BAMcinématek presents Buñuel, a 32-film retrospective of the legendary Oscar-winning auteur, Jul 11—Aug 14

New York’s first comprehensive retrospective in nearly 15 years with 23 films screening in 35mm and eight in 16mm

"An iconoclast, moralist, and revolutionary who was a leader of avant-garde surrealism in his youth and a dominant international movie director half a century later"—The New York Times

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Brooklyn, NY/June 12, 2014—From Friday, July 11 through Thursday, August 14, BAMcinématek presents Buñuel, New York’s first comprehensive retrospective of iconoclastic film-poet Luis Buñuel in 15 years. Debuting as a godfather of surrealist cinema, enduring a remarkably prolific Mexican exile, and finally achieving auteur status in an inspiring late-career renaissance, Buñuel forged a powerful body of work out of deep-seated personal, political, and aesthetic obsessions. An unsparing critic of Franco’s Spain and the Catholic Church, Buñuel was also one of the 20th century’s drollest chroniclers of sexual desire and repression, one of the most prize-winning filmmakers to showcase his work at Cannes, Venice, and Berlin, and the cinema’s most famous foot fetishist before Quentin Tarantino.

The son of a provincial landowner, Buñuel wanted to be an entomologist as a child (his films teem with insect life) and dabbled in film programming and criticism as a young man. A fellow traveler in the Surrealist movement, Buñuel was a talent without an outlet until he collaborated with Salvador Dalí on the avant-garde short *Un Chien Andalou* (1929—Jul 15), “the most famous short film ever made” (Roger Ebert), based on images from their dreams and famous for its shot of an eyeball slashed by a razor blade. Buñuel called their feature-length follow-up *L’Age d’Or* (1930—Jul 15) “a passionate call to murder,” and it achieved its attended aim as a succès de scandale. Following a fruitless Hollywood interlude, Buñuel directed the activist documentary *Land Without Bread (Las Hurdes)* (1933—Jul 16), which juxtaposed triumphalist music and narration with images of poverty and squalor and produced *Spain ’36* (1937—Jul 16), a newsreel study of the Spanish Civil War.

Unwelcome in Spain after the rise of Franco, Buñuel worked as a spy in Paris, a staff member at the Museum of Modern Art in New York, and a dubbing consultant for Warner Bros. in Hollywood before joining other leftist expatriates in Mexico. Entering middle age, he made an unlikely debut as a narrative filmmaker with popular entertainments like *The Great Macap (El Gran Calavera)* (1949), a Hollywood-style riches-to-rags comedy, and *Susana* (1951—Jul 17), a potboiler about a lusty reform school girl designed to showcase the buxom charms of star Rosana Quintana. His Mexican producers allowed Buñuel to alternate commercial projects with more personal ones, starting with the controversial *Los Olvidados* (1950—Jul 11 & 12), a scorching, nihilistic survey of street gang life that won him the Best Director prize at Cannes.

Buñuel caricatured Mexican machismo in *The River and Death* (*El río y la muerte*) (1955) and class exploitation in the noirish *The Brute* (*El Bruto*) (1953—Jul 24), which toplined Pedro Armendáriz and femme fatale Katy Jurado, both already enjoying stardom in the US. Traces of self-portraiture emerged in the jealous husband of *El* (1953—Jul 28), a bracing study of male paranoia, and the title character of *The Criminal Life of Archibaldo de la Cruz* (1955—Jul 12 & 13), whose erotic fixation on death fashions him into a jovial would-be serial killer. Another jewel of his Mexican period (and another Cannes prizewinner), the earthy parable *Nazarín* (1959—Jul 30) chronicles the life of a humble, Christ-like priest (Spanish star Francisco Rabal) whose attempts to do good are ruthlessly foiled by secular indifference and ecclesiastical hypocrisy.

Buñuel went to Corsica to shoot *That is the Dawn* (*Cela s'appelle l'aurore*) (1955—Aug 13), which featured a cameo by *L'Age d'Or* star Gaston Modot. Restless in Mexico, Buñuel sought out international co-productions, which gave him access to top European stars: Simone Signoret and Michel Piccoli in *Death in the Garden* (*La mort en ce jardin*) (1956—Aug 13), a fatalistic, *Wages of Fear*-inspired jungle trek; and French matinée idol Gerard Philipe (in his final role) and Jean Servais as rivals in a political coup in the Graham Greene-styled *Fever Rises in El Pao* (1959—Aug 11). Shot in English with an American cast, *The Young One* (*La joven*) (1960—Jul 31) is a wilderness story with confrontational elements of racism and rape.

The Palme d’Or winner *Viridiana* (1961—Jul 18 & 19) marked Buñuel's triumphant return to his homeland—until Franco's Spanish government furiously banned the film, which included the despoiling of a novice nun and a beggars' burlesque of *The Last Supper*. Social satire by way of a *Twilight Zone* premise, the apocalyptic *The Exterminating Angel* (1962—Aug 14) depicts a dinner party from which no one can escape, and *Simon of the Desert* (1965—Aug 14), a medium-length segment of an unfinished omnibus film, offered Silvia Pinal (Viridiana herself) as the Devil in many guises, including a bearded shepherd. A productive collaboration with French screenwriter Jean-Claude Carrière (the subject of a 2006 BAMcinématek retrospective) led to more frankly fetishes films like *Diary of a Chambermaid* (1964—Aug 1), a fascist allegory built around Jeanne Moreau’s legs, and *Belle de Jour* (1967—Aug 1 & 2), a kinky masterpiece on female masochism (in the form of icy cool housewife/hooker Catherine Deneuve) that won the Golden Lion at the Venice Film Festival. Thwarted by Spanish censors for a decade and shot in Buñuel's beloved, medieval Toledo, *Tristana* (1970—Jul 19 & 20) re-teamed *Belle de Jour* stars Deneuve and Fernando Rey in Buñuel's most devastating take on aristocratic oppression and sexual revenge.

Buñuel called them a trilogy on “the search for truth”: *The Milky Way* (1969—Aug 10), an episodic, typically deadpan account of a pilgrimage that was his most focused skewering of Christian dogma; *The Discreet Charm of the Bourgeoisie* (1972—Aug 9), an inversion of *The Exterminating Angel* about a dinner party that never starts, which became Buñuel’s biggest hit and won an Oscar for Best Foreign-language Film; and *The Phantom of Liberty* (1974—Aug 10), an indescribable collage of vignettes and non sequiturs. A sympathy of sexual frustration, *That Obscure Object of Desire* (1977—Aug 8) offers a final, daring Surrealist jape, alternating without explanation between two different actresses in same role—that of a temptress, of course, who bedevils Buñuel’s favorite surrogate, the dignified Fernando Rey.

**Buñuel Schedule**

**Fri, Jul 11**
2, 4, 6, 8, 9:50pm: *Los Olvidados*

**Sat, Jul 12**
2, 6, 9:50pm: *Los Olvidados*
4, 8pm: *The Criminal Life of Archibaldo de la Cruz*

**Sun, Jul 13**
2, 4, 6, 8, 9:50pm: *The Criminal Life of Archibaldo de la Cruz*
Tue, Jul 15
7:30, 9:20pm: *Un Chien Andalou + L’Age D’Or*

Wed, Jul 16
7:30, 9pm: *Land Without Bread (Las Hurdes) + Spain’36*

Thu, Jul 17
7:30, 9:30pm: *Susana*

Fri, Jul 18
2, 4, 6, 8, 9:50pm: *Viridiana*

Sat, Jul 19
2, 6:45pm: *Tristana*
4:30, 9pm: *Viridiana*

Sun, Jul 20
2, 4:15, 6:30, 8:45pm: *Tristana*

Mon, Jul 21
7:30, 9:30pm: *A Woman Without Love (Una mujer sin amor)*

Wed, Jul 23
5:30, 7:30, 9:30pm: *Illusion Travels by Streetcar*

Thu, Jul 24
7:30, 9:20pm: *The Brute (El Bruto)*

Mon, Jul 28
7:30, 9:30pm: *El*

Tue, Jul 29
8pm: *The Adventures of Robinson Crusoe*

Wed, Jul 30
8pm: *Nazarin*

Thu, Jul 31
7:30, 9:30pm: *The Young One (La joven)*

Fri, Aug 1
7pm: *Diary of a Chambermaid*
2, 4:30, 9:15pm: *Belle de Jour*

Sat, Aug 2
2, 4:30, 7, 9:30pm: *Belle de Jour*

Sun, Aug 3
2, 4:30, 7, 9:30pm: *Belle de Jour*

Mon, Aug 4
Showtimes to be announced.

Tue, Aug 5
Showtimes to be announced.
Wed, Aug 6
Showtimes to be announced.

Thu, Aug 7
Showtimes to be announced.

Fri, Aug 8
7, 9:30pm: That Obscure Object of Desire

Sat, Aug 9
2, 4:30, 7, 9:30pm: The Discreet Charm of the Bourgeoisie

Sun, Aug 10
2, 7pm: The Phantom of Liberty
4:30, 9:30pm: The Milky Way

Mon, Aug 11
7, 9:15pm: Fever Rises in El Pao

Tue, Aug 12
7:30, 9:30pm: Daughter of Deceit (La hija del engaño)

Wed, Aug 13
7pm: That is the Dawn (Cela s’appelle l’aurore)
9:30pm: Death in the Garden (La mort en ce jardin)

Thu, Aug 14
8pm: Simon of the Desert + The Exterminating Angel

Film Descriptions
All films in 35mm unless otherwise noted.

The Adventures of Robinson Crusoe (1954) 90min
With Daniel O’Herlihy, Jaime Fernández.
Buñuel's only fully English-language film is this revelatory take on Daniel Defoe's classic novel about a shipwrecked castaway (Oscar nominee O’Herlihy) stranded on a desert island. Chronicling Crusoe's crisis of faith and loosening grip on reality, the film is both “morally and spiritually adventuresome… Buñuel dares his audience to question everything they've come to know about morality, savagery, and everything in between” (Ed Gonzalez, Slant).

Tue, Jul 29 at 8pm

L’Age d’Or (1930) 63min
With Gaston Modot, Lya Lys, Max Ernst.
Buñuel waged a full-on surrealist assault on bourgeois sensibilities with his riot-inducing second film, which begins as a documentary on scorpions, turns into a demented romance about a couple’s attempts to consummate their relationship, and winds up with an orgy straight out of the Marquis de Sade. Screens with Un Chien Andalou.

Tue, Jul 15 at 7:30, 9:20pm

Ascent to Heaven (Subida al cielo) 84min
With Esteban Márquez, Lilia Prado, Luis Aceves Castañeda.
Aboard a cross-country bus to notarize his dying mother’s will, a young newlywed (Márquez) encounters a kaleidoscopic cross-section of Mexican society, including a voluptuous temptress (Prado). A rollicking road movie on the surface, Buñuel imbues this “beautiful, spiritual film” (Slant) with poetic flights of
melancholy and mysticism, including a rapturous erotic dream sequence involving a busload of ferns, goats, and a potato. 16mm.

Date and showtimes to be announced.

*Belle de Jour* (1967) 100min
*With Catherine Deneuve, Jean Sorel, Michel Piccoli.*
While her husband’s at work, new bride Séverine (Deneuve) lives out her erotic fantasies as a high-class prostitute with a taste for S&M. This kinky-cool mix of sex and the surreal is one of Buñuel’s most highly regarded films, anchored by a provocatively poker-faced performance by Catherine Deneuve. With her alabaster beauty and mask-like countenance, Deneuve’s Séverine is a tantalizingly obscure object of desire.

Fri, Aug 1 at 2, 4:30, 9:15pm, Sat, Aug 2 at 2, 4:30, 7, 9:30pm, and Sun, Aug 3 at 2, 4:30, 7, 9:30pm

*The Brute (El Bruto)* (1952) 81min
*With Pedro Armendáriz, Katy Jurado, Andrés Soler.*
A conniving slumlord (Soler) hires El Bruto (Armendáriz), a simple-minded strongman with an explosive temper, to forcibly evict his rabble-rousing tenants. But a growing awareness of the class inequality he is helping to perpetuate leads the surprisingly sensitive Bruto to gradually turn against his boss, whose kinky wife (Jurado) meanwhile lusts after the macho man’s carnal animal magnetism. Charged with a palpable erotic energy, *The Brute* is at once a sultry sadomasochistic melodrama and a scorching, eat-the-rich allegory.

Thu, Jul 24 at 7:30, 9:20pm

*Un Chien Andalou* (1929) 16min
*With Simone Mareuil, Pierre Batcheff.*
Eyeball meets razor blade in Buñuel’s landmark first film. Made in collaboration with Dalí, “the most famous short film ever made” (Roger Ebert) is a delirious onslaught of breathtakingly surreal imagery that Buñuel described as “a desperate impassioned call for murder.” 16mm. Screens with *L’Age d’Or.*

Tue, Jul 15 at 7:30, 9:20pm

*The Criminal Life of Archibaldo de la Cruz* (1955) 89min
*With Ernesto Alonso, Miroslava.*
This perverse, horror-tinged comedy from the director’s Mexican period is a bizarro tale of music boxes, murder, and mannequins. Convinced from a young age that his music box has the power to kill, Archibaldo de la Cruz grows up to be a wannabe serial killer whose attempts at a sex-murder are repeatedly thwarted by kismet. Buñuel layers on the Grand Guignol touches (including a memorably macabre incineration of a dummy) in one of his most purely enjoyable films.

Sat, Jul 12 at 4, 8pm and Sun, Jul 13 at 2, 4, 6, 8, 9:50pm

*Daughter of Deceit (La higa el engaño)* (1951) 78min
*With Fernando Soler, Alicia Caro, Fernando Soto.*
One of Buñuel’s rarest films is this gleamingly mounted, delightfully offbeat Mexican production that zips nimbly between melodrama and screwball farce. Enraged upon discovering his wife’s infidelity, a man (Soler) abandons his family and becomes the embittered owner of a Hades-themed nightclub. Fast forward 20 years (via a dazzling Buñuelian transition), as he seeks to reconnect with the daughter he left behind. 16mm.

Tue, Aug 12 at 7:30, 9:30pm

*Death in the Garden (La mort en ce jardin)* (1956) 104min
*With Simone Signoret, Michel Piccoli. Charles Vanel.*
Working in color, and with a larger than normal budget, Buñuel lets loose with his stylistic flourishes in this subversive political thriller about a band of refugees fleeing a South American revolution. As the group retreats into the lush tropical wilderness, the “garish, vicious action beats Sam Fuller at his own game, and adds philosophical suspense, as jungle paranoia makes Marxist fraternity look as delirious as a Surrealist dream” (*Time Out London*).

Wed, Aug 13 at 9:30pm
Diary of a Chambermaid (1964) 98min
With Jeanne Moreau, Michel Piccoli, Georges Géret.
Parisian maid Célestine’s (Moreau) new job at the oddball Montreil family’s country estate comes with some unexpected duties, as she finds herself contending with a coterie of foot fetishists, fascists, and, maybe, a murderer. The first of the director’s celebrated collaborations with screenwriter Jean-Claude Carrière, Buñuel sets this sardonic upstairs/downstairs satire in the 1930s, and its increasingly jaundiced tone comes to reflect the period’s mounting political unrest, with disquieting shades of Nazi horrors to come.
Fri, Aug 1 at 7pm

The Discreet Charm of the Bourgeoisie (1972) 102min
With Fernando Rey, Paul Frankeur, Delphine Seyrig.
A coterie of chichi couples attempt to sit down to an elegant dinner party—but instead slip down a series of absurdist rabbit holes involving political revolutionaries, drug smuggling, ghosts, and a long walk down a road to nowhere. Buñuel’s Oscar-winning surrealist masterpiece makes mincemeat of upper-crust social rituals, as reality dissolves and the film’s puzzle-box structure gives way to dreams within dreams.
Sat, Aug 9 at 2, 4:30, 7, 9:30pm

El (1953) 92min
With Arturo de Córdova, Delia Garcés.
Hardly a stranger to controversy, Buñuel faced a particularly tough audience at the Cannes premiere of this Mexican production. According to Georges Sadoul, “the jury described it as a bad B-picture and it was booed by 200 war veterans.” In truth, El is a perverse, sacred-cow skewering portrait of a husband gripped by insane jealousy, a film so effective that Jacques Lacan screened it for his students as an exemplar of irrational paranoia.
Mon, Jul 28 at 7:30, 9:30pm

The Exterminating Angel (1962) 94min
With Silvia Pinal, Enrique Rambal, Claudio Brook.
A genteel dinner party descends into depravity when the guests become convinced that they’re unable to leave, in Buñuel’s sublimely sadistic cartoon satire of bourgeois pretensions. As all semblance of social order breaks down, the director unleashes a torrent of uncanny dream imagery—from a live bear to a creepy, crawling severed hand—superbly shot by the great Mexican cinematographer Gabriel Figueroa. 16mm. Screens with Simon of the Desert.
Thu, Aug 14 at 8pm

Fever Rises in El Pao (1959) 97min
With Gérard Philipe, María Félix, Jean Servais.
The regime of a corrupt dictator of a remote Caribbean island struggles to hold onto power as the country teeters on the brink of revolution in Buñuel’s most explosively political work. This fascinating (and unjustly neglected) Mexican-French production is a steamy hothouse blend of sadomasochistic sex (courtesy of Mexican bombshell María Félix), melodrama, and pro-anarchist politics. 16mm.
Mon, Aug 11 at 7, 9:15pm

The Great Madcap (El Gran Calavera) (1949) 92min
With Fernando Soler, Rosario Granados.
The greedy family of a rich widower (Soler) gets a lesson in humility when they’re duped into thinking he’s broke in Buñuel’s caustic, morally complex black comedy. This little-seen Mexican farce is rife with the director’s signature eccentric touches (including his notorious foot fetish, on full display throughout) and disdain for bourgeois complacency.
Date and showtimes to be announced.

Illusion Travels by Streetcar (1954) 82min
With Carlos Navarro, Fernando Soto, Lilia Prado.
When two transit workers (Navarro and Soto) learn that their beloved streetcar is about to be retired, the men commandeer the trolley for one last boozy late-night joyride around Mexico City. Picking up passengers from all walks of life—bourgeoisie and peasant, lowlife and nun—along the way, their odyssey takes a series of fantastic turns (variously involving a chaotic Nativity pageant and slabs of meat), which Buñuel captures in a remarkable stream of surreal visuals.

Wed, Jul 23 at 5:30, 7:30, 9:30pm

**Land Without Bread (Las Hurdes)** (1933) 62min
One of the landmark achievements in early documentary, this chronicle of Las Hurdes, the poorest district in northern Spain, is a notorious parody of nonfiction filmmaking that was banned by the Spanish government. In its surrealistic style and satirical undertones, it provides a searing condemnation of poverty and stands as “a frightening call to arms, a fabulous open text that resists simple readings and questions humanity’s notion of progress” (*Slant*). Screens with Spain ’36.

Wed, Jul 16 at 7:30, 9pm

**The Milky Way** (1969) 105min
*With* Paul Frankeur, Laurent Terzieff, Alain Cuny.
En route from Paris to a shrine in Spain, two pilgrims slip across centuries as they encounter everyone from Jesus and the Virgin Mary to the devil and the Marquis de Sade. Buñuel's feverish, sacred-cow-skewering surrealist fantasy makes burlesque out of religious dogma as the director revels in exposing the hypocrisy of one of his favorite targets: the Catholic church.

Sun, Aug 10 at 4:30, 9:30pm

**Nazarin** (1959) 95min
*With* Francisco Rabal, Marga López, Rita Macedo.
This Cannes prize-winning tale of spiritual suffering is one of Buñuel's most earnest and probing examinations of faith, as well as a personal favorite of the director. It follows a priest (Rabal) as he attempts to live a life of simple goodness in the face of unrelenting amorality in turn-of-the-century Mexico. Buñuel renders the cleric's journey with surprising compassion and a strikingly stripped-down style, resulting in a fascinating, complex investigation of religion's role in the modern world.

Wed, Jul 30 at 8pm

**Los Olvidados** (1950) 80min
*With* Alfonso Mejía, Roberto Cobo, Estela Inda.
Buñuel burst back onto the international scene with this stunningly raw portrait of disaffected Mexican youths running wild. This early masterpiece follows a gang of boys, led by a sadistic ringleader, who prey on the weak and helpless, and marries Buñuel's trademark surrealism—most famously in a haunting, slow-motion dream sequence—with hard-edged social realism, all building up to the heart-stopping final shot. "Once seen, this movie can never be forgotten" (J. Hoberman).

Fri, Jul 11 at 2, 4, 6, 8, 9:50pm and Sat, Jul 12 at 2, 6, 9:50pm

**The Phantom of Liberty** (1974) 104min
*With* Jean-Claude Brialy, Michel Piccoli, Monica Vitti.
Buñuel mercilessly mocked the idea of normalcy in this episodic mélangé of audacious set-pieces: police investigate the disappearance of a non-missing child, monks gamble with holy relics, murder is celebrated, the military is called in to deal with a fox, and a now-infamous “dinner” party takes “toilet humor” to a whole new level. One of the director’s most outrageous surrealist fantasias.

Sun, Aug 10 at 2, 7pm

**The River and Death (El río y la muerte)** (1955) 91min
*With* Miguel Torruco, Columba Domínguez, Joaquín Cordero.
“Carry an image of the Virgin—and a gun.” Machismo runs amok in a small town where men are locked in a permanent blood feud and the dead are ritualistically offered up to the murky river that runs nearby. This ultra-rare Mexican production is Buñuel's scorching demonstration of "how mythic conventions of the Mexican way of death could be deployed in an anti-western many years ahead of its time" (*Senses of Cinema*). 16mm.
Date and showtimes to be announced.

**Simón del desierto** (1965) 45min  
*With Claudio Brook, Silvia Pinal.*  
Buñuel offers up his brilliantly satirical, outré take on the story of a saint who spent decades atop a pillar, whilst trying to resist the temptations of the Devil (played by Mexican superstar Silvia Pinal). Dave Kehr called it: “forty-three minutes of perfect filmmaking.” 16mm. Screens with *The Exterminating Angel.*  
**Thu, Aug 14 at 8pm**

**Spain ’36** (1937) 35min  
*Dir. Jean-Paul Le Chanois.*  
This compilation of newsreel footage produced and written by Buñuel documents the early days of the Spanish Civil War. 16mm. Screens with *Land Without Bread.*  
**Wed, Jul 16 at 7:30, 9pm**

**Susana** (1951) 86min  
*With Rosita Quintana, Fernando Soler.*  
As a rainstorm howls outside, a sultry young woman (Quintana) utters a prayer to God to free her from the bat-infested reformatory that is her prison. And then, a miracle: the cell bars part. Finding refuge with a wealthy family, our amorous anti-heroine proceeds to systemically dismantle their household with her unchecked sexual deviancy. A raging, fever-pitch melodrama of erotic desire, *Susana* is a consistently subversive precursor to Buñuel’s later investigations of female sexuality, *Belle de Jour* and *Tristana.*  
**Thu, Jul 17 at 7:30, 9:30pm**

**That is the Dawn (Cela s'appelle l'aurore)** (1956) 102min  
*With Georges Marchal, Lucia Bosé, Julien Bertheau.*  
In a small Mediterranean factory town, a compassionate doctor (Marchal) gradually sheds the vestiges of his bourgeois life—including his spoiled wife—and takes up the cause of workers’ rights. This morally complex tale of a man’s political awakening includes one particularly delectable Buñuelian touch: a copy of Dalí’s Crucifixion that adorns the police captain’s office.  
**Wed, Aug 13 at 7pm**

**That Obscure Object of Desire** (1977) 102min  
*With Fernando Rey, Carole Bouquet, Ángela Molina.*  
Buñuel’s final masterwork stars his regular leading man Fernando Rey as a gentleman driven to absurd extremes by his obsession with a fickle flamenco dancer (ingeniously played by two actresses: Bouquet, embodying cool sophistication, and Molina, conveying carnal sexuality). Meanwhile, terrorism lingers ever-present in the background, culminating the director’s career-long exploration of the link between sex and revolutionary violence.  
**Fri, Aug 8 at 7, 9:30pm**

**Tristana** (1970) 95min  
After the death of her mother, an innocent young girl (Deneuve) is left in the care of middle-aged lech Don Lope (Rey). Sexually exploited by her guardian from an early age, she finally escapes with her beloved Horacio (Nero), only to be forced to return to Don Lope’s clutches when she loses a leg to illness. Roger Ebert has noted, “Power over human lives is a lifelong theme of Buñuel, that most sadomasochistic of directors, and *Tristana* is his most explicit study of the subject.” DCP.  
**Sat, Jul 19 at 2, 6:45pm and Sun, Jul 20 at 2, 4:15, 6:30, 8:45pm**

**Viridiana** (1961) 90min  
*With Silvia Pinal, Francisco Rabal, Fernando Rey.*  
Following a 25-year exile, surrealist godfather Buñuel returned to Spain to direct this savagely sacrilegious, satirical masterpiece, which was decried by Franco, and features one of the director’s most audacious set-pieces: a re-creation of Da Vinci’s *The Last Supper* with beggars and thieves taking the place of the saints.  
**Fri, Jul 18 at 2, 4, 6, 8, 9:50pm and Sat, Jul 19 at 4:30, 9pm**
A Woman Without Love (Una mujer sin amor) (1952) 85min
With Rosario Granados, Tito Junco, Julio Villarreal.
Rosario (Granados), the neglected wife of an older man, temporarily finds the tenderness she yearns for in the arms of a dashing young paramour. But when the affair spawns an illegitimate child, Rosario’s secret threatens to shatter her family. Buñuel defiantly exposes patriarchal hypocrisy in this ultra-rare Mexican melodrama (based on a Guy de Maupassant story), which “comes alive via a claustrophobic Shakespearean gravitas that pours out from every crevice of the film’s surface” (Ed Gonzalez, Slant).

Mon, Jul 21 at 7:30, 9:30pm

Wuthering Heights (Abismos de Pasion) (1954) 91min
With Irasema Dilián, Jorge Mistral.
Buñuel's feverish adaptation of Emily Brontë’s classic novel of l'amour fou is a Surrealist's delight: torrid gothic atmosphere, with barren Mexican landscapes imparting a funereal sense of doom, all building up to the deliriously unforgettable climax. The New York Times praised: “Of all of the Mexican films that Luis Buñuel made...[Wuthering Heights is] probably the work that’s most full of riches.”

Date and showtimes to be announced.

The Young One (La joven) (1960) 95min
With Zachary Scott, Bernie Hamilton, Key Meersman.
Buñuel's second English-language film is a scorching tale of sex and sin that charts the simmering tensions that arise when a black jazz musician (Hamilton), fleeing a false rape charge, shows up on an untamed South Carolina island inhabited by a racist gamekeeper (Scott) and the 13-year-old girl (Meersman) he lusts after. Howlingly defiant in its condemnation of bigotry and moral hypocrisy, this neglected masterpiece is “full of poetic asides...revealing Buñuel's dark, philosophical wit at its most personal” (Jonathan Rosenbaum, Chicago Reader).

Thu, Jul 31 at 7:30, 9:30pm

About BAMcinématek
The four-screen BAM Rose Cinemas (BRC) opened in 1998 to offer Brooklyn audiences alternative and independent films that might not play in the borough otherwise, making BAM the only performing arts center in the country with two mainstage theaters and a multiplex cinema. In July 1999, beginning with a series celebrating the work of Spike Lee, BAMcinématek was born as Brooklyn's only daily, year-round repertory film program. BAMcinématek presents new and rarely seen contemporary films, classics, work by local artists, and festivals of films from around the world, often with special appearances by directors, actors, and other guests. BAMcinématek has not only presented major retrospectives by major filmmakers such as Michelangelo Antonioni, Manoel de Oliveira, Shohei Imamura, Vincente Minnelli (winning a National Film Critics' Circle Award prize for the retrospective), Kaneto Shindo, Luchino Visconti, and William Friedkin, but it has also introduced New York audiences to contemporary artists such as Pedro Costa and Apichatpong Weerasethakul. In addition, BAMcinématek programmed the first US retrospectives of directors Arnaud Desplechin, Nicolas Winding Refn, Hong Sang-soo, and, most recently, Andrzej Żuławski. From 2006 to 2008, BAMcinématek partnered with the Sundance Institute and in June 2009 launched BAMcinemaFest, a 16-day festival of new independent films and repertory favorites with 15 NY feature film premieres; the sixth annual BAMcinemaFest runs from June 18—29, 2014.

Credits
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BAMcinémathek is programmed by Nellie Killian and David Reilly with assistance from Jesse Trussell. Additional programming by Ryan Werner.

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General Information

BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Greenlight Bookstore at BAM kiosks. BAM Fisher, located at 321 Ashland Place, is the newest addition to the BAM campus and houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas is Brooklyn’s only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, offers a bar menu and dinner entrées prior to BAM Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of spoken word and live music for BAMcafé Live on Friday and Saturday nights with a bar menu available starting at 6pm.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue – Barclays Center (2, 3, 4, 5 to Nevins St for Harvey Theater)
         D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue
Train:  Long Island Railroad to Atlantic Terminal – Barclays Center
Bus:  B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM
Car:  Commercial parking lots are located adjacent to BAM

For ticket information, call BAM Ticket Services at 718.636.4100, or visit BAM.org.