

Brent Green and Sam Green: Live Cinema

DATES: DEC 7—10 at 7:30pm

LOCATION: BAM Fisher (Fishman Space)

RUN TIME: 1hr 5min, no intermission

#BrentGreenSamGreen
#BAMNextWave

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Brent Green and Sam Green: Live Cinema

FILMMAKERS

Brent Green
Sam Green

LIGHTING DESIGNER

Kathy Kaufmann

MUSICIANS

Brendan Canty
James Canty
Rebecca Foon
Kate Ryan

SOUND ENGINEER

Sam Crawford

CINEMATOGRAPHERS

Pete Sillen
Yoni Brook
Andy Black
Paul Hill



Photo: Kate Ryan, Brendan Canty, Brent Green, Sam Green, James Canty, Becky Foon,
and Sam Crawford (L—R) by Otis Barthoulameu

Live Cinema is co-produced by
ArKtype and C41.

ABOUT *Live Cinema*

DIRECTORS' NOTE:

Thank you for being here tonight. Your friends who missed this show will not be able to stream it later on Netflix or Hulu—this is a never-the-same-way-twice program that, after this evening, will live on only in our memories.

We are at a dizzying moment of change for cinema. A form that's been relatively stable for a hundred years is transforming in a million directions. You can now watch 360-degree movies on a headset or you can check out a seven-hour episodic "movie" on your laptop, not to mention the fact that you can watch pretty much any movie that's ever been made right now on your phone while riding the subway.

The very nature of what makes a film and what constitutes cinema is in question.

Back in the 1930s, S. Charles Lee, the architect of the Fox Wilshire Theatre in Los Angeles and many of the other great movie palaces of that era, had a slogan about seeing a film in one of his venues: "The show starts on the sidewalk." I've always been puzzled that in mainstream cinema the *context* of how you see a film is not given more consideration. If you see *Avatar* in 3D at a huge IMAX theater or if you see it on a paperback-sized screen while flying from New York to LA, it's the same film, right?

The "live documentary" form is something we came to separately, but both of us see it as an important kick in the ass to cinema. In an age when people are often watching films under the most diminished conditions—on laptops while checking Facebook, for example—this form is a reminder of the value to be found in unique experience, in the hand-crafted, the ephemeral, and things that are never experienced the same way twice.

But there's also a broader politics to live cinema. At this moment when there are so many forces pushing us into private and mediated experiences, the simple act of getting together with other people to talk, catch up, drink, and have a collective experience is a radical, and, dare we say, even utopian gesture.

The great writer Rebecca Solnit explains:

The word utopia means, literally, no place and this is a movie that unlike almost all other movies can only be in one place at a time, this place you're in now with filmmakers Sam Green, Brent Green, and musicians. These live performance films attempt to embody it by weaving together images and ideas and spoken words that will never be replicated exactly, a movie being born as you see and hear it, as alive as music.

Maybe little utopias are realized all the time, the utopias of people together in spirit and in body for a dance or a protest and everything in between. And sometimes we only realize their sweetness as they recede. A lot of

us now look back at the golden age of cinema as a bygone paradise, the communion of strangers in the dark with each other, with darkness, with light, with story, with enchantment, drawn together to see a flicker of projected light come to life onscreen.

Were you to ask people if they'd be comfortable sitting in the dark surrounded by strangers from all walks of life, people would undoubtedly say that sounded scary, but every evening all over the world, we pay admission and settle in to do exactly that, and the audience becomes the Greek chorus of the film, laughing, snickering, hushing, or fidgeting, instructing each other how to see and hear.

Television chopped up movies with commercials and put them in the middle of domestic distraction, but that was nothing compared to this moment when films are on your iPhone and your laptop and in fuzzy tiny windows on YouTube. The worst thing about these new modes of viewing isn't that they diminish cinema as visual and imaginative spectacle. The worst thing is that they're watched furtively and alone. Cinema, which was once a great banquet in a dream palace, is now often a snack devoured absentmindedly in isolation. And only in society, only together, do we have the power to live out those old dreams, or new ones.

Utopia is sociable, and Sam and Brent Green's work gives you back the sociability of a movie, the way it was always about coexisting, by making it as live as a silent movie with an orchestra, a 19-century Chautauqua

lecture, a sermon, or a party. Take it as an invitation to think about utopia, not only the old ones that might have failed, but whatever faint aroma of paradise might arise in a room where you hope and think and breathe with others.

—Brent and Sam Green

Who's Who

SAM GREEN

Filmmaker

Sam Green is a New York City-based documentary filmmaker. His recent documentary *The Love Song of R. Buckminster Fuller* features a live score by legendary indie rock band Yo La Tengo and is currently screening widely. Green's film *The Weather Underground* was nominated for an Academy Award in 2004, broadcast nationally on PBS, and included in the Whitney Biennial. His other films include *The Measure of All Things*; *Utopia in Four Movements*; *lot 63, grave c*; *Utopia Part 3: the World's Largest Shopping Mall*; *The Rainbow Man/John 3:16*; *N-Judah 5:30*; and *Pie Fight '69*. Green received his master's degree in journalism from the University of California, Berkeley, where he studied documentary with acclaimed filmmaker Marlon Riggs. He has received grants from Creative Capital and the Rockefeller and Guggenheim Foundations, as well as the National Endowment for the Arts. More info at samgreen.to

BRENT GREEN

Filmmaker

Working on his farm outside of New Paltz, NY, Brent Green is a self-taught visual artist and filmmaker. Green's films have screened, often with live musical accompaniment, in film and art settings alike at venues such as MoMA, The Getty, Walker Art Center, Hammer Museum, The Kitchen, Boston Museum of Fine Arts, Wexner Center, Indianapolis Museum of Art, Rotterdam Film Festival, and Sundance Film Festival as well as on rooftops and in warehouses and galleries throughout the globe. Often, his sculptural work and large-scale installation are displayed alongside his animated films, most recently with solo exhibitions at the Arizona State University Art Museum, Site Santa Fe, 21c/Art Without Walls, Diverseworks Houston, and the Berkeley Art Museum. Green's work has been supported by Creative Capital, the Sundance Institute, San Francisco Film Society, and the MAP Fund. His art is in fine public collections including the Hammer Museum, MoMA, and the American Folk Art Museum. Green is represented by the Andrew Edlin Gallery in NYC.

BRENDAN CANTY

Musician

Brendan Canty is best known as the drummer in the band Fugazi. Canty joined Fugazi in 1987, before which time he played in Rites of Spring, One Last Wish, Deadline, Insurrection, and Happy Go Licky. In addition to producing records for all kinds of great bands (the Thermals, Ted Leo, Garland of

Hours, Benjy Ferree), Canty frequently composes soundtrack music, primarily for Discovery Channel and National Geographic Channel documentaries and independent features. In 2004, Canty co-founded the DVD label Trixie to release an ongoing series of music-related films entitled *Burn To Shine*. The series involves independent bands from a particular city showing up to perform one song each—live, without overdubs or corrections in a condemned house. The films and performances are urgent and inspired, and the portraits of musicians and houses expose the transient nature of our world. Trixie has also produced films about Bob Mould, Wilco, Death Cab for Cutie, Eddie Vedder, and the Decemberists. He currently lives in Washington, DC with his wife and four children.

JAMES CANTY

Musician

James Canty is a Brooklyn-based multi-instrumentalist from Washington, DC. Canty is a member of tons of bands: Ted Leo and the Pharmacists, Nation of Ulysses, The Make-Up, French Toast, All Scars, Kid Congo, SAVAK, Georgie James, and Cupid Car Club. Most of Canty's work has been with the bands signed to Dischord Records; he has also released music with K Records, Lookout Records, Kill Rock Stars, Matador Records, and Drag City.

REBECCA FOON

Musician

Rebecca Foon is a Canadian cellist, vocalist, and composer from Montreal, Quebec. Foon currently records under the alias Saltland and is a member and co-founder of the Juno Award-winning modern chamber ensemble Esmerine. She has also been a member of several groups associated with the post-rock, experimental, and chamber music scenes in Montreal, including Set Fire to Flames, A Silver Mt. Zion, and the instrumental string/piano/accordion-based trio Fifths of Seven. Esmerine's Turkish folk influenced album *Dalmak*, released in 2013, was awarded the Juno Award for Instrumental Album of the Year in 2014. In 2013, she released her first Saltland album, which *Exclaim.ca* called "a captivating combination of genres from dream pop to chamber music to ambient and shoegaze."

KATE RYAN

Musician

Kate Ryan is a writer and musician from New York City. She works with Willie Mae Rock Camp for Girls to support girls' voices in the arts and society, and has done live performances at museums, arts centers, and universities across the country. She currently lives in the Hudson Valley, where she is an owner/operator of an independent collective bookstore and performance space, Binnacle Books.

KATHY KAUFMANN

Lighting designer

New York City native Kathy Kaufmann's work has been seen throughout the US, Canada, Europe, and Japan. Kaufmann has been a resident designer at Danspace Project at St. Mark's Church for over 15 years. She regularly designs for many wonderful artists including Michelle Dorrance, Eiko and Koma, Joanna Kotze, Jillian Peña, Gina Gibney, Larissa Velez-Jackson, Rebecca Davis, and Moriah Evans. She is the recipient of two Bessie awards, teaches at Sarah Lawrence College, and lights special events for the Food Network.

SAM CRAWFORD

Sound engineer

Sam Crawford completed degrees in English and audio technology at Indiana University in 2003. A move to New York City led him to Looking Glass Studios where he worked on film projects with Philip Glass and Björk. His recent sound designs and compositions have included works for the Bill T. Jones/Arnie Zane Company (Venice Biennale, 2010), Kyle Abraham (*Pavement*, 2012, BAM 2016 Next Wave), Camille A. Brown and Dancers (*BLACK GIRL: Linguistic Play*, 2016), and David Dorfman Dance (BAM 2013 Next Wave). *La Medea*, Crawford's live multi-media collaboration with director Yara Travieso, will premiere at PS 122's Coil Festival in January of 2017.

THOMAS O. KRIEGSMANN

Co-producer / ArkType

Thomas O. Kriegsmann is founder and president of ArkType, a management and production company specializing in new work development and touring. His acclaimed work as producer includes projects with Mikhail Baryshnikov, Peter Brook, Victoria Thiérrée-Chaplin, Yael Farber, Annie-B Parson and Paul Lazar, Lisa Peterson, Peter Sellars, and Tony Taccone, and most recently he served as director of programs at New York Live Arts. Recent premieres include Big Dance Theater / Mikhail Baryshnikov *Man in a Case*, the US premiere of Nalaga'at Deaf-Blind Theater's *Not By Bread Alone*, Andrew Ondrejcek and Shara Worden's *You Us We All*, and *Elijah Green* with John Jasperse. Ongoing collaborations include 600 Highwaymen, Kaneza Schaal and Chris Myers, Aaron Landsman, Byron Au Yong and Aaron Jafferis, Jessica Blank and Erik Jensen, Sam Green, and Compagnia T.P.O. Upcoming premieres include Sam Green and Kronos Quartet's *Untitled Kronos Project*, Byron Au Yong and Aaron Jafferis' *Trigger* based in communities nationwide in recognition of the 10th anniversary of the Virginia Tech massacre, Freedom Theatre of Palestine's *The Siege*, and Jessica Blank and Erik Jensen's *How to Be a Rock Critic*. More info at arktype.org

C41 MEDIA

Co-producer

Launched in 2011, C41 Media is a full service production company headquartered in New York City's Chinatown. C41 has assembled a roster of documentary-style directors who focus on "real people storytelling" in projects spanning award-winning documentary films, online content, and television commercials.



Photo: Exploratorium Museum

BAM FISHER