



# Film

## February/March 2019 at BAM

Since November 1998, film has had a dedicated and permanent home at the Brooklyn Academy of Music, with our curated series branded primarily under the banner of BAMcinématek. As BAM continues to screen boundary-expanding work that reflects the vitality and diversity of our community, all cinema programming – curated series, first run films and special cinema events – will now unite under one umbrella: BAM, a name that reflects the Film department's place within the varied, vibrant whole that is the Brooklyn Academy of Music.

### Feb 4

#### ***Horror Noire (2018) + Tales from the Hood (1995)***

UCLA Professor Tananarive Due, who has taught a class on racism and the aesthetics of black horror, hosts a double bill of the new documentary *Horror Noire*, produced by Shudder, followed by *Tales from the Hood*. Delving into a century of genre films that by turns utilized, caricatured, exploited, sidelined, and finally embraced them, *Horror Noire* traces a secret history of Black Americans in Hollywood through their connection to the horror genre. *Tales from the Hood* is an anthology film directed by Rusty Cundieff and executive produced by Spike Lee, comprising four political, urban-set horror stories.

### Feb 6—14

#### **Race, Sex & Cinema: The World of Marlon Riggs**

Marlon Riggs (1957–94) created vibrantly expressive, innovative works that broke down the divide between documentary and personal essay to explore often taboo issues of race, sexuality, identity, and representation. Even as his health failed due to complications from HIV/AIDS, Riggs worked tirelessly to bring the richness of the queer African-American experience to the screen. Commemorating the 25<sup>th</sup> anniversary of his death, this complete retrospective brings together all of Riggs' films, alongside those of his contemporaries, key influences, and artists whom he in turn inspired. The series includes: 30<sup>th</sup> anniversary screenings of Riggs' seminal *Tongues Untied* (1989); his Emmy-winning debut film, *Ethnic Notions* (1986); the Peabody Award-winning *Color Adjustment* (1992); *Black Is... Black Ain't* (1994); Riggs and Peter Webster's *Long Train Running: A History of the Oakland Blues* (1981), screening with *I Shall Not Be Removed: The Life of Marlon Riggs* (Everett, 1996); Riggs shorts *Anthem* (1991), *Affirmations* (1990), and *Non, Je Ne Regrette Rien* (1992); *Moonlight* (Jenkins, 2016); the shorts program "James Baldwin Around the World," with *Baldwin's Nigger* (Ove, 1968), *James Baldwin from Another Place* (Pekay, 1973), and *Meeting the Man: James Baldwin in Paris* (Dixon, 1971); a 15<sup>th</sup> anniversary screening of *Brother to Brother* (Evans, 2004); *La Ofrenda* (Portillo, Blaustein Munoz, 1989) with *Reassemblage* (Trinh, 1982); *Hide and Seek* (Friedrich, 1996) and *Janine* (Dunye, 1990); a program of *I Saw Jesus in a Tortilla* (Finlay, 1982), *The Complete Electronic Diaries* (Hershman Leeson, 1986-94), and *The Man Who Could Not See Far Enough* (Rose, 1981); the short *The Attendant* (Julien, 1993), screening with *Tongues Untied*; and shorts program *Under the Influence*, featuring work by contemporary filmmakers including Martine Syms, Elegance Bratton and Tiona Nekkia McClodden.

### Feb 14—21

#### **Programmers' Notebook: On Love**

This is the first edition of a new, occasional series in which BAM's film programming team responds to a choice, thought-provoking theme. This wide-ranging look at love in all its forms surveys how this most fundamental yet complex of emotions has been explored on screen by some of cinema's most perceptive chroniclers of the human condition. Films include: Valentine's Day shows of *Love and Basketball* (Prince-Bythewood, 2000); *Girlfriends* (Weill, 1978); *Bad Education* (Almodóvar, 2004); *Nothing But a Man* (Roemer, 1964); *A.I. Artificial Intelligence* (Spielberg, 2001); *My Neighbor Totoro* (Miyazaki, 1988); *Paris, Texas* (Wenders, 1984); *Love Streams* (Cassavetes, 1984); *Ali: Fear Eats the Soul*



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(Fassbinder, 1974); *Late Spring* (Ozu, 1949); *Nostalgia for the Light* (2010); “Love is the Message” (Mock, 2018), Season 1, Episode 6 of *Pose*; *Pariah* (Rees, 2011); *Senna* (Kapadia, 2010); and *Phantom Thread* (Anderson, 2017).

## Feb 16

### Beyond the Canon: *Funeral Parade of Roses* + *The Crying Game*

Beyond the Canon returns to question and expand 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 February, we screen Neil Jordan’s Oscar-winning cultural phenomenon *The Crying Game* (1992) with Toshio Matsumoto’s gonzo, meta-theatrical *Funeral Parade of Roses* (1969), starring androgynous performer Peter (the fool in Kurosawa’s *Ran*).

## Feb 22—March 3

### Living with the Dead: The Films of George A. Romero

This series celebrates the late, great George A. Romero (1940—2017), who, in 1968, ushered in a new era of both independent and horror filmmaking with his shocking debut film, *Night of the Living Dead*. Over the course of four influential decades, Romero would remain fiercely committed to his blazingly personal vision, imbuing his all-American nightmares with satiric and deadly serious commentaries on issues like race, capitalism, militarism, and government mistrust. Films include: *Night of the Living Dead* (1968); *Dawn of the Dead* (1978); *Day of the Dead* (1985); *Land of the Dead* (2005); *The Crazies* (1973); *Monkey Shines* (1988); *Two Evil Eyes* (1990); *Bruiser* (2000); *Season of the Witch* (1972); *There’s Always Vanilla* (1971); *Diary of the Dead* (2007); a program of early work and industrials; *Survival of the Dead* (2009); *The Dark Half* (1993); *Creepshow* (1982); *Knightriders* (1981); *Martin* (1978); and *Dawn of the Dead 3-D* (1978); plus special appearances by producer and key collaborator Richard P. Rubenstein on closing weekend.

## Feb 24—May 26

### BAMkids Movie Matinees

BAM curates a selection of international, independent, and classic movies perfect for film-going families. With programming geared toward a range of ages, BAMkids Movie Matinees gives young cinephiles and parents an enriching and entertaining alternative to the standard multiplex kids’ fare. The upcoming winter/spring season includes, the swashbuckling Muppet classic *Muppet Treasure Island* (Henson, 1996); the Dutch stop motion animation *Miffy the Movie* (Perk, 2013); the new Japanese animated film *Mirai* (Hosoda, 2018); a program of the best of the **BAMkids Film Festival**; and a **FilmAfrica BAMkids Matinee**.

## Feb 26

### Screen Epiphanies: Mayukh Sen Presents *Klute*

Inspired by the BFI series of the same name, Screen Epiphanies once again brings a cultural luminary to BAM to introduce a film that inspired their love of cinema. For February’s event, James Beard Award-winning food writer Mayukh Sen presents Alan J. Pakula’s New Hollywood classic *Klute* (1971), starring Donald Sutherland and Jane Fonda.

## Mar 5

### Screen Epiphanies: Anna Rose Holmer Presents *Au Hasard Balthazar*



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March's Screen Epiphanies event connects with March's Beyond the Canon double feature, with *The Fits* filmmaker Anna Rose Holmer presenting Robert Bresson's transcendent *Au Hasard Balthazar* (1966).

**Mar 6**

## The Fabulous Nicholas Brothers

**Presented by Bruce Goldstein**

Bruce Goldstein, founder of Rialto Pictures and Film Forum's longtime Repertory Program Director, explores the lives and seven-decade career of Fayard (1914-2006) and Harold (1921-2000) Nicholas—The Nicholas Brothers—widely acknowledged as one of the greatest dance acts of all time. Known for effortless balletic moves, elegant tap dancing, and jaw-dropping leaps, flips, and splits—along with irresistible charisma, charm, and humor—the Olympian brothers are in the end impossible to categorize. This special presentation includes rare performance footage and never-before-seen interviews with the brothers and other legends, including Max Roach, Cab Calloway, Bobby Short, Leonard Reed, and Maurice and Gregory Hines.

**Mar 8—14**

## Babylon (1980)

**Directed by Franco Rosso**

Never-before released in the U.S., Franco Rosso's incendiary *Babylon* had its world premiere at Cannes in 1980, but was banned from the New York Film Festival that same year for "being too controversial, and likely to incite racial tension" (Vivien Goldman, *Time Out*). Raw and smoldering, it follows a young dancehall DJ (Brinsley Forde, frontman of landmark British reggae group Aswad) in Thatcher-era South London as he pursues his musical ambitions, battling fiercely against the racism and xenophobia of employers, neighbors, police, and the National Front. Written by Martin Stellman (*Quadrophenia*) and shot by two-time Oscar winner Chris Menges (*The Killing Fields*, *The Mission*) with beautifully smoky cinematography that has been compared to *Taxi Driver*, *Babylon* is fearless and unsentimental, yet tempered by the hazy bliss of the dancehall, set to a blistering reggae, dub, and lovers rock soundtrack featuring Aswad, Johnny Clarke, Dennis Bovell, and more. A Kino Lorber Repertory/Seventy-Seven release.

**Mar 14—17**

## Caribbean Film Series: A 5<sup>th</sup> Anniversary Festival

Caribbean Film Academy, The Luminal Theater, and Third Horizon present feature films and shorts made by Caribbean filmmakers that bring the richness and variety of Caribbean cinema to Brooklyn, home to the largest population of Caribbean nationals in the United States. This four-day festival begins with Opening Night film *Yardie*, an adaptation of Victor Headley's novel and Idris Elba's directorial debut; *Douvan Jou Ka Leve* (Geneus, 2017), with *The Crying Conch* (Toi, 2017); *Being Blacker* (Dineen, 2018), with *For Gregorio* (Guerra, 2017); a program of Caribbean diaspora shorts; *1950: The Nationalist Uprising* (Davila Marichal, 2017), with *An Excavation of Us* (Bruno, 2017); the Victor Jara Collective's *The Terror and the Time* (1978) and *In the Sky's Wild Noise* (1983); *Cocote* (Aria, 2017); and Closing Night film, the epic, poetic Jamaican documentary *Black Mother* (Allah, 2018).

**Mar 20—28**

## BAM and Triple Canopy: On Resentment

This expansive program, a collaboration between BAM and digital literary magazine *Triple Canopy*, looks at how resentment has been expressed in the medium of film. Moving beyond popular narratives of white male resentment, the program features formally daring, thematically ambitious works that wrestle with identity and representation, violence and ownership, revolutions and dead ends. Films include: *La Haine* (Kassovitz, 1995); *The Task* (Ledare, 2018); *Medium Cool* (Wexler, 1969); *Zabriskie Point* (Antonioni, 1970); *Who Killed Vincent Chin?* (Choy, 1987); *Petition* (Zhao, 2009); *A Separation* (Farhadi, 2011);



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**Zama** (Martel, 2017); **If...** (Anderson, 1968); **Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb** (Kubrick, 1964); **Manila in the Claws of Light** (Brocka, 1975); **The Prison in Twelve Landscapes** (Story, 2016); **Hunger** (Steve McQueen, 2008); **Welcome II the Terrordome** (Onwurah, 1995), with **an entirely sincere, comprehensive and essential step by step guide to creating a film: the black london edition** (Emeke, 2018); **Handsworth Songs** (Akomfrah, 1986); an evening with Sky Hopinka, featuring **Fainting Spells** (2018) and **Dislocation Blues** (2017); and **Bamboozled** (Lee, 2000).

## Mar 30

### Beyond the Canon: *The Fits* + *Picnic at Hanging Rock*

March's iteration of this ongoing series features Anna Rose Holmer's dreamy breakthrough debut, ***The Fits*** (2015), alongside Peter Weir's eerie masterpiece ***Picnic at Hanging Rock*** (1975).

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