, and archaeologist Osmund Boparaczchi for an in-depth exploration of Beyond Boundaries and the fascinating cultural exchange between the Hellenistic world of Greco-Roman art and the native artistic traditions of India that the exhibitionembodies. Dr. Osmund Boparaczhi, who curated Beyond Boundaries, pays special attention to how Gandharaan artists depicted episodes in the life of the Buddha. Julia M. White on Spiritual Mountains: The Art of Wesley Tongson with Cynthia Tongson
SUNDAY / 1.23.22 / 3:00 PM
Wesley Tongson’s artistic achievement along with insights into the influence of other Chinese artists whose works from the museum’s collection are paired with his. Cynthia Tongson, the artist’s sister, joins the program to contribute personal and biographical perspectives.

LECTURE
Osmund Boparaczhi on the Great Departure and the Twin Miracles: How Gandharan Buddhist Sculptors Showcased Key Episodes in the Life of the Buddha
THURSDAY / 1.28.22 / 4:00 PM
International authority on the art of Gandhara Osmund Boparaczhi presents a lecture about Buddhist imagery in Gandharan art, focusing on two key episodes in the life of the Buddha—the Great Departure and the Twin Miracles. This lecture is the keynote address for the conference Gandharan Studies: A Comprehensive Survey, sponsored by UC Berkeley’s Tang Center for Silk Road Studies.

ART LAB Collaborative Postcard Printing: A Risograph Workshop
SUNDAY / 10.31.21 / 11:00 AM
SUNDAY / 1.9.22 / 1:00 PM
All ages, Drop-in
Learn the basics of risograph printing in the BAMPFA Art Lab. We create a collaborative design project to be printed as a series of postcards. Each participant will go home with a set of postcards to send out in celebration of the New Year.

ART LAB Collaborative Postcard Printing: 12.17.21, 5:00 PM
This workshop is organized in collaboration with UC Berkeley’s Latinx Research Center.

ART LAB Collaborative Postcard Printing: 12.12.21, 11:00 AM
Four artists featured in New Time—Koak, Favianna Rodriguez, Lava Thomas, and Anne Walsh—discuss their artwork in relation to their practice and the exhibition itself.

5 Collaborative Postcard Printing, 12.12.21, 11:00 AM
Each participant will go home with a set of collaborative postcard printing, and add your own to the mix.

ART LAB HOURS DROP IN & MAKE ART!
FRIDAY & SAT & SUN
2–7
11–7

ART LAB HOURS DROP IN & MAKE ART!
FRIDAY & SAT & SUN
2–7
11–7

UNLESS OTHERWISE NOTED, ALL EVENTS ARE INCLUDED WITH ADMISSION.

FULL
Explore the galleries and discover exciting performances in our dramatic space on the night of each full moon.

BLACK LIFE
The Ladder Print Mailer
RSVP BY MONDAY / 12.20.21
The movie reflects the stylistic variety and thefreewheeling innovation of the French New Wave. . . . In Paris. Van Peebles made the most of cinema’s own to the mix.

LAVA THOMAS, KOOAK, FAVIANNA RODRIGUEZ, LAVA THOMAS, AND ANNE WALSH—DISCUSS THEIR ARTWORK IN RELATION TO THEIR PRACTICE AND THE EXHIBITION ITSELF.

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FIVE TABLES
Five Tables is a monthly event coinciding with First Free Thursdays organized by the BAM/PFA staff, and periodically by the Student Committee. Using unique themes to draw artworks from the BAM/PFA 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 Reflections
THURSDAY / 12.2.21 / 4:00–7:00 PM
Light and the mind play fun tricks when it comes to reflections, and the images glimpsed in mirrors, glass, and water can be true, wishful thinking, or fun-house distortions. The works on view for this month’s Five Tables display include the screen-printed plexiglass panels of John Cage’s #1 Wanting To Say Anything about Marcel, Plexigram II; the mirrored boxes of Lynn Hershman Leeson’s Robert Breitmore Box: Multiple #2; photographs; and Japanese woodblock prints.

Five Tables of Shadows
THURSDAY / 12.9.21 / 4:00–7:00 PM
Mezzotint fans unite! This month’s shadow theme is an unabashed chance to pull out a dozen of these labor-intensive engravings, with their dramatic gradations of tone and velvety blacks. The works on display include Richard Earlom’s brilliant versions of The Forge (after Joseph Wright of Derby) and Banditti (after Claude Lorrain), equally lush eighteenth-century aristocratic portraits and landscapes, and atmospheric photographs of Yucatan views and ancient Greek monuments at night.

Five Tables of the Color Red
THURSDAY / 12.16.21 / 4:00–7:00 PM
Stop signs, lipstick, valentines, ripe fruit, sexy clothes, agit-prop posters, falling leaves—the color red attracts the eye, quickens the pulse, and takes no prisoners. Works on view in this Five Tables display include eye-popping political posters featuring bloody hands; autumnal landscape scrolls by Hiroshige, Biroin, and Zeshin; conceptual correspondences from James Lee Byars and Ant Farm; and women in red, from French cabarets to Japanese taishoebas.

SECOND SATURDAYS FOR FAMILIES
Second Saturdays for Families will take a break in January, as we re-group for family events. Watch bampfa.org for updates about February.

Virtual Gallery + Studio: Powerful & Positive Poster-Making Party
SATURDAY / 12.11.21 / 1-2:00 PM
Workshop led by artist Rafael Hui. For ages 6-12. Gallery + Studio integrates art on view at BAM/PFA with a related art project; the session lasts about an hour. Find the materials list and sign up online at bampfa.org/program/family-events. Sign-up on Wednesday and Thursday, December 8 and 9, to receive a Zoom link on Saturday, December 11.

Join us for a fun session combining personal awareness and expressive poster making inspired by the work of Oakland’s own activist-artist Favianna Rodriguez. Before the workshop, think of two short statements or word combinations that express positive thoughts about how you want to be in the world. Then experiment with colorful cutout shapes to make a dynamic composition to keep you inspired and powerful.

Farewell to Babette
After nearly 10 years at BAM/PFA, Joan Ellis and Patrick Hooker will be moving Babette to a new location. Their next location will be announced in early 2022, but in the meantime, join us in wishing them every success and a fond farewell! Their next location will be announced in early 2022, but in the meantime, join us in wishing them every success and a fond farewell! Their next location will be announced in early 2022, but in the meantime, join us in wishing them every success and a fond farewell! Their next location will be announced in early 2022, but in the meantime, join us in wishing them every success and a fond farewell! Their next location will be announced in early 2022, but in the meantime, join us in wishing them every success and a fond farewell! Their next location will be announced in early 2022, but in the meantime, join us in wishing them every success and a fond farewell! Their next location will be announced in early 2022, but in the meantime, join us in wishing them every success and a fond farewell!
NEW TIME   THE FUTURE IS FEMINIST

The Future is Feminist continues from our fall season with a diverse range of works made since 2000 by women filmmakers. Moving between interior states and social and political realities, the films’ concerns are far-ranging—from the effects of war, mental illness, and racism, to the lasting impacts of capitalism and colonialism, issues of sexual identity, and the possibilities of transcendent and anti-capitalist alternatives. Many are scaled to human experience—women speaking directly about their lives, a teenager gone missing, a mother caught shooing a grandmother cooking, homes collectively built. Taken together, the films represent an array of feminist voices and aesthetics, variously observational, confrontational, collaborative, analytical, and poetic. Conceived in dialogue with BAMPFA’s major exhibition Past Time, the films series uses as a jumping-off point the show’s eight themes—hysteria, the gaze, exhibition, a committed cinema, but ultimately, a reexamination of historical narratives, the fragmentation of the female body, gender fluidity, women’s work, female anger, and feminist utopias. The twenty-five films defy easy categorization; an alternative genre, an act of resistance, a shot of optimism, a controversial proposition, a committed cinema, but ultimately, the Future is Feminist even just that.

FILMS

WEDNESDAY / 12.21
PERSISTS, RESISTS, EXISTS

on-screen by Alice Dienderen, DiQuinzio and Claire Frost, as well as Andrea Bussmann, Natalia Brizuela, Jeanne C. Finley, Doug DuBois, US, 2000, 17 mins, Color, Digital, From Canyon Cinema

INSTRUCTIONS ON HOW TO MAKE A FILM (2000)

was an energetic engagement with female protagonists in popular music and early video games. Jeanne C. Finley’s and Janis Crystal Lippin’s films explore resistance and existence through personal histories, while Kelly Gallagher’s exuberant collage animation commemo-rates the life and achievements of the activist and organizer Lucy Parsons, whom the Chicago police described as “more dangerous than a thousand rioters.”

THURSDAY / 12.22
UTOPIAN VISIONS

on-screen by Alice Dienderen, DiQuinzio and Claire Frost, as well as Andrea Bussmann, Natalia Brizuela, Jeanne C. Finley, Doug DuBois, US, 2000, 17 mins, Color, Digital, From Canyon Cinema

This program features six experimental films that suggest a communal vision for the future arising out of actions in the present. Spot the Butterfly explores the secret history of the United Nation of Tents, an organization of Black women dating to the 1840s, the height of the Underground Railroad. Pilgrimage arose from a cross-country trip to visit sites of creativity and inspiration—Alice Coltrane’s Sari Ananta Ashram, the Watts Towers, and the Waterklo Sharer Historic District. Who is Afraid of Ideology?

SUNDAY / 1.29
KNIVES AND SKIN

on-screen by Jennifer Reeder, US, 2019, 78 mins, In French and English with English subtitles, Color, DCP, From Icarus Films

Riffing on genre conventions from a feminist point of view, Jennifer Reeder’s Arrives and Skin chronicles the haunted inhabitants of a small town following the disappearance of popular teen Celestine Harper. “A. Yaimato, Los Angeles Times”

SUNDAY / 1.29
AILEY


Alvin Ailey (1931–1989) was a trailblazing dancer and choreographer who founded the Alvin Ailey American Dance Theater. His leadership and passionate dedication nurtured future artists and allowed him to leave the legacy of the African American experience through dance. His celebrated company is well known to Bay Area audiences through a long-term relationship with Cal Performances, including residency programs and the annual AileyCamp. Director Jamila Wignot’s biographical portrait of the enigmatic artist is largely told through documentation of performances and interviews with his contemporaries and those he inspired. Written by Reeder. Photographed by Christopher Rejano. With Jennifer Reeder, Celestine Harvard, Earl St. John, Montes, Rosine Mbakam (Cameroon), and Jeanne C. Finley. (82 mins, B&W/Color, Digital streaming, From Neon)
FRIDAY / 12.23

THE RAIN PEOPLE
FRANCIS FORD COPPOLA (US, 1969) 4K DIGITAL RESTORATION

A daffodil-tongued Long Island housewife ditches her man, hits the road, and never stops heading west in Francis Ford Coppola’s striking early work, described as a female Easy Rider, overflowing with flashbacks and a loose energy that recalls the French New Wave. Like his heroes, Coppola abandoned both the ease and the restrictions of an enclosed realm—in this case, the studio system—and took it out for freedom; during filming, he and his cast and bare-bones crew (which included a young George Lucas) simply followed the roads existed, shooting whatever they encountered along the way and taping the script accordingly. JASON SANDERS


SATURDAY / 12.11

EVERY MAN FOR HIMSELF
JEAN-LUC GODARD (FRANCE, 1966)

(Saurez qui peut [veuillez me le dire].) A shared friendship with former Pacific Film Archive director Tom Luddy brought Jean-Luc Godard and Francis Ford Coppola together. American Zoetrope, in turn, helped finance Every Man for Himself and affirmed “Francis Ford Coppola Presents” to the title for its US release. Isabelle Huppert plays a country girl turned prostitute in this lyrical comedy about the selling of love, which Godard referred to as his “second first film.” (It was his first feature film after eight years.) “At the end of the film, one’s perceptions have been so enriched, so sharpened, that one leaves imaginatively...a stirring, original work.” (Vincent Canby, New York Times).


ONE FROM THE HEART
FRANCIS FORD COPPOLA (US, 1982) 35MM SHOW PRINT

With lavishly sumptuous and a groovy, moody musical score, One from the Heart is Francis Ford Coppola’s candy-colored valentine to a cinema of pure attractions, his alternative to the arduous on-location production method and brooding themes of Apocalypse Now. Finding Las Vegas not quite near or far enough, Coppola created it on a ten-acre set and multiple soundstages, setting Frederic Forrest, Teri Garr, Raul Julia, and Nastassja Kinski lose with songs by Tom Waits. The film landed with a thud in the Reagan-era denies dullness of 1982, but its luminous exotica is ripe for reappraisal. JASON SANDERS


WEDNESDAY / 12.21

PASSION
JEAN-LUC GODARD (FRANCE, 1969) SIMPLER COLLECTION

Passion was the second film financed from Jean-Luc Godard’s abondance of personal funds with Francis Ford Coppola and Zoetrope Studios. The French director even borrowed sets from One from the Heart for a few (ultimately unused) scenes. In this maze of a film-within-a film, two directors create a movie based on tableaux vivants of famous paintings, but because “you have to live stories before inventing them,” the action quickly moves to the world beyond the frames, where very real dramas of labor and love exist. Isabelle Huppert and Michel Piccoli costar with Hanna Schygulla, the Fassbinder muse whom Godard met when they were both coincidentally visiting Zoetrope. JASON SANDERS


SATURDAY / 12.18

THE COTTON CLUB ENCORE
FRANCIS FORD COPPOLA (US, 1984) COLOR CORRECTION

INTRODUCTION: Richard Beggs

Although Beggs is an Academy award-winning sound designer credited for his work on Gone with the Wind and The Cotton Club, Apocalypse Now, and from the Heart, the Outdoors, and The Illusionist, this newly restored, color-corrected version of Francis Ford Coppola’s 1984 vision of 1930s America—centered on the historic Harlem nightclubs of the Cotton Club—serves as a necessary corrective to the original release, reinstating many of the excised musical numbers and secondary stories that timid investors complained made the film “too long” and “too Black.” Where the first cut was uniform, the second cut, the final cut, expands certain numbers and secondary stories, removing much of the excised musical numbers and narrative that told the story of a man who is consumed with his own privacy that he suffers for a few (ultimately unused) scenes. In this film-within-a-film, two directors create a movie based on tableaux vivants of famous paintings, but because “you have to live stories before inventing them,” the action quickly moves to the world beyond the frames, where very real dramas of labor and love exist. Isabelle Huppert and Michel Piccoli costar with Hanna Schygulla, the Fassbinder muse whom Godard met when they were both coincidentally visiting Zoetrope. JASON SANDERS


SATURDAY / 12.18

AMERICAN GRAFFITI
GEORGE LUCAS (US, 1973)

“You can’t stay seventeen forever,” one teenager advises another in George Lucas’s vivid recollection of the summer of 1962. Nonetheless, American Graffiti possesses the end of innocence in an amber glow. As the film cuts through one night in small-town Northern California, from Malt’s Drive-In to dawn over the golden Central Valley, it surveys the teen social landscape of college-bound boys and gang members, good girls and geeks, all facing the end of summer and the beginning of the rest of their lives. Like nostaliga itself, this boomer touchstone—Lucas’s second feature with Francis Ford Coppola—as producer is as originalistic and eternal as Dumbo.


WEDNESDAY / 12.22

DEMENTIA 13
GEORGE LUCAS (US, 1963) 4K DIGITAL RESTORATION

REPEATS SUNDAY / 2.20.22

INTRODUCTION: James Mockoski

James Mockoski is a film archivist and postproduction supervisor at American Zoetrope and has supervised the restoration of classic films, including Dementia 13, Apocalypse Now, and The Illusionist. In his presentation, “You can’t stay seventeen forever,” one teenager advises another in George Lucas’s vivid recollection of the summer of 1962. Nonetheless, American Graffiti possesses the end of innocence in an amber glow. As the film cuts through one night in small-town Northern California, from Malt’s Drive-In to dawn over the golden Central Valley, it surveys the teen social landscape of college-bound boys and gang members, good girls and geeks, all facing the end of summer and the beginning of the rest of their lives. Like nostaliga itself, this boomer touchstone—Lucas’s second feature with Francis Ford Coppola—as producer is as originalistic and eternal as Dumbo.


WEDNESDAY / 12.22

THE CONVERSATION
FRANCIS FORD COPPOLA (US, 1974) 4K DIGITAL RESTORATION

INTRODUCTION: James Mockoski

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WEDNESDAY / 12.22

APOCALYPSE NOW: FINAL CUT
FRANCIS FORD COPPOLA (US, 1979) 4K DIGITAL RESTORATION

INTRODUCTION: JEREMY RUSSELL

“Tlhe most important thing I wanted to do in the making of Apocalypse Now,” Francis Ford Coppola said, “was to create a film experience that would give my audience a sense of the horror, the madness, the randomness, and the moral dilemma of the Vietnam War.” Forty years after its original release, Apocalypse Now returns to the screen with a newly restored cut (different even from 2001: A Space Odyssey, remastered in 4K from the original negative for the first time. Boasting a stunningly reworked sound design taken from recently discovered soundtrack masters, its premiere is an experience to be seen—and heard—in the theater. JASON SANDERS

KAGEMUSHA
FRIDAY / 2.11.22
7:00 PM

STORY
Francis Ford Coppola adapted an S. E. Hinton novel with a cast filled with actors who would become 1980s heartthrobs. Matt Dillon, C. Thomas Howell, Matt Dillon, Ralph Macchio, Patrick Swayze.

Written by Kathleen Knutsen Rowell, Coppola, based on the Hinton novel. Photographed by Michael Kelber. With Matt Dillon, Mickey Rourke, Diane Lane, Dennis Hopper. (94 mins, B&W/Color, DCP, From Universal Pictures)

During the period of the COVID-19 pandemic that resulted in the prolonged closure of the Bay Area Outdoor Theater in 2020–21, BAMPFA’s Watch from Home programming offered an eclectic mix of virtual cinema, including chamber music, spotlight, recent releases, and online conversations with artists, filmmakers, and experts. Now that we are back in the Barbro Other Theater, we want to share some highlights from the past year of virtual cinema as an affirmation of the importance of seeing films on the big screen and with an audience.

Big Screen features a number of special presentations: Ryusuke Dennis, guest curator of Black Life, introduces Melvin Van Peebles’ poignant 1968 feature, The Story of a Three Day Pass. This groundbreaking film was recently restored and is made possible by the impatience that recognition has often than not seemed insurmountable. "The result is fascinating, taken so long. It refreshes the eyes and the mind. "Bristles with the excitement of discovery and the impatience that recognition has taken so long. It refreshes the eyes and the mind," AO Scott, NEW YORKER

A portrait at once tender and thrilling. . . . [Sacks] was that rare if not unique thing, a scientific navigator of the soul.” – DILIP SABARA, UNIVERSAL

THURSDAY / 12.9.21 / 7:00 PM
RIC BURNS (US, 2019)
Zeitgeist Films)

Photographed by Luana Knipfer, Alicja Pahl. (93 mins, In German, English, French, Russian, English subtitles, DCP, From Zeitgeist Films)

Photography by Ryanaustin Dennis. (16 mins, Color, DCP, From Filmgate Pictures)

Beyond the Visible: Hilma af Klint
MAYA DAYAL (2019)
SATURDAY / 12.11.21 / 4:00 PM
SUNDAY / 12.12.21 / 3:00 PM
SUNDAY / 12.11.21 / 6:00 PM

Therapy and art: a key to selfhood, and his own life makes quite an appeal to BAMPFA’s exhibition history. Williams and Keelan Williams also join

Elizabeth Warren and Keelan Williams also join the conversation with artists, filmmakers, and experts. Now that we are back in the Barbro Other Theater, we want to share some highlights from the past year of virtual cinema, including streaming conversations with artists, filmmakers, and experts. Now that we are back in the Barbro Other Theater, we want to share some highlights from the past year of virtual cinema, including streaming conversations with artists, filmmakers, and experts.

HALINA DYRSCHKA (GERMANY, 2019)
MELVIN VAN PEEBLES (FRANCE, 1968) DIGITAL RESTORATION
The Black Life Film Program Sponsor: Julie Simpson

Photographed by Michael Kelber. With Matt Dillon, Jean Simmons, John O’Herlihy. (96 mins, In English, French, Italian, English subtitles, DCP, From Zeitgeist Films)

Written by Ryanaustin Dennis. (16 mins, Color, DCP, From Filmgate Pictures)

Beyond the Visible: Hilma af Klint
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SATURDAY / 12.11.21 / 4:00 PM
SUNDAY / 12.12.21 / 3:00 PM
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The Black Life Film Program Sponsor: Julie Simpson

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FILMS

BIG SCREEN

HIGHLIGHTS FROM A YEAR OF VIRTUAL CINEMA

CHUNGKING EXPRESS

 Written by Kar Wai Wong. Directed by Wong Kar Wai. (120 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)

IT'S NOT THAT SIMPLE

 Written and directed by Wong Kar Wai. (83 mins, In Japanese and English with English subtitles, Color, DCP, From Janus Films)

THE EDGE OF THE WORLD

 Directed by Michael Powell. (77 mins, B&W, 35mm, From Kino Lorber)

EDO AVANT GARDE

 Written and directed by Linda Hoaglund. (116 mins, In Japanese and English with English subtitles, Color, DCP, From Janus Films)

THE TWO SIGHTS

 Directed by Joshua Bonnetta. (86 mins, Color, DCP, From Cinema Guild)

SONG WITHOUT A NAME

 Written and directed by Veronica Selver and Susan Fanshel. (90 mins, Color, DCP, From the artists)

TELL THEM WE WERE HERE

 Written and directed by Veronica Selver and Susan Fanshel. (90 mins, Color, DCP, From the artists)

FLORIDAS OF SHANGHAI

 Written by Wony Lee. (55 mins, Color, DCP, From the artists)

FILMS

12.10.21, 12.18.21

IN VENDEMON (2018)

 Directed by Erick Zonoco. (96 mins, Color, DCP, From the artists)

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SUNRISE: A SONG OF TWO HUMANS
F. W. MURNAU (GERMANY, 1920) DIGITAL RESTORATION
WEDNESDAY / 1.12.22
Photographed by Max Linder. With Alf Knievel, Gino Cervi, C. J. Daniell, Egan, Andor Kadar, Agnes Ayres, F. V. Tobor. (139 mins, silent with German subtitles and English subtitles, Tandem Digi, Digital, From FilmStar Classics, permission Murnau-Stiftung)
SATURDAY / 1.29.22
SATURDAY / 2.5.22
THE BURNING EARTH
F. W. MURNAU (GERMANY, 1924) DIGITAL RESTORATION
SUNDAY / 1.16.22
Bruce Lindo on piano
“Die Feuerzünder” is F. W. Murnau’s testament to creating one of the most beautiful silents of a film I’ve ever seen,” writes the distinguished critic, Roger Ebert. (Der Feuerzünder). In 2015, BAMPFA received an early print of this film, making it possible for audiences to “see the fire” for the first time in decades. Join us for this screening of this lost masterpiece, which is a true gem of German Expressionism.

THE HAUNTED CASTLE
F. W. MURNAU (GERMANY, 1921) DIGITAL RESTORATION
SATURDAY / 1.8.22
Starring F. W. Murnau, C. J. Daniell, Egan, Andor Kadar, Agnes Ayres, Gino Cervi, Mimi, F. V. Tobor, F. V. Tobor, C. J. Daniell, Egan, Andor Kadar, Agnes Ayres, Gino Cervi, F. V. Tobor, F. V. Tobor. (95 mins, silent with German subtitles and English subtitles, Tandem Digi, Digital, From FilmStar Classics, permission Murnau-Stiftung)
SATURDAY / 1.22.22
SATURDAY / 2.19.22
THE LAST LAUGH
F. W. MURNAU (GERMANY, 1924) DIGITAL RESTORATION
THE FINANCES OF THE GRAND DUKE
F. W. MURNAU (GERMANY, 1926) DIGITAL RESTORATION
DINNER & DISCUSSION
BAMPFA LECTURE HALL
SATURDAY / 2.5.22
PHANTOM
F. W. MURNAU (GERMANY, 1924) DIGITAL RESTORATION
WEDNESDAY / 1.12.22
“Ignite the fires of your imagination”—the ultimate 1910s film experience, Phantom is a visual triumph that has not lost its power. Created by German director F. W. Murnau, Phantom is a classic of silent cinema that forever changed the way we see movies. This film is a must-see for anyone who loves the magic of cinema and the power of storytelling. Join us for a special screening of this landmark film, accompanied by an introduction from film historian and curator, Susan Otsuki.

THE IMAGINARY VOYAGES INTO MURNAU
F. W. MURNAU, FILM HISTORIAN AND AUTHOR OF
“Thanks to Stefan Droessler, Munich Filmmuseum; Clemence Taillandier, Susan Oxtoby, Director of Film & Senior Film Curator with live piano accompaniment by Judith Rosenberg

F. W. MURNAU
Born Friedrich Wilhelm Plumpe in Westphalia, Germany, F. W. Murnau (1888-1931) directed some of the most beloved narratives of the silent era. His films are distinguished by his mood, melodramatic moving camera, and chiaroscuro lighting. Murnau’s ingenious ability to create the scene of a painted beyond the frame was one of his trademarks. He began his career directing theatre before turning his attention to cinema in 1913. He quickly made his mark as a director and in 1915 joined the UFA studio, where he directed The Last Laugh, Tabu, and Faust before leaving for Hollywood. His productions at UFA included the beloved silent classic, The Phantom (a lost film), and City Girl. Murnau joined forces with 20th Century Fox/Criterion Pictures)

“Many of what would become conventions of vampire cinema were established here.” Written by Warren Bargel, based on the novel Dracula (by Bram Stoker) Photographed by F. W. Murnau, Gustav Von Seyffertitz, Karl Freund, Karl Freund, Karl Freund, Karl Freund. With Max Schreck, Gustave von Seyffertitz, Greta Schröder, Alexander Granach. (81 mins, Silent with English intertitles, Tandem Digi, Digital, From Kosz-Loher)
FRIDAY / 1.22.22
WEDNESDAY / 1.12.22
JUDY BLOCH, who played the part of the young female protagonist in The Last Laugh, says of Murnau’s direction, “Murnau captured, as few other filmmakers have, the social, psychological, and emotional complexity of the characters.” Written by Carl Mayer. Photographed by Zoltan Korda. With Antje Weber, Greta Garbo, Hans Albers. (102 mins, Silent with German subtitles and English subtitles, Tandem Digi, Digital, From Kosz-Loher)
WEDNESDAY / 1.12.22

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ANIMATION: SPEAKING WITH THE MAKERS

In this series, we shine light on a number of artists with outstanding achievements in the field of animation. The Canadian duo Wendy Tilby and Amanda Forbes excel at storytelling. They create an unerring sense of stream of consciousness, captivating viewers with delicate details and charming humor. Lawrence Jordan brings a poet's sensibility to cel animation. His roots in surrealism and experimental film determine how he approaches his work, but it is the profound influence of Joseph Cornell, with whom he worked as an assistant and film editor, that deeply affects the character and tone of Jordan's animated films. As a multidisciplinary artist, Jane Geiser works fluidly with a wide variety of media and materials. The selection of her works shown here, made over a twenty-five-year period, demonstrates Geiser's development of sound. He also well known for his very personal, poetic documentaries and his collaborations with the American artist Joseph Cornell. Jordan stated, Cornell's “influence strikes the very foundation of my life.” This program features a selection of Jordan's experimental animation, including two of his best-known films, Duo Concertantes and Our Lady of the Sphere, reworking the influence of surrealism on his approach. Also included are three films by Cornell, completed by Jordan, and a twenty-five-year period, demonstrates Geiser’s approach to sound is equally evocative. From cutouts, vintage materials, found objects, live music, and $8 members. Normal pricing applies for the in-theater presentations. Streaming package prices: $30 for general admission and $20 for members; also available as single programs for $12 general admission and $8 members. Normal pricing applies for the in-theater presentations.

SATURDAY / 1.22.22

FILMS WITH WENDY TILBY AND AMANDA FORBIS
PRESENTED WITH A PRE-RECORDED INTERVIEW WITH THE FILMMAKERS

Talented Canadian animators Wendy Tilby and Amanda Forbes excel at storytelling. They create an unerring sense of stream of consciousness, captivating viewers with delicate details and charming humor. Lawrence Jordan brings a poet's sensibility to cel animation. His roots in surrealism and experimental film determine how he approaches his work, but it is the profound influence of Joseph Cornell, with whom he worked as an assistant and film editor, that deeply affects the character and tone of Jordan's animated films. As a multidisciplinary artist, Jane Geiser works fluidly with a wide variety of media and materials. The selection of her works shown here, made over a twenty-five-year period, demonstrates Geiser’s approach to sound is equally evocative. From cutouts, vintage materials, found objects, live music, and $8 members. Normal pricing applies for the in-theater presentations. Streaming package prices: $30 for general admission and $20 for members; also available as single programs for $12 general admission and $8 members. Normal pricing applies for the in-theater presentations.
SUNDAY / 1.16.22

BABY FACE
ALFRED E. GREEN (US, 1933)

This defining example of pre-Code depravity also establishes femme fatalism as both an economic and a philosophical position. “I’m a tramp and who’s to blame? My father!” Declares Lily Powers (Barbara Stanwyck), who starts as the sweetheart of the night shift at her dad’s messy mill-town speakeasy and soon sweeps her way to the top of the Gotham Trust Company, one floor at a time. (Among her victims there is a very young John Wayne.) The movie was trimmed before its release to appease homophobic censors; this print is preserved from the unsullied original.

JULIET CLARK
Written by Jesse Lasky and Al Jaffe. With Barbara Stanwyck, John Boles, Anne Shirley, Barbara O’Neil. (108 mins, B&W, 35mm, From UCLA Film and Television Archive, permission Park Circus)
“When a story ends—or falls into the ocean,” stated Senegalese filmmaker Mamoudou Diop. ‘‘It creates dreams,” wrote Senegalese filmmaker Ami Diop. ‘‘When a story ends—or ‘falls into the ocean,’ as we say—it creates dreams,” stated Senegalese filmmaker Mati Diop. ‘‘The Hyena’s Voyage a.k.a. The Visit’’”.

DJIBRIL DIOP MAMBÉTY (SENEGAL, 1999)

The Hyena’s Voyage a.k.a. The Visit

Le franc a.k.a. Mati Diop’s fantastic first film in the series Tales of Ordinary People. Mambéty, a poor musician, has trouble making enough money to pay his bills—including his rent. He lands a job as a laundry worker but his new job leaves him with little time to devote himself to the musical instrument. The pressure is too much and Mambéty decides to return to Senegal for his beloved musical instrument.

MAMBÉTY

Papa Mbaye Diouf, Senegalese, 2002; 98 mins, in Wolof with English subtitles, Color, Digital, from the artist.

THURSDAY / 2/17

TOU Ki BOUKI

Sundays on Screen

Book of Life

(La Bible de vie, a.k.a. The Hyena’s Laugh, a.k.a. The Hyena’s Voyage). Djibril Diop Mambéty’s debut film embraces the energy and fire of a new generation of Africans, embodied by two youngsters dreaming of escaping Senegal for a better life in Europe. Fresh from the countryside, trickster Mory, and his radicalized friend Anta tool around Dakar on a motorcycle, scheming their way to a new life and encountering visions both real and unreal. A picaresque tale of adventure enlivened by the raw energy of urban Dakar and 1960s global psychiatry. Touki Boakye has been called an African Stanley Kubrick, genius of whose cinematic New Wave traditions but firmly, proudly, of its time and place. JASON SANDERS


Friday / 1/21

OUT OF THE VAULT: RECENT FILMS OF NATHANIEL DORSKY

We are delighted to present a special night of new, seldom shown films by influential filmmaker Nathaniel Dorsky, most of them made during the COVID pandemic. Films were created as an antidote to the joy and celebration of the new year, the sense of stepping into the world and pulling back the veil on the unseen. Dorsky’s films are a conduit for a kind of dissent, contradiction, change, softening, tenderness of the body and the soul. Our film notes, as this exhibition grows, will make possible the addition of these works to our film collection.

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FILMS

WEDNESDAY / 1/26.22

PRISM

RODRIGO ARRIAGA, GILDEMAAN, VALERO, ANTONY, DURSENSCHER, BELGIUM, 2021

A provocative inquiry into how skin color is seen on screen, this provocative essay film asks whether technology consciously or unconsciously directs itself toward depicting white skin as the norm.

See details under “New York: The Future is Here” (p. 15).

WEDNESDAY / 2/2.22

SURNAMEN VIET

GIVEN NAME NAME

THAT T. MINH-HA

"Unnaturale, like a hat without a chin strap," goes a popular Vietnamese ballad. This image that resonates immediately with women, whether they are srampan wives or doa in postwar Vietnam. The women that was the American war swept up women along with men, but the peace was not kind to them, the erosion of the South only further erased women. "We are ghost women," says one of those interviewed in That T. Minh-Ha’s 1989 film, which got exceedingly close to its subjects while continuing this artist’s close to its subject(s) while continuing this artist’s erasure of the South only further erased women. “We are ghost women.”

Seydina Sall, D.M., LA

Les Blank Lecture

TOTTI T. MINH-VA

The Black Panthers were a radical political organization that existed from 1966 to 1982, led by Huey Newton and Bobby Seale. They were armed black revolutionaries who sought to establish a socialist society in the United States, and one of their main goals was to end police brutality and other forms of violence against people of color.

PHASES OF MATTER

DENIZ TORTUM (TURKEY, 2020)

PHASES OF MATTER

Ernst Karel did sound design and the re-recording mix for (September 1955), and Michael Borton did sound design for (October 1959). The Hebrides Tramsho is about second sight in the Hebrides Islands in Scotland and an aging hospital in Turkey.

Total running time: c. 85 mins

See film note under Big Screen.

DOING ROYAL (MEXICO, 2021)

JUDY BLOCH

In his 2017 film,.item, George Miller, who has already said what you've said, have thought the ideas you’ve thought and are doing things you didn’t know how to do.

Adam Khalil, Zach Khalil, Colectivo Los Ingrávidos, Mexico, 2016, 5 mins, Color, Digital, From the artists

WHAT WAS ALWAYS YOURS

CAROLINE MONNET, CANADA, 2015, 3 mins, Color, 16mm, From the artist

THIS LAND IS OUR LAND!

CAROLINE MONNET, CANADA, 2021, 70 mins, In Portuguese and Maxakali with English subtitles, Color, Digital, From Caroline Monnet.

CONTEMPORARY

THURSDAY / 2/4.22

NÚHÝ YÁG MÔ YÔ HÃM: THIS LAND IS OUR LAND!

CAROLINE MONNET, CANADA, CAROLINA SARANGO, ROBERTO RODRIG (GRAO), BRAZIL, 2020

Núhý yag mô yô hám—literally, “this land is our land” creates an alternative system of audiovisual cartography to give shape, both physical and mystical, to the Timé’-én territory, which now confinement to three portions of land in the northeast of Minas Gerais, Brazil. The film devotes equal attention to the portions of land stolen by farmers; the memory of relatives murdered by white men, alluding to a long history of struggle; and the ancestral stories that expand the territory far beyond the present, accumulating different names across generations and blessing the просе with magic.

Aadil momber (3 mins, in Portuguese and Masseo with English subtitles, Color, Digital, From the artist)
**On View**

**GALLERIES**

**NEW TIME: ART AND FEMINISMS IN THE 21ST CENTURY**
Through January 30

**MATRIX 278: JUMANA MANNA**
December 8–March 6

**ART WALL: LUCHITA HURTADO**
Through March 13

**BEYOND BOUNDARIES: BUDDHIST ART OF GANDHARA**
Through March 13

**SPIRITUAL MOUNTAINS: THE ART OF WESLEY TONGSON**
January 12–June 14

**THEATER 2**

**NEW TIME: FILM AND VIDEO PROGRAM**
Through January 30

**BARBRO OSHER THEATER**

**NEW TIME: THE FUTURE IS FEMINIST**
Through January 29

**BIG SCREEN: HIGHLIGHTS FROM A YEAR OF VIRTUAL CINEMA**
December 2–February 16

**FRANCIS FORD COPPOLA AND AMERICAN ZOETROPE**
December 3–February 27

**F. W. MURNAU: VOYAGES INTO THE IMAGINARY**
January 8–February 27

**BALL OF FIRE: BARBARA STANWYCK**
January 14–February 26

**DJIRI DIOP MAMBÉTY**
January 21–February 20

**DOCUMENTARY VOICES**
January 26–April 20

**ANIMATION!: SPEAKING WITH THE MAKERS**
January 29–April 13

**OUT OF THE VAULT: RECENT FILMS OF NATHANIEL DORSKY**
February 5–6

**CONTEMPORARY INDIGENOUS MEDIA**
February 10–April 14

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Plan your visit at bampfa.org/visit.

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**FUNDERS AND PARTNERS**

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**COVER**

Wesley Tongson: *Untitled*, from the series *Mountain of Heaven*, 2000; ink and color on board; gift of Lilia and Kenneth Tongson.