

# FILM FORUM

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

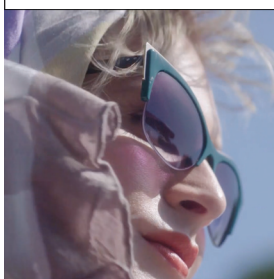
INDEPENDENT PREMIERES & CLASSICS **DEC 2022 / JAN 2023**

**OPENS DECEMBER 2**

## FRAMING AGNES

DIRECTED BY CHASE JOYNT

This docu-drama toggles slyly between genres, seamlessly moving from the past to the present, enlisting noted trans actors to portray trans figures from the 1960s. In the words of Richard Brody (*The New Yorker*): "A film of quiet but decisive radicality... FRAMING AGNES draws on a long-hidden UCLA



archive of interviews with trans people, conducted half a century or more ago... The performances of the transcripts bring vividly to the screen...the silence and the sacrifices, the obsessive stage-managing and taut performances of their lives — on which their safety depended." Joynt himself plays

a Mike Wallace-style talk show host, and Angelica Ross, Jen Richards, Zackary Drucker, Silas Howard, Max Wolf Valerio, and Stephen Ira play historical characters and appear as themselves. Comments historian Jules Gill-Peterson: "There is something between a truth and a lie where life takes place."

75 MIN. CANADA / USA KINO LORBER

With support from the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries and the R.G. Rifkind Foundation Endowment for Queer Cinema

**DECEMBER 2 – 8 ONE WEEK**

"AN ASTONISHINGLY ELEGANT FILM, AS MINDBENDINGLY RICH TO LISTEN TO AS TO SEE."

— Vincent Canby, *The New York Times*

PETER GREENAWAY'S

## THE DRAUGHTSMAN'S CONTRACT

NEW 4K RESTORATION

40th ANNIVERSARY

(1982) In 17th-century England, an aristocratic woman (Janet Suzman) commissions a young, cocksure draughtsman (Anthony Higgins) to sketch her husband's property while he's away — in exchange for a fee, room and board, and one sexual favor for each of the twelve drawings. As the draughtsman becomes more entrenched in devious schemes, in this seemingly idyllic country home, curious details emerge in his drawings that may reveal a murder. Adorned with intricate wordplay, extravagant costumes, and opulent photography, Greenaway's sumptuous and sensuously charged brain teaser catapulted him to the forefront of international arthouse cinema. "A tantalizing puzzle, wrapped in eroticism and presented with the utmost elegance. I have never seen a film quite like it." — Roger Ebert



108 MIN. UK ZEITGEIST FILMS

**DECEMBER 9 – 22 TWO WEEKS**

NEW 4K RESTORATION

"A frenzy of Expressionistic images. Bursts through the screen to evoke an oppressively incomprehensible system of edicts and constraints. And who better to reveal the system's evil genius than Welles?"

— Richard Brody, *The New Yorker*

## ORSON WELLES' THE TRIAL 60TH ANNIVERSARY

Starring ANTHONY PERKINS JEANNE MOREAU ROMY SCHNEIDER ORSON WELLES



(1962) Anthony Perkins' Joseph K enters a nondescript door, and an immense crowd rises to its feet; two detectives beat a third in a tiny room lit by a single, swinging bulb; and in a gigantic office the desks stretch on, and on... Welles' view of Kafka's posthumous classic of meaningless persecution (largely shot in the deserted Gare — now Musée — d'Orsay) changes the ending and rearranges the plot, but remains faithful to the novel, while stylistically attaining some of the most baroque effects of his career. Welles' first film since CITIZEN KANE to be released as he intended.

107 MIN. FRANCE/ITALY/WEST GERMANY RIALTO PICTURES

With support from the Ada Katz Fund for Literature in Film

OPENS DECEMBER 9

## THE TREASURE OF HIS YOUTH THE PHOTOGRAPHS OF PAOLO DI PAOLO

DIRECTED BY BRUCE WEBER

In the postwar years, as Italy emerged from rubble and poverty, a new era began in which Italian movie stars and intellectuals became international celebrities. From 1954 – 1968, Paolo Di Paolo took stunning, candid, elegant photographs of Anna

Magnani, Pier Paolo Pasolini, Giorgio de Chirico, Alberto Moravia, Marcello Mastroianni, Sophia Loren, and a mind-boggling host of others. But by the late '60s, the photographer had hung up his Leica, uncomfortable with the sensibility of sensationalism that younger paparazzi

brought to the job. Decades later, his grown daughter Silvia discovers his archive — some of the most gorgeous images of European glamour ever created. Photographer/filmmaker Bruce Weber meets with the nonagenarian to consider his life and the world he recorded, one neatly summed up by Tennessee Williams: “When I die, let me just go to Italy.”

109 MIN. USA LITTLE BEAR FILMS

With support from the Roy Lichtenstein Foundation Fund

PREVIEW ENGAGEMENT ONE WEEK ONLY DECEMBER 9 – 15

ONGOING ENGAGEMENT OPENS JANUARY 27

## ONE FINE MORNING

DIRECTED BY MIA HANSEN-LØVE (See page 4.)

OPENS DECEMBER 23

## NO BEARS

DIRECTED BY JAFAR PANAHİ

Acclaimed Iranian filmmaker Jafar Panahi (**TAXI, THIS IS NOT A FILM**), currently in prison in Tehran (for “collusion against the regime”), won the 2022 Venice Film Festival Jury Prize for this new, clandestinely-shot meta-drama. The film playfully opens as a fiction feature, shot in a Turkish border town; then pulls back to show Panahi directing remotely from Iran. Here villagers spar with him over a photograph of an unmarried couple he is accused of taking. Fiction vs. reality, city progress vs. village traditions, freedom vs. conformity — all themes that make up “a complex work of novelistic density...from one of the world’s exemplary filmmakers.” — Jonathan Romney, *Screen*

107 MIN. IRAN SIDESHOW / JANUS FILMS

NEW 4K RESTORATION



DECEMBER 23 – 29 ONE WEEK

“AS FRESH, FUNNY, AND POIGNANT AS IT EVER WAS, AND EVEN MORE MYSTERIOUS. HOW DID RENOIR DO IT?”

– J. Hoberman

“THE FILM OF FILMS.” – François Truffaut

## JEAN RENOIR’S THE RULES OF THE GAME

(1939) A shooting party at the country château of the Marquis (played by Marcel Dalio) moves from targeting rabbits to people, with romantic intrigues both above and below the stairs, and the bumbling Octave (played by Renoir himself) providing playful and ironic commentary. Topping many all-time great lists, **RULES** is a light, even frivolous comedy of manners, baring some ugly truths about the *haute bourgeoisie*.

106 MIN. FRANCE JANUS FILMS

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



DECEMBER 30 – JANUARY 5 ONE WEEK

“HITCHCOCK’S FIRST INDISPUTABLE MASTERPIECE.”

– Dave Kehr

“INTIMATE AND HEARTWRENCHING”

– David Denby, *The New Yorker*

## ALFRED HITCHCOCK’S SHADOW OF A DOUBT

Starring JOSEPH COTTEN TERESA WRIGHT



NEW 4K RESTORATION

(1943) As wealthy widows keep disappearing, victims of the “Merry Widow Murderer,” Joseph Cotten’s lovable Uncle Charlie visits niece Teresa Wright in her average American town — a cozy family scene, until he’s heard whistling “The Merry Widow Waltz.” Hitchcock’s ultimate evocation of evil nesting among the mundane, with authentic Americana provided by screenwriters Thornton Wilder (*OUR TOWN*), Sally Benson

(*MEET ME IN ST. LOUIS*), and Hitchcock’s wife (and closest collaborator) Alma Reville.

108 MIN. USA UNIVERSAL PICTURES

With support from the Robert Jolin Osborne Fund  
for American Classic Cinema of the 1930s, '40s, and '50s

OPENS DECEMBER 30

## TURN EVERY PAGE THE ADVENTURES OF ROBERT CARO AND ROBERT GOTTLIEB

DIRECTED BY LIZZIE GOTTLIEB

A portrait of the literary partnership between Pulitzer Prize-winning author Robert Caro (at work on volume 5 of *The Years of Lyndon Johnson*) and multi-hyphenate Robert Gottlieb, former editor-in-chief at Knopf and *The New Yorker*, who counts programming for The New York City Ballet and lucite handbag collecting among his hobbies. Caro’s granular dissection of how power is wielded in 20th century America is matched by the intuitive, meticulous approach of Gottlieb, with whom he’s worked for more than 50 years. Directed by Gottlieb’s daughter Lizzie, the film is a literati dream — as Caro tours Johnson’s roots in the Texas hill country and pecks away 24/7 on his Smith Corona Electra 210, locking horns with Gottlieb on matters big and small. A vigorous debate over Caro’s use of semicolons is a hilarious highlight.

113 MIN. USA

SONY PICTURES CLASSICS

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



JANUARY 6 – JANUARY 19 TWO WEEKS

“A TRIUMPH OF FEELING AND STYLE. So operatic that you come away with sequences in your head like arias.”

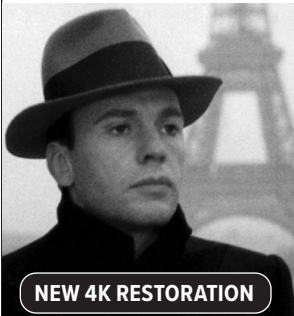
— Pauline Kael

## BERNARDO BERTOLUCCI’S THE CONFORMIST

Starring JEAN-LOUIS TRINTIGNANT  
STEFANIA SANDRELLI DOMINIQUE SANDA

(1970) In Mussolini’s Italy, repressed Jean-Louis Trintignant, trying to purge memories of a youthful, homosexual episode — and murder — joins the Fascists in a desperate attempt to fit in, flashing back to a dance party for the blind; an insane asylum in a stadium; and wife Stefania Sandrelli and lover Dominique Sanda dancing the tango in a working-class hall — just some of the many highlights of Bertolucci’s masterpiece and first international hit. Adapted from the

novel by Alberto Moravia, with a score by the great Georges Delerue (*CONTEMPT*, *JULES AND JIM*), and breathtaking color cinematography by the Oscar-winning Vittorio Storaro. “Transports you into a world of pure style.” — A.O. Scott, *The New York Times*



NEW 4K RESTORATION

111 MIN. ITALY KINO LORBER

JANUARY 6 – 12 ONE WEEK ONLY

## JAMES BALDWIN ABROAD

BALDWIN’S N\*\*\*\*R (1968) DIRECTED BY HORACE OVÉ

MEETING THE MAN: JAMES BALDWIN IN PARIS

(1971) DIRECTED BY TERENCE DIXON

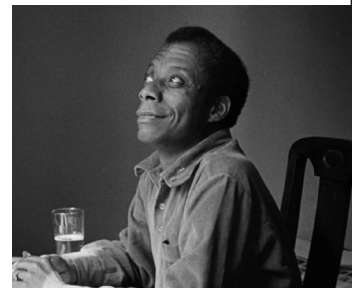
JAMES BALDWIN: FROM ANOTHER PLACE

(1973) DIRECTED BY SEDAT PAKAY

James Baldwin: the brilliant thinker, writer, and activist whose prescient essays, plays, and novels continue to shine a searing light on American racism 35 years after his death. Born in 1924, in Harlem, Baldwin spent much of his life abroad, and in these three short films — made in Paris, London (with Dick Gregory), and Istanbul — he can be charming, candid, churlish, witty, and acerbic. Whether ruminating on his own “American-ness,” his experience as a child-minister, Black Power, or the nature of love and sexuality, creativity, freedom, and survival — his unsparing opinions are never less than eye-opening, and his mercurial personality never less than riveting.

TOTAL RUNNING TIME: APPROX. 82 MIN.

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for Social Justice Documentaries, the Ada Katz Fund for Literature in Film,  
and the Roy Lichtenstein Foundation Fund





OPENS JANUARY 13

# SAINT OMER

DIRECTED BY ALICE DIOP

**When asked why she killed her infant daughter**, the accused, a young Senegalese-French woman — a PhD student writing on Wittgenstein — answers, “I don’t know. I hope this trial can help me understand.” What would compel such a shocking act, and why would an accomplished writer obsessively attend the woman’s trial? The complex mysteries at the heart of this absorbing, wholly original take on both the courtroom drama and the African immigrant experience, unfold like a Russian nesting doll of gazes and projections. Is the accused a liar, a victim, a sorceress, or all of the above? In her first narrative feature, Senegalese-French documentarian Alice Diop uses her sharp eye for political realism to craft a captivating portrait of motherhood amid cultural isolation.

122 MIN. FRANCE SUPER



SULLIVAN'S TRAVELS



JANUARY 20 – FEBRUARY 2 TWO WEEKS

“THE MOST BRILLIANT AND BIZARRE BURSTS OF CREATION IN CINEMA HISTORY!” – Andrew Sarris

## WRITTEN & DIRECTED BY PRESTON STURGES

**Preston Sturges** (1898 – 1959) will forever be remembered for a dizzying, golden run of comedies in the early 1940s. Starting as a screenwriter in the early 1930s, his work would include some of the greatest screwball comedies of the era. One of the first to direct his own scripts, Sturges inspired other writers, like John Huston and especially Billy Wilder, to follow in his footsteps.

18 FILMS, MOST IN 35mm, INCLUDING...

**THE LADY EVE THE PALM BEACH STORY SULLIVAN'S TRAVELS EASY LIVING CHRISTMAS IN JULY HAIL THE CONQUERING HERO REMEMBER THE NIGHT THE MIRACLE OF MORGAN'S CREEK THE SIN OF HAROLD DIDDLEBOCK** and more...

With support from the Robert Jolin Osborne Fund for American Classic Cinema of the 1930s, '40s, and '50s



THE LADY EVE

OPENS JANUARY 27

# ONE FINE MORNING

DIRECTED BY MIA HANSEN-LØVE

“The art of losing isn’t hard to master,” poet Elizabeth Bishop famously wrote. A young husband, a beloved aging parent, a passionate but complicated romance — these losses accumulate in a deceptively familiar way for a single mother (Léa Seydoux), who is pulled in every direction to meet others’ needs while quietly attempting to tend to her own. Seydoux (BLUE IS THE WARMEST COLOR, NO TIME TO DIE) plays the part with the simmering, gently tragic subtlety of a still-ripening woman plucked from the vine too soon. Director Mia Hansen-Løve (BERGMAN ISLAND), for whom this is a personal story, draws each flawed character — a brilliant philosopher/father losing his mind, a sporadically helpful sister and mother, an over-promising married lover — with acute compassion. “Quietly miraculous... an immensely satisfying collaboration that finds both auteur and star further solidifying their spots among the greats of their respective fields.” — Jon Frosch, *The Hollywood Reporter*

112 MIN. FRANCE/GERMANY SONY PICTURES CLASSICS



FILM FORUM SUNDAYS 11 AM

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