AUG & SEP 2014 at BAMcinématek

The Wall Street Journal is the title sponsor for BAMcinématek and BAM Rose Cinemas.

Through AUG 14
BUÑUEL
The first comprehensive New York retrospective in nearly 15 years continues
BAMcinématek’s month-long retrospective of one of cinema’s most brilliantly subversive auteurs continues with career highlights such as The Discreet Charm of the Bourgeoisie (1972), in which Buñuel makes mincemeat of upper-crust social rituals, and the kinky-cool surrealist hit Belle de Jour (1967), starring a mesmerizing Catherine Deneuve. These screen alongside Buñuel rarities including Mexican Bus Ride (Subida al cielo) (1952), a rollicking road movie with poetic flights of mysticism, the explosively political Fever Rises in El Pao (1959), the anarchic jungle-set thriller Death in the Garden (La mort en ce jardin) (1956), and more.

AUG 15—28 (Two Weeks)
CHRIS MARKER
Featuring the US theatrical premiere of Level Five in a new restoration, Aug 15—21
“The one great cine-essayist in film history.”—Phillip Lopate
A sui generis cinema poet who reinvented the essay film, French filmmaker and artist Chris Marker used highly personal collages of moving images, photography, and text to explore weighty themes of time, memory, and political upheaval with a playful wit and a remarkably agile mind. Anchored by a week-long run of the US theatrical premiere of Marker’s newly restored Level Five (1997), a provocative retro-futuristic essay reflecting on the traumas of World War II’s Battle of Okinawa while dissecting 90s internet culture. Chris Marker showcases the dazzlingly imaginative alternate realities of one of cinema’s greatest essayists.

AUG 29—SEP 1 (Four Days, Four Films)
ROHMER’S FOUR SEASONS
New restorations of A Summer’s Tale and A Tale of Winter and A Tale of Springtime
Heralding the change of the seasons, BAMcinématek presents Éric Rohmer’s wonderfully warm and witty Four Seasons cycle over Labor Day weekend. This series finds the master filmmaker at his most engaging and perceptive, his beloved trademarks all in place: intelligent and eloquent.
heroines, penetrating insights into human relationships, and an understated, always graceful visual style. The newly restored *A Summer's Tale* (1996) is the quartet’s lightest and brightest, telling the story of a young student coming of age during beach holiday in Brittany, while *A Tale of Winter* (1992), also screening in a new restoration, features “Rohmer at his very best, effortlessly and unsentimentally charting the absurd complexities of human psychology” (*Time Out London*). Round out the foursome are the first and last installments of Rohmer’s Four Seasons, *A Tale of Springtime* (1990), an absorbing slice-of-life comedy, and *Autumn Tale* (1999), a sublime story about a widow in the French countryside.

SEP 2—10 (Seven Days, 17 Films)

**LES BLANK**

“One of our most original filmmakers.”—*The New York Times*

Inimitable ethnographer of offbeat and unknown Americana, the late, great documentarian Les Blank chronicled the music, food, and rituals of regional micro-cultures. From odes to garlic and gap-toothed women, to intimate portraits of blues and folk music legends, to broadcasts from the wacky world of Werner Herzog, Blank’s films are joyous celebrations of folk traditions and larger-than-life personalities.


**SEP 8—25 (13 Days)**

**NONEUSCH RECORDS ON FILM**

Philip Glass, John Adams, Peter Sellars, and more in person

In conjunction with the Next Wave Festival’s 50th anniversary celebration of Nonesuch Records this September, BAMcinématek salutes the intrepid label’s rich catalogue of remarkable movie soundtracks with a series featuring some of the boldest and most memorable film scores of the last 50 years from Leonard Rosenman, Alex North, Toru Takemitsu, Georges Delerue, and more. Special guest appearances include Philip Glass with a screening of Paul Schrader’s all-but-conventional biopic *Mishima: A Life in Four Chapters* (1985), for which he wrote the hypnotic score; John Adams with Luca Guadagnino’s *I Am Love* (2009), a sumptuous soap opera showcasing a tour-de-force performance from Tilda Swinton and a ravishing score by Adams; and Peter Sellars for a free members only screening of *The Cabinet of Dr. Ramirez* (1991), his update of *The Cabinet of Dr. Caligari*, which is silent but for the pulsating, propulsive music also by John Adams.

**ALSO INCLUDES:** The Bad Seed (LeRoy, 1956), East of Eden (Kazan, 1955), Harakiri (Kobayashi, 1962), Jules and Jim (Truffaut, 1962), Rebel Without a Cause (Ray, 1955), Shoot the Piano Player (Truffaut, 1960), Spartacus (Kubrick, 1960), Two English Girls (Truffaut, 1971), Woman in the Dunes (Teshigahara, 1964), and more to be announced.

**Starts SEP 26**

**RETRO METRO**

BAMcinématek takes a retro metro ride through the history of the New York City subway, from dreamy visions of modern city life in the 1930s to the heyday of graffiti art in the 1970s when there was still a K train and rides cost less than $1. Highlights include Tony Silver’s trailblazing documentary *Style Wars* (1983), an essential record of 1980s street art that turned New York City and its subway system into a sprawling, spray-painted wonderland; Leslie Harris’ *Just Another Girl on the I.R.T.* (1992) an “artfully stylized, explosively funny” (Peter Travers, *Rolling Stone*) Brooklyn coming-of-age story; and Ray Enright’s *Dames* (1934), a snappy pre-Code musical confection featuring a kaleidoscopic subway-set dance number courtesy of Busby Berkeley. The series continues in October with more films to be announced.

**ALSO INCLUDES:** El Atlantis (Kuenstler, 1973), Beat Street (Lathan, 1984), Midnight Cowboy (Schlesinger, 1969), The Taking of Pelham One Two Three (Sargent, 1974), The Warriors (Hill, 1979), and more to be announced.

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