

FILM FORUM

A NON-PROFIT CINEMA SINCE 1970 209 WEST HOUSTON ST. NEW YORK, NY 10014 BOX OFFICE: (212) 727-8110

INDEPENDENT PREMIERES & CLASSICS

AUG / SEPT 2022

OPENS AUGUST 5

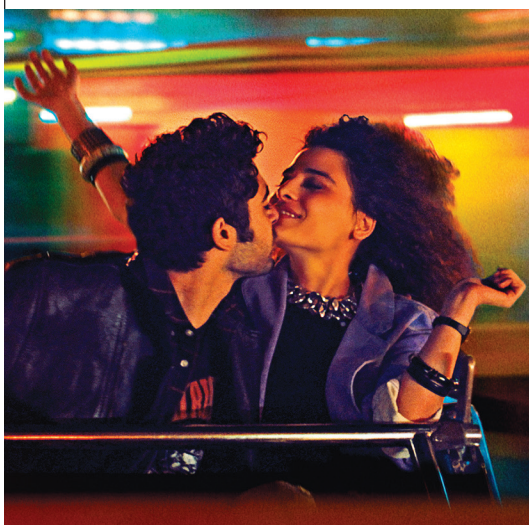
MEMORY BOX

DIRECTED BY

JOANA HADJITHOMAS AND KHALIL JOREIGE

An inventive multi-media, multi-generational drama that toggles between 1983 war-torn Beirut and present-day Montreal. A teenage girl intercepts a mysterious package addressed to her mother. Defying her grandmother's protective instincts and determined to break through her mother's secrecy and stoicism, she surreptitiously immerses herself in the box's contents. Her mother's scrapbooks, letters, and audio recordings from her own heady youth, vibrant with romantic euphoria, political happenings, and familial despair, fill the young girl's imagination and spark her need to know more about her historical-emotional lineage. The story processes media of the past via modes of the present: emoji-filled texts, emails, and smartphone snapshots. "An intoxicating cocktail of recollections ...and an ingenious blend of image and music...that allow our own experience to empathetically blend with those of the characters in a mix of imagination and reality." — Jay Weissberg, *Variety*

102 MIN. FRANCE / LEBANON **PLAYTIME**



OPENS AUGUST 12

LE TEMPS PERDU

DIRECTED BY MARÍA ÁLVAREZ

"Every reader, as he reads, is actually the reader of himself." — Marcel Proust

In commemoration of the centennial of Proust's death: This immersive documentary follows a group of elderly literati who've met regularly for 20 years in a Buenos Aires cafe to read aloud and discuss Proust's 3,000-page, 7-volume masterpiece *In Search of Lost Time*. Edmund White writes: "Proust has become the premier novelist of the 20th century." The staying power of his opus is deep and wide: Virginia Woolf swooned in admiration ("Oh if I could write like that!"); Andy Warhol and Monty Python parodied him; Alain de Botton wrote a bestseller (*How Proust Can Change Your Life*); and contemporary cultural icons from Tony Soprano's therapist to Haruki Murakami reference his work. María Álvarez's approach is itself Proustian in its patience and elegance, shot over four years, during which the group completes a single read of the novel. Eavesdropping on their interstitial chatter — how the novel weaves into or triggers memories from their lives — is as poignant, romantic, and enthralling as the source of their inspiration. 102 MIN. ARGENTINA

With support from the Ada Katz Fund for Literature in Film, the Robert E. Appel Fund for Spanish and Portuguese Language Film, and the Roy Lichtenstein Foundation Fund

RESNAIS 100
STARTS AUGUST 12.
SEE NEXT PAGE

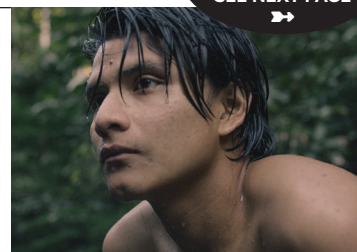
OPENS AUGUST 19

THE TERRITORY

DIRECTED BY ALEX PRITZ

PRODUCED BY

DARREN ARONOFSKY, SIGRID JONSSON DYKJAER, LIZZIE GILLET, WILL N. MILLER & GABRIEL UCHIDA



7,000 square miles of Brazil's endangered rain forest are home to the remaining 183 Indigenous Uru-eu-wau-wau (once numbering in the thousands). Threatened by farmers, loggers, and, most egregiously, by the militant right-wing policies of President Jair Bolsonaro (who actively encourages non-Indigenous people to seize their land), the tribe's charismatic 20-year-old leader strategizes against the violent incursions, death threats, and environmental destruction that have become the norm. "The film is gorgeously and sometimes ingeniously conceived, painting an intimate first-hand portrait of joy, pain, and community, before bursting with rip-roaring intensity as it captures a high-stakes struggle for survival... Various members of the tribe are heavily involved (in the filmmaking) from the outset, including its co-executive producers (and co-cinematographer)... Rather than an anthropological study, it becomes a verité thriller of sorts, as the Uru-eu-wau-wau turn the lens back on outsiders and disruptors." — Siddhant Adlaka, *Indiewire*

83 MIN. BRAZIL / DENMARK / USA **PICTUREHOUSE**

With support from the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries and the Robert E. Appel Fund for Spanish and Portuguese Language Film

AUGUST 12 – 25 TWO WEEKS

RESNAIS 100

“**Alain Resnais** [1922–2014] started making films after the war, a time when memory itself was, in France, an equivocal virtue — and he made memory his subject. And, from his quest to realize memory in cinema, he made one of the most original figures of style in the history of the medium.... For Resnais, a consummate cinematic craftsman, technique is a way to get past the apparent and to reveal the worlds beneath, the worlds within, the worlds beyond. Yet the vast questions of history and crisis that he has faced throughout his career shouldn’t distract from the deep sensuous and sensual delight that surges through his work.” — Richard Brody



IN COMMEMORATION OF THE DIRECTOR’S CENTENNIAL YEAR, 22 CLASSICS, INCLUDING
HIROSHIMA MON AMOUR NIGHT AND FOG JE T’AIME, JE T’AIME
MON ONCLE D’AMERIQUE STAVISKY LAST YEAR AT MARIENBAD MURIEL

AUGUST 26 – SEPTEMBER 1 ONE WEEK

“A LANDMARK FILM.” — Dave Kehr

ALAIN RESNAIS’ LA GUERRE EST FINIE

STARRING YVES MONTAND NEW 4K RESTORATION



(1966) Three decades after the Spanish Civil War, Communist operative Yves Montand (Best Actor, National Society of Film Critics), still on the run, reflects on a life of violent, idealistic struggles. His militant passions are revived by a chance encounter with hot-headed student terrorist Geneviève Bujold. Rejected by Cannes so as not to offend Franco’s government, LA GUERRE EST FINIE went on to win France’s prestigious Prix Louis Delluc and the New York Film Critics award for Best Foreign Film. Spanish novelist, screenwriter, and politician Jorge Semprún (Costa-Gavras’ Z, Resnais’ STAVISKY) was Oscar-nominated for his screenplay. “If in some ways the most satisfying movie Resnais has made, credit is due largely to the lucidity and integrity of Yves Montand’s Diego, a revolutionary engulfed by fears, fantasies and futilities.” — Andrew Sarris. “An exciting thriller, done with great artistry.” — Roger Ebert

Restored by Gaumont, with support of the CNC 122 MIN. FRANCE THE FILM DESK

With support from the George Fasel Memorial Fund for Classic French Cinema

OPENS SEPTEMBER 2

LOVING HIGHSMITH WRITTEN AND DIRECTED BY EVA VITJIA



Patricia Highsmith (1921–1995), not unlike her infamous protagonist, the charming and deadly Tom Ripley, led a double life. She assiduously hid her lesbianism from her family and reading public. Her psychological thrillers, rooted in obsessive love, grew from the complex, contradictory life of a child rejected by the mother she adored (“I am married to my mother / I shall never wed another” she wrote at age 19). Vitija’s tribute includes appearances by women who knew and loved her (“she had a staggering number of conquests”) and who testify to a driven personality whose private notebooks and diaries (found posthumously in a laundry closet) detail multitudinous turbulent affairs. *Strangers on a Train*, her first novel, became the Alfred Hitchcock classic. Her second, *The Price of Salt* (published pseudonymously in 1952), dared to give lesbian lovers a happy ending and was soundly rejected by publishers. Decades later, it was made into the Todd Haynes film CAROL, starring Cate Blanchett and Rooney Mara. Highsmith was a woman ahead of her time, who paid dearly for her audacity, and whose brilliant literary output belies her belief that “My life is a chronicle of unbelievable mistakes.”

83 MIN. SWITZERLAND / GERMANY ZEITGEIST FILMS IN ASSOC. WITH KINO LORBER

With support from the Ada Katz Fund for Literature in Film, The R.G. Riffkind Foundation Endowment for Queer Cinema, and the Roy Lichtenstein Foundation Fund

SEPTEMBER 2 – 8 ONE WEEK

“CLEARLY NICHOLS’ BEST FILM.” — Roger Ebert

“ONE OF THE MORE ORIGINAL
AND MERCILESS AMERICAN COMEDIES
OF RECENT YEARS.” — Vincent Canby

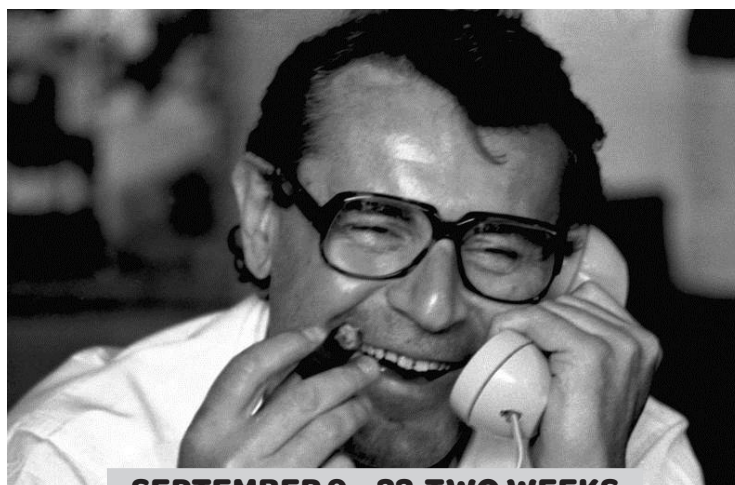
MIKE NICHOLS’
CARNAL KNOWLEDGE

STARRING JACK NICHOLSON ART GARFUNKEL
CANDICE BERGEN ANN-MARGRET RITA MORENO

NEW 4K RESTORATION

(1971) “Nichols’ boldest early film, tracing 30 years in the sexual lives of two perpetually immature men played by Jack Nicholson and Art Garfunkel. The excoriating chatter in Jules Feiffer’s screenplay would be familiar to anyone who’s attended a college-dorm tell-all... It was a jolt for mainstream movies.” — Richard Corliss. “Shocked audiences in 1971. It might shock them even more in 2022. Before toxic masculinity was even a term, Nichols and Feiffer explored the subject with such savagery and precision that, even half a century later, the film retains its power to unnerve almost everyone who sees it.” — Mark Harris, author of *Mike Nichols: A Life*.

Restored from the original negative by Studiocanal and Technicolor Hollywood
97 MIN. USA RIALTO PICTURES



SEPTEMBER 9 – 22 TWO WEEKS

MILOS FORMAN 90

COMMEMORATING THE 90th ANNIVERSARY OF HIS BIRTH

“The divine inspiration of madness — its ambiguity, its creativity, its higher sanity, and the cover and legitimacy it gives to protest against oppression and bullies of all stripes — these were the ideas which energized **Milos Forman** (1932–2019) in his remarkable work. He was the Czech new wave émigré who brought the spirit of anti-Soviet rebellion to Hollywood and made its sly comic strategies and humanist passion flower in dozens of different ways.” — Peter Bradshaw, *The Guardian*. “Even from his native Czechoslovakia, Forman’s impact was substantial: his freewheeling, semi-improvised approach anticipated the work of Robert Altman and Ken Loach by several years, as did his lifelong interest in human foibles.” — Michael Brook, *Sight & Sound*

15 FORMAN FILMS, INCLUDING

**ONE FLEW OVER THE CUCKOO’S NEST
TAKING OFF LOVES OF A BLONDE
THE FIREMEN’S BALL AMADEUS
HAIR MAN ON THE MOON RAGTIME**

AND MORE, INCLUDING EARLY RARITIES
IMPORTED FROM THE CZECH REPUBLIC



OPENS SEPTEMBER 16

FOUR WINTERS WRITTEN AND DIRECTED BY JULIA MINTZ

“All I owned was a rifle, a leopard coat and my camera,” says Faye Schulman, whose clandestine photographs of Jewish partisans living in the forests of Eastern Europe documented their efforts to disrupt the Nazi killing machine by blowing up bridges, derauling trains, and smuggling Jews. The image of Schulman with an ammunition belt slung over her fashionable shoulder like a Mexican bandito is only one of many jaw-dropping moments in Julia Mintz’s riveting documentary. “With suspense, humor, and zero sentimentality... surprising, moving, horrifying... and sometimes shockingly funny” (Marjorie Ingall, *Tablet*). Some of the last surviving partisans tell stories of cold, hunger, and fear, but also of their capacity for courage, altruism, resourcefulness, and barbarism. Maybe you think you’ve heard it all before. You haven’t. 96 MIN. USA

With support from the Joan S. Constantiner Fund for Jewish and Holocaust Film and the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries

OPENS SEPTEMBER 16

RIOTSVILLE, U.S.A. DIRECTED BY SIERRA PETTENGILL

“A mesmerizing documentary essay that tracks American anti-Black racism through a wealth of disturbing, at times super-freaky 1960s archival footage...” — Manohla Dargis, *The New York Times*.

In the wake of the mid-1960s urban riots, LBJ tasked the Kerner Commission to study their causes, and among their findings: “Our nation is moving toward two societies, one Black, one white. Separate and unequal.” The Commission recommended that the US aggressively address income inequality and institutional racism. The government instead used federal funds to militarize local police forces. “*Riotsvilles*” were ersatz “towns” constructed by the military to train police in riot control tactics. Sierra Pettengill unearths never-before-seen, stupefying archival footage featuring soldiers playing both rioters and the police. With trenchant narration written by Tobi Haslett, the film suggests that the opportunity to redress historic grievances was tragically and summarily abandoned, and that the blueprint for escalating police and community tensions was established more than 50 years ago.

91 MIN. USA MAGNOLIA PICTURES

With support from the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries



SEPTEMBER 23 – OCTOBER 6 TWO WEEKS

“A MASTERPIECE OF MODERN CINEMA.” — JEAN-LUC GODARD

FRANÇOIS TRUFFAUT’S

THE 400 BLOWS

STARRING JEAN-PIERRE LÉAUD NEW 4K RESTORATION

(1959) Growing up is tough for Jean-Pierre Léaud’s Antoine Doinel, especially when he gets caught plagiarizing Balzac, perpetually plays hooky, spots his mother with another man, and gets nabbed for stealing a typewriter and sent to reform school. One of the most stunning directorial debuts in film history, Truffaut’s autobiographical first feature — and first worldwide smash of the Nouvelle Vague — garnered him Best Director at Cannes and the Best Foreign Film award from the New York critics. As Antoine never quite grew up (as witnessed in four sequels made over 20 years; see below), he remained the character closest to Truffaut’s heart. “It is a triumph. Simply perfect.” — David Shipman. “I have never been so deeply moved by a picture.” — Jean Cocteau

99 MIN. FRANCE JANUS FILMS



Truffaut’s FURTHER ADVENTURES OF ANTOINE DOINEL



ANTOINE AND COLETTE
(1962, 32 MIN.)



STOLEN KISSES
(1968, 90 MIN.)



BED AND BOARD
(1970, 100 MIN.)



LOVE ON THE RUN
(1979, 94 MIN.)

With support from the George Fasel Memorial Fund for Classic French Cinema

FILM FORUM

SUNDAYS 11 AM
RESTARTS SEPT. 11

Programming is made possible, in part, by the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, and the New York City Department of Cultural Affairs in partnership with the City Council.



Council on
the Arts

NYC Cultural
Affairs