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# FILM FORUM

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

INDEPENDENT PREMIERES & CLASSICS

APRIL / MAY 2023



## HAROLD LLOYD

Selected screenings in April and May  
commemorating the  
**100th ANNIVERSARY**  
of **SAFETY LAST** (April 1)

9 Additional feature-length comedies,  
including silent classics

**GIRL SHY, THE FRESHMAN,  
DR. JACK, FOR HEAVEN'S SAKE,  
THE KID BROTHER, and SPEEDY**  
All in 35mm

LIVE PIANO ACCOMPANIMENT BY  
**STEVE STERNER**

Harold Lloyd (1893–1971), the third genius  
of silent comedy, made more films than  
Chaplin and Keaton combined, outpaced  
both at the box office, and, as for gags and  
laughs, “few people have equalled him and  
nobody has ever beaten him” (James Agee).  
Remembered as “the Man on the Clock,”  
Lloyd’s unforgettable “thrill pictures” were  
but a small part of an extraordinary career.

*Archival 35mm prints courtesy Suzanne Lloyd (Harold’s  
granddaughter) and UCLA Film and Television Archive.*

OPENS APRIL 7

## JOYLAND

WRITTEN AND DIRECTED BY SAIM SADIQ

A film of groundbreaking firsts — the  
first Pakistani film to play at the Cannes  
Film Festival and to be shortlisted for  
the **Best International Feature Oscar®**.

Initially banned in its home country for its  
LGBTQ+ themes, **JOYLAND** is a visually radiant, subversive family drama set in the  
bustling megacity of Lahore. Pressured to earn his own salary, soft-spoken house-  
husband Haider is hired to dance in an erotic show — something he’s at pains  
to hide from his nosy family. He’s drawn to the show’s star, an irrepressible trans  
woman (Alina Khan, in a tour-de-force performance); their relationship predictably  
takes unpredictable turns. This striking feature debut upends traditional gender  
roles and identities through a story of complex and imperfect expressions of love.

127 MIN. PAKISTAN / USA **OSCILLOSCOPE LABORATORIES**

*With support from the R.G. Rifkind Foundation Endowment for Queer Cinema*



APRIL 7 - 13 ONE WEEK

“This fascinating portrait of an  
eccentric visionary and his  
chaotic triple family life is an  
accomplished, enormously  
satisfying nonfiction work.”

— David Rooney, *Variety*

NEW RESTORATION

## MY ARCHITECT

DIRECTED BY NATHANIEL KAHN

(2003) Architect Louis Kahn died in 1974, bankrupt and alone in Penn Station,  
leaving behind a brilliant legacy of powerfully spiritual buildings — geometric  
compositions of brick, concrete, and light. His dramatic death laid bare not  
a double, but a triple life. Kahn’s son Nathaniel sets out to shed light on this  
secretive, peripatetic man — a dynamo who gave selflessly to his art, but whose  
relationships were left on the drawing board. “Blossoms into a **CITIZEN KANE**-like  
meditation on whether anyone is truly knowable — but the showpiece is Kahn  
the younger’s spellbinding photography, which shows off his dad’s buildings’ epic  
grandeur.” — Robert Kolker, *New York Magazine*

116 MIN. USA **ABRAMORAMA**

*With support from the Roy Lichtenstein Foundation Fund*

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Council on  
the Arts

**NYC** Cultural  
Affairs


**OPENS APRIL 14**

## BLIND WILLOW, SLEEPING WOMAN

WRITTEN, DIRECTED, ANIMATED, AND COMPOSED BY PIERRE FÖLDES

BASED ON STORIES BY HARUKI MURAKAMI

**A giant talking frog, an elusive cat, lonely ineffectual men, existential uncertainty** — signatures of internationally bestselling author Haruki

Murakami's modern Japan. Adapted from Murakami's stories — many previously published in *The New Yorker* — and brought to the big screen in animated form by Pierre Földes (using an innovative live-action 3D motion capture process), mundane and psychedelic narratives interlock ingeniously, as each protagonist traverses emotional and physical distances, fantasy and memory, in search of deeper human connection. The result is an elegant, whimsical, and haunting experience. "Engrossing and persuasive, a world of mysteries" — Wendy Ide, *Screen*

100 MIN. CANADA / FRANCE / LUXEMBOURG / THE NETHERLANDS ZEITGEIST FILMS IN ASSOCIATION WITH KINO LORBER

With support from the Roy Lichtenstein Foundation Fund and the Ada Katz Fund for Literature in Film

**APRIL 14 – 27 TWO WEEKS**

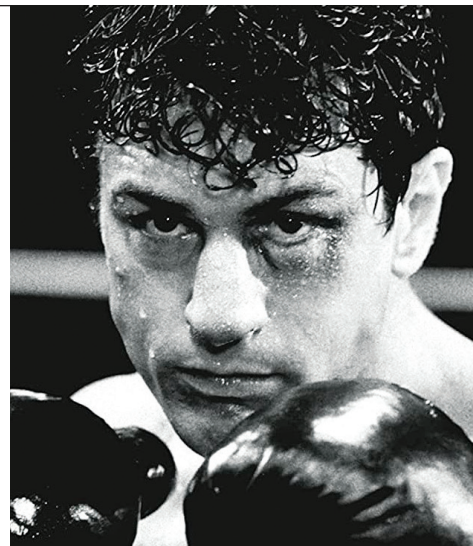
**"A fusion of Hollywood genre with personal vision that can only be appreciated on the big screen."**

 — Amy Taubin, *The Village Voice*

## MARTIN SCORSESE'S RAGING BULL NEW 4K RESTORATION

 Starring **ROBERT DE NIRO JOE PESCI CATHY MORIARTY**

(1980) Scorsese's profanity-packed biopic of middleweight boxing legend Jake La Motta has consistently topped Best of the Decade lists and won a Best Actor Oscar for De Niro's tour de force performance. "From the first shot of a nearly disembodied De Niro, alone in the ring, jogging in slow-mo, his face obscured by the hood of his robe, like a monk in Rossellini's *THE FLOWERS OF ST. FRANCIS*, you know that for Scorsese, this is the big one, the title fight, and it's only art that's at stake. The sense of risk is palpable and the payoff is exhilarating." — Amy Taubin, *The Village Voice*

 129 MIN. USA **PARK CIRCUS**

**OPENS APRIL 28**

## 32 SOUNDS

DIRECTED BY SAM GREEN

MUSIC BY JD SAMSON

**An immersive, amusing, and moving journey through 32 soundscapes** by filmmaker Sam Green (*THE WEATHER UNDERGROUND*, *A THOUSAND THOUGHTS*) in collaboration with electronic musician JD Samson. Green samples sounds inside the womb, the mating call of a now-extinct bird, the audio effects created by a Hollywood Foley artist, the hush of snow falling in Japan, and John Cage's famed piece, "4:33." Experimental musician Annea Lockwood (her Piano

Burning performance captured the sounds of a piano on fire) suggests — as she records "wild" sounds from a marsh — that we should be listening with the environment, rather than to it. A freewheeling exploration of how sound shapes and moves us, the film is "full to bursting with humor, emotion and curiosity...a uniquely mind-expanding plunge into a dimension of the human experience so many of us take for granted, a rare and rewarding sonic journey." — Peter Debruge, *Variety*

 Note: Headphones provided at select shows. See [filmforum.org](http://filmforum.org) for schedule and details.

 98 MIN. USA **ABRAMORAMA**

With support from the Roy Lichtenstein Foundation Fund



APRIL 28 – MAY 4 ONE WEEK

**“A picaresque, half reveling in the chaos, and alive to the thought of a future seeded with hope.”** – Anthony Lane, *The New Yorker*

DIRECTED BY LUCIAN PINTILIE **THE OAK** NEW 4K RESTORATION

(1992) In the most acclaimed Romanian movie of the 1990s, a strong-willed school teacher leaves Bucharest for a job in the countryside, toting her father's ashes in a coffee can and encountering “a cynic with an impish grin, who knows that the world has gone mad” (Anthony Lane). The two face trial after trial as they wend their way through the hellish Romanian landscape in the final days of Ceausescu's dictatorship. “Wildly grotesque, shocking and sometimes very funny. Mr. Pintilie seems to suggest that there is still hope for Romania, though it's not just around the corner.” — Vincent Canby, *The New York Times*. “A movie of imaginative hysteria that rattles with sustained fury... Pintilie begins in Bucharest with his hand-held camera finding the inhabitants of one particularly filthy sty watching home movies of Christmas past.... The child in the home movie has apparently grown into the fabulously unkempt Nela, electrifyingly played by Maia Morgenstern.” — J. Hoberman, *The Village Voice*

102 MIN. ROMANIA/France MAKING WAVES (BUCHAREST)

Restored with the support of Fundația 9 Romania through the Lucian Pintilie Cinema Fund.



OPENS MAY 5

## THE MELT GOES ON FOREVER: THE ART & TIMES OF DAVID HAMMONS

WRITTEN AND DIRECTED BY HAROLD CROOKS PRODUCED AND DIRECTED BY JUDD TULLY

**“The more he tells the art world to go fuck itself, the more they want him.”** — poet Steve Cannon, describing David Hammons, the brilliant, subversive, and elusive art star and provocateur. In the late '60s to mid-'70s, Hammons captivated the art world with his body prints (using his naked body as a printing plate in meditations on African-American existence), and later works including a snowball-selling performance in the East Village and sculptures made of hair collected from Harlem barbers — all the while sharply defying establishment categories and rules of commerce. Not a conventional chronicle of Hammons's life and work (now 79, he believes “the less they know about me the better”), the film captures his playful, no-bullshit spirit and conceptual integrity, using archival footage and rare interviews, dynamic animation and sound art, and candid accounts by artists (Betye Saar, Suzanne Jackson, Henry Taylor, Lorna Simpson). Hammons's profound critiques of racial and social inequality illuminate and implicate simultaneously.

101 MIN. USA / CANADA GREENWICH ENTERTAINMENT

With support from the Helen Frankenthaler Endowed Fund for Films on Art, the Roy Lichtenstein Foundation Fund, and the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries

MAY 5 – 11 ONE WEEK

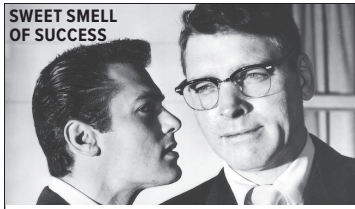
**“If I had to introduce a novice to Fellini, I'd suggest a big screen showing of I VITELLONI.”** – Anthony Lane, *The New Yorker*

FEDERICO FELLINI'S **I VITELLONI** Starring ALBERTO SORDI 4K RESTORATION

(1953) Fellini's first international success focuses on five layabouts in a sleepy seaside town during the winter off-season: buffoon Alberto Sordi (Fellini's THE WHITE SHEIK, Dino Risi's UNA VITA DIFFICILE), skirtchaser Franco Fabrizi, would-be poet Leopoldo Trieste, crooner Riccardo Fellini (Federico's look-alike brother), and Fellini alter ego Franco Interlenghi (De Sica's SHOESHINE). Winner, Silver Lion at Venice Film Festival and recipient of a then-rare Oscar nomination for a foreign language screenplay. “Fellini observes the farce of their lives without condescension; his tone is satirical, yet warm and accepting — the distinctive Fellini tone, in his first fully confident piece of direction.” — Pauline Kael

104 MIN. ITALY JANUS FILMS





MAY 12 – JUNE 8 4 WEEKS

## THE CITY: REAL AND IMAGINED

Presented in association with the  
Museum of the City of New York's centennial exhibition  
*This Is New York: 100 Years of the City in Art and Pop Culture*

Over 60 feature films and special events, including

**SWEET SMELL OF SUCCESS THE NAKED CITY**  
**REAR WINDOW THE TAKING OF PELHAM 123**  
**SHAFT KLUTE TAXI DRIVER THE LANDLORD**  
**DO THE RIGHT THING THE FRENCH CONNECTION**  
**A NEW LEAF THE PANIC IN NEEDLE PARK**

and many more



OPENS MAY 19

## STAY AWAKE

WRITTEN AND DIRECTED BY JAMIE SISLEY

**An American indie debut drama of uncommon empathy that is very much of the moment:** a fictionalized account of the filmmaker's coming of age, as he struggles to get out from under the yoke of a prescription-drug-addicted mother in small-town Virginia. Life in the last, lame-duck months of high school, with a job at the Jolly Cow ice cream drive-in,

would be cringe-inducing enough without a deeply depressed, self-destructive mother (Chrissy Metz, star of *This Is Us*). Wyatt Oleff (*City on Fire*) and Fin Argus (*Queer as Folk*) play teenage brothers stuck in a cycle of discovering their mom passed out, dragging her to the hospital, and encouraging rehab. Despair quickly turns to hope and then boomerangs back again. Featuring three superb performances that find surprising humor and humanity amid the tragedy of parental addiction.

94 MIN. USA MARVISTA ENTERTAINMENT

OPENS MAY 26

## WHITE BALLS ON WALLS

DIRECTED BY SARAH VOS

The setting is a white conference room in the pristine offices of Amsterdam's world-famous museum of modern art, the Stedelijk. The museum's leading curators and administrators (all white), including Director Rein Wolfs, convene to discuss the government's diversity and inclusion mandate, a new requirement for continued financial support. How does a major cultural institution go about changing course dramatically — to exhibit work by people of color, women, LGBTQ+ artists, and those who suffered under the Netherlands' 250 years of colonial rule — and also reform the decision-making process? With extraordinary candor and not a little humor, these very white Dutch people endeavor to empower nonwhite voices, exhibit a broader swath of humanity, address problematic signage, and confront their colonial past. But can they accept new conceptions of important, relevant, and exciting art? Will the museum have to jettison its Mondrians, de Koonings, Chagalls, and Picassos?

Note: The film's title is from a Guerrilla Girls sign referencing white men as the standard for art museum exhibits.

90 MIN. THE NETHERLANDS ICARUS FILMS

With support from the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries, the Helen Frankenthaler Endowed Fund for Films on Art, and the Roy Lichtenstein Foundation Fund

