

APR—MAY 2017 at BAMcinématek

Mar 31—Apr 9 (10 Days, 11 Films)

Major League: Wesley Snipes in Focus

Equally convincing as a powerful dramatic force, comedy whirlwind, or action dynamo, Snipes has amassed a remarkable body of work, from much-loved blockbusters to lesser-known indie gems. In celebration of the 25th Anniversary of *White Men Can't Jump*, BAMcinématek highlights a selection of his greatest leading performances. The series includes: *White Men Can't Jump* (Shelton, 1992), *Major League* (Ward, 1989), *New Jack City* (van Peebles, 1991), *Jungle Fever* (Lee, 1991), *One Night Stand* (Figgis, 1997), *Undisputed* (Hall, 2002), *Demolition Man* (Brambilla, 1993), *Passenger 57* (Hooks, 1992), *Blade* (Norrington, 1998), *Blade II* (del Toro, 2002), *To Wong Foo, Thanks for Everything, Julie Newmar* (Kidron, 1995).

Apr 3—May 8

Leslie Thornton

The career of American filmmaker and artist Leslie Thornton spans five decades. Thornton occupied an important place in cinema history early in her career, straddling structural filmmaking and the feminist avant-garde, using the materiality of film to interrogate matters of identity, representation, history, and perception. This retrospective takes a comprehensive look at Thornton's work and includes selections by her contemporaries and influences, including Su Friedrich, Werner Herzog, Eric Baudelaire, and Pere Portabella. The series includes: *Adynata* (Thornton, 1983), *Jennifer, Where Are You?* (Thornton, 1981), *Oh China Oh* (Thornton, 1983), *X-TRACTS* (Thornton, 1975), *Cool Hands, Warm Heart* (Friedrich, 1979), *Gently Down the Stream* (Friedrich, 1981), *Scar Tissue* (Friedrich, 1979), *Philosopher's Walk on the Sublime* (Thornton, 2014), *The Great Ecstasy of the Woodcarver Steiner* (Herzog, 1974), *All Right You Guys* (Thornton, 1976), *Howard* (Thornton, 1977), *Parrot Binocular* (Thornton, 2010), *Minutiae* (Thornton, 1979), *((((()))* (Thornton, 2009), *Binoculars* (Thornton, 2011), *BOB-BOB* (Thornton, 2009), *Golden Eye* (Thornton, 2010), *LUNA Trance* (Thornton, 2013), *The Animates: Tar* (Thornton, 2016), *They Were Just People* (Thornton, 2016), *Watersmith* (Hindle, 1971), *Another Worldy* (Thornton, 1999), *Sahara Mojave* (Thornton, 2006), *Strange Space* (Thornton, 1993), *The Last Time I Saw Ron* (Thornton, 1994), *Vampir-Cuadecuc* (Portabella, 1971), *Crossing* (Thornton, Richard, 2016), *The Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years Without Images* (Baudelaire, 2011), *SO MUCH MUCH* (Thornton, 2017), *Peggy and Fred in Hell: Beginning Middle End* (Thornton, 2004), *There Was An Unseen Cloud Moving* (Thornton, 1988), and *The Great Invisible* (Thornton, 2016).

April 5 at 7:30p

Polk Awards

HOOLIGAN SPARROW (2016), Dir. Nanfu Wang.

Fearless Chinese activist Ye Haiyan, known as Hooligan Sparrow, has incurred the wrath of the government in her fight for the rights of women and sex workers. This year's winner of the prestigious George Polk Award in Journalism, this gut punching, guerrilla documentary follows Ye as she protests the sexual abuse of schoolchildren—despite the state's attempts to silence her.

April 8 at 2p & 4:15p (1 Day, 2 Films)

The Inkblots: Rorschach on Film

In the 1940s and 50s, Hollywood's infatuation with all things Freud yielded a string of films that plumbed the depths of the unconscious mind. To mark the release of Damion Searls' new biography of Hermann Rorschach, *The Inkblots*, BAMcinématek revisits two of the best of these vintage psycho-shockers. The series includes: *The Dark Mirror* (Siodmak, 1946) and *Spellbound* (Hitchcock, 1945).

April 11 at 7:30pm

Caribbean Film Series

THE HOUSE ON COCO ROAD (2016), Dir. Damani Baker

For a brief moment, between 1979 and 1983, Grenada was a bastion of black revolutionary activism ushered in by a socialist revolution—until a US military invasion put an abrupt end to the peoples' dreams of building an Afro-diasporic utopia.

April 12—April 19 (8 Days, 10 Films)

A Woman's Work: Anne-Marie Miéville

The singular voice of director, screenwriter, editor, and actress Anne-Marie Miéville is felt in both her relentlessly probing solo works and heady collaborations with longtime partner Jean-Luc Godard. The series includes: *After the Reconciliation* (Miéville, 2000), *How Can I Love* (Miéville, 1983), *Hail Mary* (Godard, 1985), *Book of Mary* (Miéville, 1985), *My Dear Subject* (Miéville, 1988), *Every Man for Himself* (Godard, 1980), *First Name: Carmen* (Godard, 1983), *Ici et Ailleurs* (Godard, Miéville, Gorin, 1976), *Lou Didn't Say No* (Miéville, 1993), *Living It Up* (Miéville, 1987), *We're All Still Here* (Miéville, 1997), *2 X 50 Years of French Cinema* (Godard, Miéville, 1995), *Soft and Hard* (Godard, Miéville, 1985), and *Comment ça va?* (Godard, Miéville, 1978).

April 20 at 7:30p

Do What I Want: Arthur Russell on Film

Avant-garde visionary Arthur Russell fused downtown disco, 20th-century classical, and folk into otherworldly minimalist compositions, blissful dance singles, and haunting home recordings. This evening includes: *Wild Combination* (Wolf, 2008) & *Terrace of Unintelligence* (Niblock, 1988).

April 21—April 23 (3 Days, 3 Films)

Wim Wenders: The Road Trilogy

In the mid-1970s, Wim Wenders set out along the open roads of Germany and the United States and returned with three quintessential works of the New German Cinema. These shaggy dog rambles—all gorgeously lensed by Robby Müller and starring the director's go-to leading man Rüdiger Vogler—are indelible journeys of philosophical and emotional discovery. The series includes: *Alice in the Cities* (1974), *Wrong Move* (1975), and *Kings of the Road* (1976).

April 24 at 7pm

Black List Live!

Founded in 2005, the Black List is an annual survey of Hollywood executives' favorite unproduced screenplays. Over 300 Black List screenplays have been made into feature films, and 51 have won Academy Awards, including Best Picture winners *SLUMDOG MILLIONAIRE*, *THE KING'S SPEECH*, *ARGO* and *SPOTLIGHT*. In October of 2012, the Black List launched a unique online community where screenwriters make their work available to readers, buyers and employers. BAMcinématek is proud to announce that it will be Black List's New York home for Black List Live! with the first, staged reading being Kate Trefry's *Revolver* (#10 on the 2016 Black List). Based on true events, *Revolver* centers on a teenage girl who tries to sneak into a hotel to lose her virginity to The Beatles' George Harrison.

April 26—April 30 (5 Days, 8 Films)

New Voices in Black Cinema

Co-presented by ACTNOW ARTS

This annual festival returns for the seventh year, with narratives, documentaries, and shorts that examine the black experience in America and around the world. From international voices to films made in Brooklyn, *New Voices in Black Cinema* brings together urgent stories that need to be told.

May 3—May 11 (9 Days, 7 Films)

Jiang Wen Rising

The wild man of contemporary Chinese cinema, actor-director Jiang Wen is that rarest of talents: both a magnetic screen presence and a risk-taking auteur, whose films confront the last 100 years of Chinese history with subversive humor and a surplus of style. The series includes: *Devils on the Doorstep* (2000), *Black Snow* (1990), *Let the Bullets Fly* (2010), *In the Heat of the Sun* (1994), *Gone with the Bullets* (2014), *Hibiscus Town* (1986), and *The Sun Also Rises* (2007).

May 12—May 25 (14 Days, 14 Films)

Peak Performances

Dr. Jacoby in *West Side Story*? Laura Palmer's dad as a mutant plant monster? In celebration of the return of David Lynch's avant-visionary soap opera, *Twin Peaks*, BAMcinématek revisits some of our favorite cast members' finest roles, ranging from the iconic to the totally unexpected. The series includes: *Twin Peaks: Fire Walk with Me* (Lynch, 1992), *Eraserhead* (Lynch, 1977), *Carrie* (De Palma, 1976), *Backbeat* (Softley, 1994), *Two Moon Junction* (King, 1988), *Slap Shot* (Hill, 1977), *The Warriors* (Hill, 1979), *Blue Velvet* (Lynch, 1986), *The Haunting* (Wise, 1963), *West Side Story* (Wise, Robbins, 1961), *Afterglow* (Rudolph, 1997), *Swamp Thing* (Craven, 1982), *Iguana* (Hellman, 1988), and *Red Rose, White Rose* (Kwan, 1994).

May 25—May 29 (5 Days, 8 Films)

FilmAfrica

Co-presented by the New York African Film Festival

This cinematic companion to the annual *DanceAfrica* celebration features the best narrative and documentary films from across Africa and beyond, with a special focus on Guinea, the home of this year's visiting company. The series includes: *Clouds Over Conakry* (Camara, 2007), *Rain the color of blue with a little red in it* (Kirkley, Moctar, Fino, 2015), *Martha & Niki* (Mårtens, 2015), *Paris According to Moussa* (Doukouré, 2003), *Price of Love* (Hailay, 2015).

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