BAMcinématek presents *Chantal Akerman: Images Between the Images*, Apr 1—May 1

One of the most comprehensive retrospectives of Chantal Akerman’s work to be exhibited in the US

Opens with the NY premiere run of the filmmaker’s final work, *No Home Movie*

“A pioneer of modernist feminist cinema” — *The Guardian*

“Arguably the most important European director of her generation” — *Village Voice*

The Wall Street Journal is the title sponsor for BAMcinématek and BAM Rose Cinemas.

Mar 1, 2016/Brooklyn, NY—From Friday, April 1, through Sunday, May 1, BAMcinématek presents *Chantal Akerman: Images Between the Images*. Following the untimely passing of the great filmmaker last October, Chantal Akerman (1950—2015) will be honored via cinematic tribute around New York City.

In a career that began in the late 1960s, Akerman quickly carved out a place in cinema for a female, avant garde filmmaker compelled to tell personal and intimate stories. Preferring long takes, and the drama of day to day life, her films resonated with progressive audiences.


Chantal Akerman’s final film, *No Home Movie* is a portrait of her relationship with her mother, Natalia, a Holocaust survivor and familiar presence in many of Akerman’s films. The film fixates on Natalia’s world inside her Brussels apartment, with only glimpses of the hustle and bustle just outside her window. In the apartment, time all but stands still. Akerman said in her own words, *No Home Movie* is “a film of love, a film about loss, sometimes funny, sometimes terrible. But viewed with an eye that keeps a respectful distance, I think. A film where a transmission occurs, discreetly, almost effortlessly, without pathos, in a kitchen in Brussels.” Centered around conversations between the filmmaker and her dying mother, the film’s poignant connection to Akerman’s oeuvre is impossible to ignore.

*No Home Movie* is one of several works in which Akerman explores and questions the complexities of her role as the daughter of a Holocaust survivor. *Dis Moi* (1980—Apr 19), originally commissioned as a television series about grandmothers, captures a very attentive Akerman on film, interviewing Jewish women over coffee, describing their horrific tales of surviving the Holocaust. Relayed in a series of eyewitness accounts and re-created by a group of largely unknown actors, *Histoires d’Amérique* (1989—Apr 20) shares the memories via jokes and anecdotes of generations of Jewish immigrants.
At the same time that her personal life permeated her work, Akerman also felt compelled to relay the stories of other marginalized individuals. Having originally planned to produce a film on the American South, Akerman quickly changed course when, days before she was to begin shooting, James Byrd, Jr. was murdered by a group of known white supremacists. For the film Sud (1999—Apr 25), Akerman traveled to Jasper, Texas, and immersed herself in the town, patiently conversing with and filming locals about the horrific murder. D’est (1993—May 1) captures the voyage Chantal Akerman made shortly after the collapse of the Soviet bloc. Stuart Klawans of The Nation said of D’est, “If this isn’t a masterpiece, tear the word from your dictionary.” Filmed in Mexico City, San Diego, and Arizona, From the Other Side (2002—Apr 26) explores immigration policies through the tales of men and women crossing the border illegally.

Akerman also documented some of the most remarkable female artists of the 20th century, including Pina Bausch and Sonia Weider-Atherton. Describing her first experience watching a Bausch performance, Akerman said “I was overcome by an emotion I can’t quite define.” In One Day Pina Asked (1983—Apr 28), Akerman exhaustively explores the iconic choreographer’s world, capturing her thrilling, unique relationships with movement and emotion. Likewise, Wieder-Atherton is Akerman’s muse in Avec Sonia Wieder-Atherton (2003—Apr 28) and Trois strophes sur le nom de Sacher (1989—Apr 28), two short films that obsess over the performance, discipline, and sexuality in the celebrated cellist’s work.

Utilizing a real-time filming format, Akerman’s work also embodies self-reflection and intimacy while remaining minimalistic; she maintained the rare ability to turn the camera on herself. Referred to as “both poignant and haunting” by the Chicago Reader, Je Tu Il Elle (1974—Apr 9 & 10) stars the filmmaker and documents a young woman’s road trip, eventually leading to hapless love affairs with a male truck driver and a former girlfriend. Years later, in Down There (2006—Apr 27), Akerman documents an unspecified amount of time in relative isolation in a Tel Aviv apartment. The film doesn’t fixate on the political aspect of locale that seems so inherent, and like many Akerman films, the essence of the film is what’s left unsaid. Adversely, with politics front and center, the short Saute ma ville (1968—Apr 9 & 10) stars Akerman in a critique of 1960s domestic life by way of absurd, tragic comedy. Akerman documented her life in a myriad of ways, including the critically acclaimed documentary Chantal Akerman by Chantal Akerman (1997—Apr 18), a career-spanning self-portrait of the artist.

Utilizing New York as backdrop in ironically silent fashion, and employing long, lingering takes, Hotel Monterey (1972—Apr 8) finds Akerman appropriating glimmers of life in a cheap Manhattan hotel. In the short La Chambre (1972—Apr 8), Akerman playfully turns the camera on herself, playing the part of artist as still life. Set in a New York apartment, the silent film gives the audience a 360 degree view of a small room and its dearth of adornments, with occasional glimpses of a bedridden Akerman staring back. A documentary where Akerman again is subject, News From Home (1977—Apr 16) parades images of New York City accompanied by Akerman’s voice, reading letters sent from her mother in Brussels. Melissa Anderson of The Village Voice called News From Home, “an extraordinary archive of the city, as distant and strange to us now as it must have seemed to a young European filmmaker.”

While Akerman is best known for her personal reflections and exploratory documentaries, she also wrote and directed mainstream, comedic films and musicals. A Couch In New York (1996—Apr 18), starring Juliette Binoche and William Hurt, is widely considered Akerman’s most accessible and commercial (though rarely screened in recent years) film, Tomorrow We Move (2004—Apr 12) is a more offbeat comedy about a mother and daughter who find themselves living together again for the first time in years. Hailed by the Chicago Reader as “her best feature to date,” the comedy-musical Night and Day (1991—Apr 15) follows a female philanderer who acquires lovers by both day and night. The short J’ai Faim, J’ai Froid (1984—Apr 18) introduces two female runaways who arrive penniless in Paris, hungry and cold, proceeding to feed insatiable appetites via thievery and singing. Employing song and dance for sheer enjoyment, the bright and cheery Golden Eighties (1986—Apr 17) relays the inherent drama of three women competing for one man’s affections.

Also highlighted in the series are Akerman’s ambitious literary adaptations. Among them are obsessive melodrama La Captive (2000—Apr 29), based on Proust’s La Prisonnière, which successfully “pays tribute not to the literary source she adapts but to the cinematic genre she employs” (The Guardian);
Almayer’s Folly (2011—May 1), Akerman’s second-to-last film, an adaptation of Joseph Conrad’s novel of the same name which hones in on Almayer’s biracial daughter, Nina, and her journey towards autonomy; and Letters Home (1986—Apr 19), which is based on a set of correspondences between Sylvia Plath and her mother.

Life reflecting art, or art reflecting life, was a common conundrum played out in many of Akerman’s films. The Meetings of Anna (1978—Apr 17) follows a filmmaker on a cross-country promotional tour where she meets up with old friends and lovers all the while pursued with letters from her mother. The Meetings of Anna captures hotel loneliness impeccably with affection for interior and exterior emptiness. Dave Kehr said of the film in the Chicago Reader, “it is Akerman’s intense emotionality, held desperately in check by her precise camera style, that makes this effort something special.” In The Man with the Suitcase (1983—Apr 11), Akerman returns home only to find out she has an unfamiliar house guest. Originally made for television, the short survey depicts a type of domestic entrapment wherein Akerman negotiates her home with an oblivious intruder. In Le déménagement (1992—Apr 11), a man moves to a new apartment and expresses a sort of buyer’s remorse as he fondly remembers his former residence. Recalling the meditative reflectiveness of Je Tu Il Elle, in Le 15/8 (1973—Apr 19), a young Finnish woman spends her day inside a Parisian apartment, obsessing, staring and eating as insignificant thoughts are conveyed via off-screen monologues. In Toute une Nuit (1982—Apr 13), observations of brief encounters and chance meetings weave a patient portrait, with minimal dialogue, of one summer night in Brussels.

Akerman will be honored via cinematic tribute this spring throughout New York City. Other screenings include Film Forum’s run of Marianne Lambert’s documentary I Don’t Belong Anywhere: The Cinema of Chantal Akerman for one week, March 30—April 5, as well as a new restoration of Akerman’s Jeanne Dielman, Quai Du Commerce, 1080 Bruxelles for one week, April 1—7. Additional screenings are planned for Anthology Film Archives and Museum of the Moving Image, as well as the Icarus Films release of a boxed set of rare titles, Chantal Akerman: Four Films.

BAMcinématek is honored to partake in this retrospective cinematic tribute to the late Chantal Akerman.

A very special thanks to Bérénice Reynaud (REDCAT, California Institute of the Arts) without whose collaboration this series would not be possible.

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No Home Movie shows daily from Fri, Apr 1, through Thu, Apr 14, with the following schedule:

Fri, Apr 1: 2, 4:30, 7, 9:30pm
Sat, Apr 2: 7, 9:30pm
Sun, Apr 3: 2, 4:30, 7, 9:30pm
Mon, Apr 4 & Tue, Apr 5: 4:30, 7, 9:30pm
Wed, Apr 6: 4:30pm
Thu, Apr 7: 4:30, 7, 9:30pm
Fri, Apr 8—Wed, Apr 13: 4:30, 9:30pm
Thu, Apr 14: 4:30, 7, 9:30pm

Chantal Akerman: Images Between Images Schedule

Fri, Apr 1
2, 4:30, 7, 9:30pm: No Home Movie

Sat, Apr 2
7, 9:30pm: No Home Movie
Sun, Apr 3
2, 4:30, 7, 9:30pm: No Home Movie

Mon, Apr 4
4:30, 7, 9:30pm: No Home Movie

Tue, Apr 5
4:30, 7, 9:30pm: No Home Movie

Wed, Apr 6
4:30pm: No Home Movie

Thu, Apr 7
4:30, 7, 9:30pm: No Home Movie

Fri, Apr 8
2:30, 7:30pm: Hotel Monterey + La Chambre
4:30, 9:30pm: No Home Movie

Sat, Apr 9
2, 7pm: Je Tu Il Elle + Saute ma ville
4:30, 9:30pm: No Home Movie

Sun, Apr 10
4:30, 9:30pm: No Home Movie
7pm: Je Tu Il Elle + Saute ma ville

Mon, Apr 11
4:30, 9:30pm: No Home Movie
7pm: The Man with the Suitcase + Le déménagement

Tue, Apr 12
4:30, 9:30pm: No Home Movie
7pm: Tomorrow We Move

Wed, Apr 13
4:30, 9:30pm: No Home Movie
7:30pm: Toute une nuit

Thu, Apr 14
4:30, 7, 9:30pm: No Home Movie

Fri, Apr 15
7:15, 9:30pm: Night and Day

Sat, Apr 16
7, 9pm: News from Home

Sun, Apr 17
2, 6:45pm: The Meetings of Anna
4:30, 9:15pm: Golden Eighties

Mon, Apr 18
7pm: A Couch in New York
9:30pm: Chantal Akerman by Chantal Akerman + J'ai Faim J'ai Froid
Tue, Apr 19
7pm: *Dis-moi* + *Le 15/8*
9pm: *Letters Home*

Wed, Apr 20
7, 9:15pm: *Histoires d’Amerique*

Mon, Apr 25
7:30, 9:15pm: *South (Sud)*

Tue, Apr 26
7, 9:15pm: *From The Other Side*

Wed, Apr 27
7:30pm: *Down There*

Thu, Apr 28
7pm: *One Day Pina Asked + Two films with Sonia Wieder-Atherton*

Fri, Apr 29
7, 9:30pm: *La Captive*

Sun, May 1
2, 7pm: *From the East (D’Est)*
4:15, 9:15pm: *Almayer’s Folly*

**Film Descriptions**

*Almayer’s Folly* (2011) 127min
*With Stanislas Merhar, Aurora Marion, Marc Barbé.*
In Akerman’s hands, Joseph Conrad’s novel about a Dutch merchant’s descent into madness in the Malaysian jungle becomes a richly sensorial, feverishly inspired excursion into the heart of darkness. Hypnotic long-takes and visceral sound design lends *Almayer’s Folly* a menacingly oppressive mood of tropical torpor in a colonialist hell. *DCP.*

Sun, May 1 at 4:15, 9:15pm

*Avec Sonia Wieder-Atherton* (2002) 41min
From the mid-1980s onward, the cellist Sonia Wieder-Atherton was a frequent Akerman collaborator, both on soundtracks and onscreen. In this lovely, revealing portrait, Wieder-Atherton discusses her relationship to music and performs works by Schubert, Brahms, Monteverdi, Janáček, and others. The beauty of her playing as captured by Akerman’s nuanced, unobtrusive camera is a blissful communion between two great artists. *DIGIBETA. Screens with One Day Pina Asked and Trois strophes sur le nom de Sacher.*

Thu, Apr 28 at 7pm

*La Captive* (2000) 118min
*With Sylvie Testud, Stanislas Merhar, Olivia Bonamy.*
A reclusive young man’s (Merhar) infatuation with a curiously passive woman (Testud) traps them in a cycle of unfulfilled desire as he obsessively tails her every move à la Jimmy Stewart’s detective in *Vertigo.* Akerman’s mesmerizing take on Proust’s *La Prisonnière* “transcends any notion of adaptation and touches on the distance between lovers who are doomed to dream apart” (*The New York Times*). *35mm.*

Fri, Apr 29 at 7, 9:30pm
La Chambre (1972) 11min
A slow, circular pan across a small apartment is continuously repeated, with an occasional glimpse of a lone human figure: the filmmaker herself, staring impassively from her bed. The way she seems to disappear amid the claustrophobic clutter of her surroundings makes this early structuralist short a ghostly, unsettling self-portrait. DCP. Screens with Hotel Monterey.
Fri, Apr 8 at 2:30, 7:30pm

Chantal Akerman by Chantal Akerman (1996) 63min
Akerman turns the camera on herself to discuss her art and career—alongside selections of scenes from her wide-ranging filmography—in this cinematic self-portrait created as part of the esteemed French television series Cinéma, de notre temps. The result is a candid, enlightening, and often funny survey of her remarkable body of work. Digital. Screens with J'ai faim, j'ai froid.
Mon, Apr 18 at 9:30pm

A Couch in New York (1996) 108min
With Juliette Binoche, William Hurt.
Akerman applied her distinctive sensibility to a rare commercial project in this sophisticated romantic comedy. Juliette Binoche and John Hurt are, respectively, a Parisian dancer and a Manhattan psychoanalyst who swap apartments—and, essentially, lives. Though superficially glossier than her independent projects, Akerman locates surprising depth in the proceedings, highlighting the unsettling sense of dislocation and disorientation inherent in the premise. 35mm. Mon, Apr 18 at 7pm

Le Déménagement (1992) 37min
With Sami Frey.
A man stands amid unpacked boxes in his new home, delivering an extended monologue on indecision and dislocation. This rarely seen, overlooked gem created by Akerman for television explores the quotidian crises and profound feelings of alienation that run through her work. BETASP. Screens with The Man with the Suitcase.
Mon, Apr 11 at 7pm

Dis-Moi (1980) 45min
In this exceptionally rare, deeply human documentary made for a French television series about grandmothers, Akerman tackles head-on a topic that long haunted the corners of her work: the Holocaust and its legacy. Speaking to elderly Jewish women who survived the Shoah, the filmmaker gives them space to share their memories, insights, and musings, yielding both a moving series of personal portraits and an invaluable record of Jewish cultural history. Digital. Screens with Le 15/8.
Tue, Apr 19 at 7pm

Down There (2006) Shooting almost exclusively in an apartment in Tel Aviv, Akerman creates a film that simultaneously is and is not about Israel. Over near-abstract shots of interiors and life outside her windows, the filmmaker offers her musings on alienation, Jewish identity, and own her family history. She once noted that imprisonment is a defining theme of her work; Down There is among her most personal and affecting explorations of confinement and solitude. DIGIBETA. 78min. Wed, Apr 27 at 7:30pm

From the East (D'Est) (1993) 107min
In this haunting, nearly wordless record of Eastern Europe after the collapse of the Soviet Union, Akerman captures indelible images of people and places seemingly stuck in time: grand railway stations, stony-faced people lined up amid austere communist architecture, the otherworldly, snowbound
landscapes of Moscow in winter’s twilight. The director’s eye for detail and painterly compositions yields something unique: a resonantly emotional travelogue.

Sun, May 1 at 2, 7pm

From the Other Side (2002) 99min
Akerman’s powerful documentary bears witness to life at the Mexican-US border, where on one side, undocumented immigrants risk everything to cross into America, and on the other, hostile residents try zealously to keep them out. As always, Akerman’s camera is as interested in place as it is in people; her evocative images of landscapes and stunning tracking shots communicate more than words. DIGIBETA.

Tue, Apr 26 at 7, 9:15pm

Golden Eighties (1986) 96min
With Delphine Seyrig, Miriam Boyer, Fanny Cottencon.
This audacious, exuberant musical—about the romantic ups and downs of young women working in an ultra-stylized soundstage shopping mall—plays like a classic MGM confection filtered through Akerman’s avant-garde formalism. Oddly catchy New Wave songs (with lyrics by the director herself), quirky choreography, and a pastel-colored visual palette are among the many delights in one of Akerman’s most inventive and daring experiments. 35mm.

Sun, Apr 17 at 4:30, 9:15pm

Histoires d’Amérique (1989) 92min
With George Bartenieff, Judith Malina, Eszter Balint.
Akerman’s investigation of Jewishness—aptly summed up in its subtitle, Food, Family and Philosophy—assembles a cross-section of Jewish New Yorkers (including the Living Theatre co-founder Judith Malina) near the Williamsburg Bridge to recount stories, memories, and jokes. The blend of sometimes tragic personal histories and sardonic Borscht Belt humor yields an incisive portrait of Jewish identity. DCP.

Wed, Apr 20 at 7, 9:15pm

Hotel Monterey (1972) 11min
Akerman’s unblinking camera prowls the corridors, rooms, and elevators of a seedy Manhattan flophouse in this silent, haunting study in stillness. Channeling the noir-tinged visual style of Edward Hopper, Hotel Monterey conjures a subtly eerie mood of mystery, melancholy, and loneliness. DCP. Screens with La Chambre.

Fri, Apr 8 at 2:30, 7:30pm

J’ai faim, j’ai froid (1984) 11min
With Maria de Medeiros, Pascale Salkin.
Two teenage girls run away to Paris, where they quickly learn what it takes to survive. Akerman’s contribution to the omnibus film Paris vu par... 20 ans après blends deadpan comedy with serious feminist commentary. 35mm. Screens with Chantal Akerman by Chantal Akerman.

Mon, Apr 18 at 9:30pm

Je Tu Il Elle (1975) 86min
With Akerman, Niels Arestrup, Claire Wauthion.
In her first narrative feature, Akerman plays a woman holed up in a room where she eats nothing but sugar and compulsively rearranges furniture. Eventually breaking her exile, she embarks on a wayward odyssey that culminates in a filmed-in-real-time sexual encounter with a female lover. At once ascetic and sensual, stark and rich in emotion, Je tu il elle is a landmark investigation of female subjectivity. DCP. Screens with Saute ma ville.

Sat, Apr 9 at 2, 7pm
Sun, Apr 10 at 7pm
**Letters Home** (1986) 104min  
*With Delphine Seyrig, Coralie Seyrig.*  
Akerman’s rarely screened adaptation of Rose Leiman Goldemberg’s off-Broadway play, based on Sylvia Plath’s letters to her mother, is a compelling example of stage-to-film transcription. Enacted by *Jeanne Dielman* star Delphine Seyrig and her niece Coralie Seyrig, this exposition of one of the director’s key themes—the bond between mother and daughter—is rich with personal resonance. **BETASPAR**.  
**Tue, Apr 19 at 9pm**

**The Man with a Suitcase** (1983) 60min  
*With Akerman, Jeffrey Kime.*  
Akerman stars in this seriocomic farce made for French television about a woman temporarily sharing her apartment with a young man. What begins as an odd-couple comedy—she’s short, he’s tall; she’s quiet, he’s loud; she’s introspective, he’s gregarious—becomes a disquieting study of social anxiety as the woman goes into a self-imposed exile to avoid interactions with her houseguest. **Digital. Screens with Le Déménagement.**  
**Mon, Apr 11 at 7pm**

**The Meetings of Anna** (1978) 120min  
*With Aurore Clément, Helmut Griem, Magali Noël.*  
On a promotional tour for her latest film, a director (Clément) has a series of sexual, personal, impersonal encounters—but all the while remains profoundly alone. Akerman trains her hypnotically static camera on a parade of liminal spaces—hotel rooms, railway stations, train cars—to craft this quietly devastating, tour-de-force exploration of alienation and sexual longing. **35mm.**  
**Sun, Apr 17 at 2, 6:45pm**

**News from Home** (1977) 85min  
Akerman’s minimalist masterpiece juxtaposes transfixing, long-take shots of 1970s New York City (where she lived in the early 70s) with readings of letters from her mother in Belgium. The contrast between the mundanity of these domestic reports—family gossip, a mother’s fretting, imploring pleas to write more—and the bleak, beautiful, alien cityscapes yields a poignant reflection on distance, dislocation, and detachment. **DCP.**  
**Sat, Apr 16 at 7, 9pm**

**Night and Day** (1991) 92min  
*With Guilaine Londez, Thomas Langmann, François Négret.*  
By day, Julie (Londez) makes love to Jack (Langmann), while Joseph (Négret) drives a cab through Paris. By night, Jack drives the same cab, while Julie secretly makes love to Joseph. She loves both men—but can they accept that? One of Akerman’s most beguiling works captures the all-consuming abandon of young love with her signature deft lyrical grace. **35mm.**  
**Fri, Apr 15 at 7:15, 9:30pm**

**No Home Movie** (2015) 115min  
Akerman’s extraordinary final film is a moving tribute to her mother, who died in 2014 and whom the filmmaker once described as “the center of my oeuvre.” Interweaving intimate footage of “Maman” at home with snippets of conversation between mother and daughter and reflections on the elder Akerman’s past, including her internment in Auschwitz, *No Home Movie* is a profound meditation on mortality and a formally adventurous last masterwork from an artist who never stopped pushing boundaries. **DCP.**  
**Fri, Apr 1—Thu, Apr 14**
**One Day Pina Asked** (1983) 57min
This collaboration between two visionary artists, Akerman and legendary choreographer Pina Bausch, yields a sublime study of bodies in motion. Following Bausch on a five-week tour of Europe, Akerman and her eternally patient camera achieve an intimate rapport with the modern dance pioneer and her troupe. The result is no less than “one of the greatest of all syntheses of dance and cinema” (Richard Brody, *The New Yorker*). DIGIBETA. Screens with Avec Sonia Wieder-Atherton and Trois strophes sur le nom de Sacher.
Thu, Apr 28 at 7pm

**Saute ma ville** (1968) 13min
Made when she was just 18 years old, Akerman’s incendiary debut short stars the director herself as a young woman performing domestic duties—and unraveling. Addressing the punk nihilism of the film’s explosive climax, Akerman described *Saute ma ville* as “the opposite of Jeanne Dielman, that was resignation. Here it is rage and death.” DCP. Screens with Je Tu Il Elle.
Sat, Apr 9 at 2, 7pm
Sun, Apr 10 at 7pm

**South** (Sud) (1999) 71min
Akerman’s plaintive vision of the American South examines the hate crime killing of James Byrd, a black man dragged to his death from the back of a car by white supremacists in Jasper, Texas, a three-mile route that she chillingly retraces with her camera. Juxtaposing bucolic images of the rural South with details of the crime, *South* is an unsettling meditation on the relationship between landscape and America’s history of racial strife. BETASP.
Mon, Apr 25 at 7:30, 9:15pm

**Tomorrow We Move** (2004) 110min
With Sylvie Testud, Aurore Clément.
Akerman took a rare detour into screwball territory with this frothy farce about a widowed mother (Clément) who moves in with her daughter (Testud), a writer working on an erotic novel. This surreally offbeat comedy offers a unique variation on the director’s recurrent theme of women’s relationships to domestic spaces, rendered by Akerman with trademark intelligence, stylistic daring, and a touch of avant-garde sensibility.
Tue, Apr 12 at 7pm

**Toute une nuit** (1982) 90min
With Aurore Clément, Tchéky Karyo, Jan Decorte.
This tragicomedy of human connection and alienation unfolds over the course of one night in Brussels. Largely forgoing dialogue in favor of richly evocative sound design, Akerman cuts back and forth between dozens of couples in the midst of romantic encounters, reconciliations, and break-ups. The result is this funny, poignant portrait of desire in all its forms, set against the backdrop Akerman’s beautifully inky, Edward Hopper-esque night-world. 35mm.
Wed, Apr 13 at 7:30pm

**Trois strophes sur le nom de Sacher** (1989) 12min
In a neon-saturated bedroom, Wieder-Atherton performs Henri Dutilleux’s trio of modernist solo pieces *Strophes*. This strikingly stylized short blends Akerman’s interests in music and the psychology of domestic spaces. BETASP. Screens with One Day Pina Asked and Avec Sonia Wieder-Atherton.
Thu, Apr 28 at 7pm
*Le 15/8* (1973) *42min  
The date is August 15. In an apartment in Paris, a young Finnish ex-pat (Myllykoski)—one of Akerman’s many “women on the edge”—talks unceasingly about her feelings of alienation and ennui. The director’s minimalist long-takes turn this arresting short into an almost clinical study of malaise. *DCP. Screens with Dis-Moi.*  
**Tue, Apr 19 at 7pm**  

**About BAMcinématek**  
The four-screen BAM Rose Cinemas (BRC) opened in 1998 to offer Brooklyn audiences alternative and independent films that might not play in the borough otherwise, making BAM the only performing arts center in the country with two mainstage theaters and a multiplex cinema. In July 1999, beginning with a series celebrating the work of Spike Lee, BAMcinématek was born as Brooklyn’s only daily, year-round repertory film program. BAMcinématek presents new and rarely seen contemporary films, classics, work by local artists, and festivals of films from around the world, often with special appearances by directors, actors, and other guests. BAMcinématek has not only presented major retrospectives by major filmmakers such as Michelangelo Antonioni, Manoel de Oliveira, Shohei Imamura, Vincente Minnelli (winning a National Film Critics’ Circle Award prize for the retrospective), Kaneto Shindo, Luchino Visconti, and William Friedkin, but it has also introduced New York audiences to contemporary artists such as Pedro Costa and Apichatpong Weerasethakul. In addition, BAMcinématek programmed the first US retrospectives of directors Arnaud Desplechin, Nicolas Winding Refn, Hong Sang-soo, and Andrzej Zulawski. From 2006 to 2008, BAMcinématek partnered with the Sundance Institute and in June 2009 launched BAMcinemaFest, a 16-day festival of new independent films and repertory favorites with 15 NY feature film premieres; the seventh annual BAMcinemaFest ran from June 17—28, 2015.  

**Credits**  
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BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Greenlight Bookstore at BAM kiosks. BAM Fisher, located at 321 Ashland Place, is the newest addition to the BAM campus and houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas is Brooklyn’s only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, offers a bar menu and dinner entrées prior to BAM Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of spoken word and live music for BAMcafé Live on Friday and Saturday nights with a bar menu available starting at 6pm.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue – Barclays Center (2, 3, 4, 5 to Nevins St for Harvey Theater)
Train: D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue
Bus: B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM
Car: Commercial parking lots are located adjacent to BAM

For ticket information, call BAM Ticket Services at 718.636.4100, or visit BAM.org.