

BAMPFA Announces Ten-Month Martin Scorsese Retrospective



Harvey Keitel in *Mean Streets* (Martin Scorsese, 1973). Courtesy Warner Bros.

September 2026 through June 2027

Thirty-Three Films Span More Than Six Decades, with Ten 4K Digital Restorations and Eight 35mm Presentations

(Berkeley, CA) August 17, 2026—The Berkeley Art Museum and Pacific Film Archive announced today that it will present *Martin Scorsese Pictures*, an expansive ten-month retrospective surveying the work of one of the most acclaimed and influential filmmakers in American cinema. Running from September 5, 2026 through June 2027, the series comprises thirty-three films presented across twenty-nine programs, beginning with a 4K restoration of *Mean Streets* (1973) and continuing

through *Killers of the Flower Moon* (2023). Ten films will screen in 4K digital restorations and eight will be presented on 35mm prints, giving Bay Area audiences an exceptional opportunity to experience Scorsese's work in the highest caliber of theatrical formats.

Scorsese has been making what he calls "pictures" for more than sixty years, moving across fiction features, documentaries, concert films, and intimate portraits of family, artists, and public figures. Although he is often associated with stories of organized crime, the retrospective reveals the full range of his cinema: the romantic and artistic ambitions of *New York, New York* and *The Age of Innocence*; the spiritual searching of *The Last Temptation of Christ*, *Kundun*, and *Silence*; the dark comedy of *The King of Comedy* and *After Hours*; and the musical histories captured in *The Last Waltz*, *No Direction Home: Bob Dylan*, and *Rolling Thunder Revue*.

Across these varied subjects, Scorsese returns to urgent questions about power, money, fame, guilt, faith, loyalty, and the possibility of redemption. Drawing on numerous influences including classic Hollywood, Italian neorealism, cinema vérité, the French New Wave, as well as a lifelong passion for music, he has developed a remarkably flexible film language—sometimes naturalistic, sometimes operatic, and often both at once. Precise framing, fluid camera movement, audacious editing, expressive soundtracks, and indelible performances unite a body of work that has shaped generations of filmmakers and moviegoers. *Martin Scorsese Pictures* offers audiences the rare chance to follow that artistic evolution on the big screen, from student short films to his most recent epic.

Martin Scorsese Pictures is organized by BAMPFA Film Curator Kate MacKay and Associate Film Curator Jeff Griffith-Perham. For more information about the film series, including newly announced screening dates, visit bampfa.org/program/martin-scorsese-pictures.

Screening Schedule

All screenings take place at BAMPFA, 2155 Center Street, Berkeley. Spring 2027 dates will be announced separately. Dates, times, and formats are subject to change.

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

2120 Oxford St #2250 Berkeley CA 94720 bampfa.org

Fall 2026

SATURDAY, SEPTEMBER 5, 2026, 7 PM • FRIDAY, NOVEMBER 6, 2026, 4 PM

Mean Streets

(US, 1973) | 4K Digital Restoration

Set during the Feast of San Gennaro in the Italian neighborhood where Martin Scorsese grew up, and populated with characters and situations based on the neighborhood's inhabitants, *Mean Streets* is an early distillation of the themes that would define the director's career. Charlie (Harvey Keitel) is torn between his devout Catholicism, his commitment to his volatile friend Johnny Boy (Robert De Niro), a romantic entanglement with Johnny's cousin Teresa, and opportunities offered by his crime boss uncle. Crackling with creative energy, this now iconic neo-noir is inflected with influences from French New Wave, cinema verité, and American independent filmmakers like Kenneth Anger, John Cassavetes, and Shirley Clarke.

SUNDAY, SEPTEMBER 6, 2026, 7 PM

Alice Doesn't Live Here Anymore

(US, 1974) | 4K Digital Restoration

A departure from the urban underworld of *Mean Streets*, Martin Scorsese's first studio film, set in the Southwest with a female lead, afforded him the opportunity to show his versatility. *Alice* earned Academy Award nominations for writer Robert Getchell and actress Diane Ladd, as well as a Best Actress win for Ellen Burstyn for her nuanced performance as a widowed mother who hits the road with her preteen son in the hope of finding work as a singer. Scorsese and Burstyn bonded over Alice's emotional journey while leaving space for the rest of the excellent cast—including Jodie Foster, Harvey Keitel, and Kris Kristofferson—to shine.

SATURDAY, SEPTEMBER 12, 2026, 7 PM • SATURDAY, NOVEMBER 14, 2026, 3:30 PM

Taxi Driver

(US, 1976) | 4K Digital Restoration

After he takes a job as a taxi driver to cope with chronic insomnia, ex-Marine Travis Bickle (Robert "You talkin' to me" De Niro) begins to see the dark city as one vast cesspool of crime and concupiscence: raunchy streets by night, seedy porn theaters by day, and only one bright spot—the angelic Betsy (Cybill Shepherd), a worker for a political campaign. When his angel takes it on the wing, Bickle decides to clean the streets of their depraved human debris. To achieve an R rating, director Martin Scorsese famously desaturated the film's color, muting the gore while creating an otherworldly cityscape.

SUNDAY, SEPTEMBER 13, 2026, 7 PM

New York, New York

(US, 1977) | 4K Digital Restoration

Chronicling the relationship of singer Francine Evans (Liza Minnelli at her best) and saxophone player Jimmy Doyle (Robert De Niro), Martin Scorsese's astonishing musical melodrama conjures the golden age of Hollywood via stunning sets, costumes, choreographies, and Big Band numbers. Francine initially rejects Jimmy's overbearing advances, but when she starts to sing and he plays along, they soon become a duet. Ambition, artistic differences, and Jimmy's jealousy test the union, as success calls for sacrifice.

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

2120 Oxford St #2250 Berkeley CA 94720 bampfa.org

SUNDAY, SEPTEMBER 20, 2026, 7 PM • FRIDAY, NOVEMBER 27, 2026, 5:30 PM

The Last Waltz

(US, 1978) | 4K Digital Restoration

Martin Scorsese grew up listening to seminal rock DJ Alan Freed, and from *Mean Streets* onward, his movies have been driven by the power of rock and roll. His love of music is innate and instinctual, so when The Band decided to hang it up after seventeen years on the road, they chose Scorsese to film their farewell concert at Winterland Ballroom on Thanksgiving 1976. The film intercuts the glorious music from one of the all-time great concert lineups with interviews with members of The Band as they talk about their lives and music. *The Last Waltz* is an elegiac masterpiece that captures a special moment in music history.

THURSDAY, OCTOBER 1, 2026, 7 PM

Italianamerican and American Boy: A Profile of Steven Prince

(US, 1974/1978)

Martin Scorsese's documentaries are like portals to his sources of inspiration, and *Italianamerican* takes us to the heart of the matter via a conversation with his parents. As his mother prepares meatballs, she and her husband tell the stories of their families' journeys from Sicily to Elizabeth Street, which speak volumes about the immigrant experience. *American Boy* is the realization of Scorsese's idea for a film in which "a man sits down, tells his story, and little by little you see an era emerge, a way of life, a way of surviving." He found the perfect subject in Steven Prince, a great storyteller, who played the gun dealer in *Taxi Driver*, a role for which he provided his own guns.

FRIDAY, OCTOBER 16, 2026, 7 PM • SATURDAY, NOVEMBER 21, 2026, 6:30 PM

Raging Bull

(US, 1980) | 4K Digital Restoration

Martin Scorsese and Robert De Niro make the biography of boxer Jake LaMotta into a visceral meditation on existential suffering. Eschewing the romance associated with the sport, *Raging Bull* shows the struggle of an athlete whose willful determination to succeed on his own terms takes its toll on all those around him—friends and adversaries in equal measure—before he is undermined by self-loathing. Every punch is framed, lit, and cut for maximum impact, with black-and-white cinematography inspired by James Wong Howe. "A fusion of Hollywood genre with personal vision . . . closer to poetry than pulp. Its sculptural weight can only be appreciated on the big screen" (Amy Taubin, *Village Voice*).

SUNDAY, OCTOBER 18, 2026, 7 PM

The King of Comedy

(US, 1982)

In a review for the *Village Voice*, J. Hoberman called *The King of Comedy* the "richest, most intelligent Hollywood movie of 1983. . . . Between them, [Martin] Scorsese, Robert De Niro and screenwriter Paul Zimmerman have created an American archetype: Rupert Pupkin . . . the celebrity-crazed would-be standup comedian who attaches himself to TV talk-show host Jerry Lewis. . . . *The King of Comedy* is a meditation on American celebrity but—dealing as it does with rampant aggression, pure megalomania, visceral embarrassment and pathetic humiliation—it's a good deal more disturbing." Sandra Bernhard makes an indelible appearance as Pupkin's partner in obsession.

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

2120 Oxford St #2250 Berkeley CA 94720 bampfa.org

SUNDAY, OCTOBER 25, 2026, 7 PM

After Hours

(US, 1985) | 4K Digital Restoration

A coffee shop flirtation with Marcy (Rosanna Arquette) sends hapless office worker Paul (Griffin Dunne) downtown for a date in this zany Kafkaesque comedy set in the artists' lofts, dive bars, diners, clubs, and streets of a yet-to-be gentrified SoHo—a different kind of underworld for Martin Scorsese. Cinematographer Michael Ballhaus, in his first collaboration with the director, effectively captures the sinister, alien quality of the city at night. Things go from weird to worse for Paul with each subsequent encounter—hilarious scenes with Catherine O'Hara and Teri Garr—as he tries to extricate himself from cascading misfortune.

SUNDAY, NOVEMBER 1, 2026, 7 PM • SUNDAY, NOVEMBER 29, 2026, 5 PM

GoodFellas

(US, 1990) | 4K Digital Restoration

Working with trusted accomplices, including editor Thelma Schoonmaker, cinematographer Michael Ballhaus, actors Robert De Niro and Joe Pesci, and brilliant first-time collaborators Ray Liotta and Lorraine Bracco, Martin Scorsese combines varied cinematic styles, camera techniques, and a precisely executed collage of popular music, adapting Nicholas Pileggi's chronicle of real-life Mafia associate Henry Hill. Hurtling through some twenty-five years of "family" life, the riveting Liotta gives voice to Hill's chilling and funny first-person account. As focused on quotidian details as on dramatic moments, Scorsese wanted the movie to have a documentary feel, "as if you had 16mm cameras with these guys for 20, 25 years."

Winter 2026–27

FRIDAY, DECEMBER 4, 2026, 7 PM

Cape Fear

(US, 1991) | 35mm

Released from prison after fourteen years, Max Cady (a muscular, tattooed, and cackling Robert De Niro) seeks revenge on his former public defender (a square, aggravated Nick Nolte), who, appalled by Cady's crimes, purposely threw the case. Cady plays with his food: his stalking and torment of the lawyer's family grows ever more sadistic (and creative) as the movie careens toward its bravura finale. This film is a remake of J. Lee Thompson's 1962 version with Robert Mitchum and Gregory Peck—who appear here in cameos—and both versions are heavily indebted to the thrillers of Alfred Hitchcock. Saul Bass designed the opening credits, and Elmer Bernstein adapted Bernard Herrmann's original score.

SUNDAY, DECEMBER 6, 2026, 2:30 PM

The Last Temptation of Christ

(US, 1988) | 35mm

A literal Passion project, Martin Scorsese developed and sought funding for this intimate adaptation of Nikos Kazantzakis's controversial novel over fifteen years. With quiet, grinning joy and grimacing anguish, Willem Dafoe plays an all-too-human Jesus Christ, touched by divinity. Harvey Keitel portrays a streetwise, Brooklyn-accented Judas, feeding Christ's already palpable uncertainty about his station in life (and death) and challenging his indecisions: "Every day you have a different plan." Scorsese, who had teenage aspirations to

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

2120 Oxford St #2250 Berkeley CA 94720 bampfa.org

join the priesthood, found himself on the receiving end of protests and death threats for the blasphemous titular “temptation,” where Christ revels in earthly pleasures.

SUNDAY, DECEMBER 13, 2026, 2 PM • SATURDAY, JANUARY 30, 2027, 1 PM

The Age of Innocence

(US, 1993) | 4K Digital Restoration

Describing the setting of 1870s New York high society, Joanne Woodward narrates: “This was a world balanced so precariously that its harmony could be shattered by a whisper.” Countess Olenska (Michelle Pfeiffer), a relatively free spirit freshly separated from her husband, arrives in New York from Europe—whispers. She catches the attention and affection of her cousin’s fiancé, Newland Archer (Daniel Day-Lewis)—even more whispers. To hear it from Martin Scorsese himself, *The Age of Innocence* captures “violence and hostility expressed through very elaborate etiquette and ritual.” The exquisite production design and costuming are both sumptuous and sensuous, never better expressed than by the deliberate unbuttoning of a glove.

THURSDAY, JANUARY 14, 2027, 7 PM • SUNDAY, FEBRUARY 28, 2027, 3 PM

Casino

(US, 1995) | 4K Digital Restoration

Martin Scorsese said, “I happen to like narration.” With *Casino*, he deploys it liberally, as Sin City casino boss Ace Rothstein (Robert De Niro) and his childhood friend—and made man—Nicky (Joe Pesci) show and tell amid rat-a-tat montage and an eclectic, layered soundtrack of pop hits, deep cuts, and Bach. Their stories, along with that of con artist Ginger (Sharon Stone), chronicle a violent decade of Mafia rule in the 1970s and 1980s. Stone delivers “a lacerating performance that is nothing short of extraordinary, showing you how wily and scurrilous Ginger can be, but also humanizing the damage that drives her” (Owen Gleiberman, *Variety*).

SUNDAY, JANUARY 17, 2027, 1 PM

My Voyage to Italy

(US/Italy, 1999)

(*Il mio viaggio in Italia*). This is an epic master class by Martin Scorsese on how to watch films, how to interpret a director’s intentions, and how to enjoy cinema. But it is more than a brilliantly entertaining tutorial. *My Voyage to Italy* takes Scorsese back to Italy and his Sicilian roots. We are treated to an impassioned, analytical tour of modern Italian cinema, from the neorealist revolution wrought by Luchino Visconti and Roberto Rossellini, through Vittorio De Sica and Michelangelo Antonioni, up to Federico Fellini’s *8 1/2*. This is a moving and enthralling exercise, touched with genius.

SATURDAY, JANUARY 23, 2027, 1 PM

Kundun

(US, 1997) | 35mm

“Hauntingly beautiful, raptly serious and vastly ambitious” (Michael Wilmington, *Chicago Tribune*), *Kundun* begins with the identification of the fourteenth Dalai Lama in 1937 and traces his human, spiritual, and geopolitical travails through to his exile. Like Martin Scorsese’s *The Last Temptation of Christ*, *Kundun* considers the role of nonviolence in the amorphous convergence between being an earthly man and a holy man. Tibetan independence activist and screenwriter Melissa Mathison (*E.T. the Extra-Terrestrial*) sat with the

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

2120 Oxford St #2250 Berkeley CA 94720 bampfa.org

Dalai Lama for a series of interviews over several years and incorporated his specific recollections, dreams, and nightmares into her screenplay. Philip Glass provided the transcendent score.

SUNDAY, FEBRUARY 7, 2027, 7 PM

Who's That Knocking at My Door?

(US, 1967) | 35mm

Martin Scorsese's first feature film draws on his own life to tell a story of teenagers in New York City's Little Italy. Harvey Keitel plays J.R., a jobless kid bouncing back and forth between the strict laws of his Catholic upbringing and the tough laws of the streets. J.R. hangs out with the guys and goes out with the "broad," but he intends to marry a "nice girl." When he meets a girl, his plan is confounded. Unlike anyone he has ever known, she reads, lives alone, and doesn't watch TV; moreover, she is a "nice girl" who offers herself to him.

SATURDAY, FEBRUARY 20, 2027, 2 PM

Life Lessons: Four Scorsese Shorts

(US, 1963–89)

Three films in this program were completed when Martin Scorsese was a student at New York University and demonstrate the filmmaker's energy, humor, and penchant for direct address. Inspired by Federico Fellini's *8 1/2*, *What's a Nice Girl Like You Doing in a Place Like This?* follows the comic travails of a young writer reckoning with adulthood and partnership. *It's Not Just You, Murray!* is an expansive gangster picture in miniature—vigorous and economical. *The Big Shave* is an anti-Vietnam War statement from the confines of a bathroom. In *Life Lessons*, Procol Harum—blasting abstract painter Lionel Dobie (Nick Nolte) ignores the advice, "Get to know yourself a little better."

Spring 2027 — Dates to Be Announced

SPRING 2027

Bringing Out the Dead

(US, 1999) | 35mm

Martin Scorsese's fourth collaboration with screenwriter Paul Schrader, *Bringing Out the Dead* is a series of graveyard shift ride alongs with hollowed-out, insomnia-plagued Hell's Kitchen paramedic Frank Pierce (Nicolas Cage). Through Frank's eyes—and certainly Schrader's—the city is apocalyptic, with the first responders navigating uncertain tides at the shore of the netherworld, but the haloed glow of Robert Richardson's cinematography conjures angels, saints, and spirits. Frank finds kinship with Mary (Patricia Arquette), a recovering addict and daughter of a heart-attack case. A rotation of uniquely eccentric partners (John Goodman, Ving Rhames, Tom Sizemore) act as foils and provide the requisite gallows humor for the nocturnal misadventures.

SPRING 2027

Gangs of New York

(US, 2002)

In 1977 *Gangs of New York* was announced as Martin Scorsese's next film, but it took twenty-five years to become a reality. Legendary production designer Dante Ferretti was set loose in Rome's Cinecittà Studios to

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

2120 Oxford St #2250 Berkeley CA 94720 bampfa.org

reimagine the notorious nineteenth-century Five Points neighborhood of lower Manhattan. “*Gangs of New York* eschews a realistic visual and narrative approach for a theatrically heightened, outright operatic one” (Eric Hynes, *Reverse Shot*). Draped in an American flag, Daniel Day-Lewis’s mustachioed, scenery-devouring gang leader Bill “The Butcher” embodies anti-immigrant “nativist” machismo, decrying “the foreign hordes.” Leonardo DiCaprio’s Irish Amsterdam Vallon goes undercover to orchestrate The Butcher’s downfall.

SPRING 2027

The Aviator

(US, 2004) | 35mm

Howard Hughes, one of the wealthiest men in the world, poured his riches into two epochal turn-of-the-century technological inventions—motion pictures and the airplane—accelerating both toward “the way of the future.” While navigating obsessive-compulsive disorder, Hughes was a Hollywood playboy during its golden age, parading around with stars like Ava Gardner (Kate Beckinsale) and Katharine Hepburn (Cate Blanchett in an Academy Award-winning turn). He was also an eccentric taskmaster, directing the war epic *Hell’s Angels* and trying to get the “Spruce Goose” airborne. Martin Scorsese’s biopic is “extravagant and disciplined, grandly conceived and packed with minutiae” (Todd McCarthy, *Variety*).

SPRING 2027

No Direction Home: Bob Dylan

(US, 2005) | Free Admission

No Direction Home: Bob Dylan gathers an incredible wealth of archival footage, live performances, and interviews, taking the shape of an epic—think *Lawrence of Arabia*. Here is Dylan in his early twenties, at his most brash and prolific: the meteoric rise to stardom, endless touring and promotion, and all of the scrutiny and disillusionment that follows. Recounting his influences, Dylan is joined by a chorus of mentors, friends, and rivals. Martin Scorsese “creates a portrait that is deep, sympathetic, perceptive and yet finally leaves Dylan shrouded in mystery, which is where he properly lives” (Roger Ebert, *Chicago Sun-Times*).

SPRING 2027

The Departed

(US, 2006) | 35mm

With a clever conceit giddily adapted from the Hong Kong thriller *Infernal Affairs*, Leonardo DiCaprio and Matt Damon play spy vs. spy operatives trying to uncover one another’s identity across enemy lines. DiCaprio is a mole for the Massachusetts State Police, embedded in the local mob. Damon is a mole for the mob and an ascendent State Trooper. Martin Scorsese and Boston-native screenwriter William Monahan take their construction seriously, as “a moral labyrinth, in which good and evil wear each other’s masks” (Roger Ebert, *Chicago-Sun Times*). Still, humor finds its way into every crevice with invaluable assistance from a stacked supporting cast.

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

2120 Oxford St #2250 Berkeley CA 94720 bampfa.org

SPRING 2027

Shutter Island

(US, 2010) | 35mm

A psychological thriller set in 1954, *Shutter Island* follows US Marshal Teddy Daniels (Leonardo DiCaprio) as he investigates the disappearance of a patient from an institute for the criminally insane. Sequestered on an isolated island in Boston Harbor, Ashecliffe Hospital is a sinister facility where the very architecture seems to ooze moldy psychosis. The eerily lit corridors, imposing cells, labyrinthine catwalks, and foreboding archways rally in the service of Martin Scorsese's unsettling, gothic vision. As the story's investigation proceeds and Daniels begins to doubt even his own perceptions, the stark design of Shutter Island reinforces his doubt like a damp apparition.

SPRING 2027

The Wolf of Wall Street

(US, 2013)

The Wolf of Wall Street is a maximalist account of the shady business of money and the excesses that fueled brokerage firms throughout the 1990s. The fevered, comic approach is matched by its star. Via direct address, primal scream, and athletic contortion, Leonardo DiCaprio plays yuppie grifter Jordan Belfort with slapstick aplomb. No stranger to delirious depictions of vice, Martin Scorsese, "without at all seeking to justify, explain, or apologize for Belfort's actions, reveals the impulse behind the vulgar self-indulgence and the grotesque insensitivity, the terrifying yet ecstatic inner force within the petty monster of vanity" (Richard Brody, *New Yorker*).

SPRING 2027

Silence

(US/UK/Taiwan/Mexico, 2016)

Andrew Garfield stars as Rodrigues, a spirited seventeenth-century Portuguese Jesuit priest willingly dispatched on a mission to feudal Japan, where thousands of missionaries spread the word of Christ and were summarily executed or apostatized (renounced their faith), his mentor among them. Martin Scorsese had been working on adapting Shusaku Endo's novel (previously adapted by Masahiro Shinoda) since the book was handed to him by Bishop Paul Moore after a screening of *The Last Temptation of Christ*. He had read it while in Japan shooting Akira Kurosawa's *Dreams*, and its questions of faith and pride had lived with him ever since.

SPRING 2027

Rolling Thunder Revue: A Bob Dylan Story by Martin Scorsese

(US, 2019)

This concert film-cum-behind-the-scenes documentary—one hesitates to use the word—opens with a thinly veiled cinematic magic trick courtesy of Georges Méliès, telegraphing what is to come. In the mid-1970s, ahead of the US bicentennial and in conjunction with his monumental 1976 album, *Desire*, Bob Dylan conjured the Rolling Thunder Revue concert tour. Face painted white, and with an expansive backing band, Dylan picked up and showcased other all-star friends (Allen Ginsberg, Patti Smith, Joni Mitchell, and more) along the way. The film captures many of Dylan's legendary performances—beautifully restored—and recollections from sources as dubious as the man himself.

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

2120 Oxford St #2250 Berkeley CA 94720 bampfa.org

SPRING 2027

The Irishman

(US, 2019)

(*I Heard You Paint Houses*). Periodically throughout *The Irishman*, text is superimposed to identify a real-life bit character, with their birth and death dates, as well as the cause of their demise. There is a comedic effect, though the film is also an elegy, a hushed walk among the tombstones of a violent, tragic twentieth century. Frank Sheeran (Robert De Niro), “a man with a lot of friends” (including Jimmy Hoffa) and an unassuming functionary in the Mafia (a hit man), is the unreliable guide. To capture the weight of the passage of time, de-aging technology is applied to the lead performers, lending a ghostlike haze to the window of memory.

SPRING 2027

Killers of the Flower Moon

(US, 2023)

Liberally adapting David Grann’s true crime bestseller about the multifaceted institutional genocide of the Osage people during the 1920s, Martin Scorsese re-centered the story away from the detective work that uncovered the scheme in favor of a vivisection of the actions of the perpetrators. William King Hale (Robert De Niro) pulls the strings. His daft nephew Ernest (Leonardo DiCaprio) marries Mollie (Lily Gladstone) to assume her oil riches. The intimacy of their relationship provides fertile ground for Scorsese’s “meticulous examination of societal guilt, allowing him to scrutinize more closely every facet of how such heinous acts were able to unfold so brazenly” (Adam Piron, Criterion Collection).

Acknowledgments

BAMPFA thanks Marianne Bower, Sikelia Productions; Allison Piccolo, Izzy Welsh, Warner Bros; David Jennings, Amy Rynne, Park Circus; Finley Padgett, Sony Pictures; Jason Jackowski, Universal Pictures; Alyssa DeMuri, Madison Peterein, Swank Motion Pictures; Chris Chouinard, Hollywood Film Company; and Brian Belovarac, Janus Films.

About BAMPFA

Berkeley Art Museum and Pacific Film Archive (BAMPFA) ignites cultural change for a more inclusive and artistic world. BAMPFA has been uniquely dedicated to art and film since 1970, with international programming that is locally connected and globally relevant. It holds more than 25,000 artworks and 18,000 films and videos in its collection, with particular strengths in modern and contemporary art and historical Chinese painting, as well as the world’s largest collection of African American quilts. As part of the University of California, Berkeley, BAMPFA is committed to artistic diversity through its robust slate of art exhibitions, film screenings, artist talks, live performances, and educational programs that shed new light on the art of the past and connect our audiences with

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

2120 Oxford St #2250 Berkeley CA 94720 bampfa.org

leading filmmakers and artists of our time. BAMPFA sits on the edge of campus and downtown Berkeley, where it welcomes visitors from across and beyond the Bay Area in a repurposed building designed by Diller Scofidio + Renfro.

Image Credit

Still from *Mean Streets* (Martin Scorsese, 1973), courtesy Warner Bros.

For more information, contact A. J. Fox, Public Relations Manager

afox@berkeley.edu

O: 510-206-6457 / C: 347-771-7152

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

2120 Oxford St #2250 Berkeley CA 94720 bampfa.org