

July/August 2018 at BAMcinémathèque

BAM continues to broaden the horizons of film culture this summer with a focus on under-represented stories and storytellers. Included in this diverse slate of repertory films are *On Whiteness*—a thought provoking collaboration with The Racial Imaginary Institute; a rich survey of pioneering women filmmakers from the early days of American cinema; the latest edition of the ongoing Women at Work series, *Radical Creativity*; and a timely, decades-spanning look at films from the Black Power era, *Say it Loud: Cinema in the Age of Black Power, 1966—1981*.

Jul 9 & Aug 8 Screen Epiphanies

Inspired by the BFI series of the same name, Screen Epiphanies brings a cultural luminary to BAM to introduce a film that inspired their love of cinema. This July, writer and filmmaker Nelson George (*The Death of Rhythm & Blues, Hip Hop America*) presents Fernando Meirelles & Kátia Lund's *City of God* (2002). Set in the favelas outside Rio de Janeiro, and sporting a wildly confident visual style, the film follows a group of young men from the 1960s—1980s as they move in and around gang warfare in the favelas. In August, writer Fariha Róisín presents Abbas Kiarostami's modern masterpiece *Close-Up* (1990), a fascinating docufiction about a man who impersonates renowned Iranian director Mohsen Makhmalbaf.

Jul 11—Jul 19 On Whiteness: A Collaboration with the Racial Imaginary Institute

Despite its obvious social and political power, whiteness has often been treated as a neutral, rather than racialized, identity. Through BAM's collaboration with MacArthur "genius" award-winning poet Claudia Rankine's The Racial Imaginary Institute (TRII) this series invites audiences to revisit well-known films and consider how whiteness has been constructed, ignored, and challenged in them. The films in this series touch upon privilege (*Ferris Bueller's Day Off*—John Hughes, 1986), assimilation (*The Godfather: Part II*—Francis Ford Coppola, 1974), passing (*Pinky*—Elia Kazan, 1949), and ethnic identity (*Gran Torino*—Clint Eastwood, 2008). Other films in the series include: *Illusions* (Julie Dash—1982), *Free White and 21* (Howardena Pindell—1980), *The Swimmer* (Frank Perry—1968), *Taxi Driver* (Martin Scorsese—1976), *White Chicks* (Keenen Ivory Wayans—2004), *The Jerk* (Carl Reiner—1979), *Shadows* (John Cassavetes—1959), *Pulp Fiction* (Quentin Tarantino—1994), *Summer of Sam* (Spike Lee—1999), *White Material* (Claire Denis—2009), and *Get Out* (Jordan Peele—2017).

Jul 20—Jul 26 Pioneers: First Women Filmmakers

Presenting a vast array of brand new 2K restorations of early American cinema, this series highlights the women who regularly worked in positions of power as writers, directors, and producers at the dawn of American cinema—women who were instrumental in shaping the language of cinema as we know it today. Featuring work by Alice Guy Blaché, Lois Weber, Nell Shipman, Grace Cunard, Mabel Normand, Zora Neale Hurston, and Marion E. Wong, the work created by these trailblazing women covers a wide range of genres and also touches upon women's issues that are as relevant today as they were 100 years ago. These films express a female perspective on issues of society at large that is rarely seen in film. Other films featured in the series include: *The Red Kimona* (Walter Lang & Dorothy Davenport), *Bread* (Ida May Park—1918), *Fieldwork Footage* (Zora Neale Hurston—1929), *Curse of Quon Gwon: When the Far East Mingle with the West* (Marion E. Wong—1916), *Motherhood: Life's Greatest Miracle* (Lita Lawrence—1924), *'49-'17* (Ruth Ann Baldwin—1917), *Back to God's Country* (David Hartford—1919), and *Salomé* (Charles Bryant—1923).

Jul 21 & Aug 4

Beyond the Canon

This monthly series seeks to question cinema's traditional canon—which has historically skewed toward lionizing the white, male auteur—by pairing one well-known, highly regarded 'canonized' film, with a thematically or stylistically related work that is equally brilliant, but less well-known—and, most importantly, made by a filmmaker traditionally excluded from discussions of the cinematic canon. In July, we pair Karyn Kusama's *Girlfight* (2000) starring Michelle Rodriguez with Martin Scorsese's *Raging Bull* (1980). The August edition features a double bill of F. Gary Gray's *Set It Off* (1996) starring Jada Pinkett Smith, Queen Latifah and Vivica A. Fox with Sidney Lumet's *Dog Day Afternoon* (1975).

Jul 27—29

Animation Block Party

The East Coast's premier animation showcase returns for its 15th annual edition. This year's festival features an eclectic array of innovative international, award-winning, experimental, independent, and family-friendly films, alongside a program highlighting work by the world's top female animators and a special 30th-anniversary screening of the anime classic *Akira* (1988).

Jul 31

Brooklyn Filmmakers Collective presents: Reconciliation in Four Shorts

The Brooklyn Filmmakers Collective is turning 10! This showcase, curated by Tayler Montague, represents the work of select Latina filmmakers that explore themes of family values, migration, and identity. The BFC is a supportive community of filmmakers that strives to create a supportive space and encourage members to create their best, strongest work.

Aug 3—9

Ganja & Hess (1973) and *Personal Problems* (1980)

As host to the first major retrospective of Bill Gunn's work in 2010 ("The Groundbreaking Bill Gunn"), BAM is excited to present new restorations of Gunn's essential films *Ganja & Hess* (1973) and *Personal Problems* (1980). Originally sold as a blaxploitation shocker upon its initial release, *Ganja & Hess* is a potent and arresting exploration of African American identity, Christianity, and white supremacy. Described by writer Ishmael Reed as a "meta-soap opera," *Personal Problems* is Gunn's magnum opus, at once sprawling and intimate in its depiction of middle-class African Americans in early 1980s Manhattan. BAM will also screen the world premiere of Kino Lorber's restoration of a previously unseen 39-minute version of *Personal Problems*.

Aug 10—16

Women at Work: Radical Creativity

The ongoing Women at Work series—which launched in March with Women at Work: Labor Activism—continues in August with Women at Work: Radical Creativity, guest-programmed by curator Dessane Lopez Cassell. Radical Creativity spotlights women's work as artists, activists, and intellectual thinkers. The films in this series highlight figures such as Audre Lorde, Angela Davis, Pina Bausch and champion creative expression more broadly. The series also features the New York premiere of *Happy Birthday, Marsha!* (Reina Gossett & Sasha Wortzel—2018) about legendary transgender activist Marsha P. Johnson. Other films featured in the series include: *Losing Ground* (Kathleen Collins—1982), *Four Women* (Julie Dash—1975), *Chisholm '72: Unbought and Unbossed* (Shola Lynch—2004), *Free Angela and All Political Prisoners* (Shola Lynch—2012), *Mustang* (Deniz Gamze Erguven—2015), *Persepolis* (Marjane Satrapi & Vincent Paronnaud—2007), *Pina* (Wim Wenders—2011), *Looking for*

Oum Kulthum (Shirin Neshat & Shoja Azari—2017), and *Audre Lorde: A Litany for Survival* (Ada Gay Griffin & Michelle Parkerson—1995).

Aug 17—30

Say It Loud: Cinema in the Age of Black Power, 1966—1981

As black consciousness spread across the globe in the mid-1960s, it gave rise to a radical cinema that both reflected and worked to further the cause of African-American liberation. From surprisingly subversive major releases to on-the-ground documents of Black Panthers in action to the expressive social portraits of the LA Rebellion, the series brings revolutionary and relevant records of a struggle that continues to this day. A cinematic companion to the exhibit *Soul of a Nation: Art in the Age of Black Power* (opening September 7 at the Brooklyn Museum), the series opens with a shorts program headlined by the US premiere of a new scan of Edouard de Laurot's lost classic *Black Liberation/Silent Revolution* (1967), and also contains a host of powerful documentaries like *Eldridge Cleaver: Black Panther* (William Klein—1970), *Black Panthers* (Agnés Varda—1968), *No Vietnamese Ever Called Me Nigger* (David L. Weiss—1968), Howard Alk's classic pair *The Murder of Fred Hampton* (1971) and *American Revolution 2* (1969). *Say It Loud* also boasts the first major Hollywood studio film made by a black director, *The Learning Tree* (Gordon Parks—1969), and some of the era's most radical filmmaking in *Putney Swope* (Robert Downey Sr.—1969), *Symbiospsychotaxiplasm* (William Greaves—1968), *Uptight* (Jules Dassin—1968), *Passing Through* (Larry Clark—1977), *Killer of Sheep* (Charles Burnett—1978), *Bush Mama* (Haile Gerima—1979), a program of experimental short films by Betye Saar, Barbara McCulloch, Edward Owens, Ulysses S. Jenkins and Jamaa Fanaka, and two films by Melvin Van Peebles: *Watermelon Man* (1970) and *The Story of a Three Day Pass* (1968). The series also spotlights work addressing Black Power's impact around the world: *Soleil O* (Med Hondo—1970), *Sambizanga* (Sarah Maldoror—1972), and *Pressure* (Horace Ové—1975).