



# Film

## BAM and *Triple Canopy* present *On Resentment*, Mar 20—28, a wide-ranging series on political anger, identity, and representation

**February 19, 2019/Brooklyn, NY**—From Wednesday, March 20 through Thursday, March 28, BAM teams up with online magazine *Triple Canopy* to present **BAM and Triple Canopy: On Resentment**, a wide-ranging series of daring works that explore cinema as a potent vehicle for expressing and exploring resentment. While recent discourse has frequently centered on feelings of marginalization among working class white men, *On Resentment* examines resentment as it intersects with issues of class, race, gender, sexuality, and land. A component of *Triple Canopy*'s current issue—which asks pressing questions about the role resentment plays in society and art, and who is afforded the right to resentment—the film series highlights the specific potency of cinema as a vehicle for oppressed voices to air grievances, bring attention to injustice, and effect change.

The series opens with *La Haine* (1995), Mathieu Kassovitz's explosive, bravura portrait of young men on the margins—one black, one Jewish, one Arab—in the Parisian *banlieues*, in which rage at an act of police brutality threatens to erupt into violence. Artist and author Mariam Monalisa Gharavi, *Triple Canopy* senior editor Emily Wang, and series programmer Ashley Clark (BAM) will appear for a post-screening discussion.

While the films included span decades, a number of works spring from the revolutionary political cinema of the 1960s, such as Stanley Kubrick's savage satire of Cold War paranoia *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964); Lindsay Anderson's incendiary anti-authoritarian allegory *If...* (1968); legendary cinematographer Haskell Wexler's debut feature, the groundbreaking narrative-cum-documentary of the 1968 Democratic National Convention *Medium Cool* (1969); and Michelangelo Antonioni's sole American film, the radically anti-capitalist counterculture portrait *Zabriskie Point* (1970).

Many works examine the fraught relationship between marginalized communities and majority culture, including *Who Killed Vincent Chin?* (Choy and Tajima-Peña, 1987), an Academy Award-nominated documentary on the racist murder of a Chinese-American engineer; *Handsworth Songs* (Akomfrah, 1987), a freeform documentary produced and written by the trailblazing Black Audio Film Collective on the 1985 Handsworth riots that rocked Birmingham, introduced by series programmer Ashley Clark; and *Bamboozled* (2000), Spike Lee's ferocious satire of minstrelsy and the media's role in perpetuating African-American stereotypes.

A common theme that occurs throughout the series is resistance to and the deleterious effects of state repression and violence, as in *Zama* (2017), Lucrecia Martel's hallucinatory vision of 18<sup>th</sup> century colonialism; the courageous, surreptitiously filmed documentary of bureaucratic corruption in Beijing *Petition* (Zhao, 2009); Asghar Farhadi's Oscar-winning *A Separation* (2011), an examination of religious, gender, and economic tensions in a theocratic state; the Filipino masterpiece of social realism and righteous rage *Manila in the Claws of Light* (Brocka, 1975), introduced by Princeton Postdoctoral Research Associate Paul Nadal; and *Hunger* (2008), Steve McQueen's unflinchingly visceral account of Irish Republican Army member Bobby Sands' grueling prison hunger strike.

Special events include a screening of the British Afrofuturist dystopian drama, *Welcome II the Terrordome* (1995)—directed by Ngozi Onwurah, the first woman to direct a film released in the UK—introduced by *Triple Canopy* contributor Derica Shields and screening with the satirical short *an entirely sincere, comprehensive and essential step by step guide to creating a film: the black london edition* (Emeke, 2018); *An Evening with Sky Hopinka*, a program of the groundbreaking Native American artist's self-described "ethnopoetic" films, with a post-screening discussion with Hopinka; and a screening of taboo-breaking artist Leigh Ledare's uncomfortable, riveting social experiment *The Task* (2018), followed by a post-screening discussion with the artist.



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## **BAM and Triple Canopy: On Resentment Schedule:**

### **Wed, Mar 20**

7:30pm: *La Haine*\*

\*Post-screening discussion with Mariam Monalisa Gharavi, Emily Wang, and Ashley Clark

### **Thu, Mar 21**

7pm: *The Task*\*

\*Leigh Ledare in person

### **Fri, Mar 22**

4:30pm, 7pm: *Medium Cool*

9:15pm: *Zabriskie Point*

### **Sat, Mar 23**

2pm: *Petition*

4:30pm: *Who Killed Vincent Chin*

7pm: *Zama*

9:15pm: *A Separation*

### **Sun, Mar 24**

1:30pm: *Manila in the Claws of Light*\*

4pm, 9:30pm: *Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb*

7pm: *If...*

\*Introduced by Paul Nadal

### **Mon, Mar 25**

4pm, 9:30pm: *Hunger*

7pm: *The Prison in Twelve Landscapes*

### **Tue, Mar 26**

7pm: *Welcome II the Terrordome + an entirely sincere, comprehensive and essential step by step guide to creating a film: the black london edition*\*

9pm: *Handsworth Songs*

\*Introduced by Derica Shields

### **Wed, Mar 27**

7pm: *An Evening with Sky Hopinka*\*

\*With Hopinka in person

### **Thu, Mar 28**

6:45pm: *Bamboozled*

## 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 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



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Janicza Bravo, Andrew Dosunmu, Lena Dunham, and Alex Ross Perry. The 12-day festival of New York premieres, now in its 11th year, runs from June 12—23, 2019.

## Credits:

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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.