

# GENE SISKEL FILM CENTER

GAZETTE

Vol. 53 Issue 2

GAZETTE • MARCH/APRIL 2025

## IN THIS ISSUE:

Our 28th Chicago European Union Film Festival celebrates Poland with 20 films including 12 Chicago premieres (and pierogi)!

Artists Kevin Jerome Everson, Claudrena N. Harold, Trinh T. Minh-Ha, Aura Satz, and Chicago's own radical media history take center stage this season at Conversations at the Edge.



School of the Art Institute  
of Chicago

KRZYSZTOF KIESLOWSKI'S THREE COLORS: RED, P. 11

# ABOUT THE FILM CENTER

164 NORTH STATE STREET CHICAGO, IL 60601  
SISKELFILMCENTER.ORG



The Gene Siskel Film Center strives to host inclusive, accessible events that enable all individuals to engage fully. For accessibility requests or inquiries, please visit [siskelfilmcenter.org/accessibility](http://siskelfilmcenter.org/accessibility), contact us at [filmcenter@saic.edu](mailto:filmcenter@saic.edu) or 312.846.2600.

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

## TICKETS

*Unless otherwise noted:*

**Members: \$6.50**  
**General Admission: \$13.00**  
**Student/Senior: \$8.00\***  
**SAIC Students/Staff: \$5.00\***

*\*Discount at box office only.  
Valid ID required.*

Tickets are available 24 hours a day at [siskelfilmcenter.org](http://siskelfilmcenter.org). Tickets are not available for purchase over the phone. 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. Our front doors lock 20 minutes after the last show of the day begins. All sales are final—no refunds or exchanges.

Expect additional titles and programs to be added to our screens.

Tickets to one- and two-week long runs are available for purchase typically one week prior to opening day. Visit [siskelfilmcenter.org](http://siskelfilmcenter.org) for the most up-to-date information about what's playing, guest appearances, and confirmed showtimes.

Photographs and/or video may be taken at screenings and events. By visiting, you grant the Film Center full rights to use these images for all present or future promotion and marketing.

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# NEW RELEASES & RESTORATIONS

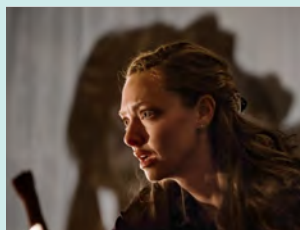
Opening dates subject to change; additional titles may be added. [siskelfilmcenter.org](http://siskelfilmcenter.org)



## OPENS MARCH 7 A WOMAN IS A WOMAN (UNE FEMME EST UNE FEMME)

1961, dir. Jean-Luc Godard, France, Italy, 84 min.  
In French with English subtitles / Format: **4K digital restoration**

Jean-Luc Godard's homage to the Hollywood musical—and his first film in color—stars Anna Karina, Jean-Paul Belmondo, and Jean-Claude Brialy in the playful story of Angéla, an exotic dancer with baby fever; her lover Emile, and his jealous best friend Alfred. Chock-full of eccentric musical moments and inside jokes (catch a reference to *BREATHLESS* and a cameo by Jeanne Moreau), *A WOMAN IS A WOMAN* is a delight that won a jury prize at the Berlin Film Festival for its “originality, youth, audacity and impertinence.” Restoration produced from original 35mm negative and sound negative. Supervised by Studiocanal, restored with the support of the CNC. **Film Center exclusive.**



## OPENS MARCH 7 SEVEN VEILS

2024, dir. Atom Egoyan, Canada, Finland, USA, 107 min.  
In English / Format: Digital

After years away, director Jeanine (Amanda Seyfried) returns to the opera world to stage her former mentor Charlie's most famous work, *Salome*. Haunted by her own demons, her complicated relationship with Charlie, and the piece, Jeanine's personal and professional life begins to unravel. Canadian auteur Atom Egoyan (*THE SWEET HEREAFTER*) entangles art and life in this irresistible, propulsive work. A show-within-a-show (*SEVEN VEILS* was filmed in Toronto during Egoyan's own acclaimed staging of *Salome*) and a drama-within-a-drama, this is a thrilling vision that will satisfy theatre lovers and cinephiles alike.



## OPENS MARCH 14 ON BECOMING A GUINEA FOWL

2024, dir. Rungano Nyoni, UK, Zambia, Ireland, USA, 99 min.  
In English and Bemba with English subtitles / Format: Digital

Shula (Susan Chardy, in a remarkable debut performance) is driving home from a party in the middle of the night when she spots the dead body of her uncle Fred in the middle of the road. Emotionless, she calls her family to share the news, and thus begins the grieving process. But as the days-long funeral proceedings begin, as family members wail and traditions are kept, Fred's true nature is brought to light. With the long-awaited follow-up to her acclaimed 2017 debut *I AM NOT A WITCH*, Rungano Nyoni delivers a darkly comedic and disquieting examination of family secrets.



## OPENS MARCH 21 YOU BURN ME (TÚ ME ABRASAS)

2024, dir. Matías Piñeiro, Spain, Argentina, 64 min. In English / Format: Digital

Matías Piñeiro's bold *YOU BURN ME* is an adaptation of Italian novelist Cesare Pavese's *Sea Foam*. In the story, Greek goddesses Sappho and Britomartis have an expansive conversation about desire. In Greek mythology, the lovesick Sappho throws herself into the ocean and dies, and Britomartis perishes after leaping from a cliff while fleeing from a man. Here, Piñeiro introduces a game of translation, filling the gaps of *Sea Foam* with new readings, modern questions, and science to save Sappho and Britomartis from oblivion. Preceded by the US premiere of Piñeiro's *PREFACE TO THE LITTLE DIALOGUE* (6 min.), a playful primer to *YOU BURN ME*. **Film Center exclusive.**



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## OPENS MARCH 21 THE ANNIHILATION OF FISH

1999, dir. Charles Burnett, USA, 108 min.  
In English / Format: **4K digital restoration**

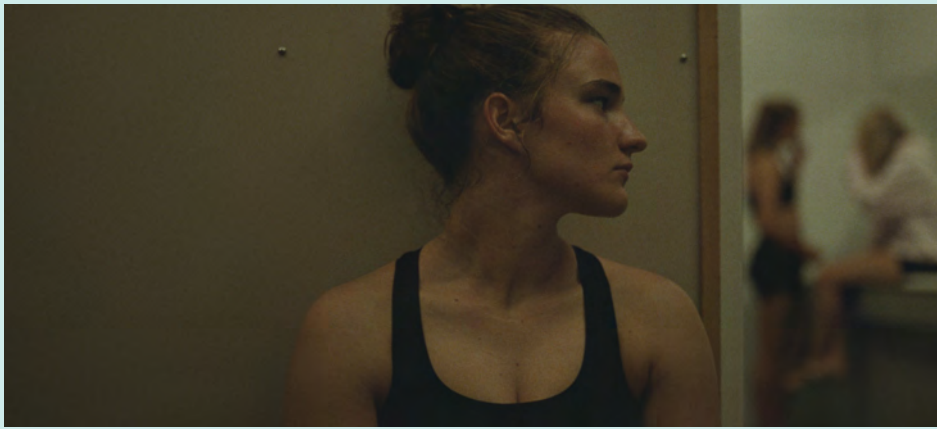
In the tender *THE ANNIHILATION OF FISH*, Poinsettia (Lynn Redgrave), whose imaginary lover is the 19th-century composer Giacomo Puccini, moves into a Los Angeles apartment building with an unconventional landlady (Margot Kidder) and eccentric neighbor, the widower Fish (James Earl Jones), who frequently gets into wrestling matches with unseen demons. Despite their differences, Poinsettia and Fish find that, when you are with a person you trust, in a place where you can be your authentic self, real love can bloom. Restored by the UCLA Film & Television Archive and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation. **Film Center exclusive.**



## OPENS MARCH 28 MISERICORDIA (MISÉRICORDE)

2024, dir. Alain Guiraudie, France, Spain, Portugal, 102 min.  
In French with English subtitles / Format: Digital

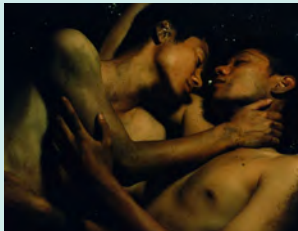
Jérémie returns to his hometown in southern France after the death of his former boss, the local bakery owner. Once there, he becomes a fixture in the community: cozying up to the baker's wife, clashing with his volatile son Vincent, who is threatened by Jérémie's lingering presence, and forming a bond with the cheerful local priest. But the tantalizing themes of love and death that fascinate Alain Guiraudie (*STRANGER BY THE LAKE*) are roiling under the placid surface, and when a moment of violence occurs, Guiraudie upends all genre expectations, revealing *MISERICORDIA* to be a darkly clever and unexpectedly humorous thriller.



**OPENS MARCH 28**  
**JULIE KEEPS QUIET (JULIE ZWIJGT)**

2024, dir. Leonardo Van Dijl, Belgium, Sweden, 100 min. In Dutch and French with English subtitles / Format: Digital

Julie, the star player at an elite youth tennis academy, is laser-focused on making it into the Belgian Tennis Federation. When her coach, J r my, is suspended after one of his prot g es dies by suicide, the academy urges players to speak up about their experience with him. Julie keeps quiet. As suspicions mount about the nature of J r my and Julie’s relationship, her silence deepens, fueling anxiety that shifts her focus inward, undermining her confidence, concentration, and performance. Executive produced by tennis champion Naomi Osaka, JULIE KEEPS QUIET is a powder keg of a movie, a tense and taut study of the illusion of control. *Film Center exclusive.*



**OPENS APRIL 4**  
**VIET AND NAM (TRONG L NG DAT)**

2024, dir. Truong Minh Quy, Vietnam, Philippines, Singapore, France, Netherlands, Italy, Germany, USA, 129 min. In Vietnamese with English subtitles / Format: Digital

In the dark coal mines, thousands of feet underground, two young miners, Vi t and Nam, cherish tender, intimate moments together that they cannot share in public. Soon, Nam will move abroad for better opportunities, and the men will be separated. But before he leaves, Nam will accompany his mother into the forest to find the remains of his father, a soldier who never returned from the war. Banned in Vietnam for its “negative portrayal of the country,” VIET AND NAM, stunningly shot on 16mm, is a spellbinding, slow-cinema exploration of the legacies of a nation, anchored by an achingly beautiful love story. *Film Center exclusive.*



**OPENS APRIL 4**  
**ERIC LARUE**

2024, dir. Michael Shannon, USA, 119 min. In English / Format: Digital

In acclaimed actor Michael Shannon’s deft directorial debut, middle-aged mother Janice LaRue (Judy Greer) is adrift after her son Eric killed three classmates in a school shooting. As she grapples with her grief and guilt, her fragile husband Ron (Alexander Skarsg rd) has devoted himself to the local evangelical church, while Janice’s Presbyterian pastor urges her to meet with the victims’ mothers for closure. Led by Greer’s nuanced performance and Shannon’s intentional pacing and confident eye, ERIC LARUE, adapted from Brett Neveu’s 2002 play, which debuted at A Red Orchid Theatre in Chicago, is a captivating portrait of faith, blame, and atonement. *Film Center exclusive.*



**OPENS APRIL 11**  
**GRAND TOUR**

2024, dir. Miguel Gomes, Portugal, Italy, France, Germany, Japan, China, 128 min. In English and Portuguese, Burmese, Vietnamese, Mandarin, French, Spanish, and Japanese with English subtitles / Format: Digital

Burma, 1917. Edward, a British diplomat, is due to meet his fianc e Molly after an especially protracted, long-distance engagement. Instead, he panics and runs away, hopping on a ship to Singapore and setting off on the titular grand tour across Asia, with Molly hot on his trail. At each stop, Edward grows more melancholy, contemplating the meaning of his existence and wondering about his would-be bride. Meanwhile, the spirited Molly continues, determined, despite significant setbacks, to track down the man she loves. The latest feature from Portuguese auteur Miguel Gomes (THE TSUGUA DIARIES), GRAND TOUR, which won Gomes the Best Director prize at Cannes, is an extraordinary journey of two strangers in a strange land. *Film Center exclusive.*



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**OPENS APRIL 18**  
**KILLER OF SHEEP**

1978, dir. Charles Burnett, USA, 80 min. In English / Format: 4K digital restoration

Charles Burnett’s landmark film, submitted as his UCLA Master’s thesis, is a quietly powerful exploration of Black working-class life in Los Angeles. Stan works at a slaughterhouse in Watts, a labor he abhors. The burden of his work mirrors his strained marriage and the stress of the daily grind, causing Stan to question whether a better way of life is possible. Burnett’s minimalist style creates a deeply resonant portrait of hardship and resilience in a tough, unforgiving world. Of his first feature, Burnett explained, “You don’t necessarily win battles; you survive.” Restored and remastered by UCLA Film & Television Archive, Milestone Films, and the Criterion Collection. Restoration supervised by Ross Lipman and Jillian Borders in consultation with Charles Burnett. *Film Center exclusive.*



**OPENS APRIL 25**  
**LOVE HOTEL (RABU HOTELU)**

1985, dir. Shinji S mai, Japan, 88 min. In Japanese with English subtitles / Format: 2K digital restoration

In Shinji S mai’s tale of two broken people, a call girl named Yumi and a grieving man named Tetsuro have a violent rendezvous in a cheap hotel. Years later, they meet again and begin a strange affair. An unnerving work of erotica, S mai explores how two souls are intrinsically linked. With long takes and a sparing use of music, LOVE HOTEL is a haunting, voyeuristic viewing experience. As Ryusuke Hamaguchi (DRIVE MY CAR) declared, “For anyone who wants to see a movie that has the power to change and sustain your life, I urge you to see S mai’s films.” Content consideration: contains scenes of sexual violence. *Film Center exclusive.*

Can we imagine a world without war? How many nations divided by religion and political ideology have fought for unity and lost? With the ongoing violence and widening conflict in the Middle East, three years after Russia declared war on Ukraine, and 50 years since the end of the war in Vietnam, we still open our newspapers to images of the aftermath of violence and bloodshed. Cinema has a long history of depicting the drama of war. Rather than focusing on the battlefield, on which Hollywood has spawned plenty of movies, this series examines the impact of war on the human psyche. Each film is followed by a lecture, which explores the impact of partitions, divided borders, territorial conflicts, violent uprisings, and civil war in an attempt to reflect critically yet objectively on current divisions around the globe. Presented in collaboration with the School of the Art Institute of Chicago's Art History, Theory, and Criticism department. Lecturer: Nora Annesley Taylor, Alsdorf Professor of South and Southeast Asian Art. Synopses by Annesley Taylor. [siskelfilmcenter.org/shadowsfwar](http://siskelfilmcenter.org/shadowsfwar)



**TUESDAY, MARCH 4, 6:00PM**  
**GOOD BYE, LENIN!**

2004, dir. Wolfgang Becker, Germany, 121 min.  
In German with English subtitles / Format: 35mm

On the eve of the fall of the Berlin Wall in 1989—heralding the end of the Cold War—a woman falls into a coma and thus sleeps through the sweeping political changes taking place as East and West Germany reunite. When she reawakens, her children need to conceal the situation to avoid shocking their loyal Communist mother. Among other things, GOOD BYE LENIN! is a display of the phenomenon of “Ostalgie” or “nostalgia for the East.”



**TUESDAY, MARCH 11, 6:00PM**  
**INCENDIES**

2010, dir. Denis Villeneuve, Canada, 131 min.  
In French and Arabic with English subtitles / Format: Digital

Adapted from the 2003 play by the same name (which translates as “Scorched”), by Lebanese-Canadian author Wajdi Mouawad, INCENDIES is told in both the present and through a series of flashbacks and follows the lives of Canadian twins who travel to their deceased mother’s native Levant to uncover what she experienced during a bloody civil war. What they discover is beyond human comprehension. *Dialogue: SAIC Professor Raja Halwani.*



**TUESDAY, MARCH 18, 6:00PM**  
**3000 NIGHTS**

2015, dir. Mai Masri, Palestine, France, Jordan, Lebanon, 103 min.  
In Arabic and Hebrew with English subtitles / Format: Digital

In the occupied West Bank town of Nablus, Palestine, Layal, a young school teacher, is wrongfully accused of helping a teenage boy suspected of attacking a military checkpoint. Arrested and imprisoned by Israeli authorities, Layal faces 3,000 nights in a brutal detention center, where conditions are dire. *Dialogue: SAIC Master of Arts Student in Modern and Contemporary Art History Tala Nassar.*



**TUESDAY, MARCH 25, 6:00PM**  
**HUNGER**

2008, dir. Steve McQueen, Ireland, 96 min. In English / Format: Digital

Acclaimed auteur Steve McQueen’s debut feature portrays the final days of Provisional Irish Republican Army member Bobby Sands (Michael Fassbender), who went on a hunger strike in protest of the British government’s refusal to recognize him as a political prisoner.



**TUESDAY, APRIL 1, 6:00PM**  
**GODZILLA MINUS ONE (GOJIRA -1.0)**

2023, dir. Takashi Yamazaki, Japan, 124 min.  
In Japanese with English subtitles / Format: Digital

Differentiating itself from the 37 previous Godzilla films, GODZILLA MINUS ONE is set both before and after the United States dropped atomic bombs on Hiroshima and Nagasaki. The story follows a kamikaze pilot and his encounters with the monster that was empowered by the US nuclear tests in the Pacific Ocean. Far from a horror movie, GODZILLA MINUS ONE takes a more sentimental and emotional look at the beast and is a story of finding community in the wake of destruction.



**TUESDAY, APRIL 8, 6:00PM**  
**HIROSHIMA, MON AMOUR**

1959, dir. Alain Resnais, France, Japan, 92 min. In French and Japanese with English subtitles / Format: Digital

Excluded from the official selection at the 1959 Cannes film festival because of concern that its sensitive subject matter about nuclear bombs might upset the US government, HIROSHIMA, MON AMOUR is told in a series of flashbacks, documenting intensely personal conversations between a French actress and a Japanese architect. The actress recounts the aftermath of the atomic bombing of Hiroshima; the architect is from a family who died in the explosion.



**TUESDAY, APRIL 15, 6:00PM**  
**THE MISSING PICTURE (L'IMAGE MANQUANTE)**

2013, dir. Rithy Panh, Cambodia, France, 92 min. In French with English subtitles / Format: Digital

Blending animation, archival footage, and clay dioramas by sculptor Sarith Mang, THE MISSING PICTURE documents the Khmer Rouge regime and the Cambodian genocide’s impact and aftermath on the Cambodian people. Filmmaker Rithy Panh weaves his own story as a child who survived the genocide before settling in France.



**TUESDAY, APRIL 22, 6:00PM**  
**BOWLING FOR COLUMBINE**

2002, dir. Michael Moore, USA, Canada, Germany, 120 min. In English / Format: 35mm

Exploring what he suggests is the primary causes for the Columbine High School Massacre and other acts of gun violence, Michael Moore discusses with various subjects—including then National Rifle Association president Charlton Heston, Marilyn Manson, and survivors of the Columbine High School shooting—why the US violent crime rate is substantially higher than those of other nations. Now over 20 years old, Moore’s Academy Award-winning documentary is as relevant as ever.



SEE MORE  
BY TRINH T.  
MINH-HA  
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**TUESDAY, MAY 6, 6:00PM**  
**FORGETTING VIETNAM**

2016, dir. Trinh T. Minh-ha, USA, South Korea, Germany, 90 min. Vietnamese with English subtitles / Format: Digital

Highly influential as a feminist and postcolonial theorist, Trinh T. Minh-ha’s experimental films challenge narrative and cinematic conventions while raising critical social issues. FORGETTING VIETNAM combines footage from 1995 and 2012, and is a meditation on the legacy of Vietnam in contemporary society framed by two ancient myths: that Vietnam was formed when two fighting dragons fell into the South China Sea, and that the origin of Viet people traces back to the union between a fairy and a dragon.

Member Exclusive: 7-film and 7-popcorn Lecture Series ticket package available for \$45!

# ★ Spotlight: Poland

For our 28th Chicago European Union Film Festival Spotlight: Poland, it is our pleasure, with the generous support of the Consulate General of the Republic of Poland in Chicago, to present two weeks of the best new and classic films from Poland and Polish filmmakers. Join us March 7–20, as we present 20 films, including 13 new titles—and 12 Chicago premieres—alongside classics from filmmakers including Krzysztof Kieslowski, Agnieszka Holland, and Andrzej Wajda. Meet filmmakers visiting us from Poland, and enjoy taste from the country through special events and at our concession stand. Do zobaczenia w kinach! (See you at the movies!) **Save with a Festival Passport! Get tickets for five Festival films\* and unlimited popcorn. \$30 Film Center members, \$50 general audience. \*Excludes Opening Night siskelfilmcenter.org/CEUFF**



Q & A

**FRIDAY, MARCH 7, 7:00PM**  
**OPENING NIGHT: WHITE COURAGE (BIALA ODWAGA)**

2024, dir. Marcin Koszałka, Poland, 115 min. In Polish with English subtitles / Format: Digital

Set in the Polish Highlands at the outset of WWII, Marcin Koszałka’s gripping WHITE COURAGE begins with a betrayal. Brothers Andrzej (Filip Plawiak) and Maciek (Julian Swiezewski) are driven apart when Andrzej’s lover, Bronka (Sandra Drzymalska, SIMONA KOSSAK, playing March 8) is promised to Maciek. Andrzej leaves, and meets Wolfram, an anthropologist who enlists him to support the Nazi ideology, while Maciek begins organizing the local resistance back home. When Andrzej returns, an inevitable, devastating confrontation unfolds. Koszałka (THE RED SPIDER) sets a brutal story against a breathtaking backdrop, using the tale of two brothers to tell a larger story of WWII’s impact on the Highlanders. Co-written by Koszałka, with research support from the Institute of National Remembrance – Commission for the Prosecution of Crimes against the Polish Nation, WHITE COURAGE won the Best Director and Best Screenplay awards at the 2024 Gdynia Film Festival, and swept the 2024 Polish Film Festival, winning Best Director, Best Actress (Drzymalska), Best Supporting Actor (Swiezewski), and Best Screenplay. *Content consideration: contains scenes of violence. Dialogue: Director Marcin Koszałka in attendance.*



Followed by a pierogi and kolaczki reception generously sponsored by Kasia’s Deli. Tickets: \$20 Gene Siskel Film Center members, seniors, SAIC students, faculty, and staff; \$25 general audiences.



**SATURDAY, MARCH 8, 12:30PM**  
**SHATTERED GAMES (W SZACHU. OSTATNIA ROZGRYWKA)**

2023, dir. Marek Bukowski, Poland, 60 min. In Polish with English subtitles / Format: Digital

Inspired by true events, SHATTERED GAMES tells the story of the Polish national chess team—known as the Golden Team—as they prepare for the 1930 Hamburg World Chess Championship. As war looms and Nazis occupy Poland, the team grows closer, battling to win the trophy as they also contend with the declining health of their star player, Akiba Rubinstein. Filmed in the interiors of historic pre-war palaces in Poland, SHATTERED GAMES, in one potent hour, stylishly captures how the outbreak of war brought a premature end to a brilliant team whose moves are still studied in chess textbooks to this day.



**SATURDAY, MARCH 8, 2:30PM**  
**THE LOVE BUZZ (MIŁOSC JAK MIÓD)**

2024, dir. Maciej Migas, Poland, 100 min.

In Polish with English subtitles / Format: Digital

While Majka and Agata are both in their 50s, going through menopause, and dissatisfied with life, the old friends are otherwise polar opposites. Widowed Majka lives by the Baltic Sea, runs a sweet shop, and is a devoted grandmother, while recently single Agata lives in the Tatra Mountains, meditates regularly, and has no family.

When the two women reconnect at a funeral, they make an impulsive decision to swap lives, a role reversal that leads to hilarious twists, character-building challenges, and unpredictable revelations. A laugh-out-loud comedy about trusting your head and your heart, THE LOVE BUZZ delightfully suggests that age really is just a number.



**SATURDAY, MARCH 8, 5:00PM**  
**SIMONA KOSSAK**

2024, dir. Adrian Panek, Poland, 100 min. In Polish with English subtitles / Format: Digital

In this smart biopic, Sandra Drzymalska (WHITE COURAGE) stars as Polish ecological hero Simona Kossak (1943–2007). Lacking the artistic talent or interest that defined the Kossak family for generations, after graduating university Simona chooses to leave her hard-hearted mother and accept a position at the Polish

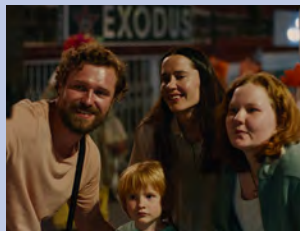
Academy of Science’s Research Center in the Białowieża Forest, and learns how to defend both her position as a naturalist and the place of a young woman in a world dominated by men. With vivid, lush cinematography, and an equal parts commanding and vulnerable performance from Drzymalska, SIMONA KOSSAK is a captivating portrait of an underappreciated heroine.



**SATURDAY, MARCH 8, 7:30PM**  
**THE A(A) TEAM (DRUZYNA AA)**

2024, dir. Daniel Jaroszek, Poland, 132 min. In Polish with English subtitles / Format: Digital

As the A-Team said, “I love it when a plan comes together,” but for the AA Team, the plan is tenuous at best. When four alcoholics learn their beloved rehab facility will close due to lack of funding, they accept a risky gig to save it: smuggle two tankers of booze across Poland for \$200,000. They pack food and their emotion journals, kidnap their therapist (Lukasz Simlat, CORPUS CHRISTI), and drive. But temptation is not their only danger; a deranged customs officer is also hot on their trail. To survive, the team has to learn to rely on each other, keep their eyes on the road, and trust themselves in this dark and heartwarming comedy.



**SUNDAY, MARCH 9, 12:30PM**  
**UNDER THE VOLCANO (POD WULKANEM)**

2024, dir. Damian Kocur, Poland, 105 min. In English and Ukrainian and Spanish with English subtitles / Format: Digital

In Damian Kocur’s timely UNDER THE VOLCANO, a Ukrainian family is wrapping up their sun-soaked holiday in the Canary Islands when Russia invades their homeland. In an instant, they are no longer tourists, but refugees. Frantically waiting for news from home, father Roman, stepmother Nastia, teenage Sofia, and

young Fedir are grounded: trapped in paradise as other travelers go about their vacations, oblivious to their situation. UNDER THE VOLCANO, Poland’s submission to the Academy Awards for Oscar consideration, is a sensitive and authentic portrait of displacement and unquestionably a war movie, though not a single shot is fired, nor a bomb dropped.



**SUNDAY, MARCH 9, 2:45PM**  
**EUROPA EUROPA**

1990, dir. Agnieszka Holland, Poland, Germany, France, 112 min. In Polish, German, Russian, and Hebrew with English subtitles / Format: Digital

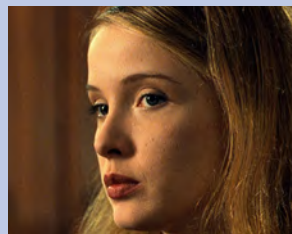
Agnieszka Holland—whose GREEN BORDER won Best Film at the 2024 Polish Film Awards—gained international acclaim for EUROPA EUROPA. Based on a true story, German Jew Solomon Perel, who is separated from his family during WWII, finds himself surviving only by reluctantly hiding his Jewishness. In a Soviet orphanage he learns Russian, then uses his skills to work as an interpreter for the German army. When he returns home, he enlists in the Hitler Youth Academy—a horror that continues to keep his identity a secret. EUROPA EUROPA is a damning refutation of the idea of racial purity and a coming-of-age story like no other.



**SUNDAY, MARCH 9, 5:30PM**  
& **SUNDAY, MARCH 16, 12:00PM**  
**THREE COLORS: BLUE (TROIS COULEURS: BLEU)**

1993, dir. Krzysztof Kieslowski, Poland, France, Switzerland, 98 min. In Polish, French and Romanian with English subtitles / Format: 4K digital restoration

Inspired by the ideals of the French Revolution, Warsaw-born master Krzysztof Kieslowski designed his critically acclaimed THREE COLORS trilogy as an exploration of liberty, equality, and fraternity. In BLUE, Julie (a riveting Juliette Binoche) is devastated after her husband and daughter are killed in a car accident. Overwhelmed with grief, she attempts to sever all ties with her life and the people who knew her before the accident, but finds that, either by her own hand or through coincidence, her past continues to connect with her present. A meditative study of personal freedom, BLUE is a hypnotic and exceptional cinematic experience.



**WEDNESDAY, MARCH 12, 6:00PM**  
& **SUNDAY, MARCH 16, 2:15PM**  
**THREE COLORS: WHITE (TROIS COULEURS: BLANC)**

1994, dir. Krzysztof Kieslowski, Poland, France, Switzerland, 92 min. In English and Polish and French with English subtitles / Format: 4K digital restoration

Laced with a biting irony (Roger Ebert called the film Kieslowski’s “anti-comedy”), WHITE is a darkly playful tale of equality and justice. Karol Karol (Zbigniew Zamachowski), a hapless hairdresser living in France, returns to his native Poland penniless and humiliated after he loses everything when his wife Dominique (Julie Delpy) divorces him. Once home, he begins plotting a complex and absurd plan to regain his dignity. An interesting film to consider in 2025, when discourse about masculinity abounds (*The Guardian’s* Peter Bradshaw deemed it “an opera of male agony”), WHITE is a sardonic study of power, control, and destiny.



**THURSDAY, MARCH 13, 8:30PM**  
& **SUNDAY, MARCH 16, 4:30PM**  
**THREE COLORS: RED (TROIS COULEURS: ROUGE)**

1994, dir. Krzysztof Kieslowski, Poland, France, Switzerland, 99 min. In French with English subtitles / Format: 4K digital restoration

In RED, a luminous exploration of human connection, Irène Jacob stars as Valentine, a melancholy model whose life unexpectedly intersects with that of Joseph, a retired judge who habitually spies on his neighbors. The film received three Academy Award nominations, including a Best Director nod for Kieslowski, and critics declared he had saved the best for last. Kieslowski announced that this final film in the THREE COLORS trilogy would also mark his retirement. Devastatingly, the director would die suddenly two years after its release. A story of empathy and the possibility of redemption, RED is a brilliant final gift from one of Poland’s most revered filmmakers.



**MONDAY, MARCH 10, 6:15PM**  
**ASHES AND DIAMONDS (POPIÓL I DIAMENT)**

1958, dir. Andrzej Wajda, Poland, 103 min. In Polish with English subtitles / Format: 35mm

One of the most important Polish films of all time, ASHES AND DIAMONDS takes place on the last day of WWII. In a small town in Poland, resistance fighter Maciek (Zbigniew Cybulski, the “James Dean of Poland”) has been tasked with assassinating a communist official to help solidify Poland’s post-war government. When the mission goes awry, he meets Krystyna, a captivating barmaid who offers him a fleeting vision of a life beyond conflict, where intimacy and daily routine replace violence and military discipline. Using man as metaphor for country, Wajda delivers an urgent and electrifying vision of Poland at a time of transition.



**WEDNESDAY, MARCH 12, 8:00PM  
WOMAN OF... (KOBIEȚA Z...)**

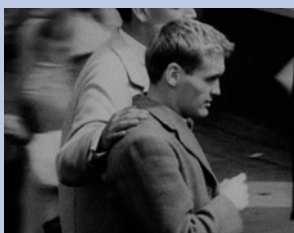
2023, dirs. Michał Englert, Małgorzata Szumowska, Poland, Sweden, 132 mins. In Polish with English subtitles / Format: Digital

Set against the landscape of the Polish transformation from communism to capitalism, WOMAN OF... (a reference to Andrzej Wajda's MAN OF IRON and MAN OF MARBLE) spans 45 years of the life of Aniela Wesoly—portrayed by Mateusz Więclawek and Małgorzata Hajewska-Krzysztofik—following her journey of liberation

as a trans woman. Co-starring Joanna Kulig (CIVIL WAR), A WOMAN OF..., which was supported by a trans advisory team, pulls no punches in its criticism of Poland's past and present mistreatment of the queer community. Michał Englert and Małgorzata Szumowska craft a tender, sensitive portrait, which was nominated for the Gold Lion and the Queer Lion at the Venice Film Festival.

**DOUBLE FEATURE DISCOUNT  
TWO BY SKOLIMOWSKI: IDENTIFICATION MARKS: NONE AND EO**

Tickets available individually, or catch both films and save! Double feature discount: \$10 members, \$13 seniors, SAIC students, faculty, and staff, and \$20 general public.



**FRIDAY, MARCH 14, 6:00PM  
IDENTIFICATION MARKS: NONE (RYSOPIS)**

1964, dir. Jerzy Skolimowski, Poland, 73 min. In Polish / Format: Digital

Jerzy Skolimowski was still a student at the Łódź Film School when he finished his semi-autobiographical debut feature. He stars as Andrzej Leszczyc, a university dropout who is sentenced to military duty. Filmed in real time and made up of approximately 29 shots, IDENTIFICATION MARKS: NONE follows Andrzej as he wanders around the city, considering his looming obligation on his last day

as a civilian. Made three years after he had co-written Roman Polanski's Oscar-nominated hit KNIFE IN THE WATER, this striking debut introduced Skolimowski as a bold and uncompromising director.

**FRIDAY, MARCH 14, 8:00PM  
EO**

2022, dir. Jerzy Skolimowski, Poland, Italy, 86 min. In English and Polish, Italian and French with English subtitles / Format: Digital

Skolimowski's most recent film is his most inventive yet, a tender and hypnotic portrait of a donkey named Eo. After he is removed from the traveling circus he has always called home, Eo sets off on an epic journey across the Polish and Italian countryside,

experiencing kindness and cruelty in equal measure. In this poetic homage to Robert Bresson's AU HASARD BALTHAZAR, Skolimowski boldly comments on humanity, global warming, and cinema itself, presenting his vision through the kind and trusting eyes of Eo, and placing the viewer directly in the heart of his four-legged protagonist.

**SATURDAY, MARCH 15, 1:15PM  
IT'S NOT MY FILM (TO NIE MÓJ FILM)**

2024, dir. Maria Zbąska, Poland, 99 min. In Polish with English subtitles / Format: Digital

"We'll go to the seaside. We'll walk 250 miles on the beach. If we can't make it, we'll split up." Janek and Wanda, who love each other, but can't seem to like each other, trek along the wintery Baltic coast in a last ditch effort to save their relationship. Bundled up against the elements, dependent on one another for

survival, and with no humans around for miles, Janek and Wanda have nothing left to do but let it all out. Maria Zbąska's debut feature, which won the Andrzej Zulawski Award at the 2024 Polish Film Festival, is an assured and uncompromising story of modern love. *Dialogue: Maria Zbąska in attendance.*



**SATURDAY, MARCH 15, 3:45PM  
KULEJ. ALL THAT GLITTERS ISN'T GOLD (KULEJ. DWIE STRONY MEDALU)**

2024, dir. Xawery Żuławski, Poland, 148 min. In Polish with English subtitles / Format: Digital

KULEJ. ALL THAT GLITTERS ISN'T GOLD chronicles the turbulent years of 1964 to 1968 for two-time Olympic gold medalist boxer Jerzy Kulej, and his wife Helena (Michalina Olszańska, THE LURE). Returning from the Tokyo Olympics with his first gold medal, Jerzy (Tomasz Włosok) is a national hero, but the next four years, as he trains for the Mexico City Olympics, are complicated by his vices and the slow liberalization of Poland. Director Xawery Żuławski captures the spirit of the era and the complex dynamics of the Kulej's marriage, punctuating the drama with spectacular boxing sequences that will satisfy any RAGING BULL or ROCKY fan.



**Q&A**

**SATURDAY, MARCH 15, 7:15PM  
UNDER THE GREY SKY (POD SZARYM NIEBEM)**

2024, dir. Mara Tomkovich, Poland, 81 min. In Belarusian and Russian with English subtitles / Format: Digital

In Mara Tomkovich's eerily timely feature debut, journalist Lena is arrested for livestreaming the suppression of a protest against the 2020 Belarusian election, thrusting her husband Ilya into an untenable situation. With the grim possibility that Lena will spend years behind bars, Ilya must consider the sacrifices he may be forced to make to support her. Inspired by the true story of Katsyaryna Andreeva and Igor Ilyash, UNDER THE GREY SKY is a haunting portrait of political repression in the digital age, which premiered at the Tribeca Film Festival, and won the Best Debut Director prize at the 2024 Polish Film Festival. *Dialogue: Director Mara Tomkovich in attendance. Followed by a reception generously sponsored by Polombia.*

**WEDNESDAY, MARCH 19, 6:00PM  
MINGHUN**

2024, dir. Jan P. Matuszyński, Poland, 94 min. In Polish and Chinese with English subtitles / Format: Digital

Jurek (Marcin Dorocinski) is a widower who is devoted to his teenage daughter Masia. Though they live in Poland, Masia cherishes and observes the traditions of her late Chinese mother. When Masia unexpectedly dies, Jurek's Chinese father-in-law Ben (Daxing Zhang) travels to Poland to help lay her to rest and with the intent to perform a "minghun," or ghost marriage for Masia, so that she might find balance and not be lonely in the afterlife. Jan P. Matuszyński's (LEAVE NO TRACES) MINGHUN is a sensitive exploration of cross-cultural understanding, and a beautiful portrait of two men brought together by shared grief, love, and family.

**WEDNESDAY MARCH 19, 8:15PM  
A REAL PAIN**

2024, dir. Jesse Eisenberg, USA, Poland, 90 min. In English and Polish with English subtitles / Format: Digital

Straightlaced David (Jesse Eisenberg) and his unpredictable cousin Benji (Kieran Culkin) reunite for a Jewish heritage tour through Poland to honor their beloved grandmother. When tensions resurface against the backdrop of their family history, the trip takes on an entirely new meaning. A poignant portrait of family and intergenerational trauma, A REAL PAIN has been hailed as one of the best films of the year, and won Culkin a Golden Globe award and Academy Award nomination for Best Supporting Actor. Shot in Lublin, Warsaw, Krasnystaw, Kraśnik, and Radom, writer-director Jesse Eisenberg, who is a dual American and Polish citizen, has called A REAL PAIN his "love letter to Poland."

**Q&A**





**THURSDAY, MARCH 20, 6:00PM**  
**CLOSING NIGHT: SPARROW (WRÓBEL)**

2024, dir. Tomasz Gąssowski, Poland, 106 min. In Polish with English subtitles / Format: Digital

Remek Wróbel (Jacek Borusinski, winner of the Best Actor prize at the 2024 Polish Film Festival), lives a simple and unremarkable life. Approaching 40, he works as a mailman, plays on an amateur football team, and reads the encyclopedia for fun. When he learns that his long-estranged grandfather is still alive, and an alluring new neighbor moves in next door, Remek's solitary life begins to turn in an entirely new direction. Tomasz Gąssowski delivers an endlessly charming debut film—a heartwarming tale of a man who, despite his seeming indifference, deserves all the good that is coming to him.

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**SPECIAL THANKS**



Set your calendars for our Chicago European Union Film Festival Spotlights to come: Cyprus (March 2026), Lithuania (March 2027), Italy (March 2028)!



**Science on Screen**

In the Film Center's fourth year of Science on Screen® programming, we decided we needed a little faith, some rest, to see the world through a new view, and to learn how to fight back—in that order. Join us as our guest experts explore everything from God to Jackie Chan, how to have fun with the science of 3-D (see p. 26), drive home the power of sleep, and teach you how to block a punch. [siskelfilmcenter.org/sos](http://siskelfilmcenter.org/sos)



**SATURDAY, MARCH 22, 2:30PM**  
**THE FOUNTAIN**

2006, dir. Darren Aronofsky, USA, Canada, 97 min.  
 In English and Maya with English subtitles / Format: 35mm

In Darren Aronofsky's divisive epic, a man (Hugh Jackman) travels through time to save the woman he loves (Rachel Weisz). We'll untangle THE FOUNTAIN with a conversation following the film, led by Dr. Michael Burns, cancer molecular geneticist, bioinformatician, metagenomics expert, educator, and science communicator at the Burns Lab; and Dr. Joe Vukov, associate professor of Philosophy and the associate director of the Hank Center for the Catholic Intellectual Heritage at Loyola University Chicago. Together, Vukov and Burns founded Loyola University Chicago's Science and Religion Discussion Group among other interdisciplinary and interfaith efforts, and will connect their studies with the film, exploring how what we believe shapes our understanding of death and dying.



**SATURDAY, MARCH 22, 5:30PM**  
**INSOMNIA**

1997, dir. Erik Skjoldbjærg, Norway, 96 min.  
 In Norwegian and Swedish with English subtitles / Format: Digital

During the summer months in Norway, when the "midnight sun" causes 24 hours of daylight, detective Engström (Stellan Skarsgard) heads north of the Arctic Circle to solve a murder. Unable to sleep, he soon finds himself in a game of cat and mouse with a killer in this unnerving daytime film noir. Engström isn't the only one who could use a nap: a recent study by *One Earth* found Americans are losing an average of 44 hours of sleep per year. Following INSOMNIA, Rush University Medical Center's Dr. Upneet Chawla, (follow her on Instagram @sleeping.beauty\_md) will explore how sleep deprivation impacts our lives in small and big ways, and consider how much sleep you really need to properly solve a murder.



**TUESDAY, MARCH 25, 6:15PM**  
**POLICE STORY (GING CHAAT GOO SI)**

1985, dir. Jackie Chan, Hong Kong, 100 min.  
 In Cantonese with English subtitles / Format: Digital

Jackie Chan's on-screen charisma and extraordinary physical energy is front and center in this mega-hit that made him a worldwide star of kung fu spectacle. Chan plays Hong Kong police inspector Ka-Kui, who goes rogue to bring down a drug kingpin. Including an iconic shopping-mall fight scene, POLICE STORY set a new standard for the Hong Kong action film. Jackie Chan has been lauded for executing some of the wildest physical action ever seen on screen. Following the film, Chicago-based stuntman Christian Litke (THE BATMAN, MAN OF STEEL) will kick, block, punch, and talk us through the science behind the stunts.

Science on Screen® is an initiative of the COOLIDGE CORNER THEATRE, with major support from the ALFRED P. SLOAN FOUNDATION.

# CONVERSATIONS AT THE EDGE

FREE  
FOR SAIC  
STUDENTS

*Conversations at the Edge (CATE)* is our award-winning series for innovative media art. Featuring screenings, performances, and talks, the program is made possible through a unique partnership between SAIC's Department of Film, Video, New Media, and Animation; Video Data Bank; and the Film Center. Organized by Amy Beste, director of public programs at SAIC. [siskelfilmcenter.org/conversations-edge](https://siskelfilmcenter.org/conversations-edge)

CATE events are presented with real-time captions (CART). For additional accessibility requests, please write [cate@saic.edu](mailto:cate@saic.edu).



## THURSDAY, MARCH 13, 6:00 P.M. KEVIN JEROME EVERSON AND CLAUDRENA N. HAROLD: BLACK FIRE

2013–23, USA, 77 min. In English / Format: Digital

Join Kevin Jerome Everson and Claudrena N. Harold for a screening of their acclaimed BLACK FIRE project, a series of galvanizing films that explore the history of Black life at the University of Virginia while reflecting the experiences of Black students and faculty across the United States. **Followed by a conversation with the artists.** Presented in partnership with Video Data Bank and SAIC's Office for Diversity, Equity, and Inclusion.



## WEDNESDAY, MARCH 26, 6:00PM TRINH T. MINH-HA: WHAT ABOUT CHINA?

2022, China, 135 min. In English and Mandarin with English subtitles / Format: Digital

Winner, New:Vision Award, CPH:DOX, 2022

Join renowned artist, filmmaker, composer, and writer Trinh T. Minh-ha for a screening of her latest film, WHAT ABOUT CHINA?, a visually and sonically stunning exploration of China's intersecting narratives about itself. **Followed by a conversation with the artist.** Presented in partnership with SAIC's Visiting Artists Program. Additional support provided by the Penny Stamps Speaker Series at the University of Michigan



## THURSDAY, APRIL 10, 6:00 P.M. AURA SATZ: PREEMPTIVE LISTENING

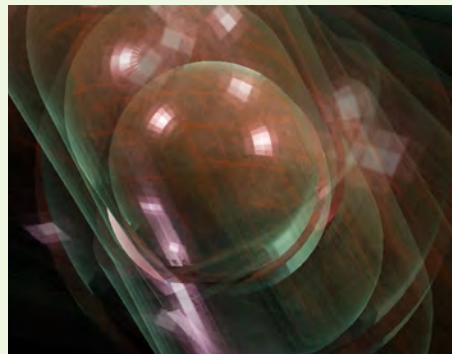
2024, UK, Finland, 89 min. In English / Format: Digital

Winner, New:Vision Award, CPH:DOX 2024

Join London-based artist Aura Satz for the Chicago premiere of PREEMPTIVE LISTENING, an urgent and electrifying exploration of the social, political, and sonic dimensions of the siren. Part essay, part sound work, the film features original compositions by more than 20 collaborators, including Raven Chacon, Moor Mother, and Maja S. K. Ratkje.

**Followed by a conversation with the artist.**

Presented in partnership with SAIC's department of Art and Technology / Sound Practices. Additional support provided by the Walker Art Center in Minneapolis.



## THURSDAY, APRIL 17, 6:00PM THE RADICAL ART OF THE SANDIN IMAGE PROCESSOR

1973–2025, USA, 80 min. In English / Format: Live analog performance; digital

Join us for an evening celebrating the enduring influence of the legendary Sandin Image Processor, a groundbreaking 1970s analog computer that enabled users to create astonishing video images in real time. Featuring new works by artists Lee Blalock and Jon Satrom, and a rare performance on SAIC's own Sandin Image Processor by James Connolly. **Followed by a conversation with the artists and artist-inventor Dan Sandin himself.** Audience members will also have an opportunity to engage directly with the Sandin Image Processor in the theater. Presented in partnership with Video Data Bank and Media Burn Archive.



## THURSDAY, MAY 1, 6:00PM MARY PATTEN: AT THE RISK OF SEEMING RIDICULOUS

1994–2025, USA, 75 min. In English / Format: Digital

Join Chicago-based artist and activist Mary Patten for a selection of poetic and political works from the mid-1990s to the present. Wryly titled after a truncated quote by Che Guevara, this program embodies Patten's project to face as well as fictionalize her "checkered biography." **Followed by a conversation with the artist.**

FilmSpotting, the popular Chicago-based film podcast hosted by Adam Kempenaar and Josh Larsen, featuring in-depth reviews, interviews, and the show's signature "Top 5" segment, holds its first-ever FilmSpotting Fest, a three-day, in-person film festival at the Gene Siskel Film Center and the Music Box Theatre, in celebration of the show's landmark 20th anniversary.

[siskelfilmcenter.org/filmspottingfest](http://siskelfilmcenter.org/filmspottingfest)

## SATURDAY, MARCH 1



### 12:00PM - TANGERINE

2015, dir. Sean Baker, USA, 88 min. In English / Format: Digital

It's Christmas Eve in Tinseltown, and Sin-Dee (Kitana Kiki Rodriguez) is back on the block. Upon hearing that her pimp boyfriend (James Ransone) hasn't been faithful during the 28 days she was locked up, the sex worker and her best friend, Alexandra (Mya Taylor), embark on a mission to get to the bottom of the scandalous rumor. Their rip-roaring odyssey leads them through various subcultures of Los Angeles. *FilmSpotting* awarded the Golden Brick Award to Sean Baker's (ANORA) breakout film in 2015. **Dialogue: post-screening discussion led by Alison Willmore.**



### 2:30PM - PATHER PANCHALI

1955, dir. Satyajit Ray, India, 125 min.  
In Bengali with English subtitles / Format: Digital

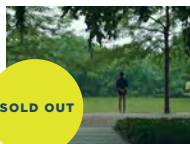
A depiction of rural Bengali life in a style inspired by Italian neorealism, this naturalistic but poetic evocation of a number of years in the life of a family introduces us to both little Apu and, just as essentially, the women who will help shape him: his independent older sister, Durga; his harried mother, Sarbajaya, who, with her husband away, must hold the family together; and his kindly and mischievous elderly "auntie," Indir—vivid, multifaceted characters all. Satyajit's Ray's classic—#35 on *Sight & Sound's* most recent Greatest Films poll—was a major discovery during *FilmSpotting's* 2015 Marathon devoted to five films by the legendary Indian director. **Dialogue: post-screening discussion led by Dana Stevens.**



### 5:45PM - TAKE SHELTER

2011, dir. Jeff Nichols, USA, 120 min. In English / Format: Digital

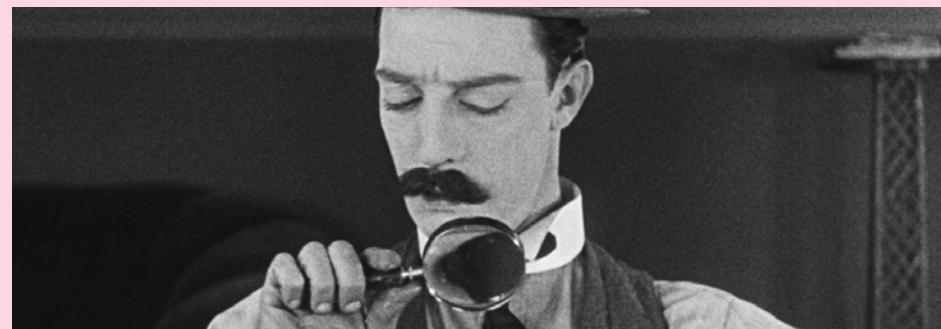
When Curtis (Michael Shannon) begins having nightmares of an encroaching, apocalyptic storm, he refrains from telling his wife, Samantha (Jessica Chastain). To protect her and their six-year-old deaf daughter Hannah, Curtis starts focusing his anxiety and money into the obsessive building of a storm shelter. Jeff Nichols' (THE BIKERIDERS, SHOTGUN STORIES) film was a Golden Brick Finalist and the Golden Brick Listeners' Choice Winner in 2011. Co-hosts Adam Kempenaar and Josh Larsen each ranked it among their Top 10 films of that year. **Dialogue: post-screening discussion led by Matt Singer.**



### 8:30PM - COLUMBUS

2017, dir. Kogonada, USA, 100 min.  
In English and Korean with English subtitles / Format: Digital

When a renowned architecture scholar suddenly falls ill during a speaking tour, his son Jin (John Cho) finds himself stranded in Columbus, Indiana—a small Midwestern city celebrated for its many significant modernist buildings. Jin strikes up a friendship with Casey (Haley Lu Richardson), a young architecture enthusiast who works at the local library. As their intimacy develops, Jin and Casey explore both the town and their conflicted emotions. Kogonada's (AFTER YANG) debut feature won the Golden Brick Award in 2017. **Dialogue: post-screening discussion with director Kogonada.**



## MONDAY, MARCH 10, 6:00PM & MONDAY, APRIL 14, 6:00PM

Peer into the unknown, embrace the ambiguity, and show up to the Film Center for a screening that is entirely, absolutely, and completely "to be announced"—quite literally until the moment the lights go down. Starting the week prior to each screening, we'll drop hints via social media and on our website: year of release, runtime, genre, maybe even a cast member or two if we're feeling generous. Feel free to guess, but we're not telling, at least not until showtime. Feeling lucky? Drop your guess in our Mystery Movie Monday box at concessions. One right guesser will win a prize pack with two complimentary tickets plus popcorn and drink vouchers for your next visit to the Film Center. No refunds and no spoiling the surprise!

## National Theatre Live

\$8 for Film Center Members; \$16 for general audience.

[siskelfilmcenter.org/ntl](http://siskelfilmcenter.org/ntl)



## SATURDAY, MARCH 29, 2:00PM & SUNDAY, MARCH 30, 2:00PM DR. STRANGELOVE

2025, dir. Sean Foley, UK, 150 min. In English / Format: Digital

Seven-time BAFTA Award-winner Steve Coogan (THE TRIP) plays four roles in the world premiere stage adaptation of Stanley Kubrick's 1964 masterpiece, captured live from the Noël Coward Theatre in London. In this explosively funny satire directed by Award-winner Armando Iannucci (THE DEATH OF STALIN), when a rogue US general triggers a nuclear attack, a surreal race takes place, with the government and one eccentric scientist scrambling to avert global destruction. (NTL)



ENCORE!

## SATURDAY, APRIL 26 2:00PM & SUNDAY, APRIL 27, 2:00PM THE IMPORTANCE OF BEING EARNEST

2024, dir. Max Webster, UK, 180 min. In English / Format: Digital

While assuming the role of a dutiful guardian in the country, Jack lets loose in town under a false identity. Meanwhile, his friend Algy adopts a similar facade. Hoping to impress two eligible ladies, the gentlemen find themselves caught in a web of lies they must carefully navigate. Max Webster directs this joyful reimagining of Oscar Wilde's most celebrated comedy of identity, impersonation, and romance, filmed live from the National Theatre in London. (NTL)

# CHICAGO PALESTINE FILM FESTIVAL



Founded in 2001, the Chicago Palestine Film Festival (CPFF) is an annual cultural event that serves as a vibrant platform for showcasing the rich and diverse narratives of Palestinian cinema. Through a carefully curated selection of feature films, documentaries, and shorts, the festival seeks to foster a deeper understanding of the Palestinian experience. As the longest-running Palestinian film festival in the world, the Chicago Palestine Film Festival, a program of the Middle East Charitable and Cultural Society Inc., a non-profit organization, stands as a testament to the power of collaborative storytelling. Curated by CPFF. Film synopses provided by CPFF. **Tickets on sale March 7. Learn more at [palestinefilmfest.com](http://palestinefilmfest.com); tickets at [siskelfilmcenter.org/palestine](http://siskelfilmcenter.org/palestine)**

## SATURDAY, APRIL 12, 7:00PM OPENING NIGHT: A STATE OF PASSION

2024, dir. Carol Mansour, Palestine, Lebanon, Jordan, 93 min. In English and Arabic with English subtitles / Format: Digital

After 43 horrific days working under constant bombardment in the emergency rooms of Gaza's Al-Shifa and Al-Ahli hospitals, British Palestinian surgeon Dr. Ghassan Abu-Sittah emerged to find himself as a face of Palestinian resistance. Preceded by SALT (6 min.), SIRI MIRI (6 min.), and THE DEER'S TOOTH (16 min.).

## SUNDAY, APRIL 13, 1:00PM CPFF SHORT FILMS: SOLIDARITY & PROMISE

In MAWTINI (19 min.), Nawal and Tanya start a guerrilla garden. In REMEMBERING WATER (34 min. pictured), Irish Americans contribute to Palestinian freedom. In DANCING PALESTINE (37 min.), Palestinians dance the Dabke, and AHMAD ALIVE (37 min.) chronicles the journey of Ahmad Ghunaim.

## SUNDAY, APRIL 13, 4:00PM THE PROMISE

2022, dir. Leonardo Antonio Avezzano, Jordan, 84 min. In English and Arabic with English subtitles / Format: Digital

Alaa's father defied the odds as a Palestinian, from selling milk on his bike to building a dairy empire. After his death, Alaa is unable to escape the promise he made to his father: to climb Mount Everest. Preceded by FROM GAZA TO CUBA (14 min.) and KHSARA (15 min.).

## WEDNESDAY, APRIL 16, 6:00PM CPFF SHORT FILMS: CHICAGO TO PALESTINE

In MEMOIRS OF A MOZLEM (5 min.), two girls experience reactions to their appearance. A girl learns harvest traditions in THE OLIVE TREE SAID TO ME (5 min.). The pain of a Palestinian family is depicted in ABBOD'S DREAM (10 min., pictured). EID (12 min.) is the story of Abdelaziz Ibrahim and his family's attempts to honor him in death. In WHERE THE WIND BLOWS (16 min.), Nassib returns to his hometown to revive an ancestral garden. And in 7 DAYS OUT: FINALE - BELAL MUHAMMAD (35 min.), the Welterweight Champion speaks to the importance of standing up for one's beliefs.

## THURSDAY, APRIL 17, 6:15PM REVOLUTION UNTIL VICTORY AKA WE ARE THE PALESTINIAN PEOPLE

1972, Palestine, USA, 45 min. In English / Format: Digital

Made by a faction of the US Newsreel collective Pacific Newsreel, this powerful film edits archival footage into a detailed, historical reconstruction of Palestinian history. Preceded by ABU SALMA (7 min.), HIDE & SEEK (8 min.), WHEN WEATHER PERMITS (10 min.), and SHATTERED MEMORY (14 min.).



## FRIDAY, APRIL 18, 8:00PM A FIDAI FILM

2024, dir. Kamal Aljafari, Palestine, Germany, Qatar, Brazil, France, 78 min. In English and Arabic and Hebrew with English subtitles / Format: Digital

In the Summer of 1982, the Israeli army invaded Beirut, where it raided the Palestinian Research Center and looted its archive. A FIDAI FILM explores the visual memory of this looting and appropriates images that are now in the hands of Israeli archives. Preceded by IN A MOMENT (5 min.), I'LL GET BACK TO YOU (8 min.), FORGET ME NOT (10 min.), and PINK SWING (11 min.).



## SATURDAY, APRIL 19, 1:00PM THE PALESTINE EXCEPTION

2024, dirs. Jan Haaken, Jennifer Ruth, USA, 70 min. In English / Format: Digital

After years of right-wing criticisms on higher education, attacks took a new form in 2023 and 2024. In THE PALESTINE EXCEPTION, scholars from diverse disciplines explain what is at stake in these protests and why so many young people identify with the Palestinian cause. Preceded by SALT (6 min.), SIRI MIRI (6 min.), and THE DEER'S TOOTH (16 min.).



## SATURDAY, APRIL 19, 6:00PM YALLA PARKOUR

2025, dir. Areeb Zuaier, Sweden, Qatar, Saudi Arabia, Palestine, 87 min. In Arabic and Swedish with English subtitles / Format: Digital

In her relentless pursuit of a memory that reinforces her sense of belonging, Areeb crosses paths with Ahmed, a parkour athlete in Gaza, sparking a journey where conflicting aspirations intersect. Preceded by MASHED POTATOES (13 min.) and MAQLUBA (28 min.).



## WEDNESDAY, APRIL 23, 6:00PM SPACES OF EXCEPTION

2023, dirs. Matt Peterson, Malek Rasamny, USA, Palestine, 85 min. In English and Arabic with English subtitles / Format: Digital

The Indian reservation and the Palestinian refugee camp have become "spaces of exception," essential in the struggle for decolonization and Indigenous autonomy. While their histories are distinct, their stories highlight both their unique tragedies and their revolutionary commonalities. Preceded by ON THE ROOFTOP (3 min.), THE SOUND OF CLOUDS (4 mins.), and EXCEPTION (32 mins.).



## FRIDAY, APRIL 25, 8:00PM TO A LAND UNKNOWN

2024, dir. Mahdi Fleifel, Greece, 105 min. In English and Arabic and Greek with English subtitles / Format: Digital

Chatila and Reda are saving to buy fake passports to get out of Athens, but when Reda loses their cash to his dangerous drug addiction, Chatila hatches a plan to get them out of their hopeless environment before it is too late. Preceded by BLOOD LIKE WATER (15 min.).



## SATURDAY, APRIL 26, 7:00PM CLOSING NIGHT: JANIN, JENIN

2024, dir. Mohammad Bakri, Palestine, 60 min. In English and Arabic with English subtitles / Format: Digital

Building on his 2002 film JENIN, JENIN, Mohammad Bakri revisits the Jenin refugee camp, reflecting on the devastation caused by Israel's 2023 invasion, and challenging audiences to consider the deeper, human implications of enduring political struggle. Preceded by \$17.74 (13 min.) and UPSHOT (34 min.).



Q&A



Q&A



Q&A



Q&A

# SPECIAL EVENTS & PARTNER PROGRAMS



Q&A

## FRIDAY, MARCH 21, 6:00PM THE AUSTRALIAN CONSULATE-GENERAL IN CHICAGO PRESENTS: THE LAST DAUGHTER

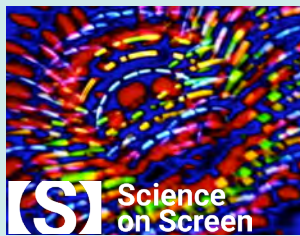
2022, dirs. Brenda Matthews, Nathaniel Schmidt, Australia, 90 min. In English and Aboriginal languages with English subtitles / Format: Digital

Brenda Matthews' first memories are of growing up in a loving white foster family, where she was placed after being forcefully taken from her biological Aboriginal family. When she is abruptly returned to her biological parents five years later, her childhood is disrupted again. **THE LAST DAUGHTER** powerfully documents Brenda's journey to unearth the truth about her past, unite her two families, and foster a broader connection between Black and white Australia. A story of heartbreak, love, and hope, **THE LAST DAUGHTER** provides intimate insight into what Australians know as "the Stolen Generation." *Dialogue: director and subject Brenda Matthews.*

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## OFF CENTER

*OFF CENTER is a basement. OFF CENTER is a backyard. OFF CENTER is a place to come hang and experience weird films together in the spirit of DIY filmmaking and the microcinema. Programmed by Michael Wawzenek. [siskelfilmcenter.org/offcenter](http://siskelfilmcenter.org/offcenter)*



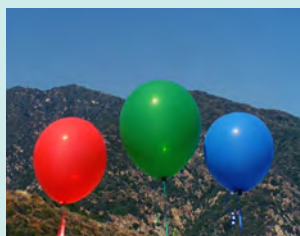
Science on Screen

## MONDAY, MARCH 24, 6:00PM EXPERIMENTS IN 3D

2006–2014, USA, 63 min. Format: 16mm, digital

A 3D screening like you've never experienced! This program offers a unique chance to view five short films that push the limits of vision by engaging with different 3D technologies and methods. Audience members will receive four different pairs of 3D glasses to be used throughout the screening: red-cyan anaglyph, color separation chromadepth, Pulfrich effect, and prismatic glasses. Each

pair of glasses invites you to rethink how you see the world, and since the glasses are yours to keep the experiments can continue long after the screening! Featuring films by Ken Jacobs, Kerry Laitala, Jodie Mack, Takashi Makino, and Blake Williams. *Presented as part of Science on Screen (p. 15).*



## MONDAY, APRIL 7, 6:00PM DRUMMING AND DUBBING WITH ALEE PEOPLES

2008–2023, USA, 70 min. Format: 16mm, digital

Multidisciplinary artist Alee Peoples visits the Film Center from Los Angeles to present a selection of her 16mm films followed by a performance in collaboration with Jesse Malmed. Peoples' films are playful yet poised, full of U-turns, dry humor, and cinematic magic tricks. Her filmmaking is sculptural, using a DIY approach

to reshape pedestrian images into powerful symbols. Come watch her transform words into smoke, fences into flags, and a pane of glass into almost anything you can imagine. *Artist in attendance for live performance.*



Q&A

## WEDNESDAY, APRIL 9, 5:00PM I AM A COMEDIAN

2022, dir. Fumiari Hyūga, South Korea, Japan, 108 min. In English and Japanese with English subtitles / Format: Digital

Daisuke Muramoto won Japan's top comedy champion title before becoming a regular on television, gaining recognition as a leading comedian. But under the conservative political regime, freedom of speech in Japanese media and public discourse began to erode. Disillusioned, Muramoto left television and shifted to stand-up comedy in communities nationwide. **I AM A COMEDIAN** highlights Muramoto's engagement with audiences, where he crafts comedy addressing societal contradictions and empowering marginalized voices, using humor to confront injustices while navigating criticism and personal struggles. *Dialogue: Director Fumiari Hyūga and comedian Daisuke Muramoto.*



## MONDAY, APRIL 21, 6:00PM BONA

1980, dir. Lino Brocka, Philippines, 82 min. In Filipino and Tagalog with English subtitles / Format: **4K digital restoration**

Bona skips class to hang around the sets of bit-actor Gardo. When her father attempts to beat some sense into her, Bona moves in with Gardo, only to find herself more the maid than the wife. A collaboration between two greats of Filipino cinema, Lino Brocka and Nora Aunor, BONA was selected for the Cannes Film Festival 1981, but remained largely unseen, its elements long believed lost. The rediscovery of BONA is made possible thanks to José B. Capino, Film Studies Professor at the University of Illinois, Urbana-Champaign, whose research for the book *Martial Law Melodrama: Lino Brocka's Cinema Politics* helped spur the film's restoration. *Professor Capino will introduce the screening of this iconic gem of Philippine cinema.*



**THURSDAY, APRIL 24, 6:00PM**  
**VIDEO DATA BANK PRESENTS:**  
**ROUNDBOUT**

With Roundabout, Video Data Bank—a special collection of the School of the Art Institute of Chicago—presents a screening series in which the Chicago video art distributor invites fellow moving image archives and distributors to collaborate on a conversational program of short experimental works. This round’s collaborator, Videobrasil (Associação Cultural Videobrasil), was established by

Solange O. Farkas in 1991 to house a growing body of artworks and publications amassed since the first edition of Festival Videobrasil in 1983. Ever since, Associação has been working systematically to activate this collection comprising artworks from the world’s Geopolitical South, video art classics, its own productions, and a vast collection of art publications. Artists featured include Nancy Holt, Seba Calfuqueo, Rabih Mroué, Ana Vaz, New Red Order, and Jim Finn.

# DOC10

*Doc10, now in its 10th year, screens 10 of the best documentaries of the year, giving Chicago audiences the first—and often only—opportunity to see these extraordinary films on the big screen. Post-screening conversations will follow all showtimes. Learn more and get tickets at [doc10.org](http://doc10.org)*



**SUNDAY, APRIL 27, 5:00PM**  
**DOC10 2025: SHORTS PROGRAM**

This program of the best short nonfiction films represents a diverse array of acclaimed and precise documentary storytelling, including resonant human portraits, intimate animated works, and politically potent subjects.



**TUESDAY, APRIL 29, 6:00PM**  
**DOC10 PRESENTS DOCS ACROSS CHICAGO:**  
**THE INFILTRATORS**

2019, dirs. Cristina Ibarra, Alex Rivera, USA, 95 min.  
*In English and Spanish with English subtitles / Format: Digital*

With ripped-from-the-headlines relevance, though set during the Obama years, *THE INFILTRATORS* chronicles the riveting, unbelievably true story of a group of activist Dreamers who slipped undercover into ICE detention centers to stop those inside

from being deported. With a “formally daring” (*Indiewire*) mix of fiction and documentary, the film tracks young Marco Saavedra as he gets himself arrested in order to save a Mexican father from getting thrown out of the country—until ICE officials stumble onto his schemes. “Like watching a classic prison film” (*The Boston Globe*), *THE INFILTRATORS* returns to Chicago as part of Doc10’s 10th anniversary celebration.

**SUNDAY, MAY 4, 1:30PM & 4:00PM**  
**FILMS TO BE ANNOUNCED**

As part of Doc10’s Closing Day, the festival will host the Chicago premieres of two of Doc10’s esteemed selections, culled from top-tier festivals from across the nation and the world. FILMS TO BE ANNOUNCED Visit [doc10.org](http://doc10.org) for the full lineup.

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# MOVIES

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Dual Member Title:  Mr.  Ms.  Mrs.  Mx.  Dr.  Other \_\_\_\_\_

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Dual Member City/State/Zip: \_\_\_\_\_

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*Please note that any membership discounts can only be redeemed in person at the Film Center box office with valid identification.*

## 5 QUESTIONS WITH CHARLES BURNETT

DIRECTOR, *KILLER OF SHEEP*  
AND *THE ANNIHILATION OF FISH*



With the 4K restoration of *KILLER OF SHEEP* and a re-release of *THE ANNIHILATION OF FISH*, this has been a momentous year for your legacy and filmography. How have audience responses to these films changed in the years since they have been made? How have they stayed the same?

In the beginning my intention was to bring filmmaking to the community so that young people could see that they could tell a story in ways that only they could. The films have been changed in slight ways to improve them: some significant visual and auditory edits have resulted in improved performances, the visuals are clearer now than when I originally made the films. I haven't seen the restorations with audiences, but only with technicians—I am looking forward to seeing the refreshed versions with new audiences; they always see something different than I do. I think what happens is that you never believe you have completed the film; there is always something you want

to change, but you have to let it go.

You've collaborated with so many artists—Julie Dash, Haile Gerima, Larry Clark—what is the key to fruitful collaboration?

Understanding, I suppose, that your job is to help them make a film they want to make. You come to it knowing that they, too, are talented artists who have their view of life and not to interfere with their vision but help them improve upon it. It should be made as easy as possible to assist the collaboration in achieving its goal. You have to learn how to stand back and let your partners create, as well as encourage them, letting them know that you believe in them.

The Film Center welcomes a strong audience of students studying film and endeavoring to thrive within the industry. What is one piece of advice you'd give these students?

Not to be intimidated by the process itself. Look forward

to the creative process. Enjoy it, and be as adventurous as possible. Gain from the experiences of others. Remember you are not in competition with anyone but yourself.

What is a memorable movie-going experience you've had?

I enjoy when creatives are allowed to tell their own stories, as opposed to someone else interpreting how people see themselves. When artists tell their own stories, the distortions are removed, and you see people as human beings.

What film do you watch again and again?

In general, I watch many films again and again. I have favorites of course like *BICYCLE THIEVES* and *THE SHOP ON MAIN STREET*.

**See the 4K restorations of *THE ANNIHILATION OF FISH* (p. 3, starting March 21) and *KILLER OF SHEEP* (p. 5, starting April 18) exclusively at the Film Center!**

# MARCH AND APRIL CALENDAR

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

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

denotes 35mm or 16mm

MARCH 1

OSCAR NOMINATED SHORTS

UNIVERSAL LANGUAGE

- ★12:00 TANGERINE, (Filmspotting) p. 22
- ★2:30 PATHER PANCHALI, (Filmspotting) p. 22
- ★5:45 TAKE SHELTER, (Filmspotting) p. 22
- ★8:30 COLUMBUS, (Filmspotting) p. 22

|   |   |  |   |  |  |  |
|---|---|--|---|--|--|--|
| 2   | 3   | 4  | 5   | 6  | 7  | 8  |
| OSCAR NOMINATED SHORTS<br>UNIVERSAL LANGUAGE<br>COMPENSATION  | OSCAR NOMINATED SHORTS<br>UNIVERSAL LANGUAGE  | UNIVERSAL LANGUAGE<br>COMPENSATION<br>6:00 GOOD BYE, LENIN!<br>(Lecture), p. 6         | OSCAR NOMINATED SHORTS<br>UNIVERSAL LANGUAGE  | UNIVERSAL LANGUAGE<br>COMPENSATION   | A WOMAN IS A WOMAN<br>OPENS<br>SEVEN VEILS OPENS<br>★7:00 WHITE COURAGE<br>(CEUFF), p. 8                               | A WOMAN IS A WOMAN<br>SEVEN VEILS<br>12:30 SHATTERED GAMES (CEUFF),<br>p. 9<br>2:30 THE LOVE BUZZ (CEUFF), p. 9<br>5:00 SIMONA KOSSAK (CEUFF), p. 9<br>7:30 THE A(A) TEAM (CEUFF), p. 10 |
| 9   | 10  | 11   | 12  | 13   | 14   | 15   |
| A WOMAN IS A WOMAN<br>SEVEN VEILS<br>12:30 UNDER THE VOLCANO<br>(CEUFF), p. 10<br>2:45 EUROPA EUROPA<br>(CEUFF), p. 10<br>5:30 THREE COLORS: BLUE<br>(CEUFF), p. 11 | A WOMAN IS A WOMAN<br>6:00 MYSTERY MOVIE<br>MONDAY, p. 23<br>6:15 ASHES AND<br>DIAMONDS (CEUFF),<br>p. 11 | A WOMAN IS A WOMAN<br>SEVEN VEILS<br>★6:00 INCENDIES<br>(Lecture), p. 6                | A WOMAN IS A WOMAN<br>SEVEN VEILS<br>6:00 THREE COLORS:<br>WHITE (CEUFF), p. 11<br>8:00 WOMAN OF...<br>(CEUFF), p. 12 | A WOMAN IS A WOMAN<br>SEVEN VEILS<br>★6:00 EVERSON &<br>HAROLD (CATE), p. 16<br>8:30 THREE COLORS:<br>RED (CEUFF), p. 11 | ON BECOMING A GUINEA<br>FOWL OPENS<br>6:00 IDENTIFICATION<br>MARKS: NONE (CEUFF),<br>p. 12<br>8:00 EO (CEUFF), p. 12   | ON BECOMING...<br>★1:15 IT'S NOT MY FILM (CEUFF),<br>p. 12<br>3:45 KULEJ (CEUFF), p. 13<br>★7:15 UNDER THE GREY SKY<br>(CEUFF), p. 13  |
| 16  | 17  | 18   | 19  | 20   | 21   | 22   |
| ON BECOMING...<br>12:00 THREE COLORS: BLUE<br>(CEUFF), p. 11<br>2:15 THREE COLORS: WHITE<br>(CEUFF), p. 11<br>4:30 THREE COLORS: RED<br>(CEUFF), p. 11              | ON BECOMING...<br>★6:00 3000 NIGHTS<br>(Lecture), p. 6  | ON BECOMING...<br>6:00 MINGHUN (CEUFF),<br>p. 13<br>8:15 A REAL PAIN<br>(CEUFF), p. 13 | ON BECOMING...<br>6:00 SPARROW (CEUFF),<br>p. 14  | ON BECOMING...<br>THE ANNIHILATION OF FISH<br>OPENS<br>★6:00 THE LAST<br>DAUGHTER, p. 26                                 | THE ANNIHILATION OF FISH<br>YOU BURN ME<br>★2:30 THE FOUNTAIN (Science),<br>p. 15<br>★5:30 - INSOMNIA (Science), p. 15 |  |
| 23  | 24  | 25   | 26  | 27   | 28   | 29   |
| THE ANNIHILATION OF<br>FISH YOU BURN ME   | YOU BURN ME<br>6:00 EXPERIMENTS IN<br>3D (Science/Off Center),<br>p. 26<br>8:30 PICKPOCKET                | 6:00 - HUNGER (Lecture)<br>p. 6<br>★6:15 POLICE STORY<br>(Science), p. 15              | THE ANNIHILATION OF FISH<br>★6:00 TRINH T. MINH-HA<br>(CATE), p. 16   | THE ANNIHILATION OF FISH<br>YOU BURN ME  | MISERICORDIA OPENS<br>★JULIE KEEPS QUIET OPENS<br>6:00 RED DESERT  | MISERICORDIA<br>★JULIE KEEPS QUIET<br>2:00 DR. STRANGELOVE (NTL),<br>p. 23   |

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

|  |   |   |  |   |  |  |
|--|---|---|--|---|--|--|
| 30   | 31  | APRIL 1   | 2  | 3   | 4  | 5  |
| MISERICORDIA<br>★JULIE KEEPS QUIET<br>2:00 DR. STRANGELOVE<br>(NTL), p. 23                                   | MISERICORDIA<br>★JULIE KEEPS QUIET                                      | MISERICORDIA<br>6:00 - GODZILLA MINUS<br>ONE (Lecture) p. 7       | MISERICORDIA<br>★JULIE KEEPS QUIET                             | MISERICORDIA<br>★JULIE KEEPS QUIET  | VIET AND NAM OPENS<br>★ERIC LARUE OPENS                      | VIET AND NAM<br>★ERIC LARUE  |
| 6  | 7   | 8   | 9  | 10  | 11   | 12   |
| VIET AND NAM<br>★ERIC LARUE  | VIET AND NAM<br>★ERIC LARUE<br>★6:00 ALEE PEOPLE (Off<br>Center), p. 26 | ERIC LARUE<br>6:00 - HIROSHIMA, MON<br>AMOUR (Lecture) p. 7       | VIET AND NAM<br>★ERIC LARUE<br>★5:00 I AM A COMEDIAN,<br>p. 27 | VIET AND NAM<br>★ERIC LARUE<br>★6:00 AURA SATZ (CATE),<br>p. 17   | GRAND TOUR OPENS   | GRAND TOUR<br>★7:00 A STATE OF PASSION (CPFF),<br>p. 24  |
| 13   | 14  | 15  | 16   | 17  | 18   | 19   |
| GRAND TOUR<br>1:00 SHORT FILM PROGRAM<br>(CPFF), p. 24<br>★4:00 THE PROMISE (CPFF),<br>p. 24                 | GRAND TOUR<br>6:00 MYSTERY MOVIE<br>MONDAY, p. 23                       | GRAND TOUR<br>6:00 THE MISSING<br>PICTURE (CPFF), p. 7            | GRAND TOUR<br>★6:00 SHORT FILM<br>PROGRAM (CPFF), p. 24        | GRAND TOUR<br>★6:00 SANDIN IMAGE<br>PROCESSOR (CATE), p. 17<br>6:15 REVOLUTION UNTIL<br>VICTORY (CPFF), p. 24 | KILLER OF SHEEP OPENS<br>8:00 A FIDAI FILM<br>(CPFF), p. 25  | KILLER OF SHEEP<br>★1:00 THE PALESTINE EXCEPTION<br>(CPFF), p. 25<br>6:00 YALLA PARKOUR (CPFF),<br>p. 25 |
| 20   | 21  | 22  | 23   | 24  | 25   | 26   |
| KILLER OF SHEEP  | KILLER OF SHEEP<br>★6:00 BONA, p. 27                                    | KILLER OF SHEEP<br>6:00 - BOWLING FOR<br>COLUMBINE (Lecture) p. 7 | KILLER OF SHEEP<br>6:00 - STATES OF<br>EXCEPTION (CPFF) p. 25  | KILLER OF SHEEP<br>6:00 ROUNDABOUT, p. 28   | LOVE HOTEL OPENS<br>★8:00 TO A LAND<br>UNKNOWN (CPFF), p. 25 | LOVE HOTEL<br>2:00 - THE IMPORTANCE OF BEING<br>EARNEST (NTL), p. 23<br>★7:00 JANIN, JENIN (CPFF), p. 25 |
| 27   | 28  | 29  | 30   | MAY 1   |  |  |
| LOVE HOTEL<br>2:00 - THE IMPORTANCE OF<br>BEING EARNEST (NTL), p. 23<br>★5:00 DOCTO SHORTS (Doc10),<br>p. 28 | LOVE HOTEL  | LOVE HOTEL<br>★6:00 - THE INFILTRATORS<br>(Doc10) p. 28           | LOVE HOTEL   | 6:00 MARY PATTEN<br>(CATE), p. 17   |  |  |





*Coming soon: Hong Sangsoo's BY THE STREAM.*

## SAVE THE DATE

**MAY: THE SAIC MFA/BFA FESTIVAL CELEBRATES NEW VOICES AND VISIONS, THE ASIAN AMERICAN SHOWCASE TURNS 28.**

**JUNE: OUR ROBERT ALTMAN CENTENNIAL BEGINS AND OUR SISKEL SUMMER PASS IS BACK!**

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