



“Arnow's intimate and unvarnished gaze upon herself, her sex life and the state of modern dating in Brooklyn calls to mind **Lena Dunham**'s work. Both women are "brave" in their willingness to expose themselves and any flaws or mistakes or foibles they might have. But while Dunham presents a thinly veiled representation of her life in "**Girls**"...Arnow sheds any trappings of fiction, presenting herself, her filmmaking, her relationships and her sex life in an at times shockingly frank manner. It's refreshing to see a filmmaker embrace this honesty with such gusto.”

– Katie Walsh, IndieWire

56 Min. / Color / AVCHD / 1.78: 1/ Stereo / USA / 2013

Director/Cinematographer

Joanna Arnow

Editors

Max Karson, Joanna Arnow

Executive Producers

Michael Galinsky, Suki Hawley



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LOGLINE:

Nebbishy filmmaker Joanna Arnow documents her yearlong relationship with a racially charged poet provocateur. What starts out as an uncomfortably intimate portrait of a dysfunctional relationship and protracted mid-twenties adolescence, quickly turns into a complex commentary on societal repression, sexuality and self-confrontation through art.

SYNOPSIS:

Several months into her first relationship, documentarian Joanna Arnow decides to follow its trajectory in a film. Her boyfriend, James, is a Texan poet who incites racial tensions at his Harlem open mic. Although James' charisma and confidence endear him to Joanna (as well as his 112th street audience), soon he spirals out of control, drinking more heavily and provoking conflicts both on stage and at home.

As post-production of the film begins, co-editor Max Karson, working naked, picks arguments in a similarly abrasive manner. He accuses Joanna of ignoring the gender dynamics she plays into, repressing her sexual identity, and manipulating the story for her own benefit.

In the end, Joanna attempts to dispel the shame surrounding her character and upend the role others expect of her – the film ultimately explores the convergence between our lives and our narratives.

AWARDS:

<i>June 2013</i>	Audience Award, Lower East Side Film Festival
<i>Dec 2013</i>	#1 Documentary of 2013, Caveh Zahedi on Fandor
<i>Dec 2013</i>	#9 Film of 2013, Dan Sallitt
<i>July 2014</i>	Best Feature Film, Northside Film Festival
<i>Dec 2014</i>	12 Most Surprising Films List, Dan Nuxoll on Indiewire

SCREENINGS

<i>Jan 2013</i>	The New School
<i>June 2013</i>	Lower East Side Film Festival
<i>July 2013</i>	Rooftop Films, World Premiere
<i>Nov 2013</i>	NoBudge, 1 Day Sneak Preview
<i>Dec 2013</i>	Videology, Local Filmmakers Showcase
<i>Jan 2014</i>	Unknown Pleasures Film Festival, International Premiere
<i>Jan -May 2014</i>	Unknown Pleasures Film Festival on Tour, Hamburg, Munich
<i>June 2014</i>	MDFF Film Series, Toronto
<i>June 2014</i>	Northside Film Festival
<i>July 2014</i>	Caco Screening Series
<i>July 2014</i>	Jengo's Playhouse
<i>Jan 2015</i>	MDFF Film Series, Montreal
<i>June 2015</i>	Chicago Filmmakers
<i>Mar 2016</i>	Princeton University

[FILM WEBSITE/FACEBOOK/TRAILER](#)

SELECTED PRESS

*“Viewers will either be mesmerized or fuming
at what they are witnessing.”*

– Michael Tully, Hammer to Nail

"Strange, searing and often hysterically funny"

– Angelo Muredda, Torontoist

“Boldly provocative...”

– Scott Macaulay, Filmmaker Magazine

*“This is the gutsiest filmmaking feat of 2014, and I can’t believe that
even the more daring doc festivals were afraid to program it.”*

– Dan Nuxoll, Director of Programming, Rooftop Films

*“A sensational documentary...
that has become an underground phenomenon.”*

– Sugarhigh, Berlin

*“Arnow’s film is a triumphant takedown of America’s puritanical,
side-hug-endorsing culture intent on stigmatizing aspects
of the human experience that should be normalized.*

It’s also funny as hell.”

– Matt Fagerholm, Indie Outlook

“Easily the boldest and edgiest film I saw all year.”

– Caveh Zahedi (I Am a Sex Addict)

“An exciting statement of the media generation.”

– Zitty

“One of the best American films of the last few years.”

– Craig Keller, Cinemasparagus

*“A multi-layered, complexly and intimately personal
window... and piercing look into the nature of shame.”*

– Bernard Boo, Way Too Indie

"Excruciating and extraordinary. A sort of kaleidoscopic parade of poor decisions... I don't know if I could have watched to the end if it weren't all so delicately observed and brilliantly constructed – but I found it utterly gripping, with a few scenes that will long stay burned into my memory" – Andrew Bujalski (Funny Ha Ha)

"A documentary camerawoman by profession, Arnow is obviously acutely aware of cinema verité technique, and her (slightly nefarious) genius is how she manages to subvert the power of documentary as a tool of discussion." – Mark Lukenbill, NoBudge

"Is this really where we're going?" some viewers may ask. Actually, wherever it is, we're already there." – Jonathan Kiefer, SF Weekly

An edgy comedy, a visceral drama, and a bold use of unexpected nudity as a metaphor." – Andrea Chase, Killer Movie Reviews

Filmmaker Interview – Indie Outlook

<http://bit.ly/2ajQpk3>

Filmmaker Interview – Way Too Indie

<http://bit.ly/1oNeXlw>

Full IndieWire Review

<http://bit.ly/2ljuGLF>



BIOS

Joanna Arnow – Director/Cinematographer/Editor

Joanna is a filmmaker and cinematographer based in Brooklyn. She recently wrote, directed and edited *BAD AT DANCING*, a narrative short that was awarded the 2015 Berlinale Silver Bear Jury Prize. She also directed several other films including personal documentary feature *I HATE MYSELF* :) a film that was named on top ten lists at Indiewire and Fandor. Her films have screened at Hong Kong International, New York Film Festival, Moscow International, Guanajuato, Rooftop Films, Raindance, Maryland, LES Film Festival, IndieLisboa and others.

Max Karson – Editor

Max Karson is a film editor, writer, director, nude art model, and video game player. He is significantly better at one of these things than all the others. Guess which one? He currently lives in Los Angeles.

Michael Galinsky & Suki Hawley – Executive Producers, Additional Editing (Hawley)

Partners in Brooklyn-based multimedia studio RUMUR, filmmakers Suki Hawley and Michael Galinsky have been collaborating with partner David Beilinson for almost 20 years. They recently produced and directed the documentary feature *Who Took Johnny* (Netflix), which chronicles a mother's tenacious fight to discover what happened to her son Johnny Gosch, the first kid on the back of a milk carton. Prior, they produced and directed the documentary feature *Battle for Brooklyn* (DirecTV), which was short-listed for an Academy Award in 2012. In 2005, they directed and produced the true-crime special *Miami Manhunt* (A&E), which follows the epic investigation of a notorious Miami serial rapist. In 2002, Hawley and Galinsky released their first documentary feature, *Horns and Halos* (HBO), which screened at over 30 festivals and was also short-listed for an Academy Award. Hawley and Galinsky's first two films were fictional narratives with documentary elements: 1999's feature, *Radiation*, which premiered at Sundance, and their debut in 1995, *Half-Cocked*. This film, which combines aspects of documentary and classical narrative storytelling, was praised by critics such as Godfrey Cheshire and Manohla Dargis – the latter stating that, "...together, Hawley and Galinsky know how to make pictures shudder with feeling." They are currently in post production on a documentary about Dr. John Sarno and the pain epidemic, which is also a very personal film.

FULL CREW

Director, Editor, Cinematographer:	Joanna Arnow
Editor:	Max Karson
Executive Producer/Addtl Editing:	Suki Hawley
Executive Producer:	Michael Galinsky
Associate Producer:	Lucy Bickerton
Sound Mix:	Nick Messitte
Colorist:	Erik Hamilton, Jenna Hill
Additional Camera:	Kate Brown
	Alida Verduzco
	James Pangilan
	Lauren Goldman
	Omar Eaton
	Richard Moran
	Jeff Arak

WORLD PREMIERE @ ROOFTOP FILMS – JULY 2013



1-DAY ONLY ONLINE NOBUDGE PREVIEW

933 VIEWS FROM 47 COUNTRIES

*Interactive Ustreamed Q&A w. AP Lucy Bickerton & Filmmaker Joanna Arnow
NoBudge Moderator Kentucker Audley and Co-editor Max Karson via Chat*

