



Film

April/May 2019 at BAM

Mar 29—Apr 9

Strange Desire: The Films of Claire Denis

In anticipation of her first English language feature, *High Life*, BAM proudly presents the largest US retrospective ever dedicated to the singular French filmmaker, whose films speak through movement, rhythm, and texture, in profound and empathetic studies of alienation, the ravages of colonialism, and the mysteries of love and desire. The series includes: *Beau Travail* (1999); *Trouble Every Day* (2001); *Chocolat* (1988); *35 Shots of Rum* (2008); *White Material* (2009); *Nenette and Boni* (1996); *I Can't Sleep* (1994); *No Fear, No Die* (1990); *The Intruder* (2004); *Bastards* (2013); *Let the Sunshine In* (2017); *Jacques Rivette, le veilleur* (1990); a program of short films; *To the Devil* (2011), screening with *Voilà l'enchaînement* (2014); *The Breidjing Camp* (2015); *Towards Mathilde* (2005), screening with *Vers Nancy* (2002); *US Go Home* (1994), screening with *Claire Denis, The Vagabond* (1996); and a special preview screening of *High Life* (2019) with Denis in person, prior to a full run following the series.

Apr 10—18

The Anarchic Cinema of Věra Chytilová

This series explores the work of the most radical director to emerge from the Czechoslovak New Wave, Věra Chytilová (1929–2014). Known primarily in the US for her wild feminist classic *Daisies*, Chytilová left behind a rich body of rarely-screened, genre-spanning works, all infused with her defiantly anti-authoritarian, anti-patriarchal worldview and freewheeling visual style. The series includes: *Something Different* (1963); *Journey* (Blažević, 2003); *Family Film* (Omerzu, 2015); *Fruit of Paradise* (1970); *The Jester and the Queen* (1982); *Daisies* (1966); *Panelstory* (1980); *Wolf's Hole* (1987); *The Inheritance or Fuckoffguysgoodday* (1992); *Ceiling* (1962), screening with *A Bagful of Fleas* (1962) and *Automat Svet* (1966); *Very Late Afternoon of the Faun* (1983); *The Apple Game* (1977); *Filthy* (Nvotová, 2017); *Dreamers* (Rudolfová, 2009); *Traps* (1998); *Ban from Paradise* (2001); and *Pleasant Moments* (2006). The series includes a selection of works by a new generation of Czech filmmakers mentored by Chytilová, a long-time professor of the FAMU film school. Co-presented with the Czech Film Centre.

Opens Apr 12

Amazing Grace (2019)

Directed by Alan Elliott & Sydney Pollack

BAM hosts a run of the legendary, long-unseen, never-before released concert film companion to Aretha Franklin's iconic gospel album. Shot over two days in 1972 at the New Temple Missionary Baptist Church in Watts, Los Angeles, the film includes rousing renditions of "How I Got Over," "Never Grow Old," Marvin Gaye's "Wholy Holy," the miraculous title song, and more.

Apr 15

If the Dancer Dances (2018)

Directed by Maia Wechsler

Coinciding with the centennial of legendary choreographer Merce Cunningham, documentary *If the Dancer Dances* follows Stephen Petronio, one of today's leading dance-makers, and his company as they attempt to breathe new life into Cunningham's iconic 1968 work *RainForest* with help from three members of the former Cunningham company. Between 1952 and 2011, BAM hosted over 20 Merce Cunningham productions under the leadership of Harvey Lichtenstein and Joseph V. Melillo.

Apr 19—25

Rafiki (2018)

Directed by Wanuri Kahiu

BAM presents this Kenyan coming-of-age saga, following the journeys of Kena (Samantha Mugatsia) and Ziki (Sheila Muniyiva), two fearlessly individualistic young women who, despite the fact that their fathers are rival political candidates, form a steadfast bond. When their friendship develops into romance, they



Film

must fight to protect their love in the face of societal prejudices determined to tear them apart. With a remarkable feeling for color, music, and the bustling street life of Nairobi, rising star director Wanuri Kahiu crafts a sublimely moving love story that defied censors in her home country and went on to become the first Kenyan film to premiere at Cannes. Wanuri Kahiu will appear in person.

Apr 26—May 2

Queen of Diamonds (1990)

Directed by Nina Menkes

One of the most jarringly original independent films of the 1990s, Nina Menkes' lost underground classic re-emerges in a gorgeous new restoration. In a neon-soaked dream vision of Las Vegas, a disaffected blackjack dealer (played by the director's sister Tinka Menkes) drifts through a series of encounters alternately mundane, surreal, and menacing, while death and violence hover ever-present in the margins. Nina Menkes will appear in person for opening weekend.

Apr 28

Beyond the Canon: Sidewalk Stories + The Kid

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. Most importantly, it is made by a filmmaker traditionally excluded from discussions of the cinematic canon. In April, Charles Lane's brilliantly inventive DIY silent film gem *Sidewalk Stories* (1989) screens with Chaplin's debut feature *The Kid* (1921), which he wrote, directed, produced, and scored.

May 3—22

Black 90s: A Turning Point in American Cinema

BAM celebrates a transformative decade in black-authored cinema, when a historic number of African-American directors created touchstone works that forever altered what we think of as “black aesthetics” and continue to inspire contemporary filmmakers. This expansive program surveys a rich variety of genres, from indie drama to comedy to romance to noir to queer cinema. The series opens with Charles Burnett in person to present his classic *To Sleep with Anger* (1990), alongside the world premiere of a new restoration of his short film *When It Rains* (1995). Other films include: *Daughters of the Dust* (Dash, 1991); *Sankofa* (Gerima, 1993); *Compensation* (Davis, 1999); *Drylongso* (Smith, 1998), with *Fragrance* (Abel-Bey, 1991); *Eve's Bayou* (Lemmons, 1997), with *Dreadlocks and the Three Bears* (Larkin, 1991); *Down in the Delta* (Angelou, 1998); *Just Another Girl on the I.R.T.* (Harris, 1992); *Chocolate Babies* (Winter, 1997); *The Watermelon Woman* (Dunye, 1996); *A Litany for Survival: The Life and Work of Audre Lorde* (Griffin & Parkerson, 1995), with *Black Nations/Queer Nations* (Frilot, 1995); *Black Is... Black Ain't* (Riggs, 1994), with *Anthem* (Riggs, 1991); *Friday* (Gray, 1995); *Set It Off* (Gray, 1996); *Belly* (Williams, 1998); *New Jack City* (Van Peebles, 1991); *Straight Out of Brooklyn* (Rich, 1991); *Menace II Society* (Hughes & Hughes, 1993); *Boyz n the Hood* (Singleton, 1991), with *Why Am I a Threat?* (Perry, 1993); *Juice* (Dickerson, 1992); *A Rage in Harlem* (Duke, 1991); *Devil in a Blue Dress* (Franklin, 1995); *Poetic Justice* (Singleton, 1993); *Love Jones* (Witcher, 1997); *Waiting to Exhale* (Whitaker, 1995); *Boomerang* (Hudlin, 1992); *House Party* (Hudlin, 1990); *The Best Man: 20th Anniversary Screening* (Lee, 1999); *The Five Heartbeats* (Townsend, 1991); *Bébé's Kids* (Smith, 1992); *Fear of a Black Hat* (Cundieff, 1993); *Clockers* (Lee, 1995); *Jungle Fever* (Lee, 1991); *Chocolate Babies* (Winter, 1997), with *Anemone Me* (Parks, Hainley, 1990); *Fear of a Black Hat* (Cundieff, 1993), with *Oreos with Attitude* (Carty, 1991); and *Crooklyn: 25th Anniversary Screening* (Lee, 1994). There will also be a special one-night event celebrating the impact of black-authored and -focused 90s television.

May 18

Beyond the Canon: Jo Jo Dancer, Your Life is Calling + All That Jazz

In May, we screen Richard Pryor's sole directorial effort, the inventive and deeply autobiographical *Jo Jo*

Film

Dancer, Your Life is Calling (1986) with Bob Fosse's self-lacerating, Felliniesque musical **All That Jazz** (1979).

May 23—27 Film Africa

This cinematic companion to the annual DanceAfrica celebration showcases the best new narrative, documentary, and short films from across Africa and the diaspora, with a special focus on films from and about Rwanda. Films include: **Sew the Winter to My Skin** (Qubeka, 2018); **Finding Hillywood** (Warshawski & Towey, 2013); **Dreamstates** (Uzeyman, 2016); **Intore** (Kabera, 2014), with **A Place for Myself** (Dusabejambo, 2016); **Sometimes in April** (Peck, 2005); **Ouaga Girls** (Dahlberg, 2017); **The Fruitless Tree** (Macky, 2016); **Borders** (Traoré, 2017); and a program of shorts.

May 29—30

Creatively Speaking presents Through Her Eyes: The Personal is Political

On May 29, this special program presents Pam Sporn's **Detroit 48202** (2018), an intimate documentary examining the rise, demise, and contested resurgence of Detroit through the lens of African-American mail carrier Wendell Watkins and the community he served for 30 years. On May 30, Savanna Washington's **Playing Frisbee in North Korea** (2018) screens with **Xin** (Dauchan & Huang, 2017). Shot undercover, **Playing Frisbee...**, the first documentary produced and directed by an African-American woman from inside North Korea, provides a vérité, on-the-ground look at the lives and struggles of the people inside the world's most enigmatic country. In **Xin**, a woman haunted by the ghost of her mother must confront the past in order to move forward. Presented by Michelle Materre.

**For additional information, please contact Shelley Farmer:
sfarmer@bam.org, 718-724-8023**