

GENE SISKEL FILM CENTER

GAZETTE

Vol. 51 Issue 5

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School of the Art Institute
of Chicago

SAFETY LAST!, DIRS. FRED C. NEUMEYER, SAM TAYLOR, PG 17

FROM OUR CURATOR



The “dangerously indecent” ECSTASY plays September 2 and 6.

We’re often musing about the “life” of a film—from where it premieres to how it performs, from how long it will stay on our screens to what place it will hold in the career of the director or in cinema history. The life of a film takes on a different significance when the title is deemed (often by individuals who have never even seen it) “dangerous” and censored or pulled from cinemas entirely. Suddenly, considerations of box office take a back seat, and filmmakers and exhibitors find themselves quite seriously fighting for a film’s very existence. We’re living in a time when banning artistic perspective has become routine, even celebrated. In response, our **Contra/Banned** series (pg 5-7) explores films that have weathered the storm of censorship, showcasing titles that have faced categorizations of indecency and artists who have faced arrest and ostracization. This program, alongside our **One and Done** (pg 12-13) series, a slate of the best new releases of the fall, conversations (at the edge, and otherwise!) with visiting artists, and programs with our partners including the **Chicago International Film Festival**, **Video Data Bank**, the **Chicago Underground Film Festival**, and more make it quite clear: at the Film Center, cinematic freedom reigns.

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 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

Suzy Baran, Office Coordinator; Rebecca Fons, Director of Programming; Caroline Garske, Digital Communications Manager; Lily Goodman, Development Assistant; Jada-Amina Harvey, Black Harvest Film Festival Lead Curator; Lori Hile, Associate Director of Marketing and Communications; Nick Leffel, Black Harvest Film Festival Programming Coordinator; Emily Long, Executive Director; Brennan McMahon, Department Assistant; Dan Stolley, Operations Manager; Michael Wawzenek, Assistant Director of Media Technology; Projectionists: Esteban Alarcon, Lyra Hill, Ursula Rigberg Wagner, Blair St George Wright; Front of House Leads: Amelia Bodenhorst Granda, Nico Valdez; Front of House Assistants: Ellie Beam, Dylan Benjamin, Aidan Ciuperca, Yeju Kang, Eunjin Lee, Emily Maloney, Emma Rzepczynski, Natia Ser. Gazette descriptions and synopses written by Rebecca Fons, unless otherwise noted. Gazette designed by Kaitlin Martin.

NEW RELEASES & RESTORATIONS

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



OPENS AUGUST 25 THE ETERNAL MEMORY

2023, dir. Maite Alberdi, Chile, 85 min. In Spanish with English subtitles / Format: Digital

Oscar-nominated Alberdi (THE MOLE AGENT) gracefully and empathetically documents the love story of Augusto and Paulina, who have been together for 25 years. Augusto, one of Chile's most popular TV journalists for decades, is now eight years into an Alzheimer's diagnosis, and relies on Paulina as his primary caretaker. As Augusto slowly forgets their lives together, and even Paulina, her love is steadfast. Winner of the Grand Jury Prize for documentary at the Sundance Film Festival, Alberdi's film is a brilliant portrait of enduring love. *Film Center exclusive.*



OPENS SEPTEMBER 1 OUR FATHER, THE DEVIL (MON PÈRE, LE DIABLE)

2022, dir. Ellie Foubmi, USA, France, 108 min. In French with English subtitles / Format: Digital

African refugee Marie Cissé works as the head chef at a retirement home in a sleepy mountain town in the south of France. Her satisfying life is upended by the arrival of Father Patrick, an African priest who she recognizes as the warlord who slaughtered her family. A daring exploration of trauma and revenge, Foubmi's feature debut is a fearless and explosive modern-day thriller, winner of top awards at the American Black Film Festival and the Tribeca Film Festival, and an Official Selection of our 2022 Black Harvest Film Festival. *Film Center exclusive.*



OPENS SEPTEMBER 1 2023 SUNDANCE FILM FESTIVAL SHORT FILM TOUR

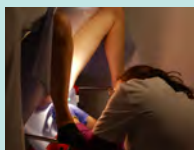
The 2023 Sundance Film Festival Short Film Tour presents seven short films curated from the festival, including two award-winning titles. Throughout its almost 40-year history, Sundance has supported short films, providing a platform for both established and new filmmakers to connect with audiences. The 2023 Short Film Tour program is a sampling of Sundance offerings and a testament to the unique storytelling potential that the format holds. Program: HELP ME UNDERSTAND (2023, dir. Aemilia Scott, USA, 14 min.), INGLORIOUS LIAISONS (2022, dirs. Chloé Alliez, Violette Delvoye, France, Belgium, 11 min.), PARKER (2023, dirs. Catherine Hoffman, Sharon Liese, USA, 13 min.), PRO POOL (2022, dir. Alec Pronovost, Canada, 8 min.), REST STOP (2022, dir. Crystal Kayiza, USA, 12 min.), TAKE ME HOME (pictured, 2023, dir. Liz Sargent, USA, 15 min.), and WHEN YOU LEFT ME ON THAT BOULEVARD (2023, dir. Kayla Abuda Galang, USA, 13 min.) *Film Center exclusive.*



OPENS SEPTEMBER 8 WERCKMEISTER HARMONIES

2000, dirs. Béla Tarr, Ágnes Hranitzky, Hungary, Italy, Germany, France, 145 min. In Hungarian and Slovak with English subtitles / Format: 4K Digital restoration

One of the major achievements of 21st-century cinema thus far, this mesmeric parable of societal collapse is an enigma of transcendent visual, philosophical, and mystical resonance. Adapted from a novel by the celebrated writer and frequent Tarr collaborator László Krasznahorkai, WERCKMEISTER HARMONIES unfolds in an unknown era in an unnamed village, where, one day, a mysterious circus—complete with an enormous stuffed whale and a shadowy, demagogue-like figure known as the Prince—arrives and appears to awaken a kind of madness in the citizens, which builds inexorably toward violence and destruction. In 39 of his signature long takes, engraved in ghostly black and white, Tarr conjures an apocalyptic vision of dreamlike dread and fathomless beauty. (Janus) *Film Center exclusive.*



OPENS SEPTEMBER 15
OUR BODY (NOTRE CORPS)

2023, dir. Claire Simon, France, 168 min.

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

Documentary titan Simon (RÉCRÉATIONS, MIMI) observes the everyday operations of the gynecological ward in a public hospital in Paris. With a clear-eyed and thoughtful lens, Simon explores what it means to live in a woman's body, filming the diversity, singularity, and beauty of patients in all stages of life. Through these many encounters, the specific fears, desires, and struggles of these individuals become the health challenges we all face, even the filmmaker herself. Brimming with compassion, and with a pace and tone that recalls the work of Frederick Wiseman, OUR BODY is a remarkable examination of life. **Film Center exclusive.**



READ MORE
PG. 22

OPENS SEPTEMBER 22
INVISIBLE BEAUTY

2023, dirs. Bethann Hardison, Frédéric Tcheng, USA, 115 min. In English and Spanish with English subtitles / Format: Digital

In this absorbing record, fashion revolutionary Bethann Hardison looks back on her journey as a pioneering Black model, modeling agent, and activist, shining a light on an untold chapter in the fight for racial diversity. From walking runway shows alongside Iman to discovering and mentoring models like Naomi Campbell, Hardison has been at the epicenter of major representational shifts in fashion. Catalyzing change requires continuous championing, and as the next generation takes the reins, Hardison reflects on her personal journey and the cost of being a pioneer. **Film Center exclusive.**

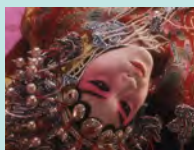


OPENS SEPTEMBER 22
WAITING FOR THE LIGHT TO CHANGE

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

Two high school best friends reunite for a week-long getaway at a Michigan lake house after years apart. As the week rolls on, and with little to do in early spring in the small lakeside town, they start to realize that their once-solid friendship is now on fragile ground, as both are growing into their 20-something selves. Local filmmaker Tran (MFA DePaul University) won the Slamdance Film Festival's Grand Jury Prize for Best Narrative Film for her stunning debut. **Film Center exclusive. Post-screening Q&As with director Tran: Saturday, September 23, 6:00PM; Sunday, September 24, 3:00PM.**

FILMMAKER
Q&A!



OPENS SEPTEMBER 29
FAREWELL MY CONCUBINE (BA WANG BIE JI)

1993, dir. Chen Kaige, China, Hong Kong, 170 min.

In Mandarin with English subtitles / Format: 4K Digital restoration

Kaige's acclaimed, long-out-of-print masterpiece chronicles the rise of two young stars of the Beijing Opera House, their turbulent relationship, and ultimate downfalls. Beginning in 1924 and spanning nearly half a century, FAREWELL MY CONCUBINE's sumptuous narrative is interwoven with moments from some of the most troublesome times in modern Chinese history, including Japan's 1937 invasion, through to the Chinese Cultural Revolution and its aftermath. A new 30th anniversary 4K restoration of the film's original cut, this Palme d'Or winner and two-time Academy Award-nominated epic features incredible lead performances from international stars Leslie Cheung, Fengyi Zhang, and Gong Li. (Kino Lorber) **Film Center exclusive.**



OPENS SEPTEMBER 29

MAMI WATA

2023, dir. C.J. "Fiery" Obasi Nigeria, France, UK, 107 min.

In West African Pidgin with English subtitles / Format: Digital

In Obasi's modern fable—rendered in vivid monochromatic black-and-white—in the oceanside village of Iyi, the beloved Mama Efe acts as a mediator between the people and the powerful water deity Mami Wata. After a young boy in the community dies and a mysterious rebel deserter named Jasper arrives in the village, a conflict erupts, leading to a violent clash of ideologies and a crisis of faith for the people of Iyi. Visually sumptuous, MAMI WATA is a hypnotic, gripping folk tale that must be seen on the big screen. *Opens exclusively at the Film Center.*



FILMMAKER
Q&A!

OPENS OCTOBER 6

VERMEER – THE GREATEST EXHIBITION

2023, dir. David Bickerstaff, UK, 90 min. In English / Format: Digital

In the spring of 2023, the Rijksmuseum in Amsterdam opened its doors to the largest Vermeer exhibition in history. With loans from around the world, this major retrospective brings together Vermeer's most famous masterpieces including *Girl with a Pearl Earring*, *The Geographer*, *The Milkmaid*, *The Little Street*, *Lady Writing a Letter with her Maid*, and *Woman Holding a Balance*—in all, 28 of his surviving 35 works. The Amsterdam show sold out within days of going on sale. With VERMEER – THE GREATEST EXHIBITION, you have a VIP ticket and privileged view of the exhibition, accompanied by the director of the Rijksmuseum and the curators of the show. *Film Center exclusive. Post-screening Q&As with executive producer Phil Grabsky Friday, October 6, 6:30PM, Saturday, October 7, 12:00PM.*

OUR SCREENS CAN BE YOURS!



HOST YOUR NEXT EVENT AT THE

GENE SISKEL FILM CENTER

Rent our screens and even our lobby area for a couple hours—or a whole day! Perfect for your next private or corporate event, party, reception, screening, or screen-testing your new film!

Interested in theater rentals? Visit:
siskelfilmcenter.org/rentals

*Theater rentals available during
non-programming hours.*

CONTRA BANNED

As a disturbing wave of bans—on books, on bodies, on identities—continues to sweep across the United States, the Film Center declares: get your censorship off our cinema. With *Contra/Banned*, we present 10 films that have experienced, in varying absurd degrees, their own bans and outcries, their own protests and regulations. The films of *Contra/Banned* are at times subversive, controversial, taboo, provocative, and shocking. Sounds like a good time at the movies to us. siskelfilmcenter.org/contrabanned



FRIDAY, SEPTEMBER 1, 6:00PM & SATURDAY, SEPTEMBER 9, 1:30PM L'AMORE

1948, dir. Roberto Rossellini, Italy, 69 min. In Italian with English subtitles / Format: Digital

Made in the same decade as Rossellini's remarkable "war trilogy" (ROME, OPEN CITY; PAISAN; and GERMANY, YEAR ZERO), L'AMORE is made up of two distinct short films, both starring the Italian powerhouse Anna Magnani. In THE HUMAN VOICE, an unnamed woman has a fraught conversation over the phone with her lover, and in THE MIRACLE the devoutly religious Nannina believes she has been impregnated by Saint Joseph. It was this second film that sparked outrage in the United States, and it was yanked from its New York premiere and condemned by the National Legion of Decency and Catholic authorities for indecency. When the New York Board of Regents revoked the film's license entirely, distributor Joseph Burstyn took the battle all the way to the Supreme Court, who, in a unanimous 1952 ruling, decided that film was a form of artistic expression, and therefore free-speech protected by the First Amendment. Grazie mille, Rossellini.

Complimentary beer—while supplies last!—for ticket holders to L'AMORE and ROBOCOP on September 1, courtesy our friends at Revolution Brewery! Must be 21+ to redeem.

Also, join us for opening weekend, and receive a limited-edition "I watch banned movies" sticker with ticket! While supplies last.



FRIDAY, SEPTEMBER 1, 8:00PM & MONDAY, SEPTEMBER 11, 6:00PM ROBOCOP: THE DIRECTOR'S CUT

1987, dir. Paul Verhoeven, USA, 102 min. In English / Format: 4K Digital

Set in 2029 in a destitute, near post-apocalyptic Detroit, after cop Alex Murphy is brutally murdered in the line of duty, he is reborn as RoboCop, an unstoppable, crime-fighting cyborg. Threatened with an X rating—box office poison—from the Motion Picture Association of America (MPAA), Verhoeven was forced to reedit his sci-fi satire multiple times to remove the more outrageous carnage. His original vision, presented in this series, was intended to be near-comical in its displays of violence, but the MPAA's required edits muffled the surreal quality of the film. As Verhoeven noted in 2014, "It was very unusual that people would tell me how to shoot my movie. But the distributor said they wanted an R, not an X, and I understood that. So we went back to edit it. And each of those eight times we had to cut off a little more violence here, violence there. It was give and take, but I'm not sure if it was working with the MPAA, or working against them. They were very adamant"



SATURDAY, SEPTEMBER 2, 3:00PM & WEDNESDAY, SEPTEMBER 6, 6:00PM ECSTASY (EKSTASE)

1933, dir. Gustav Machatý, Czechoslovakia, 82 min.

In Czech and German with English subtitles / Format: Digital

Machatý's dreamy, minimalist drama stars a young Hedy Lamarr (then billed as Hedy Kiesler), as Eva, who, unhappy in her sexless marriage with her husband Emil, begins a passionate affair with the virile construction worker Adam. Denounced by Pope Pius XI and banned in Germany, ECSTASY was the first film to be blocked by the United States Customs Service from entering the country after being deemed obscene and immoral, denounced as "dangerously indecent" because (brace yourself, dear audience) it contains the first on-screen instance of a woman experiencing an orgasm. Perhaps more scandalous: ECSTASY is a film decidedly focused on one woman's search for emotional and physical pleasure.



SATURDAY, SEPTEMBER 2, 5:00PM & SUNDAY, SEPTEMBER 10, 1:30PM
THE GIRL ON THE MOTORCYCLE (LA MOTOCYLETTE)

1968, dir. Jack Cardiff, UK, France, 91 min. In English / Format: Digital

Famed cinematographer Cardiff (*THE RED SHOES*, *THE AFRICAN QUEEN*) directs this hypnotic and oh-so-60s road trip on two wheels that stars Marianne Faithfull as the titular girl, Rebecca. After waking up next to her impotent husband Raymond, Rebecca, bored and dreaming of her former lover Daniel (Alain Delon), dons a black leather catsuit (and nothing else) and jumps on her motorbike to reunite with him. As she rides, she indulges in erotic, psychedelic reveries about her relationship with the two men and the power she feels as a desirable woman. *THE GIRL ON THE MOTORCYCLE* holds the distinction of being the first film to receive an X rating from the MPAA, and was released in the United States under the far more evocative and suggestive title, *NAKED UNDER LEATHER*. Considered soft porn by some (though the film is, even by 1968 standards, decidedly tame), and exploitation cinema by others, the film is a hazy, sexually liberated joyride.



SATURDAY, SEPTEMBER 2, 7:30PM & SATURDAY, SEPTEMBER 9, 3:30PM
THE LAST TEMPTATION OF CHRIST

1988, dir. Martin Scorsese, USA, Canada, 164 min. In English / Format: 35mm

With its screenplay by Paul Schrader (*TAXI DRIVER*), Scorsese's ambitious and personal examination of faith stars an outstanding Willem Dafoe as Jesus Christ struggling with his religious and political convictions. Upon its release, the film received as much intense hostility as it did critical acclaim, with boycotts organized by Christian groups who condemned the film's departure from gospel narratives, including a sex scene between Jesus and Mary Magdalene. Protests were staged at Universal Studios, and the studio responded with an open letter in newspapers across the country reiterating that it was the First Amendment right of Americans to see the film. Nevertheless, the film was banned in New Orleans, Oklahoma City, and Savannah; theater chains pulled the title from their lineups for fear of retribution and picketers; and, according to Roger Ebert, Scorsese received death threats from evangelical zealots, many of whom—of course—had not seen the film.



SUNDAY, SEPTEMBER 3, 3:00PM & FRIDAY, SEPTEMBER 8, 6:00PM
PROMISES! PROMISES!

1963, dir. King Donovan, USA, 90 min. (approximately) In English / Format: 35mm + Digital supplements

An otherwise unremarkable comic romp about two pregnant wives and paternity confusion, *PROMISES! PROMISES!* made history as the first major Hollywood release to feature nudity by a mainstream star, Jayne Mansfield. Released in the dying days of the Hays Code and before the MPAA established their ratings system, Mansfield's breasts shocked the nation. Behind-the-scenes photos were published in *Playboy*, prompting Hugh Hefner to be arrested in Chicago on obscenity charges. The film was banned in numerous cities, and—as we learned when sourcing it for this series—an original version of the film fit for big-screen exhibition is elusive. To that end, we will present the first titillating seven minutes of the film digitally, before switching to the edited 35mm print provided by the Academy of Motion Pictures Arts and Sciences. Scenes that dreamily flash back to Mansfield's nudity have been cut from the print, and jarring edits indicate where censors have gotten their hands on the celluloid.



SUNDAY, SEPTEMBER 3, 5:15PM & FRIDAY, SEPTEMBER 8, 8:30PM
BEYOND THE VALLEY OF THE DOLLS

1970, dir. Russ Meyer, USA, 109 min. In English / Format: Digital

Having made a name for himself as the “King of the Nudies,” exploitation master Russ Meyer was given a substantial budget by Twentieth Century-Fox to direct a sequel to one of their biggest hits: Mark Robson's 1967 *VALLEY OF THE DOLLS*. With a script written by Roger Ebert, Meyer's film is a satirical, psychedelic cautionary tale about three young female musicians who head to Hollywood determined to make it big, but are instead pulled into a sleazy world of sex and drugs. *BEYOND THE VALLEY OF THE DOLLS* was given an X rating by the MPAA (reclassified as NC-17 in 1990) and Grace Kelly, who was a member of Fox's board of directors, lobbied to have Meyer's contract to the studio terminated. Critics branded Meyers a “pornographer” and Jacqueline Susann, author of *Valley of the Dolls* sued Fox—and posthumously won—for damaging her reputation with the film because it “employs total nudity and is scandalous of content.” Disney purchased Fox and their entire library of films in 2019, but has yet to make *BEYOND THE VALLEY OF THE DOLLS* available on Disney+.



MONDAY, SEPTEMBER 4, 6:00PM & SUNDAY, SEPTEMBER 10, 3:45PM
SCARFACE

1932, dir. Howard Hawks, USA, 93 min. In English / Format: 4K Digital restoration

This seminal gangster film, loosely based on Chicago's own Al Capone (who was rumored to have liked the film so much that he obtained a copy), SCARFACE was produced and filmed during the pre-Code era, when regulations on film content were scant, and released at the outset of the enforcement of the Motion Picture Production Code (also known as the Hays Code). Concerned with the film's grisly violence and sympathetic portrayal of mobsters, the release of SCARFACE was delayed, and Hawks was required to make substantial edits, including deleting scenes deemed overly sexual. Screenwriter Howard Hughes was even forced to write an alternate ending that condemned gang violence. Retitled as SCARFACE: THE SHAME OF THE NATION (subtle!), the film's release was further stymied when it was rejected by the Chicago Film Review Board, a department of the Chicago Police Department. This 4K restoration of the original, unaltered theatrical cut is followed by footage that was shot to appease censor boards.



WEDNESDAY, SEPTEMBER 6, 8:00PM & SATURDAY, SEPTEMBER 9, 7:00PM
PINK FLAMINGOS

1972, dir. John Waters, USA, 93 min. In English / Format: 35mm

Waters's subversive counterculture shocker stars the iconic Divine as Babs Johnson, a wanted criminal deemed by tabloids to be the "Filthiest Person Alive." When her title is challenged by two sociopaths, a foul fight, where no taboo is off limits, begins. Featuring pig heads, cannibalism, and feces—oh my!—the film was given an NC-17 rating by the MPAA for its "wide range of perversions in explicit details" and banned in Australia, Norway, and—allegedly still to this day—Hicksville, New York. Beloved by late night and grindhouse audiences from the start, PINK FLAMINGOS celebrated its 50th anniversary in 2022 with a Criterion Collection release (the disc comes with a barf bag) and, in a comforting case of the establishment embracing the indecent, a place in the National Film Registry, a division of the federal government.



MONDAY, SEPTEMBER 11, 8:30PM
FLAMING CREATURES

1963, dir. Jack Smith, USA, 43 min. In English / Format: 16mm

Promptly after the premiere of FLAMING CREATURES—Smith's orgiastic, messy tangle of bodies, lipstick, and vampires—at the Bleeker Street Cinema in New York City, police arrived at the theater and seized the print, and the film was banned across the country and internationally. Filmmaker Jonas Mekas, who was charged with violating New York's obscenity laws for screening the film in 1964, wrote in *Film Comment* of his arrest, "It is my duty as an artist and as a man to show the best work of my contemporaries to the people. It is my duty to bring to your attention the ridiculousness and illegality of the licensing and obscenity laws. The duty of the artist is to ignore bad laws and fight them every moment of his life. All works of art, all expressions of man's spirit must be permitted, must be available to the people. In what times do we live, when works of art are identified with the workings of crime? What a beautiful insanity!"

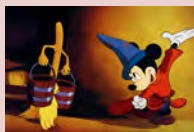


siskelfilmcenter.org/kidflix



SATURDAY, SEPTEMBER 16 & SUNDAY, SEPTEMBER 17
SOJOURNER TRUTH

This program of shorts, which includes films from Ayoka Chenzira, Carol Munday Lawrence, and Madeline Anderson, is kid-tested, parent-approved! For this special Kid Flix presentation, movie lovers age 12 and under get in free, and tickets for those 13 and up are just \$5. Even better: everyone gets a free popcorn! *Program runs approximately 70 min, appropriate for ages 8+*



SATURDAY, OCTOBER 28 & SUNDAY, OCTOBER 29
FANTASIA

1940, dirs. James Algar, Samuel Armstrong, Ford Beebe Jr., USA, 125 min. In English / Format: Digital

A landmark achievement in animation, Walt Disney's timeless masterpiece is an ambitious extravaganza of sight and sound that is even more spectacular on the big screen. From "The Sorcerer's Apprentice" to "Night on Bald Mountain," FANTASIA is a marvel. *Appropriate for ages 6+*

SOJOURNER TRUTH FESTIVAL OF THE ARTS

1976 2023
GENE SISKEL FILM CENTER
SEPTEMBER 14-17, 2023

A film series drawn
from the Sojourner
Truth Festival of
the Arts 2023

*Photo of Monica Freeman
by Edie Lynch; design by
Michael W. Phillips, Jr.*

Featuring work by Zeinabu irene
Davis, Kathleen Collins, Jessie
Maple, Yvonne Welbon, Aarin Burch,
Paige Taul, Jada-Amina Harvey,
Portia Cobb, Michelle Parkerson,
Cauleen Smith, Ytasha Womack,
Martine Syms, Ayoka Chenzira, Julie
Dash, Madeline Anderson, Fronza
Woods, Madeleine Hunt-Ehrlich,
Sophia Nahli Allison, and more.



For more information: siskelfilmcenter.org/sojourner



OUSMANE SEMBÈNE

We celebrate the centennial of Ousmane Sembène, one of the greatest and most groundbreaking filmmakers who ever lived, and the most internationally renowned African director of the twentieth century, with a selection of some of his most acclaimed work, including the newly restored *BLACK GIRL*.
siskelfilmcenter.org/sembene



SATURDAY, SEPTEMBER 16, 3:15PM

BLACK GIRL (LA NOIRE DE...), PRECEDED BY BOROM SARRET & NIAYE

1966, Senegal, France, 59 min. In French with English subtitles / Format: 4K Digital restoration

With the brilliant *BLACK GIRL*, Sembène transforms a deceptively simple plot—about a Senegalese woman who moves to France to work for a wealthy white couple and finds that life in their apartment becomes a figurative and literal prison—into a layered critique on the lingering colonialist mindset of a supposedly postcolonial world. *BLACK GIRL*, one of the essential films of the 1960s, is a harrowing human drama as well as a radical political statement. Preceded by *BOROM SARRET* (1963, 20 min.) and *NIAYE* (1964, 35 min.)



SUNDAY, SEPTEMBER 17, 1:00PM

MANDABI

1968, Senegal, France, 91 min. In Wolof and French with English subtitles / Format: Digital

In first movie ever made in the Wolof language—a major step toward the realization of Sembène's dream of creating a cinema by, about, and for Africans—after Ibrahima receives 25,000 francs, news of his windfall quickly spreads among his neighbors, who flock to him for loans. *MANDABI*—an adaptation of a novella by the director himself—is a bitterly ironic depiction of a society scarred by colonialism and plagued by corruption, greed, and poverty.



MONDAY, SEPTEMBER 18, 6:00PM

EMITAI

1971, Senegal, France, 91 min. In Wolof and French with English subtitles / Format: 4K Digital restoration

EMITAI envisions both the cruelties of oppression and the revolutionary potential of the oppressed. During World War II, French forces and their African lackeys comb the Senegalese countryside, conscripting young men into service and seizing rice stores for soldiers back in Europe. With unflinching realism, Sembène explores the strains that colonialism places upon cultural traditions and discovers a people's hidden reserves of rebellion and dignity.



TUESDAY, SEPTEMBER 19, 6:00PM

XALA

1975, Senegal, 123 min. In Wolof and French with English subtitles / Format: 4K Digital restoration

On the night of his wedding to a third bride, a government official is rendered impotent. After suspecting that one of his other wives has placed a curse (*xala*) on him, and after enlisting a local marabout for a cure, he must face the possibility that he deserves the infliction for his part in the embezzlement of public funds and for helping to keep Senegal in French hands. Combining elements from African folklore and popular cinema, *XALA* indicts the immoral hubris of entitled male authority figures and Senegalese sellouts.



WEDNESDAY, SEPTEMBER 20, 8:30PM

CEDDO

1977, Senegal, France, 117 min.

In English and Wolof, Arabic and Dyula with English subtitles / Format: 4K Digital restoration

In precolonial Senegal, members of the *Ceddo* (“outsiders”) kidnap Princess Dior Yacine after her father pledges loyalty to an Islamic faction that plans to convert the entire clan to its faith. Attempts to recapture her fail, provoking further division and eventual war between the animistic *Ceddo* and the fundamentalist Muslims, with Christian missionaries and slave traders from Europe caught in the middle. Banned in Sembène's native Senegal upon its original release, *CEDDO* is an ambitious epic that explores the combustible interstices among ancient tradition, religious colonization, political opportunism, and individual freedom.



THURSDAY, SEPTEMBER 21, 6:00PM

GUELWAAR

1992, Senegal, France, Germany, USA, 114 min. In Wolof and French with English subtitles / Format: Digital

“*Guelwaar*” is the nickname of a political radical and agitator whose criticism of Senegal's reliance on foreign aid ruffles the feathers of the powers-that-be. His suspicious death is followed by a farcical mix-up when his corpse is mistaken for that of another man and accidentally interred in an Islamic cemetery. At once a tragicomic study of social atomization and a hopeful vision of Pan-African solidarity and independence, *GUELWAAR* is Sembène's masterclass in interweaving complex storylines and merging disparate stylistic tones.



Our fall Lecture Series celebrates 30 years of essential contributions to moving-image culture that alumni from the Department of Film, Video, New Media, and Animation at the School of the Art Institute of Chicago 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 will frame 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 will frame conversations with our alumni who have extended these themes over the last decades in their own work and practice. (Daniel Eisenberg)

Runs through December 12. Lecturer: Daniel Eisenberg, SAIC Professor of Film, Video, New Media, and Animation. See website for full program and exhibition formats. siskelfilmcenter.org/lectureseries



TUESDAY, SEPTEMBER 5, 6:00PM THE ARCHIVE AND THE IMAGE

This program of films establishes several important themes of avant-garde media: the creative reuse and reframing of previously shot materials, and an exploration of states of being: dreams, memory, and interiority. Program: ROSE HOBART (1936, dir. Joseph Cornell, USA, 19 min.), TAKE THE 5:10 TO DREAMLAND (1976, dir. Bruce Conner, USA, 6 min.), VALSE TRISTE (pictured, 1977, dir. Bruce Conner, USA, 5 min.), GENTLY DOWN THE STREAM (1981, dir. Su Friedrich, USA, 14 min.), TIME BEING (1991, dir. Gunvor Nelson, Sweden, 6 min.), and DISPLACED PERSON (1981, dir. Daniel Eisenberg, USA, 10 min.). *Friederich in attendance.*



TUESDAY, SEPTEMBER 12, 6:00PM SHORT FILMS OF APICHTPONG WEERASETHAKUL

Winner of the Palme D'Or at Cannes for his UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES (2010), Weerasethakul (MFA 1998, HON 2011) is a prolific maker of installations, feature films, and short film works. Working in a synthetic style that incorporates diverse influences, we consider a selection of his shorter films in the formation of a personal poetic cinema. Program: THIRDWORLD (1999, Thailand, 17 min.), EMERALD (2008, Thailand, 12 min.), VAPOUR (2015, Thailand, 21 min.), MOBILE MEN (2018, Thailand, 3 min.), and BLUE (pictured, 2018, Thailand, 17 min.). *In conversation with Weerasethakul via Zoom.*



TUESDAY, SEPTEMBER 19, 6:00PM NICARAGUA HERE-SAY / SEE-HEAR AND THE UNIMAGINED LIVES OF OUR NEIGHBORS

1986, 2019, dir. Jeffrey Skoller, USA

Former SAIC Professor Skoller has been making, researching, and writing about film since the mid-1970s. His 2015 book *Shadows, Specters, Shards: Making History in Avant-Garde Film* explored the relationship of subjective, experimental film practice to historical experience, engaging some of the most significant social and intellectual debates of the last three decades. NICARAGUA HERE-SAY / SEE-HEAR (50 min.) is a prescient film is made with a hand-cranked Bolex in Nicaragua, and THE UNIMAGINED LIVES OF OUR NEIGHBORS (pictured, 2019, USA, 27 min.), is a first-person remembrance of Joseph Fischer, one of the first US sailors on the ground in post-atomic Hiroshima and Nagasaki.



TUESDAY, SEPTEMBER 26, 6:00PM DISPLACED PERSON AND COOPERATION OF PARTS

1981, 1987, dir. Daniel Eisenberg, USA

With the first two films of his POSTWAR trilogy—DISPLACED PERSON (pictured, 10 min.) and COOPERATION OF PARTS (40 min.)—Eisenberg explores two different traumatic histories, using film form to express what could not be expressed through language alone. As David Schwartz of Museum of the Moving Image noted, both films “deal with European uprooting, and through a distilled reshaping of images and narrated texts, raise questions about how knowledge and consciousness are transmitted.” *Skoller in attendance, in conversation with Daniel Eisenberg.*



TUESDAY, OCTOBER 3, 6:00PM
THE ART OF MEMORY

Rea Tajiri's HISTORY AND MEMORY (1991, USA, 32 min.) interweaves interviews, memorabilia, and the story of her father, who had been drafted pre-Pearl Harbor and returned to find his family's house removed from its site. Throughout, she surveys the memories of the living and spirits of the dead. Cecilia Cornejo's I WONDER WHAT YOU WILL REMEMBER OF SEPTEMBER (2004, USA, 27 min.) presents a haunting personal response to the events of September 11, 2001. With evocative imagery from both past and present, Cornejo weaves together her own fading childhood memories, her parents vivid recollections of the September 11, 1973 coup in Chile and post-9/11 conversations with her own young daughter, exploring how personal and collective histories intersect, as well as how trauma is lived and passed from one generation to the next. With THE ___ WORLD (pictured, 2021, USA, 18 min.) Peixuan Ouyang produces a personal essay about connection and disconnection, in and through different realities: diverse representations of real and imagined spaces and manufactured projections of personal and national identity. *Ouyang and Cornejo in attendance.*



TUESDAY, OCTOBER 10, 6:00PM
PERSISTENCE

1997, dir. Daniel Eisenberg, USA, 86 min. In English / Format: 16mm

Third in the POSTWAR film trilogy, after DISPLACED PERSON and COOPERATION OF PARTS (screening September 26), PERSISTENCE is a meditation on the time just after a great historical event, about what is common to moments such as these, about the continuous and discontinuous threads of history. PERSISTENCE does away with conventional thinking about linear time and reconfigures our relationship to historical and durational experience. Using archival materials as well as film shot for some future archive, the prevailing consciousness of 'history'—its multiple narratives and appearances—is always close at hand.



TUESDAY, OCTOBER 17, 6:00PM
THE SHORT FILMS OF BEATRIZ SANTIAGO MUÑOZ

Muñoz (MFA 1997) is an artist whose expanded moving-image work is entangled with Boalian theater, experimental ethnography, and feminist thought. She tends to work with non-actors and incorporates improvisation into her process. Her recent work is on the sensorial unconscious of anti-colonial movements, feminist experiments with form, and everyday poetic work in the Caribbean. Her work actively extends essayist form and confirms a unique poetic sensibility. Program: EL CUERVO, LA FOSA Y LA YEGUA (2021, Puerto Rico, USA, 16 min.), EL OMBLIGO DEL SUEÑO/LAJAS (2022, Puerto Rico, USA, 6 min.), EL OMBLIGO DEL SUEÑO/CANTERA (2022, Puerto Rico, USA, 6 min.), MARCHÉ SALOMON (pictured, 2015, Puerto Rico, USA, 16 min.), NOCTURNE (2014, Puerto Rico, USA, 31 min), and LAUREL SABINO Y JAGUILLA (2019, Puerto Rico, USA, 11 min.) *Muñoz in attendance.*



TUESDAY, OCTOBER 24, 6:00PM
THE SHORT FILMS OF STEFFANI JEMISON

Steffani Jemison (MFA 2009) lives and works in New York. She attends to the seam between conceptual precepts and embodied knowledge. Her multidisciplinary approach spans time-based, sculptural, and discursive mediums, informed by deep research into movement practices, literature, ethnomusicology, and the history of cinema. A 2020 recipient of a Creative Capital Award and a Guggenheim Fellowship, among other honors, her recent work examines the liberatory potential of opacity and quiet. *Jemison in attendance.*



TUESDAY, OCTOBER 31, 6:00PM
EVERYDAY LIFE

Pedagogy, performance, simulation, repetition... how we learn to do what we do, to be social, to be a citizen, all figure into this program of films. Informed by Baudrillard's theory of the simulacra, Harun Farocki's HOW TO LIVE IN THE FEDERAL REPUBLIC OF GERMANY (pictured, 1990, Germany, 79 min.) stands outside his large oeuvre for its playfulness and humor, as we see the passage of knowledge performed before our eyes. Lori Felker's PATIENCE (2023, USA, 19 min.) and Peng Zuqiang's ACCORDION CLASS (2016, People's Republic of China, 19 min.) trace more contemporary models, each a revelation of social construction. *Felker in attendance, in conversation with Peng via Zoom.*

1 AND DONE

Consider your favorite filmmaker—you've probably seen all of their work, right? You've watched their filmography forward and backward, defended their "lesser" films, and chosen your favorites. Film appreciation often involves considering an entire filmography, comparing early work, tracking evolutions of style, and appreciating late-career reinventions. But what of the filmmaker who made just one feature film? Artists who provide audiences with no other title to compare and contrast, and whose feature work is by design, by disappointment, or by death—singular? In *One and Done* we consider the work of gifted filmmakers who, for myriad reasons, never directed another feature film again, and invite audiences to appreciate the rarity while imagining what might have been. siskelfilmcenter.org/oneanddone



FRIDAY, SEPTEMBER 29, 8:45PM & THURSDAY, OCTOBER 12, 8:30PM TRUE STORIES

1986, dir. David Byrne, USA, 89 min. In English / Format: **35mm**

When Byrne directed *TRUE STORIES*, he was already a huge star as the frontman for Talking Heads. He's gone on to direct music videos, short films, and documentaries, but *TRUE STORIES* stands out not just as the only feature narrative he's ever directed, but also as a delightfully strange film that feels possible only with Byrne at the helm. Byrne stars as a cowboy-hat-wearing narrator who journeys through a series of vignettes "about a bunch of people in Virgil Texas," including lovesick singer Louis Fyne (John Goodman) and the bedridden Miss Rollings (Swoosie Kurtz), all preparing for the 150th anniversary of Texas, deemed the "Celebration of Specialness." A musical patchwork of good natured weirdness, *TRUE STORIES*, while not a commercial success at the time of its release, was embraced by critics, including Roger Ebert, who called the film "a bold attempt to paint a bizarre American landscape." That Byrne attempted no other feature narrative film seems fitting, *TRUE STORIES* is a perfect, particular chapter in his boundless career.



SATURDAY, SEPTEMBER 30, 5:30PM & SATURDAY, OCTOBER 7, 3:00PM JUST ANOTHER GIRL ON THE I.R.T.

1992, dir. Leslie Harris, USA, 92 min. In English / Format: Digital

With its United States premiere at the Sundance Film Festival, *JUST ANOTHER GIRL ON THE I.R.T.* introduced audiences to the trailblazing writer-director Harris, who took home a special jury prize for her debut. The story—about Chantal, a Black teenager living in Brooklyn, determined to realize her dreams of going to college and getting out of the projects—was, as Harris states in the end credits, "A Film Hollywood Dared Not Do." After its release, Harris's screenplay pitches, focused on stories of pioneering Black women, including female hip-hop artists and the first African American female pilot, found no traction. Similar to the career of Julie Dash, who struggled to find funding after her acclaimed 1991 film *DAUGHTERS OF THE DUST*, Harris has voiced her frustration, "It's still rare to have a Black director, writer, and producer making a film with a Black lead female character. I tend to write films that deal with one Black woman's story...that's where it becomes a little tricky in the film industry."



SATURDAY, SEPTEMBER 30, 7:45PM & SUNDAY, OCTOBER 8, 6:00PM PHASE IV

1974, dir. Saul Bass, UK, USA, 84 min. In English / Format: Digital

An acclaimed graphic designer who created original logos for United Airlines, Warner Bros., and AT&T and designed the title sequences for *THE MAN WITH THE GOLDEN ARM*, *THE SEVEN YEAR ITCH*, and *PSYCHO*, Bass also served as storyboard artist and visual consultant to Stanley Kubrick and Alfred Hitchcock, among others. It is no wonder that his solo directorial effort is visually striking, a film the trailer declared as "a new kind of film experience." Inspired by H. G. Wells's 1905 short story "Empire of the Ants" (myrmecophobics, you've been warned), *PHASE IV* is set in an Arizona farm town, where sentient ants have waged war on humans. A man vs. nature oddity, Bass used macro photographic footage of real ants, psychedelic montages, and intense close-ups to tell the surreal story, leading critics to deride the effort as all style, no substance, with the *New York Times* writing, "*PHASE IV* cries for a *PHASE V* of fuller explanations." Ironically marketed without a Bass designed poster, *PHASE IV* eventually gained cult status, though it marked the end of Bass's directorial career.



SUNDAY, OCTOBER 1, 5:30PM & THURSDAY, OCTOBER 5, 8:30PM
THE NIGHT OF THE HUNTER

1955, dir. Charles Laughton, USA, 92 min. In English / Format: **35mm**

A revered actor of the stage and screen, Laughton won an Academy Award for THE PRIVATE LIFE OF HENRY VIII and generated accolades for his versatility in roles like Captain Bligh in MUTINY ON THE BOUNTY and Quasimodo in THE HUNCHBACK OF NOTRE DAME. In THE NIGHT OF THE HUNTER, Robert Mitchum plays arguably one of the most terrifying on-screen villains, Reverend Harry Powell, a murdering grifter who marries a widow in order to rob her. Now considered an expressionistic film noir masterpiece, the film was a critical and financial failure upon its release, with the UK Times declaring, “Mr. Laughton is a highly intelligent man, nothing that he does is without interest. THE NIGHT OF THE HUNTER is indeed none the less interesting for being a failure.” Laughton was devastated by the reception and never directed another film again.



MONDAY, OCTOBER 2, 6:00PM & SUNDAY, OCTOBER 8, 2:00PM
L'ATALANTE

1934, dir. Jean Vigo, France, 89 min. In French and Russian with English subtitles / Format: Digital

A heartbreaking inclusion in this series, Vigo—who passed away due to complications from tuberculosis at age 29—immeasurably influenced both the poetic realism and French New Wave movements. A pioneering and political artist (his short film ZERO FOR CONDUCT was deemed “anti-French” and banned by Parisian authorities), Vigo employed new techniques to tell a story, including an inspired “underwater” sequence that elevate L'ATALANTE's relatively simple plot about the stormy start to a young couple's marriage to lyrical and dreamily erotic heights. Regularly included in *Sight & Sound's* Greatest Films of All Time poll (coming in 34th in 2022), Vigo's only feature-length film was called “one of the supreme achievements in the history of cinema” by Jonathan Rosenbaum, and is impossible to watch without mourning the tragically short life of Vigo, whose entire filmography can be watched in fewer than three hours.



MONDAY, OCTOBER 2, 8:00PM & SUNDAY, OCTOBER 8, 4:00PM
WANDA

1970, dir. Barbara Loden, USA, 102 min. In English / Format: Digital

In Loden's remarkable, verite-style portrait of womanhood, the titular Wanda (played by Loden) is an unhappy housewife who drifts through rural coal mining country after leaving her husband and children. A woman unmoored, Wanda wanders from man to man—a one-night stand, a criminal, a stranger—their abusive and dismissive treatment of her a reflection of the tyranny of misogyny in America. Made at a time when few women were behind the camera, WANDA shook the foundations of independent cinema and unwaveringly presented a flawed female protagonist still rarely seen on screen, even more than 50 years later. Though critically lauded—the film premiered at the Venice Film Festival, the only film from America that year—WANDA never received distribution and was criminally underseen. Loden turned her creative attention to the stage and tragically died in 1980.



FRIDAY, OCTOBER 6, 8:30PM & TUESDAY, OCTOBER 10, 6:30PM
CARNIVAL OF SOULS

1962, dir. Herk Harvey, USA, 78 min. In English / Format: Digital

Now considered a B-movie classic about the sole survivor of a fatal car accident whose visions of a demonic character draw her to a deserted carnival on the outskirts of town, Harvey's CARNIVAL OF SOULS went relatively unnoticed after its inauspicious premiere in Lawrence, Kansas, where it was largely filmed. After nearly a decade successfully directing educational short films (with titles like WHY STUDY HOME ECONOMICS?) Harvey shot CARNIVAL OF SOULS in three weeks and on a shoe-string budget, saving time and money employing many of the camera techniques he had learned at his day job. A truly independent production, Harvey funded the film with \$500 investments from Kansas businessmen, used mirrors to achieve special effects, and collaborated with a local organist on the score. Later gaining a cult following, Harvey's solo feature is a macabre masterpiece, which George Romero and David Lynch have credited as an influence.



THURSDAY, SEPTEMBER 7, 6:00PM
SU FRIEDRICH: SINK OR SWIM AND RULES OF THE ROAD

1990–93, USA, 79 min. In English / Format: 16mm and digital

For nearly a half-century, Su Friedrich has played a pivotal role in American queer cinema and autobiographical film, with her rich and often unflinching explorations of family, kinship, and society. Her landmark featurette *SINK OR SWIM* (pictured, 1990) is a wrenching portrait of a girl's fraught relationship with her father, unspooling in a series of 26 evocative and interlocking vignettes. Screening with her wry breakup short *RULES OF THE ROAD* (1993).



THURSDAY, SEPTEMBER 7, 8:30PM
SU FRIEDRICH: TODAY

2022, USA, 57 min. In English / Format: Digital

Su Friedrich's latest is a luminous personal essay on beauty, love, and loss. Endeavoring to live by and also question the maxim to "live in the moment," Friedrich turns her camera to the world immediately in front of her: a neighborhood barbecue, a bucolic landscape, and the devastating losses of loved ones.



THURSDAY, SEPTEMBER 14, 6:00PM
SOJOURNER TRUTH FESTIVAL OF THE ARTS: INTERIOR LIVES

1981–2020, USA, 84 min. In English / Format: 16mm and digital video

In 1976, an extraordinary group of Black feminist artists organized the first-ever Black women's film festival: the Sojourner Truth Festival of the Arts. Four decades later, a new generation of artists, curators, and scholars have revived the festival. Foregrounding Black women's interiority, this program kicks off four days of screenings and discussions, commemorating the original event and celebrating the rich legacy of Black feminist filmmaking that continues today. Pictured: *SPIN CYCLE* (dir. Aarin Burch, 1991). For more on the Sojourner Truth Festival of the Arts, see page 8.



THURSDAY, OCTOBER 5, 6:00PM
ŽELIMIR ŽILNIK: SHORT FILMS

1971–77, Yugoslavia, West Germany, 71 min. Multiple languages with English subtitles / Multiple formats

For more than 50 years, renowned Serbian director Želimir Žilnik has produced a body of trailblazing and politically committed films. A key member of Yugoslavia's rebellious Black Wave film movement of the 1960s and a pioneer of docufiction, Žilnik's perspective was shaped by Nazi atrocity, Yugoslavia's turbulent history, and periods of exile. This program brings together four of Žilnik's most powerful and innovative shorts, including *BLACK FILM* (1971), *UPRISING IN JAZAK* (1973), *INVENTORY* (pictured, 1975), and *MARKET PEOPLE* (1977).

Screenings, performances, and talks by groundbreaking media artists. Free for SAIC students. Visit siskelfilmcenter.org/conversations-edge for full schedule and program details. CATE is a collaboration between the Film Center, the Video Data Bank, and SAIC's Department of Film, Video, New Media and Animation, organized by Amy Beste, Director of Public Programs, SAIC.

All CATE events are presented with real-time captions (CART). For additional accessibility requests, please visit saic.edu/access or write cate@saic.edu.



FRIDAY, OCTOBER 6, 6:00PM
ŽELIMIR ŽILNIK: MARBLE ASS

1995, FR Yugoslavia, 87 min.
In Serbian with English subtitles / Format: Beta video transferred to 35mm

Winner of the Teddy for best feature at the 1995 Berlin Film Festival, *MARBLE ASS* is Žilnik's breakthrough celebration of queer life in former Yugoslavia shot during the Balkans War. Starring the late Merlinka as a version of herself, the film follows the lives of Merlin and Sanela—two trans women who turn to sex work as a means of financial security and an act of political resistance against the militant machismo of wartime culture.



SATURDAY, OCTOBER 7, 1:00PM
ŽELIMIR ŽILNIK: LOGBOOK SERBISTAN

2015, Serbia, 94 min.
In multiple languages with English subtitles / Format: Digital

Over the last two decades, Žilnik has produced a startlingly original body of work on the struggles of undocumented immigrants and refugees. In the award-winning *LOGBOOK SERBISTAN*, he casts Middle Eastern and African refugees fleeing war and poverty in stories based on their experiences seeking asylum.



THURSDAY, OCTOBER 12, 6:00PM
LAWRENCE ANDREWS: MYTHICPOTENTIALITIES

2019, USA, 60 min. In English / Format: Digital, sound-only

In the genre-defying imageless video *mythicPotentialities* (2021), artist Lawrence Andrews examines the murder of Emmett Till, the trial that followed, and the ways these events have been portrayed in mass media and popular culture. *Presented in partnership with Video Data Bank.*



THURSDAY, OCTOBER 26, 6:00PM
BEATRIZ SANTIAGO MUÑOZ: ORIANA AND GOSILA

2018–23, Puerto Rico, 88 min. In Spanish with English subtitles / Format: Digital

In Beatriz Santiago Muñoz's *ORIANA* (pictured), a band of feminist warriors takes refuge in a verdant Puerto Rican landscape. Inspired by French writer and theorist Monique Wittig's radical 1969 novel *Les Guérillères*, the film visualizes possibilities for a new world. Screening with Muñoz's exquisite short *GOSILA* (2018), about sense making in the wake of Hurricane Maria.

SPECIAL EVENTS & PARTNER PROGRAMS



FILMMAKER
Q&A!

WEDNESDAY, SEPTEMBER 13, 6:30PM RECEPTION / 7:30PM SCREENING CUFF OPENING NIGHT: HELLO DANKNESS

2023, dir. Soda Jerk, Australia, 70 min. In English / Format: Digital

The 30th annual Chicago Underground Film Festival kicks off at the Film Center with an opening reception followed by a 7:30PM presentation of Soda Jerk's award-winning HELLO DANKNESS. Composed entirely of hundreds of pirated film samples, HELLO DANKNESS is a bent suburban musical that bears witness to the psychotropic cultural spectacle of the period 2016 to 2021. Set in the American suburbs, the film follows a neighborhood through these years as consensus reality disintegrates into conspiracies and other political contagions. Part political satire, zombie stoner film, and Greek tragedy, the work is also informed by the encrypted memetics of contemporary internet culture. (CUFF) *Post-screening Q&A with director Soda Jerk. Learn more and get tickets at cuff.org*



WEDNESDAY, SEPTEMBER 20, 6:00PM AFTER ANTARCTICA

2021, dir. Tasha Van Zandt, USA, 105 min. In English / Format: Digital

Join Colossal, an international platform for contemporary art and visual expression, and the Design Museum of Chicago for this special screening of Van Zandt's award-winning feature-length documentary that follows renowned polar explorer Will Steger's life journey as an eyewitness to the greatest changes in the polar regions of our planet. Thirty years after his historic expedition across the coldest continent on Earth, Steger is not only known for being the first in history to complete this historic feat—he is also the last. *Post-screening discussion hosted by Colossal.*

Celluloid Now

FRIDAY, SEPTEMBER 22, 7:00PM CHICAGO FILM SOCIETY PRESENTS: CELLULOID NOW

The Chicago Film Society (CFS) returns with another edition of Celluloid Now, four days of screenings and workshops celebrating contemporary analog film exhibition and artist filmmaking, projected entirely on film. Join CFS at the Gene Siskel Film Center for a special, jumbo-sized program of 35mm shorts, featuring brand new prints and other surprises! Program runs approximately 120 min. *Additional Celluloid Now programs will be presented at Constellation (September 21) and the Chicago Cultural Center (September 23 & 24). Learn more at celluloidnow.org; tickets at siskelfilmcenter.org*



FILMMAKER
Q&A!

SATURDAY, SEPTEMBER 23, 3:00PM JOFFREY: MAVERICKS OF AMERICAN DANCE

2012, dir. Bob Hercules, USA, 82 min. In English / Format: Digital

Featuring rare excerpts from seminal Joffrey works, JOFFREY: MAVERICKS OF AMERICAN DANCE tells the story of this groundbreaking cultural treasure, known as the first truly American dance company. Narrated by Mandy Patinkin and directed by Hercules (BILL T. JONES: A GOOD MAN), this vivid portrait documents how the Joffrey Ballet revolutionized American ballet by daringly combining modern dance with traditional ballet technique, combining art with social statement, and setting ballets to pop and rock music scores. Produced by Una Jackman, Jay Alix, Erica Mann Ramis, and the late Harold Ramis. *Post-screening discussion with director Hercules; former Joffrey dancer and Arpino Foundation board member Michael Anderson; and additional Joffrey dancers to be announced.*



MONDAY, SEPTEMBER 25, 6:30PM RECEPTION / 7:30PM SCREENING MIDWEST FILM FESTIVAL

Experience the best of Midwest's advertising scene at The Midwest Film Festival's 9th Annual Advertising Community Night, presented by AICP. A must-attend event for industry professionals to come together and witness the magic of creative storytelling, the night will start with a networking reception at 6:30PM, followed by a screening and filmmaker Q&A at 7:30PM.

Showcasing a lineup of short films created by working professionals from the advertising sector, including story-driven commercials, passion projects, and music videos, don't miss this opportunity to be part of a memorable evening filled with creativity and inspiration! *Learn more at midwestfilm.com; tickets at siskelfilmcenter.org*



THURSDAY, SEPTEMBER 28, 6:00PM VIDEO DATA BANK PRESENTS: ROUNDBOUT

Video Data Bank (VDB), a special collection of the School of the Art Institute of Chicago, presents Roundabout, a new screening series in which the Chicago video art distributor invites fellow moving image archives and distributors to collaborate on a conversational program of short experimental works, prompted to respond to a selection of works from VDB's collection with a selection from their own. The first participant, Electronic Arts Intermix, is a New York City-based nonprofit arts organization that is a leading international resource for video and media art, and whose core program is the distribution and preservation of a major collection of more than 4,000 new and historical video works by artists. (VDB) Pictured: WORK IN PROGRESS, 1990, dir. Luis Valdovino.



FRIDAY, SEPTEMBER 29, 6:30PM SAFETY LAST!

1923, dirs. Fred C. Newmeyer, Sam Taylor, USA, 74 min. Silent / Format: **35mm**

Celebrate National Silent Film Day and the centennial anniversary of SAFETY LAST!—starring comic genius Harold Lloyd as a bumbling country boy determined to make it in the big city—with piano accompaniment by the Film Center's favorite pianist, David Drazin.



SATURDAY, SEPTEMBER 30, 1:00PM & SUNDAY, OCTOBER 1, 1:00PM THE UNSTABLE OBJECT II

2022, dir. Daniel Eisenberg, USA, Germany, France, Turkey, 204 min. / Format: Digital

Three factories. Three radically different modes of production. One of the world's largest prosthetics factory, far removed in the mountains of Germany; a small haute-couture glove atelier in southern France, where each glove is made by hand; and a distressed jeans factory in central Turkey, where about 2000 pairs of jeans are produced daily, reveal paradigms of contemporary production, organization, and labor. Using techniques of durational observation, THE UNSTABLE OBJECT II reveals the deeper meanings of these objects and sites, and in our world where the nature of work is radically changing, allows us the time and space to consider our own place in the order of things. *Post-screening discussion with director Eisenberg.*



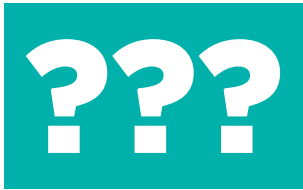
FILMMAKER Q&A!

**SATURDAY, OCTOBER 7, 4:00PM & MONDAY, OCTOBER 9, 6:00PM
UNSEEN**

2023, dir. Set Hernandez Rongkilyo, USA, 88 min.

In English and Spanish with English subtitles / Format: Digital

Most people dream of a better future. Pedro, an aspiring social worker, is no different. But as a blind, undocumented immigrant, Pedro faces political restrictions to obtain his college degree, secure a job in his field, and support his family. As he finally graduates, uncertainty looms over Pedro. What starts as a journey to provide mental health care for his community ultimately transforms into Pedro's path toward his own healing. Through experimental cinematography and sound, UNSEEN reimagines the accessibility of cinema, while exploring the intersections of immigration, disability, and mental health. **Presented with open captions; CART-captioned post-screening discussion with director Rongkilyo.**



**TUESDAY, OCTOBER 17, 6:00PM & 8:30PM
MEMBER APPRECIATION NIGHT**

Calling all Gene Siskel Film Center members! Join us for two special screenings of...films selected by you! Members, be on the lookout for an email in early October that will invite you to choose the films we screen, then meet your fellow members at the Film Center to enjoy complimentary snacks as we reveal the winning titles as the lights go down. Sign up or renew before October 1 to cast your vote! siskelfilmcenter.org/membership



FILMMAKER Q&A!

**MONDAY, OCTOBER 23, 6:00PM
NIGHTINGALE PROJECTS: AN EVENING WITH SAIF ALSAEGH**

Join Nightingale Projects for an evening of short experimental films by Saif Alsaegh. Alsaegh is a United States-based filmmaker from Baghdad. Much of his work deals with the contrast between the landscape of his youth in Baghdad growing up as part of the Indigenous Chaldean minority in the 90s and early 2000s, and the US landscape where he currently lives. His films have screened in festivals including Cinéma du Réel, Kurzfilm Hamburg, Kassel Dokfest, Aesthetica Short Film Festival, and in galleries and museums including the Wisconsin Triennial at the Madison Museum of Contemporary Art and the Rochester Contemporary Art Center. He received his master of fine arts in film from the University of Wisconsin-Milwaukee. Programmed by Drew Durepos. **Post-screening discussion with Alsaegh.**



BEER TASTING

**MONDAY, OCTOBER 23, 8:00PM
BOTTLE CONDITIONED**

2023, dir. Jerry Franck, USA, 82 min.

In English and French and Flemish with English subtitles / Format: Digital

Academy Award-nominated filmmaker Jerry Franck (CHAU, BEYOND THE LINES) explores the small ecosystem of Belgian brewers who specialize in lambic beer. Learning the history, tradition, and process behind this rare and revered brew, Franck documents the rise of lambic around the world and how its brewers navigate the demand of their popular creation. **Tickets include a post-screening lobby lambic tasting hosted by Hopleaf! Must be 21+ to attend tasting; tickets without tasting also available.**

THE CHICAGO BREWSEUM





59th Chicago International Film Festival

October 11-22, 2023

**The Festival returns to the
Gene Siskel Film Center
October 13-21.**

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MEET NICK LEFFEL

FESTIVAL COORDINATOR OF THE 29TH ANNUAL
BLACK HARVEST FILM FESTIVAL



“All of our submissions have shown unmatched genuine talent across so many forms that it’s a shame we can’t screen every single one.”

What brought you to the Gene Siskel Film Center?

My former mentor actually introduced me to the Film Center! As a young filmmaker, most of these entry-level years have been spent trying to find and create industry spaces where equity for marginalized creatives is prioritized, while using my own voice to contribute. Over the years, standout Film Center programming of unsung and diverse work has allowed me as a filmmaker and a programmer to tell the unsung and uniquely cultural narratives I’ve always wanted to tell. In 2022, I had the gracious opportunity of assisting the programming for the 28th Annual Black Harvest Film Festival, and I’m over the moon to be working as Festival Coordinator for this year’s 29th Annual Black Harvest Film Festival.

What excites you most as you view film submissions for the 29th Annual Black Harvest Film Festival?

We’ve been saying since day one that all of our submissions have shown unmatched genuine talent

across so many forms that it’s a shame we can’t screen every single one. These creators, from all walks of life, are actively pushing the boundaries and definitions of Black cinema to new endeavors. It’s such an honor to be amplifying and celebrating new Black artistry in the making.

What can audiences expect to experience at this year’s Black Harvest?

Everything from legendary retrospectives to emerging voices in Chicago, national, and international cinema, this festival is going to be one for the books. We’ve been collaborating with new community partners and organizing exciting things to come for an expansive off-screen festival experience as well. This festival will be a mix of new experiences while continuing the vision of our late co-Founder, Sergio Mims.

What film has had the greatest impact on you and why?

We’d be here for weeks on end if I could list them all, and that’s on me because I have a new favorite

every other day. Jessica Beshir’s FAYA DAYI has been living in my head for the past couple years because it has a really ethereally dreamlike perspective to accurately present the documentary as if you were living the lives of the subjects. I relate to it through my own Islamic and Ethiopian roots and am impressed by its use of unspoken political commentary.

What’s a fun fact or hidden talent you’d like audiences to know about you?

In my free time, I like to pick up and speak different languages as a hobby. I speak Russian and English fluently plus proficient French as I was actually born in the South Asian part of Russia, grew up in the United States, and studied French in school. I’m slowly working on Arabic, Spanish, and Farsi, but all of these languages are super difficult so we’ll have to really work on it.

BLACK HARVEST FILM FESTIVAL

November 3 – 16

**GENE SISKEL
FILM CENTER**



29th Annual Festival
**Revolutionary
Visions**

Festival lineup coming soon

Festival passes on sale:

Sept. 12 Members | **Sept. 19** General Public

SISKELFILMCENTER.ORG/BLACKHARVEST



5 QUESTIONS WITH BETHANN HARDISON

DIRECTOR, *INVISIBLE BEAUTY*



Photo credit: Hans Neumann

“Everyone who helps to make a film has contributed to something that really belongs in a movie theater.”

You are both a director of and the subject of *INVISIBLE BEAUTY*. What did you learn about yourself, or what discoveries did you have, in the process of making the film?

I discovered that I had to learn to get out of my own way. Just let it be, just let things happen. If you're trying to achieve anything in life—sometimes we're stuck in our own heads, or we don't think we deserve it, or we don't know how to get there—it is important to step out of the way and let it happen.

***INVISIBLE BEAUTY* is your first directing credit. What advice would you give to emerging/new filmmakers?**

Most important: get a really good producer, and definitely a good bookkeeper. You want to get the right people who can help to make things easier. If they have experience, and they are good, it's like a blessing. I look at my producer, and I'm always in awe. They will really help keep the ball moving, and they can have vision.

SAIC has a highly respected Department of Fashion Design. What is something you hope young designers and individuals emerging in the fashion industry take away from *INVISIBLE BEAUTY*?

I would tell every young person that aspires: go be an apprentice. Learn. It's very important to learn everything you can about everything that surrounds you, so when it's time for you to do you, you can do everything from sweep the floor to make a great garment.

What is a memorable moviegoing experience you've had?

I've had a few! From a younger part of my life was *BAMBI* (1942), after it was released, the second—from another time of my life—was *SPARTACUS* (1960), and the most recent moment was *DUNE* (2021), because of the score. There was no way to see that film but in a good theater with good sound. I'm very blessed that *INVISIBLE BEAUTY* is getting the opportunity to have a theatrical release. All I said from the time we were making it was, “I need the film to be on the silver

screen.” It means everything: it gives you the opportunity to get the essence of the film, when you can see it in the right setting and with people. Everyone who helps to make a film has contributed to something that really belongs in a movie theater.

What film do you watch again and again?

I'm someone who once I've seen a film, I'm done. The only film that I felt I could see more than once was *MISS SLOAN* (2016), with Jessica Chastain. I discovered it on a plane, and then I went back and saw it again, and then when I met Jessica, I told her, and she said “My god—I think you're one of six people who've seen that film!” There's a lot of good films out there, but I don't have time to go back and watch things over and over again. To repeat things is not my style.

See *INVISIBLE BEAUTY* exclusively at the Film Center starting September 22 (p. 3)

SUPPORT THE FILM CENTER

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

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SEPTEMBER

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

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

denotes 35mm or 16mm

						1	2
						<p>THE ETERNAL MEMORY</p> <p>OUR FATHER, THE DEVIL OPENS - ONE WEEK RUN</p> <p>SUNDANCE SHORTS TOUR OPENS - ONE WEEK RUN</p> <p>6:00 L'AMORE (Banned), p. 5</p> <p>8:00 ROBOCOP (Banned), p. 5</p>	<p>OUR FATHER, THE DEVIL</p> <p>SUNDANCE SHORTS</p> <p>THE ETERNAL MEMORY</p> <p>3:00 ECSTASY (Banned), p. 5</p> <p>5:00 THE GIRL ON THE MOTORCYCLE (Banned), p. 6</p> <p>7:30 THE LAST TEMPTATION OF CHRIST (Banned), p. 6</p>
<p>3</p> <p>OUR FATHER, THE DEVIL</p> <p>SUNDANCE SHORTS</p> <p>THE ETERNAL MEMORY</p> <p>3:00 PROMISES! PROMISES! (Banned), p. 6</p> <p>5:15 BEYOND THE VALLEY OF THE DOLLS (Banned), p. 6</p>	<p>4</p> <p>SUNDANCE SHORTS</p> <p>THE ETERNAL MEMORY</p> <p>6:00 SCARFACE (Banned), p. 7</p>	<p>5</p> <p>SUNDANCE SHORTS</p> <p>THE ETERNAL MEMORY</p> <p>★6:00 THE ARCHIVE AND THE IMAGE (Lecture), p. 10</p>	<p>6</p> <p>OUR FATHER, THE DEVIL</p> <p>THE ETERNAL MEMORY</p> <p>6:00 ECSTASY (Banned), p. 5</p> <p>8:00 PINK FLAMINGOS (Banned), p. 7</p>	<p>7</p> <p>OUR FATHER, THE DEVIL</p> <p>THE ETERNAL MEMORY</p> <p>★6:00 SU FRIEDRICH (CATE), p. 14</p> <p>★8:30 SU FRIEDRICH (CATE), p. 14</p>	<p>8</p> <p>WERCKMEISTER HARMONIES OPENS - ONE WEEK RUN</p> <p>6:00 PROMISES! PROMISES! (Banned), p. 6</p> <p>8:30 BEYOND THE VALLEY OF THE DOLLS (Banned), p. 6</p>	<p>9</p> <p>WERCKMEISTER HARMONIES</p> <p>1:30 L'AMORE (Banned), p. 5</p> <p>3:30 THE LAST TEMPTATION OF CHRIST (Banned), p. 6</p> <p>7:00 PINK FLAMINGOS (Banned), p. 7</p>	
<p>10</p> <p>WERCKMEISTER HARMONIES</p> <p>1:30 THE GIRL ON THE MOTORCYCLE (Banned), p. 6</p> <p>3:45 SCARFACE (Banned), p. 7</p>	<p>11</p> <p>WERCKMEISTER HARMONIES</p> <p>6:00 ROBOCOP (Banned), p. 5</p> <p>8:30 FLAMING CREATURES (Banned), p. 7</p>	<p>12</p> <p>WERCKMEISTER HARMONIES</p> <p>★6:00 SHORT FILMS OF APICHATPONG WEERASETHAKUL (Lecture), p. 10</p>	<p>13</p> <p>WERCKMEISTER HARMONIES</p> <p>★6:30 CUFF OPENING NIGHT RECEPTION, p. 16</p> <p>7:30 CUFF OPENING NIGHT: HELLO DANKNESS, p. 16</p>	<p>14</p> <p>WERCKMEISTER HARMONIES</p> <p>★6:30 SOJOURNER TRUTH FESTIVAL OF THE ARTS (CATE), p. 14</p>	<p>15</p> <p>OUR BODY OPENS - ONE WEEK RUN</p> <p>SOJOURNER TRUTH FESTIVAL OF THE ARTS</p>	<p>16</p> <p>OUR BODY</p> <p>SOJOURNER TRUTH FESTIVAL OF THE ARTS</p> <p>3:15 BOROM SARRET, NIYE & BLACK GIRL (Sembène), p. 9</p>	
<p>17</p> <p>OUR BODY</p> <p>SOJOURNER TRUTH FESTIVAL OF THE ARTS</p> <p>1:00 MANDABI (Sembène), p. 9</p>	<p>18</p> <p>OUR BODY</p> <p>6:00 EMITAÏ (Sembène), p. 9</p>	<p>19</p> <p>★6:00 NICARAGUA HERE-SAY / SEE-HEAR and THE UNIMAGINED LIVES OF OUR NEIGHBORS (Lecture), p. 10</p> <p>6:00 XALA (Sembène), p. 9</p>	<p>20</p> <p>OUR BODY</p> <p>★6:00 AFTER ANTARCTICA, p. 16</p> <p>8:30 CEDDO (Sembène), p. 9</p>	<p>21</p> <p>OUR BODY</p> <p>6:00 GUELWAAR (Sembène), p. 9</p>	<p>22</p> <p>INVISIBLE BEAUTY OPENS - ONE WEEK RUN</p> <p>WAITING FOR THE LIGHT TO CHANGE OPENS - ONE WEEK RUN</p> <p>7:00 CELLULOID NOW, p. 16</p>	<p>23</p> <p>INVISIBLE BEAUTY</p> <p>★WAITING FOR THE LIGHT TO CHANGE</p> <p>★3:00 JOFFREY: MAVERICKS OF AMERICAN DANCE, p. 16</p>	
<p>24</p> <p>INVISIBLE BEAUTY</p> <p>★WAITING FOR THE LIGHT TO CHANGE</p>	<p>25</p> <p>INVISIBLE BEAUTY</p> <p>6:30 MIDWEST FILM FESTIVAL RECEPTION, p. 17</p> <p>★7:30 MIDWEST FILM FESTIVAL SCREENING, p. 17</p>	<p>26</p> <p>INVISIBLE BEAUTY</p> <p>★6:00 DISPLACED PERSON and COOPERATION OF PARTS (Lecture), p. 10</p>	<p>27</p> <p>INVISIBLE BEAUTY</p> <p>WAITING FOR THE LIGHT TO CHANGE</p>	<p>28</p> <p>INVISIBLE BEAUTY</p> <p>WAITING FOR THE LIGHT TO CHANGE</p> <p>6:00 VIDEO DATA BANK PRESENTS: ROUNDABOUT, p. 17</p>	<p>29</p> <p>FAREWELL MY CONCUBINE OPENS - ONE WEEK RUN</p> <p>MAMI WATA OPENS - ONE WEEK RUN</p> <p>★6:30 SAFETY LAST!, p. 17</p> <p>8:45 TRUE STORIES (One and Done), p. 12</p>	<p>30</p> <p>FAREWELL MY CONCUBINE</p> <p>MAMI WATA</p> <p>★1:00 THE UNSTABLE OBJECT II, p. 17</p> <p>5:30 JUST ANOTHER GIRL ON THE I.R.T. (One and Done), p. 12</p> <p>7:45 PHASE IV (One and Done), p. 12</p>	

OCTOBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 FAREWELL MY CONCUBINE MAMI WATA ★ 1:00 THE UNSTABLE OBJECT II, p. 17 5:30 THE NIGHT OF THE HUNTER (One and Done), p. 13	2 FAREWELL MY CONCUBINE 6:00 L'ATALANTE (One and Done), p. 13 8:00 WANDA (One and Done), p. 13	3 MAMI WATA ★ 6:00 THE ART OF MEMORY (Lecture), p. 11	4 FAREWELL MY CONCUBINE MAMI WATA	5 MAMI WATA ★ 6:00 ŽELIMIR ŽILNIK (CATE), p. 15 8:30 THE NIGHT OF THE HUNTER (One and Done), p. 13	6 ★ VERMEER - THE GREATEST EXHIBITION OPENS - ONE WEEK RUN ★ 6:00 ŽELIMIR ŽILNIK (CATE), p. 15 8:30 CARNIVAL OF SOULS (One and Done), p. 13	7 ★ VERMEER - THE GREATEST EXHIBITION ★ 1:00 ŽELIMIR ŽILNIK (CATE), p. 15 3:00 JUST ANOTHER GIRL ON THE I.R.T. (One and Done), p. 12 ★ 4:00 UNSEEN, p. 18
8 VERMEER - THE GREATEST EXHIBITION 2:00 L'ATALANTE (One and Done), p. 13 4:00 WANDA (One and Done), p. 13 6:00 PHASE IV (One and Done), p. 12	9 VERMEER - THE GREATEST EXHIBITION ★ 6:00 UNSEEN, p. 18	10 VERMEER - THE GREATEST EXHIBITION ★ 6:00 PERSISTENCE (Lecture), p. 11 6:30 CARNIVAL OF SOULS (One and Done), p. 13	11 VERMEER - THE GREATEST EXHIBITION	12 VERMEER - THE GREATEST EXHIBITION ★ 6:00 LAWRENCE ANDREWS (CATE), p. 15 8:30 TRUE STORIES (One and Done), p. 12	13 59TH CHICAGO INTERNATIONAL FILM FESTIVAL	14 59TH CHICAGO INTERNATIONAL FILM FESTIVAL
15 59TH CHICAGO INTERNATIONAL FILM FESTIVAL	16 59TH CHICAGO INTERNATIONAL FILM FESTIVAL	17 ★ 6:00 SHORT FILMS OF BEATRIZ SANTIAGO MUÑOZ (Lecture), p. 11 6:00 and 8:30 MEMBER APPRECIATION SCREENING, p. 18	18 59TH CHICAGO INTERNATIONAL FILM FESTIVAL	19 59TH CHICAGO INTERNATIONAL FILM FESTIVAL	20 59TH CHICAGO INTERNATIONAL FILM FESTIVAL	21 59TH CHICAGO INTERNATIONAL FILM FESTIVAL
22 TO BE ANNOUNCED	23 ★ 6:00 SAIF ALSAEGH (Nightingale), p. 18 8:00 BOTTLE CONDITIONED, p. 18	24 ★ 6:00 SHORT FILMS OF STEFFANI JEMISON (Lecture), p. 11	25 TO BE ANNOUNCED	26 ★ 6:00 BEATRIZ SANTIAGO MUÑOZ (CATE), p. 15	27 TO BE ANNOUNCED	28 11:00 FANTASIA (Kid Flix), p. 7
29 11:00 FANTASIA (Kid Flix), p. 7	30 TO BE ANNOUNCED	31 ★ 6:00 EVERYDAY LIFE (Lecture), p. 11				

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.

Visit siskelfilmcenter.org for the most up-to-date information about what's playing, guest appearances, and confirmed showtimes.

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

No late entry allowed 20 minutes after listed showtimes.

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