

GENE SISKEL FILM CENTER

GAZETTE

Vol. 52 Issue3

GAZETTE • MAY/JUNE 2024

IN THIS ISSUE:

The Asian American Showcase turns 27 (p. 12-14)

Our Sidney Lumet Centennial Celebration
begins June 1 (p. 16-18)

Start your day with cinema at our Rise & Shine
morning series (p. 20-21)

SAIC

School of the Art Institute
of Chicago

GOOD MORNING, P. 21

FROM OUR CURATOR



Tsai Ming-liang's *ABIDING NOWHERE* premieres in Chicago on June 10 (p. 20)

What is your favorite time of day to watch a movie? For night owls who don't bat an eye at a 10:00PM showtime, the later the better. Others prefer that 6:00PM sweet spot, a showtime that ushers in a post-screening dinner discussion. My favorite? First thing in the morning. I'm alert, there are fewer distractions, and I get to sip tea while I watch. It is my responsibility and pleasure to travel to film festivals to consider titles for the Gene Siskel Film Center's screens, and for industry folks like myself, festival screenings typically begin as early as 7:00AM (one could argue that an excessively negative review is a consequence of film critics and curators grumpily rising at dawn for these uber-early showtimes).

With our summer *Rise & Shine* series (p. 20-21), we're offering the civilized showtime of 9:00AM, and inviting you to play the slightest bit of hooky with us, to experience the unique sensation of taking in a cinematic gem and then emerging out of the theater onto sunny State Street, where your fellow Chicagoans hustle and bustle to their next destination. Unbeknownst to them, you were just in a dark room, transported briefly, sublimely, while the rest of the city was just getting going. What shape does an afternoon meeting take when you've already been to the cinema; how might you differently observe time when you've taken 90 minutes or so to slow things down; how will these films change your day? We'll see you first thing in the morning—with complimentary bottomless coffee—to find out.

Rebecca Fons
Director of Programming

ABOUT THE FILM CENTER



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

164 North State Street Chicago, IL 60601
siskelfilmcenter.org

VISIT US

ACCESSIBILITY

The 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.

siskelfilmcenter.org/accessibility

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.

FILMING IN PROGRESS

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

OUR TEAM

Rebecca Fons, Director of Programming; Caroline Garske, Digital Communications Manager; Jada-Amina Harvey, 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; Lauren Malloy, Development Assistant; 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: An Banh, Nico Valdez; SAIC Student Assistants: Manahel Mosleh Al Mosleh, Omaymah Alkhateeb, Dylan Benjamin, Ana Dias, Enye Kang, Ruth Litan, Lukas Maksin, Emily Maloney, Magdalena Perez-Moore, Tanya Ramakrishnan, Mehreneh Salimianrizi, Mari Xiao. Gazette descriptions and synopses written by Rebecca Fons, unless otherwise noted. Gazette designed by Kaitlin Martin.

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.

siskelfilmcenter.org/codeofconduct

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.

NEW RELEASES & RESTORATIONS

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



OPENS MAY 3 THE FEELING THAT THE TIME FOR DOING SOMETHING HAS PASSED

2024, dir. Joanna Arnow, USA, 87 min. In English / Format: Digital

Thirty-something New Yorker Ann is stuck: her job is unremarkable, her family is impossible, and her on-again, off-again casual BDSM (bondage, discipline, sadism, masochism) relationship with an older man is unsatisfying. In Joanna Arnow's excruciatingly funny feature debut, Ann (played by Arnow in an assured, no-holds-barred performance) takes an honest inventory of her life, resulting in a witty and sardonic portrait of modern-day malaise. Making its Chicago premiere after debuting at the Cannes Film Festival, *THE FEELING THAT...* introduces a distinct new voice and shrewdly lays bare truths regarding the human condition—in and out of the bedroom. **Film Center exclusive.**



OPENS MAY 10 SLOW

2023, dir. Marija Kavtaradze, Lithuania, Spain, Sweden, 108 min. In English and Lithuanian with English subtitles / Format: Digital

Dance instructor Elena meets sign language interpreter Dovydas when he is assigned to interpret a class she is teaching to Deaf youth, and their chemistry is immediate. As they get to know one another and the relationship hints at romance, Dovydas makes a confession: he is asexual. Determined to make their relationship work despite differing individual needs, the couple navigates compromise, romance, and sacrifice in order to find a shared definition of intimacy. Winner of a directing award at the Sundance Film Festival, and Lithuania's submission for Academy Award consideration, *SLOW* is a stunning, singular exploration of love. **Film Center exclusive.**



OPENS MAY 10 COCONUT HEAD GENERATION

2023, dir. Alain Kassanda, France, Nigeria, 89 min. In English and Yoruba and French with English subtitles / Format: Digital

Disparagingly labeled “coconut heads” (or “stubborn and apathetic youth”) by older generations, the students at Nigeria's University of Ibadan are defying the stereotype. Reclaiming the term as an ironic self-moniker, the 20-somethings have formed the Thursday Film Series, where they present films and host in-depth discussions about politics, human rights, feminism, and migration. Lively and often respectfully heated, these post-screening discussions transform a campus lecture hall into a dynamic space for discourse and debate. An official selection of New Directors/New Films Festival and the Human Rights Film Festival, Alain Kassanda's prize-winning, stimulating observational documentary is a dynamic and vibrant portrait of an engaged generation demanding change. **Film Center exclusive.**



SUNDAY, MAY 12, 12:30PM, 3:15PM, 6:00PM FLANNERY

2019, dirs. Mark Bosco, Elizabeth Coffman, USA, 97 min. In English / Format: Digital

Prep for your WILDCAT-watching with this lyrical exploration of the life and work of Flannery O'Connor, whose distinctive Southern Gothic style influenced a generation of artists. Employing never-before-seen archival footage, newly discovered personal letters, and her own published words, *FLANNERY* provides a substantive entry point to the legacy of an American literary icon. Winner of the first-ever Library of Congress/Lavine/Ken Burns Prize for Film. **IN DIALOGUE: Directors Mark Bosco and Elizabeth Coffman, and director of photography Ted Hardin at all screenings.**



Q&A

OPENS MAY 17 WILDCAT

2024, dir. Ethan Hawke, USA, 108 min. In English / Format: Digital

Directed and co-written by four-time Academy Award nominee Ethan Hawke, *WILDCAT* invites the audience to weave in and out of celebrated Southern Gothic writer Flannery O'Connor's mind as she ponders the great questions of her writing: can scandalous art still serve God? Does suffering precede all greatness? Can illness be a blessing? In 1950, Flannery (Maya Hawke) visits her mother Regina in Georgia when she is diagnosed with lupus at 24 years old. Struggling with the same disease that took her father's life when she was a child and desperate to make her mark as a great writer, this crisis pitches her imagination into a feverish exploration of belief. **(Oscilloscope) IN DIALOGUE: Ethan Hawke following the Saturday, May 18, 1:00PM showtime (SOLD OUT). Hawke will introduce the Saturday, May 18, 3:45PM showtime.**



OPENS MAY 17 TIME OF THE HEATHEN

1961, dir. Peter Kass, USA, 76 min. In English / Format: 4K digital restoration

In this marvel of independent filmmaking, a mysterious drifter named Gaunt wanders through the countryside. After he stumbles upon the scene of a brutal murder, Gaunt finds himself framed for the crime and forced to flee deeper into the woods with the only witness to the crime: the victim's young Deaf son. Visually arresting and ambitious in scope, exploring themes of guilt, race, and faith, *TIME OF THE HEATHEN*—overlooked upon its original limited release in the UK—is a neo-realistic discovery for even the most well-versed cinephiles. Restored by UCLA Film & Television Archive and Lightbox Film Center, University of the Arts at Illuminate Hollywood laboratory, in collaboration with Corpus Fluxus and Audio Mechanics from the 35mm picture, soundtrack negative and the original 1/4" stereo master recording of Lejaren Hiller's score. Funding provided by Ron and Suzanne Naples. **Film Center exclusive.**



OPENS MAY 24 IN OUR DAY (URIUI HARU)

2023, dir. Hong Sang-soo, South Korea, 84 min. In English and Korean with English subtitles / Format: Digital

Film Center favorite and School of the Art Institute of Chicago alum Hong Sang-soo (MFA 1989) delivers some of his “loveliest cinematic moments in years” (*Playlist*) with this modest marvel. Sangwon, an actress recently returned to South Korea, is temporarily staying with her friend Jungsoo, and her cat, Us. Elsewhere in the city, the aging poet Uiju lives alone, his cat having recently passed away. On this ordinary day, each of them welcomes a guest: Sangwon is visited by her cousin, Jisoo, and Uiju, by an actor, Jaewon. The visitors talk and drink the day away (Hong loves a cinematic tipple), revealing similarities between the parties. Using deceptively elaborate shots to articulate the simplest of pleasures, *IN OUR DAY* offers a filmic reflection of what matters most. **Film Center exclusive.**



OPENS MAY 24 ON THE ADAMANT (SUR L'ADAMANT)

2023, dir. Nicolas Philibert, France, Japan, 109 min. In French with English subtitles / Format: Digital

Winner of the Golden Bear at the Berlin Film Festival, this affecting, enlightening documentary from nonfiction master Nicolas Philibert (*TO BE AND TO HAVE*) invites viewers to come aboard the Adamant: a floating refuge on the Seine River in the heart of Paris that offers day programs for adults with mental illnesses. Through a blend of therapy, education, and culture rooted in music and the arts, the Adamant offers a hopeful vision of what a humanistic approach to mental health care could look like, revealing through the meetings and conversations of the staff and people receiving care the camaraderie and collective humanity of a group of people whose similarities far outweigh their differences. **Film Center exclusive.**

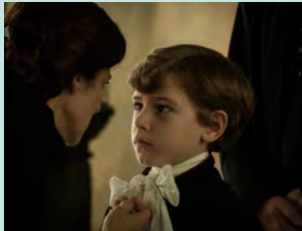
Q&A



OPENS MAY 24
TAKING VENICE

2023, dir. Amei Wallach, USA, France, Italy, 80 min. In English / Format: Digital

At the height of the Cold War, the U.S. government was determined to fight Communism with culture. The Venice Biennale, the world's most influential art exhibition, became a proving ground in 1964. Alice Denney, Washington insider and friend of the Kennedys, recommends Alan Solomon, a curator making waves with trailblazing art, to organize the U.S. entry. Together with Leo Castelli, a New York art dealer, they embark on a daring plan to make Robert Rauschenberg—an artist yet to be taken seriously with his combinations of junk off the street and images from pop culture—the winner of the Grand Prize. Deftly pulling off maneuvers that could have come from a Hollywood thriller, the American team leaves the international press crying foul and Rauschenberg questioning the politics of nationalism that sent him there. *(Zeitgeist Films)* **Film Center exclusive.**



OPENS MAY 31
KIDNAPPED (RAPITO)

2023, dir. Marco Bellocchio, Italy, France, Germany, 134 min. In Italian, Hebrew, and Latin with English subtitles / Format: Digital

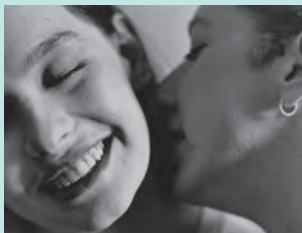
In 1858, in the Jewish quarter of Bologna, the Pope's soldiers burst into the home of the Mortara family. Their target: seven-year-old Edgardo, whose clandestine baptism by his nurse years earlier has triggered a papal decree. According to the uncompromising laws of the Church, Edgardo must be raised under Catholic doctrine. Determined to reclaim their beloved son, Edgardo's distraught parents embark on a desperate quest, spurred on by the rallying cry of public outrage and the unwavering support of the global Jewish community. In acclaimed Italian filmmaker Marco Bellocchio's *(THE TRAITOR)* latest, what begins as a familial struggle swiftly escalates into a political battle, as the Mortaras' plight becomes a symbol of resistance against the entrenched authority of the Church. **Film Center exclusive.**



OPENS MAY 31
20,000 SPECIES OF BEES (20.000 ESPECIES DE ABEJAS)

2023, dir. Estibaliz Urresola Solaguren, Spain, 128 min. In Spanish, Basque, and French with English subtitles / Format: Digital

In a village in the Basque Country, a sculptor and mother of three, Ane, arrives at the home of her mother Lita for a summer vacation. There is tension in the air: Ane's marriage is crumbling, and her mother disapproves of the way she parents her headstrong children, including eight-year-old Aitor, also known as Cocó, who is exploring their gender identity. As Ane struggles to connect with her child and their quest for authenticity while her own happiness is in question, Cocó finds respite with their beekeeping great aunt Lourdes, who allows Cocó to be themselves without a demand for answers or explanation. Winner of dozens of awards, including the Silver Bear acting award for newcomer Sofia Otero as Cocó, *20,000 SPECIES OF BEES* is a compassionate coming-of-age film that serves as a soothing balm to the attacks on non-binary youth across the globe. **Film Center exclusive.**



OPENS JUNE 7
GO FISH

1994, dir. Rose Troche, USA, 83 min. In English / Format: 4K digital restoration

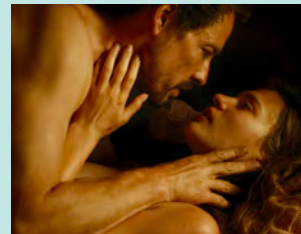
In Rose Troche's beloved *GO FISH*, celebrated anew with a stunning 4K restoration, Chicago college student Max (Guinevere Turner, who also co-wrote) is a self-proclaimed "carefree single lesbo" looking for love without much success. She finds chemistry with Ely (V.S. Brodie), a shy and quirky older woman, but it is complicated: Ely is in a long-distance relationship. Groundbreaking upon its release for its candid portrayal of lesbian culture, *GO FISH* is a Chicago-made gem that has only gotten better with time. Set against the vibrant backdrop of the city's queer scene in the 1990s, *GO FISH* offers an authentic exploration of identity, desire, and the universal quest for love, solidifying its place in the queer cinema canon. *Digitally restored by the Academy Film Archive and UCLA Film & Television Archive in conjunction with the Sundance Institute.* **Film Center exclusive.**



OPENS JUNE 7
COMA

2022, dir. Bertrand Bonello, France, 82 min. In English and French, German and Italian with English subtitles / Format: Digital

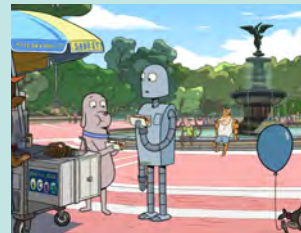
When the world locks down, an eighteen-year-old girl's life is placed on hold. Isolated in her bedroom, she turns to the internet and falls under the spell of the enigmatic blogger Patricia Coma, and the line between reality and fantasy begins to blur. Bertrand Bonello's *(BEAST, ZOMBI CHILD, NOCTURAMA)* "neo-Lynchian slow-burn masterpiece" (*International Cinephile Society*) is a dreamy commentary on the nightmares that dominated 2020: COVID, social media influencers, Zoom, loneliness, etc. Combining live-action footage, animation, and abstract media art, *COMA* bravely explores our modern-day anxieties and surprisingly, refreshingly, delivers a visually exquisite message of hope. **Film Center exclusive.**



OPENS JUNE 7
SOMEDAY WE'LL TELL EACH OTHER EVERYTHING (IRGENDWANN WERDEN WIR UNS ALLES ERZÄHLEN)

2023, dir. Emily Atef, Germany, 129 min. In German with English subtitles / Format: Digital

In this steamy, rich adaptation of Daniela Krien's acclaimed novel, it is 1990, and 19-year-old Maria is spending the summer after the fall of the Berlin Wall with her boyfriend Johannes on his family's farm in Thuringia, in former East Germany. While whiling away her days wandering through the property and reading Dostoevsky, she meets Henner, the taciturn next door neighbor. Though he is bullheaded and twice her age, Henner—charismatic, damaged, lonely—draws Maria in, and soon the two are engaged in a passionate and intense affair. Lusciously shot and both emotionally and erotically intense, Emily Atef (*MORE THAN EVER*) delivers a stunning portrayal of personal and national transformation against the backdrop of a shifting era. **Film Center exclusive.**



OPENS JUNE 14
ROBOT DREAMS

2023, dir. Pablo Berger, Spain, France, 102 min. No language / Format: Digital

In this tender, charming, Academy Award-nominated animated feature, Dog lives in Manhattan, and he's tired of being alone. One day he decides to build himself a robot companion. Their friendship blossoms, until they become inseparable, to the rhythm of 80's NYC. One summer night, Dog, with great sadness, is forced to abandon Robot at the beach. Will they ever meet again? Adapted from Sara Varon's (*SAIC BFA 1989*) graphic novel, and winner of Best Film at the Annecy International Animated Film Festival and the Best Animated Independent Feature at the Annie Awards, Pablo Berger's (*BLANCANIEVES*) *ROBOT DREAMS* is a "wordless wonder that will live long in the memory." (*Little White Lies*)



OPENS JUNE 14
BEIJING WATERMELON (PEKIN NO SUIKA)

1989, dir. Nobuhiko Ōbayashi, Japan, 135 min. In Japanese and Chinese with English Subtitles / Format: 2K digital restoration

In this lesser-seen, gentle masterwork from director Nobuhiko Ōbayashi (*HOUSE*), Shunzo runs a popular grocery store on the outskirts of Tokyo. When the struggling Chinese exchange student Lee visits the shop but cannot afford to purchase anything, Shunzo is empathetic, and a relationship between the two begins. A subtle and delicate chronicle of the end of an era marked by the Japanese economic bubble bursting, *BEIJING WATERMELON* is Ōbayashi at his most modern, while his experimental flourishes invite viewers to fill in the blanks of history. *Restoration commissioned by Shochiku from a 4K scan of the 35mm negatives, scanned at IMAGICA Lab Inc. in 2021 on a Lasergraphics Scanstation.* **Film Center exclusive.**



OPENS JUNE 14
BANEL & ADAMA (BANEL E ADAMA)

2023, dir. Ramata-Toulaye Sy, France, Senegal, Mali, Qatar, 87 min.
In Pular and Peul with English subtitles / Format: Digital

Ramata-Toulaye Sy's romantic and epic feature film debut (her short film ASTEL was presented at the 28th Black Harvest Film Festival) is set in a rural village in Senegal. Young, spirited Banel is happily married to her gentle husband Adama, the brother of her deceased first husband. Their partnership is passionate and equitable, though traditions threaten their relationship, with Banel pressured to take on domestic responsibilities, and Adama expected to inherit the role of village chief. The young lovers reject these customs, incurring disapproval from the locals, and possibly triggering catastrophic consequences. Premiering in competition at the Cannes Film Festival—the only debut granted that honor in 2023—and Senegal's submission for Academy Award consideration, BANEL & ADAMA is a bold, hypnotic love story. *Film Center exclusive.*

OPENS JUNE 21
JUST THE TWO OF US (L'AMOUR ET LES FORÊTS)

2023, dir. Valérie Donzelli, France, 105 min. In French with English subtitles
Format: Digital

In this nervy and stylish thriller, Blanche (Virginie Efira, OTHER PEOPLE'S CHILDREN) meets the charismatic Gregoire, and the two instantly fall for each other, quickly marrying and relocating far away from her beloved twin sister Rose. As they have children and their family grows, so too do Gregoire's insecurities and outbursts, leading Blanche to understand that she is caught in the grip of a deeply possessive and dangerous man. Winner of the César Award for Best Adapted Screenplay, and led by a commanding, César-nominated double-performance from Efira, JUST THE TWO OF US is a sharp and effective psychological study of a profoundly disturbing relationship. *Film Center exclusive.*

OPENS JUNE 28
GREEN BORDER (ZIELONA GRANICA)

2024, dir. Agnieszka Holland, Poland, USA, France, Czech Republic, Belgium, Germany, Turkey, 152 min. In English and Polish, Arabic, and French with English subtitles / Format: Digital

In the swampy forest found at the border between Poland and Belarus, migrants from the Middle East and Africa risk their lives attempting to enter the European Union. There, they find not just the harsh terrain, but a geopolitical quagmire, where they are pushed back and forth across the border as pawns of a hidden war between the two countries. Shot in black and white and divided into chapters that follow the the desperate crossing of a Syrian family, a group of activists trying to save lives and lift spirits, and a psychologist who lives near the border and is radicalized by the despair at her doorstep, master filmmaker Agnieszka Holland's (EUROPA EUROPA) GREEN BORDER is an urgent and stunning portrait of this humanitarian crisis that is largely unknown, and one of the most political films of the year. *Film Center exclusive.*

OPENS JUNE 28
JANET PLANET

2024, dir. Annie Baker, USA, UK, 110 min. In English / Format: Digital

In her sublime debut film, Pulitzer Prize-winning playwright Annie Baker dreamily teleports back to 1991, where droll, 11-year-old Lacy is spending the summer in rural Massachusetts with her magnetic and spellbinding mother, Janet (a brilliant Julianne Nicholson, finally getting the screen time she deserves). As the warm months pass, three visitors—all equally captivated by Janet—enter the duo's orbit, evolving and impacting Lacy's perception and understanding of her mother. As she did with her 2013 play *The Flick*, Baker again expertly captures the passage of time, offering an unhurried, confident, and tragicomic observation on change. Heralded by *Little White Lies* as "not just one of the great films of its year, but one of the finest first films in the annals of the medium," JANET PLANET premiered to universal acclaim at both the Telluride Film Festival and the Berlin International Film Festival.

READ MORE
PG 26



Get Unlimited Movies All Summer Long



\$20/month Members

\$30/month Non-Members

Free Popcorn
on Mondays

Concessions
Discounts

Waived
Service Fees



20+ New Releases & Restorations
Director Retrospectives
Specialty Series & More

Learn More and Purchase at
SISKELFILMCENTER.ORG/SUMMER

Lee Chang-dong

Redemption and Revelations

One of South Korea's most celebrated contemporary auteurs, Lee Chang-dong's relatively short but extraordinary filmography is reflective of his background as an acclaimed writer and influenced by his criticism of South Korea's cultural and political climates. Novelistic and character-driven, his six feature films explore themes of trauma and anger, with individuals pushed to their breaking point by repressive systems, structures, and situations. Profound and potent, Lee's films capture, as actor Steven Yeun (*BURNING*) described, "the human condition in all of its forms, whether it's ugly or beautiful."

siskelfilmcenter.org/leechangdong



FRIDAY, MAY 3, 6:00PM
FRIDAY, MAY 10, 8:15PM
GREEN FISH (CHOROK MULKOGI)

1997, South Korea, 111 min. In Korean with English subtitles /
 Format: 4K digital restoration

In Lee's assured directorial debut, Mak-dong returns home from mandatory military service to find his hometown unrecognizable after disruptive urban development, and his family struggling to make ends meet. Seduced by the beautiful nightclub singer Mi-ae and the promise of quick wealth, Mak-dong is lured into the dangerous criminal underworld of Seoul. Winner of the Best Film and Best New Director awards from the Korean Film Critics Association, *GREEN FISH* introduced Lee's talent for deftly juxtaposing the personal with the political.



FRIDAY, MAY 3, 8:30PM
SATURDAY, MAY 11, 3:00PM
PEPPERMINT CANDY (BAKHA SATANG)

1999, South Korea, Japan, 129 min. In Korean with English subtitles /
 Format: 4K digital restoration

Told in reverse chronological order, Lee's sophomore feature begins with middle-aged Yong-ho on the verge of suicide by train. As he stands on the tracks, the previous two decades of his life—from tender young love to the cynicism of middle age—flash before his eyes in chapters. The events of his life correspond with volatile years in South Korea, marked by economic instability and protests against the military, connecting one man's personal disappointments with the country's transformative history during the late 20th century.



SATURDAY, MAY 4, 1:00PM
SATURDAY, MAY 11, 5:45PM
OASIS (OASISEU)

2002, South Korea, 133 min. In Korean with English subtitles /
 Format: 4K digital restoration

Recently released from prison and ostracized by his family, Hong Jong-du meets Gong-ju, the daughter of the victim of the hit-and-run accident for which he went to jail. Suffering from severe cerebral palsy and wheelchair-bound, Gong-ju requires thoughtful care, but has similarly been abandoned by her family. Improbably, the two begin a relationship, a bond seemingly strengthened by the similar insurmountable obstacles they face as individuals. Praised as a "love story both brave and disturbing" by Roger Ebert, *OASIS* won the Silver Lion for Best Director at the Venice Film Festival. *Content consideration: contains themes of sexual assault.*



SATURDAY, MAY 4, 4:00PM & SUNDAY, MAY 12, 3:00PM
SECRET SUNSHINE (MILYANG)

2007, South Korea, 142 min. In Korean with English subtitles /
 Format: Digital

Hoping to rebuild her life, Shin-ae (Jeon Do-yeon) moves to her late husband's hometown with her young son. A shy piano teacher, Shin-ae hopes for a new beginning and the opportunity to grieve, but instead is untethered by locals who mistreat and manipulate her. A stirring portrait of heartbreak and resilience, the film received rapturous acclaim, with *The New York Times* calling *SECRET SUNSHINE* "the cinematic equivalent of prose that is clear, elegant and lyrical," and Jeon justly winning the Best Actress prize at the Cannes Film Festival.



SUNDAY, MAY 5, 4:00PM
MONDAY, MAY 13, 6:30PM
POETRY (SHI)

2010, South Korea, France, 139 min. In Korean with English subtitles /
 Format: 4K digital restoration

Elderly Mija works as a caregiver and looks after her insolent teenage grandson, Wook. When she is diagnosed with early-onset Alzheimer's disease, Mija is compelled to enroll in a local poetry class, only to be mired in a shocking crime involving Wook shortly after. Simultaneously tender and brutal, *POETRY* is an extraordinary vision of both human empathy and savagery, which won the Best Screenplay Award at the Cannes Film Festival. *Content consideration: contains themes of sexual assault.*



MONDAY, MAY 6, 6:30PM
THURSDAY, MAY 16, 6:30PM
BURNING (BEONG)

2018, South Korea, Japan, 148 min

In English and Korean with English subtitles /
 Format: Digital

In this adaptation of Haruki Murakami's short story "Barn Burning," aspiring writer Jong-su works odd jobs in Seoul to scrape by. When he bumps into Hae-mi, an enigmatic young woman who claims to know him from childhood, he is instantly smitten. While Hae-mi is on a trip abroad, Jong-su looks after her cat, becoming more infatuated with her as the days tick by. When she returns, she brings with her the privileged and inscrutable Ben (Steven Yeun), creating a disquieting and dangerous tension in this engrossing slow-burn thriller.

Now in its ninth year, Doc10 is Chicago's only all-documentary film festival that has firmly set its place in the city's cultural scene. Each year the festival screens the 10 best documentaries culled from Sundance, SXSW, Toronto, and other top-tier festivals around the world, giving Chicago audiences the first—and often only—opportunity to see extraordinary films on the big screen. Synopses provided by Doc10. Post-screening dialogues will follow all showtimes. **Visit doc10.org for tickets and more information.**



**SUNDAY, MAY 5, 11:45AM
DOC10 SHORTS**

2023–24, various directors, France, Netherlands, South Africa, USA, Ukraine, Germany, 105 min. In English and Afrikaans, Ukrainian, and Chinese with English subtitles / Format: Digital

This program of nine nonfiction shorts represents a diverse array of acclaimed documentary storytelling, including resonant human portraits, chronicles of social, political, and environmental issues, and animated and experimental memoirs. Program: PINATAS OF EARTHLY DELIGHTS (dir. Tom Maroney), SANDCASTLES (dir. Carin Jin-Yi Leong), HOLD THE LINE (dir. Daniel Lombroso), HEADSHOT (dir. Dominic Yarabe), WEEKEND VISITS (dir. Pete Quandt), BOX CUTTERS (dir. Naomi van Niekerk), STRONG GRANDMA (dirs. Cecilia Brown, Winslow Crane-Murdoch), TWO SUN (dir. Blair Barnes), and THE SCHOOL OF CANINE MASSAGE (pictured, dir. Emma Miller).



**SUNDAY, MAY 5, 2:15PM
SOUNDTRACK TO A COUP D'ETAT**

2024, dir. Johan Grimont, Belgium, France, 150 min. In English and French and Dutch with English subtitles / Format: Digital

"A mind-blowingly rich tapestry of research, music, and the jazziest history lesson imaginable" (*Harper's Bazaar*), SOUNDTRACK TO A COUP D'ETAT exposes the West's policies of extraction and exploitation in Africa, connecting Cold War intrigue; American racism; European imperialism; the 1961 assassination of Congolese leader Patrice Lumumba; and jazz musicians like Louis Armstrong, Dizzy Gillespie, and Max Roach, who were all dispatched around the world as players in a larger geopolitical game.



**SUNDAY, MAY 5, 5:45PM
DAUGHTERS**

2024, dirs. Angela Patton, Natalie Rae, USA, 107 min. In English / Format: Digital

A profoundly emotional eight-year journey of incarcerated fathers and their daughters, this Sundance standout—winner of two Audience Awards—is a miraculous wonder of humanity, compassion, and social conscience. Set in Washington, D.C., the film follows male inmates who are invited to join a special rehabilitation program, which culminates with a Daddy Daughter Dance. The reunion has a lasting impact on all of their lives. "Intimate and stirring" (*Vanity Fair*) and "enormously moving" (*IndieWire*).

THURSDAY, MAY 9 — SATURDAY, MAY 11

Featuring the work of over 50 School of the Art Institute of Chicago graduate and undergraduate students from the class of 2024, this festival includes unique works of animation, documentary, sound, and narrative, as well as feature-length projects by the next generation of moving image and sound artists. The 2024 festival is produced by the Department of Exhibitions and Exhibition Studies in collaboration with the Department of Film, Video, New Media, and Animation, coordinated by Emily Eddy, curated by Amy Beste, with support from Graduate Assistant Gordon Fung.

Free admission; acquire tickets at our box office or siskelfilmcenter.org.



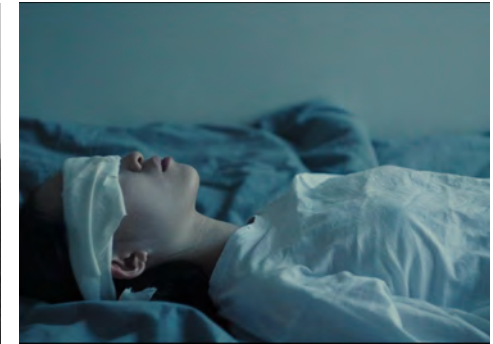
TRAMUNTANA, Martí Madaula Esquirol



WORTH IN PROGRESS, Aida Grace Larson



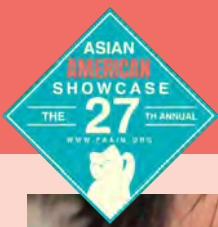
EVERYONE I KNOW IS GONE, Emily Mogilner



TRIP TO NOWHERE, Shangyu Dai



Participating artists: Matt Alicz, Jordan Alston, Ethan Anderson, Ignacio Arias, Lee, Riley Brown, Ross Chavez, Lin Chen, Raymond Chen, Lisette Coles, Shangyu Dai, AJ Dubler, Jane Dunn, Miles Eden, Alex Esin, Martí Madaula Esquirol, Spencer Farrell, Andrea Guillen, Sydney Violet Gray, Yuxuan Hu, Zhichao Hu, Jazmyn Joi, Grace Kemp, Anastasia Khoubaeva, Sloan Klusendorf, Aida Grace Larson, Kris Liu, Emily Maloney, Emily Mogilner, Clay Mills, Benjamin Montague, Carmela Murphy, Kenny Nguyen, Bella Raquel Miller, Patrick Offenheiser, Sobe Okoye, Ike Peters, Linds Scott, Becka Erin Seifert, Ahmed Sharmarke, mads thelin, Twistwood, Elle White, Wanlin Xia, Qinxin Yu, Xinyi Zhan, Bocheng Zhang, Yezhou Zheng, and Wenwen Zhu.



Presented as an annual collaboration with the Foundation for Asian American Independent Media and now celebrating its 27th year, the Asian American Showcase (AAS) provides a platform for new work by established and emerging Asian American filmmakers. Synopses provided by AAS. **Learn more at faaim.org, tickets at siskelfilmcenter.org/asianamerican**



FRIDAY, MAY 17, 8:00PM
OPENING NIGHT: DIDI

2024, dir. Sean Wang, USA, 91 min. In English and Mandarin with English subtitles / Format: Digital

In 2008, during the last month of summer before high school begins, an impressionable 13-year-old Taiwanese-American boy learns what his family can't teach him: how to skate, how to flirt, and how to love your mom. (Focus Features)



SATURDAY, MAY 18, 5:30PM
SHORTS: BETWEEN TWO WORLDS

2022–24, various directors, USA, UK, 115 min. In English and Japanese, Bengali, Dari, and Mandarin with English subtitles / Format: Digital

This diverse collection of short films explores feeling out of place, belonging neither entirely here nor there, and forging ahead in uncertain times. In HONOLULU (dir. Maya Tanaka), flaming lobsters and menstruation woes plague Yuki's beach vacation. LIVE FROM THE CLOUDS (dir. Mackie Mallison) immerses the viewer in the intimate memories of four women in the director's family. The biggest Chinese restaurant in the United States represents the Wong family's American Dream come true in KOWLOON! (dirs. Mona Xia, Erin Ramirez). In BIRDSONG (dir. Hrishi Bardhan), a superstitious girl struggles to bury her pet bird for fear of it haunting her. Rabia is forced to make an agonizing choice to save her family as they resettle in the United States in ON THE MOUNTAIN (dir. Anya Raza). In SINGING IN THE LIFEBOAT (pictured, dir. Grace Wijaya), Jin, in the midst of the pandemic, flees to the tranquil woods of Pennsylvania in search of solace. In SHE (SNAKE) (dir. Renee Zhan), pressures mount on a tightly wound violinist in a youth orchestra. And in INVASIVE SPECIES (dir. Annie Ning), Maggie attempts to enter the off-kilter world of an artist's residency. **IN DIALOGUE: select filmmakers.**



THE PENG ZHAO AND
CHERRY CHEN FUND
FOR AAPI VOICES
AT KARTEMQUIN FILMS

SATURDAY, MAY 18, 8:00PM
**PENG ZHAO AND CHERRY CHEN FUND
FOR AAPI VOICES AT KARTEMQUIN FILMS
SCREENING & PANEL DISCUSSION**

Join the Asian American Showcase and Kartemquin Films for this preview screening and discussion with directors of the seven films supported by the Peng Zhao and Cherry Chen Fund for AAPI Voices at Kartemquin. Meet the talent behind these impactful and dynamic films which reflect varied experiences of the Asian American and Pacific Islander community.

IN DIALOGUE: Jona Lee Grande (SPIRITED), Jason Rhee (pictured, EJ LEE: ALL AMERICAN), Kimberlee Bassford and producer Lou Wang-Holborn (IRIS CHANG: POWER OF ONE), Jiayan "Jenny" Shi (UNTITLED SCIENTIST PROJECT), Quyen Nguyen-Le (NOBUKO MIYAMOTO: A SONG IN MOVEMENTS), Emily Strong (COMING OF HERITAGE), and Dave Yim and producer Kitty Hu (CHINATOWN FUTURES).



SUNDAY, MAY 19, 1:30PM
NOBUKO MIYAMOTO: A SONG IN MOVEMENTS

2024, dir. Quyen Nguyen-Le, Tadashi Nakamura, USA, 60 min.

In English / Format: Digital

A project that received seed funding from the Peng Zhao and Cherry Chen Fund for AAPI Voices at Kartemquin Films, NOBUKO MIYAMOTO: A SONG IN MOVEMENTS is a sweeping documentary that follows the life of visionary artist activist Nobuko Miyamoto, whose groundbreaking work has shaped Asian-American culture and cultivated interracial solidarity for the past 40 years. Miyamoto reflects on a life that has bridged coasts, industries, families, and history. NOBUKO MIYAMOTO: A SONG IN MOVEMENTS is a story of a changing community, told through the singular life of one of its most beloved storytellers. **IN DIALOGUE: director Quyen Nguyen-Le and subject Nobuko Miyamoto.**



SUNDAY, MAY 19, 4:00PM & MONDAY, MAY 20, 8:30PM
ASHIMA

2023, dir. Kenji Tsukamoto, USA, 84 min.

In English and Japanese with English subtitles / Format: Digital

One of the world's youngest elite rock climbers, Ashima Shiraishi, spent her formative years breaking numerous age-based climbing milestones, coached by her father Poppo. This compelling documentary follows Ashima to South Africa as she tries, at age 13, to become the youngest person in the world to climb a V14-graded boulder. As she approaches her ascent, she and her father traverse the complexities of their relationship and her immigrant parents' ideals of the American dream. **IN DIALOGUE: director Kenji Tsukamoto Sunday, May 19.**



MONDAY, MAY 20, 6:00PM
**EVERYTHING IS FAMILY: FILIPINO-AMERICAN
SHORTS**

2022–24, various directors, USA, Philippines, Canada, 97 min.

In English and Tagalog, French, and Filipino with English subtitles / Format: Digital

This program of short films examines family as the source of both our greatest joys and our deepest sorrows. In THE VAN (dir. Bernard Badion), a father processes the loss of his son's mother, with help from his son. In APARTMENT 605 (dir. Bianca Catbagan), Mika has an unexpected visitor while attending to their deceased father's belongings. A mother and son decide to do something special for their ailing nanny in LITTLE MANILA (pictured, dir. Arthur Rodger 'Harley' Maranan). In FIDEL (dir. Luke Lace), a young man hesitates to help care for his housebound grandmother. A poetic meditation on a volcanic eruption and a mother's rage is explored in THE ROARING OF THE CARABAO (dir. Angeline Meitzler). In KAIN TAYO! (dir. Kirsten Magbanua), a brother and sister use food to compete for their mother's favor. In CHICKEN FOR DINNER (dir. Sharon Mayo), a young woman tries to reconcile her family's present with its past. A woman and a mysterious man use the power of karaoke to fight for their right to be free in A KARAOKE SPACE ODYSSEY (dir. Achim Mendoza). And in UPROOTED (dir. Joe Tulliao), a mother and son's immigrant idealism gives way to sobering realities. **IN DIALOGUE: select filmmakers.**



TUESDAY, MAY 21, 6:00PM
IN FULL SPECTRUM: AAPI QUEER SHORTS

2023–24, various directors, USA, 101 min.
In English and Mandarin with English subtitles / Format: Digital

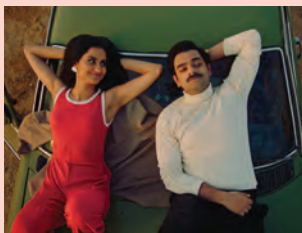
This program features short films celebrating the rich and complex experiences within the AAPI LGBTQ+ community, exploring themes of love, self-discovery, resilience, and identity across generations and emotional landscapes. In *KNOW YOU TWICE* (pictured, dir. Andrew Chan Gladstone), Paloma takes radical action to hold onto her love and life after she learns she could be deported. A warrior becomes intimate friends with an octopus-turned-man in *AIKANE* (dirs. Dean Hamer, Joe Wilson, Daniel Sousa). In *TO WRITE FROM MEMORY* (dir. Emory Chao Johnson), opaque memories seep into a quotidian flow despite efforts to move onward. A complex, intimate relationship brews between a young tennis player and the prodigy he looks up to in *IT WAS LOVE TO ME* (dir. Raza Rizvi). In *LET* (dir. Alyssa Loh), an isolated law student wrestles with a compulsion toward self-harm. In *HERE, HOPEFULLY* (dir. Hao Zhou), an aspiring nurse from China strives to build a gender-affirming life in Iowa. And decades of queer activism is lovingly documented in *MIA'S MISSION* (dir. Jireh Deng). **IN DIALOGUE: select filmmakers.**



WEDNESDAY, MAY 22, 6:00PM
AAPI SHORTS: CHICAGO!

2023–24, various directors, USA, Czech Republic, 84 min.
In English and Central Khmer and Korean with English subtitles / Format: Digital

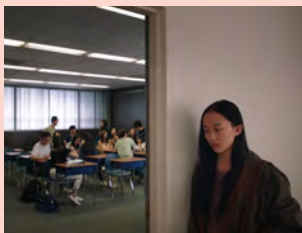
Seven films from emerging and established Chicagoland filmmakers exhibit the rising wave of the AAPI film scene in the Windy City. In *WHITEWASH* (pictured, dir. Jerry Hsu), a queer Asian man discovers that he's the only person of color in the neighborhood. Two estranged cousins reunite for a wedding in *ARRANGEMENTS* (dir. Thavary Krouch). In *CHAMPION* (dir. Kim J.Y. Han), a Korean girl seeks to rebuild a sense of community and mend her broken heart. The diaspora of Korean War orphans is poetically explored in *THE BRIDGE* (dir. by Chu Ki Won). In *THE STORY OF A STRANDED FROG* (dir. Steven Yao), a lonely Korean student in Prague takes care of her only friend: a pet frog. When Helen starts volunteering for a suicide helpline, she learns what happens when you want to help but don't know how in *BEFRIENDING* (dirs. Luyao Tian, Briana Lim). And memories reflect, refract, and reverberate in *ALL THE WAYS TO SAY I LOVE YOU* (dir. Maya Wanner). **IN DIALOGUE: select filmmakers.**



WEDNESDAY, MAY 22, 8:30PM
THE QUEEN OF MY DREAMS

2024, dir. Fawzia Mirza, Canada, 97 min.
In English and Urdu with English subtitles / Format: Digital

In *THE QUEEN OF MY DREAMS*—making its Chicago debut after screening at the Toronto International Film Festival, the SXSW Film Festival, and the London Film Festival—queer Pakistani grad student Azra (Amrit Kaur) is worlds apart from her conservative Muslim mother. When her father suddenly dies on a trip home to Pakistan, Azra finds herself on a Bollywood-inspired journey through memories, both real and imagined, from her mother's youth in Karachi to her own coming-of-age in rural Canada.



THURSDAY, MAY 23, 6:00PM
CLOSING NIGHT: SMOKING TIGERS


2023, dir. So Young Shelly Yo, USA, 91 min.
In English and Korean with English subtitles / Format: Digital

Set in Los Angeles in the early 2000s, *SMOKING TIGERS* follows Hayoung, a lonely 16-year-old Korean-American girl, played by Ji-young Yoo (*EXPATS*), who is taken under the wings of three wealthy students she meets at an elite academic boot camp. As she falls deeper into their world, Hayoung works harder to hide her problematic family and lower-income background from her new friends, only to discover the bittersweet pains of adulthood that will shape her life.

30th Annual Black Harvest Film Festival

November 8–21

Film Submissions Now Open

Submit Your Film by June 30 
siskelfilmcenter.org/BlackHarvest

“When you can connect with something human, that’s the heartbeat. That’s life. That’s what it’s about.”—Sidney Lumet

Sidney Lumet (1924–2011) was a director driven by stories of morality. Corrupt systems vs. brave protagonists, the worst of men pitted against the best, honesty in the face of hypocrisy—Lumet’s filmography reflects his dedication to championing what is true and what is just in this harsh world. “While the goal of all movies is to entertain,” Lumet wrote, “the kind of film in which I believe in goes one step further. It compels the spectator to examine one facet or another of his own conscience. It stimulates thought and sets the mental juices flowing.”

A son of Polish actors of the Yiddish theater, Lumet started as an actor himself before moving behind the camera. His stage experience influenced his collaborative nature and his reputation as an “actor’s director.” Over the course of his career, he would direct 17 performers to Academy Award nominations (six of whom won). Lumet received five Oscar nominations, finally taking home an honorary award in 2005. Film critic Manohla Dargis called it “a consolation prize for a lifetime of neglect.”

Lumet’s style isn’t especially recognizable—he didn’t employ trademark visuals, nor did he tend to work continuously with the same cinematographer or editor. In his memoir Making Movies, Lumet wrote, “Good style, to me, is unseen style. It is a style that is felt.”

Reflecting on Lumet’s filmography, that supposed “lack” of style reveals Lumet’s distinct and profound ability to portray the human condition. Lumet’s style is found in his actors’ powerhouse performances and in his eerily relevant depictions of corporate greed, morally bankrupt industries, and the courageous individuals speaking out and up. He also just directed some damn good movies.

In a 2011 interview with Tim Weiner for The New York Times, Lumet, then age 82, was asked how he’d want to be remembered. “I don’t give a shit, frankly, Scarlet.” And what about the work, Weiner asked. “It’ll make its own way; there is nothing more I can do about it anymore. There are a lot of things about it that are not apparent now, that I hope become apparent when I’m gone... I’d like someone to notice that. That I wasn’t afraid.”

siskelfilmcenter.org/lumet



SATURDAY, JUNE 1, 3:00PM & WEDNESDAY, JUNE 5, 6:00PM
12 ANGRY MEN

1957, dir. Sidney Lumet, USA, 97 min. In English / Format: Digital

For his exceptional debut feature film, Lumet adapts Reginald Rose’s teleplay into a claustrophobic treatise on bias and the justice system. In a sweaty deliberation room, 12 men consider the life-or-death fate of a teenager accused of murder. Eager to get on with their days, 11 men quickly vote guilty, but Juror #8 (Henry Fonda) is the lone hold out, doubtful of the evidence presented at trial. Over the course of several hours, as the men sweat and argue, their prejudices and doubt seep to the surface. Academy Award-nominated for Best Picture, Best Director, and Best Adapted Screenplay, and with a stacked ensemble cast including Lee J. Cobb, Martin Balsam, and Jack Warden, 12 ANGRY MEN is a controlled exploration of truth and integrity that introduced audiences to Lumet’s remarkable talent for capturing the complexities of human behavior with honesty and depth.



SATURDAY, JUNE 8, 3:00PM & WEDNESDAY, JUNE 12, 6:00PM
THE PAWNBROKER

1964, USA, 116 min. In English and Spanish and German with English subtitles / Format: 16mm

In his mesmerizing Academy Award-nominated performance, Rod Steiger plays Sol Nazerman, a Jewish pawnbroker living in Harlem after World War II. A Holocaust survivor, Sol is haunted by his memories of the war and the death of his family. Embittered and numb to the world around him, including his desperate clientele and the scum of humanity at his doorstep, Sol’s carefully constructed walls begin to crumble as his trauma overwhelms him. THE PAWNBROKER is one of Lumet’s most enduring and impactful works, an existential ghost story about guilt and memory that combines the power of Steiger’s performance with Lumet’s provocative eye for a film that remains as shocking as it was when it was released 60 years ago. *Content consideration: contains disturbing imagery.*



SATURDAY, JUNE 15, 3:00PM & WEDNESDAY, JUNE 19, 6:00PM
THE HILL

1965, UK, 123 min. In English / Format: 35mm

THE HILL may not have as much name recognition as Lumet’s SERPICO, but it packs the same anti-establishment wallop that Lumet was so adept at delivering. Here, the rotten system is the British Army. In a North African military detention center during World War II, five British soldiers (including a Bond-era Sean Connery) who have been convicted of a litany of infractions—going AWOL, getting drunk, refusing orders—are subjected to cruel and unusual punishment by the sadistic Staff Sergeant Williams (Ian Hendry). As the prisoners struggle to maintain their dignity and sanity in the face of overwhelming oppression, THE HILL becomes a powerful meditation on masculinity and the dynamics of power in the military. Of his simple but effective film Lumet noted, “It’s all character—a group of men, prisoners and jailers alike, driven by the same motive force: fear.”



SATURDAY, JUNE 22, 3:00PM & WEDNESDAY, JUNE 26 6:30PM
THE ANDERSON TAPES

1971, USA, 99 min. In English / Format: **35mm**

In this quirky and swiftly paced heist thriller, Sean Connery stars as John “Duke” Anderson, an ex-con recently released from prison who plans a major robbery of a luxury apartment building on Manhattan’s Upper East Side. Assembling a team of criminals, including “The Kid,” played by a baby-faced Christopher Walken, Duke meticulously organizes the heist, unaware that every move the thieves make is being monitored by various parties, including the FBI. Stitched together with surveillance recordings, wiretaps, and security camera footage, *THE ANDERSON TAPES* gives the audience a voyeuristic glimpse into the execution of an unexpectedly complicated crime and endures as a standout entry in the heist-film genre, ahead of its time as a commentary on surveillance, for its use of “found” footage, and for its knotty network of perspectives.



SATURDAY, JUNE 29, 3:00PM & WEDNESDAY, JULY 3, 6:00PM
SERPICO

1973, Italy, USA, 130 min. In English and Italian and Spanish with English subtitles / Format: **35mm**

SERPICO begins with critically injured NYPD cop Frank Serpico (Al Pacino, in a tour-de-force, Academy Award-nominated performance) being whisked through a hospital on a gurney. As the audience awaits his fate, Lumet flashes back to Serpico’s start on the force as an idealistic and honest rookie cop determined to live the “serve and protect” motto. When he witnesses and begins reporting bribery within the department, he risks his livelihood and his very life. Despite hostility from his colleagues and superiors, Serpico remains steadfast in his commitment to rooting out corruption from within. Based on a true story, *SERPICO* finds Lumet in his element on the streets of Manhattan (on the film, Lumet marveled, “New York as a setting is capable of whatever mood or dramatic statement you want to make”) and showcases Pacino at his nerviest, embodying Serpico as one tenacious man against an entire rotten system. Upon *SERPICO*’s release, Vincent Canby of *The New York Times* praised the film as “a remarkable record of one man’s rebellion against the sort of sleaziness and second-rateness that has affected so much American life, from the ingredients of its hamburgers to the ethics of its civil servants and politicians.”

Sidney Lumet Centennial continues through August 21 with DOG DAY AFTERNOON, NETWORK, THE WIZ, PRINCE OF THE CITY, THE VERDICT, RUNNING ON EMPTY, and BEFORE THE DEVIL KNOWS YOU’RE DEAD—tickets on sale now!

Become a Member



**GENE SISKEL
FILM CENTER**



School of the Art Institute
of Chicago

Rise & Shine

Moviegoing is generally reserved for nights and weekends, but when you see a film first thing in the morning, there is a life-changing potentiality. Mere hours after you've opened your eyes to the day, the Film Center invites you to open your eyes in an entirely different way with a morning screening of soul-altering cinema. Bright-eyed and bushy-tailed—scientists say we're most alert around 9:00AM—play the slightest bit of hooky with us, after which you will emerge onto the hustle and bustle of State Street feeling energized, maybe even with your humanity restored — all before lunchtime! We've kept it tight: all films are under two hours; unlimited coffee from Dark Matter Coffee is included with your ticket; and enjoy 10 percent off your order at any Goddess and the Baker location in the city when you show your Rise & Shine ticket June 10 through 24. What a way to start the day! siskelfilmcenter.org/riseandshine



MONDAY, JUNE 10, 9:00AM ABIDING NOWHERE (WU SUO ZHU)

2024, dir. Tsai Ming-liang, Taiwan, USA, 79 min. Without dialogue / Format: Digital

A man dressed in a vivid red robe walks across the world. He walks slowly and deliberately, his bare feet taking each step with care. As he silently moves through a train station, past the Washington Monument, and down an alleyway, the audience bears witness, and a full-body, sensory experience begins. As we watch each footstep take on significance, we become aware of our own bodies and how we are seated in the theater (slouched, straight, relaxed). As the man moves past onlookers, we begin to see them, too (a woman similarly dressed in red, a man gawking at the walker, another paying no attention). Is that the sound of a train in the distance? Did a little girl just call out, "What movie is it?" to the camera crew? In this contemplative work, patience is both tested and embraced, quiet becomes loud, and every moment has meaning. Fresh from its premiere at the Berlin Film Festival, and marking its Chicago premiere at the Film Center, ABIDING NOWHERE is the tenth film in Tsai Ming-liang's walker series, and features his long-time collaborator Lee Kang-Sheng as the character inspired by Xuanzang, a Tang Dynasty monk who in the 6th century traveled on foot to bring Buddhist teachings from China to India.



TUESDAY, JUNE 11, 9:00AM PETITE MAMAN

2021, dir. Céline Sciamma, France, 72 min.
In French with English subtitles / Format: Digital

In just over one hour, with a film that is already imbued with magic and whimsy, Céline Sciamma (PORTRAIT OF A LADY ON FIRE) performs a powerful trick: she breaks your heart and then compassionately mends it. Following the death of her beloved grandmother, young Nelly accompanies her bereaved parents to her mother's childhood home to clean it and prepare it to be sold. While wandering in the woods near the house, she meets another young girl, and the two become fast friends. Through this new relationship, Nelly becomes closer to her mother in surprising and enchanting ways. Tender, ethereal, and quietly miraculous, PETITE MAMAN is a gentle breeze of a film that—without an ounce of pretension—explores grief, childhood, memory, and even time travel, leaving the audience feeling that deeper connections with one another are not only possible, they are the very purpose of life.



WEDNESDAY, JUNE 12, 9:00AM THE RIVER

1951, dir. Jean Renoir, France, USA, India, 99 min.
In French and Bengali with English subtitles / Format: 35mm

Renoir's first feature film in color is a vibrant, visual tour de force (Martin Scorsese calls it one of the most beautiful color films ever made). Shot entirely in India, this coming-of-age tale, based on the 1946 novel by Rumer Godden, explores the perspective of young Harriet and the daily lives and dramas of her upper middle-class English family living on the banks of the Ganges River. Through her eyes—those of a Westerner, a colonizer, a child—and Renoir's masterful, painterly compositions, THE RIVER, on which a young Satyajit Ray was an assistant director, delicately unfolds as a story of both the small and significant moments of life that turn children into adults. Patient, languidly paced, and seemingly simple—Roger Ebert remarked that the film "regards life without trying to wrest it into a plot"—THE RIVER's profundity rushes over you like, well...a river, one that continuously flows, irrespective of the lives and people at its banks.



THURSDAY, JUNE 20, 9:00AM SYMBIOPSYCHOTAXIPLASM: TAKE ONE

1968, dir. William Greaves, USA, 75 min.
In English and French and Italian with English subtitles / Format: 35mm

With his daring and wholly original fiction/documentary hybrid SYMBIOPSYCHOTAXIPLASM: TAKE ONE, William Greaves made "one of the greatest movies about filmmaking ever made." (*The New Yorker*) This show-within-a-show stars Greaves as a version of himself, presiding over a beleaguered and confused cast and crew (also playing themselves...maybe) on a hot day in Central Park. As his actors struggle with their motivations and his crew nervously tries to understand what kind of movie they're making, Greaves draws the audience further into the "metaverse" by giving access to tense sidebar conversations between actors, and placing us within a meeting of concerned crew members—openly filmed but without the director's knowledge, for now. "Let's make one thing clear," says a production manager, directly to the camera, "This is a note to Bill...and to anybody else out there who may be watching it, too, if he decides to put this into his film: we are not trying to take this film away from Bill Greaves." A brilliant, witty, and coiling commentary on creativity, SYMBIOPSYCHOTAXIPLASM: TAKE ONE is unlike any movie you've ever seen.



FRIDAY, JUNE 21, 9:00AM GOOD MORNING (OHAYÔ)

1959, dir. Yasujiro Ozu, Japan, 94 min.
In English and Japanese with English subtitles / Format: 35mm

Delightful and absolutely brimming with life, Ozu's second film and a Technicolor reworking of his 1932 silent film I WAS BORN, BUT...is the story of two young brothers who take a vow of silence after their parents refuse to buy them a television set to watch sumo wrestling. Impossible to watch without smiling, GOOD MORNING, like so many of Ozu's films, deftly explores intergenerational familial relationships and social dynamics, doing so with a warm sense of humor and comedy (including some of the best fart jokes seen and heard on screen). Told through the eyes of his children protagonists, and steeped with lighthearted observations of Japanese life and consumerism, GOOD MORNING—though seemingly simple—contains multitudes.

Special Thanks to



One of the most celebrated Japanese composers of our time, Joe Hisaishi has worked with revered director and animator Hayao Miyazaki since 1984, having written scores for 10 of Miyazaki's films. His compositions fuse minimalist and classical sensibilities with whimsical energy to create scores that are simultaneously timeless and modern, and always a welcome sound to accompany Miyazaki's sights. In collaboration with the Chicago Symphony Orchestra, who hosts the artist for Hisaishi Conducts Hisaishi June 27 through June 30, the Film Center presents five of our favorite films featuring his compositions, including an encore of the Academy Award-winning *THE BOY AND THE HERON*, which recently concluded its historic 15-week run at the Film Center. [siskelfilmcenter.org/scoredbyhisaishi](https://www.siskelfilmcenter.org/scoredbyhisaishi)



SATURDAY, JUNE 22, 4:00PM
PRINCESS MONONOKE (MONONOKE-HIME)

1997, dir. Hayao Miyazaki, Japan, 134 min. In Japanese with English subtitles / Format: Digital

In Miyazaki's beautifully constructed and dark *PRINCESS MONONOKE*, the young warrior Prince Ashitaka is cursed by an animal god with a wound that will not heal. Determined to find a cure, he embarks on a quest and stumbles into a bitter conflict between Lady Eboshi, the leader of the ore-refining Iron Town; and the mysterious Princess Mononoke, a young girl raised by wolves. As the conflict between humans, animals, and gods intensifies, Ashitaka attempts to forge peace.



SUNDAY, JUNE 23, 2:00PM
SPIRITED AWAY (SEN TO CHIHIRO NO KAMIKAKUSHI)

2001, dir. Hayao Miyazaki, Japan, 125 min.
 In English and Japanese with English subtitles / Format: Digital

In *SPIRITED AWAY*, winner of the Academy Award for Best Animated Feature (Miyazaki's first), Chihiro's family is moving to a new house, but when they stop on the way to explore an abandoned village, her parents undergo a mysterious transformation, and Chihiro is whisked into a world of fantastic spirits ruled over by the sorceress Yubaba. One of the most critically acclaimed films of all time, (*The New Yorker* called it "meticulously composed and obscenely clever") *SPIRITED AWAY* is an imaginative and thrilling exploration of grief and family.



MONDAY, JUNE 24, 6:00PM
HOWL'S MOVING CASTLE (HAURU NO UGOKU SHIRO)

2004, dir. Hayao Miyazaki, Japan, 119 min. In Japanese with English subtitles / Format: Digital

Sophie works at her late father's hat shop and lives an uneventful life, until she befriends the wizard Howl. When the malevolent Witch of Waste learns of their relationships, she curses Sophie, transforming her into an old woman. Determined to break the spell, Sophie, Howl, and a collection of enchanting creatures embark on an imaginative and magical adventure. A delightful, Academy Award-nominated fairytale, *HOWL'S MOVING CASTLE* is a beguiling journey of love, identity, and redemption that requires the big-screen experience.



TUESDAY, JUNE 25, 6:00PM
THE WIND RISES (KAZE TACHINU)

2013, dir. Hayao Miyazaki, Japan, 126 min.
 In English and Japanese, German, Italian and French with English subtitles / Format: Digital

The achingly romantic *THE WIND RISES* tells the true story of World War II plane engineer Jiro Horikoshi. Nearsighted, Jiro's childhood dream of becoming a pilot is dashed, leading him to a career designing airplanes. As Jiro's work progresses, he faces various challenges, including the limitations of technology and the moral implications of designing warplanes. Along the way, he meets and falls in love with Naoko, a young woman suffering from tuberculosis. Adapted from Miyazaki's manga of the same name, and featuring the director's trademark lush animation, *THE WIND RISES* is a poignant exploration of love and the human cost of war.



WEDNESDAY, JUNE 26, 6:30PM
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, which won the Academy Award for Best Animated Feature Film, 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.

MYSTERY MOVIE MONDAYS



MONDAY, MAY 13, 6:00PM & MONDAY, JUNE 10, 6:00PM

Psst! 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 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, no spoiling the surprise, and—hopefully—no booing. If it helps, the suspense is killing us, too! siskelfilmcenter.org/mysterymovie

SPECIAL EVENTS & PARTNER PROGRAMS



SUNDAY, JUNE 9, 4:00PM

JCC CHICAGO JEWISH FILM FESTIVAL: UNBROKEN

2023, dir. Beth Lane, USA, Germany, Israel, 96 min. In English and German with English subtitles / Format: Digital

As each generation ages, the need to record family history before it is forever lost increases in urgency. Filmmaker Beth Lane embarks on an international quest to uncover answers about the plight of her mother and her six siblings who, as mere children, escaped Nazi Germany, relying solely on their own youthful bravado and the kindness of strangers. After being hidden in a laundry hut by a benevolent farmer, the children spent two years fending for themselves. Emboldened by their father's mandate that they "always stay together," the children used their own cunning and instincts to fight through hunger, loneliness, bombings, and fear. Their journey culminates with a painful ultimatum, when, separated from their father, they are told that they must declare themselves as orphans in order to escape to a new life in America. Unbeknownst to them, this salvation would become what would finally tear them apart, not to be reunited for another 40 years. Told with wit, warmth, and a sense of unfolding discovery, UNBROKEN is a heartwarming achievement. (JCC Chicago Jewish Film Festival) *IN DIALOGUE: Director Beth Lane. Visit jccfilmfest.org for tickets and more information.*

National Theatre Live

\$8 for Film Center Members; \$16 for general audience. siskelfilmcenter.org/ntl



SATURDAY, MAY 25, 2:00PM & SUNDAY, MAY 26, 2:00PM
VANYA

2023, dir. Sam Yates, UK, 110 min. In English / Format: Digital

Andrew Scott (*Fleabag*, *ALL OF US STRANGERS*) brings multiple characters to life in Simon Stephens's (*The Curious Incident of the Dog in the Night-Time*) radical new version of Chekhov's *Uncle Vanya*. Hopes, dreams, and regrets are thrust into sharp focus in this one-man adaptation which explores the complexities of human emotions. (NTL)



SATURDAY, JUNE 15, 2:00PM & SUNDAY, JUNE 16, 2:00PM
NYE

2024, dir. Rufus Norris, UK, 160 min. In English / Format: Digital

Michael Sheen (*FROST/NIXON*, *THE QUEEN*) plays Aneurin 'Nye' Bevan, a man often referred to as the politician with greatest influence over the UK without ever being Prime Minister. Confronted with death, Nye's deepest memories lead him on a surreal and spectacular journey back through his life: from childhood to mining underground; from leading the battle to create the National Health Service to fighting with Winston Churchill. (NTL)



MONDAY, JUNE 24, 7:30PM
MIDWEST FILM FESTIVAL

Join the Midwest Film Festival (MFF) for this special film screening celebrating Pride Month. This event, organized in collaboration with the Film Event Accessibility Working (FEAW) group, will spotlight the impactful work of FEAW's founder Cassidy Dimon in enhancing accessibility. Celebrate with MFF on the night where they honor the spirit of inclusivity and diversity and engage with a film that echoes these values. Midwest Mondays begin at 6:30PM with a Networking and Community Spotlight Reception, followed by an in-theater film presentation and Q&A with artists in attendance, capped off with an unforgettable after-party! *Get tickets and more information about MFF's year-round programming and workshops at midwestfilm.com*

5 QUESTIONS WITH RAMATA-TOULAYE SY

DIRECTOR, *BANEL & ADAMA*



Photo credit: Philippe Quaisse

The Film Center was proud to present your short film *ASTEL* as part of our 2022 Black Harvest Film Festival, so it is a special honor to present your feature debut *BANEL & ADAMA*. How did you approach making the leap from your first short to your first feature film?

I wrote and finished the script of *BANEL & ADAMA* in 2014 when I was in my last year at La Femis; it was the script I presented for my diploma. In 2020, when I was finally ready to direct, the producer who had the rights to the project asked me first to write and direct a short movie, because they didn't want me to dive directly into a feature. So, I wrote and directed *ASTEL*, and a few months later I was already in pre-production on *BANEL & ADAMA*. But I'm so happy I did the short before the feature (because at first I didn't want to direct a short), because I learned a lot about the set; the casting process; and working with the actors, the director of photography, and the whole crew.

Thanks to the experience with the short, when I began pre-production, I was more confident with my ideas, my choices. When I did *ASTEL*, I had never been on a set, so I was afraid of managing a set and a crew, and my choices were wise, conventional—and I was so well-behaved. But on the set of *BANEL & ADAMA*, I felt more free and more confident in my ideas.

I was not a conformist. I was just being me and doing the movie I wanted to make.

What inspired you to write *BANEL & ADAMA*?

I wanted to write the most beautiful, powerful, greatest African love story. I wanted to propose a universal story based in Africa, a new narrative—a story really different from what we used to watch in African cinema. Not a story about war, migration, oppression, or terrorism—just normal people in love. I also wanted to write the story of Juliet who will become Lady Macbeth. I've always loved literature, so for the character of Banel, I took inspiration from Medea, Antigone, Phaedra.

Finally, I didn't want to do a naturalistic movie, so it was important for me to bring magical realism, tales, and poetry to this story; I took inspiration from Toni Morrison, Maya Angelou, Jesmyn Ward, Gabriel García Márquez.

The Film Center welcomes a strong audience of students studying film. What is one piece of advice you'd give to an emerging filmmaker?

Always be honest with yourself, and tell and write the story you want to tell and not the story you think will please others. Even if you think your story is childish or naive or not-so-smart or "auteur." Because

you can't fool the audience. The audience can feel when the story doesn't come from the heart.

What is a memorable moviegoing experience you've had?

Weirdly, the most memorable experience I had was when I was little and watched movies at home on TV. My parents don't come from a culture of cinema, so I barely went to the cinema when I was young. But I was allowed to watch movies on TV on Saturday and Sunday nights, and my mum recorded a lot of them. The movie I remember most is *THE TEN COMMANDMENTS* from Cecil B. DeMille. I had it recorded, and with my siblings we watched this movie 100 times at least. We knew all the dialogue by heart, and it's one of my first memories of cinema, with *TERMINATOR 2* from James Cameron as the second.

What film do you watch again and again?

My problem is that I like to watch films that I like again and again (same for the books and TV shows)! But lately I like to watch *ATTACK THE BLOCK* from Joe Cornish, *PRIDE AND PREJUDICE* from Joe Wright, and *SICARIO* from Denis Villeneuve.

See *BANEL & ADAMA* exclusively at the Film Center starting June 14 (p. 6)

SUPPORT THE FILM CENTER

MAKE A DONATION

Consider making a tax-deductible donation of any amount to the Gene Siskel Film Center today.

To make your donation online, visit siskelfilmcenter.org/supportus



PURCHASE OR RENEW YOUR MEMBERSHIP

Memberships start at \$60. Your Film Center membership helps support our year-round programming and entitles you to an exciting array of perks, including:

- Up to a 50% discount on all films and events
- \$1 off any size popcorn
- Member pre-sale opportunities
- \$10 discount on a membership to the Art Institute of Chicago museum
- An exclusive mailing of the bi-monthly Gazette to your home
- Other special concessions discounts throughout the year

Purchase a membership at siskelfilmcenter.org/membership



MAJOR SPONSORS



The Richard and Ellen Sandor Family Foundation



Averill Leviton

The Florian Fund at The Chicago Community Foundation



GENE SISKEL FILM CENTER PHILANTHROPIC COUNCIL 2024

Ellen Sandor, Chair
Kristin L. Anderson
Michelle Cucchiari
Eda Davidman
Robert Downey, Jr.

Susan Downey
Eliot Ephraim
David Hundley
Marlene Iglitzen
Ellen Kollar

Rosanne Levin
Averill Leviton
David E. Martin
Marcel Munoz
Marisa Murillo

Bolaji Sosan
Elissa Tenny, President of the School of the Art Institute of Chicago

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2	3	4
			OMEN 6:00 YALLAH GAZA (CPFF)	OMEN JOHN SINGER SARGENT CHICKEN FOR LINDA!	THE FEELING THAT THE TIME FOR DOING SOMETHING HAS PASSED OPENS 6:00 GREEN FISH (Lee), p. 8 8:30 PEPPERMINT CANDY (Lee), p. 8	THE FEELING THAT... 1:00 OASIS (Lee), p. 8 4:00 SECRET SUNSHINE (Lee), p. 9 7:00 LYD (CPFF)
5	6	7	8	9	10	11
THE FEELING THAT... ★11:45 Doc10 SHORTS(Doc10), p.10 ★2:15 SOUNDTRACK TO A COUP D'ETAT (Doc10), p. 10 4:00 POETRY (Lee), p. 9 5:45 ★ DAUGHTERS (Doc10), p. 10	THE FEELING THAT... 6:30 BURNING (Lee), p. 9	THE FEELING THAT... 6:00 EVERYTHING WILL CHANGE (Lecture)	THE FEELING THAT... ★6:00 SAIC FESTIVAL, p. 11 ★8:30 SAIC FESTIVAL, p. 11	THE FEELING THAT... ★6:00 SAIC FESTIVAL, p. 11 ★8:15 GREEN FISH (Lee), p. 8 ★8:30 SAIC FESTIVAL, p. 11	SLOW OPENS COCONUT HEAD GENERATION OPENS ★6:00 SAIC FESTIVAL, p. 11 ★8:15 GREEN FISH (Lee), p. 8 ★8:30 SAIC FESTIVAL, p. 11 ★9:00 SAIC FESTIVAL, p. 11	SLOW ★12:00 SAIC FESTIVAL, p. 11 ★2:15 SAIC FESTIVAL, p. 11 3:00 PEPPERMINT CANDY (Lee), p. 8 ★4:45 SAIC FESTIVAL, p. 11 5:45 OASIS (Lee) p. 8 ★6:30 SAIC FESTIVAL, p. 11 ★9:00 SAIC FESTIVAL, p. 11
12	13	14	15	16	17	18
SLOW COCONUT HEAD GENERATION 12:30PM, 3:15PM, 6:00PM FLANNERY, p. 2 3:00 SECRET SUNSHINE (Lee), p. 9	SLOW 6:00 MYSTERY MONDAY, p. 24 6:30 POETRY (Lee), p. 9	SLOW COCONUT HEAD GENERATION	SLOW COCONUT HEAD GENERATION	SLOW COCONUT HEAD GENERATION 6:30 BURNING (Lee), p. 9	WILDCAT OPENS TIME OF THE HEATHEN OPENS 8:00 DIDI (AAS), p. 12	★WILDCAT TIME OF THE HEATHEN ★5:30 BETWEEN TWO WORLDS (AAS), p. 12 ★8:00 AAPI FILM FUND SCREENING (AAS), p. 13
19	20	21	22	23	24	25
WILDCAT TIME OF THE HEATHEN ★1:30 NOBUKO MIYAMOTO (AAS), p. 13 ★4:00 ASHIMA (AAS), p. 13	★WILDCAT 6:00 FILIPINO- AMERICAN SHORTS (AAS), p. 13 8:30 ASHIMA (AAS), p. 13	WILDCAT TIME OF THE HEATHEN ★6:00 AAPI QUEER SHORTS (AAS), p. 14	★WILDCAT 6:00 AAPI SHORTS: CHICAGO! (AAS), p. 14 8:30 THE QUEEN OF MY DREAMS (AAS), p. 14	WILDCAT TIME OF THE HEATHEN 6:00 SMOKING TIGERS (AAS), p. 14	IN OUR DAY OPENS ON THE ADAMANT OPENS TAKING VENICE OPENS	IN OUR DAY ON THE ADAMANT TAKING VENICE WILDCAT 2:00 VANYA (NTL), p. 24
26	27	28	29	30	31	
IN OUR DAY TAKING VENICE WILDCAT 2:00 VANYA (NTL), p. 24	IN OUR DAY ON THE ADAMANT TAKING VENICE WILDCAT	IN OUR DAY ON THE ADAMANT TAKING VENICE WILDCAT	IN OUR DAY ON THE ADAMANT TAKING VENICE WILDCAT	IN OUR DAY ON THE ADAMANT TAKING VENICE WILDCAT	KIDNAPPED OPENS 20,000 SPECIES OF BEES OPENS	

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1
						KIDNAPPED 20,000 SPECIES OF BEES 3:00 12 ANGRY MEN (Lumet), p. 16
2	3	4	5	6	7	8
KIDNAPPED 20,000 SPECIES OF BEES	KIDNAPPED 20,000 SPECIES OF BEES	KIDNAPPED 20,000 SPECIES OF BEES	KIDNAPPED 20,000 SPECIES OF BEES 6:00 12 ANGRY MEN (Lumet), p. 16	KIDNAPPED 20,000 SPECIES OF BEES	GO FISH OPENS COMA OPENS SOMEDAY WE'LL TELL EACH OTHER EVERYTHING OPENS	GO FISH COMA SOMEDAY WE'LL... 3:00 THE PAWNBROKER (Lumet) p. 17
9	10	11	12	13	14	15
GO FISH COMA SOMEDAY WE'LL... ★4:00 JCC CHICAGO JEWISH FILM FESTIVAL: UNBROKEN, p. 25	GO FISH COMA SOMEDAY WE'LL... 9:00 ABIDING NOWHERE (Rise & Shine), p. 20 6:00 MYSTERY MOVIE MONDAY, p. 24	GO FISH COMA SOMEDAY WE'LL... 9:00 PETITE MAMAN (Rise & Shine), p. 20	GO FISH COMA SOMEDAY WE'LL... 9:00 THE RIVER (Rise & Shine), p. 21 6:00 THE PAWNBROKER (Lumet) p. 17	GO FISH COMA SOMEDAY WE'LL... 9:00 THE RIVER (Rise & Shine), p. 21 6:00 THE PAWNBROKER (Lumet) p. 17	ROBOT DREAMS OPENS BEIJING WATERMELON OPENS BANEL & ADAMA OPENS	ROBOT DREAMS BEIJING WATERMELON BANEL & ADAMA 2:00 NYE (NTL), p. 24 3:00 THE HILL (Lumet), p. 17
16	17	18	19	20	21	22
ROBOT DREAMS BEIJING WATERMELON BANEL & ADAMA 2:00 NYE (NTL), p. 14	ROBOT DREAMS BANEL & ADAMA	ROBOT DREAMS BEIJING WATERMELON BANEL & ADAMA	ROBOT DREAMS BANEL & ADAMA 6:00 THE HILL (Lumet), p. 17	ROBOT DREAMS BANEL & ADAMA 9:00 SYMBIO- PSYCHOTAXI- PLASH: TAKE ONE (Rise & Shine), p. 21	JUST THE TWO OF US OPENS 9:00 GOOD MORNING (Rise & Shine), p. 21	JUST THE TWO OF US 3:00 THE ANDERSON TAPES (Lumet), p. 18 4:00 PRINCESS MONONOKE (Hisashi), p. 22
23	24	25	26	27	28	29
JUST THE TWO OF US 2:00 SPIRITED AWAY (Hisashi), p. 22	JUST THE TWO OF US 6:00 HOWL'S MOVING CASTLE (Hisashi), p. 23 ★7:30 MIDWEST FILM FEST, p. 25	JUST THE TWO OF US 6:00 THE WIND RISES (Hisashi), p. 23	JUST THE TWO OF US 6:30 THE ANDERSON TAPES (Lumet), p. 18 6:30 THE BOY AND THE HERON (Hisashi), p. 23	JUST THE TWO OF US 6:30 THE ANDERSON TAPES (Lumet), p. 18	GREEN BORDER OPENS JANET PLANET OPENS	GREEN BORDER JANET PLANET 3:00 SERPICO (Lumet), p. 18
30						
GREEN BORDER JANET PLANET						

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

denotes 35mm or 16mm

TICKETS

Film Center Members: \$6.50

General Admission: \$13.00

Student/Senior: \$8.00

Discount at box office only. Valid ID required.

SAIC Students/Staff: \$5.00

Unless otherwise noted

Tickets are available 24 hours a day at siskelfilmcenter.org. Our box office opens 30 minutes prior to the first showtime of the day and closes 15 minutes after the last show of the day begins. 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 for the most up-to-date information about what's playing, guest appearances, open captioned screenings, and confirmed showtimes.

**GENE SISKEL
FILM CENTER**
164 N. STATE STREET
CHICAGO, IL 60601

NON-PROFIT ORG.
U.S. POSTAGE PAID
CHICAGO, IL
PERMIT NO. 2930
Return service requested



Agnes Varda's LA POINTE COURTE screens as part of our Entrances and Exits series in August.

SAVE THE DATE

**JULY: OUR SIDNEY LUMET CENTENNIAL CONTINUES WITH
DOG DAY AFTERNOON, NETWORK, THE WIZ, AND PRINCE
OF THE CITY - ALL ON FILM!**

**AUGUST: WE CELEBRATE THE FIRST AND LAST FILMS OF
10 SEMINAL DIRECTORS WITH OUR SERIES ENTRANCES
AND EXITS**

STAY CONNECTED

 facebook.com/siskelfilmcenter

 [@filmcenter](https://twitter.com/filmcenter)

 [@filmcenter](https://instagram.com/filmcenter)



siskelfilmcenter.org

<<Primary Addressee>>

<<Address>>

<<City>>, <<State>> <<ZIP>>