



# Film

## BAM presents *Programmers' Notebook: On Love*, Feb 14—21, the first edition of the ongoing *Programmer's Notebook* film series

**January 15, 2019/Brooklyn, NY**—From Thursday, February 14 through Thursday, February 21, BAM presents *Programmers' Notebook: On Love*, the first in a new recurring series in which BAM's film programming team responds to a thought-provoking theme. This wide-ranging survey presents some of cinema's most perceptive portraits of this fundamental emotion in all of its disparate forms—romantic, familial, fraternal, self-love, love of nature, love as passion, love as pain, and everything in between.

The series opens on Valentine's Day with Gina Prince-Bythewood's celebrated debut feature, *Love & Basketball* (2000), in which Sanaa Lathan and Omar Epps' passion for the game is rivaled only by their passion for each other. The series' panoramic view of romantic love includes Pedro Almodóvar's noir and melodrama-drenched Russian nesting doll of storytelling, gender identity, and desire *Bad Education* (2004); the independent classic *Nothing But a Man* (Roemer, 1964), shot during the tumultuous summer of 1963, in which a black railroad worker's growing radicalism threatens his relationship with a preacher's daughter; and Wim Wenders' dreamily poetic road movie *Paris, Texas* (1984). It will also include Rainer Werner Fassbinder's rigorously stylized Sirkian masterpiece *Ali: Fear Eats the Soul* (1974); season 1, episode 6 of *Pose*, "Love is the Message" (2018)—Janet Mock's directorial debut—in which ball emcee Billy Porter confronts his boyfriend's death and his own HIV positive status; and Paul Thomas Anderson's instant-classic of couture, masochism, and mushrooms *Phantom Thread* (2017). Dee Rees's Fort Greene-set breakout debut about a teenage lesbian's first love and family struggles, *Pariah* (2011), will screen alongside the short *To Be Free*, directed by *Pariah* star Adepero Oduye; Oduye will appear for a post-screening discussion, moderated by *The New York Times*' Jazmine Hughes.

*On Love* also explores the bonds of familial love and friendship, including *A.I. Artificial Intelligence* (2001), in which robot boy Haley Joel Osment longs for a mother's love; John Cassavetes' searing, masterful portrait of a brother and sister (played by Cassavetes and wife Gena Rowlands), *Love Streams* (1984); *Late Spring* (1949), a delicate father-daughter story by the great chronicler of family relations Yasujiro Ozu; and Claudia Weill's frank, funny, and keenly observant New York classic of best friendship *Girlfriends* (1978).

Representations of love extend beyond the interpersonal to include awed love of nature in Hayao Miyazaki's *My Neighbor Totoro* (1988); the parallel acts of devotion of women searching for victims of the Pinochet regime and the filmmaker's own fascinated wonder at the night sky in Chilean documentarian Patricio Guzmán's *Nostalgia for the Light* (2010); and a Brazilian Formula 1 champion's single-minded dedication to racing in Asif Kapadia's documentary *Senna* (2010).

*On Love* kicks off the new *Programmers' Notebook* series—an ongoing project collaboratively programmed by Associate Vice President of Film Gina Duncan, Senior Repertory and Specialty Film Programmer Ashley Clark, Repertory and Specialty Film Programmer Jesse Trussell, and Repertory and Specialty Film Programs Coordinator Natalie Erazo. Centered on a single unifying theme, the series will present a broad range of films and offer insight into the programming process. Below, the programmers elaborate on some of their selections for this series.

***Nothing But a Man*—reportedly Malcolm X's favorite film—is genuinely stunning; I can't think of another drama that so beautifully maps the intricacies of a blossoming relationship against a backdrop of social hardship.**

— Ashley Clark, Senior Repertory and Specialty Film Programmer

**Ozu's profound empathy always trended towards melancholy and his work was never so alive with quiet pain as in *Late Spring*, one of the hardest edged and most insightful looks at the bond between parents and children that I've ever seen.**



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— Jesse Trussell, Repertory and Specialty Film Programmer

**At once an exploration of the aftermath of political trauma, and a journey through wider philosophical musings, *Nostalgia for the Light*'s biggest strength is that it does not shy away from being both dreamy and tough, and gets at the complexities of the human experience.**

— Natalie Erazo, Coordinator, Repertory and Specialty Film Programs

**Sports documentaries are love stories. What else would you call a passionate, all-consuming, and unrelenting pursuit of something intangible yet deeply fulfilling? *Senna* is the purest example this—an affecting portrait of what it means to give yourself so fully to something that you and it become one.**

— Gina Duncan, Associate Vice President, Film

**For further press information, please contact:**

**Shelley Farmer at 718.724.8023 / [sfarmer@BAM.org](mailto:sfarmer@BAM.org)**

## **Programmer's Notebook: On Love Schedule:**

### **Thu, Feb 14**

4:15pm, 9pm: *Love and Basketball*

### **Fri, Feb 15**

7pm: *Girlfriends*

9:15pm: *Bad Education*

### **Sat, Feb 16**

2pm: *Nothing But a Man*

8:45pm: *A.I. Artificial Intelligence*

### **Sun, Feb 17**

2pm: *My Neighbor Totoro*

4pm: *Paris, Texas*

7pm: *Love Streams*

### **Mon, Feb 18**

7pm: *Late Spring*

9:30pm: *Nostalgia for the Light*

### **Tue, Feb 19**

7pm: "Love is the Message" – *Pose*: S1, E6

8:45pm: *Ali: Fear Eats the Soul*

### **Wed, Feb 20**

7pm: *Pariah* + *To Be Free*

9:30: *Senna*

### **Thu, Feb 21**

7pm: *Phantom Thread*

## **About BAM Film**

Since 1998 BAM Rose Cinemas has been Brooklyn's home for alternative, documentary, art-house, and independent films. Combining new releases with year-round repertory program, the four-screen venue hosts 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. BAM has hosted major retrospectives of filmmakers like Spike Lee, Chantal Akerman, John Carpenter, Manoel de Oliveira, Luis Buñuel, King Hu, and



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Vincente Minnelli (winning a National Film Critics' Circle Award prize for the retrospective), and hosted the first US retrospectives of directors Arnaud Desplechin, Hong Sang-soo, Andrzej Zulawski, and Jiang Wen. Since 2009 the program has also produced BAMcinemaFest, New York's home for American independent film, and has championed the work of filmmakers like Janicza Bravo, Andrew Dosunmu, Lena Dunham, and Alex Ross Perry. The 12-day festival of New York premieres, now in its eleventh year, runs from June 12—23, 2019.

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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 (between Lafayette Ave and Hanson Place), houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas features first-run independent and foreign film and repertory programming.

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

For ticket information, call BAM Ticket Services at 718.636.4100, or visit [BAM.org](http://BAM.org).