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 househusband 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

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.

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

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

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.
INDEPENDENT PREMIERES & CLASSICS  APRIL / MAY 2023

**BLIND WILLOW, SLEEPING WOMAN**

**WRITTEN, DIRECTED, ANIMATED, AND COMPOSED BY PIERRE FÖLDÉS**

**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

**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

**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 for schedule and details.

98 MIN.  USA  ABRAMORAMA  With support from the Roy Lichtenstein Foundation Fund
APRIL 28 – MAY 4 ONE WEEK

“A picareseque, 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 Ceaucescu’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 Fundația9 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
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

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