

GENE SISKEL FILM CENTER

GAZETTE

Vol. 51 Issue 6

GAZETTE • NOVEMBER/DECEMBER 2023

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School of the Art Institute
of Chicago

BLACK HARVEST FILM FESTIVAL OFFICIAL SELECTION
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BLACK HARVEST FILM FESTIVAL PRESENTING SPONSOR

THE 29TH BLACK HARVEST FILM FESTIVAL



Dear Festival Goers,

For nearly 30 years, the School of the Art Institute of Chicago (SAIC) has celebrated the stories, images, heritage, and history of the Black experience through the Black Harvest Film Festival at the Gene Siskel Film Center, a public program of SAIC. That tradition continues this year through the more than 20 features, 10 shorts, and many lectures, awards, and events of this year's Festival.

Envisioned by Lead Curator Jada-Amina (BFA 2020), an SAIC alum, and Festival Coordinator Nick Leffel as a celebration of liberatory thought across the diasporic, intersectional Black experience, the theme of this year's festival is 'Revolutionary Visions.' Festival highlights include a survey of the films of John Singleton and appearance by Justice Singleton, who will discuss his father's work; a panel discussion on acquiring funding as a Black creator, hosted

by Black Film Club Chi; the annual presentation of the Richard and Ellen Sandor Film Festival prizes for feature and short films; and two presentations with performative accompaniment: THE CRY OF JAZZ with live performance accompaniment from filmmaker, actor, and musician Terence Nance and composer and musician Angel Bat Dawid; and THE SYMBOL OF THE UNCONQUERED with live score, co-presented with Chicago Filmmakers in celebration of their 50th anniversary. Poignantly, this 29th Black Harvest Film Festival is the first full year without the leadership of film critic, historian, and Festival co-founder Sergio Mims. Deeply missed by film lovers in the city and beyond, his legacy endures through the Sergio Mims Fund for Black Excellence in Filmmaking, established to fund an award in support of the next generation of Black filmmakers.

In closing, I want to specifically thank everyone who makes the festival possible, including newly appointed Executive Director of the Gene Siskel Film Center Emily Long and her staff. Special thanks also goes to the members of the Black Harvest Community Council and the Festival's sponsors, donors, and friends, especially Richard and Ellen. Finally, I thank you, the audience, for celebrating the vital work of Black filmmakers.

Elissa Tenny
President
School of the Art Institute of Chicago



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BLACK HARVEST FILM FESTIVAL PRESENTING SPONSOR

FESTIVAL TICKETS & PASSES

Individual tickets for regular festival presentations are \$13 for the general public and \$6.50 for Film Center members, unless otherwise noted. Students with valid school ID pay \$8, and SAIC students, staff, and faculty pay \$5 for regular festival presentations (students must purchase discounted tickets at our box office). Visit siskelfilmcenter.org for special event pricing. Unless otherwise noted, all Black Harvest Film Festival screenings and events take place at the Gene Siskel Film Center, 164 N. State Street. Our box office opens 30 minutes prior to the first showtime of the day.

SAVE MONEY WITH A FESTIVAL PASS!

Black Harvest Film Festival passes are \$60 for the general public and \$30 for Film Center members. Each pass provides you with six tickets to regular festival presentations.

FILMING IN PROGRESS

Photographs and/or video will be taken at Black Harvest. By attending, you grant the Film Center full rights to use these images for all present or future promotion, marketing and materials.

REVOLUTIONARY VISIONS



When Nick, Rebecca, and I first explored the theme of 'Revolutionary Visions,' I initially felt daunted by the task of safeguarding it from mainstream influences and the dilution of its potency, all while navigating my role in promoting Black cultural work within a historically white institution.

Etched into the sediment of history, literature, legislation, cinema, and every other crease of our conscience reinforces that oppression is our birthright and yet, deep within the recesses of our collective memory, we recall a life before colonization—a life steeped in sweetness and sovereignty.

Under the infinite expanse of blackness and stars, within the shadowy captivity of the plantation, our ancestors conjured magic from meager scraps of food, nourishing not only body but soul, passing down these spells that continue to sustain us. We give thanks for their creativity and resourcefulness and know that it is their revolutionary visions that

have kept us. Today, I find solace in knowing that we tread the same earth as our ancestors, gazing upon the same skies and that salvation resides in the realms of Black cinema, a testament that breathes life into the ancestors' resounding battle cry. From the playground to the prison yard, from plantation to planet-wide, may we envision a day where freedom finds us and love is our compass!

This is why it brings me immense joy and honor to serve as lead curator for the 29th Black Harvest Film Festival, a celebration of 'Revolutionary Visions.' Together, we bear witness, testifying on each other's behalf, seeing one another, recognizing that our shared history tethers our futures. To all who have warmly welcomed and entrusted me, I extend my deepest gratitude. Thank you for inviting me to embark on this revolutionary journey with you.

With Revolutionary Love,

Jada-Amina, Black Harvest Film Festival Lead Curator



When we face the ever-challenging plight of pioneering any newfound space for ourselves in the film industry, we inherit an absolute responsibility to treat such feats with care. It's an obligation to inculcate future generations with the understanding that Black cinema presently stands on the shoulders of our cinematic forebears.

What is this process but a revolution?

After the films of our era take up space in future archives, all that remains from us are visions that act outside of the confines of time and space. To program this festival meant wandering into a higher dimension and watching our filmmakers redefine Black cinema in real time. With rich African heritage entwined in each frame, we learn that all things converge, if our minds are so.

In my journey, I have occupied myself with a shared sentiment of fighting for ethnic and racial visibility in the American film industry. It has been an honor, built upon searching for new horizons alongside the

perfect team and family, to program and coordinate this year's festival. 'Revolutionary Visions' and this 29th Black Harvest Film Festival are an opportunity to celebrate an unparalleled type of cultural preservation and an eternal artistry.

This program, this festival, and this filmic movement pass through time and space in every which way. Thus is cinema, a manifestation of the human condition and the Black experience.

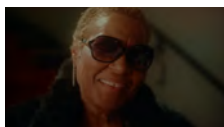
Nick Leffel, Black Harvest Film Festival Coordinator

BLACK HARVEST OPENING NIGHT

FRIDAY, NOVEMBER 3, 7:00PM

\$25 - Gene Siskel Film Center Members and SAIC students, staff, and faculty
\$35 - Students / \$40 - General Audiences

Welcome to the 29th Black Harvest Film Festival! Join us for this presentation of select Black Harvest Film Festival short films and the announcement of the winners of The Richard and Ellen Sandor Family Black Harvest Film Festival Prize, followed by a lively reception.



TIKTOK CHALLENGED

2023, dir. Ivan Rome, USA, 9 min. In English / Format: Digital

A grandmother-grandson duo are on a quest for TikTok fame.



SALONE LOVE

2023, dir. Tajana B. Williams, USA, 5 min. In English / Format: Digital

A cosmic love story.



SIX WINTERS GONE STILL

2023, dir. Justin Emeka, USA, 10 min. In English / Format: Digital

Shakespeare's *Richard II* is reimaged in a contemporary Black cultural context.



GAPS

2023, dir. Jenn Shaw, USA, 12 min. In English / Format: Digital

A tween wrestles with ideals of perfection.



A MIND OF ITS OWN

2023, dir. C.C. Randle, USA, 13 min. In English / Format: Digital

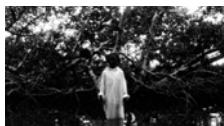
A young woman makes a bold hairstyle change.



FOR THE CRIB

2023, dir. Lawrence Agyei, USA, 5 min. In English / Format: Digital

An intimate look at the South Shore Drill Team during the 2021 Bud Billiken Parade.



BURNT MILK

2023, dir. Joseph Douglas Elmhirst, Jamaica, 9 min. In English / Format: Digital

A Jamaican woman reflects cultural heritage as she makes a traditional dish.



EVENING HOST: LeeAnn Trotter

LeeAnn Trotter is NBC5's entertainment reporter, covering everything from celebrities to what's happening around town. She's also a regular contributor to NBC5's "Making a Difference" segments.

BLACK HARVEST FILM FESTIVAL AWARDS

THE RICHARD AND ELLEN SANDOR FAMILY BLACK HARVEST FILM FESTIVAL PRIZE

2023 marks the sixth year that The Richard and Ellen Sandor Family Black Harvest Film Festival Prize will be awarded to a short film, and the third year the prize has been expanded to also honor a feature film. The prize awards \$2,500 to the best feature film and \$1,000 to the best short film. Winning films will be announced at Opening Night.

BLACK HARVEST FILM FESTIVAL JURY



Maya S. Cade is the creator and curator of Black Film Archive—a first-of-its-kind digital archive likened to be the definitive history of Black cinema by Slate.com—an inaugural scholar-in-residence at the Library of Congress, and writer. Cade is the only person in history to win multiple esteemed special critic awards in the same season, receiving distinctions by the New York Film Critics Circle, the National Society of Film Critics, and the Alliance of Women Film Journalists. Since Black Film Archive’s 2021 launch, Cade’s achievement has been featured in *The New York Times*, the *Los Angeles Times*, *The Hollywood Reporter*, *NPR*, *The Paris Review*, *Vulture*, *Sight & Sound*, and *Entertainment Weekly*, among countless other publications. In July 2023, Cade was listed on *Fast Company*’s annual Most Creative Person list. Originally hailing from New Orleans, Cade is based in Brooklyn.



Justice Singleton is a Black Transmasculine screenwriter, director, actor, poet, stand-up comedian, and drag burlesque artist who lives in New Orleans. Born and raised in Los Angeles, Justice observed the filmmaking process and industry through the mentorship of his late father, director, John Singleton. Justice was inspired by his love of filmmaking and spiritual faith to create a meditative writers’ program called Justify Writers Room. The writer’s workshop enlists BIPOC creators to build community and dismantle “writer’s block” and systemic storytelling. In addition to working as a full-time television and film imagineer, Justice performs stand-up comedy and co-stars in a podcast called Imposter Syndrome Survivor’s Club. The podcast is spiritual audio exploring “imposter syndrome” within the creative industry. Currently, Justice Singleton spends time writing, teaching workshops, producing films, and performing drag shows and comedy in New Orleans.



Paige Taul is an Oakland, CA native who received her B.A. in studio art with a concentration in cinematography from the University of Virginia and her M.F.A in moving image from the University of Illinois at Chicago. Her work engages with and challenges assumptions of Black cultural expression and notions of belonging through experimental cinematography. As a part of her filmmaking practice, she tests the boundaries of identity and self-identification through autoethnography to approach notions of racial authenticity. She is a visiting artist at the School of the Art Institute of Chicago.

BLACK HARVEST FEATURE FILM PROGRAM



FILMMAKER
Q&A

SATURDAY, NOVEMBER 4, 11:45AM & TUESDAY, NOVEMBER 7, 5:45PM **GAINING GROUND: THE FIGHT FOR BLACK LAND**

2023, dir. *Eternal Polk*, USA, 96 min. In English / Format: Digital

In the wake of emancipation, many Black Americans reclaimed their ancestral soil, amassing acres of land. Yet, with nearly 90% of that land lost, there is little to show for it. In **GAINING GROUND: THE FIGHT FOR BLACK LAND**, executive produced by Al Roker, systemic forces that relentlessly wage war on Black liberation are unveiled. Cheer on Black landowners as they reclaim their heritage, generational wealth, and birthrights. *Director Eternal Polk* scheduled to attend.



FILMMAKER
Q&A

SATURDAY, NOVEMBER 4, 2:30PM & SATURDAY, NOVEMBER 11, 6:30PM **NINE DIVINE**

2023, dir. *Jurian Isabelle*, USA, 95 min. In English / Format: Digital

Nine is a tween navigating the foster care system, who discovers her inner magic, as her art becomes a refuge from a painful past. When her brother vanishes, her intuitions strengthen, leaving her to wonder if she's losing her mind or finding her purpose in a world designed for her demise. As she races toward destiny, she embarks on a journey of self-discovery, an embodiment of #BlackGirlMagic within the reveries of Black girlhood. *Director Jurian Isabelle* scheduled to attend.

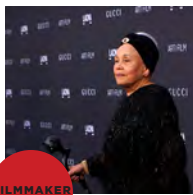


FILMMAKER
Q&A

SATURDAY, NOVEMBER 4, 7:15PM & WEDNESDAY, NOVEMBER 8, 8:30PM **BAD LIKE BROOKLYN DANCEHALL**

2023, dirs. *Ben DiGiacomo, Dutty Vannier*, USA, Jamaica, 90 min. In English / Format: Digital

With electrifying rhythms and lyrical mastery, dancehall music ignited Brooklyn's alternative scene in the 80s and 90s. Young Jamaican immigrants, carrying their homeland's sonic traditions, sparked this cultural phenomenon. Executive produced by Shaggy, **BAD LIKE BROOKLYN DANCEHALL** explores the genre's evolution within New York City's vast soundscape, paying homage to the trailblazers and lovers of dancehall, and inviting everyone to join the vibrant dutty oasis where being bad gets good. *Director Ben DiGiacomo and producer Amy DiGiacomo* scheduled to attend November 4.



FILMMAKER
Q&A

SUNDAY, NOVEMBER 5, 12:30PM & FRIDAY, NOVEMBER 10, 6:00PM **BETYE SAAR: READY TO BE A WARRIOR**

2023, dir. *Angela Robinson Witherspoon*, USA, 78 min. In English / Format: Digital

Wielding a paintbrush, Betye Saar steadfastly forges her own path with the mantra "Make Better Art." Her unwavering determination disrupted art conventions, paving the way for experimentation and conceptualism, ultimately sparking the Black women's movement. Now in her 90s, this icon from Watts is documented in this vivid portrait of her remarkable ascent in the art world and how she continues to carve an indelible mark in history. *Director Angela Robinson Witherspoon* scheduled to attend.



FILMMAKER
Q&A

SUNDAY, NOVEMBER 5, 12:45PM & SUNDAY, NOVEMBER 12, 6:00PM **NO COP ACADEMY: THE DOCUMENTARY**

2023, dir. *Caullen Hudson*, USA, 69 min. In English / Format: Digital

As the city of Chicago devised a plan to invest \$95 million into a state-of-the-art "Cop Academy," youth took to the streets in protest of the burgeoning police state. This urgent call to action captures the heartbeat of Chicago's grassroots political prowess, led by a chorus of the city's revolutionary youth and their communities. *Presented with open captions. Members of the filmmaking team* scheduled to attend November 5; *director Caullen Hudson* scheduled to attend November 12.



SUNDAY, NOVEMBER 5, 2:30PM & SUNDAY, NOVEMBER 12, 2:15PM
SUMMER OF VIOLENCE

2023, dir. Nicki Micheaux, USA, 111 min. In English / Format: Digital

In the summer of 1993, a young law student defies her father's wishes and chooses poetry over jurisprudence. Amidst the backdrop of escalating gang violence and family estrangement, she wields the power of her words to unite her community. Yet, when tragedy claims a loved one, she is compelled to seek reconciliation with her family—a moving testament to the healing balm of poetic justice.



SUNDAY, NOVEMBER 5, 7:00PM & MONDAY, NOVEMBER 6, 8:30PM
HOW I LEARNED TO FLY

2023, dir. Simon Steuri, USA, 104 min. In English / Format: Digital

Two Black teenage boys come face to face with uncertainty when they find themselves mysteriously abandoned by their parents. As they embark on a journey of survival and self-discovery, they uncover moments of beauty, newfound meaning, and a love that endures. This poignant story highlights the strength and determination of Black boyhood despite profound adversity.



MONDAY, NOVEMBER 6, 6:15PM
AMERICAN FICTION

2023, dir. Cord Jefferson, USA, 117 min. In English / Format: Digital

AMERICAN FICTION is Cord Jefferson's hilarious directorial debut, which confronts our culture's obsession with reducing people to outrageous stereotypes. Jeffrey Wright stars as Monk, a frustrated novelist who's fed up with the establishment profiting from "Black" entertainment that relies on tired and offensive tropes. To prove his point, Monk uses a pen name to write an outlandish "Black" book of his own, a book that propels him to the heart of hypocrisy and the madness he claims to disdain. (MGM/Orion Pictures)



WEDNESDAY, NOVEMBER 8, 6:00PM & SATURDAY, NOVEMBER 11, 4:45PM
KINKY AND LOVING IT

2023, dirs. David Weathersby, Mr. Scott, USA, 44 min. In English / Format: Digital

KINKY AND LOVING IT is an empowering documentary highlighting the transformative potential of reclamation. Celebrating how Black folks reclaim agency over their desires, bodies, and identities, KINKY AND LOVING IT is a liberating journey into the transformative power of radical acceptance, reclamation, and love within the world of Black kink. *Director David Weathersby scheduled to attend. Tickets to November 8 screening include a post-screening kink vendor fair and reception.*

FILMMAKER Q&A



WEDNESDAY, NOVEMBER 8, 7:45PM & WEDNESDAY, NOVEMBER 15, 8:15PM
HOMESHOPPERS' PARADISE

2022, dir. Nancy Mac Granaky-Quaye, Germany, 90 min.

In German with English subtitles / Format: Digital

In the heart of the trailer park, Lisa, a Black punk, fights to protect her community from corporate vultures. Her overnight transformation to a home-shopping channel television host thrusts her into a fateful reunion with her estranged father, who shares her precarious on-screen stage. Their fiery partnership illuminates the exploitation of corporate interests, a revelation that piques suspicion from the network's manager. As the truth unfurls, Lisa and her rebel comrades unearth the enigma of her double consciousness, forging a collective fight to protect all they hold dear. *Director Nancy Mac Granaky-Quaye scheduled to attend November 8.*

FILMMAKER Q&A



FILMMAKER
Q&A

THURSDAY, NOVEMBER 9, 6:15PM & SATURDAY, NOVEMBER 11, 8:45PM
MOUNTAINS

2023, dir. Monica Sorelle, USA, 95 min.

In English and Haitian Creole and Spanish with English subtitles / Format: Digital

In the heart of Miami's Little Haiti, a vibrant immigrant family lives out their reality within the paradigm of "the American Dream." Xavier, a local construction manager, father, and husband works to secure a life for his family amidst the sweeping waves of gentrification in their neighborhood. A melodic familial portrait unfolds with generational discoveries that resonate with anyone who has a history. **Director Monica Sorelle scheduled to attend November 9. Tickets to any screening on November 9 include a 5:00PM Female Filmmakers Happy Hour with complimentary drinks and light bites, hosted by Chaz Ebert.**



FILMMAKER
Q&A

THURSDAY, NOVEMBER 9, 7:30PM & SATURDAY, NOVEMBER 11, 2:00PM
KEMBA

2023, dir. Kelley Kali, USA, 118 min. In English / Format: Digital

KEMBA reveals the interior realities of a Black woman living and loving in the aftermath of the War on Drugs. A young college student, Kemba Smith, finds herself under the spell of a dope boy, a romance that ultimately leads to her incarceration. Her life evolves into a battle for redemption, through unwavering faith and boundless determination. Kemba's journey serves as a resounding testament to the transformative power of indomitable will—a triumphant resurrection from the ashes of the carceral system's inferno. Inspired by a true story. **Director Kelley Kali, producer Lana Link, and Kemba Smith scheduled to attend. Tickets to any screening on November 9 include a 5:00PM Female Filmmakers Happy Hour with complimentary drinks and light bites, hosted by Chaz Ebert.**



FILMMAKER
Q&A

FRIDAY, NOVEMBER 10, 8:00PM & SUNDAY, NOVEMBER 12, 1:30PM
BLACK BARBIE: A DOCUMENTARY

2023, dir. Lagueria Davis, USA, 100 min. In English / Format: Digital

In 1980, a new Barbie hit the scene and she was Black! BLACK BARBIE: A DOCUMENTARY follows the personal journey of Beulah Mae Mitchell, who devoted 45 years to Mattel and witnessed the profound impact of Black Barbies on girls. Prior to her arrival, self-realization was imposed upon by white beauty conventions. This timely doc captures how this doll marks a transformative moment of Black femininity within the cultural narrative. **Director Lagueria Davis scheduled to attend via virtual Q&A.**



FILMMAKER
Q&A

SUNDAY, NOVEMBER 12, 3:45PM & WEDNESDAY, NOVEMBER 15, 6:00PM
MAX ROACH: THE DRUM ALSO WALTZES

2023, dirs. Ben Shapiro, Sam Pollard, USA, 82 min. In English / Format: Digital

From the shadows of Jim Crow to the crescendo of the Civil Rights movement, the birth of jazz to the expanses of Hip Hop and beyond, American jazz drummer, composer, and bebop pioneer Max Roach's life and legacy live on with a resounding and enduring rhythm. Featuring a vanguard of Black legends and luminaries including Roach himself, Abbey Lincoln, producer Ahmir Questlove Thompson, Quincy Jones, Harry Belafonte, Sonny Rollins, Dee Dee Bridgewater, Abdullah Ibrahim, Randy Weston, and more, this documentary is a testament to musical atonement amidst of cultural evolution and social change. **Directors Ben Shapiro and Sam Pollard scheduled to attend via virtual Q&A.**

BLACK HARVEST CLOSING NIGHT



THURSDAY, NOVEMBER 16, 6:00PM **MAXINE'S BABY: THE TYLER PERRY STORY**

2023, dirs. Gelila Bekele, Armani Ortiz, USA, 115 min. In English / Format: Digital

Writer, actor, filmmaker, studio head, and media titan, Tyler Perry is America's consummate multihyphenate. But underneath this entertainment behemoth is a man working humbly to heal his childhood trauma by transforming his pain into promise. **MAXINE'S BABY: THE TYLER PERRY STORY**, a nod to his mother's love, is a tender and intimate portrait of visionary and innovator Tyler Perry—his harrowing but faithful road to the top of an industry that didn't always include him. With unfettered access, directors/filmmakers Gelila Bekele and Armani Ortiz lead us into the inner-world of a man whose story has never fully been told, as he becomes a father and a media mogul with a mission to pave his own road to the top. The product is a profound lesson on remembering where you came from to know where you want to go. (Amazon) *Directors Gelila Bekele and Armani Ortiz scheduled to attend. Followed by a Closing Night reception.*



Gelila Bekele



Armani Ortiz

BLACK HARVEST A CELEBRATION OF JOHN SINGLETON



SATURDAY, NOVEMBER 4, 6:15PM

HIGHER LEARNING AND AN EVENING WITH JUSTICE SINGLETON

1995, USA, 128 min. In English / Format: 4K Digital

Join artist Justice Singleton for this screening, followed by an intimate conversation about his father's life and career. In John Singleton's vignette of college life, a constellation of sun-kissed stars gather at the fictitious Columbus University. Galvanized by Malik (Omar Epps), the eager young adults are fettered when a white classmate finds community among neo-Nazis. The campus becomes a crucible of heightened tensions, deepening the fault lines of race, class, and gender. Amidst this potent convergence of rebellious youth cultures, the journey toward self-realization becomes a pulsating narrative of transformation and strife. It echoes the complexities of a decade where cultural renaissance thrived alongside the challenges of forging one's identity in a rapidly evolving world. *Tickets include a complimentary beverage.*



MONDAY, NOVEMBER 6, 6:00PM **POETIC JUSTICE**

1993, USA, 109 min., In English / Format: 4K Digital

Janet Jackson and Tupac Shakur shine in this timeless Singleton masterpiece, where artistry collides with sacrifice. Justice, a gifted young poet, seeks refuge in her poetry, finding solace in writing as grief takes its toll. Encouraged by friends, she sets out on a journey to Oakland, where the ingénue crosses paths with Lucky, a charming boy from around the way. As much as they run from it, they inevitably find themselves catching feelings for each other. Will this love transcend the chasm of their differences and the weight of their trauma?



WEDNESDAY, NOVEMBER 8, 6:15PM

BOYZ N THE HOOD

1991, USA, 112 min. In English / Format: 4K Digital

In his riveting directorial debut, Singleton follows Jason “Tre” Styles III (Cuba Gooding Jr.) as he relocates to South Central LA’s Crenshaw neighborhood to live with his father. College-bound in a community scraping to jump him in, Tre must navigate young love and chosen family amidst the challenges of teenage life at the crossroads of gang violence and police terror.



FRIDAY, NOVEMBER 10, 8:15PM

SHAFT

2000, USA, 99 min. In English / Format: 35mm

In the dawn of the new millennium, Samuel L. Jackson graced the screen with a cool and captivating portrayal of Shaft, brought to life by the visionary Singleton. Singleton’s unique touch infused the franchise with his distinctive brand of realism and rich cultural aesthetics. Follow the guardian of justice as he delves into the underbelly of New York City in pursuit of justice for an innocent Black man’s life.



MONDAY, NOVEMBER 13, 8:15PM

BABY BOY

2001, USA, 130 min. In English / Format: 4K Digital

A glimpse of a love supreme blossoms in the heart of South Central LA, in a stunning portrait of a young Black father ensnared by a carceral world. Jody’s (Tyrese Gibson) sense of direction is stifled within an urban landscape where criminalization shadows Black men, obscuring their potential for transformation and growth. To break free from this generational curse, he must hold a mirror to his blemishes and embrace the path to his own rebirth.

BLACK HARVEST SHORT FILM PROGRAM

FILMMAKERS
IN
ATTENDANCE



**SATURDAY, NOVEMBER 4, 12:00PM & WEDNESDAY,
NOVEMBER 15, 6:00PM**
EXPERIMENTS IN BLACK EXPERIENCE

2021-2023, dirs. various, USA, Jamaica,
96 min. In English / Format: Digital

This collection of experimental shorts takes an immersive journey through radical imaginings and new frontiers. Namir Mustafa Fearce's *I'M BUILDING ME A HOME* (4 min.) offers a unique glimpse into the morning routine of Fearce's two sisters and grandmother before church, blending sound from a negro spiritual with a ballroom track to juxtapose church and ballroom as spaces exalting the Black ecstatic experience. Ja'Tovia M. Gary's *QUIET AS IT'S KEPT* (26 min.) presents an introspective exploration of identity and silence in contemporary America. With *GHETTO BIRDS IN US...LET THE SKY TOUCH MY SOUL* (5 min.), director Lamar Robillard, soars through the black—without restraint. Leah Solomon's *JIGNA* (20 min.) is an experimental homage inspired by Monique Wittig's novel *Les Guérillères*. In *TETHER* (16 min.), director kelechi agwuncha pays tribute to childhood memories through a Nigerian masquerade. Asari Precious Aibangbee's *OMWAN'EKHUI* [person of Dark Skin] (15 min.) is an experimental documentary highlighting the multifaceted talents and experiences of Dark-Skinned Black folks. And Joseph Douglas Elmhirst's *BURNT MILK* (10 min.) centers around Una, a young Jamaican woman in the UK, as she reflects on her cultural heritage while she makes a traditional dish. *Select filmmakers scheduled to attend.*



**SATURDAY, NOVEMBER 4, 3:45PM & SATURDAY,
NOVEMBER 11, 1:30PM**
FROM THE BLOCK: SURREAL

2023, dirs. various, USA, 86 min. In English / Format: Digital

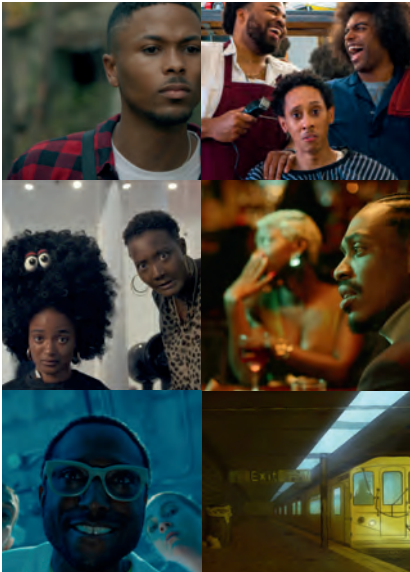
This enchanting collection of homegrown narrative shorts weaves captivating tales of spellbinding tenderness and endurance. Shiloh Tumo Washington's *ONE FOR MY BABY* (22 min.) is a unique romance story that unfolds in reverse, revealed through memories triggered by improvisational music. In McKenzie Chinn's *A REAL ONE* (16 min.), Lauren and Keisha, two friends from a working-class neighborhood in Chicago, face a significant test of their friendship when a closely guarded secret is revealed. Cache Petters-Matthews' *CURSE BREAKERS* (15 min.) explores three generations of women dealing with generational trauma. In Monty Cole's *WHOLE* (13 min.) we journey with 12-year-old Brandon Moore as he grows up in the suburbs, grappling with his sense of Black identity. And in *BROKE DOWN DROWN* (20 min.), director Marquis Simmons explores the harsh realities of poverty, death, and hopelessness in a tough Chicago neighborhood. *Content consideration: this program contains themes of abuse and violence. Select filmmakers scheduled to attend.*



**SATURDAY, NOVEMBER 4, 4:45PM & SUNDAY,
NOVEMBER 12, 5:15PM**
BRANCHES & ROOTS

2022-2023, dirs. various, USA, Canada,
85 min. In English / Format: Digital

In this evocative anthology, journey through a diverse tapestry of narratives that navigate the complexities of incarceration, family bonds, moral dilemmas and motherhood—and find common ground. Justin Emeka's *SIX WINTERS GONE STILL* (10 min.) reimagines a scene from Shakespeare's *Richard II* in a contemporary Black cultural context. Siblings embark on an emotional drive upstate to visit their incarcerated father in Monique Wilhoit's *JAHLEEL & STAR* (12 min.) In *WHAT THEY FOUND* (14 min.), director Ryan Darbonne explores the moral dilemma faced by two Black men who stumble upon a dead white man during a fishing trip. Khaled Ridgeway's *WHERE LIFE BEGINS* (14 min.) follows a Senegalese immigrant's journey to motherhood; and Murry Peeters' *WOMAN MEETS GIRL* (17 min.) portrays a captivating encounter between an introspective older woman and an extroverted younger sex worker. And Kevin Coleman-Cohen's *PRETTY BOY* (18 min.) tells the story of a homeless Black teenage boy surviving the streets of St. Louis. *Content consideration: this program contains themes of abuse. Select filmmakers scheduled to attend.*



**SATURDAY, NOVEMBER 4, 9:30PM & SATURDAY,
NOVEMBER 11, 9:00PM**
NIGHTSCAPES & REVELATIONS

2022-2023, dirs. various, USA,
85 min. In English / Format: Digital

Settle into night's enigmatic embrace with this electrifying collection of shorts promising laughter, suspense, and prophetic happenings. In Marc G. Pitre's *UNKIND CUT* (14 min.) a vasectomy consultation takes an amusing twist. In Gregory James Foxx Jr.'s *THE DUPPY MAN'S WALK* (19 min.), a restless spirit haunts his family's land. Aaron's urgent need for a haircut takes a humorous turn when his barbers have other plans in mind in Tyler Anthony Davis' *LINING* (11 min.), and in Xzaviah J. Stone Sr.'s animated *NALB NOUM* (11 min.), a group of teens seeks the truth behind folklore. In *TASTE* (17 min.), Bobby Huntley's dramedy travels to a dystopian future where women's reproductive rights have vanished, leading two women to explore psychedelic truth tabs during blind dates. And in C.C. Randle's *A MIND OF ITS OWN* (13 min.), a young woman faces microaggressions after a bold hairstyle change. *Select filmmakers scheduled to attend.*

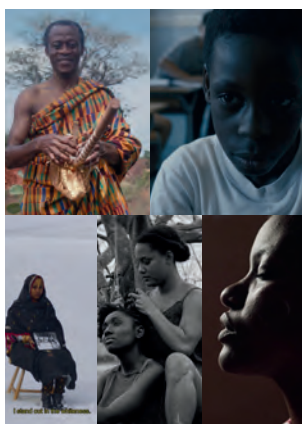


SUNDAY, NOVEMBER 5, 4:45PM & SUNDAY, NOVEMBER 12, 12:00PM

BLACK ACROSS SPACE AND TIME

2023, dirs. various, USA, 89 min. In English / Format: Digital

Sci-fi, coming-of-age, social commentary, and cosmic romance coalesce in this ethereal program. With *THE LOVE MACHINE* (10 min.), director Jasmine Lynea combines intriguing sci-fi elements to challenge our understanding of love. Tari Warieb's coming-of-age story *WE WERE MEANT TO* (28 min.) explores a society where Black men gain wings when they reach manhood. In *BEFORE I LET GO* (24 min.), director Cameron A. Granger reveals the recovery efforts in the town of Bad City after its destruction by monsters. Katrina Brook Flores' *ASSAMAN* (15 min.) takes us on a mesmerizing journey into a cosmic love story. And, in Johnny Kirk's *THE FOURTH* (12 min.), a group of young Black and Latino friends in California endure a police encounter on the 4th of July. *Content consideration: this program contains themes of violence. Select filmmakers scheduled to attend.*



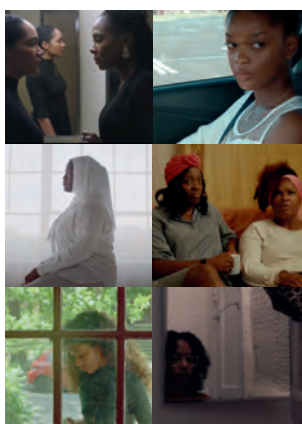
SUNDAY, NOVEMBER 5, 5:45PM & MONDAY, NOVEMBER 13, 6:15PM

AFRICA WORLDWIDE!

2022-2023, dir. various, USA, Rwanda, Spain, Canada, France, Brazil, 72 min.

In English and Spanish and Portuguese with English subtitles / Format: Digital

Embark on a poignant journey across the Diaspora, where tales of reunion, racism, and ancestral connections converge. From Carine Munyana's intimate *CACOPHONY* (15 min.), where an untimely high school reunion and a visit from a tenacious friend shape a day, to David Ontoria's *CONGUITO* (15 min.), which follows Malik's quest to reconnect with a long-lost friend while navigating racism. With *IN THE WHITENESS* (5 min.), director Niya Abdullahi explores the power of poetry and movement in a displaced Harari-Ethiopian woman's life, while Amartei Armar's *YAA* (20 min.) immerses us in the intergenerational struggles of Ghanaian women in an unfamiliar land. Finally, in *LAST SUNDAY* (17 min.) directors Joana Claude and Renan Barbosa Brandão boldly reimagine the timeless parable of the Virgin Mary.

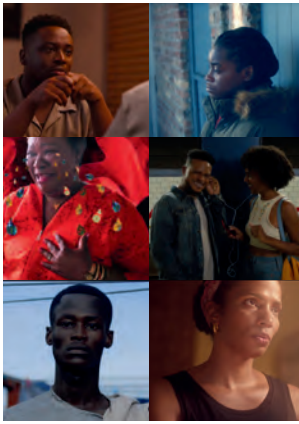


MONDAY, NOVEMBER 6, 8:15PM & MONDAY, NOVEMBER 13, 8:30PM

SISTERS OF THE YAM

2022-2023, dirs. various, USA, 73 min. In English / Format: Digital

In this collection—named after the bell hooks novel—we explore the range of enduring love between women, keepers of each other's secrets. In Caitlyn Johnson's *BAD BLOOD* (12 min.), young Olivia hides the truth about her getting her period for the first time. With *BOSOM* (12 min.), George Ellzey Jr. delves into the reunion of estranged sisters during their mother's funeral. In Jordan Joseph's *SISTERS* (13 min.), Jac and Maya navigate their complicated relationship. In Felicia Pride's joyful *LOOK BACK AT IT* (12 min.), with the help of her daughter, a forty-something single mother gets her groove back. Niya Abdullahi explores the intricacies of identity and expression among Black Muslim women and girls in *FOR BLACK MUSLIM GIRLS* (9 min.) And in Bashir Aden's *A SWEETNESS OF LAPSE* (15 min.), best friends Ava and Mina experiment with "reality shifting," leading to a transformative journey to resurrect a friend that passed away. *Select filmmakers scheduled to attend.*



THURSDAY, NOVEMBER 9, 8:30PM & WEDNESDAY, NOVEMBER 15, 8:30PM

PHENOMENAL WOMEN

2022-2023, dirs. various, USA, 80 min. In English / Format: Digital

In this captivating selection of films directed by female filmmakers, we feel through the complex waters of queerness, love, and desire. Searit Kahsay Huluf's *BUNA* (18 min.) explores an infatuated chef's descent into sapphic obsession. In Ashley Versher's *BRIEF EXCHANGES* (12 min.), Tanya experiences a daylong affair filled with flirtatious banter in the heart of NYC. In Nana Fobi Duffuor's *CONFIRMATION* (12 min.), a God-fearing mother confronts her feelings about her son's queerness. The complexities of a young couple's summer love are explored in Ryan G. Cameron's *FORKS IN THE ROAD* (15 min.). Tajana B Williams offers a cosmic love story with *SALONE LOVE* (5 min.), while Taylor Dominique Mason's *GRIST* (18 min.) explores the healing journey of a genderqueer musician within an underground community. *Content consideration: this program contains themes of abuse. Select filmmakers scheduled to attend. Tickets to any screening on November 9 include a 5:00PM Female Filmmakers Happy Hour with complimentary drinks and light bites, hosted by Chaz Ebert.*



SATURDAY, NOVEMBER 11, 11:00AM & SUNDAY, NOVEMBER 12, 11:00AM

THE KIDS ARE ALRIGHT

2021-2023, dirs. various, USA, South Africa, 102 min. In English / Format: Digital

Young filmmakers and protagonists showcase their indomitable spirit and resilience in this showcase of youthful determination. In Benjamin Mullholland's *THE LAKE MERRITT MONSTER* (17 min.), Ollie quests to rescue his mother from the grasp of a ferocious beast. Victorious F. Mcleod's *CRAYONS* (16 min.) is a journey through a young boy's colorful imagination, and Jenn Shaw's *GAPS* (12 min.) explores the gaps between a tween's self-acceptance and perfection. In Monique Morton Derouselle's *RISING DAWN* (15 min.), we witness Dawn baton twirl her way to confidence, while Addison Belhomme's *A THIN LINE BETWEEN BLACK AND WHITE* (6 min.) showcases young Ayanna's activism. In *FATHER'S DAY* (27 min.) director Tumelo Lekna delves into the intricacies of family matters, and in Ivan Rome's *TIKTOK CHALLENGED* (9 min.) a grandmother-grandson duo join forces in hopes of finding TikTok fame. *Appropriate for ages 13+.* *Select filmmakers scheduled to attend.*

65
TICKETS



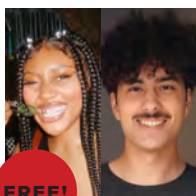
SATURDAY, NOVEMBER 11, 4:00PM & MONDAY, NOVEMBER 13, 6:00PM

FROM THE BLOCK: FOR REAL

2023, dirs. various, USA, 67 min. In English / Format: Digital

An evocative assemblage of true Chicago love stories, celebrating Black love through the eyes of artists, midwives, and househeads—for the culture. In *DEAR BLACK ARTIST* (22 min.), we are introduced to director Rachel S. Gadson's documentary series featuring 77 Chicago artists discussing their creative journeys, barriers to access, and hopes for the future of Black artists. Lawrence Agyei's *FOR THE CRIB* (5 min.) provides an intimate look at the South Shore Drill Team during the 2021 Bud Billiken Parade. The story of Eric Williams, who fell in love with Chicago house music and built a thriving business around it, is documented in Lonnie Edwards and Tobi Shinobi's *TWENTYFIVE* (12 min.); and in Mia Harvey's *WITH WOMAN* (28 min.), Star, a Black midwife in Chicago, advocates for home births among Black women, in light of high maternal mortality rates in hospitals, despite legal restrictions. *Select filmmakers scheduled to attend.*

BLACK HARVEST SPECIAL EVENTS & PRESENTATIONS

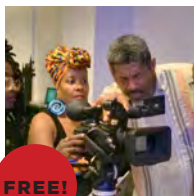


FREE!

SATURDAY, NOVEMBER 4, 2:15PM

MEET THE CURATORS: JADA-AMINA AND NICK LEFFEL

Join us for a free afternoon conversation with the curators of the 29th Black Harvest Film Festival, Jada-Amina and Nick Leffel. In this intimate gathering, they will present a selection of personal works, offering insights into their filmmaking and curatorial processes, and the remarkable films gracing this year's festival. This engaging conversation will be moderated by esteemed cultural worker Camille Bacon. Together, they traverse the cinematic terrain, meaning-making, and the power of cinema that has guided them toward the orbit of cultural stewardship.



FREE!

SUNDAY, NOVEMBER 5, 3:00PM

CHICAGO COMMUNITY FILM WORKSHOP SHOWCASE: VOICES OF THE SOUTH SIDE

For over five decades, the Community Film Workshop of Chicago has supported African Americans and people of color in the film industry. This free showcase features 12 captivating short films, each highlighting diverse voices and stories, covering topics from violence prevention to science fiction, community gardening, gentrification, caregiving, intergenerational mentorship, and entrepreneurship. These films beautifully reflect the rich tapestry of our community. Join CCFW and the Black Harvest Film Festival in celebrating the authentic voices of South Side storytellers. *Followed by a reception with light refreshments.*



FILMMAKER Q&A

THURSDAY, NOVEMBER 9, 6:00PM

A DIFFERENT KIND OF TENDER

2023, dir. Katherine Simón Reynolds, USA, 41 min. No dialogue / Format: Digital

In *A different kind of tender*, we journey alongside The Queen, portrayed by Reynolds herself, through the Rust Belt landscapes of Cairo and Brooklyn, Illinois. Once thriving industrial hubs, now marked by abandonment and transformation, the towns provide a poignant backdrop to The Queen's quest for healing and belonging. The keloid, a scar-like growth that transcends the original wound, symbolizes the profound outward expression of healing and its sensitivity to renewal. Amid the scars of industrial ascent and decline, The Queen navigates the intricate interplay of recovery, Black femme imagination, as a means to heal. Her journey emerges as a powerful and poetic reflection on healing, belonging, and the reclamation of identity in a world in flux. Reynolds, a multi-disciplinary artist, masterfully weaves together portrait photography, video, choreography, sculpture, and installation to scour the socio-emotional landscapes of Blackness and the essence of 'Black Work' in our contemporary milieu. *Followed by a conversation with Katherine Simón Reynolds and Black Harvest Lead Curator Jada-Amina. Tickets to any screening on November 9 include a 5:00PM Female Filmmakers Happy Hour with complimentary drinks and light bites, hosted by Chaz Ebert.*



LIVE SCORE

FRIDAY, NOVEMBER 10, 6:00PM

THE CRY OF JAZZ

In an immersive screening experience, filmmaker Terence Nance (*THE OVERSIMPLIFICATION OF HER BEAUTY*, "Random Acts of Flyness") and Chicago-based composer Angel Bat Dawid excavate Edward O. Bland's 1959 archival treasure *THE CRY OF JAZZ*. Connecting jazz to Black history, witness performances by luminaries like Sun Ra, John Gilmore, and Julian Priestler, and a mesmerizing dance between rehearsed and improvised jazz. This visionary film, a harbinger of the early Black Power movement, penetrates the soul of an era. *Includes a live performance and conversation with Terence Nance and Angel Bat Dawid.*

SATURDAY, NOVEMBER 11, 12:30PM
BLACK CREATORS PANEL,
HOSTED BY BLACK FILM CLUB CHI

FREE!

Join Black Film Club Chi for a candid discussion about tackling the obstacles of getting funded as a Black creator. This free conversation will explore director challenges, Hollywood gatekeeping, content choices, the impact of the recent writer's strike, and the struggle to not be put in a box as a BIPOC creator, and will be followed by a lively networking mixer. Black Film Club Chi is a Black non-profit organization dedicated to supporting and amplifying the voices of Black storytellers in film and media arts. *Secure your free ticket at siskelfilmcenter.org/blackcreators; ticket holders must be seated five minutes prior to the start of the program; unclaimed seats will be offered to walk-up guests.*



LIVE
SCORE

SATURDAY, NOVEMBER 11, 7:00PM
THE SYMBOL OF THE UNCONQUERED

1920, dir. Oscar Micheaux, USA, 54 min. Silent / Format: Digital

50 CHICAGO FILMMAKERS



The historic Blacklight Film Festival, commemorated as part of the 50th Anniversary of Chicago Filmmakers, joins forces with the Black Harvest Film Festival to presents a special screening of Oscar Micheaux's timeless 1920 silent film **SYMBOL OF THE UNCONQUERED**, accompanied by a live, improvised and electronic music score performed by the incredibly talented trio of Edward Wilkerson Jr., Jim Baker, and Jonathan Woods. *Learn more about the musicians, film, and Blacklight Film Festival at siskelfilmcenter.org/symbol*



**VISITING
ARTISTS
PROGRAM**

TUESDAY, NOVEMBER 14, 6:00PM
**JACOLBY SATTERWHITE IN CONVERSATION
WITH JADA-AMINA**

Artist Jacolby Satterwhite is celebrated for a conceptual practice addressing crucial themes of labor, consumption, carnality, and fantasy through immersive installation, virtual reality, and digital media. Satterwhite's work has been presented in numerous exhibitions and festivals internationally, including the Contemporary Art Museum, St. Louis; Haus der Kunst, Munich; Gwangju Biennale, Gwangju, South Korea, and Wexner Center for the Arts, Columbus, Ohio. His work is included in the collections of the Museum of Contemporary Art Kiasma, Helsinki; Museum of Modern Art, New York; Studio Museum in Harlem, New York; and the Whitney Museum of American Art, New York, among others. Satterwhite has collaborated with several musicians, including Solange Knowles in 2019 on her visual album *When I Get Home*, and Perfume Genius in 2022 on his album, *Ugly Season*. *Presented by SAIC's Visiting Artists Program in partnership with Conversations at the Edge and SAIC Galleries. Fullerton Hall, Art Institute of Chicago, 111 S. Michigan Ave. Free and open to the public. Registration is not required. Learn more at saic.edu/events*

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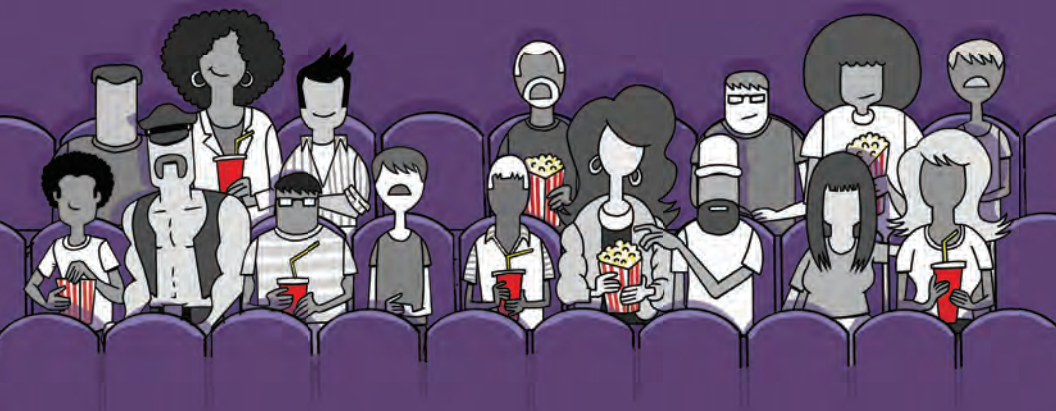
The Bulletin

Special Thanks

Chaz Ebert

Eleva Singleton

FEW THINGS CONNECT US AS CLOSELY AS
THE STORIES WE TELL.



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NEW RELEASES & RESTORATIONS

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



OPENS OCTOBER 27 TO KILL A TIGER

2022, dir. Nisha Pahuja, Canada, 125 min. In Hindi with English subtitles / Format: Digital
In a small Indian village, Ranjit wakes up to find that his 13-year-old daughter has not returned from a family wedding. A few hours later, she's found stumbling home. After being abducted into the woods, she was sexually assaulted by three men. As the villagers and their leaders launch a sustained campaign to force the family to drop the charges, Ranjit embarks on an unprecedented journey for justice. Executive produced by Mindy Kaling and Dev Patel, and with Pahuja's unshakable and compassionate lens, TO KILL A TIGER captures a remarkable social reckoning, and the power of a family's love. *Content consideration: contains themes of sexual assault. Film Center exclusive.*



OPENS OCTOBER 27 THE DELINQUENTS (LOS DELINCUENTES)

2023, dir. Rodrigo Moreno, Argentina, Brazil, Luxembourg, Chile, 189 min.
In Spanish with English subtitles / Format: Digital

In Rodrigo Moreno's beguiling THE DELINQUENTS, Buenos Aires bank employee Morán cooks up a scheme to liberate himself from corporate monotony: he'll steal enough money to support a modest retirement, then confess and serve prison time while his co-worker Román holds on to the cash. As the lives of this thief and accomplice converge and diverge, Moreno melds the existential and the playful to explore the nature of freedom itself. This cinematic discovery is at turns surreal, relatable, funny, romantic, surprising, restorative—and above all—a delight. *Film Center exclusive.*



OPENS NOVEMBER 17 ORLANDO, MY POLITICAL BIOGRAPHY

2023, dir. Paul B. Preciado, France, 103 min. In French with English subtitles / Format: Digital

"Come, come! I'm sick to death of this particular self. I want another." Taking Virginia Woolf's novel *Orlando: A Biography* as its starting point, academic virtuoso turned filmmaker Paul B. Preciado has fashioned this documentary as a personal essay, historical analysis, and social manifesto. Preciado casts a diverse cross-section of more than 20 trans and nonbinary individuals in the role of Orlando as they perform interpretations of scenes from Woolf's novel, weaving into the narrative their own stories of identity and transition. Not content to simply update a seminal work, Preciado interrogates the relevance of Orlando in the continuing struggle against anti-trans ideologies and in the fight for global trans rights. (*Janus Films*) *Film Center exclusive.*



OPENS NOVEMBER 17 YOUTH (SPRING)

2023, dir. Wang Bing, France, Luxembourg, Netherlands, 215 min.
In Mandarin with English subtitles / Format: Digital

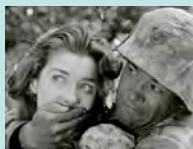
Acclaimed documentarian Wang Bing (THE DITCH) returns with this immersive observation of rural migrant workers in the textile manufacturing town of Zhili, outside of Shanghai. Following the workers—mostly in their 20s—over the course of five years, Wang captures their shifts of stitching and cutting, their social lives and dramas in the dormitories where they live, and their hopes for the future: better wages, child-rearing, success. With Bing's patient camera, YOUTH provides an intimate look into the lives and interiorities of individuals who otherwise might never be known. *Film Center exclusive.*



OPENS NOVEMBER 24 FOUR DAUGHTERS (LES FILLES D'OLFA)

2023, dir. Kaouther Ben Hania, France, Saudi Arabia, Germany, Tunisia, Cyprus, 107 min.
In Arabic with English subtitles / Format: Digital

Kaouther Ben Hania's (THE MAN WHO SOLD HIS SKIN) haunting FOUR DAUGHTERS unpacks a complex family history to examine how a Tunisian woman's two eldest daughters were radicalized by Islamic extremists. Casting professional actresses as the missing daughters, and acclaimed Egyptian-Tunisian actress Hend Sabri as the matriarch Olfa, Hania interweaves confessions and reflections from Olfa and her younger daughters with reenactments of pivotal moments in the family's life, offering the women agency to tell their own story while capturing moments of joy, loss, violence, and heartache. Winner of the Best Documentary prize at the Cannes Film Festival, FOUR DAUGHTERS is a compelling and ambitious work of nonfiction cinema. *Film Center exclusive.*



OPENS NOVEMBER 24
FEAR AND DESIRE

1952, dir. Stanley Kubrick, USA, 70 min. In English / Format: 4K digital restoration

Upon the initial release of FEAR AND DESIRE, his feature film debut, Stanley Kubrick was stung by negative audience reactions and immediately decided to tone down the philosophical aspects of the film. In a pattern repeated throughout his career, he pulled the film from release and made additional cuts, removing approximately nine minutes of material (about 12 percent of the film's total length). These edits made FEAR AND DESIRE less of a metaphysical experience and more of a conventional war picture. This new 4K restoration restores the film—an inventive and existential war drama—to its original “premiere version.” *Preceded by Kubrick's 1953 short THE SEAFARERS (29 min.) Film Center exclusive.*



OPENS NOVEMBER 24
GOING TO MARS: THE NIKKI GIOVANNI PROJECT

2023, dirs. Joe Brewster, Michèle Stephenson, USA, 102 min. In English / Format: Digital

Winner of the Documentary Grand Jury Prize at Sundance, this magnetic portrait explores the poet and activist Nikki Giovanni's Afrofuturist-feminist philosophical outlook as well as her poignant relationship with her family, her political audacity, and her poetic eloquence, all knit together with a constant eye and ear for its subject's own aesthetic verve. As she approaches 80, Giovanni looks back at a personal life and history cast in the long shadow of American racism, and forward to hopeful, possible futures. *Film Center exclusive.*



OPENS DECEMBER 1
MONSTER (KAIBUTSU)

2023, dir. Hirokazu Koreeda, Japan, 126 min. In Japanese with English subtitles / Format: Digital

Film Center favorite Hirokazu Koreeda's (BROKER, SHOPLIFTERS) MONSTER is a RASHOMON-esque mosaic of storytelling, with the master auteur weaving together three converging and diverging perspectives around a shared experience. When the reserved young Minato begins behaving strangely, his mother Saori suspects that his teacher Mr. Hori is to blame, but is met with silence and denials. To uncover the truth, MONSTER evolves through the eyes of Saori, Mr. Hori and finally, Minato. Koreeda again demonstrates his keen and compassionate talent for depicting the interiorities of children and the complexities of families in this tender and profound drama. *Scored by the late, legendary composer Ryuichi Sakamoto. For more of Sakamoto's work, see pg. 30-31. Film Center exclusive.*



OPENS DECEMBER 1
MENUS PLAISIRS - LES TROISGROS

2023, dir. Frederick Wiseman, France, USA, 240 min.

In English and French with English subtitles / Format: Digital

With the delectable MENUS PLAISIRS - LES TROISGROS, incomparable American documentarian Frederick Wiseman (EX LIBRIS, TITICUT FOLLIES), settles in to the planning and plating processes of the three-star Michelin restaurant La Maison Troisgros in rural France. A master of patience, Wiseman explores every facet of the 50-year-old, family-run establishment, crafting a mouth-watering portrait that will nourish foodies and Wiseman devotees alike. Come hungry! *Film Center exclusive.*

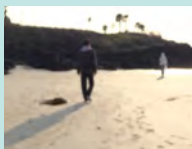
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OPENS DECEMBER 8
THE BOY AND THE HERON (KIMITACHI WA DÔ IKIRU KA)

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

In his first film in a decade, Hayao Miyazaki returns with a profound visual feast. During WWII, teenage Mahito is grieving the tragic loss of his mother when he must relocate to the countryside home of his father Shoichi and stepmother Natsujo. Isolated and struggling to adjust, Mahito is exploring the rural landscape when he encounters a persistent grey heron, and discovers an abandoned tower that takes him on an extraordinary journey into a magical, sometimes startling alternate reality. A boundlessly imaginative exploration of grief, family, and childhood, THE BOY AND THE HERON is a masterful work of wondrous beauty. *Tickets on sale for Film Center Members November 13; general public November 17.*



OPENS DECEMBER 15 **IN WATER (MUL-AN-E-SEO)**

2023, dir. Hong Sangsoo, South Korea, 61 min. In Korean with English subtitles / Format: Digital

A trio of friends venture to the rocky shores of a large island to shoot a film together. The director, Seongmo, recently gave up acting and has decided to make a film with his own money. His former classmate, Sangguk, will operate the camera and Namhee will act in it. The only problem: Seongmo hasn't decided what to make. As he wanders in the rocks and wind, Seongmo searches for a story. What he finds is a young woman picking up trash. And that is all he needs. With his characteristic minimalist style, *in water* is Film Center favorite Hong Sangsoo's (SAIC MFA 1989) most overtly experimental work to date, utilizing a simple but profoundly bold choice: the image of the film is mostly out of focus, giving *in water* an impressionistic, mysterious spirit. Preceded by Pedro Costa's aching and enthralling musical *THE DAUGHTERS OF FIRE* (AS FILHAS DO FOGO, 2023, 9 min., Portugal, in Portuguese with English subtitles / Format: Digital), in which sisters sing about their lives after the eruption of a volcano in Cape Verde. **Film Center exclusive.**



OPENS DECEMBER 15 **PIANOFORTE**

2023, dir. Jakub Piatek, Poland, 91 min.

In English and Polish, Chinese, Italian, and Russian with English subtitles / Format: Digital

Twenty-one days, 80 participants, 10 finalists. Warsaw's International Chopin Piano competition, held every five years, has launched the careers of many piano virtuosos. Pianoforte follows seven hopefuls as they progress—or maybe not—through four grueling competition stages. The stakes are high and the pressure is intense—at times too intense for some. From rehearsals to performance, backstage and at home, the camera captures what it takes to make it in this highly competitive world. It's a case of SPELLBOUND meets TAR in filmmaker Jakub Piątek's enthralling documentary. (*Greenwich Films*) **Film Center exclusive.**



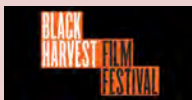
Join us for Kid Flix, the Film Center's film series curated for families, children, and film fans of all ages! siskelfilmcenter.org/kidflix



SATURDAY, NOVEMBER 11, 11:00AM & SUNDAY, NOVEMBER 12, 11:00AM **THE KIDS ARE ALRIGHT**

2021–2023, dirs. various, USA, South Africa, 102 min. In English / Format: Digital

Young filmmakers and protagonists showcase their indomitable spirit and resilience in this showcase of youthful determination. In Benjamin Mullholland's *THE LAKE MERRITT MONSTER* (17 min.), Ollie quests to rescue his mother from the grasp of a ferocious beast. Victorious F. Mcleod's *CRAYONS* (16 min.) is a journey through a young boy's colorful imagination, and Jenn Shaw's *GAPS* (12 min.) explores the gaps between a tween's self-acceptance and perfection. In Monique Morton Derousselle's *RISING DAWN* (15 min.), we witness Dawn baton twirl her way to confidence, while Addison Belhomme's *A THIN LINE BETWEEN BLACK AND WHITE* (6 min.) showcases young Ayanna's activism. In *FATHER'S DAY* (27 min.) director Tumelo Lekna delves into the intricacies of family matters, and in Ivan Rome's *TIKTOK CHALLENGED* (9 min.) a grandmother-grandson duo join forces in hopes of finding TikTok fame. *Appropriate for ages 13+ Select filmmakers scheduled to attend.*



SATURDAY, DECEMBER 16, 11:00AM & SUNDAY, DECEMBER 17, 11:00AM **TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS**

1993, dir. Tim Burton, USA, 73 min. In English / Format: Digital

Part Halloween classic, part holiday favorite, *THE NIGHTMARE BEFORE CHRISTMAS* is double the fun regardless of the season. In an extraordinary world filled with magic and wonder, Jack Skellington, the Pumpkin King of Halloween Town is bored with the same old tricks and treats and yearns for something more. When he stumbles upon the glorious magic of Christmas Town, Jack decides to bring this joyful holiday back to Halloween Town. Halloween candy—and holiday treats—available for purchase at the concession stand! *Appropriate for ages 7+*

BE KIND, REWIND

Join us as we review the best and biggest films from 2023—from favorite titles that graced the Film Center's screens, to movies that thrilled audiences across the country. A mini reflection on this cinematic year that was, BE KIND, REWIND provides a survey that may include everything from iconic plastic dolls, to bombs (nuclear, not box office). As the days left on 2023's calendar slip past, the Film Center invites you to consider how these films reveal not just the movies of the year, but 2023 itself.

◀ DEC.22-DEC.31 ▶



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**GENE SISKEL
FILM CENTER**



THREE DECADES OF FILM/VIDEO INQUIRY AT SAIC

Our fall Lecture Series celebrates 30 years of essential contributions to moving-image culture that alums from the Department of Film, Video, New Media, and Animation at the School of the Art Institute of Chicago (SAIC) have produced. Central to the development of highly influential positions in the field of independent and experimental media, the international character of the department has been singularly essential to those positions, as the cultural diversity of the community produced the necessity for expanding practices beyond specific conditions, languages, or customs, driving many working procedures toward expansive trans-cultural practices. This series frames specific issues relating to nonfiction moving-image practice such as the multiple valences of the archive, the question of the document, the recuperation of repressed histories, the poetics of subjective perspectives within communal experience, and technological adaptation. These topics frame conversations with our alums who have extended these themes over the last decades in their own work and practice. Lecturer: Daniel Eisenberg, SAIC Professor of Film, Video, New Media, and Animation.

siskelfilmcenter.org/lectureseries



TUESDAY, NOVEMBER 7, 6:00PM

SOMETHING MORE THAN NIGHT AND NIGHT PATROL

The city as subject figures strongly in the history of film. From the “city symphony” films of the 1920s to the film noir films of the 1940’s and 1950s to *BLADE RUNNER*, the utopian and dystopian city remains a constant theme. This program, of *SOMETHING MORE THAN NIGHT* (pictured, 2003, dir. Daniel Eisenberg, 73 min., 16mm) and *NIGHT PATROL* (2020, dir. Kye Stone, 12 min., Digital) reveals Chicago at night from myriad perspectives, seasons, and sites, and draws attention to those workers who make the city run, invisible to the rest of us, while preparing the urban space for the next day...and the day after. *Kye Stone in attendance via live virtual Q&A.*



TUESDAY, NOVEMBER 14, 6:00PM

A RIVER RUNS, TURNS, ERASES, REPLACES

2021, dir. Shengze Zhu, USA, China, 87 min. No dialogue / Format: Digital

Wuhan, China, home to Shengze Zhu (MFA, 2017), is the subject of this poetic city portrait. Begun before the COVID-19 pandemic but decisively altered by it, the film also documents the wrenching departures of loved ones through a difficult historical moment. Through it all city life and its rhythms endure, the river and the city’s inhabitants continue to flow, both with and against the tide. *Shengze Zhu in attendance.*



TUESDAY, NOVEMBER 21, 6:00PM
A LONG JOURNEY HOME
(WU KOU ZHI JIA)

2022, dir. Wequian Zhang, People's Republic of China, 124 min.
 In Chinese and Chinese regional dialects with English subtitles /
 Format: Digital

After studying in Chicago, back in her family home, Wenqian Zhang (MFA 2019) settles in. A LONG JOURNEY HOME tells the story of this cohabitation via a relational and temporal journey that stirs up emotions. By leaving her camera rolling in durational, static shots, the film allows confidences to be divulged. Two life accounts in particular unfold: those of her mother and father. She is looking to the future, he is entrenched in the past. Irreconcilable dramas and disagreements cast a shadow over the house and form passing yet cyclical storms, as dramatic and volatile as anything seen in Cassavettes or Fassbinder. *Wequian Zhang in attendance via live virtual Q&A.*



TUESDAY, NOVEMBER 28, 6:00PM
STILL/HERE

2000, dir. Christopher Harris, USA, 60 min. In English / Format: Digital

Shot in 16mm black and white, Harris' (MFA 2000) STILL/HERE is a meditation on the vast landscape of ruins and vacant lots that constitute the north side of St. Louis, Missouri, an area populated almost exclusively by working-class and working poor African Americans. The film explores the vestiges of a once-thriving community through evocative imagery of derelict cinemas, fading billboards, and abandoned domestic spaces. Through a complex interweaving of the area's musical, social, and cultural history alongside a series of visual and aural breakdowns, erasures, contradictions, and gaps, Harris reflects on the destruction of a community and the wider politics of class and race in American society. *Preceded by Cauleen Smith's LESSONS IN SEMAPHORE (2013, USA, 4 min., Digital).* *Christopher Harris in attendance.*



TUESDAY, DECEMBER 12, 6:00PM
ONE IMAGE, TWO ACTS AND THE
UNSTABLE OBJECT

The archive, the document, subjective perspective, and conceptual framing entwine to produce unique forms of cinema. Two takes on the archive: past and future. With a particular focus on the historical ethnographic film and photographic surveys, ONE IMAGE, TWO ACTS (2020, dir. Sanaz Sohrabi, 45 min., Digital) is a coalescence of infrastructures, images, and archives of oil wherein cinematic time and geological time mobilize different sites, temporalities, and materialities. Using the senses of sight, touch, and sound as the conceptual frame to generate three factory portraits, THE UNSTABLE OBJECT (2011, dir. Daniel Eisenberg, 69 min., Digital) begins a series of films depicting labor at a moment of its extreme instability, and raising the question of value, in all its forms. *Pre-recorded virtual conversation with Sohrabi.*



THE SOUNDS OF
**RYUICHI
SAKAMOTO**

When acclaimed Japanese composer and musician Ryuichi Sakamoto passed away earlier this year, audiences—and the film industry—lost a legend. The pioneering Academy Award winner was a founding member of Tokyo’s electronic pop trio Yellow Magic Orchestra, and for decades he lent his talent to composing rich, emotive scores for films by Nagisa Ōshima, Brian De Palma, Bernardo Bertolucci, Ryū Murakami, Volker Schlöndorff, Pedro Almodóvar, Alejandro G. Iñárritu, and—with his final score for *MONSTER* (pg. 25), Hirokazu Koreeda. Praised for his inventive, idiosyncratic style and his avant-garde sensibilities, Sakamoto’s scores are introspective, sweeping, and have influenced contemporary musicians the world over. Perhaps our favorite Sakamoto anecdote came from his obituary in the *New York Times*, which recounts, “After many years of eating at the Manhattan restaurant Kajitsu, Sakamoto wrote an email to the chef saying, ‘I love your food, I respect you and I love this restaurant, but I hate the music.’ Then, without fanfare or pay, he designed subtle, tasteful playlists for the restaurant.” siskelfilmcenter.org/sakamoto



SATURDAY, DECEMBER 2, 7:45PM
MERRY CHRISTMAS MR. LAWRENCE

1983, dir. Nagisa Ōshima, UK, New Zealand, Japan, 123 min. In English and Japanese with English subtitles / Format: **35mm**

In this captivating, skewed World War II drama, David Bowie regally embodies Celliers, a British officer interned by the Japanese as a POW. In his feature film acting debut, composer Ryuichi Sakamoto plays the camp commander, obsessed with the mysterious blond major, while Tom Conti is the British lieutenant colonel Lawrence, who tries to bridge the emotional and language divides between captor and prisoner. Also featuring actor-director Takeshi Kitano in his first dramatic role, *MERRY CHRISTMAS MR. LAWRENCE* is a multilayered, brutal, at times erotic tale of culture clash, and one of Ōshima’s greatest successes, set to Sakamoto’s hypnotic score. (*Janus Films*)



MONDAY, DECEMBER 4, 8:30PM
HIGH HEELS (TACONES LEJANOS)

1991, dir. Pedro Almodóvar, Spain, France, 112 min. In Spanish with English subtitles / Format: **35mm**

Of Almodóvar’s farcical melodrama, Roger Ebert wrote “Pedro Almodóvar’s films are an acquired taste, and with *HIGH HEELS* I am at last beginning to acquire it.” High-spirited, bittersweet and brimming with Almodóvar’s trademark vivid color and style, in *HIGH HEELS* a famous actress is reunited with the daughter she abandoned as a child, only to discover that her daughter’s husband is none other than her ex-lover. Sakamoto’s swooning score is joined by a soundtrack featuring Miles Davis, Costa-Rican singer Chavela Vargas, and Canadian jazz pianist Gil Evans.



SATURDAY, DECEMBER 9, 2:30PM

THE SHELTERING SKY

1990, dir. Bernardo Bertolucci, UK, Italy, 138 min.

In English and French and Arabic with English subtitles / Format: **35mm**

Composer Sakamoto won an Academy Award for his score of Bernardo Bertolucci's *THE LAST EMPEROR*, but his score for *THE SHELTERING SKY* (for which he won a Golden Globe) is a plaintive, resolute work that provides depth and foundation to a film that was divisive to critics and audiences alike. Based on the homonymous 1949 novel by Paul Bowles, the epic and sensual *THE SHELTERING SKY* stars Debra Winger and John Malkovich as a married couple Kitt and Port, who travel to North Africa in hopes of reigniting their relationship. When their friend, played by Campbell Scott, begins a love affair with Kit, culture and passion collide.



SUNDAY, DECEMBER 10, 2:30PM

THE REVENANT

2015, dir. Alejandro G. Iñárritu, Hong Kong, Taiwan, USA, 156 min.

English and Pawnee and French with English subtitles / Format: Digital

For *THE REVENANT* (which garnered Leonardo DiCaprio his long-awaited first Best Actor Academy Award), Alejandro G. Iñárritu tapped Sakamoto to compose the original score after using some of his work for the soundtrack of *BABEL* (2006). For the epic tale of a 1820s fur trader fighting for survival, Sakamoto's composition, which marked his return to work after being diagnosed with cancer, is a contemplative, pensive masterwork of dread, seemingly building—if not guiding—the film to its violent, epic conclusion.

SPECIAL EVENTS & PARTNER PROGRAMS



FILMMAKER
Q&A

VISITING
ARTISTS
PROGRAM

WEDNESDAY, NOVEMBER 1, 6:00PM TUAN ANDREW NGUYEN PROGRAM

Tuan Andrew Nguyen's work explores the power of storytelling through video and sculpture. His projects are based on extensive research and community engagement, tapping into inherited histories and counter-memory. Nguyen extracts and reworks dominant, oftentimes colonial histories and supernaturalism into imaginative vignettes. Fact and fiction are interwoven in poetic narratives that span time and place. Join the School of the Art Institute's Visiting Artists Program for this special screening in advance of the lecture with Nguyen on November 7. Program: *THE SOUNDS OF CANNONS FAMILIAR LIKE SAD REFRAINS* (2021, Vietnam, 10 min., in Vietnamese and English with Vietnamese and English subtitles / Format: Digital) and *UNBURIED SOUNDS OF A TROUBLED HORIZON* (pictured, 2022, Vietnam, 60 min., in Vietnamese with English subtitles / Format: Digital). **Tuan Andrew Nguyen in attendance. Learn more at saic.edu/events**



FILMMAKER
Q&A

FRIDAY, NOVEMBER 17, 8:00PM STONY ISLAND

1978, dir. Andrew Davis, USA, 95 min. In English / Format: Digital

First released in 1978, Chicago native Andrew Davis' *(THE FUGITIVE)* directorial debut *STONY ISLAND* is a hallmark of independent filmmaking. In this distinctly Chicago story, young musician Richie Bloom (Richie Davis) forms an R&B band with his best friend, Kevin (Edward Stoney Robinson). Armed only with determination and bravado and with the help of their mentor, aging sax legend Percy (Gene 'Daddy G' Barge), the musicians work together to make their smash debut. Hailed for its wit and charm, *STONY ISLAND* premiered 25 years ago at the Chicago International Film Festival, and is a celebratory showcase of Chicago and R&B. **Director Andrew Davis in attendance.**



FILMMAKER
Q&A

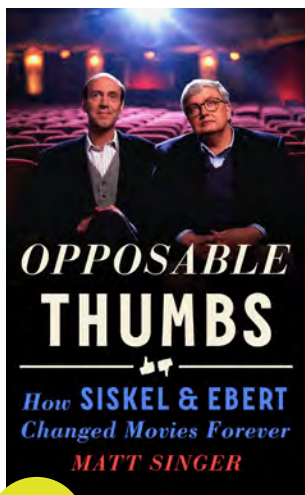
MONDAY, NOVEMBER 27, 6:00PM & THURSDAY, NOVEMBER 30, 6:00PM TOURISTIC INTENTS

2021, dir. Mat Rappaport, USA, 76 min. In English / Format: Digital

Rappaport's absorbing documentary poses a question: can a building be guilty? Centered on the never-completed Nazi resort of Prora, a 4-mile-long building made to house 20,000 vacationing working-class Germans, and used as a promise of leisure time for the masses and to strengthen sympathies for Nazi party. After decades of abandonment, the massive edifice is now being redeveloped into apartments, condominiums, hotels, and a youth hostel. *TOURISTIC INTENTS* grapples with notions of place and identity in an era when the role of national monuments has become a defining issue of cultural memory. The resort of Prora stands as a lasting reminder of how buildings become vehicles for political ideology and myth-making throughout their lives. Is there an obligation to remember a building's dark past? **Director Mat Rappaport; Jonathan Mekinda, Architecture and Design Historian at the University of Chicago; and Sara Hall, Associate Professor of Germanic Studies and chair of the Minor in Moving Image Arts at the University of Chicago, in attendance Thursday, November 30.**

TUESDAY, NOVEMBER 28, 6:30PM
OPPOSABLE THUMBS BOOK READING & CONVERSATION

Once upon a time, if you wanted to know if a movie was worth seeing, you didn't check out Rotten Tomatoes or IMDB. You asked whether Siskel & Ebert had given it "two thumbs up." In 1975, Gene Siskel was the film critic for the *Chicago Tribune*, and Roger Ebert had recently won the Pulitzer Prize—the first ever awarded to a film critic—for his work at the *Chicago Sun-Times*. To say they despised each other was an understatement. When they reluctantly agreed to collaborate on a new movie review show with PBS, there was at least as much sparring off-camera as on. No decision—from which films to cover to who would read the lead review to how to pronounce foreign titles—was made without conflict, but their often-antagonistic partnership (which later transformed into genuine friendship) made for great television. In *Opposable Thumbs*, award-winning editor and film critic Matt Singer eavesdrops on their iconic balcony set, detailing their rise from making a few hundred dollars a week on local Chicago PBS to securing multimillion-dollar contracts for a syndicated series, and how their influence on the way we talk about (and think about) movies continues to this day. *Join Matt Singer for a reading from Opposable Thumbs, followed by a conversation with Chicago Tribune film critic Michael Phillips, and a presentation of iconic clips from "At the Movies."*



BOOK
SIGNING



WEDNESDAY, NOVEMBER 29, 6:00PM; SATURDAY, DECEMBER 2, 12:00PM;
SUNDAY, DECEMBER 3, 12:30PM
BAD PRESS

2023, dirs. Rebecca Landsberry-Baker, Joe Peeler, USA, 98 min. In English / Format: Digital

In 2015, the Muscogee Nation of Oklahoma became one of only five federally recognized tribes to legislate free press protections by transferring oversight of Mvskoke Media from the executive branch to an independent editorial board. But three years after the election of a new principal chief, a small faction of legislators conspired via a secretive "emergency session" to repeal the Free Press Act, turning control back over to the chief and his cabinet. Censorship came swiftly, and tribal citizens erupted with shock and anger. *BAD PRESS* follows the journey of tenacious Muscogee reporter Angel Ellis as she fights to bring free press back, and provides unparalleled insight into the inner workings of a modern Native American tribe, revealing for the first time a holistic look into the structure of its media, sovereign government, and election process. *Directors Rebecca Landsberry-Baker and Joe Peeler in attendance November 29.*



SATURDAY, DECEMBER 2, 2:15PM
STAN BRAKHAGE: IMAGINATION AND PERCEPTION

1955-1995, USA, 90 min. In English / Format: **16mm and 35mm**

Stan Brakhage (1933-2003), the world's best known "experimental" filmmaker, made about 400 films over the course of his 51 years of work. He sought to free viewers from knowing objects only by their names or their uses, opening up the near-infinite possibilities for imaginative perceptions. These films in a wide variety of styles were selected from throughout his career by artist and teacher Fred Camper, whose recent book, *Seeking Brakhage*, collects his own writing on the filmmaker, and who will introduce and host this diverse screening of Brakhage's work, including THE WONDER RING (1955); THE RIDDLE OF LUMEN (pictured, 1972); SOL (1974); MURDER PSALM (1981); ARABIC 1 (1980); ARABIC 19 (1982); CHARTRES SERIES (1994); SPRING CYCLE (1995), and INTERPOLATIONS 1-5 (1992).



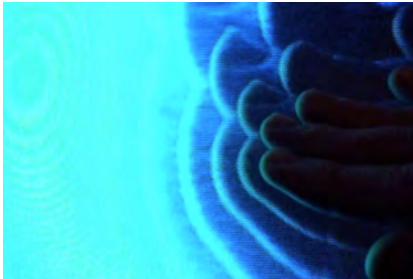
FILMMAKER Q&A

WEDNESDAY, DECEMBER 6, 6:00PM
FIRST VOICE GENERATION

2023, dir. Cynthia Martinez, USA, 80 min.

In English and Spanish with English subtitles / Format: Digital

FIRST VOICE GENERATION follows three Latinx high school students in Holland, Michigan. As children of Mexican immigrants, they struggle with a sense of identity and belonging growing up in this predominantly Dutch community. They dream of being the first in their family to go to college but when COVID-19 shuts the world down, and virtual learning exacerbates their struggles, their dream seems impossible. With her debut feature film, Cynthia Martinez, a Kartemquin Films Diverse Voices in Documentary program fellow, captures a compassionate and thoughtful portrait of coming-of-age against all odds. *Director Cynthia Martinez in attendance.*



MONDAY, DECEMBER 11, 6:00PM
NIGHTINGALE PROJECTS: AS, IS

Nightingale Projects and Live to Tape Artist Television Present: *As, Is*, a program of short film and video artworks organized by Jesse Malmed. Doppled and forged, a reproducible medium with a crystal ball faceted like a mirror (very, disco). How is pop music legal? The song is a public sculpture, a weeping wall. In search of an authentic moment, you gotta, you know, act natural. When Steven Wright played my father on non-TV, he said "the other day I ... no wait, that wasn't me" in a chain email whose attributions were sometimes speculative. The my here is mine but it could easily be yours. Artists, audience in attendance. (*Jesse Malmed*)

5 QUESTIONS WITH **FREDERICK WISEMAN**

DIRECTOR, MENUS PLAISIRS - LES TROISGROS



Photo credit: Wolfgang Wesener

In your decades of chronicling American institutions, what have you learned about our country that remains steadfast?

Take nothing for granted and expect to be surprised.

With equal attention and care, you've explored politics, art, and education. With *MENUS PLAISIRS - LES TROISGROS*, you explore food, family and fine dining. What drew you to the restaurant?

Good food and they gave me permission.

Your work is often described as patient and unhurried. The work of preparation and plating at La Maison Troisgros is equally unhurried. How did you find the experience of documenting a process seemingly similar to your own?

Any work of art requires patience and experimentation. The Troisgros are artists and like ballet dancers and actors, their work is ephemeral.

What is a memorable moviegoing experience you've had?

Watching Jean Renoir's *GRAND ILLUSION* when I was young. I began to understand the fusion of ideas and techniques.

What film do you watch again and again?

DUCK SOUP.

See *MENUS PLAISIRS - LES TROISGROS* exclusively at the Film Center starting December 1 (pg. 25)

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- Complementary, mailed subscription to our bi-monthly Gazette
- \$10 discount on an Art Institute of Chicago membership
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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
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VISIT US

ACCESSIBILITY

The Gene Siskel Film Center strives to host inclusive, accessible events that enable all individuals to engage fully. To request reasonable accommodations or for inquiries about accessibility, please contact filmcenter@saic.edu or call (312) 846-2600 at your earliest convenience.

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 a 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; Jada-Amina, Black Harvest Film Festival Lead Curator; Lori Hile, Associate Director of Marketing and Communications; Nick Leffel, Black Harvest Film Festival Coordinator; Emily Long, Executive Director; Brennan McMahon, Assistant Technical Coordinator; Holly Prindle, Office Coordinator; Dan Stolley, Operations Manager; Michael Wawzenek, Director of Media Technology; Projectionists: Esteban Alarcon, Lyra Hill, Ursula Rigberg Wagner, Blair St George Wright; Front of House Leads: Nile Arena, Grace Scott, Nico Valdez; Front of House Assistants: Omaymah Alkhateeb, Ellie Beam, Dylan Benjamin, Aidan Ciuperca, Yeju Kang, Eunjin Lee, Emily Maloney, Bocheng Zhang. Black Harvest Film Festival descriptions and synopses written by Jada-Amina and Nick Leffel, unless otherwise noted. Gazette descriptions and synopses written by Rebecca Fons, unless otherwise noted. Gazette designed by Kaitlin Martin.

NOVEMBER

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

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

denotes 35mm or 16mm

For Black Harvest Film Festival talent in attendance, see page 2-19

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THE DELINQUENTS TO KILL A TIGER

THE DELINQUENTS TO KILL A TIGER

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4:45 SHORTS: BRANCHES (BHFF), p. 13
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12:30 BETYE SAAR (BHFF), p. 6
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11:00 THE KIDS ARE ALRIGHT (BHFF, KidFlix), p. 15
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6:00 SHORTS: FOR REAL (BHFF), p. 15
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8:15 BABY BOY (BHFF), p. 11
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6:00 JACOLBY SATTERWHITE (111 S. Michigan Ave.) (BHFF), p. 17
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8:15 HOMESHOPPERS' PARADISE (BHFF), p. 7
8:30 SHORTS: PHENOMENAL WOMEN (BHFF), p. 15

6:00 BLACK HARVEST FILM FESTIVAL CLOSING NIGHT: MAXINE'S BABY: THE TYLER PERRY STORY (BHFF), p. 9

ORLANDO, MY POLITICAL BIOGRAPHY OPENS - ONE WEEK RUN
YOUTH OPENS - ONE WEEK RUN
★ 8:00 STONY ISLAND P. 32

ORLANDO, MY POLITICAL BIOGRAPHY YOUTH

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ORLANDO, MY POLITICAL BIOGRAPHY YOUTH

ORLANDO, MY POLITICAL BIOGRAPHY YOUTH

★ 6:00 A LONG JOURNEY HOME (Lecture), p. 29

ORLANDO, MY POLITICAL BIOGRAPHY YOUTH

ORLANDO, MY POLITICAL BIOGRAPHY YOUTH

FEAR AND DESIRE OPENS - ONE WEEK RUN
GOING TO MARS OPENS - ONE WEEK RUN
FOUR DAUGHTERS OPENS - ONE WEEK RUN

FEAR AND DESIRE GOING TO MARS FOUR DAUGHTERS

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FEAR AND DESIRE GOING TO MARS FOUR DAUGHTERS

FEAR AND DESIRE GOING TO MARS FOUR DAUGHTERS
6:00 TOURISTIC INTENTS, p. 32

FOUR DAUGHTERS
★ 6:00 STILL/HERE (Lecture), p. 29
★ 6:30 OPPOSABLE THUMBS BOOK READING, p. 33

FEAR AND DESIRE FOUR DAUGHTERS
★ 6:00 BAD PRESS, p. 33

FEAR AND DESIRE GOING TO MARS FOUR DAUGHTERS
★ 6:00 TOURISTIC INTENTS, p. 32

DECEMBER

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

						1	2
						MENUS-PLAISIRS LES TROISGROS OPENS - ONE WEEK RUN MONSTER OPENS - TWO WEEK RUN	MENUS-PLAISIRS LES TROISGROS MONSTER 12:00 BAD PRESS, p. 33 2:15 FRED CAMPER STAN BRAKHAGE PROGRAM, p. 34 7:45 MERRY CHRISTMAS MR. LAWRENCE (Sakamoto), p. 30
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MENUS-PLAISIRS LES TROISGROS MONSTER 12:30 BAD PRESS, p. 33	MENUS-PLAISIRS LES TROISGROS MONSTER 8:30 HIGH HEELS (Sakamoto), p. 30	MENUS-PLAISIRS LES TROISGROS MONSTER	MENUS-PLAISIRS LES TROISGROS MONSTER ★ 6:00 FIRST VOICE GENERATION, p. 34	MENUS-PLAISIRS LES TROISGROS MONSTER	MONSTER THE BOY AND THE HERON OPENS - TWO WEEK RUN	MONSTER THE BOY AND THE HERON 2:30 THE SHELTERING SKY (Sakamoto), p. 31	
10	11	12	13	14	15	16	
MONSTER THE BOY AND THE HERON 2:30 THE REVENANT (Sakamoto), p. 31	MONSTER THE BOY AND THE HERON ★ 6:00 As, Is (Nightingale), p. 34	MONSTER THE BOY AND THE HERON ★ 6:00 ONE IMAGE, TWO ACTS and THE UNSTABLE OBJECT (Lecture), p. 29	MONSTER THE BOY AND THE HERON	MONSTER THE BOY AND THE HERON	MONSTER THE BOY AND THE HERON PIANOFORTE OPENS - ONE WEEK RUN IN WATER & THE DAUGHTERS OF FIRE OPENS - ONE WEEK RUN	THE BOY AND THE HERON PIANOFORTE IN WATER & THE DAUGHTERS OF FIRE 11:00 THE NIGHTMARE BEFORE CHRISTMAS (KidFlix), p. 26	
17	18	19	20	21	22	23	
THE BOY AND THE HERON PIANOFORTE IN WATER & THE DAUGHTERS OF FIRE 11:00 THE NIGHTMARE BEFORE CHRISTMAS (KidFlix), p. 26	THE BOY AND THE HERON PIANOFORTE IN WATER & THE DAUGHTERS OF FIRE	THE BOY AND THE HERON PIANOFORTE IN WATER & THE DAUGHTERS OF FIRE	THE BOY AND THE HERON PIANOFORTE IN WATER & THE DAUGHTERS OF FIRE	THE BOY AND THE HERON PIANOFORTE IN WATER & THE DAUGHTERS OF FIRE	THE BOY AND THE HERON PIANOFORTE IN WATER & THE DAUGHTERS OF FIRE	BE KIND, REWIND, p. 27	
24	25	26	27	28	29	30-31	
CLOSED	CLOSED	BE KIND, REWIND, p. 27	BE KIND, REWIND, p. 27	BE KIND, REWIND, p. 27	BE KIND, REWIND, p. 27	BE KIND, REWIND, p. 27	

TICKETS

Film Center Members: \$6.50

Students with valid ID: \$8

General Admission: \$13

Unless otherwise noted

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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