

FILM FORUM

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filmforum.org

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PREMIERES

JANUARY • FEBRUARY • MARCH 2025

Premieres calendar programmed by **SONYA CHUNG** and **MIKE MAGGIORE**

OPENS JANUARY 3

THE LAST REPUBLICAN

Directed by **STEVE PINK**

While heroes are in short supply in American politics, Hollywood comedy director & screenwriter Steve Pink (*HOT TUB TIME MACHINE*, *HIGH FIDELITY*) finds an intriguing semblance in, and a humorously spiky rapport with, young Republican Congressman (2011-23) Adam Kinzinger. One of 10 Republicans who voted to impeach Trump in 2021, key member of the January 6 Committee, and outspoken Harris/Walz supporter, Kinzinger represents Pink's home state of Illinois, and — the clincher — his favorite movie is *HOT TUB TIME MACHINE*. But the two men share almost no political views. Is Kinzinger extraordinarily courageous, a future leader to watch? Or just another Reagan-loving Midwestern dude who simply chose common sense in the face of Trump-ism? "Kinzinger shares more about his personal beliefs, fears, and dreams than could ever fit in a brief congressional bio... introspective and thought-provoking." — Monica Castillo, *RogerEbert.com*

90 MIN. USA



OPENS JANUARY 10

OCEANS ARE THE REAL CONTINENTS

Written & Directed by **TOMMASO SANTAMBROGIO**

A poignant triptych set in contemporary Cuba, shot in stunning black and white: Debut filmmaker Santambrogio renders the ache of leaving and being left with both gritty realism and sensual elegance. Two young artists in love confront the collision of his passion for her with her burning desire to leave Cuba behind; a sensitive, baseball-obsessed boy detects the impending trauma of his family uprooting for Miami; and an elderly woman, solitary

in her ramshackle home, enshrines letters she received from her husband, taken from her three decades earlier fighting a faraway war. "[A] beautifully realized first feature... a stark portrait of Cubans deeply impacted by exile. Exquisite." — Jordan Mintzer, *The Hollywood Reporter*

119 MIN. ITALY / CUBA IN SPANISH WITH ENGLISH SUBTITLES **FILM MOVEMENT**

With support from The Robert E. Appel Fund for Spanish and Portuguese Language Films



WINNER
BEST DOCUMENTARY
NY Film Critics Circle
Gotham Awards
IDA Awards



OPENS JANUARY 31

NO OTHER LAND

Directed by **BASEL ADRA, HAMDAN BALLAL, YUVAL ABRAHAM & RACHEL SZOR**

A collective of Palestinian and Israeli activist/filmmakers chronicle the Israeli military's incremental expulsion of the West Bank community of Masafer Yatta — home to 20 ancient Palestinian villages — in this tightly focused, urgent documentary. Over a period of 5 years (2019-23), Masafer Yatta resident and Palestinian journalist Basel Adra shoots video of home, school, water well, and road demolitions (legalized by the area's conversion to an IDF training zone) and their consequent protests by displaced residents. Israeli journalist Yuval Abraham — free to move about while Adra's movements are constricted — takes this nonviolent fight to a wider platform. The two form a complicated friendship and hopeful partnership in their efforts to resist a government-sanctioned mass eviction. "Deeply moving... The year's most powerful documentary." — Bilge Ebiri, *Vulture*

96 MIN. NORWAY / PALESTINE **mTUCKMAN MEDIA / CINETIC MEDIA**
IN ARABIC, ENGLISH, AND HEBREW WITH ENGLISH SUBTITLES

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



OPENS FEBRUARY 7

PAINT ME A ROAD OUT OF HERE

Produced & Directed by **CATHERINE GUND**

Produced by **TANYA SELVARATNAM**

Executive Produced by **YARA & KERI SHAHIDI**

A great painting tells a compelling story. When its provenance deepens that story, it becomes an extraordinary and impactful performance piece. Documentarian and activist Catherine Gund tracks the labyrinthine ordeal borne by Faith Ringgold's 1971 painting "For the Women's House" — originally created for the women incarcerated on Rikers Island, then relegated to mishandling, defacing, and deep storage. Artist and rapper Mary Enoch Elizabeth Baxter, herself formerly incarcerated and commissioned to create a new work for the Rikers women, bands together with Ringgold, politicians, philanthropists, and corrections officers against Kafkaesque bureaucracy to liberate the original painting from Rikers and, more profoundly, Black women from mass incarceration.

90 MIN. USA **AUBIN PICTURES**

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

OPENS FEBRUARY 21

Presented with *Tales from The New Yorker* — see page 5.

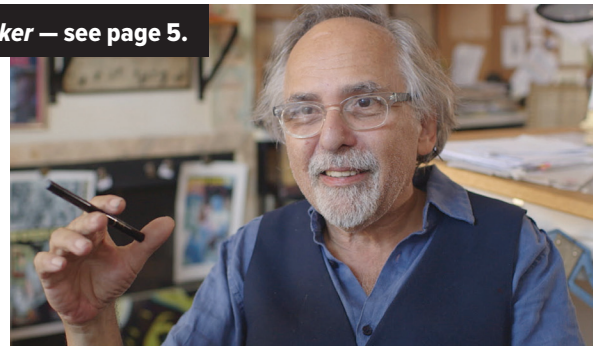
ART SPIEGELMAN: DISASTER IS MY MUSE

Directed by **MOLLY BERNSTEIN and PHILIP DOLIN**

Art Spiegelman's Pulitzer Prize-winning graphic novel *Maus* is a landmark in reckoning with the Holocaust and breakthrough in serious comic art — but his full achievements are more remarkable and eclectic. **ART SPIEGELMAN: DISASTER IS MY MUSE** tracks his beginnings in the 1960s as co-creator of Wacky Packages trading cards; his co-founding of the underground comics magazines *Arcade* (with Bill Griffith) and *Raw* (with his wife, Françoise Mouly); *In the Shadow of No Towers*, inspired by witnessing the 9/11 attacks from his home in lower Manhattan; his controversial covers for *The New Yorker* (1993-2003) that prompted the NYPD to picket the magazine's office; and his public response to *Maus*'s recent ban by a Tennessee school board. Spiegelman proves an eloquent guide through his provocative work, along with contemporaries (Robert Crumb, Gary Panter) and younger cartoonists (Joe Sacco, Jerry Craft, Molly Crabapple) inspired by Spiegelman's unflinching confrontation of personally traumatic themes.

98 MIN. USA

With support from The Ada Katz Fund for Literature in Film, The Helen Frankenthaler Endowed Fund for Films on Art, and The Roy Lichtenstein Foundation Fund



OPENS MARCH 14

AN UNFINISHED FILM

Directed by LOU YE

In this enthralling, poignant docufiction, director Lou Ye (*SUZHOU RIVER*) and his crew reunite in Wuhan in January 2020 to complete a film started a decade earlier. When the first wave of Covid precipitates lockdown and fear, this story of revived artistic vision pivots to a thriller-paced account of the early spread of the virus — both the devastation and the deep connections borne of shared isolation. Using outtakes and on-set footage from *RIVER* and other films (*SPRING FEVER*, *MYSTERY*, *THE SHADOW PLAY*), and casting real actors from these films to play themselves, Lou creates an intense yet playful catharsis for filmmakers, artists, and, ultimately, all of us — a chance to revisit that time, and to heal. “AN UNFINISHED FILM runs the emotional gamut, with a pulsing naturalism that few films about the recent pandemic (or any real disasters) have ever managed to achieve.” — Siddhant Adlakha, *Variety*

105 MIN. SINGAPORE / GERMANY **FILM MOVEMENT** IN MANDARIN WITH ENGLISH SUBTITLES

With support from *The Reginald S. Reinhardt, Ling-Makekau Fund for Asia-Pacific Films*



OPENS MARCH 28

HOLY COW

Directed by LOUISE COURVOISIER

Reveling in his youth in the gorgeous, rural Jura region of Eastern France, Totone has few worries and is content to party with his friends as the family dairy business hums along. But when calamity strikes, the underdisciplined 18-year-old finds himself in charge of the farm and his 7-year-old sister. *HOLY COW* follows Totone’s determination to win a local Comté cheesemaking competition (cash prize: €30,000), while he romantically pursues a competing farmer — whose bullying brothers are none-too-pleased — and clumsily steps up to adult responsibilities. “Lovely...Courvoisier makes a strong impression with this nuanced feature debut.” — Stephen Saito, *The Moveable Fest*

90 MIN. FRANCE
IN FRENCH WITH ENGLISH SUBTITLES
ZEITGEIST FILMS IN ASSOCIATION
WITH KINO LORBER

Repertory calendar programmed by BRUCE GOLDSTEIN



JANUARY 3-23 THREE WEEKS

A.I.
FROM METROPOLIS TO EX MACHINA
 ... or How the Movies Have Been Warning Us
 for Nearly 100 Years

Over 30 films, including
2001: A SPACE ODYSSEY | THE MATRIX | BLADE RUNNER | GHOST IN THE SHELL
VIDEODROME | HER | DR. STRANGELOVE | WALL-E | THE TERMINATOR
ALIEN | STAR WARS: EPISODE IV - A NEW HOPE | ROBOCOP | SILENT RUNNING
THX 1138 | THE STEPFORD WIVES | A.I., and much, much more.

With support from The Ada Katz Fund for Literature in Film and
 The Robert Jolin Osborne Fund for American Classic Cinema of the 1930s, '40s, and '50s



**PILGRIM,
 FAREWELL**

**NEW
 35mm
 PRINT**

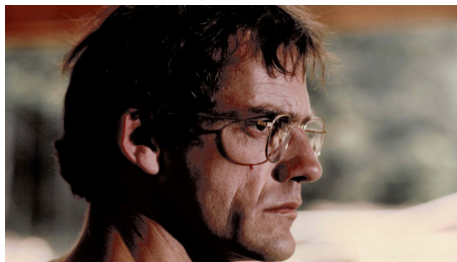
(1982) As summer ebbs near a Vermont lake, widow Elizabeth Huddle and lover Christopher Lloyd try to come to terms with her terminal cancer — complicated by a pregnant sister and an estranged daughter (Laurie Prange). “Huddle and Prange generate an intensity that verges on being frightening.” — *New York Times*

APPROX. 102 MIN. USA
THE FILM DESK

JANUARY 24-30 ONE WEEK

From the director of **NOTHING BUT A MAN**,
THE PLOT AGAINST HARRY and **VENGEANCE IS MINE**
TWO MICHAEL ROEMER REDISCOVERIES

(SEPARATE ADMISSIONS)



DIRECTOR MICHAEL ROEMER IN PERSON ON SATURDAY, JANUARY 25. See our website for details.

DYING

**NEW 4K
 RESTORATION**

(1976) Three *cinéma vérité* accounts, filmed after interviewing 40 terminal patients over two years, leaving director Roemer physically and emotionally depleted. “Unlike any other film in its attempt to address this still most taboo of all subjects, saying on camera what few would, under any circumstances.” — Jake Perlin
 APPROX. 80 MIN. USA **THE FILM DESK**
 Scanned in 4K from the original camera negative by Colorlab.

JANUARY 31-FEBRUARY 6 ONE WEEK

LINA WERTMÜLLER'S
SWEPT AWAY...
**BY AN UNUSUAL DESTINY IN THE
 BLUE SEA OF AUGUST**

“As ferocious as it is funny” — Judith Crist
 “By far the lightest, most successful fusion of Wertmüller’s two favorite themes, sex and politics.”
 — Vincent Canby, *The New York Times*

(1974) “Raffaella (Mariangela Melato), the rich, beautiful, acid-tongued Milanese who has chartered [a] yacht, and Gennarino (Giancarlo Giannini), the Sicilian deckhand, are marooned for several weeks on the only Mediterranean island not yet occupied by German tourists. They are Popeye and Olive Oyl locked in passionate combat. He is a Communist with the dedication of a first-century Christian. She is a capitalist... More important, he is a man and she is a woman, for which there is hell to pay on both sides... Giannini and Melato are the best things to happen to Italian comedy since Mastroianni and Loren squared off in the 1960s.” — Vincent Canby, *The New York Times*
 “A parable in which people’s sexual attitudes are governed by economics and class.” — *New York Women in Film and Television*

APPROX. 115 MIN. ITALY **KINO LORBER**

Restored in 2024 by the *Fondazione Cineteca di Bologna*, in collaboration with *Minerva Pictures* and *Mediaset*, carried out by *L'Immagine Ritrovata*.

FEBRUARY 7-20 TWO WEEKS

NEW 4K
RESTORATION

JEAN-LUC GODARD'S

A WOMAN IS A WOMAN

STARRING ANNA KARINA JEAN-PAUL BELMONDO

(1961) *"I want to be in a musical with Cyd Charisse and Gene Kelly ... choreography by Bob Fosse!"* declares Anna Karina, and she almost gets her wish in this first color and Scope film by then-husband Godard. Karina, afternoon stripper at the sleazy Zodiac Club, yearns for motherhood, despite noncommittal boyfriend Jean-Claude Brialy, but Belmondo's "Alfred Lubitsch" is happy to oblige. Festooned with enough anarchic humor and eccentric musical moments to satisfy the most avant of gardists, with cinematic in-jokes galore, music by Michel Legrand, and early '60s Paris breathtakingly photographed by New Wave master Raoul Coutard (BREATHLESS, JULES AND JIM, etc.). Berlin Film Festival jury prize winner for its "originality, youth, audacity and impertinence," while the enchanting Karina was named Best Actress, "a revelation possessing qualities rare in a newcomer."

APPROX. 84 MIN. FRANCE RIALTO PICTURES

With support from The George Fasel Memorial Fund for Classic French Cinema Restored by Studiocanal, with the support of the CNC. Scanned in 4K from the original 35mm negatives by Hiventy.



FEBRUARY 21-MARCH 6 TWO WEEKS



Tales from THE NEW YORKER

A century of the magazine and movies inspired by it

Including **IN COLD BLOOD, MEET ME IN ST. LOUIS, BROKEBACK MOUNTAIN, THE UNBEARABLE LIGHTNESS OF BEING, THE HOURS, MY SISTER EILEEN, BURNING, THE PRIME OF MISS JEAN BRODIE, PAL JOEY, BIGGER THAN LIFE, THE SWIMMER, THE RED BADGE OF COURAGE, CITIZEN KANE,** and more.

With support from The Ada Katz Fund for Literature in Film

Opening on the 100th anniversary of the first issue, with *New Yorker* editor **DAVID REMNICK** in person. Other special guests to be announced.



MARCH 7-13 ONE WEEK

“About empty lives, acute anguish, Hollywood and Hell.”

— Pauline Kael

**FRANK PERRY'S
PLAY IT AS IT LAYS**

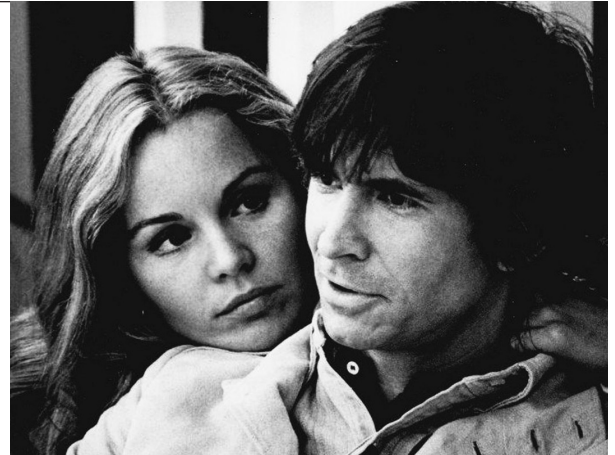
**NEW 4K
RESTORATION**

STARRING TUESDAY WELD ANTHONY PERKINS
BASED ON THE NOVEL BY JOAN DIDION
SCREENPLAY BY DIDION AND JOHN GREGORY DUNNE

(1972) “If you were to imagine a celluloid ancestor to MULHOLLAND DRIVE’s Diane Selwyn, she’d probably look a lot like Maria Wyeth, the heroine of Frank Perry’s acerbic *PLAY IT AS IT LAYS*, based on Joan Didion’s merciless second novel. Brilliantly played by Tuesday Weld, Maria is rapidly unraveling, as is her marriage to her director husband... Didion’s book is extremely fragmented, [with] the point of view shifting abruptly between the third and first person. Perry’s film expertly translates this disjointed sense of time.” — Melissa Anderson, *Film Comment*. “Tuesday Weld is marvelous. Now is the time for her to get the raves that were withheld from her for her culturally unchic personae in *LORD LOVE A DUCK*, *PRETTY POISON* and *I WALK THE LINE*.” — Molly Haskell

APPROX. 99 MIN. USA **UNIVERSAL PICTURES**

With support from The Ada Katz Fund for Literature in Film



MARCH 14-20 ONE WEEK

**“A TWIST ON GASLIGHT... BUÑUEL GETS INSIDE
THE MIND OF A MADMAN.”** — Richard Brody, *The New Yorker*

LUIS BUÑUEL'S ÉL

**NEW 4K
RESTORATION**

(1953) “What starts as a foot fetish aroused at a Holy Thursday service morphs into romantic obsession and pathological jealousy... Francisco Galván (Arturo de Córdoba), a rich middle-aged bachelor, becomes fixated on a proper young socialite (Delia Garcés). Under his relentless attention, she marries Francisco, who soon reveals himself to be a manipulative monster... [isolating] her from her friends and family, [and getting] her to doubt her own behavior, her motives, and even her sanity.” — Richard Brody, *The New Yorker*. “Why would a fanatically jealous husband creep up on his sleeping wife clutching a bottle of anesthetic and a needle and thread? In the gospel according to Buñuel, it’s because he’s a typical bourgeois male, terrified of female sexuality, projecting his own heavily repressed lusts onto every other male in sight.” — *Time Out*

APPROX. 92 MIN. MEXICO **JANUS FILMS**

With support from The Robert E. Appel Fund for Spanish and Portuguese Language Films Restored by The Film Foundation's World Cinema Project, Les Films du Camélia and Cineteca di Bologna with the support of OCAS, in association with Películas y Videos Internacionales. Funded by the Material World Foundation.

MARCH 21-APRIL 3 TWO WEEKS

“A fabulously empathetic, inventive, stylish, unique cinematic sensibility, as generous as Renoir and as lyrical as Vigo but the master of all things particularly Clairian.” — Michael Atkinson

RENÉ CLAIR

Over 20 silent and sound films by the director often called “the most French of all filmmakers”, including



- PARIS QUI DORT** (1924)
- THE ITALIAN STRAW HAT** (1928)
- UNDER THE ROOFS OF PARIS** (1930)
- LE MILLION** (1931)
- À NOUS LA LIBERTÉ** (1931)
- I MARRIED A WITCH** (1942)
- AND THEN THERE WERE NONE** (1945)
- LE SILENCE EST D'OR** (1947)
- LA BEAUTÉ DU DIABLE** (1950)

and many more.

SILENT FILMS IN SERIES FEATURE LIVE PIANO ACCOMPANIMENT BY STEVE STERNER.

Special thanks to Janus Films, La Cinémathèque Française, Institut Français, Library of Congress, UCLA Film and Television Archive, and Pathé.

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