



Our 20 Most-Anticipated 2022 Sundance Film Festival Premieres **[The Film Stage \(https://thefilmstage.com/author/thefilmstage/\)](https://thefilmstage.com/author/thefilmstage/) • January** **18, 2022**

For their 2022 edition, the Sundance Film Festival has once again adapted to the ever-shifting pandemic landscape. Having recently scrapping their in-person plans, they've shifted to a virtual-only lineup that will begin this Thursday and last through January 30, offering the first glimpse at the year in cinema.

We'll have extensive coverage from the festival (which one can follow [here \(https://thefilmstage.com/tag/sundance-2022\)](https://thefilmstage.com/tag/sundance-2022) or on [Twitter \(https://twitter.com/TheFilmStage\)](https://twitter.com/TheFilmStage)). Before reviews arrive, we're highlighting the premieres that should be on your radar. If you're interested in experiencing Sundance from home, one can see available tickets [here \(https://festival.sundance.org/\)](https://festival.sundance.org/).

2nd Chance (Ramin Bahrani)



As his early films exuded a documentary-like approach to riveting character studies, it's not surprising that Ramin Bahrani's first fully fledged non-fiction feature is a wildly entertaining look at a complicated figure. *2nd Chance* explores the life and career ambitions of Richard Davis, a pizzeria owner who built a bulletproof-vest empire. Full of twists, turns, and contradictions, I would recommend not reading up on the facts beforehand and simply let Bahrani take you on the rollercoaster of a journey. – *Jordan R.*

***A Love Song* (Max Walker-Silverman)**



Director Max Walker-Silverman's first feature finds Dale Dickey and Wes Studi coming together for a romantic, naturalistic drama. Set lakeside in the mountains, *A Love Song* follows these two widows as they talk about the lives they lived, the loves they lost, and the times they've spent apart. Bringing together two actors who have been known for

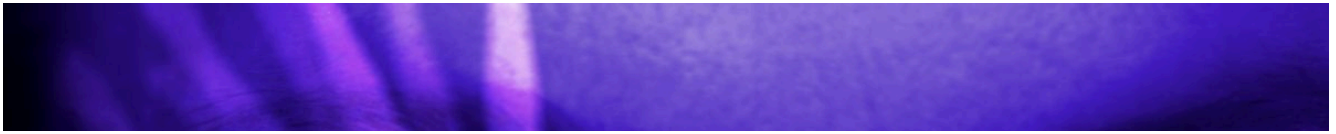


***Am I OK?* (Stephanie Allynne and Tig Notaro)**



The great Tig Notaro makes her feature-directing debut with *Am I OK?*, pushing herself into a new role after decades of acclaimed work on stage, in front of the camera, and as a writer-director on projects like her Amazon series *One Mississippi*. Stephanie Allynne (also a writer on *One Mississippi*) co-directs from a script by Lauren Pomerantz, wherein Lucy (Dakota Johnson, leading two at Sundance this year) and Jane (Sonoya Mizuno, of *Ex Machina* and *Devs*)'s close friendship is thrown for a loop as one prepares a move to London and the other confesses her long-held secret that she likes women. With two great actresses in the parts, and a team of proven talents behind the scenes, *Am I OK?* sounds like exactly the kind of complicated, heartfelt human drama you hope to see at Sundance. — *Mitchell B.*

***Brainwashed: Sex-Camera-Power* (Nina Menkes)**



After watching thousands of hours worth of cinema, what filmmaking techniques are ingrained to the form that lead to disempowering and objectifying women? Using examples from Martin Scorsese's *Raging Bull*, Spike Lee's *Do the Right Thing*, Sofia Coppola's *Lost In Translation*, Denis Villeneuve's *Blade Runner 2049*, Abdellatif Kechiche's *Blue Is the Warmest Color*, and much more, Nina Menkes digs deep to unpack the precise directorial decisions—some perhaps even subconscious—that have led to women being diminished throughout cinema history. In a world where Film Twitter can latch on to plot points to take down a film, perhaps even sight-unseen, it's refreshing to see someone like Menkes take such a thorough formal inquiry into some of the most acclaimed films in the medium. – *Jordan R.*

***Call Jane* (Phyllis Nagy)**