



Film

September/October 2019 at BAM

September 6—12

Jinn (2018)

Directed by Nijla Mu'min

Screening in its first-ever New York run, director Nijla Mu'min's breakout feature is a bittersweet, beautifully observed coming of age story, a portrait of a young woman finding her way in the world—and a multi-dimensional image of Black Muslim life rarely depicted onscreen.

September 13—20

Purpose and Passion: The Cinema of John Singleton

This fall, BAM celebrates the life and work of the late John Singleton (1968–2019), the first African-American filmmaker and the youngest person ever, at age 24, to be nominated for a Best Director Oscar for his groundbreaking classic *Boyz n the Hood*. Singleton's work brought stories of Black urban life to the screen with never-before-seen depth and launched the film careers of superstars like Janet Jackson, Ice Cube, Taraji P. Henson, and Regina King. Writ with searing intensity, his films grapple with big picture ideas—racism, masculinity, and the American Dream—with profound humanity. Films in the series include: *Boyz n the Hood* (1991), with an introduction by Singleton's friend, award-winning novelist Walter Mosley; *Poetic Justice* (1993); *2 Fast 2 Furious* (2003); *Baby Boy* (2001); *Higher Learning* (1995); *Rosewood* (1997); *Abduction* (2011); the Singleton-produced *Hustle & Flow* (Brewer, 2005); a special program of Singleton's TV work including *The People v. O.J. Simpson: "The Race Card"* (2016) and *30 For 30: Marion Jones "Press Pause"* (2009); *Four Brothers* (2005); and *Shaft* (2000).

September 14

Beyond the Canon: *Invisible Adversaries* (Export, 1977)

+ *Invasion of the Body Snatchers* (Kaufman, 1978)

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—and, most importantly, made by a filmmaker traditionally excluded from discussions of the cinematic canon. September's program includes Austrian artist Valie Export's experimental story of alien threat and psychic disintegration *Invisible Adversaries* (1977), screening alongside Philip Kaufman's celebrated sci-fi remake, *Invasion of the Body Snatchers* (1978).

September 20—22

Animation Block Party

Animation Block Party returns to BAM with its 16th annual festival, a three-day program of animated shorts and keynote feature films of all genres and styles. Films include: *White Snake* (Wong & Ji; 2019); *Bon Voyage, Charlie Brown (And Don't Come Back!!)* (Melendez & Roman, 1980); *The Bugs Bunny/Road Runner Movie* (Jones & Monroe, 1979); and the shorts programs **Narrative Works, Independents, Local Filmmakers, International Shorts, Female Animators** (co-presented with Malt Adult); **Animation for Kids, Animated Student Films, and Experimental Films, Graphic Design, and Music Videos.**

September 27—October 2

Contemporary Arab Cinema

The beauty, complexity, and diversity of Arab culture shines through in this second annual survey of vital new works from some of the Middle East and North Africa's boldest and most innovative filmmakers. Grappling unflinchingly with issues of prejudice, women's rights, ethnic identity, sociopolitical upheaval, history, and tradition, the eclectic array of documentaries and narratives featured here are by turns personal, political, funny, and fervent dispatches from an ever-evolving region. *Curated by Lina Matta.* Films in the series include: **Yomeddine** (Shawky, 2018); **Capernaum** (Labaki, 2018); **Of Fathers and Sons** (Derki, 2017); **Tel Aviv on Fire** (Zoabi, 2018); **aKasha** (Kuka, 2018); **When Arabs Danced** (Rhalib, 2018); **EXT. Night** (Abdallah, 2018); **For Sama** (Al-Khateab); **Fatwa** (Mahmoud, 2018); **The Swing** (Aris, 2018); **Rashid & Rajab** (Harid, 2019); and **10 Days Before the Wedding** (Gamal, 2018).

October 3

Marat/Sade (1967)

Directed by Peter Brook

As part of Peter Brook/New York, a celebration recognizing the multifaceted director's work in New York City over nearly seven decades, BAM hosts a special screening of *Marat/Sade*, Brook's film adaptation of Peter Weiss' play, which originated from his 1964 theatrical production with the Royal Shakespeare Company. In a pre-screening conversation, Brook addresses the way he translated his legendary production from the stage to the screen and the influence of Brecht and Artaud in his intense, profound, and provocative exploration of human nature.

October 4—10

Selena (1997)

Directed by Gregory Nava

BAM presents a new DCP of Gregory Nava's portrait of Tejano singing sensation Selena—played by Jennifer Lopez, in a luminous breakout performance—whose music made her an icon in the Chicano community and whose tragic death made her a legend. More than just a star-is-born showbiz saga, *Selena* becomes, in the hands of *El Norte* director Nava, something almost never seen in a major studio movie: a warm, wonderfully observed portrait of Tejano family and culture.

October 11—17

Garret Bradley's America: A Journey Through Race and Time

In this unique program, BAM showcases Garrett Bradley's revelatory new short *America* (2019), a work that does nothing less than construct a joyous alternative history of African-American representation on screen. For this week-long special presentation, Bradley's stunning vision is paired with seven different programs, each offering a unique prism through which to consider the history—and future—of the construction of Blackness in American cinema. Pairings with the film include: **Lime Kiln Club Field Day** (Hunter & Middleton, 1913) with live musical accompaniment; **Four Women** (Dash, 1975) and **Illusions** (Dash, 1982) plus Julie Dash and Bradley in conversation; **Hale County This Morning, This Evening** (Ross, 2018) plus RaMell Ross and Bradley in conversation; **Stormy Weather** (Stone, 1943); **Hellbound Train** (Eloyce & James Gist, 1930); **Yamekraw** (Roth, 1930); Bradley's first feature, **Below Dreams** (2014) plus a program of her early short films; and the special event "**BAM and Black Portraiture[s]: Responding to Garrett Bradley's America**", a discussion featuring leading moving image scholars.

October 13

Beyond the Canon: *Girlfriends* (Weill, 1978)

+ *Husbands* (Cassavetes, 1970)



Film

October's installment of this ongoing BAM series features Claudia Weill's tenderly observed story of female friendship and essential slice of 1970s New Yorkiana, *Girlfriends* (1978), screening alongside John Cassavetes' unflinching epic of male misbehavior, *Husbands* (1970).

October 18—20

Vision Portraits (2019)

Directed by Rodney Evans

Returning to BAM after screening in this summer's BAMcinemaFest, *Brother to Brother* filmmaker Rodney Evans' latest documentary confronts the filmmaker's own sight loss due to a rare, irreversible condition, and explores the life and work of three visually impaired artists: photographer John Dugdale, dancer Kayla Hamilton, and writer Ryan Knighton. Through a poetic visual style that evokes his own increasingly sightless world, Evans crafts an inspiring and thought-provoking philosophical journey that redefines what it means to truly see. The film's run coincides with October's Blindness Awareness Month.

October 30—November 5

NYC Horror

In this chilling series, BAM surveys East Village vampires, serial killer Wall Street yuppies, South Bronx werewolves, brownstone Brooklyn satanists, and other New York nightmares. Making potent use of the city's anything-goes energy and gritty history, these films find horror in both the supernatural and in the all-too-real everyday terrors that come with life in one of the world's most thrillingly unpredictable metropolises. Films include: *Nadja* (Almeryda, 1994); *Ganja & Hess* (Gunn, 1973); *Sisters* (De Palma, 1973); *American Psycho* (Harron, 2000); *God Told Me To* (Cohen, 1976); *The Sentinel* (Winner, 1977); *Q* (Cohen, 1982); *Wolfen* (Wadleigh, 1981); *Vampire in Brooklyn* (Craven, 1995); *Of Unknown Origin* (Cosmatos, 1983); *The Seventh Victim* (Robson, 1943); *Def by Temptation* (Bond III, 1990); and *Habit* (Fessenden, 1995).

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