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 wedds 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 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
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 Maluila (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
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,
Film

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:
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