



Film

February/March 2020 at BAM

Feb 7—20

***Cane River* (1982)**

Directed by Horace Jenkins

Jenkins' only feature before his untimely death at age 42, this long-lost gem of black independent cinema weds pastoral imagery, frothy romance, and keen social commentary on colorism, the legacy of slavery, and African-American land loss in Louisiana, all with a deft, deceptively light touch. Painstakingly restored by IndieCollect from a negative that resurfaced at the decommissioned film lab DuArt in 2014, *Cane River* is presented in a gleaming new 4K restoration. *Exclusive New York run.*

Feb 14—17

Long Weekend of Love

Cane River continues, alongside other great movie romances over Valentine's Day weekend, including George Cukor's screwball classic *The Philadelphia Story* (1940); Donna Deitch's achingly romantic, Western-set lesbian romance *Desert Hearts* (1985); a 20th anniversary screening of Gina Prince-Bythewood's beloved romantic drama *Love & Basketball* (2000); Andrew Haigh's intimately observed portrait of two men's brief romantic idyll *Weekend* (2011); Richard Linklater's full trilogy of *Before Sunrise* (1995), *Before Sunset* (2004), and *Before Midnight* (2013); and Rose Troche's lo-fi time capsule of lesbian love and friendship *Go Fish* (1994).

Feb 22

Beyond the Canon: *The Hitch-Hiker* (1953) + *Badlands* (1973)

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. This February, we present Terrence Malick's pulp-poetic lovers-on-the-run drama *Badlands* (1973), screening with Hollywood trailblazer Ida Lupino's masterfully taut thriller *The Hitch-Hiker* (1953).

Feb 25

Screen Epiphanies: Alan Palomo (aka Neon Indian) Presents *Diva* (1981)

Inspired by the BFI series of the same name, Screen Epiphanies once again brings a cultural luminary to BAM to introduce a film that inspired their love of cinema. Alan Palomo of the electronic band Neon Indian presents Jean-Jacques Beineix's explosive cult classic French thriller *Diva* (1981).

Feb 28—March 4

Kelly Reichardt Selects: *First Cow* in Context

Ahead of the release of her latest feature, *First Cow* (2020), master director Kelly Reichardt programs a series of the films that inspired her new work, including *The Gleaners and I* (2000), Agnès Varda's disarmingly profound meditation on the meaning of value in a consumerist world; Kenji Mizoguchi's ravishing ghost story *Ugetsu* (1953); Ermanno Olmi's Palme d'Or-winning historical epic *The Tree of Wooden Clogs* (1978); Hiroshi Teshigahara's shimmering, surreal *Woman in the Dunes* (1964); Satyajit Ray's astonishing, child's eye-view first feature *Pather Panchali* (1955); Jean Rouch's subversive satire of the white ethnographic gaze *Little by Little* (1970); Alice Rohrwacher's luminous magical realist fable



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Happy as Lazzaro (2018); and Jean-Pierre Melville's minimalist heist masterpiece *Le Cercle Rouge* (1970).

March 6—12

Rise Up!: Portraits of Resistance

In anticipation of the explosive, fearlessly inventive new Brazilian social thriller *Bacurau* (see below), BAM explores the rich history of revolutionary cinema with a selection of films that give voice to oppressed communities across the globe fighting to achieve self-determination. Titles include Sergio Giral's anti-colonialist Cuban classic *Maluaba* (1979); Gillo Pontecorvo's scorching portrait of the Algerian struggle for freedom *The Battle of Algiers* (1966); Cinema Novo renegade Glauber Rocha's stylish acid Western *Antonio das Mortes* (1969); Mati Diop's debut feature, the mysterious quietly profound ghost story *Atlantics* (2019); Sarah Maldoror's *Sambizanga* (1972), a bracing call to revolution and the first African feature film directed by a woman; Ashutosh Gowariker's anti-colonial Bollywood epic *Lagaan* (2001); *Off Frame AKA Revolution Until Victory* (2015), Mohanad Yaqubi's powerful documentary that draws on a wealth of rare archival footage to create an urgent vision of modern Palestinian resistance; *Kanehsatake: 270 Years of Resistance* (1993), Native American filmmaker Alanis Obomsawin's galvanizing documentary on the dramatic 1990 standoff between the Mohawk First Nations community and the Canadian government; and Third Cinema revolutionary Jorge Sanjines' explosive recreation of a government massacre of striking Bolivian miners, *The Courage of the People* (1971).

Mar 8

Beyond the Canon: *Perfumed Nightmare* (1977) + *The Enigma of Kaspar Hauser* (1974)

In March's iteration of this ongoing series, Kidlat Tahimik's exhilaratingly imaginative landmark of Filipino cinema *Perfumed Nightmare* (1977), acclaimed by Werner Herzog as "one of the most original and poetic works of cinema made anywhere in the seventies," screens alongside Herzog's own deeply empathetic study of outsiderhood, *The Enigma of Kaspar Hauser* (1974).

March 13—26

Bacurau (2019)

Directed by Kleber Mendonça Filho & Juliano Dornelles

BAM presents Kleber Mendonça Filho and Juliano Dornelles' hypnotically intense sci-fi thriller, in which a mysterious UFO hovers above a tight-knit village, as something sinister and mysterious encroaches on Bacurau in the Brazil of the not-too-distant future. This genre-bending parable of exploitation and resistance is a no-holds-barred scream of fury in the face of racial and political oppression.

March 20—31

Programmers' Notebook: On Solitude

The fourth edition of an occasional series in which the members of BAM's film programming team respond to a thought-provoking theme. Inspired by Portuguese titan Pedro Costa's latest masterpiece, *Vitalina Varela* (2019), BAM's programmers have curated a series of profound, illuminating films that explore the rich experience of being alone with oneself. The series begins with and features multiple screenings of *Vitalina Varela*, in which a Cape Verdean woman confronts grief and her past in a series of stunning, painterly images, and continues with Jacques Audiard's socially astute crime drama *A Prophet* (2009); Akira Kurosawa's masterful reflection on mortality, *Ikiru* (1952); *Wings of Desire* (1987), Wim Wenders' rapturous metaphysical romance set in divided Berlin; and Pietro Marcello's one-of-a-kind essay on human connection and its aching absence, *The Mouth of the Wolf* (2009). Other titles include *Spa Night* (2016), Andrew Ahn's coolly atmospheric vision of sexual awakening and queer alienation; Steven Knight's *Locke* (2013), in which Tom Hardy delivers a virtual one-man tour-de-force of a life in breakdown; *News from Home* (1977), Chantal Akerman's exquisite portrait of distance and dislocation,



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featuring stunning images of 1970s New York; Andrei Tarkovsky's landmark philosophical science fiction film ***Solaris*** (1972); Lee Chang-dong's deeply felt ***Poetry*** (2010) in which an elderly woman confronts medical and family crises by writing poetry; Jem Cohen's quietly wonderous rumination on art's ability to console, ***Museum Hours*** (2012); Krzysztof Kieślowski's ***Three Colors: Blue*** (1993), in which a career-best Juliette Binoche confronts the meaning of personal freedom; Mike Leigh's triumphantly humanist ensemble drama ***Another Year*** (2010); and ***The Holy Girl*** (2004), Lucrecia Martel's portrait of a teenage girl's sexual and spiritual awakening.

Mar 30

Screen Epiphanies: Young Jean Lee Presents ***Oldboy*** (2003)

March's Screen Epiphanies features acclaimed playwright Young Jean Lee, the first Asian-American woman to have her play produced on Broadway with her show *Straight White Men*, who will introduce Park Chan-wook's jaw-dropping revenge thriller ***Oldboy*** (2003).

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