



Film

BAM presents *Programmers' Notebook: On Memory*, Aug 28—Sep 5, the second edition of BAM's ongoing *Programmers' Notebook* film series

July 26, 2019/Brooklyn, NY—From Wednesday, August 28 through Thursday, September 5, BAM presents *Programmers' Notebook: On Memory*, the second iteration of a 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 the way we engage with memory, and explores the ways filmmakers have captured this slippery, maddening, shifting concept. Employing impressionistic images and associative editing, these poetic, surreal, and intensely personal reflections on childhood, history, and human relationships capture the emotional experience of two temporal planes colliding as only film can.

The series opens with Terrence Malick's Palme d'Or-winning masterpiece, *The Tree of Life* (2011), in which America's lyrical poet of the natural world entwines stories of one man's Texas childhood and an awe-inspiring vision of the creation of the world. It continues with Sarah Polley's unflinching excavation of her own family history in *Stories We Tell* (2012); *Mirror* (1975), Andrei Tarkovsky's boundary-pushing, form-expanding metaphysical journey through childhood and 20th-century Russian history; Apichatpong Weerasethakul's lushly mysterious Palme d'Or winner, *Uncle Boonmee Who Can Recall His Past Lives* (2010); and Christopher Nolan's puzzle-like thriller *Memento* (2000).

Other films include some of the great cinematic works of the 20th century: Akira Kurosawa's iconic story of conflicting memory, *Rashomon* (1950); Michael Curtiz's swooning story of resistance and romance, *Casablanca* (1942); *Last Year at Marienbad* (1961), Alain Resnais' hypnotic classic of cinematic Modernism; and *Memories of Underdevelopment* (1968), Tomás Gutiérrez Alea's experimental tour-de-force, infused with the radical spirit of post-revolution Cuba. The series also features Chantal Akerman's extraordinary final meditation on her relationship with her mother, *No Home Movie* (2015); Black Audio Film Collective visionary John Akomfrah's postcolonial docufiction *Testament* (1988); *Mi Familia* (1995), Gregory Nava's novelistic epic of the Southern California Chicano experience; Scottish independent cinema pioneer Bill Douglas' lyrical black and white Highlands trilogy, featuring *My Childhood* (1972), *My Ain Folk* (1973), and *My Way Home* (1978); and Michel Gondry's deliriously imaginative *Eternal Sunshine of the Spotless Mind* (2004).

On Memory continues BAM's 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. Below, the programmers elaborate on some of their selections for this series.

THE TREE OF LIFE

Malick's masterpiece finds a visual and structural language for memories of childhood in a way that rings true for me—life less narrative than iconographic, infinite, and intimate.

—Jesse Trussell

MEMENTO

Unforgettable from first frame to last, *Memento* (one of the first films in my then very new DVD collection) is a taut, tricky, and inventive reminder of a pre-blockbuster-era Christopher Nolan. So much was made of the backwards plot but the real standout for me is the performances of Guy Pearce and Carrie-Anne Moss.

—Gina Duncan, series programmer



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MI FAMILIA

I can't think of another film that so beautifully reflects on intergenerational trauma and immigrant anxiety than Gregory Nava's *Mi Familia*, an epic tale of the evolving Chicanx experience in America.

—Natalie Erazo, series programmer

THE BILL DOUGLAS TRILOGY

For me, these three perfect portraits of one hardscrabble Scottish life from youth through young manhood are some of the best work British cinema has ever produced, resplendent with stark and steely sensuality. It rarely screens Stateside: do not miss it.

—Ashley Clark, series programmer

For further press information, please contact:

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Programmer's Notebook: On Memory Schedule:

Wed, Aug 28

7pm: *The Tree of Life*

Thu, Aug 29

7pm: *Stories We Tell*

Fri, Aug 30

7pm: *Mirror*

9:15pm: *The Tree of Life*

Sat, Aug 31

6pm: *Uncle Boonmee Who Can Recall His Past Lives*

8:30pm: *Memento*

Sun, Sep 1

2pm: *Rashomon*

4pm: *Casablanca*

6:15pm: *Last Year at Marienbad*

8:30pm: *Memento*

Mon, Sep 2

4:30pm, 9:30pm: *No Home Movie*

7pm: *Memories of Underdevelopment*

Tue, Sep 3

7pm: *Testament*

9pm: *Mi Familia*

Wed, Sep 4

7pm: *The Bill Douglas Trilogy: My Childhood, My Ain Folk, My Way Home*

Thu, Sep 5

7pm: *Eternal Sunshine of the Spotless Mind*

[About BAM Film](#)



Film

Since 1998 BAM Rose Cinemas has been Brooklyn's home for film. Combining new releases with year-round repertory and specialty programming, the mission of BAM Film is to present nimble, responsive, and engaged film programming that centers marginalized artists and challenges prevailing narratives. The program continues BAM's tradition of presenting bold and adventurous work from adventurous artists to adventurous audiences. The four screen venue hosts festivals of films from around the world, often with special appearances by directors, actors, and other guests. BAM has programmed major retrospectives of filmmakers like Spike Lee, Chantal Akerman, Marlon Riggs, Jonathan Demme, and Claire Denis. Since 2009 the program has also produced BAMcinemaFest, New York's home for vital new work in American independent film.

Credits:

Leadership support for BAM Film programs provided by The Thompson Family Foundation

Support for A Year of Resistance, amplifying marginalized voices in cinema, provided by The Academy of Motion Picture Arts and Sciences

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Delta Air Lines is the Official Airline of BAM

The Brooklyn Hospital Center is the Official Healthcare Provider of BAM

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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.