

GENE SISKEL FILM CENTER

GAZETTE

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School of the Art Institute
of Chicago

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FROM OUR CURATOR



Celebrate the best in Belgian cinema March 1-10.

At the beginning of the year, I was catching up with a fellow film programmer who curates for a cinema in another state. We were chatting about films we were excited about and what the programming at festivals like Sundance and the Berlinale will mean for our lineups in 2024. “Remind me,” he said, “you have four screens, right?” I corrected him that we have two mighty screens at the Gene Siskel Film Center. “You are kidding me,” he said. “How...how do you show so much?!” It’s true—our screens are workhorses. In any given week, we might have up to 15 (20 if we’re feeling especially limber!) different titles on offer. When you step back and look at the calendar year, on average we present around 400 individual films annually. Within that data, and behind the numbers—remarkable stories are told from around the world. That bounty is especially reflected in March and April as we take a deep dive into Belgian cinema for our evolved Chicago European Union Film Festival (p. 7-11), our pals from the Chicago Film Society return for a weekend of Technicolor marvels (p. 12-13), a team of performers arrive to introduce you to the art of the benshi (p. 18-19), and we welcome back our longstanding guest the Chicago Palestine Film Festival (p. 20-21). When you consider these programs, alongside our slate of new releases and restorations (16 titles over the next two months, as of this writing) from Nuri Bilge Ceylan, Anthony Chen, Radu Jude, and Minhal Baig, among others, I understand why you might assume we’re a multi-multiplex. We haven’t added an extra screen, but our screens are without a doubt going the extra mile.

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.

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.

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; 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, Chris Tamma, Nico Valdez; SAIC Student Assistants: Omaymah Alkhateeb, Dylan Benjamin, Ana Dias, Enye Kang, Ruth Litan, Lukas Maksin, Emily Maloney, Magdalena Perez-Moore, Tanya Ramakrishnan, Mehraneh Salimianrizi, Mari Xiao. 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



STILL ON SCREEN THROUGH MARCH 20! THE BOY AND THE HERON (KIMITACHI WA DÔ IKIRU KA)

2023, dir. Hayao Miyazaki, Japan, 124 min.

In Japanese with English subtitles / Format: Digital

In his first film in a decade, Hayao Miyazaki returns with a profound visual feast. A boundlessly imaginative exploration of grief, family, and childhood, *THE BOY AND THE HERON* is a masterful work of wondrous beauty.



OPENS MARCH 1 ABOUT DRY GRASSES (KURU OTLAR ÜSTÜNE)

2023, dir. Nuri Bilge Ceylan, Turkey, France, Germany, Sweden, 197 min.

In Turkish with English subtitles / Format: Digital

In Cannes Palme d'Or winner Nuri Bilge Ceylan's *(WINTER SLEEP)* brilliant and multi-layered *ABOUT DRY GRASSES*, the dour Samet is a public school teacher in a rural village in East Anatolia, living with his colleague Kenan. Against the harsh, wintery backdrop, Samet is unsatisfied and yearns for a new job posting in Istanbul. When his closeness to a young pupil is exposed, he fears that public scrutiny will dash his hopes of bigger and better things. Anxious and angry, Samet turns his discontented attention to the vibrant new teacher Nuray (Merve Dizdar, winner of Best Actress at Cannes for her performance). *ABOUT DRY GRASSES* quietly explodes on the screen as Ceylan uses one man's darkest impulses to explore themes of masculinity, power, guilt, and jealousy. Set against a stunning, snowy landscape, the chill creeps into every inch of the frame. *Film Center exclusive.*



OPENS MARCH 8 SHAYDA

2023, dir. Noora Niasari, Australia, 117 min.

In English and Persian with English subtitles / Format: Digital

Executive produced by Cate Blanchett and winner of the Sundance Film Festival Audience Award in the World Cinema, Dramatic competition, Noora Niasari's masterly debut feature stars a luminous Zar Amir Ebrahimi (*HOLY SPIDER*) as Shayda, a brave Iranian mother who finds refuge in an Australian women's shelter with her six-year-old daughter after she leaves her abusive husband. Inspired by Niasari's childhood experiences, *SHAYDA* is a gripping and authentic story of a fearless woman fighting for her identity, and her freedom. *Film Center exclusive.*



OPENS MARCH 8 DRIFT

2023, dir. Anthony Chen, USA, Greece, France, UK, 93 min.

In English and Greek with English subtitles / Format: Digital

In *DRIFT*, two-time Academy Award nominee Cynthia Erivo (*HARRIET*), who also serves as producer, gives an exceptional performance as a young refugee named Jacqueline, who—on a visit to her native Liberia—was forced to flee when the trip home coincided with the brutality and violence that initiated the Second Liberian Civil War. Alone and penniless on a Greek island, where tourists unaware of her plight sunbathe and swim, she meets peripatetic tour guide Callie (Alia Shawkat). The two women forge a unique friendship that provides Jacqueline with the support and community she needs to gather her strength, confront her trauma, and forge ahead. *Film Center exclusive.*



OPENS MARCH 15 HIGH & LOW - JOHN GALLIANO

2023, dir. Kevin Macdonald, UK, USA, France, 116 min.

In English and French with English subtitles / Format: Digital

In the recent review of John Galliano's 2024 Paris Fashion Week collection, the *New York Times* recounted, "At the end, the audience members didn't just clap, they stamped their feet hard enough to make the floorboards shake. It has been awhile since anyone had experienced a world-building show quite like it." Galliano, a wunderkind-turned-enfant-terrible, has reemerged in the fashion industry after a fall from grace stemming, in part, from a 2011 substance-fueled, racist, and antisemitic rant that went viral. In this honest portrait of the repentant Galliano, the designer wrestles with his sin, considering how, and if, he may be forgiven. *Film Center exclusive.*



OPENS MARCH 15 THE BREAKING ICE (RAN DONG)

2023, dir. Anthony Chen, Singapore, 97 min.

In Mandarin and Korean with English Subtitles / Format: Digital

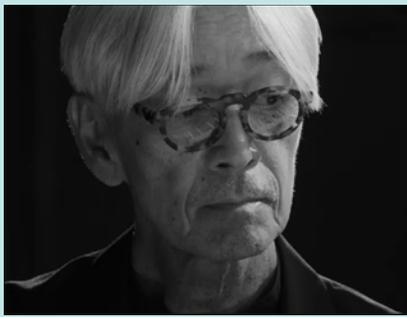
On a wintery visit to the frigid Yanji, a city on China's northern border, young urbanite Haofeng, in from Shanghai, feels adrift. When he meets the charming tour guide Nana, he's instantly infatuated. She introduces him to her friend Xiao, and the three quickly bond, the warmth between them allowing for past traumas to be confronted and old wounds to heal. Director Anthony Chen, who won the coveted Camera d'Or at Cannes for his feature debut *ILO ILO* in 2013, and whose *DRIFT* opens at the Film Center on March 8, delivers a deceptively simple *JULES AND JIM*-esque love triangle, and a rich study of three lost souls who find each other, despite the cold. *Film Center exclusive.*



OPENS MARCH 22 PANDORA'S BOX (DIE BÜCHSE DER PANDORA)

1929, dir. G.W. Pabst, German, 141 min. Silent, German intertitles with English subtitles / Format: Digital restoration

Sensationally modern and controversial when it was released nearly a century ago, *PANDORA'S BOX*—directed by master of German cinema G.W. Pabst—follows the rise and inevitable fall of the unbridled showgirl Lulu (the eternally cool Louise Brooks, in arguably her most iconic performance), a young woman whose allure leads men to their demise. Hypnotic and erotic, *PANDORA'S BOX* is presented in this new, long-awaited 2K restoration from the surviving 35mm elements at Haghefilm Conservation, under the supervision of the Deutsche Kinemathek with the cooperation of the George Eastman Museum, the Cinémathèque Française, Cineteca di Bologna, Národní filmový archiv, and Gosfilmofond. Features a recorded score by composer Peer Raben. *Film Center exclusive.*



OPENS MARCH 22
RYUICHI SAKAMOTO | OPUS

2023, dir. Neo Sora, Japan, 103 min.
In Japanese with English subtitles / Format: Digital

Ryuichi Sakamoto, one of the world's preeminent composers, an electronic music pioneer, and a revered pianist, passed away in March 2023, at the age of 71. His work, including scores for films by Hirokazu Koreeda, Alejandro G. Iñárritu, and Bernardo Bertolucci, influenced and inspired artists and audiences alike. Filmed in late 2022 by Sakamoto's son, RYUICHI SAKAMOTO | OPUS is an intimate and exquisite one-man show, and one of Sakamoto's final performances. There is no audience with him as he sits behind his piano, and few words are spoken. A stirring farewell and a fitting elegy, this portrait is—like the artist himself—a wonder to behold. *Film Center exclusive.*



OPENS MARCH 22
I HEARD IT THROUGH THE GRAPEVINE

1982, dirs. Dick Fontaine, Pat Hartley, USA, 92 min.
In English / Format: 4K Digital restoration

Freshly restored by the Harvard Film Archive, I HEARD IT THROUGH THE GRAPEVINE acts as a powerful time machine, following James Baldwin on an epic road trip through the haunted and historical locations in the United States where critical moments of the civil rights movement took place. From Selma and Birmingham, Alabama; to Atlanta, Georgia and St. Augustine, Florida, Baldwin meets with activists and artists, including Amiri Baraka and Oretha Castle Haley, to consider the past and the pain within each place. Interwoven with archival footage, with the singularly brilliant Baldwin as our guide, I HEARD IT THROUGH THE GRAPEVINE lays bare the truth. As Baldwin observes, "Everything has changed on the surface, and nothing else has been touched." *Film Center exclusive.*



READ MORE
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OPENS MARCH 29
DO NOT EXPECT TOO MUCH FROM THE END OF THE WORLD
(NU AȘTEPTA PREA MULT DE LA SFÂRSITUL LUMII)

2023, dir. Radu Jude, Romania, Luxembourg, France, Croatia, 163 min.
In English and Romanian, German, Hungarian, and Italian with English subtitles / Format: Digital

Radical Romanian provocateur Radu Jude (BAD LUCK BANGING OR LOONY PORN) returns to the Film Center with a fresh crop of hot takes assailing corporate greed, social media rot, flagrant misogyny, and worker exploitation—don't worry, it's a comedy. Pushing the conventional boundaries of narrative cinema, Jude follows a day-in-the-life of cynical film production assistant Angela, as she drives around Bucharest on her current gig: recording testimonials of workers who have been injured on the job. Intercut with footage from Lucian Bratu's 1981 film ANGELA MOVES ON, Jude's latest is a razor-sharp retort to human existence in the 21st century. *Film Center exclusive.*



OPENS MARCH 29
FEMME

2023, dirs. Sam H. Freeman, Ng Choon Ping, UK, 99 min. In English / Format: Digital

Drag artist Aphrodite Banks, Jules (Nathan Stewart-Jarrett, CANDYMAN) is a celebrated and beloved performer who, following a vicious homophobic attack, withdraws from his vibrant life. When he encounters his attacker (George MacKay, 1917)—who does not recognize him—in a gay sauna, he seizes the opportunity to enact revenge, entering into a complicated relationship with the closeted Preston, and infiltrating his world of hyper-masculinity and internalized homophobia. Anchored by two powerhouse performances, FEMME is a fearless game of cat and mouse. *Opens exclusively at the Film Center.*



OPENS APRIL 5
LA CHIMERA

2023, dir. Alice Rohrwacher, Italy, France, Switzerland, 130 min.
In English and Italian with English subtitles / Format: Digital

Recently released from prison, Arthur (*The Crown's* Josh O'Connor) arrives in a rumpled suit to a rural town in Italy. There, he connects with a band of "tombaroli" - tomb raiders who dig up ancient graves to steal the long-lost treasures buried with the dead. As Arthur and the ragtag team of thieves hunt for spoils, he also searches for the woman he lost, Beniamina. In this beguiling and delightful fairy tale from Alice Rohrwacher (HAPPY AS LAZZARO), the intertwined destinies of these characters, all in search of unrealized dreams, unfold.



OPENS APRIL 12
FREE TIME

2023, dir. Ryan Martin Brown, USA, 78 min. In English / Format: Digital

As he approaches the end of his twenties, Drew has come to a decision to quit his job as a data analyst. "I just don't like it," he explains to his boss. "Spreadsheets, numbers...I just thought there would be more to it." Enthusiastic about embracing life, the charmingly awkward Drew, through a series of experiences and interactions as a newly unemployed person, comes to realize he doesn't have much of a life to embrace. In this idiosyncratic comedy debut from director Ryan Martin Brown, reminiscent of early Woody Allen with a dash of *Curb Your Enthusiasm* cringe, the essence of millennial ennui is brought to witty life against the background of New York City. *Film Center exclusive.*



OPENS APRIL 12
THE TUBA THIEVES

2023, dir. Alison O'Daniel, USA, 93 min. In English and American Sign Language and Spanish with English subtitles / Format: Digital

From 2011 to 2013, a spate of robberies occurred in Los Angeles high schools. The stolen goods? Tubas. In this "groundbreaking work of art" (Josh Flanders, *Chicago Reader*), hard of hearing filmmaker Alison O'Daniel blurs documentary and fictional elements to explore what it means to listen. Through several d/Deaf people telling stories in a unique game of telephone, THE TUBA THIEVES unfolds not as a mystery around stolen instruments, but as a sonic experience that examines the nature of sound itself. All screenings presented with open captions, balloons available at the Film Center box office for film soundtrack access through vibration. *Film Center exclusive.*



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OPENS APRIL 19
WE GROWN NOW

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

In 1992 Chicago, as Michael Jordan solidifies himself as a champion, wide-eyed and imaginative best friends Malik and Eric traverse the city, looking to escape the mundaneness of school and the hardships of growing up in the Cabrini-Green housing projects. Their unbreakable bond is challenged when tragedy shakes their community. Directed by Chicago filmmaker Minhal Baig, the *Chicago Tribune's* 2023 Chicagoan of the Year for Film, and hailed by critic Robert Daniels as “an unassuming character study set to poetic rhythms [that] makes for an empathetic study of Black life, full of resolve,” WE GROWN NOW is a delicate coming-of-age portrait.



OPENS APRIL 19
THE OLD OAK

2023, dir. Ken Loach, UK, France, Belgium, 113 min.
In English and Arabic with English subtitles / Format: Digital

In a once-thriving mining village in England, the Old Oak is the last pub standing, a symbol of the “good old days,” and a place for the downtrodden citizens to gather. When a group of Syrian refugees moves into town, they are met with prejudices and distrust, but when an unexpected friendship forms between Old Oak proprietor TJ and refugee Yara, so too blooms compassion and understanding between the townspeople and their new neighbors. An unwaveringly humanistic filmmaker, two-time Palme d’Or winner Ken Loach (THE WIND THE SHAKES THE BARLEY; I, DANIEL BLAKE), now 87, has announced THE OLD OAK—perhaps his most empathetic and hopeful film—will be his last. *Film Center exclusive.*



OPENS APRIL 26
JOHN SINGER SARGENT: FASHION AND SWAGGER

2024, dir. David Bickerstaff, UK, 90 min.
In English / Format: Digital

John Singer Sargent is known as the greatest portrait artist of his era. What made his ‘swagger’ portraits remarkable was his power over his sitters, what they wore, and how they were presented to the audience. Filmed at the Museum of Fine Arts, Boston and the Tate Britain, London, and through interviews with curators, contemporary fashionistas, and style influencers, this compelling documentary examines how Sargent’s unique practice has influenced modern art, culture, and fashion. Step into the glittering world of fashion, scandal, and shameless self-promotion that made John Singer Sargent the painter who defined an era. (*Exhibition on Screen*). *Film Center exclusive.*

CHICAGO EUROPEAN UNION FILM FESTIVAL ★ **SPOTLIGHT ON BELGIUM**

For 26 years, the Gene Siskel Film Center has presented the Chicago European Union Film Festival (CEUFF). As we considered the appetites of our audience and the evolution of the European Union (EU), an adaptation of the scope and shape of the festival felt essential—and exciting. It is our immense pleasure, with the support of our cultural partners across the EU, to introduce a new iteration of the festival: an annual spotlight of the country in the EU Presidency. This year, we’re featuring the best in Belgian cinema. Presenting Chicago audiences with a potent cultural immersion and showcasing bright new native talents alongside a slice of repertory favorites and contemporary co-productions, our EU Spotlight will also welcome guests and artists, host special events, and introduce the tastes of the country on display at special events and at our concession stand (yes, there will be Belgian waffles this year!). Join us as we dive into the best of Belgian cinema new and old, and set your calendars for the spotlights to come: Poland (2025), Cyprus (2026), and Lithuania (2027). siskelfilmcenter.org/ceuff

FRIDAY, MARCH 1, 7:00PM
OMEN (AUGURE)

2023, dir. Baloji, Belgium, Democratic Republic of Congo, Netherlands, France, Germany, South Africa, 90 min. In English and French, Swahili, and Lingala with English subtitles / Format: Digital



Q&A

With stunningly rich visuals, OMEN (which returns to the Film Center April 26) is a sensory experience, the feature debut from Belgian-Congolese artist and musician Baloji, Koffi, a young Congolese man, visits his native Kinshasa after living for years in Belgium. With his white fiancée Alice by his side, the return to his birthplace is troubled from the start, as his family members hold fast to old superstitions, heightened by his appearance and the passage of time. When he suffers a nosebleed during a meal, secrecy and sorcery erupt. With stunningly rich visuals, OMEN is a sensory experience, introducing a daring, imaginative, and visionary filmmaker. Belgium’s submission to the Academy Awards for consideration, OMEN premiered in the Un Certain Regard program at the Cannes Film Festival, where it won the New Voice Prize. *Baloji in attendance for this Chicago premiere. Tickets: \$20 Gene Siskel Film Center members and SAIC students, faculty, and staff / \$25 general audiences. Followed by a reception with Belgian beer and bites hosted by Hopleaf.*

SATURDAY, MARCH 2, 1:30PM; SUNDAY, MARCH 3, 3:45PM;
WEDNESDAY, MARCH 6, 6:15PM
HERE

2023, dir. Bas Devos, Belgium, 82 min.
In French, Romanian, Chinese, and Dutch with English subtitles / Format: Digital



In Bas Devos’s unassuming HERE, a construction worker prepares to return home for the holidays, perhaps never to return to his urban lifestyle in Brussels. Before he leaves, he makes a soup out of the leftover ingredients in his fridge. Delivering servings of soup around the city, he bids goodbye to family and friends. On a rainy day, quite by chance, he meets a woman studying microbiology, specifically bryology—the study of moss—and the two form a particular, poignant bond. Shot on 16mm and arguably the most romantic movie of the year, HERE is a lyrical, peaceful, and enchanting meditation on the little things: the grass beneath our feet, the act of sharing a meal, the small pleasure of catching up with a friend. In a world where things are loud and complicated, Devos offers a soothing balm, and a bowl of soup.

SATURDAY, MARCH 2, 3:30PM
THE FALLING STAR (L'ÉTOILE FILANTE)

2023, dirs. Dominique Abel, Fiona Gordon, Belgium, France, 98 min.
In French with English subtitles / Format: Digital



A former activist and fugitive for 35 years, Boris is bartending at The Falling Star when his past catches up with him in the form of a mysterious stranger who arrives at the bar armed and wanting revenge. The appearance of a double, the depressed and solitary Dom, provides Boris’s cunning partner Kayoko and their faithful friend Tim with the perfect escape plan. But they haven’t accounted for Dom’s ex-wife, Fiona, a suspicious detective on their trail. With a deadpan sensibility reminiscent of the work of Aki Kaurismäki, beloved Belgian artists Dominique Abel and Fiona Gordon (LOST IN PARIS), who are both trained dancers and clowns, infuse this delightful film noir comedy with their trademark physicality, dashes of color, and winking sense of humor.



SATURDAY, MARCH 2, 6:15PM
JEANNE DIELMAN, 23, QUAI DU COMMERCE, 1080 BRUXELLES

1975, dir. Chantal Akerman, Belgium, France, 201 min.
In French with English subtitles / Format: **35mm**

In Chantal Akerman's hypnotic and methodical JEANNE DIELMAN, the daily routine and chores of a middle-aged woman are studied. Named the greatest film of all time by *Sight and Sound* in 2022, and recognized as a singular and astonishing masterpiece, Akerman's film seems simple, but it encompasses an entire world. Its Chicago premiere was held at the Film Center on November 19, 1976, with Akerman in attendance. In an interview with then Film Center curator B. Ruby Rich, Akerman reacted to the early positive responses to the film, saying, "You know, when you make it, you just make it. After it was finished, when I saw the complete film, I said: 'Oh my god, people will not be willing to stay!'" Get your tickets in advance, Akerman devotees: people are indeed willing to stay, and JEANNE DIELMAN always sells out.



SUNDAY, MARCH 3, 1:30PM
MAN BITES DOG (C'EST ARRIVÉ PRÈS DE CHEZ VOUS)

1992, dirs. Rémy Belvaux, André Bonzel, Benoît Poelvoorde, Belgium, 95 min.
In French with English subtitles / Format: **35mm**

In this brutal mockumentary, the activities of serial killer Ben—while he terrorizes cities across Belgium and philosophizes about the state of the world—are recorded by a willingly complicit documentary team. One of Quentin Tarantino's favorite films, MAN BITES DOG controversially won the International Critics' Prize at the 1992 Cannes Film Festival, stunning audiences with its cynical and unflinching satire of media violence. In 2010, critic Scott Tobias wrote that upon its release, "Most of the arguments centered on whether it should even exist...today, it doesn't look like provocation for provocation's sake; it's a thoughtful, evergreen thesis on documentary 'reality' and the grotesque distortions of the movie camera." *Content consideration: NC-17 version presented, includes depictions of graphic violence and sexual assault. Print Courtesy of the Academy Film Archive.*



SUNDAY, MARCH 3, 5:45PM
THE (EX)PERIENCE OF LOVE (LE SYNDROME DES AMOURS PASSÉES)

2023, dirs. Raphaël Balboni, Ann Sirot, Belgium, France, 89 min. In French with English subtitles / Format: Digital

In Raphaël Balboni and Ann Sirot's charmer, Rémy and Sandra live a quiet and content domestic life. Struggling to conceive, they seek an explanation for their disappointment and discover they suffer from "Past Love Syndrome," a bizarre condition which has only one cure: both of them must have sex with all of their exes and find closure on those past relationships. For Sandra, the list of lovers is long; for Rémy this list is...less so. This festival darling, which premiered at Critics Week at the Cannes Film Festival, is an irresistible and whimsical journey of love that considers themes of past lives, sex, and intimacy with an openness and refreshing sense of humor that is sure to spark lively conversations between lovers and exes alike.



MONDAY, MARCH 4, 6:15PM
WHEN IT MELTS (HET SMELT)

2023, dir. Veerle Baetens, Belgium, Netherlands, 111 min.
In Dutch with English subtitles / Format: Digital

When the isolated and reclusive Eva learns of a memorial celebration for a long lost friend, she is plunged into the past, recalling her sensitive 13-year-old self (Rosa Marchant) and the sweltering summer when her life was irrevocably damaged. Adapted from Belgium's coveted Bronzen Uil prize-winning eponymous novel written by Lize Spit, and winner of a special jury prize at Sundance for Marchant's heartbreaking performance as the young Eva, WHEN IT MELTS is a bitter and unflinching portrait of childhood trauma and its reverberations. *Content consideration: contains themes of sexual assault and violence. Followed by a Belgian beer and chocolates reception hosted by Flanders Delegation in the USA.*



MONDAY, MARCH 4, 8:30PM & THURSDAY, MARCH 7, 6:15PM
MAMBAR PIERRETTE

2023, dir. Rosine Mfetgo Mbakam, Belgium, Cameroon, 93 min.
In French with English subtitles / Format: Digital

Cameroonian-born and Belgium-based Rosine Mfetgo Mbakam's (CHEZ JOLIE COIFFURE) MAMBAR PIERRETTE makes its Chicago premiere after an illustrious festival run, including presentations in the Directors' Fortnight at Cannes, and the New York Film Festival. Set in Cameroon, the amiable but overworked seamstress Mambar busily prepares clothes for the start of the school year, while dutifully serving as a confidant for her customers and community. After experiencing a series of setbacks, including a torrential rain that threatens to flood her workshop, Mambar struggles to stay afloat. A narrative film deftly balanced with documentary elements (the film's nonprofessional cast includes Mbakam's cousin in the lead role), MAMBAR PIERRETTE is a graceful and powerfully subtle portrait of the little moments that—compounded by systems of oppression—can suddenly redefine our lives.



WEDNESDAY, MARCH 6, 8:15PM
LITTLE GIRL BLUE

2023, dir. Mona Achache, Belgium, France, 95 min.
In French with English subtitles / Format: Digital

After the suicide of her mother, writer and photographer Carole Achache, her daughter Mona found thousands of photos, letters, and audio recordings her mother left behind. Academy Award-winning actress Marion Cotillard (LA VIE EN ROSE) plays the director's mother, and Mona plays herself, generating a delicate yet raw meta portrait of a mother-daughter relationship. Utilizing unconventional, fourth-wall-breaking techniques to boldly exhume and investigate her mother's sins, Mona vividly blurs the lines between documentary and drama, and Cotillard gives a commanding performance that earned the acclaimed actress a standing ovation at the Cannes Film Festival. *Content consideration: contains themes of suicide and sexual assault.*



THURSDAY, MARCH 7, 8:15PM
ON THE PULSE (VIVANTS)

2023, dir. Alix Delaporte, Belgium, France, 86 min.
In French with English subtitles / Format: Digital

In the grounded and realistic ON THE PULSE, which premiered at the Venice Film Festival, Gabrielle, an aspiring cameraperson with no formal training, joins the team of the prestigious news show *Reporters*. As she quickly finds her footing in the fast-paced and intense newsroom, she comes to consider her fellow journalists not as only colleagues, but as family, pulled closer together by their shared passion for the truth. Inspired by her own experience as a reporter, director Alix Delaporte crafts an authentic portrait of the daily life of journalists and a profession that is under pressure to get the story—and get viewers—day after day.



FRIDAY, MARCH 8, 6:00PM
IT'S RAINING IN THE HOUSE (IL PLEUT DANS LA MAISON)

2023, dir. Paloma Sermon-Dai, Belgium, France, 82 min. In French with English subtitles / Format: Digital

In Paloma Sermon-Dai's narrative feature debut, which premiered at Critics Week at the Cannes Film Festival, 17-year-old Purdey and her brother Makenzy live in Belgium's Wallonia region, where wealthy tourists flock for summer holiday, but where the siblings live in a ramshackle house with few resources and their distracted single mother. When their mother takes off, they have to fend for themselves, with Purdey getting a low-paying cleaning job and Mak turning to petty crime. Starring her real-life half siblings, Sermon-Dai's film—stylistically evocative of the work of Belgium's Dardenne brothers—is a matter-of-fact portrait of poverty, and a compassionate but unsentimental portrayal of coming-of-age and the bonds of family.



FRIDAY, MARCH 8, 8:00PM
THE OTHER LAURENS (L'AUTRE LAURENS)

2023, dir. Claude Schmitz, Belgium, France, 117 min.
 In English and French and Spanish with English subtitles / Format: Digital

In Claude Schmitz's David Lynchian, moody film noir, small-time private detective Gabriel Laurens (Olivier Rabourdin) is recruited by his niece Jade to investigate the suspicious death of her father, his estranged twin brother. As he is pulled into a murky world of drug traffickers, motorcycle gangs, and witless cops, while also serving as a substitute father for Jade, Gabriel seeks to discover the truth about the dead man he looks exactly like. Following its premiere in the Directors' Fortnight Competition at the Cannes Film Festival, THE OTHER LAURENS nabbed the Grand Prix Award and Best Actor prize for Rabourdin at the Brussels International Film Festival (BRIFF), and was praised by Jordan Mintzer at the *Hollywood Reporter* as "an intriguing little family mystery filled with bits of dark comedy and weirdness—this is a Belgian movie after all."



SATURDAY, MARCH 9, 3:30PM
ROSETTA

1999, dirs. Jean-Pierre Dardenne, Luc Dardenne, Belgium, France, 95 min.
 In French with English subtitles / Format: Digital

When the Dardenne brothers' vérité drama ROSETTA won the prestigious Palme d'Or at the Cannes Film Festival (their first, later also winning the Palme for THE CHILD in 2005), critics were shocked. The film, about the 17-year-old Belgian Rosetta, a poor young woman struggling to hold on to a job to support herself and her alcoholic mother, is starkly realistic and visually raw. (As Roger Ebert noted in his coverage of the win, "Variety's grudgingly positive review of ROSETTA categorized it as 'an extremely small European art movie from Belgium.' Not just European but Belgian.") Do not be deceived by the seemingly simple film, which endures as a revelatory and affecting portrait of resilience, and exemplifies why the Dardenne brothers are two of Belgium's most revered filmmakers. Presented for free in partnership with Alliance Française de Chicago; tickets must be reserved online or at the box office for admittance. Join us for a post-screening reception from 5:00-6:00PM featuring waffles by Madame Muriel and Belgian beer courtesy Wallonie Bruxelles International.

FREE!

af Alliance Française
Chicago



SATURDAY, MARCH 9, 6:00PM
THE BELGIAN WAVE

2023, dir. Jérôme Vandewattyne, Belgium, 90 min. In French with English subtitles / Format: Digital

The "Belgian Wave" is the term for a series of UFO sightings in Belgium between 1989 and 1992. Thirty years later, two gumshoes, Enzo and Karen, set off on a psychedelic-fueled road trip to find a journalist who mysteriously disappeared while investigating the extra-terrestrial phenomenon. On their journey, they encounter a gallery of characters (all of whom would be right at home in an episode of the *The X-Files*), each more peculiar than the last. Framed as a documentary and laced with found footage, broad comedy, and unreliable narrators at every turn, THE BELGIAN WAVE is a neon-soaked bender, and was—fittingly—the winner of the Audacity Award at the Oldenburg International Film Festival. Preceded by a reception from 5:00-6:00PM featuring waffles by Madame Muriel and Belgian beer courtesy Wallonie Bruxelles International.



SUNDAY, MARCH 10, 1:00PM
THE CHAPEL

2023, dir. Dominique Deruddere, Belgium, 96 min.
 In English and Dutch and French with English subtitles / Format: Digital

Young pianist virtuoso Jennifer is bound and determined to win the world famous Queen Elisabeth Competition in Brussels, arriving at "the Chapel"—an intensive, isolated retreat—to prepare for the competition, with no interest in making friends with her fellow residents. With a childhood marked by trauma, Jennifer is solitary and serious, and the strict rules of the Chapel (no phones, computers, or television), along with the pressure of the looming competition and the friendly—if prying—questions from the other musicians begin to take their toll. As Jennifer practices her craft, memories of her demanding mother and loving but troubled father begin to surface. In Dominique Deruddere's effective and controlled drama, it is the things that we value—family, passion, and stamina—that haunt us the most.



SUNDAY, MARCH 10, 3:15PM
LIFE FOR REAL (LA VIE POUR DE VRAI)

2023, dir. Dany Boon, Belgium, France, 110 min.
 In French with English subtitles / Format: Digital

Charlotte Gainsbourg shines in this charming Belgian-French co-production from comedian Dany Boon (DRIVING MADELEINE). Boon stars as Tridan, a commitment-phobe who has spent his life at Club Med, living a life of leisure and trapped in a state of arrested development. Now, at 50 years old, he is determined to find, 42 years later, his great childhood love, Violette. When he enlists his half brother, Louis, to help him find her, Louise asks his friend Roxane (Gainsbourg) to pretend to be Violette, and to break Tridan's heart so that Louis can be rid of his nuisance of a pseudo sibling. Delightfully, things do not go as anyone plans.

The Film Center thanks the consulates, consuls general, and cultural institutes of the European Union in Chicago and their embassies in Washington, D.C., for their support, partnership, and collaboration. Special thanks to Paul M. Van Halteren, president of EuroChicago and Honorary Consul of Belgium in Illinois, and our 2024 Belgium Spotlight partners:





Not to be confused with the 3-strip Technicolor filming process (abandoned in 1955), the Technicolor printing process involved transferring yellow, cyan, and magenta dyes one by one onto the film base to create the release prints shown in theaters, in a process analogous to offset printing. Prints produced using this method were known for their deep, saturated colors, and the resulting “look” is effectively impossible to replicate using 2024’s digital or analog technologies.

Technicolor prints also have the archival benefit of extraordinary color stability. While the colors in an original print on Eastman stock (the leading Technicolor competitor in the ‘50s–’70s) would be completely faded to pink today, prints on Technicolor stock have color just as rich as the day they were released.

Although Technicolor printing ended in the USA around 1974, the process was so beloved that it was very briefly revived from 1996 to 2001 (at incredible expense), during which time a handful of large studio titles, including APOCALYPSE NOW REDUX, screening in this series, were printed. The process was retired permanently when Technicolor was bought by the British media company Carlton Communications, rendering every surviving Technicolor print completely irreplaceable.

All of the films screened in this series show in prints that were at one point or another saved by private collectors. They were intended to last only through their initial runs, but instead have endured hundreds of projections, studio mergers, film exchange closures, and multiple private owners. These unlikely survivors offer us a view of what these films looked like before digital color correction and other modern restoration techniques, and are stunning examples of an incredibly complex industrial process that delighted millions.—Chicago Film Society (CFS) siskelfilmcenter.org/technicolor



FRIDAY, MARCH 15, 6:00PM
THE BOY WITH GREEN HAIR

1948, dir. Joseph Losey, USA, 82 min. In English with French subtitles / Format: **35mm**

In Joseph Losey’s weird, gorgeous Technicolor fantasy, a neglected war orphan and possible messiah shares the miraculous story behind his green-colored hair (as well as his subsequent persecution) with a psychologist after being discovered bald-headed and alone. Shot in the aftermath of World War II, the odd and ambitious film is many things: an allegory on discrimination, an anti-war protest, an appeal for tolerance, and a treat for the eyes. It was also a box office flop, and an expensive one at that. A few years later, Losey was blacklisted from Hollywood after refusing to testify before the HUAC, relocating to England to continue his directorial career. *Original Technicolor prints were nitrate; an IB Technicolor safety reissue print with French subtitles will be screened.*



FRIDAY, MARCH 15, 8:15PM
CLEOPATRA JONES

1973, dir. Jack Starrett, USA, 89 min. In English and Spanish with English subtitles / Format: **35mm**

Fur bomber jackets, blue skies, and burning poppy fields; such are the sights of CLEOPATRA JONES, a 1973 American blaxploitation classic starring Tamara Dobson as the titular 6’2” supermodel and undercover special agent. Kung-fu master Cleopatra “Cleo” Jones works for the government out of her tricked-out ’73 Stingray. In order to defend her community, Cleo takes on a cartel run by a drug lord known as Mommy (a delightfully unhinged Shelley Winters). She faces off against Mommy’s hitmen, as well as a corrupt police force that interferes with her lover’s passion project, a halfway house serving addicts. As entertaining as it is eye-catching, Jones is a can’t-miss Technicolor spectacle.



SATURDAY, MARCH 16, 2:00PM
TECHNICOLOR SHORTS SHOWCASE

THE VOICE BENEATH THE SEA, a documentary about the laying of the first transatlantic telephone line. MCQ: A DIGEST, a “found footage” clip reel which condenses the John Wayne film MCQ to 15 minutes and cuts between Technicolor and Eastman film stocks. Scenes from an underwater premiere of our favorite Don Knotts movie in WEEKEND AT WEEKI WACHEE. These delights and many more cartoons, trailers, and oddities await you in our TECHNICOLOR SHORTS SHOWCASE, which represents the strange and goopy fruits of 12 years of CFS film collecting. Program runs approximately 90 min.



SATURDAY, MARCH 16, 4:15PM
HAS ANYBODY SEEN MY GAL

1952, dir. Douglas Sirk, USA, 89 min. In English / Format: **35mm**

Looking back on his life with regret, the childless old-goat millionaire Charles Coburn anonymously gives \$100,000 to the family of his only true love. Masquerading as a surrealist painter in need of a room, Coburn visits his new family to make sure they spend the money wisely, and finds them abusing it to mostly tragic effect: gambling, bad stock tips, bad engagements, dumb poodles, and parties with multiple Santa Clauses. Set in small town Vermont in pre-Depression 1928, HAS ANYBODY SEEN MY GAL is part of Douglas Sirk’s underappreciated series of Americana musicals, which like his melodramas embrace the delicious hues of American excess while exposing its rotten core. Featuring the first of many legendary collaborations between Sirk and Rock Hudson, presented on the only known 35mm print in the country.



SATURDAY, MARCH 16, 7:00PM
APOCALYPSE NOW REDUX

1979/2001, dir. Francis Ford Coppola, USA, 202 min. In English, French, and Vietnamese with English subtitles / Format: **35mm**

Francis Ford Coppola, never shy about a recut, released this dramatic restructuring of one of the most iconic American movies of all time in 2001. Original 1979 prints of APOCALYPSE NOW were Eastmancolor, but the brief resurgence of IB Technicolor in the ‘90s allowed cinematographer Vittorio Storaro’s expressive palette to reach its apex in REDUX, while also extending its runtime by 41 minutes. Coppola insisted that this would be the definitive version of the film. (The latest version, APOCALYPSE NOW: FINAL CUT, was released in 2019.)



SUNDAY, MARCH 17, 2:00PM
THE NUTTY PROFESSOR

1963, dir. Jerry Lewis, USA, 103 min. In English / Format: **35mm**

In perhaps the most enduring hit of his career, Jerry Lewis stars as Julius Kelp, a neuroses-riddled chemistry professor who has run afoul of both his university’s administration and its student athletes, who mercilessly humiliate him in front of the attractive young women he teaches. Kelp’s scientific prowess leads him to a solution, a serum which transforms him into debonair nightclub performer and all-around jerkoff Buddy Love. The bold and generously applied colors Lewis favored as a visual stylist were a perfect fit for the Technicolor process, which perhaps reached its apotheosis in the toxic green chemicals and chintzy purple night club decor littered throughout THE NUTTY PROFESSOR. It’s this uniquely striking palette that gives some clarity to what Jean-Luc Godard meant when he said of Lewis: “he’s more a painter, maybe, than a director.”



SUNDAY, MARCH 17, 5:00PM
20,000 LEAGUES UNDER THE SEA

1954, dir. Richard Fleischer, USA, 127 min. In English / Format: **35mm**

Ending a decades-long Swift/Perry-sized feud, Walt Disney brought in Richard Fleischer, son of Betty Boop creator Max Fleischer, to direct this story of male ego and hubris. Disney’s first major attempt at serious live-action filmmaking brought in a crew of A-list actors—a singing Kirk Douglas, Paul Lukas, Peter Lorre, and a particularly dark and brooding James Mason—and was, at the time of release, among the most expensive films ever made. Much of the cost came from the experimental underwater cinematography, which required custom-built diving suits and air tanks that only allowed for a few minutes of filming at a time. A one-ton, life-sized giant squid operated by a crew of 30 people also had to be redesigned multiple times at enormous expense. The results are, of course, spectacular, testing the limits of practical effects to create a world just as astonishing as in Disney’s animated features.

ABOUT CHICAGO FILM SOCIETY

The Chicago Film Society makes films available to local audiences on analog motion picture film. Our screenings spotlight the restoration efforts of archives, studios, and private collectors, as well as the experience of seeing films projected in a theater with an audience. We endeavor to bring new notions of the cultural and material history of cinema to the public. The Chicago Film Society is a 501(c)(3) non-profit organization. Learn more at chicagofilmssociety.org

Science fiction films often imagine futures that comment on the problems of the present. In recent years, “Cli-Fi,” or fiction about climate change, has become an increasingly popular genre, and some historical films have been newly understood within this framework. This series presents a wide range of historical and contemporary Cli-Fi films, including science fiction, narrative, and experimental films, as well as blockbusters, in order to explore how they encourage us to see, understand, and respond to the escalating crisis of climate change. Presented in collaboration with the School of the Art Institute of Chicago’s Art History, Theory, and Criticism, and Film, Video, New Media, and Animation departments. Lecturers: Shawn Michelle Smith, Oliver Sann siskelfilmcenter.org/cli-fi



TUESDAY, MARCH 5, 6:00PM
VESPER

2022, dirs. Kristina Buozyte, Bruno Samper, Lithuania, France, Belgium, UK, 114 min. In English / Format: Digital

In this dark and moody post-apocalyptic film, genetic technology has failed to avert the collapse of the Earth’s ecosystem. A 13-year-old biohacker, Vesper, lives in an eerie forest where trees breathe, scavenging food for herself and her incapacitated father. The seeds that produce edible plants have been bio-engineered to produce only one crop, but Vesper may learn the key to unlocking them.



TUESDAY, MARCH 12, 6:00PM
FROGS

1972, dir. George McCowan, USA, 91 min. In English / Format: **35mm**

In McCowan’s classic eco-horror film, cantankerous Southern magnate Jason Crockett exhibits a rather indifferent attitude toward environmental matters. When wildlife photographer Pickett Smith stumbles upon the lifeless body of Crockett’s gardener, who succumbed to a snakebite while carrying out pesticide spraying, he senses something is awry. Smith endeavors to alert Crockett and his family, urging them to defer their Fourth of July festivities, as local fauna starts displaying peculiar behavior. However, Crockett obstinately rejects the advisory when the fauna strikes back.



TUESDAY, MARCH 19, 6:00PM
HOW TO BLOW UP A PIPELINE

2022, dir. Daniel Goldhaber, USA, 104 min. In English / Format: Digital

A group of young environmental activists based in West Texas devise a bold strategy: they decide to detonate an oil pipeline at two crucial points, with the intention to make their voices heard. Throughout their preparations and in discussions, they delve into the ethical justification of extreme measures in confronting the climate crisis, grapple with the notion of terrorism, and consider the effectiveness of property damage and sabotage as tools in activism. Director Daniel Goldhaber’s adaptation of Andreas Malm’s book, *How to Blow Up a Pipeline*, presents a high-stakes eco-thriller fueled by captivating antiheroes.



TUESDAY, MARCH 26, 6:00PM
UTAMA

2022, dir. Alejandro Loayza Grisi, Bolivia, Uruguay, France, 87 min. In Quechua and Spanish with English subtitles / Format: Digital

In the arid highlands of Bolivia, an elderly Quechua couple leads a peaceful existence. Virginio tends to their modest llama herd, while Sisa manages the household and embarks on lengthy walks alongside fellow local women to secure vital water supplies. As an unusually prolonged drought jeopardizes their familiar surroundings, they confront the pivotal choice of either persisting in their traditional lifestyle or conceding and relocating to urban quarters with family members. Director Alejandro Loayza Grisi gracefully depicts love and tradition amidst the challenges of climate change.



TUESDAY, APRIL 2, 6:00PM
NEPTUNE FROST

2021, dir. Anisia Uzeyman, Saul Williams, Rwanda, France, Canada, UK, USA, 104 min. In English and Kinyarwanda, Kirundi, Swahili, and French with English subtitles / Format: Digital

A band of liberated coltan miners has coalesced into an anti-colonialist computer hacker consortium situated in the elevated terrain of Burundi. Promptly, they endeavor to orchestrate a revolt against the despotic regime that is subjecting both the region’s innate resources and its populace to exploitation. Directors Anisia Uzeyman and Saul Williams mesmerize in this Afro-futurist, sci-fi musical with radically original visuals and electrifying performances.



TUESDAY, APRIL 9, 6:00PM
CHILDREN OF MEN

2006, dir. Alfonso Cuarón, USA, UK, Japan, 109 min. In English and German, Italian, Romanian, Spanish, Arabic, Georgian, Russian, and Serbian with English subtitles / Format: **35mm**

Alfonso Cuarón’s CHILDREN OF MEN is set in a bleak, near-future England in which global economies have collapsed and an unprecedented migrant crisis has emerged. Compounding the crisis is the fact of human infertility—no human babies have been born in 18 years. A small group of determined activists fights to protect the future of humanity.



TUESDAY, APRIL 16, 6:00PM
THE BOY WHO HARNESSSED THE WIND

2019, dir. Chiwetel Ejiofor, UK, Malawi, 113 min. In English, Arabic, and Nyanja with English subtitles / Format: Digital

Drought has brought a small village in Malawi to the brink of famine. In THE BOY WHO HARNESSSED THE WIND—written, directed by, and starring Chiwetel Ejiofor—a teenager struggles to stay in school to learn how to help his family and village survive. This surprisingly uplifting film about climate change is based on the true story of William Kamkwamba (played by a compelling Maxwell Simba).



TUESDAY, APRIL 23
FIRST REFORMED

2018, dir. Paul Schrader, USA, UK, Australia, 113 min. In English / Format: Digital

In Paul Schrader’s powerful psychological drama, the Reverend Ernst Toller (Ethan Hawke), minister of a small church in rural upstate New York, has a crisis of faith after an encounter with a radical environmental activist. As his despair mounts and memories from his troubled past emerge, he endeavors to find hope and human connection with a young woman named Mary (Amanda Seyfried). Toller’s struggle builds to a startling, unforgettable conclusion.



TUESDAY, MAY 7, 6:00PM
EVERYTHING WILL CHANGE

2021, dir. Marten Persiel, Germany, Netherlands, 93 min. In English and German with English subtitles / Format: Digital

It’s the year 2054, and a striking upheaval cannot be ignored. The natural landscape is painted with unconventional red and gray shades, while people grapple with various pandemics and their recurring waves. Many choose isolation, either voluntarily or due to mounting anxiety, and the pervasive use of deep fakes has eroded trust to such an extent that belief in any images has crumbled. In this distinctive societal context, visuals are no more than comforting relics, to be experienced through holograms or advanced retinal chips. Director Marten Persiel skillfully merges the genre of the dystopian, fictional film and the “wake-up call” documentary.

Screenings, performances, and talks by groundbreaking media artists. *Conversations at the Edge* is a collaboration between the Film Center, Video Data Bank, and SAIC's Department of Film, Video, New Media and Animation, organized by Amy Beste, director of public programs at SAIC. Free for SAIC students. All CATE events are presented with real-time captions (CART). For additional accessibility requests, please visit saic.edu/access or write cate@saic.edu. siskelfilmcenter.org/conversations-edge



**THURSDAY, FEBRUARY 29, 6:00PM
AN EVENING WITH BALOJI**

2018–19 Belgium, Democratic Republic of the Congo, 54 min.
In French with English subtitles / Format: Digital

Operating in the realms between documentary, magical realism, and social critique, the critically acclaimed films of Belgian-Congolese artist and musician Baloji explore the transcultural identities of the African diaspora and the history and future of the Congo. He presents KANIAMA SHOW (2018, 23 min.), PEAU DE CHAGRIN / BLEU DE NUIT (pictured, 2018, 10 min.), NEVER LOOK AT THE SUN (2019, 5 min.), and ZOMBIES (2019, 15 min.) *Baloji returns to the Film Center March 1 for the premiere of his feature film OMEN, see pg 7.*



**THURSDAY, MARCH 21, 6:00PM
ELISABETH SUBRIN: MARIA SCHNEIDER, 1983 AND SHULIE**

1997–2022, USA, France, 62 min.
In English and French with English subtitles / Format: Digital

In her acclaimed “speculative biographies,” filmmaker and SAIC alum Elisabeth Subrin (MFA 1995) explores the absences and erasures of women’s lives in the historic record. She presents two works, MARIA SCHNEIDER, 1983 (pictured, 2022, 25 min.) and SHULIE (1997, 37 min.), both of which use reenactment to express the ways we continue to live with, in Subrin’s words, “the residues of the past.” *Presented in partnership with Video Data Bank.*



**THURSDAY, MARCH 28, 6:00PM
LIZZIE BORDEN: REGROUPING**

1976, USA, 80 min. In English / Format: 16mm

Lizzie Borden’s daring first feature is a shapeshifting portrait of a women’s collective and the slippery relationship between a filmmaker and her subjects. The collective protested the final cut after REGROUPING’s 1976 premiere and Borden shelved the film for many years. Now, with the participants’ permission, it is circulating once more in a restoration by Anthology Film Archives.



**THURSDAY, MARCH 28, 8:30PM
LIZZIE BORDEN: BORN IN FLAMES**

1983, USA, 80 min. In English / Format: 35mm

Lizzie Borden’s legendary second feature is a thrillingly provocative tale of female rebellion set in America 10 years after a social democratic cultural revolution. When Adelaide Norris (Jean Satterfield), the Black radical founder of the Woman’s Army, is mysteriously killed, a diverse group of women—Black, white, queer, hetero, working class, and elite—build a coalition to topple the patriarchy once and for all. Featuring performances by numerous cultural luminaries including civil rights activist Florynce Kennedy, Honey, Adele Bertei, and Kathryn Bigelow, among many others, BORN IN FLAMES continues to resonate today.



**FRIDAY, MARCH 29, 6:00PM
LIZZIE BORDEN: WORKING GIRLS**

1986, USA, 93 min. In English / Format: Digital

In her groundbreaking third feature, Lizzie Borden looks at gender, race, and labor relations in a Manhattan brothel. Inspired by the sex workers Borden met while making BORN IN FLAMES, WORKING GIRLS follows the rhythms of a day-in-the-life of Molly (Louise Smith), an artist and sex worker, whose employment parallels women’s labor of all kinds—from domestic to the office. *All three Lizzie Borden programs are presented in partnership with the Gene Siskel Film Center; the University of Illinois Chicago’s (UIC) College of Architecture, Design, and the Arts; and UIC’s Department of Gender and Women’s Studies.*



**WEDNESDAY, APRIL 10, 6:00PM
SHU LEA CHEANG: UKI**

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

In her latest feature, pioneering media artist Shu Lea Cheang mixes 3D animation and live action to create an exhilaratingly queer science-fiction epic of corporate surveillance, contagion, sex, and biotechnology. Drawing from her experiences with the COVID-19 pandemic and the AIDS crisis of the 1980s and 1990s, Cheang imbues UKI with the power, in her words, “to mobilize, to infiltrate, to subvert.”



**THURSDAY, APRIL 11, 6:00PM
SHU LEA CHEANG: FRESH KILL**

1994, USA, 80 min. In English / Format: Digital

Renowned media artist Shu Lea Cheang presents her groundbreaking debut feature, a cyberfeminist eco-thriller, newly restored for its 30th anniversary. Partners Shareen (Sarita Choudhury) and Claire (Erin McMurtry) find themselves in the crosshairs of a nefarious multinational corporation after they discover it is poisoning citizens through toxic cat food, contaminated sushi, and nuclear waste. Shifting between horror, camp, and agit-prop, FRESH KILL’s tale of predatory capitalism and environmental catastrophe remains just as pressing today. *Both Shu Lea Cheang programs are presented in partnership with Video Data Bank.*

The Art of the Benshi

Presented by the Yanai Initiative for Globalizing Japanese Humanities and the UCLA Film & Television Archive in partnership with the Gene Siskel Film Center, the Art of the Benshi 2024 World Tour offers audiences a rare opportunity to experience the mesmerizing artistry of three of Japan's celebrated benshi—"movie orators" who, since the days of Thomas Edison's Kinetoscope, have been breathing life into silent film. Joined by an ensemble of musicians from Japan, these masters of their art will transport viewers back to the golden age of silent film, when every movie screening was also a live performance.

During the heyday of the benshi, more than 7,000 of these charismatic artists narrated the action in films and made silent actors speak. Their voices rang out in movie theaters across Japan, as well as in Korea and other Japanese colonies, and in Japanese-American communities in the United States. The greatest benshi were famous enough to rival the stars on screen. Now, thanks to a tour of unprecedented scale, audiences in New York, Washington, D.C., Chicago, Los Angeles, and Tokyo have a chance to experience the magic of the benshi as they perform not just individually, but together with the collaborative style of performance. The Film Center will present two distinct programs of classic, newly restored, and rarely seen silent films from Japan and the USA.

All performances will be in Japanese with live music and English subtitles. Program description provided by UCLA. Tickets: \$15 Gene Siskel Film Center members and SAIC students, faculty, and staff / \$17 seniors and non-SAIC students / \$22 general audiences / \$25 two-day, members-only pass available. **Tickets on sale March 15 for members and March 22 for general audiences. siskelfilmcenter.org/benshi**



TUESDAY, APRIL 16, 6:00PM THE DULL SWORD (NAMAKURA GATANA)

1917, dir. Junichi Kōchi, Japan, 5 min. Silent / Format: Digital

In this oldest-known surviving example of moving-image anime, an overly confident samurai looks for unsuspecting victims on which to try out his new sword, but his weapon proves unwilling to play along. *Exhibition materials courtesy of the National Film Archive of Japan. Performed by Ichirō Kataoka.*



A STRAIGHTFORWARD BOY (TOKKAN KOZŌ)

1929, Ozu Yasujiro, Japan, 21 min. Silent / Format: Digital

Trouble abounds for a pair of kidnapers who underestimate the energies of their young abductee who quickly challenges their patience for the job. This version includes seven more minutes than the previously known extant versions thanks to a newly discovered print. *Performed by Hideyuki Yamashiro.*



THE GOLDEN FLOWER (KOGANE NO HANA)

1929, dir. Noburō Ōfuji, Japan, 17 min. Silent / Format: Digital

This charming example of stop-motion collage tells the story of a ceremonial dancer who encounters a demon serpent in the hills while on his way home after performing at a harvest festival. *Performed by Kumiko Ōmori.*



THE WATER MAGICIAN (TAKI NO SHIRAITO)

1933, dir. Kenji Mizoguchi, Japan, 102 min. Silent / Format: Digital

The elements of director Kenji Mizoguchi's mature style are evident everywhere in this galvanizing melodrama adapted from a novel by Kyōka Izumi. High angle shots and sweeping camera movements lend a distinctly modern dynamism to the story of a woman (Takako Irie) who sacrifices everything she has to ensure the future of a young man (Tokihiko Okada) who captures her imagination. Irie delivers a powerful, moving performance as a theater performer whose good deed leads to tragedy as Mizoguchi interrogates the shifting strata of Japanese society. *Exhibition materials courtesy of the National Film Archive of Japan. Performed by Kumiko Ōmori.*



WEDNESDAY, APRIL 17, 6:00PM SANJI GOTO—THE JAPANESE ENOCH ARDEN (NARIKIN)

1918, dirs. Harry Williams, Kisaburō Kurihara, Japan, 35 min. Silent / Format: Digital

Iwajiro Nakajima, "the Japanese Charlie Chaplin," stars as a guileless janitor who journeys to the United States on the chance of inheriting a fortune. Sadly, the film survives only as a fragment. *Exhibition materials courtesy of the National Film Archive of Japan. Performed by Hideyuki Yamashiro.*



JIRAIYA THE HERO (GŌKETSU JIRAIYA)

1921, dir. Shōzo Makino, Japan, 21 min.

Silent, intertitles in Japanese with English subtitles / Format: Digital

The first star of the Japanese screen, Matsunosuke Onoe plays the title character, a shape-shifting ninja who battles his enemies with an arsenal of magic, which includes transforming himself into a giant toad. *Exhibition materials courtesy of the National Film Archive of Japan. Performed by Ichirō Kataoka, Kumiko Ōmori, and Hideyuki Yamashiro.*

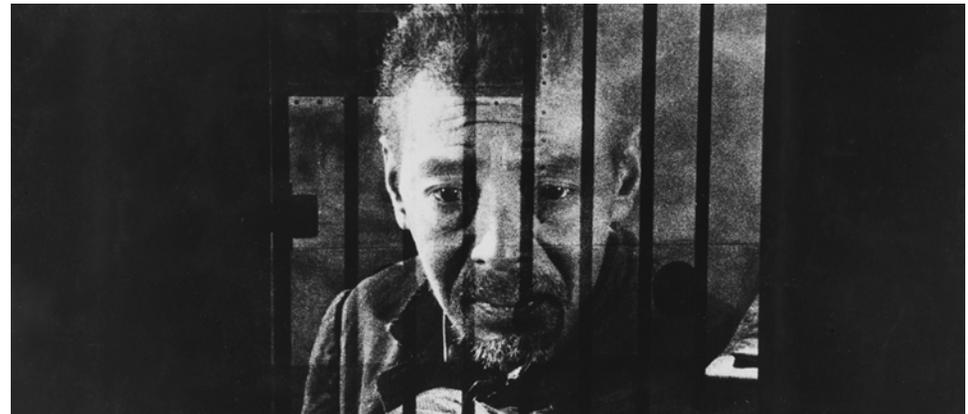


OUR PET

1924, dir. Herman C. Raymaker, USA, 11 min.

Silent, intertitles in Japanese with English subtitles / Format: Digital

Diana Serra Cary, better known by her screen name Baby Peggy, was only 19 months old when director Fred Fishback cast her in a series of comedy shorts. In OUR PET, discovered at auction in 2016 by master benshi Ichirō Kataoka, Peggy is awakened from sleep by a series of burglars who quickly find themselves in over their heads, HOME ALONE-style. *Performed by Kumiko Ōmori.*



A PAGE OF MADNESS (KURUTTA IPPEIJI)

1926, dir. Teinosuke Kinugasa, Japan, 70 min. Silent, intertitles in Japanese with English subtitles / Format: Digital

With a scenario devised by Japanese novelist Yasunari Kawabata with contributions from other members of the radical literary movement known as Shinkankakuha, director Teinosuke Kinugasa crafted this visionary masterpiece that was thought lost for almost 50 years. Wracked with guilt, believing his wanton cruelty drove his wife insane, a husband becomes a janitor at the asylum where she's incarcerated so he can care for her. When he comes to fear her illness may prevent their daughter from getting married, he gradually loses his own grip on reality. Replete with fantastical images, superimpositions, and rapid montage, the film subverts any sense of narrative coherence even as Kinugasa builds, according to critic Chris Fujiwara, "an atmosphere of astonishing intensity." *Performed by Ichirō Kataoka.*

Founded in 2001, the Chicago Palestine Film Festival (CPFF) is an annual cultural event that serves as a vibrant platform for showcasing the rich and diverse narratives of Palestinian cinema. The festival provides a unique space for filmmakers, artists, and audience members to engage with compelling stories that explore the multifaceted aspects of Palestinian life. Through a carefully curated selection of feature films, documentaries, and shorts, the festival seeks to foster a deeper understanding of the Palestinian experience. Attendees can expect a thought-provoking and immersive cinematic journey, as the festival aims to celebrate the artistic contributions of both Palestinian filmmakers and filmmakers who make films about Palestine on an international stage. As the longest-running Palestine film festival in the world, the Chicago Palestine Film Festival, a program of the Middle East Charitable and Cultural Society Inc., a non-profit organization, stands as a testament to the power of collaborative storytelling. Film synopses provided by CPFF. **Tickets on sale March 25. Learn more at palestinefilmfest.com; tickets at siskelfilmcenter.org/palestine**



SATURDAY, APRIL 20, 7:00PM
OPENING NIGHT: BYE BYE TIBERIAS

2023, dir. Lina Soualem, Palestine, France, Belgium, Qatar, 82 min.
In Arabic and French with English subtitles / Format: Digital

Thirty years ago, Palestinian actress Hiam Abbass (known for *Succession* and *Ramy*, as well as films like *LEMON TREE* and *PARADISE NOW*) left her village in Galilee to follow her dreams of acting in France. In this poignant portrait, both deeply personal and inescapably political, filmmaker Lina Soualem—who is also Abbass's daughter—traces the story of her mother, her mother's mother, and their extended family, all of whose lives have been defined by separation, exile, and displacement. Interwoven with nostalgic home video recordings and archival footage of Palestinian life through the decades, *BYE BYE TIBERIAS* is a memoir about the burden of leaving, the endurance of memory, and the determination to forge one's own destinies and identities. Selected as the Palestinian entry for the Best International Feature for the 96th Academy Awards. Includes a pre-recorded, virtual Q&A with Soualem. Preceded by *JAMILA* (2023, dir. Julia Freij, 15 min.).

SUNDAY, APRIL 21, 1:00PM
ISRAELISM

2023, dirs. Erin Axelman, Sam Eilertsen, USA, 84 min. In English / Format: Digital

Selected as winner of the Audience Award documentary at the San Francisco Jewish Film Festival. Preceded by *JABAL* (2023, dir. Zayd Lahham, 21 min.).

WEDNESDAY, APRIL 24, 6:00PM
FADIA'S TREE

2021, dir. Sarah Beddington, UK, 82 min.
In English and Arabic with English subtitles / Format: Digital

Preceded by *FOREVER KHALID* (2023, dir. Yousef Salhi, 9 min.) and *MAR MAMA* (2023, dir. Majdi El Omari, 16 min.).



FRIDAY, APRIL 26, 8:00PM
TOMORROW'S FREEDOM

2022, dirs. Sophia Scott, Georgia Scott, UK, 90 min.
In English and Arabic and Hebrew with English subtitles / Format: Digital
Preceded by *DAKHILA* (2023, dir. Nick Leffel, 6 min.) and *HIGH ROADS* (2023, dir. Giuliana Racco, 19 min.).



SATURDAY, APRIL 27, 6:00PM
THE LAW AND THE PROPHETS

2023, dirs. Joshua Vis, Eric Schrottenboer, USA, Israel, Palestine, 114 min.
In English / Format: Digital

Preceded by *SAMIA HALABY: A VIDEO PORTRAIT* (2022, dir. Munir Atalla, 7 min.).



SUNDAY, APRIL 28, 1:00PM
THREE PROMISES

2023, dir. Yousef Srouji, Palestine, Lebanon, USA, 61 min.
In Arabic with English subtitles / Format: Digital

Preceded by *HAMZA: THE GHOST CHASING ME* (2023, dir. Ward Kayyal, 18 min.) and *PULSE OF PALESTINE* (2023, dir. Leena Nabulsi, 35 min.).



WEDNESDAY, MAY 1, 6:00PM
YALLAH GAZA

2023, dir. Roland Nurier, France, 101 min.
In English and French and Arabic with English subtitles / Format: Digital

Includes a pre-recorded, virtual Q&A with Nurier. Preceded by *LE REEL QUI ME DEPASSE/THE REALITY THAT SURPASSES ME* (2023, dir. Jihen Sebai, 8 min.).



SATURDAY, MAY 4, 7:00PM
CLOSING NIGHT: LYD

2023, dirs. Rami Younis, Sarah Ema Friedland, Palestine, USA, UK, 78 min. In Arabic with English subtitles / Format: Digital

LYD follows the rise and fall of Lyd—a 5,000-year-old metropolis that was once a bustling Palestinian town until it was conquered when the State of Israel was established in 1948. As the film unfolds, a chorus of characters creates a tapestry of the Palestinian experience of this city and the trauma left by the massacre and expulsion. *LYD* is the story of a city that once connected Palestine to the world—what it once was, what it is now, and what it could have become. Preceded by *RESISTANCE CLIMBING* (2023, dirs. Nick Rosen, Zachary Barr, 37 min.). In the strife-torn hills of Palestine, a diverse crew of Bedouins and urban professionals embrace climbing as a much-needed respite from the burdens of the Israeli occupation. American writer and climber Andrew Bisharat visits the West Bank to explore his own roots and the transformational power of climbing as resistance.

1924

SIDNEY LUMET

CENTENNIAL CELEBRATION

Starts This June

2024



Join us for KidFlix, the Film Center's film series curated for families, children, and film fans of all ages! Presenting classic films and audience favorites at 11:00AM. All tickets \$5. siskelfilmcenter.org/kidflix

SATURDAY, MARCH 23, 11:00AM & SUNDAY, MARCH 24, 11:00AM
WHERE THE WILD THINGS ARE



2009, dir. Spike Jonze, Germany, USA, Australia, 104 min. In English / Format: **35mm**

Maurice Sendak's celebrated book, *Where the Wild Things Are*, is brought to life by the playful and innovative Spike Jonze (HER, BEING JOHN MALKOVICH). When the rambunctious and sensitive Max runs away from home, he lands on an island where he meets mysterious and strange creatures whose emotions are as wild and unpredictable as their actions. With remarkable voicework by Catherine O'Hara, Forest Whitaker, and James Gandolfini, WHERE THE WILD THINGS ARE is a grand and surreal exploration of childhood that will "make your inner child run wild." (*Empire Magazine*). Appropriate for ages 9+

SATURDAY, APRIL 13, 11:00AM & SUNDAY, APRIL 14, 11:00AM
ALICE IN WONDERLAND



1951, dirs. Clyde Geronimi, Wilfred Jackson, Hamilton Luske, USA, Russia, 75 min. In English / Format: Digital

In this adaptation of the beloved 1865 Lewis Carol novel *Alice's Adventures in Wonderland*, things become "curiouser and curiouser" when the young Alice follows the White Rabbit down a rabbit hole, and journeys deeper and deeper into a topsy-turvy world. There, she meets the Mad Hatter, the March Hare, Tweedledee & Tweedledum, the Cheshire Cat, and the Queen of Hearts. Surreal and fantastical, ALICE IN WONDERLAND is a Disney classic that still stuns on the big screen over 70 years after its release. Appropriate for ages 4+

National Theatre Live

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

SATURDAY, MARCH 23, 2:00PM & SUNDAY, MARCH 24, 2:00PM
DEAR ENGLAND



2023, dir. Rupert Goold, UK, 182 min. In English / Format: Digital

The country that gave the world football has since delivered a painful pattern of loss. Why can't England's men win at their own game? With the worst track record for penalties in the world, Gareth Southgate (Joseph Fiennes, *The Handmaid's Tale*, SHAKESPEARE IN LOVE) knows he needs to open his mind and face up to the years of hurt to take team and country back to the promised land in this gripping examination of both a nation and a game.

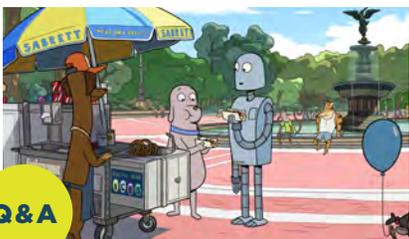
SATURDAY, APRIL 20, 2:00PM & SUNDAY, APRIL 21, 2:00PM
THE MOTIVE AND THE CUE



2024, dir. Sam Mendes, UK, 180 min. In English / Format: Digital

The year is 1964, and actor Richard Burton, newly married to Elizabeth Taylor, is to play the title role in an experimental new Broadway production of *Hamlet* under John Gielgud's (Mark Gatiss, *Sherlock*, *Game of Thrones*) exacting direction. But as rehearsals progress, two ages of theatre collide, and the collaboration between actor and director soon threatens to unravel. Sam Mendes (1917, National Theatre Live's THE LEHMAN TRILOGY) directs this fierce and funny new play that offers a glimpse into the politics of a rehearsal room and the relationship between art and celebrity.

SPECIAL EVENTS & PARTNER PROGRAMS



Q&A

WEDNESDAY, MARCH 6, 8:30PM ROBOT DREAMS

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

Special advance screening! In the Academy Award-nominated **ROBOT DREAMS**, adapted from Sara Varon's (SAIC BFA 1995) novel, **DOG** lives in Manhattan, and he's tired of being alone. One day he decides to build himself a robot, a 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? (Neon) Sara Varon scheduled to attend.

SATURDAY, MARCH 9, 12:00 DEEP LISTENING: THE STORY OF PAULINE OLIVEROS

2023, dir. Daniel Weintraub, USA, 117 min. In English / Format: Digital

Iconic American composer, performer, teacher, philosopher, inventor, and humanitarian Pauline Oliveros (1932–2016) was one of the world's original electronic musicians (and one of the only notable female post-war American composers), as well as a master accordion player, a mentor, a gateway to music and sound for non-musicians, and a technical innovator who helped develop everything from



EXPERIMENTAL SOUND STUDIO

(S) Science on Screen

tools that allow musicians to play together while in different countries, to software that enables those with physical limitations to create beautiful music. Featuring Laurie Anderson, Terry Riley, Thurston Moore, and others, **DEEP LISTENING** presents a holistic portrait of the woman and her practice. Followed by a Deep Listening exercise led by artist, educator, and writer Veronica Anne Salinas. Co-presented by the *Experimental Sound Studio*.

Science on Screen® is an initiative of the Coolidge Corner Theatre, with major support from the Alfred P. Sloan Foundation. Each event includes a presentation and dialogue with experts in the field of science and technology.



REMY BUMPPPO
think theatre

SATURDAY, MARCH 9, 8:00PM PUNCH-DRUNK LOVE SONG: ROMANCE ON STAGE, SCREEN, AND BEYOND

2002, dir. Paul Thomas Anderson, USA, 95 min. In English / Format: 35mm

Join Remy Bumppo Theatre Company for this special screening of Paul Thomas Anderson's unconventional and exhilarating **PUNCH-DRUNK LOVE**, preceded by a panel discussion exploring the quirks and eccentricities of love as depicted by art-makers on stage, screen, and beyond, with Film Center director of programming Rebecca Fons, composer Quinn Tsan, and Marti Lyons, artistic director of Remy Bumppo and director of *Love Song* by John Kolvenbach, opening March 21 at Theater Wit. Visit remybumpo.org for tickets to *Love Song* and receive 25% off with code **GSFC25!**



THURSDAY, MARCH 14, 6:00PM VIDEO DATA BANK PRESENTS: ROUNABOUT

Video Data Bank presents **Roundabout**, a screening series in which the Chicago video art distributor invites a fellow moving-image archive and distributor to collaborate on a conversational program of short experimental works. Participating in this round will be Image Forum Japan, a cinemathèque and school located in Tokyo that preserves and promotes the production and proliferation of experimental film and fosters the next generation of filmmakers. The organization also runs the Image Forum Festival, Japan's largest art/experimental film festival focusing on the screening of work from the East Asian region. Free for SAIC students.



BOOK SIGNING!

SATURDAY, MARCH 23, 8:00PM NIGHT OF THE LIVING DEAD AND RAISING THE DEAD BOOK READING

NIGHT OF THE LIVING DEAD launched a new era of smart, ambitious, savage horror movies and a new era of indie filmmaking. It proved that George A. Romero was an exceedingly brilliant filmmaker—no one expected that kind of artistic or thematic complexity from a movie about corpses coming back to life, hungry. But that success came at a price: Romero would be forever tethered to horror, and to zombies. He's beloved for horror movies like **NIGHT**, **CREEPSHOW**, and **DAWN OF**

THE DEAD, but his imagination was so much richer and more diverse... we just never knew about it. Romero wrote hundreds of drafts that never made it to screen, covering every genre under the sun, including some of his most vital, creative work. In *Raising the Dead*, author Adam Charles Hart excavates that remarkable archive, showing for the first time the full range of a restless, ambitious genius who never let the film industry limit his imagination, and who continually reinvented and reshaped horror to fit the kinds of movies he was driven to make. Join Hart for a screening of **NIGHT OF THE LIVING DEAD**, followed by a reading from *Raising the Dead* and conversation with *New York Times* best-selling author Daniel Kraus (*Whalefall*, *The Living Dead*). Books available at checkout online, or at the box office.



Q&A

MONDAY, MARCH 25, 6:30PM & MONDAY, APRIL 29, 6:30PM MIDWEST MONDAYS

The Midwest Film Festival (MFF) is taking over Mondays! Showcasing the work of talented filmmakers from across the region, this year-round festival can be found right here at the Film Center on the last Monday of each month. 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



Q&A

WEDNESDAY, MARCH 27, 7:00PM DOC10 PREVIEW - GIRLS STATE

2024, dirs. Amanda McBaine, Jesse Moss, USA, 96 min. In English / Format: Digital

What would American democracy look like in the hands of teenage girls? A political coming-of-age story and a stirring reimagination of what it means to govern, **GIRLS STATE** follows young female leaders—from wildly different backgrounds across Missouri—as they navigate an immersive experiment to build a government from the ground up. Fresh from its Sundance Film Festival premiere, **GIRLS STATE** received universal acclaim, as “undeniably heartwarming and hilarious” (*RogerEbert.com*), “compelling” (*The Guardian*), “fascinating” (*IndieWire*), and “exuberantly inspiring” (*The Daily Beast*). **Doc10**, Chicago's only all-documentary film festival, showcasing the year's best nonfiction films, runs May 2–5. For more info and for tickets, visit doc10.org.

DOCIO



WEDNESDAY, APRIL 3, 6:00PM
THIS IS MY PLACE

THIS IS MY PLACE is a documentary about the itinerant life and conceptual artwork of artist David Lamelas, whose sculpture Situación de cuatro placas de aluminio (Four Changeable Plaques) (1966), is currently on view in Endless at the Museum of Contemporary Art Chicago (MCA). Commissioned by the Institute for Studies on Latin American Art (ISLAA), the film—making its world premiere—features Lamelas interviewed by MCA’s Marilyn and Larry Fields Curator Carla Acevedo-Yates. Lamelas reflects on a life defined by migration between cultures and countries and how those experiences shaped his artistic practice, which for decades has centered explorations of time and place. *Artist David Lamelas scheduled to attend.*

Q&A



THURSDAY, APRIL 4, 8:15PM
ONION CITY EXPERIMENTAL FILM FESTIVAL
OPENING NIGHT: TOUTE UNE NUIT

1982, dir. Chantal Akerman, Belgium, France, Netherlands, Canada, 90 min. In English and French with English subtitles / Format: Digital

The 34th Onion City Experimental Film Festival (April 4–7 at various venues across Chicago; April 8–14 online) opens with the newly restored TOUTE UNE NUIT (A WHOLE NIGHT), presented in partnership with *Cine-File*. On a sultry summer night in Brussels, various bodies in search of love collide; some succeed, others do not. Chantal Akerman’s rarely screened and recently restored urban nocturne foregrounds small gestures as it captures the shape of solitude itself. Locations criss-cross as characters meet and embrace, dance and split up, yank one another



into cabs, or merely watch the action from doorways and stairwells. The choreography of indoors and out, upstairs and down, attraction and rejection, distills the complex machinations of urban romance into a sweetly rhythmic dance. (*Harvard Film Archives*) *Learn more and get tickets at onioncityfilmfest.org*



SATURDAY, APRIL 13, 4:00PM
CHICAGO HUMANITIES SPRING FESTIVAL: THE ARC OF OBLIVION

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

THE ARC OF OBLIVION explores a quirk of humankind: in a universe that erases its tracks, we humans are hellbent on leaving a trace. Set against the backdrop of the filmmaker’s quixotic quest to build an ark in a field in Maine, the film heads far afield—to salt mines in the Alps, fjords in the Arctic, and ancient libraries in the Sahara—to illuminate the strange world of archives, record-keeping, and memory. Playfully weaving stop-motion animation, spellbinding cinematography, and fascinating interviews from the director’s inner circle and experts in the fields of science, culture, and art—including documentarians Werner Herzog and Kirsten Johnson—THE ARC OF OBLIVION reveals how nature inspires the human drive behind filmmaking. *Presented in partnership with the Chicago Humanities Spring Festival. Tickets on sale March 12 for Film Center and Humanities members, March 14 for general audiences.*

Chicago
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Q&A

WAR MOVIE: THE AMERICAN BATTLE IN CINEMA

2023, dir. Steven Summers, USA, 306 min. In English / Format: Digital

In this sweeping, five-part documentary, SAIC alum Steven Summers (MFA 2005) examines not only the history of war in American cinema, but how this medium has shaped our country’s perspective on conflict, foreign policy, race, masculinity, and national identity. From THE BIRTH OF A NATION to THE HURT LOCKER to DUNKIRK, the atrocities of war have never strayed far from the silver screen. Whether praised by critics or criticized by veterans who were there, war films play an integral part of our cultural understanding. Through interviews with cinema studies scholars, filmmakers, and combat veterans, WAR MOVIE: THE AMERICAN BATTLE IN CINEMA attempts to understand why we’re compelled to experience and reimagine our own violence on screen.

SATURDAY, APRIL 6, 1:00PM

Episode 1 - The Camera and the Gun: 1900–1938, 57 min.

Episode 2 - The Good War: 1939–1949, 62 min.

Presented with a 10-minute intermission between episodes. Program concludes with discussion between director Steven Summer and film archivist and historian Annette Bochenek.

SUNDAY, APRIL 7, 1:00PM

Episode 3 - The Shifting Tide: 1950–1975, 62 min.

Episode 4 - Into the Jungle: 1976–2000, 65 min.

Episode 5 - Brave New World: 2001–2020, 60 min.

Presented with a 10-minute intermission between episodes. Program concludes with discussion between director



Q&A

MONDAY, APRIL 22, 8:00PM
DOG MOVIE

2023, dir. Henry Hanson, USA, 56 min. In English / Format: Digital

In Chicago filmmaker Henry Hanson’s DOG MOVIE, a passive-aggressive tenderqueer couple sends their household into a quiet tailspin when they adopt an elderly dog with the same name as the unemployed couch surfer they just can’t seem to confront. *Director Henry Hanson in attendance for this Chicago premiere.*

5 QUESTIONS WITH RADU JUDE

DIRECTOR, DO NOT EXPECT TOO MUCH FROM
THE END OF THE WORLD



DO NOT EXPECT TOO MUCH FROM THE END OF THE WORLD plays with tone and form. Humor is laced with commentary, TikTok videos are juxtaposed with scenes from Lucian Bratu's 1981 film ANGELA GOES ON. How do you approach a new film, a scene, an actor, with this spirit of experimentation?

I feel the question is too big for me. Because I am not able to have a system, a method, not even a direction. I only have a desire to explore something and see where this will take the film. And I decided some time ago not to think too much in terms of the outcome. Whenever I start to question the decisions I am making, everything becomes more difficult. So I prefer to work fast and accept whatever happens.

Your films, and the work of contemporary Romanian directors including Cristian Mungiu, are introducing entirely new audiences to Romanian cinema. How does DO NOT EXPECT TOO MUCH... fit into that education.

I will disappoint you—I don't think filmmakers can do that much for gaining new audiences. I would say (and maybe I am too old-fashioned and uncool) that what is lacking nowadays is a good basic education. The Romanian public system of education is in serious trouble (more and more in recent years), terribly underfunded and in many ways not adapted to the present times. When it comes to artistic education of any kind, it is even worse. If the public system of education would get better, then we might have a chance for new audiences interested in different types of arts.

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

I don't dare do this; I feel I am so worthless and such a beginner myself. But I just stumbled upon this John Cage idea: "One way to write music: study Duchamp." I think it is good advice for filmmakers as well.

What is a memorable moviegoing experience you've had?

Maybe watching for the first time Jonas Mekas's LOST LOST LOST. It was projected on 16mm at the Rotterdam Film Festival, in a small room, somewhere in the back of a bar. Not many people were there, maybe 10, but for me it was a fundamental encounter with a type of cinema I didn't know existed.

What film do you watch again and again?

I guess reality itself. And surfing online is like a movie, I do it every day. Sometimes I rewatch a film or another, and it is true that whenever I do it, I observe something new or a new idea appears. I would love to watch a film (or to read a book) again and again, but I don't have the energy and the patience.

See DO NOT EXPECT TOO MUCH FROM THE END OF THE WORLD exclusively at the Film Center starting March 29 (p. 4)

5 QUESTIONS WITH MINHAL BAIG

DIRECTOR, WE GROWN NOW



WE GROWN NOW is—body and soul—a Chicago story. As a Chicagoan, and the writer and director of the film, how and why did you approach positioning the city—from Cabrini-Green, to the "L", to the Art Institute—as a landscape and a character itself?

I was born and raised in Chicago. In writing this movie, I spent a lot of time interviewing and speaking with former residents of Cabrini-Green. Many of them spoke about how Cabrini-Green was a neighborhood that felt so specific and separate from the city, yet also part of a larger Chicago that people were familiar with. One resident I interviewed told me about how she would play hooky from school to go to the beach, or even just downtown to escape the neighborhood. That story resonated with me and ended up inspiring the sequence of the boys playing hooky from school.

I wanted to revisit familiar Chicago places—like the Art Institute—and re-contextualize them, from the perspective of two young Black boys growing up in Cabrini-Green. The boys walk past the paintings that we—as an audience—have seen and experienced before. The painting that engages them—Walter Ellison's Train Station—speaks to the Great Migration that their own families participated in and experienced. This painting resonates with the boys more deeply than the other works do because it speaks to their shared cultural experience, from the perspective of

a Black artist. This scene is not only an homage to FERRIS BUELLER'S DAY OFF—I really wanted to present this differently.

You've noted this is a personal film for you, and an exploration of the definition of home. What do you hope audiences will consider regarding their definitions of home after they have seen WE GROWN NOW?

For many Cabrini-Green residents, moving out of the neighborhood and the high-rises was not an easy decision. The high-rises had an incredible sense of community. For children, especially, this was the only place they had ever known as home. For the older generation that participated in the Great Migration, they had been through a version of all of this before. I wanted to share what leaving meant to each family member—for Anita, who left the South behind, for Dolores, who grew up in one place and raised her own kids in another, and for Malik and Eric, for whom Cabrini-Green is where they expected to live their whole lives.

The audience doesn't personally have to have lived in public housing to understand how important of a transition this is. Leaving a neighborhood and saying goodbye to family and friends is a transformative moment in anyone's life.

What is one piece of advice you'd give to an emerging filmmaker?

Write something that will change your life. That is where you begin.

In making WE GROWN NOW, I underwent a personal transformation. Making the movie was a healing experience as I came to understand and process my own difficult feelings over losing a parent, moving away from home, and returning to a place that felt different than how I remembered it as a child.

What is a memorable moviegoing experience you've had?

Last year, I watched THE SHINING in 35mm at The Metrograph and discovered that two women sitting in the row next to me had never seen the film before. One held her hands over her eyes almost the entire time. This experience reminded me of the importance of the communal aspect of moviegoing—there really isn't anything like seeing a film in a theater with other people.

What film do you watch again and again?

This past year, I watched Michael Mann's HEAT too many times to count because I was working on a crime-thriller TV show, but one of my favorite films to rewatch is Tarsem Singh's THE FALL, a stunning visual experience from start to finish.

See WE GROWN NOW at the Film Center starting April 19 (p. 6)

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MARCH

APRIL

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2
					<p>ABOUT DRY GRASSES <i>OPENS</i></p> <p>★ 7:00 OMEN (CEUFF), p. 7</p>	<p>ABOUT DRY GRASSES</p> <p>1:30 HERE (CEUFF), p. 7</p> <p>3:30 THE FALLING STAR (CEUFF), p. 7</p> <p>6:15 JEANNE DIELMAN (CEUFF), p. 8</p>
3	4	5	6	7	8	9
<p>ABOUT DRY GRASSES</p> <p>11:00 THE BOY AND THE HERON, p. 2</p> <p>1:30 MAN BITES DOG (CEUFF), p. 8</p> <p>3:45 HERE (CEUFF), p. 7</p> <p>5:45 THE (EX) PERIENCE OF LOVE (CEUFF), p. 8</p>	<p>ABOUT DRY GRASSES</p> <p>6:15 WHEN IT MELTS (CEUFF), p. 9</p> <p>8:30 MAMBAR PIERRETTE (CEUFF), p. 9</p>	<p>ABOUT DRY GRASSES</p> <p>6:00 VESPER (Lecture), p. 14</p>	<p>ABOUT DRY GRASSES</p> <p>6:15 HERE (CEUFF), p. 7</p> <p>8:15 LITTLE GIRL BLUE (CEUFF), p. 9</p> <p>★ 8:30 ROBOT DREAMS, p. 24</p>	<p>ABOUT DRY GRASSES</p> <p>6:15 MAMBAR PIERRETTE (CEUFF), p. 9</p> <p>8:15 ON THE PULSE (CEUFF), p. 9</p>	<p>SHAYDA <i>OPENS</i></p> <p>DRIFT <i>OPENS</i></p> <p>6:00 IT'S RAINING IN THE HOUSE (CEUFF), p. 10</p> <p>8:00 THE OTHER LAURENS (CEUFF), p. 10</p>	<p>SHAYDA</p> <p>DRIFT</p> <p>★ 12:00 DEEP LISTENING, p. 24</p> <p>3:30 ROSETTA (CEUFF), p. 10</p> <p>6:00 THE BELGIAN WAVE (CEUFF), p. 11</p> <p>★ 8:00 PUNCH-DRUNK LOVE, p. 24</p>
10	11	12	13	14	15	16
<p>SHAYDA</p> <p>DRIFT</p> <p>1:00 THE CHAPEL (CEUFF), p. 11</p> <p>3:15 LIFE FOR REAL (CEUFF), p. 11</p> <p>5:30 THE BOY AND THE HERON, p. 2</p>	<p>SHAYDA</p> <p>DRIFT</p>	<p>SHAYDA</p> <p>DRIFT</p> <p>6:00 FROGS (Lecture), p. 14</p>	<p>SHAYDA</p> <p>DRIFT</p>	<p>SHAYDA</p> <p>DRIFT</p> <p>6:00 ROUNDABOUT, p. 25</p>	<p>HIGH & LOW - JOHN GALLIANO <i>OPENS</i></p> <p>THE BREAKING ICE <i>OPENS</i></p> <p>6:00 THE BOY WITH GREEN HAIR (Technicolor), p. 12</p> <p>8:15 CLEOPATRA JONES (Technicolor), p. 12</p>	<p>HIGH & LOW - JOHN GALLIANO</p> <p>THE BREAKING ICE</p> <p>2:00 SHORTS SHOWCASE (Technicolor), p. 12</p> <p>4:15 HAS ANYBODY SEEN MY GAL (Technicolor), p. 13</p> <p>7:00 APOCALYPSE NOW REDUX (Technicolor), p. 13</p>
17	18	19	20	21	22	23
<p>HIGH & LOW - JOHN GALLIANO</p> <p>THE BREAKING ICE</p> <p>2:00 THE NUTTY PROFESSOR (Technicolor), p. 13</p> <p>5:00 20,000 LEAGUES UNDER THE SEA (Technicolor), p. 13</p>	<p>HIGH & LOW - JOHN GALLIANO</p> <p>THE BREAKING ICE</p> <p>5:45 THE BOY AND THE HERON, p. 2</p> <p>8:15 THE BOY AND THE HERON, p. 2</p>	<p>HIGH & LOW - JOHN GALLIANO</p> <p>THE BREAKING ICE</p> <p>6:00 HOW TO BLOW UP A PIPELINE (Lecture), p. 14</p>	<p>HIGH & LOW - JOHN GALLIANO</p> <p>THE BREAKING ICE</p> <p>5:45 THE BOY AND THE HERON, p. 2</p> <p>8:15 THE BOY AND THE HERON, p. 2</p>	<p>HIGH & LOW - JOHN GALLIANO</p> <p>THE BREAKING ICE</p> <p>★ 6:00 MELISABETH SUBRIN: MARIA SCHNEIDER, 1983 AND SHULIE (CATE), p. 16</p>	<p>PANDORA'S BOX <i>OPENS</i></p> <p>RYUICHI SAKAMOTO OPUS <i>OPENS</i></p> <p>I HEARD IT THROUGH THE GRAPEVINE <i>OPENS</i></p>	<p>PANDORA'S BOX</p> <p>RYUICHI SAKAMOTO</p> <p>I HEARD IT THROUGH THE GRAPEVINE</p> <p>11:00 WHERE THE WILD THINGS ARE (KidFlix), p. 23</p> <p>2:00 DEAR ENGLAND (NTL), p. 23</p> <p>★ 8:00 NIGHT OF THE LIVING DEAD, p. 25</p>
24	25	26	27	28	29	30
<p>PANDORA'S BOX</p> <p>RYUICHI SAKAMOTO OPUS</p> <p>I HEARD IT THROUGH THE GRAPEVINE</p> <p>11:00 WHERE THE WILD THINGS ARE (KidFlix), p. 23</p> <p>2:00 DEAR ENGLAND (NTL), p. 23</p>	<p>PANDORA'S BOX</p> <p>RYUICHI SAKAMOTO OPUS</p> <p>★ 6:30 MIDWEST FILM FEST, p. 25</p>	<p>RYUICHI SAKAMOTO OPUS</p> <p>I HEARD IT THROUGH THE GRAPEVINE</p> <p>★ 6:00 UTAMA (Lecture), p. 14</p>	<p>PANDORA'S BOX</p> <p>RYUICHI SAKAMOTO OPUS</p> <p>★ 7:00 GIRL STATE (Doc10), p. 25</p>	<p>PANDORA'S BOX</p> <p>★ 6:00 LIZZIE BORDEN: REGROUPING (CATE), p. 16</p> <p>★ 8:30 LIZZIE BORDEN: BORN IN FLAMES (CATE), p. 17</p>	<p>DO NOT EXPECT TOO MUCH FROM THE END OF THE WORLD <i>OPENS</i></p> <p>FEMME <i>OPENS</i></p>	<p>DO NOT EXPECT TOO MUCH...</p> <p>FEMME</p>
31						
<p>DO NOT EXPECT TOO MUCH...</p> <p>FEMME</p>						

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					5	6
					<p>LA CHIMERA <i>OPENS</i></p>	<p>LA CHIMERA</p> <p>★ 1:00 WAR MOVIE: EPISODES 1 & 2, p. 27</p>
7	8	9	10	11	12	13
<p>LA CHIMERA</p> <p>★ 1:00 WAR MOVIE: EPISODES 3-5, p. 27</p>	<p>LA CHIMERA</p>	<p>LA CHIMERA</p> <p>6:00 CHILDREN OF MEN (Lecture), p. 15</p>	<p>LA CHIMERA</p> <p>★ 6:00 SHU LEA CHEANG: UKI (CATE), p. 17</p>	<p>LA CHIMERA</p> <p>★ 6:00 SHU LEA CHEANG: FRESH KILL (CATE), p. 17</p>	<p>THE TUBA THIEVE <i>OPENS</i></p> <p>FREE TIME <i>OPENS</i></p>	<p>THE TUBA THIEVES</p> <p>FREE TIME</p> <p>11:00 ALICE IN WONDERLAND (KidFlix), p. 23</p> <p>4:00 THE ARC OF OBLIVION, p. 26</p>
14	15	16	17	18	19	20
<p>THE TUBA THIEVES</p> <p>FREE TIME</p> <p>11:00 ALICE IN WONDERLAND (KidFlix), p. 23</p>	<p>THE TUBA THIEVES</p> <p>FREE TIME</p>	<p>6:00 THE BOY WHO HARNESSSED THE WIND (Lecture), p. 15</p> <p>★ 6:00 THE WATER MAGICIAN (Benshi), p. 18</p>	<p>★ 6:00 A PAGE OF MADNESS (Benshi), p. 19</p>	<p>THE TUBA THIEVES</p> <p>FREE TIME</p>	<p>WE GROWN NOW <i>OPENS</i></p> <p>THE OLD OAK <i>OPENS</i></p>	<p>WE GROWN NOW</p> <p>THE OLD OAK</p> <p>2:00 THE MOTIVE AND THE CUE (NTL), p. 23</p> <p>7:00 BYE BYE TIBERIAS (CPFF), p. 20</p>
21	22	23	24	25	26	27
<p>WE GROWN NOW</p> <p>THE OLD OAK</p> <p>1:00 ISRAELISM (CPFF), p. 20</p> <p>2:00 THE MOTIVE AND THE CUE (NTL), p. 23</p>	<p>WE GROWN NOW</p> <p>THE OLD OAK</p> <p>★ 8:00 DOG MOVIE, p. 27</p>	<p>WE GROWN NOW</p> <p>6:00 FIRST REFORMED (Lecture), p. 15</p>	<p>WE GROWN NOW</p> <p>THE OLD OAK</p> <p>6:00 FADIA'S TREE (CPFF), p. 20</p>	<p>WE GROWN NOW</p>	<p>JOHN SINGER SARGENT: FASHION AND SWAGGER <i>OPENS</i></p> <p>OMEN <i>OPENS</i></p> <p>8:00 TOMORROW'S FREEDOM (CPFF), p. 21</p>	<p>JOHN SINGER SARGENT</p> <p>OMEN</p> <p>6:00 THE LAW AND THE PROPHETS (CPFF), p. 21</p>
28	29	30				
<p>JOHN SINGER SARGENT</p> <p>OMEN</p> <p>1:00 THREE PROMISES (CPFF), p. 21</p>	<p>JOHN SINGER SARGENT</p> <p>OMEN</p> <p>★ 6:30 MIDWEST FILM FEST, p. 25</p>	<p>JOHN SINGER SARGENT</p> <p>OMEN</p>				

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

denotes 35mm or 16mm

TICKETS

General Admission: \$13.00
Student/Senior: \$8.00
Film Center Members: \$6.50
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Unless otherwise noted

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