

GENE SISKEL FILM CENTER

GAZETTE

Vol. 51 Issue 3

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The Asian American Showcase celebrates 26 years (pg 14-15)

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SAIC

School of the Art Institute
of Chicago

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FROM OUR CURATOR



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Spring at the Film Center has a special energy. In addition to us cracking open the windows on State Street (we don't even mind the honking when that sweet, flowering breeze drifts through), the season brings with it a burst of curatorial partnerships. As we all emerge from hibernation and shake off the winter blues, we join forces with our art and cinema colleagues in arms to celebrate the inherent enthusiasm of spring, and to—finally—not have to worry about leaving our winter hat or an errant mitten behind in our cinema seat. This May and June, we are yielding the screens at the Film Center to a number of friends, including the *Chicago Palestine Film Festival*, the *Doc10* festival, and the *Asian American Showcase*.

In arts and culture news, there is regular pontificating about “saving cinema.” Will it be the next big blockbuster? The emergence of a new streaming channel? These editorials need only to look to their local arthouse cinemas, where curators are enthusiastically working with one another and bringing audiences from diverse backgrounds and tastes to watch films as one moviegoing community. Cinematic spring has sprung at the Film Center!

Rebecca Fons
Director of Programming

ABOUT THE FILM CENTER



The Gene Siskel Film Center is Chicago's premier art house cinema in the heart of the theater district, bringing film lovers together for an unparalleled movie-going experience. We present a curated collection of eclectic international, independent, and classic cinema with festivals and year-round programming while striving to provide a welcoming space reflective of Chicago's diverse community. As a public program of the School of the Art Institute of Chicago, the Film Center fosters dialogue that sets films in historical and cultural context through panels, lectures, and filmmaker conversations.

164 North State Street Chicago, IL 60601
siskelfilmcenter.org

VISIT US

ACCESSIBILITY

The Film Center is ADA accessible. Both of our theaters are equipped with hearing loops. Please visit the box office for instructions and assistance.

Whenever possible, the Gene Siskel Film Center will theatrically present films with open captions; these presentations will be noted on individual film pages.

siskelfilmcenter.org/accessibility

CODE OF CONDUCT

The Gene Siskel Film Center is dedicated to creating a safe, respectful, and inclusive environment for all guests. Everyone has the right to enjoy our programs and activities free of harassment, threats, mistreatment, or discrimination. We reserve the right to revoke access to any of our activities for anyone who does not adhere to the organization's code of conduct.

CONTENT CONSIDERATIONS

Based on lived experiences, the films we present may affect our individual audiences in different ways. When possible, we include an online content consideration on films that may include potentially harmful content or themes.

GETTING HERE

Parking

Validated parking is available at the InterPark Self-Park at 20. E. Randolph for \$20. Please obtain a validation from our box office staff.

Public Transportation

The Film Center is conveniently located near all major CTA train lines and several bus lines.

Biking to the Film Center

The Film Center is located near the Chicago Lakefront Trail and Divvy bike sharing stations.

OUR TEAM

Rebecca Fons, Director of Programming; Caroline Garske, Digital Communications Manager; Lily Goodman, Development Assistant; Jada-Amina Harvey, Black Harvest Film Festival Coordinator; Lori Hile, Associate Director of Marketing and Communications; Nick Leffel, Programming Intern; Brennan McMahon, Department Assistant; Amelia Noël-Elkins, Interim Executive Director; Pamela Smith, Accounting Coordinator; Dan Stolley, Operations Manager; Michael Wawzenek, Assistant Director of Media Technology; Projectionists: Katie Davis, Lyra Hill, Ursula Rigberg Wagner, Blair St George Wright; Front of House: Esteban Alarcon, Ellie Beam, Aidan Ciuperca, Amelia Bodenhorst Granda, Yeju Kang, Emily Maloney, Vrisha Patel, Jade Perry, Emma Rzepczynski, Natia Ser, Nico Valdez. Gazette descriptions and synopses written by Rebecca Fons, unless otherwise noted. Gazette designed by Kaitlin Martin.

NEW RELEASES & RESTORATIONS

Opening dates subject to change; additional titles may be added. siskelfilmcenter.org



OPENS MAY 5 R.M.N.

2023, dir. Cristian Mungiu, Romania, France, Belgium, Sweden, 125 min.
In English and Romanian, Hungarian, German, French, and Sinhala with English subtitles / Format: Digital

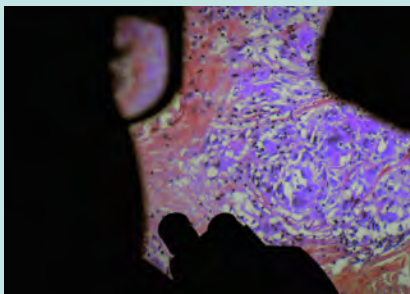
At Christmastime, Matthias returns to his small hometown in Transylvania to reconnect with his family and his ex, Csilla. Things are uneasy when he arrives. At home, his son has gone mute after a traumatic incident, and his father's health is deteriorating; in the community, anger and xenophobia are simmering after Csilla hires a group of migrant workers at the bakery she manages. Mungiu (4 MONTHS, 3 WEEKS, 2 DAYS) returns with this potent and stunning portrait of racism and resentment in a small town. **Film Center exclusive.**



OPENS MAY 12 STILL: A MICHAEL J. FOX MOVIE

2023, dir. Davis Guggenheim, USA, 95 min. In English / Format: Digital

Michael J. Fox was a small-in-stature, unknown Canadian teenager who chased roles for years before landing the part of Alex P. Keaton on the sitcom *Family Ties* and then Marty McFly in the *BACK TO THE FUTURE* trilogy. His fame was on the rise when, at age 29, he was diagnosed with Parkinson's disease. In this captivating and candid portrait, Guggenheim (*AN INCONVENIENT TRUTH*) intimately chronicles Fox's life—from his early stardom to his optimistic approach to an incurable disease. **Film Center exclusive.**



OPENS MAY 12 DE HUMANI CORPORIS FABRICA

2023, dirs. Verena Paravel, Lucien Castaing-Taylor, France, Switzerland, USA, 115 min.
In French with English subtitles / Format: Digital

In their 2012 film *LEVIATHAN*, Paravel and Castaing-Taylor took a deep dive into the American fishing industry. Here, they set their sights on the human body with a probing and unflinching examination of modern surgery. As doctors dissect and operate, the landscape of our organs and bones becomes profoundly cinematic. As we sit, breathing air with our lungs and watching with our eyes, *DE HUMANI* tells an inescapable truth: we are all merely flesh and bone. *Content consideration: this film contains graphic surgical footage.* **Film Center exclusive.**



OPENS MAY 19 THE EIGHT MOUNTAINS (LE OTTO MONTAGNE)

2022, dirs. Felix van Groeningen, Charlotte Vandermeersch
Italy, Belgium, France, 147 min.
In English and Italian and Nepali with English subtitles /
Format: Digital

In this lush, emotionally intelligent adaptation of Paolo Cognetti's prize-winning novel, 11-year-old Pietro spends his summers in the village of Grana, where he becomes fast friends with local boy Bruno. The two reunite each summer, reconnecting again as men when Pietro's father dies, leaving him a plot of land high on a Grana mountainside. Winner of the Jury Prize at the Cannes Film Festival, *THE EIGHT MOUNTAINS* is a deeply affecting ode to friendship and an epic exploration of masculinity, obligation, and our connection to the natural world. **Film Center exclusive.**



OPENS MAY 19 MONICA

2023, dir. Andrea Pallaoro, USA, Italy, 106 min.
In English / Format: Digital

Monica (Trace Lysette, in a revelatory performance) returns to her Midwest hometown to take care of her dying mother, Eugenia (Patricia Clarkson), who rejected her decades earlier. Because of time and Monica's transition, she is unrecognizable to Eugenia. With a gentle, naturalistic lens, Pallaoro (*MEDEAS*) packs an emotional wallop as he explores themes of identity and forgiveness, delving into Monica's courageous journey to connect with the family that abandoned her, and the determination required for her to live honestly and fully. **Film Center exclusive.**



OPENS MAY 26 32 SOUNDS

2022, dir. Sam Green, USA, 95 min. In English / Format: Digital

In this immersive sonic journey, Green (*THE WEATHER UNDERGROUND*) meditates on the elemental phenomenon of sound, weaving together 32 specific sounds—including a cat's purr, a boat's horn, and an insect's buzz—to explore how what we hear can trigger our emotions, recall lost memories, and profoundly shape our perception of the world around us. With original music by JD Samson of *Le Tigre*, *32 SOUNDS* invites you to forever alter the way you listen—and to experience a film like you've never heard before. **Film Center exclusive.**



OPENS JUNE 2 FALCON LAKE

2023, dir. Charlotte Le Bon, Canada, France, 100 min.
In English and French with English subtitles / Format: Digital

In *Le Bon's* quiet and eerie directorial debut, based on Bastien Vivès's graphic novel *Une sœur*, 13-year-old Bastien and his family travel to rural Quebec to stay with friends in their lakeside cabin. Bastien is quickly beguiled by their hosts' mysterious 16-year-old daughter Chloé, and the two form a bond, spending lazy days together, going to parties and telling ghost stories. *Le Bon* assuredly bends coming-of-age genre conventions, finely crafting a moody love story with a rich, gothic ambience. **Film Center exclusive.**



**OPENS JUNE 2
TWILIGHT (SZÜRKÜLET)**

1990, dir. György Fehér, Hungary, 105 min.
In Hungarian with English subtitles / Format: 4K digital restoration

After discovering the murdered body of a girl deep in a mountainous forest, a hardened detective pushes himself to obsessive ends in his quest to catch the killer. A much-admired but long-unavailable masterpiece by influential Hungarian auteur and regular Béla Tarr collaborator György Fehér, TWILIGHT is at once an existential murder mystery and an expansive meditation on time and space. Stunningly lensed in cascading grays and muted blacks by cinematographer Miklós Gurbán (WERCKMEISTER HARMONIES), this 4K restoration by the National Film Institute - Hungarian Film Archive and FilmLab, supervised by Gurbán, represents the film's first-ever US release. (Arbelos Films) *Film Center exclusive.*



**OPENS JUNE 9
WHITE BALLS ON WALLS**

2022, dir. Sarah Vos, Netherlands, 90 min.
In English and German, Sranan, and Dutch with English subtitles
Format: Digital

In 2019, over 90 percent of the work on display at Amsterdam's Stedelijk Museum of Modern Art was made by white, male artists. With unprecedented access, Vos's revealing documentary chronicles the museum's fraught process of auditing and challenging the lack of diversity and inclusion in their collection and amongst their staff. This honest, behind-the-scenes account deftly encapsulates the similar and necessary evolutions occurring at many historical, educational, and cultural institutions across the country and around the world. *Film Center exclusive.*



**FRIDAY, JUNE 9, 8:00PM; SATURDAY, JUNE 10, 2:00PM; WEDNESDAY, JUNE 14, 6:00PM
GOOD GUY WITH A GUN**

2023, dir. John Mossman, USA, 109 min. In English / Format: Digital

In this taut, Chicago-made thriller, after the violent death of his father, teenage Will and his mother Tessa move to a small town. Angry and insecure, Will is introduced to the local gun culture, further fracturing his relationship with his mother and complicating his grief. GOOD GUY WITH A GUN deftly uses the coming-of-age genre to explore dialogues surrounding gun access and create a unique portrait of trauma and an American family. *John Mossman plus cast and crew scheduled to attend all screenings. Film Center members receive a complimentary drink with admission for Movie Club on Wednesday, June 14!*



**OPENS JUNE 16
BLUE JEAN**

2022, dir. Georgia Oakley, UK, 97 min.
In English / Format: Digital

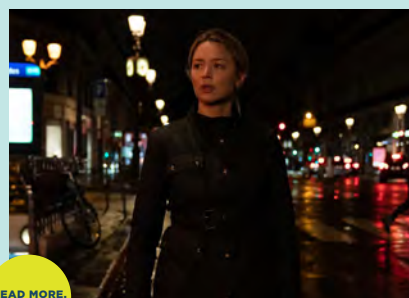
In Oakley's powerful and pointed feature film debut, it is 1988 London, and Margaret Thatcher's Conservative government is poised to pass Section 28, which will prohibit the "promotion of homosexuality" and criminalize "teaching in any maintained school of the acceptability of homosexuality." Under this oppression, middle school gym teacher Jean (Rosy McEwen, in a fearless turn that won her a British Film Academy award for Best Lead Performance) is forced to hide her identity as a lesbian. As pressure mounts from all sides, the arrival of a new student catalyzes a crisis that will challenge Jean to her core. *Film Center exclusive.*



**OPENS JUNE 9
THE COW WHO SANG A SONG INTO THE FUTURE (LA VACA QUE CANTÓ UNA CANCIÓN HACIA EL FUTURO)**

2023, dir. Francisca Alegria, Chile, France, USA, Germany, 98 min.
In Spanish with English subtitles / Format: Digital

Alegria's stunning debut begins in a river in the south of Chile where fish are dying due to pollution from a nearby factory. Amid their floating bodies, long-deceased Magdalena bubbles up to the surface, a shocking resurrection that reopens old wounds and reveals a wave of family secrets. A lyrical and magical rumination on nature, renewal, and rebirth, THE COW WHO SANG A SONG INTO THE FUTURE is an ambitious proposal for acceptance and healing, suggesting that the dead return when they are most needed. *Film Center exclusive.*



**OPENS JUNE 30
REVOIR PARIS**

2022, dir. Alice Winocour, France, 104 min.
In French / Format: Digital

In this contemplative exploration of trauma and memory, professional translator Mia (Virginie Efira, in a César Award-winning performance) ducks into a crowded bistro during a rainstorm. As she settles in with a glass of wine and observes the merriment of her fellow diners, the scene is shattered by gunfire in a deadly terrorist attack. Months later Mia is numb and struggling to reconnect with the life she had before the attack. Desperate to heal, she begins connecting with other survivors in an attempt to unearth her memories of that fateful night. *Content consideration: includes scenes of gun violence. Film Center exclusive.*

Q&A
+
MOVIE
CLUB!

READ MORE,
PG 26



Founded in 2001, the Chicago Palestine Film Festival (CPFF) is the world's longest consecutive running Palestinian film festival. To date, CPFF has screened hundreds of independent films that address various aspects of Palestinian society, art, culture, and humanity. CPFF is dedicated to providing a platform for Palestinian narratives to present the lived Palestinian experience from diverse perspectives. Synopses provided by CPFF. **Learn more at palestinefilmfest.com; tickets at siskelfilmcenter.org/palestine**



FILMMAKER
Q&A!

SATURDAY, APRIL 29, 5:30PM
OPENING NIGHT: FORAGERS

2022, dir. Jumana Manna, Palestine, 65 min.
In Arabic and Hebrew with English subtitles / Format: Digital

FORAGERS moves between documentary and fiction to depict the dramas between the Israeli Nature Protection Authority and Palestinian foragers. With a wry sense of humor, the inherited love, resilience, and knowledge of these traditions over an eminently political backdrop is captured. Preceded by A TRIP TO THE MOTHERLAND (2022, dir. Ali Abushama, 3 min.) and MAQLUBA (2022, dir. Shady Mawajdeh, 28 min.). **Followed by a discussion with MAQLUBA director and cast.**



PANEL
DISCUSSION

SUNDAY, APRIL 30, 2:00PM
BORDERLINE

2020, dirs. Benoît Bizard, Antoine Bonzon, France, Palestine, 52 min.
In Arabic and English with English subtitles / Format: Digital

From Jerusalem to Ramallah, from the hills of the West Bank to Gaza, BORDERLINE is a musical and poetic immersion in Palestine. Daily lives under occupation are revealed in the intimacy of musicians practicing punk-rock, classical, and traditional music. Faced with sometimes brutal confinement, the musicians of BORDERLINE share a passion and an inalienable need for freedom. Preceded by I WISHED YOU WERE THERE (2022, dir. Hayat Labban, 5 min.) and ANGEL OF GAZA (2021, dir. Ahmed Mansour, 23 min.). **Followed by a panel discussion and Q&A.**



WEDNESDAY, MAY 3, 6:00PM
MEDITERRANEAN FEVER

2022, dir. Maha Haj, Palestine, Germany, France, Cyprus, Qatar, 108 min. In Arabic with English subtitles / Format: Digital

Depressed, Waleed lives in Haifa with his wife and children and dreams of a writing career. When he connects with his new neighbor, the small-time crook Jalal, the two men form a close friendship that leads into a journey of unexpected encounters. Winner of the Un Certain Regard best screenplay award at Cannes, MEDITERRANEAN FEVER is a darkly comedic look at the consequences of secrets and lies. Preceded by A TRIP TO THE MOTHERLAND (2022, dir. Ali Abushama, 3 min.) and SAMIA (2021, dir. Hamza Al-Khatib, 13 min.).



FRIDAY, MAY 5, 8:00PM
ALAM

2022, dir. Firas Khoury
France, Tunisia, Palestine, Qatar, United Arab Emirates, 109 min.
In Arabic with English subtitles / Format: Digital

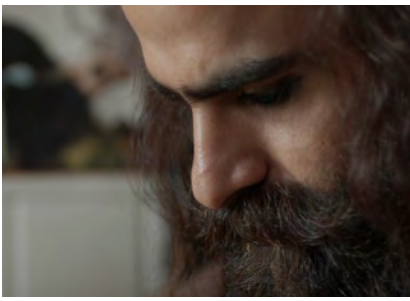
High-school rebel Tamer and his friends lead a typical teen life against the backdrop of the constant unease felt by Palestinians living on land occupied by Israel. When beautiful activist Maysaa' joins his class, Tamer adopts an interest in politics. On the commemorative day for the al-Nakba, Maysaa' and her fellow campaigners plan to replace the Israeli flag flying over the school with a Palestinian one, a symbolic act of resistance reminding everyone of the history they are expected to forget. As al-Nakba approaches, Tamer has to decide whether to join the struggle. In his first feature, Firas Khoury combines familiar elements of other coming-of-age movies with a more serious and subtle analysis of nationalism, propaganda, the symbolism of flags and, most importantly, what freedom really means.



SATURDAY, MAY 6, 5:00PM
THE DEVIL'S DRIVERS

2021, dirs. Daniel Carsenty, Mohammed Abugeth
France, Germany, Lebanon, Palestine, Qatar, 90 min.
In Arabic and Hebrew with English subtitles / Format: Digital

Chased by the army, a human trafficker crosses the border on a daily basis. An intimate yet harrowing portrait—shot over the course of eight years—about a man living on the edge in one of the most dangerous regions of our world. Preceded by A TRIP TO THE MOTHERLAND (2022, dir. Ali Abushama, 3 min.), BETWEEN THE BARRICADES (2022, dir. Jude Elziq, 11 min.), and CLIMBING OVER THE WALL (2022, dir. Hareth Yousef, 15 min.).



WEDNESDAY, MAY 10, 6:00PM
WAITING FOR GAZA

2021, dir. Guillaume Kozakiewicz, France, 74 min.
In Arabic with English subtitles / Format: Digital

WAITING FOR GAZA follows Arab and Tarzan Abu Nasser to the heart of their twinship, as well as their history of both what haunts them and pushes them to do cinema. Little by little, their life and work merge as the line between reality and fiction fades away, blurring the tracks. Preceded by A TRIP TO THE MOTHERLAND (2022, dir. Ali Abushama, 3 min.), BOREKAS (2020, dir. Saleh Saadi, 15 min.), and LAST MAY IN PALESTINE (2022, dir. Rabeea Eid, 20 min.).



FILMMAKER Q&A!

SATURDAY, MAY 13, 6:00PM
TANTURA

2022, dir. Alon Schwarz, Israel, 94 min.
In Arabic and English with English subtitles / Format: Digital

When Israeli graduate student Teddy Katz meticulously documented a massacre of Palestinian civilians surrounding Israel's independence, he was initially celebrated for his groundbreaking work. But soon, he was stripped of his degrees and publicly shamed as a fraudulent traitor. Decades later, incendiary new evidence emerges to corroborate Teddy's initial findings, not just vindicating him, but raising profound questions about how Israelis - and all of us - deal with the darker chapters of Israeli history. Preceded by A TRIP TO THE MOTHERLAND (2022, dir. Ali Abushama, 3 min.), I AM FROM PALESTINE (2022, dir. Iman Zawahry, 6 min.), and THE LAST DAYS OF APRIL (2021, dirs. Laurence Buelens, Jean Forest, 24 min.). **I AM FROM PALESTINE** director **Iman Zawahry** and producer **Rifk Ebied** scheduled to attend.



SUNDAY, MAY 14, 1:00PM
BOYCOTT

2021, dir. Julia Bacha, USA, 73 min. In English / Format: Digital

When a news publisher in Arkansas, an attorney in Arizona, and a speech therapist in Texas are told they must choose between their jobs and their political beliefs, they launch legal battles that expose an attack on freedom of speech across 33 states in America. Preceded by A TRIP TO THE MOTHERLAND (2022, dir. Ali Abushama, 3 min.) and I AM FROM PALESTINE (2022, dir. Iman Zawahry, 6 min.).

WE ♥ HOLOFCENER

Acclaimed for her honest perspective and her characters' relatable hang-ups, neuroses, and anxieties, we celebrate American director and screenwriter Nicole Holofcener with three of our favorite Holofcener films, including a—free!—advance screening of **YOU HURT MY FEELINGS**.



MONDAY, MAY 1, 6:00PM
FRIENDS WITH MONEY

2006, USA, 88 min. In English / Format: 35mm

Hailed by the New York Times as a "bittersweet comedy about the drama of being alive," Jennifer Aniston, Catherine Keener, Frances McDormand, and Joan Cusack star as four best friends whose comfortable lives are thrown off balance as the realities of early middle age set in.



WEDNESDAY, MAY 3, 8:30PM
ENOUGH SAID

2013, USA, 93 min. In English / Format: 35mm

In this sharp and insightful comedy, single mom Eva (Julia Louis-Dreyfus) meets Albert (James Gandolfini)—a sweet and down-to-earth divorcee—and the two begin a cautious love affair. When Eva realizes her new friend Marianne is Albert's ex-wife, things get complicated.



FREE!

THURSDAY, MAY 4, 6:00PM
YOU HURT MY FEELINGS

2023, USA, 93 min. In English / Format: Digital

Julia Louis-Dreyfus stars in this sharply observed comedy about a novelist whose long-standing marriage is suddenly upended when she overhears her husband give his honest reaction to her latest book. A film about trust, lies, and the things we say to the people we love most. (A24) **FREE! Register at siskelfilmcenter.org/youhurtmyfeelings or at our box office. Unclaimed seats will be released 10 minutes to prior film start time.**

National Theatre Live

The best of live theatre comes to cinema screens with state-of-the-art filming techniques, tailored to every play, that showcase each performance in all its glory; from close-ups that capture every flicker of emotion, to sweeping wide shots of the stage. siskelfilmcenter.org/ntl

\$16
GENERAL
\$8
MEMBERS



SATURDAY, MAY 27 & SUNDAY, MAY 28, 2:00PM
BEST OF ENEMIES

2023, dir. James Graham, UK, 170 min. In English / Format: Digital

In the shadow of the 1986 presidential election, the eyes of America were on a televised debate between two men not vying for the White House: the conservative political commentator William F. Buckley Jr. and the liberal writer Gore Vidal. As beliefs are challenged, a new frontier in American politics opens, and television news is transformed forever. David Harewood (*Homeland*) and Zachary Quinto (*STAR TREK*) play the feuding political rivals in this riveting new production.

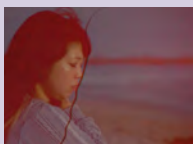


SATURDAY, JUNE 24 & SUNDAY, JUNE 25, 2:00PM
GOOD

2023, dir. Dominic Cooke, UK, 180 min. In English / Format: Digital

On the brink of World War II, John Halder (David Tennant) is a liberal-minded German professor who, because of his intelligence and expertise, is pulled unintentionally into the Nazi movement, laying bare a man's rationalization of evil as a means to survive. One of Britain's most powerful and political plays is reimagined with this blistering, timely production, directed by Olivier Award-winning Dominic Cooke.

Doc10, now in its eight year, is Chicago's only all-documentary film festival that has firmly set its place in Chicago's cultural scene. Each year the festival screens the ten best documentaries culled from Sundance, Tribeca, Hot Docs, DOC NYC, and other top-tier festivals across the nation, giving Chicago audiences the first—and often only—opportunity to see extraordinary films. Synopses provided by Doc10. All screenings include filmmaker Q&As. [Tickets at doc10.org](http://tickets.atdoc10.org)



SATURDAY, MAY 6, 12:00PM
DOC10 SHORTS: THE ENDEARING EIGHT

2022-2023, dirs. various, USA, Indonesia, Switzerland, Sweden, 85 min. In English and Swedish, Spanish, and Mandarin with English subtitles / Format: Digital
With themes of music, politics, ice cream and friendship, this collection of eight breakout shorts showcases fresh local and international voices. Program: MARGIE SOUDEK'S SALT AND PEPPER SHAKERS (2023, dir. Meredith Moore, 12 min.); DUST AWAY (2022, dirs. Tanita Rahmani, Dea Gjinovci, 12 min.); BLACK STRINGS (2023, dir. Marquise Mays, 12 min.); HERE, HOPEFULLY (2023, dir. Hao Zhou, 11 min.); TWERK FOR YEMEN (2023, dir. Tanja Holm, 10 min.); BEFORE IT BREAKS (pictured, 2022, dir. Swetha Regunathan, 7 min.); LIFETIMES (2023, dir. Amber Love, 14 min.); and I SCREAM, YOU SCREAM (2023, dir. Ashley Brandon, 9 min.).
Zoom + in-person Q&A

ARTISTS IN ATTENDANCE



SATURDAY, MAY 6, 2:30PM
UNDER THE SKY OF DAMASCUS

2023, dirs. Heba Khaled, Talal Derki, Ali Wajeeh, Denmark, Germany, USA, Syria, 88 min. In Arabic with English subtitles / Format: Digital
A group of courageous young Syrian women come together to fight back against the pervasive misogyny in their war-ravaged country by staging a theatrical production. In creating one of the first plays written and directed entirely by women in Damascus, they face a series of psychological challenges that will push them, their relationships, and their project to the brink. From Oscar-nominated Syrian exile filmmaker Talal Derki (OF FATHERS AND SONS), working with his wife Heba Khaled and co-director Ali Wajeeh, comes this potent, tense, and masterfully crafted work of nonfiction that exposes the plight of women as they struggle to reclaim their power—both in their own society, and in a shocking narrative twist, the making of the documentary itself.
Zoom Q&A



SATURDAY, MAY 6, 8:00PM
GOING TO MARS: THE NIKKI GIOVANNI PROJECT

2023, dirs. Joe Brewster, Michèle Stephenson, USA, 102 min. In English / Format: Digital
“The trip to Mars can only be understood through Black Americans.” The statement, taken from one of Giovanni's most famous poems, is both the opening epigraph and the central visual metaphor for this innovative trip with the illustrious and charismatic thinker—whose revolutionary and penetrating words have given voice to decades of Civil Rights and personal struggles. Winner of Sundance's Grand Jury Prize, GOING TO MARS follows Giovanni, now in her 70s and as blunt and witty as ever, on tour around the country, while also traveling into the past, via riveting archival footage, and into the Afrofuturist outer-space realms of her poetic universe.
In-person Q&A



SUNDAY, MAY 7, 1:00PM
SUBJECT

2023, dirs. Jennifer Tiexiera, Camilla Hall, USA, 96 min. In English / Format: Digital
For decades, documentaries have spoken truth to power and exposed inequity and injustice—but what about documentaries' own biases, imbalances, and abuses? SUBJECT goes behind the scenes of such famous nonfiction stories as HOOP DREAMS, MINDING THE GAP, and THE STAIRCASE to reveal the murky ethical dilemmas and complex relationships that exist between documentary filmmakers, their real-life subjects, and the audiences who watch them. Who gets to tell whose story? And what are the lines between empathy and exploitation? SUBJECT is a vital exposé of the media and its messengers, trauma and resilience. **Followed by a panel discussion with co-director Jennifer Tiexiera, Margie Ratliff (THE STAIRCASE), Assia Boundaoui (THE FEELING OF BEING WATCHED), Dr. Kameelah Rashad (co-founder, Documentary Accountability Working Group), and Gordon Quinn and Arthur Agee (HOOP DREAMS).**



lecture series. **GORE CAPITALISM**

Presented in collaboration with the School of the Art Institute of Chicago's Art History, Theory, and Criticism; and Film, Video, New Media, and Animation departments. Lecturer and course description: Professor Daniel R. Quiles, SAIC, Department of Art History, Theory, and Criticism.
siskelfilmcenter.org/gorecapitalism



TUESDAY, MAY 2, 6:00PM
SAFE

1995, dir. Todd Haynes, USA, 119 min. In English / Format: 35mm
The series' earliest film—and way ahead of its time—SAFE dramatizes a situation many of us are now familiar with. Julianne Moore, in the role of her career as Los Angeles housewife Carol White, grows sicker and sicker. Perhaps she is allergic to her polluted environment, but her doctors can detect nothing amiss. She ultimately retreats to the cult-like Wrenwood, which locates the source (and cause) of illness in the spiritual plight of the ill themselves. SAFE cannot be understood outside the context of the AIDS epidemic, prior to the lifesaving drugs that would become available to a broader public in the year it was released. Its true topic is the radical alienation and isolation of the sick from the healthy during all pandemics, known and unknown.



TUESDAY, MAY 9, 6:00PM
MADALENA

2021, dir. Madiano Marchet, Brazil, 85 min. In Portuguese with English subtitles / Format: Digital
Winner of numerous awards including honors at the Guanajuato, Istanbul, and Lima International film festivals, MADALENA examines a global crisis—the murder of trans people on an epidemic scale—in a complex way that completely avoids “gore.” Rather, MADALENA elaborates, in the spirit of Agnes Varda's VAGABOND, the effect that the missing person in question had on those around them. For some in her rural town, she owed or made money. For others, she was a friend and caregiver. In its echo of Akira Kurosawa's RASHOMON, MADALENA makes a virtue of the very radical differences in perspective that, today, threaten to lead our world to global civil war.

FESTIVAL DATES: NOV 3 - 16, 2023

AT THE GENE SISKEL FILM CENTER

2023 BLACK HARVEST FILM FESTIVAL

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BREVE ESPACIO DE UN TIEMPO (work in progress), dir. Fernando Saldivia Yáñez

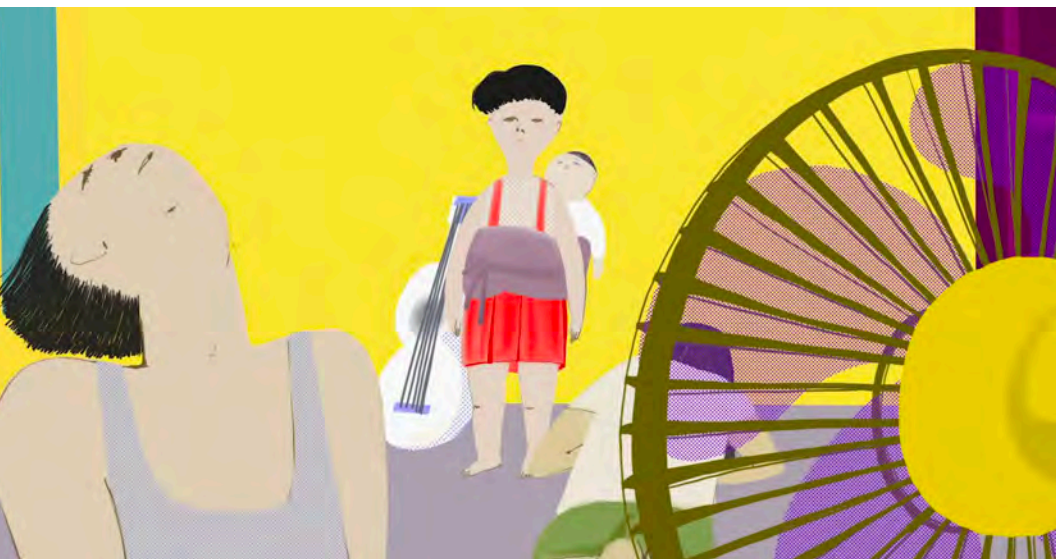
WEDNESDAY, MAY 10—SATURDAY, MAY 13
SAIC FILM, VIDEO, NEW MEDIA, ANIMATION AND SOUND FESTIVAL

Featuring the work of more than 40 School of the Art Institute of Chicago graduate and undergraduate students from the class of 2023, this festival includes unique works of animation, documentaries, sound works, experimental narratives, as well as feature-length projects by the next generation of moving image and sound artists. The 2023 festival is produced by Emily Eddy, with support from Graduate Assistant Gordon Fung, with programs curated by Amy Beste. *Free admission; acquire tickets at Film Center box office.*

Participating artists: **MFAs:** Wenxuan Guo, Katey Jo Henry, Jeff Hung, Eunjin Lee, Adrian Tizoc Marshall, Alexander Paré, Rudradutt Ranade, Fernando Saldivia Yáñez, Zetian Xu. **BFAs:** Abigail Afriyie, Evan Armstrong, Fernanda Carvalho, Yui Chen, Mauricio Cozzo, Michelle Flitman, Amber Greenwood, Austin Guth, JeanElle Hoopes, Sophia Johnson, Je-Hyeon Kang, Mihye Kang, Jess Koehler, Cheryl Li, Zechen Li, Sharon Liang, Nino Liu, Yiling Lu, Nicki Martin, Grace Morrissey, Kylie Heewon Park, Nike Péng, Carley Russell, Migo Sea, Alice Sickler, Frankie Spear, Star Tsiopos, Tian Wang, Margaret Wang, Lawrence X, Shang Xiang



SAME HOUSE, DIFFERENT WINDOW, dir. Je-Hyeon Kang



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Presented as an annual collaboration with the Foundation for Asian American Independent Media and now celebrating its 26th year, the Asian American Showcase (AAS) provides a platform for new work by established and emerging Asian American filmmakers. Synopses provided by AAS. [Learn more at faaim.org](https://www.learnmore.org); tickets at [siskelfilmcenter.org/asianamerican](https://www.siskelfilmcenter.org/asianamerican)

SELECT ARTISTS IN ATTENDANCE



**FRIDAY, MAY 19, 8:00PM
BAD AXE**

2022, dir. David Siev, USA, 100 min. In English / Format: Digital

BAD AXE captures a close-knit Asian-American family living in Trump's rural Michigan during the 2020 pandemic as they fight to keep their local restaurant and American dream alive. With rising racial tensions, the family must unite and use their voices as they reckon with backlash from a divided community, white supremacists, and intergenerational trauma from Cambodia's Killing Fields. **Director David Siev scheduled to attend.**



**SATURDAY, MAY 20, 1:00PM
SHORTS: GENERATIONS**

2021–22, dirs. various, USA, India 110 min. In English and Vietnamese, Urdu, and Mandarin with English subtitles / Format: Digital

Examining the wide range of intergenerational interactions within the Asian-American community, these seven shorts demonstrate the ways we show love, honor and document our past, and engage in cross-cultural miscommunications—as well as the resulting remorse and self-reproach. Program: NAI NAI & WAI PO (2022, dir. Sean Wang, 17 min.), MISSILE (2022, dir. Christopher Hwisu Kim, 11 min.), IN LIVING MEMORY (2022, dir. Quyen Nguyen-Le, 11 min.), THE RETURN (2021, dir. Hena Asraf, 18 min.), LUNCHBOX (2022, dir. Anne Hu, 17 min.), DEAR CORKY (pictured, 2022, dir. Curtis Chin, 18 min.), and CLOSING DYNASTY (2022, dir. Lloyd Lee Choi, 18 min.).



**SATURDAY, MAY 20, 3:30PM
NAM JUNE PAIK: MOON IS THE OLDEST TV**

2023, dir. Amanda Kim, USA, 107 min. In English, German, and Korean with English subtitles / Format: Digital

Nam June Paik, the father of video art, coined the phrase “the electronic superhighway” long before the internet existed. The Korean-born Paik (1932–2006) was a pillar of the avant-garde art scene and transformed modern image-making with his sculptures, films, and performances. A classical composer, subversive trickster, and pioneer of experimental “interventions,” Paik’s influences ranged from traditional Korean dance to Buddhism, space travel, and beyond. Narrated by Steven Yeun (MINARI), Amanda Kim uses archival footage and clips from Paik’s work to recount his collaborations and fascinations with David Bowie, Philip Glass, Laurie Anderson, Allen Ginsberg, Merce Cunningham, and his mentor and friend John Cage. Preceded by SINCERELY MINÉ OKUBO (2022, dir. Yuka Murakami, 15 min.).



**SATURDAY, MAY 20, 8:00PM
WHO KILLED VINCENT CHIN?**

1987, dirs. Christine Choy, Renee Tajima-Peña, USA, 82 min. In English and Mandarin with English subtitles / Format: Digital

In Detroit in the summer of 1982, two white autoworkers beat Vincent Chin, a young Chinese American, to death after mistakenly thinking he was Japanese and blaming him for the city’s unemployment, due to the rise in the Japanese automotive industry. Despite confessions and pleas of guilty for manslaughter, the men never served time in prison. This gripping, Academy Award-nominated film relentlessly probes the implications of the murder for the families of those involved and for the American justice system. Restored by The Academy of Motion Picture Arts and Sciences Film Archive and The Film Foundation, in association with the Museum of Chinese in America. Restoration funding provided by the Hobson/Lucas Family Foundation, with additional support provided by Todd Phillips. Co-presented by DOC Chicago. **Co-director Renee Tajima-Peña scheduled to attend.**



**SUNDAY, MAY 21, 1:00PM
WISDOM GONE WILD**

2022, dir. Rea Tajiri, USA, 84 min. In English / Format: Digital

In this moving reflection on history, stories, and family, filmmaker Rea Tajiri documents her mother Rose Tajiri Noda’s life as a person living with dementia, over a 15-year span. As her memories shift and slip away, and Rose’s reality, dreams, and history intertwine, Tajiri gains wisdom through listening and learning to connect with her mother through art, music, and their time together. WISDOM GONE WILD is a poignant meditation on mothers and daughters and a tender exploration of caregiving, mortality, and grief. **Director Rea Tajiri scheduled to attend.**



**MONDAY, MAY 22, 6:00PM
DOCUMENTARY SHORTS: CHICAGO!**

2019–22, dirs. various, USA, 101 min. In English, Central Khmer, and Cantonese with English subtitles / Format: Digital

These documentary short films highlight the diversity of the fastest-growing demographic in Chicago and showcase the local Asian American community’s history, political mobility, love for food, and cross-generational soul-searching. Program: NISEI CUBS FAN (2019, dir. Renee Tajima-Peña, 11 min.), OUR CHINATOWN: ADA TONG (2022, dir. Curtis Chin, 11 min), 寄托 - JITUO – SUSTENANCE (2022, dir. Maya Wanner, 10 min.), THE THINGS I HAVEN’T TOLD YOU YET (pictured, 2022, dir. Maya Wanner, 15 min.), CAMBODIAN FUTURES (2022, dir. Dustin Nakao-Haider, 17 min.), and NO PLACE LIKE KASAMA (2021, dir. Kerri Pang, 37 min.). **Directors Maya Wanner and Kerri Pang scheduled to attend.**



**TUESDAY, MAY 23, 6:00PM
FILIPINO AMERICAN SHORTS: A TRIBUTE TO JONATHAN LAXAMANA**

2011–23, dirs. various, USA, Canada, 107 min. In English and Tagalog with English subtitles / Format: Digital

The seven shorts in this program showcase the talent of Filipino American filmmakers and the stories told through their unique lens. This program is curated to commemorate and honor the life of Asian American Showcase colleague Johnathan Laxamana and his work within the Filipino Community and the Chicago Filipino American Film Festival. Program: BLEACHED (2011, dir. Jess dela Merced, 15 min.), PHONY (2020, dir. Jess dela Merced, 9 min.), A LONELY AFTERNOON (2020, dir. Kyle Credo, 14 min.), WHITE LADY (2020, dir. Marc Yungco, 7 min.), PARTY FAVORS (2023, dir. Yasmine Gomez, 12 min.), WHEN YOU LEFT ME ON THAT BOULEVARD (pictured, 2022, dir. Kayla Abuda Galang, 13 min.), and NO PLACE LIKE KASAMA (2021, dir. Kerri Pang, 37 min.).



**WEDNESDAY, MAY 24, 8:00PM
BLURRING THE COLOR LINE**

2022, dir. Crystal Kwok, USA, 77 min. In English / Format: Digital

“What did it mean to grow up Chinese in a Black and white space?” Director Crystal Kwok unpacks her family’s history as grocery store owners in a predominantly Black community in Augusta, Georgia during the Jim Crow era, exploring how two seemingly different communities share a connective history that illuminates the roots of racism in America. BLURRING THE COLOR LINES weaves personal narratives with community histories to disrupt racial narratives and bridge divides. **Director Crystal Kwok scheduled to attend.**



**THURSDAY, MAY 25, 8:00PM
WAITING FOR THE LIGHT TO CHANGE**

2023, dir. Linh Tran, USA, 89 min. In English / Format: Digital

Two high school best friends reunite for a week-long getaway at a Michigan lake house after years apart. As the week rolls on, and with little to do in early spring in the small lakeside town, they start to realize that their once-solid friendship is now on fragile ground, as both are growing into their 20-something selves. Local filmmaker Linh Tran (MFA DePaul University) won the Slamdance Film Festival’s Grand Jury Prize for Best Narrative Film for her stunning debut film. **Director Linh Tran, actor Jin Park, and producer James Choi scheduled to attend.**



From June 15–18, the Chicago African Diaspora International Film Festival (ADIFF Chicago) celebrates its 20th year with programs and screenings at the Film Center and Facets Multimedia. Since its inception, ADIFF Chicago has explored culturally significant films that explore the Black and Indigenous experience, giving a multidimensional voice to often-misrepresented realities and peoples. Learn more and get tickets at facets.org

The Gene Siskel Film Center proudly presents Science on Screen®, with special film presentations in June that invite audiences to learn more about the tick tock of the *Doomsday Clock* (we're in trouble!), course correct with a lesson on the benefits of happiness, be wowed by the mysteries of magic, and better understand the psychology behind juries. Each event includes a presentation and dialogue with experts in the field of science and technology. siskelfilmcenter.org/sos



MONDAY, JUNE 5, 6:00PM
FAIL SAFE AND THE DOOMSDAY CLOCK: IS IT THE END OF THE WORLD AS WE KNOW IT?

1964, dir. Sidney Lumet, USA, 112 min. In English / Format: 4K digital

Nearly sixty years old but as prescient as ever, Lumet's FAIL SAFE stars Henry Fonda as the President of the United States who must quite literally save the fate of humanity when a nuclear attack order is accidentally given. Recently the Science and Security Board of the Bulletin of the Atomic Scientists (SASB) moved the hands of the Doomsday Clock forward to 90 seconds to midnight—the closest to global catastrophe it has ever been—and Peter Fonda is nowhere in sight. Join Daniel Holz, member of the SASB and Professor at the University of Chicago in the Enrico Fermi Institute; the Department of Physics, Department of Astronomy & Astrophysics, and Kavli Institute for Cosmological Physics for a discussion about global annihilation. *We recognize this is a bummer. Complimentary popcorn will be provided with every ticket purchase—and drink specials will be offered!*



WEDNESDAY, JUNE 7, 6:00PM
C'MON GET HAPPY: KUROSAWA'S IKIRU AND THE POWER OF JOY

1952, dir. Akira Kurosawa, Japan, 143 min. In Japanese with English subtitles / Format: 35mm

When the buttoned-up and controlling Mr. Watanabe learns that he is dying, he vows to find meaning in his final days—endeavoring to leave the world a better place than he found it. Kurosawa's humanistic masterpiece will be followed by a presentation on the power of joy, from Judith T. Moskowitz, PhD, MPH Professor of Medical Social Sciences and Weinberg College of Arts and Sciences, who was recently featured in The New York Times piece, "A Positive Outlook May Be Good for Your Health."



SATURDAY, JUNE 10, 6:00PM
PAY NO ATTENTION TO THE MAN BEHIND THE CURTAIN: BERGMAN'S THE MAGICIAN AND THE MYSTERIES OF MAGIC

1958, dir. Ingmar Bergman, Sweden, 101 min. In Swedish with English subtitles / Format: 35mm

In Bergman's funny, frightening, and underseen THE MAGICIAN, Max von Sydow stars as Dr. Vogler, a traveling illusionist and leader of "Vogler's Magnetic Health Theater" troupe. Vogler's skill and patience are put to the test when, upon arriving in Stockholm, the townspeople doubt his abilities. Following the film, stick around for a bit of abracadabra and magical demystification from Luis Carreon, magician and founding member of the Chicago Magic Lounge.



WEDNESDAY, JUNE 21, 6:00PM
YOU TELL ME! 12 ANGRY MEN AND THE POWER OF PERSUASION

1957, dir. Sidney Lumet, USA, 96 min. In English / Format: 35mm

In a sweaty deliberation room, twelve men consider the fate of a teenager accused of murder. As the men debate, their biases, prejudices, and doubt seep to the surface. Followed by a presentation from Reid Hastie, the Ralph and Dorothy Keller Distinguished Service Professor of Behavioral Science at Chicago Booth Graduate School of Business, and author of *Rational Choice in an Uncertain World: The Psychology of Judgment and Decision Making*; and *Wiser: Getting Beyond Groupthink to Make Groups Smarter*.



SUNDAY, JUNE 18, 12:00PM
SPOTLIGHT ON MALI: WÛLU

2016, dir. Daouda Coulibaly, France, Mali, 95 min. In French with English subtitles / Format: Digital

In this urgent and vibrant African thriller, when Ladji (a beautifully understated Ibrahim Koma) loses out on a job opportunity, he is lured into the lucrative but highly dangerous world of drug smuggling.



SUNDAY, JUNE 18, 2:00PM
SPOTLIGHT ON MALI: DANCING THE TWIST IN BAMAKO

2021, dir. Robert Guédiguian, France, Canada, Senegal, 129 min.

In French with English subtitles / Format: Digital

Set in the early 1960s, as Mali's capital city celebrates the country's independence from French colonial rule, the idealistic Samba works toward creating a more just nation by day and dances to Otis Redding and the Supremes with his spirited girlfriend, Lara, by night.



SUNDAY, JUNE 18, 4:30PM
MOVE WHEN THE SPIRIT SAYS MOVE: THE LEGACY OF DOROTHY FOREMAN COTTON

2023, dirs. Rachel Ferro, Deborah C. Hoard, USA, 89 min. In English / Format: Digital

An inspiring portrait of Dorothy Foreman Cotton, a courageous and highly effective—though often-overlooked—leader in the Civil Rights Movement who educated thousands about their citizenship rights and inspired generations of activists with her powerful freedom songs. *Followed by a post-screening discussion and reception in celebration of Juneteenth.*



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Paternal relationships have been consistent fodder for the big screen. Charlie Chaplin's makeshift father in *THE KID*; *Dark Vader* proclaiming...well, you know: fathers have shaped cinematic storylines since the birth of the artform. *Daddy Issues* takes a closer look at the foundational father figure in film. From the heroic to the delinquent, from the absent to the affable, the fathers of *Daddy Issues* have raised us, onscreen and off. siskelfilmcenter.org/daddyissues



FRIDAY, JUNE 16, 6:00PM & SATURDAY, JUNE 24, 12:00PM
BICYCLE THIEVES (LADRI DI BICICLETTE)

1948, dir. Vittorio De Sica, Italy, 89 min.

In English and Italian and German with English subtitles / Format: **35mm**

An integral work of the Italian neorealism movement, *BICYCLE THIEVES* is an essential portrait of post-World War II devastation and a heartbreaking depiction of pride. On the first day of his new job, Antonio's bicycle—which he needs for work—is stolen. With his young son Bruno at his side, he begins combing the streets of Rome to find the thief and retrieve the bicycle. As the desperate search continues and their spirits falter, the magnitude of De Sica's brilliance is realized, concluding with the film's iconic and crushing final frames.



FRIDAY, JUNE 16, 8:00PM & SUNDAY, JUNE 18, 4:30PM
LATE SPRING (BANSHUN)

1949, dir. Yasujiro Ozu, Japan, 108 min. In Japanese with English subtitles / Format: Digital

A series about fathers would not be complete without an Ozu film. In *LATE SPRING*, the Japanese master delivers the heartbreaking story of the widowed professor Shukichi Somiya who lives with his only daughter, Noriko. The two live a simple and content life that is altered when Shukichi's sister suggests that Noriko should marry. The first installment of Ozu's "Noriko trilogy" (followed by *EARLY SUMMER* and *TOKYO STORY*), *LATE SPRING* is a melancholic and delicate reflection on obligation and selflessness that only Ozu could deliver.



SATURDAY, JUNE 17, 1:00PM & FRIDAY, JUNE 23, 8:00PM
PAPER MOON

1973, dir. Peter Bogdanovich, USA, 102 min. In English / Format: **35mm**

Bogdanovich directed Tatum O'Neal to an Oscar win for Best Supporting Actress at age 10 for her fearless portrayal of Addie Loggins, who, after the sudden death of her mother, hitches a ride with the con artist and her maybe-biological father, Moses Prey (Ryan O'Neal). Together, the two become partners in crime, grifting and swindling their way across the Great Depression-busted Midwest. Pitch-perfectly employing the exceptional on-screen chemistry between his real-life father and daughter stars, Bogdanovich crafts a rich portrait of two broken people who fiercely need each other.



SATURDAY, JUNE 17, 3:30PM & THURSDAY, JUNE 29, 6:00PM
ANNIE

1982, dir. John Huston, USA, 127 min. In English / Format: 4K digital

Huston's late-in-life musical received mixed reviews upon its release. Grownups didn't connect with the film's spirited orphan Annie, who is saved from evil headmistress Miss Hannigan (Carol Burnett) to stay with mogul "Daddy Warbucks" (Albert Finney) to boost his public image, but the film was a seminal moviegoing experience for children. With production numbers including the Busby Berkeley-inspired marvel, "Let's Go to the Movies," and outstanding supporting performances from Ann Reinking, Bernadette Peters, and Tim Curry, *ANNIE* is an enduring, nostalgic treat.



SATURDAY, JUNE 17, 6:00PM & SUNDAY, JUNE 25, 5:30PM
THE SACRIFICE (OFFRET)

1986, dir. Andrei Tarkovsky, Sweden, France, UK, 149 min.

In Swedish and Icelandic with English subtitles / Format: **35mm**

A family is celebrating the birthday of their patriarch Alexander when news reaches them that the world is headed for nuclear war. Alexander pronounces to God that he will make the ultimate sacrifice and give up everything in his life, including his beloved son, the mute "Little Man," to avert the apocalypse. Tarkovsky's final film, released just months before his passing, is a haunting and prescient exploration of humanity—and a father—on the brink of annihilation. A spectacular vision of family and faith, *THE SACRIFICE* is a stunning moviegoing experience.



SUNDAY, JUNE 18, 1:00PM & SATURDAY, JUNE 24, 5:30PM
TONI ERDMANN

2016, dir. Maren Ade, Germany, Austria, Monaco, Romania, France, Switzerland, 162 min.

In English and German and Romanian with English subtitles / Format: Digital

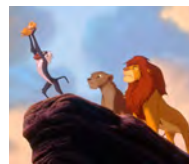
In Ade's critically acclaimed film, Ines's father Winfried is equal parts impossibly charming and impossible, a practical joker to her serious personality. In an attempt to get closer to his buttoned-up daughter, Winfried spontaneously visits her on the job in Bucharest, donning fake personas, including that of "Toni Erdmann," showing up at her work and social engagements, and throwing Ines's controlled—but unhappy—life off balance. Ade crafts a poignant story of father and daughter with a clear thesis statement: don't take yourself too seriously.



MONDAY, JUNE 19, 6:15PM & SUNDAY, JUNE 25, 12:00PM
AFTERSUN

2022, dir. Charlotte Wells, UK, USA, 102 min. In English / Format: Digital

In Wells' assured, poetic debut feature—the springboard for this series—the adult Sophie reflects on a summer holiday she took with her father Calum (Paul Mescal, in an Academy Award-nominated performance) 20 years earlier. Delicately weaving Sophie's memories with grainy MiniDV footage from the holiday, a fuller view of Calum emerges, that of a loving father and a man struggling with profound depression. Wells deftly captures the delicacy of memory, exploring the intersections between what we know and what we remember about the people who love us, and the ghosts of our past.



TUESDAY, JUNE 20, 6:00PM & FRIDAY, JUNE 23, 6:00PM
THE LION KING

1994, dirs. Roger Allers, Rob Minkoff, USA, 88 min.

In English and Swahili, Xhosa and Zulu with English subtitles / Format: **35mm**

Disney unmistakably echoes *Hamlet* (with some *Henry IV* and Biblical references on the side) in *THE LION KING*, a film for children that still adroitly tackles the mature themes of grief and revenge. After his father, the great lion Mufasa is murdered by his devilish uncle Scar, the cub Simba narrowly escapes his own demise, hiding out and learning to survive while Scar ascends to the throne. When it was released, *THE LION KING* became the highest-grossing animated feature of all time—that has since been spun-off, remade, and adapted into a hit Broadway show—underscoring the universality of the expectations a father leaves for a son.



WEDNESDAY, JUNE 21, 6:00PM & MONDAY, JUNE 26, 6:00PM
FENCES

2016, dir. Denzel Washington, USA, 139 min. In English / Format: Digital

August Wilson's Pulitzer Prize-winning 1985 play is a searing examination of family and racial oppression in 1950s Pittsburgh. Troy (Washington) is the bitter, working-class patriarch of the Maxon family, who regularly reminisces about the pro baseball career he might have had. When his son Cory is given an opportunity to make something of himself, Troy's resentments toward himself, his family, and his wife Rose (Viola Davis, in an Oscar-winning performance) overwhelm him. Washington directs this adaptation of the play's 2010 Broadway revival (for which he and co-star Viola Davis won Tony Awards), delivering a blistering account of a haunted man.



THURSDAY, JUNE 22, 6:00PM & WEDNESDAY, JUNE 28, 6:00PM
THE MOSQUITO COAST

1986, dir. Peter Weir, USA, 117 min. In English and Spanish with English subtitles / Format: **35mm**

Harrison Ford delivers an arguably career-best performance as Allie Fox, an idealist inventor disillusioned by consumerism who uproots his family, including his wife (Helen Mirren) and eldest son Charlie (River Phoenix), to the jungle of Central America to create a new utopia far removed from his perceived deterioration of America. Allie's hubris proves to be catastrophic for the Fox family and the Indigenous people they have attempted to control in Weir's unapologetic comment on the arrogance of man.

SPECIAL EVENTS & PARTNER PROGRAMS

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SATURDAY, MAY 13 21ST CENTURY ROMANIAN CINEMA: R.M.N.

In another era, Romanian auteur Cristian Mungiu would have been a household name like Bergman, Truffaut, or Kurosawa. In conjunction with the theatrical release of R.M.N., Mungiu's latest awards magnet, we will highlight motifs of story and style from his past work. We will also savor the wider context of 21st-century Romanian film, easily one of the standout industries in recent global cinema for both its artistry and its politics.

SATURDAY, JUNE 3 WORLDS OF POSSIBILITY: RECENT TRANS CINEMA

Since Time magazine famously declared a "Transgender Tipping Point" in popular culture in 2014, trans filmmaking has spread across even more genres, from rom-com to sci-fi. Trans performers have exerted stronger creative influence on movies they headline. Even some films with no directly "trans" characters or plots have resonated strongly in the community, pushing our understandings of gender and embodiment. Kick off Pride Month by sampling modern landmarks and hidden gems in this diverse and ever-growing international tradition.

MONDAY, JUNE 12, 6:00PM NIGHTINGALE PROJECTS: SPORTS MYSTICISM

Join Nightingale Projects for an evening of meta-physical education. To many, sports are akin to religion—an attempt to use your body and mind to reach higher planes of existence; to win, to defeat, to overthrow. However, there is more "at play" than the drive to win; there is opportunity for focused meditation, spiritual release, and group therapy. From childhood play to professional perfection, fans and athletes use sports as both an escape and a path to build community, not unlike making and looking at art. The short films in this program attempt to define the mystical and transcendent practice of playing and watching sports. Program: Jesse Malmed, A National Anthem, live performance, 5 min.; HIGH FIVE (1999, dir. Ben Stone, 1 min.), SPACY (pictured, 1981, dir. Takashi Ito, 10 min.), WHEN CANADIANS ATTACK (2005, dir. Brett Kashmere, 4 min.), UNSPEAKABLE HEAP (2023, dir. Kara Ditte Hanson, 13 min.), TOO SMALL TO BE A BEAR (2020, dir. Paige Taul, 5 min.), BALLPLAYER (1986, dir. Chip Lord, 13 min.), and JOE DIMAGGIO 1,2,3 (1991, dir. Anne McGuire, 11 min.). Programmed by Emily Eddy. *Followed by a discussion with Jesse Malmed, Paige Taul and Emily Eddy.*



MONDAY, JUNE 12, 8:00PM CHICAGO/MEXICO CITY FILMMAKER EXCHANGE: NOSTALGIA & MEMORIA: LO QUE DEJAMOS ATRÁS (NOSTALGIA & MEMORY: WHAT WE LEAVE BEHIND)

The Chicago/Mexico City Filmmaker Exchange is a three-part, cross-cultural program between filmmakers based in Chicago and in Mexico City, exploring the theme of displacement and its relationship to geography and the self. Program: SUNDAY (2014, dir., Pegah Pasalar, 15 min.) During her thirtieth birthday, a young Iranian woman meets different members of her family who have emigrated from the country. TITIXE (pictured, 2018, dir. Tania Hernández Velasco, 62 min.) A mourning tree, dancing sprouts, ghosts, stories, and forgotten seeds—this is a Mexican family's last attempt to cultivate their land. Funded by the Department of Cultural Affairs and Special Events (DCASE). *Directors Pegah Pasalar and Tania Hernández Velasco scheduled to attend.*



FILMMAKER
Q&A!

MONDAY, JUNE 26, 6:30PM MIDWEST FILM FESTIVAL

Join the Midwest Film Festival (MFF) for Analog Shorts, a program presented in collaboration with the Cinema-Luz Collective. Promising to be a captivating experience, MFF will showcase the beauty and craftsmanship of this distinct medium. As a form of art that is both nostalgic and demanding, analog filmmaking is experiencing a resurgence, and MFF proudly honors the passion and talent of its devotees and creators with this special program. The event begins at 6:30PM with a networking reception, followed by an in-theater screening and Q&A, capped off with an excellent after-party. [Learn more at midwestfilm.com](https://midwestfilm.com); [tickets at siskelfilmcenter.org](https://siskelfilmcenter.org)



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THURSDAY, JUNE 29, 8:30PM & FRIDAY, JUNE 30, 8:30PM THE WOODSTOCK OF HOUSE

2021, dirs. Rodrick F. Wimberly, Senuwell Smith, USA, 98 min. In English / Format: Digital

Chicago-made THE WOODSTOCK OF HOUSE details the triumph of House music, a genre that was attacked by mainstream America in the late 1970s for being "too Black, too Latin, and too gay." This is the untold story of the role of Chicago's Chosen Few DJs and the celebration of the 25th Anniversary of the annual Chosen Few Music Festival, which brought 50,000 people of different races, ages, and sexual orientations together with peace, love, and music.

5 QUESTIONS WITH ALICE WINOCOUR

DIRECTOR, *REVOIR PARIS*



“The best advice would be maybe: ‘Trust your gut.’ But I also rely on this NASA motto: ‘Prepare for the worst, and enjoy every part of it.’”

REVOIR PARIS is such a compassionate exploration of memory, grief, and recovery. The film will certainly connect with American audiences who regularly encounter incidents and reports of gun violence. What do you hope these audiences will understand or take away from the film?

A relief, I hope. It’s a resilience film. A way to happiness. I would like them to feel the notion of the diamond at the heart of the trauma—those positive things that could happen around a traumatic event: friendship, romantic relationships, strong bonds that are formed and which would not have been formed without the event. Or an oxytocin feeling? A psychiatrist explained to me that holding hands releases oxytocin, a well-being hormone that is similar to contact between a baby and its mother’s breast. Holding hands is comforting and bonding. It’s a kind of gregarious reflex in the

most extreme distress situations. That’s why I filmed a lot of hands, why I ended the film on this picture.

What advice would you give to students studying film/film-making?

The best advice would be maybe: “Trust your gut.” But I also rely on this NASA motto: “Prepare for the worst, and enjoy every part of it.”

What does “independent film” and “independent filmmaking” mean to you?

Make the film you want to make, with a personal vision. I admire directors such as Francis Ford Coppola or Kathryn Bigelow who can be both radical and popular, classic and unconventional.

What is a memorable moviegoing experience you’ve had?

Maybe E.T. THE EXTRATERRESTRIAL with my family. And also

ALICE IN THE CITIES with my mother at la Cinémathèque in Paris. It was the first time I went to the cinema with her. I was about the age of the actress, and this film impressed me a lot. I was struck by its poetry.

What film do you watch again and again?

SAFE, directed by Todd Haynes. I fell in love with Julianne Moore in that movie. And PSYCHO. It comes from my childhood. When I was little, my father bought a VCR, and I watched movies all day with my little brother. We had a completely compulsive relationship with movies. I remember one summer, when I was seven years old, we watched PSYCHO every day, even several times a day. Oddly, it didn’t seem to concern my parents.

See REVOIR PARIS exclusively at the Film Center starting June 30 (p. 5)

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MAY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2	3	4	5	6
	JOYLAND continues SICK OF MYSELF continues 6:00 FRIENDS WITH MONEY (HOLOFCENER), p. 9	JOYLAND 6:00 SAFE (Lecture), p. 16	JOYLAND SICK OF MYSELF 6:00 MEDITERRANEAN FEVER (CPFF), p. 7 8:30 ENOUGH SAID (HOLOFCENER), p. 9	JOYLAND SICK OF MYSELF 6:00 YOU HURT MY FEELINGS-FREE! (HOLOFCENER), p. 9	JOYLAND R.M.N. OPENS - TWO WEEK RUN 8:00 ALAM (CPFF), p. 7	R.M.N. ★12:00 SHORTS: THE ENDEARING EIGHT (Doc10), p. 10 ★2:30 UNDER THE SKY OF DAMASCUS (Doc10), p. 10 5:00 THE DEVIL'S DRIVERS (CPFF), p. 7 ★8:00 GOING TO MARS: THE NIKKI GIOVANNI PROJECT (Doc10), p. 10
7	8	9	10	11	12	13
R.M.N. ★1:00 SUBJECT (Doc10), p. 10	JOYLAND	R.M.N. 6:00 MADALENA (Lecture), p. 11	★R.M.N. SAIC FESTIVAL p. 12 6:00 WAITING FOR GAZA (CPFF), p. 8	★R.M.N. SAIC FESTIVAL p. 12	R.M.N. STILL: A MICHAEL J. FOX MOVIE OPENS - ONE WEEK RUN! DE HUMANI CORPORIS FABRICA OPENS - ONE WEEK RUN! ★SAIC FESTIVAL p. 12	STILL: A MICHAEL J. FOX MOVIE DE HUMANI CORPORIS FABRICA R.M.N. ★11:00 CIFF DIGGING DEEPER - FREE!, p. 20 ★SAIC FESTIVAL ★6:00 TANTURA (CPFF), p. 8
14	15	16	17	18	19	20
STILL: A MICHAEL J. FOX MOVIE DE HUMANI CORPORIS FABRICA R.M.N. 1:00 BOYCOTT (CPFF), p. 8	STILL: A MICHAEL J. FOX MOVIE DE HUMANI CORPORIS FABRICA R.M.N.	STILL: A MICHAEL J. FOX MOVIE DE HUMANI CORPORIS FABRICA R.M.N.	STILL: A MICHAEL J. FOX MOVIE DE HUMANI CORPORIS FABRICA R.M.N.	STILL: A MICHAEL J. FOX MOVIE DE HUMANI CORPORIS FABRICA R.M.N.	THE EIGHT MOUNTAINS OPENS - TWO WEEK RUN MONICA OPENS - TWO WEEK RUN ★8:00 BAD AXE (AAS), p. 14	THE EIGHT MOUNTAINS MONICA 1:00 SHORTS: GENERATIONS (AAS), p. 14 3:30 NAM JUNE PAIK: MOON IS THE OLDEST TV (CFS), p. 14 ★8:00 WHO KILLED VINCENT CHIN? (AAS), p. 14
21	22	23	24	25	26	27
★THE EIGHT MOUNTAINS MONICA ★1:00 WISDOM GONE WILD (AAS), p. 15	★THE EIGHT MOUNTAINS MONICA ★6:00 DOCUMENTARY SHORTS: CHICAGO! (AAS), p. 15	★THE EIGHT MOUNTAINS MONICA ★6:00 FILIPINO AMERICAN SHORTS (AAS), p. 15	★THE EIGHT MOUNTAINS MONICA ★8:00 BLURRING THE COLOR LINE (AAS), p. 15	★THE EIGHT MOUNTAINS MONICA ★8:00 WAITING FOR THE LIGHT TO CHANGE (AAS), p. 15	THE EIGHT MOUNTAINS 32 SOUNDS OPENS - ONE WEEK RUN	32 SOUNDS THE EIGHT MOUNTAINS MONICA 2:00 BEST OF ENEMIES (NTL), p. 9
28	29	30	31			
32 SOUNDS THE EIGHT MOUNTAINS MONICA 2:00 BEST OF ENEMIES (NTL), p. 9	32 SOUNDS THE EIGHT MOUNTAINS MONICA	32 SOUNDS THE EIGHT MOUNTAINS MONICA	32 SOUNDS THE EIGHT MOUNTAINS MONICA			

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General Admission: \$13
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Expect additional titles and programs to be added to our screens! Due to popular demand, new release film runs may be extended.

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Tickets are available 24 hours a day at siskelfilmcenter.org. Our box office opens 30 minutes prior to the first showtime of the day and closes 15 minutes after the last show of the day begins. All sales are final.

JUNE

★ denotes filmmaker(s) and/or special guests in attendance
 denotes 35mm or 16mm

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3		
		32 SOUNDS THE EIGHT MOUNTAINS MONICA	FALCON LAKE OPENS - ONE WEEK RUN TWILIGHT OPENS - ONE WEEK RUN	FALCON LAKE TWILIGHT		FALCON LAKE TWILIGHT
4	5	6	7	8	9	10
FALCON LAKE TWILIGHT	FALCON LAKE TWILIGHT ★6:00 FAIL SAFE (Science on Screen), p. 16	FALCON LAKE TWILIGHT	FALCON LAKE TWILIGHT ★6:00 IKIRU (Science on Screen), p. 16	FALCON LAKE TWILIGHT	THE COW WHO SANG A SONG INTO THE FUTURE OPENS - ONE WEEK RUN WHITE BALLS ON WALLS OPENS - ONE WEEK RUN ★8:00 GOOD GUY WITH A GUN p. 4	THE COW WHO SANG A SONG INTO THE FUTURE WHITE BALLS ON WALLS ★2:00 GOOD GUY WITH A GUN p. 4 ★6:00 THE MAGICIAN (Science on Screen), p. 16
11	12	13	14	15	16	17
THE COW WHO SANG A SONG INTO THE FUTURE WHITE BALLS ON WALLS	THE COW WHO SANG A SONG INTO THE FUTURE WHITE BALLS ON WALLS ★6:00 NIGHTINGALE PROJECTS: SPORTS MYSTICISM, p. 20 ★8:00 CHICAGO/MEXICO CITY FILMMAKER EXCHANGE, p. 21	THE COW WHO SANG A SONG INTO THE FUTURE WHITE BALLS ON WALLS	THE COW WHO SANG A SONG INTO THE FUTURE WHITE BALLS ON WALLS ★6:00 GOOD GUY WITH A GUN + MOVIE CLUB p. 4	THE COW WHO SANG A SONG INTO THE FUTURE WHITE BALLS ON WALLS	BLUE JEAN OPENS - TWO WEEK RUN! 6:00 BICYCLE THIEVES (Daddy Issues), p. 18 8:00 LATE SPRING (Daddy Issues), p. 18	BLUE JEAN 1:00 PAPER MOON (Daddy Issues), p. 18 3:30 ANNIE (Daddy Issues), p. 18 6:00 THE SACRIFICE (Daddy Issues), p. 18
18	19	20	21	22	23	24
BLUE JEAN 12:00 WÜLU (ADIFF), p. 17 1:00 TONI ERDMANN (Daddy Issues), p. 19 2:00 DANCING THE TWIST IN BAMAKO (ADIFF), p. 17 ★4:30 MOVE WHEN THE SPIRIT SAYS MOVE(ADIFF), p. 17 4:30 LATE SPRING (Daddy Issues), p. 18	BLUE JEAN 6:15 AFTERSUN (Daddy Issues), p. 19	BLUE JEAN 6:00 THE LION KING (Daddy Issues), p. 19	★BLUE JEAN 6:00 12 ANGRY MEN (Science on Screen), p. 16 6:00 FENCES (Daddy Issues), p. 19	BLUE JEAN 6:00 THE MOSQUITO COAST (Daddy Issues), p. 19	BLUE JEAN 6:00 THE LION KING (Daddy Issues), p. 19 8:00 PAPER MOON (Daddy Issues), p. 18	BLUE JEAN 12:00 BICYCLE THIEVES (Daddy Issues), p. 18 2:00 GOOD (NTL), p. 9 5:30 TONI ERDMANN (Daddy Issues), p. 19
25	26	27	28	29	30	
BLUE JEAN 12:00 AFTERSUN (Daddy Issues), p. 19 2:00 GOOD (NTL), p. 9 5:30 THE SACRIFICE (Daddy Issues), p. 18	BLUE JEAN 6:00 FENCES (Daddy Issues), p. 19 ★7:30 MIDWEST FILM FESTIVAL: ANALOG SHORTS, p. 21	BLUE JEAN	BLUE JEAN 6:00 THE MOSQUITO COAST (Daddy Issues), p. 19	BLUE JEAN 6:00 ANNIE (Daddy Issues), p. 18 8:30 THE WOODSTOCK OF HOUSE, p. 21	REVOIR PARIS OPENS - TWO WEEK RUN 8:30 THE WOODSTOCK OF HOUSE, p. 21	

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