

# Film

## July/August 2019 at BAM

June 28—July 4

### ***Do the Right Thing* (1989)**

BAM presents a 30<sup>th</sup> anniversary run of Spike Lee's landmark Brooklyn classic, in which the streets of Bed-Stuy boil as racial tensions run high on the hottest day of the year. The essential Spike Lee joint features an amazing supporting cast, including Samuel L. Jackson, John Turturro, and Ruby Dee, as well as era-defining music by Public Enemy.

July 13

### ***A Bread Factory Part One* (2018) and *Part Two* (2018)**

BAM presents one-night-only special event screenings of writer-director Patrick Wang's *A Bread Factory Part One: For the Sake of Gold* and *A Bread Factory Part Two: Walk with me a While*, starring Tyne Daly, Elisabeth Henry, James Marsters, Nana Visitor, and Brian Murray. In *Part One*, after 40 years of running The Bread Factory, local theater artists are suddenly fighting for survival when a celebrity couple—performance artists from China—build an enormous complex down the street. In *Part Two*, the company at The Bread Factory rehearses the Greek play *Hecuba*, though the real theatrics are outside the theater, where the town has been invaded by bizarre tourists and mysterious tech start-up workers.

July 19—23

### **Intimate Epics**

This midsummer series features monumental masterpieces—all over three hours long—that are sprawling in ambition, deeply personal in their keenly observed details, and rich with profound human insight. Films include: *Magnolia* (Anderson, 1999); *An Elephant Sitting Still* (Bo, 2018); *Malcolm X* (Lee, 1991); *Seven Samurai* (Kurosawa, 1954); *A Brighter Summer Day* (Yang, 1991); and *Jeanne Dielman, 23, quai commence, 1800 Bruxelles* (Akerman, 1975).

July 24—Aug 6

### **We Can't Even: Millennials on Film**

This genre-spanning survey explores how a complex, extraordinarily diverse, and much misunderstood generation has been represented on screen and how, more recently, it has come to represent itself. Films include *Vox Lux* (Corbet, 2018); *Mean Girls* (Waters, 2004); *I Know Who Killed Me* (Sivertson, 2007); *Nocturama* (Bonello, 2016); *Elephant* (Van Sant, 2003); *Moonlight* (Jenkins, 2016); *Boyhood* (Linklater, 2014); *Girlhood* (Sciamma, 2014); *Margaret* (Loneragan, 2011); *Mosquita y Mari* (Guerrero, 2012); *Wildness* (Tsang, 2012); *I Killed My Mother* (Dolan, 2009); *Whose Streets* (Folayan & Davis, 2017); *Strolling* (Emeke, 2015), screening with *REBIRTH IS NECESSARY* (Nkiru, 2018); *Beach Rats* (Hittman, 2017); *The Bling Ring* (Coppola, 2013); *Tangerine* (Baker, 2015); *Lady Bird* (Gerwig, 2017); *Frances Ha* (Baumbach, 2012); *Jinn* (Mu'min, 2018); *The Human Surge* (Williams, 2016); *The Social Network* (Fincher, 2010); *Citizenfour* (Poitras, 2014); *Good Time* (Josh & Benny Safdie, 2017); *Personal Shopper* (Assayas, 2016); and a special presentation of *The Plagiarists* (Parlow, 2019).

July 28

### **Beyond the Canon: 3 by Maya Deren + *Mulholland Drive* (2001)**

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





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importantly, made by a filmmaker traditionally excluded from discussions of the cinematic canon. July's program includes three shorts by essential avant-garde filmmaker Maya Deren—*Ritual in Transfigured Time* (1946), *At Land* (1944), and *Meshes of the Afternoon* (1943)—which screen alongside David Lynch's Hollywood nightmare *Mulholland Drive* (2001).

## Aug 7—20

### Punks, Poets, and Valley Girls: Women Filmmakers in 1980s America

This series spotlights the work of brilliant female filmmakers—working in Hollywood and the indie underground, the New York No Wave and the LA Rebellion—who defied the Reagan-era status quo to bring their stories to the screen. Films include *Suburbia* (Spheeris, 1983); *The Decline of Western Civilization* (Spheeris, 1981); *The Decline of Western Civilization Part II: The Metal Years* (Spheeris, 1982); *Smitheren* (Seidelman, 1982); *Born in Flames* (Borden, 1983); *Variety* (Gordon, 1983); *Desperately Seeking Susan* (Seidelman, 1985); *Twice as Nice* (Maple, 1981); *Losing Ground* (Collins, 1982); *Smooth Talk* (Chopra, 1985); *Crossing Delancey* (Micklin Silver, 1988); *Mississippi Triangle* (Choy, Long, & Siegel, 1984); *La Ofrenda* (Portillo & Muñoz, 1989); the program *Black Women's Short Films*; *Navajo Talking Picture* (Bowman, 1985); *Desert Hearts* (Deitch, 1985); *Border Radio* (Anders, Lent, & Voss, 1987); *True Love* (Savoca, 1989); *Kamikaze Hearts* (Bashore, 1986); *Near Dark* (Bigelow, 1987); *Big* (Marshall, 1988); *Valley Girl* (Coolidge, 1983); *Fast Times at Ridgemont High* (Heckerling, 1982); *Casual Sex?* (Robert, 1988); *Testament* (Littman, 1983); *Pet Sematary* (Lambert, 1989); *Yentl* (Streisand, 1983); the program *LA Rebellion Short Films*; and *Sleepwalk* (Driver, 1986).

## Aug 9

### SPECIAL SCREENING: *Whitney* (2018) + discussion

To mark what would have been the 56th birthday of the late musical and cultural icon Whitney Houston, BAM presents a one-night-only screening of Kevin McDonald's uniquely unflinching documentary, which sheds complex light on its enigmatic subject. The screening is followed by a panel with conceptual artist and musician E. Jane, filmmaker Ja'Tovia Gary, and writer Jessica Lynne, who discuss Houston's career through a Black Feminist, queer lens.

## Aug 21—27

### Two by Perry Henzell: *The Harder They Come* (1972) + *No Place Like Home* (2006)

BAM hosts a run of Perry Henzell's landmark Jamaican film *The Harder They Come* (1972), in which legendary roots musician Jimmy Cliff plays an aspiring singer, who becomes an anti-establishment outlaw. This vivid time capsule of 1970s Jamaica, and essential postcolonial cult film, introduced reggae to the world. It is accompanied by the first-ever US run of Henzell's later film *No Place Like Home* (2006), a follow up to *The Harder They Come* (with a pre-fame appearance by Grace Jones) that was stalled in production in 1975, nearly becoming a lost film until it was rediscovered 30 years later.

## Aug 28—Sep 5

### Programmer's Notebook: On Memory

This series surveys how some of cinema's most visionary artists evoke the emotional experience of past and present colliding in these poetic, surreal, and intensely personal reflections on childhood, history, and human relationships. Films include *The Tree of Life* (Malick, 2011); *Stories We Tell* (Polley, 2012); *Mirror* (Tarkovsky, 1975); *Uncle Boonmee Who Can Recall His Past Lives* (Weerasethakul, 2010); *Memento* (Nolan, 2000); *Rashomon* (Kurosawa, 1950); *Casablanca* (Curtiz, 1942); *Last Year at Marienbad* (Resnais, 1961); *Memories of Underdevelopment* (Gutiérrez Alea, 1968); *No Home Movie* (Akerman, 2015); *Testament* (Akomfrah, 1988); *Mi Familia* (Nava, 1995); *The Bill Douglas Trilogy: My*

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*Childhood* (1972), *My Ain Folk* (1973), *My Way Home* (1978); and *Eternal Sunshine of the Spotless Mind* (Gondry, 2004).

Aug 31

**Beyond the Canon: *Wadjda* (2012) + *Alice in Cities* (1974)**

August's pairing features *Wadjda* (2012), a neorealist fable about a 10-year-old girl's quest to buy a bicycle directed by Haifaa Al-Mansour, the first woman to direct a narrative feature in Saudi Arabia. It screens with *Alice in Cities* (1974), Wim Wenders' luminous story of a German journalist who finds himself saddled with an unexpected traveling companion, nine-year-old Alice.

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