BAMcinématek presents *Diaries, Notes, and Sketches: Cinematic Autobiography*, Oct 7—14, a series of more than 20 diary films

Includes a tribute to late video pioneer Shigeko Kubota, Jonas Mekas’ five-plus hour *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty*, and Ed Pincus’ seminal work *Diaries*

“There is a ghost of yourself. It’s like your shadow. It reveals your interior. It still exists after you die.”—Shigeko Kubota

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

Co-presented by the Onassis Foundation NY.

**Brooklyn, NY / Sep 18, 2015**—From Wednesday, October 7, through Wednesday, October 14, BAMcinématek presents *Diaries, Notes, and Sketches: Cinematic Autobiography*, a series of more than 20 diary films.

As direct, intimate, and revealing as cinema can be, the diary film reimagines moviemaking as a means of intensely personal self-reflection. This series showcases some of the masters of the form, all of whom recorded their lives for years and even decades in a sometimes obsessive quest to document, examine, and understand their own lives. The results capture all the chaos, strangeness, and beauty of real life as it unfolds.

Opening the series on Wednesday, October 7 is *Shigeko Kubota: Selections from Broken Diary*, a program comprising the late video and sculpture pioneer’s decades-spanning compilation of her profoundly personal work on film. This tribute celebrates the trailblazing Fluxus artist’s unflinching meditations on self and culture, and includes *Trip to Korea* (1984), in which fellow video art pioneer (and Kubota’s husband) Nam June Paik returns to his birthplace after more than 30 years in the US, and *My Father* (1973—5), Kubota’s somber record of mourning following her father’s death.

The series also showcases *George Kuchar: Weather Diaries Selections* (Oct 10), which captures the low-fi auteur’s annual expeditions to Oklahoma, which he embarked on in order to experience, in his own words, “the turmoil, tedium, terror, and televised terrain of tornado country through the eyes of a transplant.” Kuchar—who counts among his disciples John Waters and David Lynch—passes his time waiting for the storms with his signature humor, wit, and campy approach to the everyday. Likewise, avant-garde titan Jonas Mekas’ “home movie as epic” (*The New York Times*) *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty* (2000—Oct 10) dwells in detail on the banal and extraordinary alike, having been filmed over three decades and capturing everything from picnics and appointments to his children’s first steps.

Upon watching fellow film diarist Anne Charlotte Robertson’s work, Mekas wrote her a letter, claiming “I was so overwhelmed with what I saw. I don’t think it’s me who is a film diarist: it’s you!”
It’s you!” Anne Charlotte Robertson: Five Year Diary Selections (Oct 8) screens as part of the series, and includes a new restoration of A Short Affair (And) Going Crazy (1982), which documents an intense psychotic breakdown precipitated by the end of a love affair. Cinematic Autobiography also features Ed Pincus’ direct cinema masterpiece Diaries (1982—Oct 9), one of Robertson’s noted inspirations and a seminal 70s snapshot of family, relationships, and sex in the free-love-era.

Other highlights include Kidlat Tahimik’s docu-essay Why Is Yellow the Middle of the Rainbow? (1994—Oct 13), a striking portrait of sociopolitical upheaval in the Philippines in the 1980s that deftly integrates personal experiences with political tumult; Joe Gibbons: Selected Shorts, which includes the experimental autobiographer’s masterwork Confessions of a Sociopath; and Michel Auder and Andrew Neel’s The Feature (2008—Oct 14), culled from 5,000 hours of footage of Auder’s life. Among its focuses: the video artist’s time spent at the Warhol Factory and his marriages to Viva Superstar and Cindy Sherman.


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Diaries, Notes, and Sketches: Cinematic Autobiography Schedule

Wed, Oct 7
7pm: Shigeko Kubota: Selections from Broken Diary

Thu, Oct 8
7pm: Anne Charlotte Robertson: Five Year Diary Selections

Fri, Oct 9
7pm: Diaries

Sat, Oct 10
2pm: As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty
8:30pm: George Kuchar: Weather Diaries Selections

Mon, Oct 12
7:30pm: Joe Gibbons: Selected Shorts

Tue, Oct 13
7:30pm: Why Is Yellow the Middle of the Rainbow?

Wed, Oct 14
7:30pm: The Feature

Film Descriptions

Anne Charlotte Robertson: Five Diary Selections
The stunningly raw film diaries of Anne Charlotte Robertson record a lifelong struggle with mental illness. The sprawling Five Year Diary project (1981—97), shot on Super 8mm over two decades during which she suffered multiple mental breakdowns, layers Robertson’s candid inner thoughts over scenes from her everyday life. Graced with a self-aware sense of humor, these works provide penetrating insight into a often misunderstood and misrepresented state of mind.

Thu, Oct 8 at 7pm
As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty (2000) 320min
Directed by Jonas Mekas.
Pioneering independent filmmaker Mekas compiled more than 30 years’ worth of footage to create this epic home movie. From intimate moments with his family to records of his travels to snapshots of superstars like John Lennon and Andy Warhol and fellow avant-garde icons like P. Adams Sitney and Hollis Frampton, this joyous, life-affirming work “finds a secret paradise in the rich harvests of a lifetime’s memories” (Ed Halter, The Village Voice). 16mm.
Sat, Oct 10 at 2pm

Diaries (1982) 200min
Directed by Ed Pincus.
From 1971 to 1976, Ed Pincus documented the intimate details of his everyday life: people are born and die, his children grow up, and a series of love affairs tests his open, presumably enlightened marriage. Diaries is a landmark work of direct cinema, fusing the personal and political, the commonplace and the transcendent, to piece together an engrossing portrait of the waning days of the free love era. HDCAM.
Fri, Oct 9 at 7pm

The Feature (2008) 176min
Directed by Michel Auder and Andrew Neel.
Forty years in the life of pioneering video artist Michel Auder flash before our eyes: his marriages to Warhol superstar Viva and artist Cindy Sherman, his days as a Chelsea Hotel-dwelling member of New York’s bohemian demimonde, and his endless pursuit of sex and drugs. Drawn from more than 5,000 hours of footage, this “beautiful, beguiling movie” (The New York Times) is both a record of an extraordinary life and a time capsule of the avant-garde scene through the decades. HDCAM.
Wed, Oct 14 at 7:30pm

Joe Gibbons: Selected Shorts 107min
Cinematic provocateur Joe Gibbons’ disturbingly funny films and videos blur the line between performance and self-portraiture, cataloguing decades of transgressive filmmaking and self-reflection. This program includes the Super 8mm classicSpying (1978), “an exercise in applied voyeurism” (The Village Voice) in which Gibbons turns his camera on unsuspecting neighbors as they go about their day, andConfessions of a Sociopath(2002), a chronicle of over 20 years of cinematic hijinks that showcases Gibbons at his hilarious, revelatory best.
Mon, Oct 12 at 7:30pm

Shigeko Kubota: Selections from Broken Diary 86min
Video visionary and Fluxus artist Shigeko Kubota, along with her husband Nam June Paik, pioneered the handheld video camera as a tool for unfettered self-expression. This program includes the freewheeling counterculture travelogueEurope on 1/2 Inch a Day(1972) andMy Father(1975), a haunting elegy in which viewing video footage of a deceased parent becomes a wrenching ritual of catharsis. Co-presented with Electronic Arts Intermix.
Wed, Oct 7 at 7pm

George Kuchar: Weather Diaries Selections 91min
Directed by George Kuchar.
A lifelong fascination with extreme weather led Bronx-bred underground auteur Kuchar to visit Oklahoma year after year and to document, in his words, “the turmoil, tedium, terror and televised terrain of tornado country through the eyes of a transplant.” In the remarkableWeather Diaryseries he produced from 1977 until his death in 2011, lo-fi wizard Kuchar combines meteorology with his hilarious observations on life in the Midwest and his own bodily functions. Co-presented with Video Data Bank.
Sat, Oct 10 at 8:30pm

Why Is Yellow the Middle of the Rainbow? (1994) 174min
Directed by Kidlat Tahimik.
This stunning docu-essay by Kidlat Tahimik filters more than a decade’s worth (1980—1993) of Filipino sociopolitical upheaval through the filmmaker’s singular sensibility. Major events (the overthrow of the Marcos regime, a catastrophic earthquake) are interspersed with scenes from the filmmaker’s domestic life (his children’s first steps, travels through the American Southwest) to create a deeply passionate, personal, and offbeat vision of recent history. Digital.

**Tue, Oct 13 at 7:30pm**

**About BAMcinématek**

The four-screen BAM Rose Cinemas (BRC) opened in 1998 to offer Brooklyn audiences alternative and independent films that might not play in the borough otherwise, making BAM the only performing arts center in the country with two mainstage theaters and a multiplex cinema. In July 1999, beginning with a series celebrating the work of Spike Lee, BAMcinématek was born as Brooklyn’s only daily, year-round repertory film program. BAMcinématek presents 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. BAMcinématek has not only presented major retrospectives by major filmmakers such as Michelangelo Antonioni, Manoel de Oliveira, Shohei Imamura, Vincente Minnelli (winning a National Film Critics’ Circle Award prize for the retrospective), Kaneto Shindo, Luchino Visconti, and William Friedkin, but it has also introduced New York audiences to contemporary artists such as Pedro Costa and Apichatpong Weerasethakul. In addition, BAMcinématek programmed the first US retrospectives of directors Arnaud Desplechin, Nicolas Winding Refn, Hong Sang-soo, and Andrzej Zulawski. From 2006 to 2008, BAMcinématek partnered with the Sundance Institute and in June 2009 launched BAMcinemaFest, a 16-day festival of new independent films and repertory favorites with 15 NY feature film premieres; the seventh annual BAMcinemaFest ran from June 17—28, 2015.

**Credits**

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

Steinberg Screen at the BAM Harvey Theater is made possible by The Joseph S. and Diane H. Steinberg Charitable Trust.

Pepsi is the official beverage of BAM. Delta Air Lines is the Official Airline of BAMcinemaFest.

Brooklyn Brewery is the preferred beer of BAMcinématek.

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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, is the newest addition to the BAM campus and houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas is Brooklyn’s only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, offers a bar menu and dinner entrées prior to BAM.
Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of spoken word and live music for BAMcafé Live on Friday and Saturday nights with a bar menu available starting at 6pm.

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
Car: Commercial parking lots are located adjacent to BAM

For ticket information, call BAM Ticket Services at 718.636.4100, or visit BAM.org.