

GENE SISKEL FILM CENTER

GAZETTE

Vol. 51 Issue 2

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Chicago Film Society presents Technicolor triumphs

See what a difference a day - or night - makes in our All in a Day's Work series

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School of the Art Institute
of Chicago

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We put the finishing touches on each edition of the Gazette about a month before they arrive in mailboxes and at the Film Center, which means the publication process - and a looming deadline - require us to focus on the future, as we simultaneously promote, project, and operate in the present. This can cause a bit of a fractured sense of time; we curate for the sunny days of April while looking out the window at gray January. Some of our presentations come together quickly - the spark of a series, rapid fire emails with distributors, confirmations of exhibition formats - and voila! Other programs take more time - release dates change and alter an entire month (the amount of correspondence for a single film might astound!). Our March/April lineup includes textbook examples of the tortoise and the hare: *All in a Day's Work* (pg 14-15), which explores films that - literally or loosely - take place within 24 consecutive hours, came together poetically quickly, while our annual *Chicago European Union Film Festival* (pg 2-7) is curated year-round. A patron asked me recently what I was looking forward to on screen, and I mentioned a film that we've already got confirmed for this July. He laughed, "I meant this weekend!" Our exchange was a good reminder for me that, while we're looking ahead, we should also live in the here and now, and leave the time traveling to the movies. See you soon, cinema lovers!

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 Film Center is ADA accessible. Both of our theaters are equipped with hearing loops. Please visit the box office for instructions and assistance.

Whenever possible, the Gene Siskel Film Center will theatrically present films with open captions; these presentations will be noted on individual film pages.

siskelfilmcenter.org/accessibility

CODE OF CONDUCT

The Gene Siskel Film Center is dedicated to creating a safe, respectful, and inclusive environment for all guests. Everyone has the right to enjoy our programs and activities free of harassment, threats, mistreatment, or discrimination. We reserve the right to revoke access to any of our activities for anyone who does not adhere to the organization's code of conduct.

CONTENT CONSIDERATIONS

Based on lived experiences, the films we present may affect our individual audiences in different ways. When possible, we include an online content consideration on films that may include potentially harmful content or themes.

GETTING HERE

Parking

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

Public Transportation

The Film Center is conveniently located near all major CTA train lines and several bus lines.

Biking to the Film Center

The Film Center is located near the Chicago Lakefront Trail and Divvy bike sharing stations.

OUR TEAM

Rebecca Fons, Director of Programming; Caroline Garske, Digital Communications Manager; Lily Goodman, Development Assistant; Jada-Amina Harvey, Black Harvest Film Festival Coordinator; Lori Hile, Associate Director of Marketing and Communications; Nick Leffel, Programming Intern; Brennan McMahon, Department Assistant; Amelia Noël-Elkins, Interim Executive Director; Pamela Smith, Accounting Coordinator; Dan Stolley, Operations Manager; Michael Wawzenek, Assistant Director of Media Technology. Projectionists: Katie Davis, Lyra Hill, Ursula Rigberg Wagner, Blair St George Wright. Front of House: Esteban Alarcon, Ellie Beam, Aidan Ciuperca, Amelia Bodenhorst Granda, Leah Kim, Emily Maloney, Vrisha Patel, Jade Perry, Emma Rzepczynski, Natia Ser, Nico Valdez.

Gazette descriptions and synopses written by Rebecca Fons, unless otherwise noted.

This year's Chicago European Union Film Festival (CEUFF) is a celebration of emerging voices and a showcase of provocative perspectives. Our lineup - all Chicago festival premieres - boasts debut features; award-winners from international film festivals including Berlin, Locarno, Sundance, and Toronto; and new films from CEUFF alumni. The program is also an evolution, as we recognize and embrace our porous borders and our global citizenry. As we continually endeavor to present the best of cinema on our screens, we offer a thoughtfully curated festival that kicks off with an evening co-hosted by the Film Center and the Honorary Consulate of Sweden, which holds the current Presidency of the Council of the European Union. We welcome you to country hop with us all March long. Regardless of the country of origin, every film in the 26th Chicago European Union Film Festival has been chosen for you, our Chicago audience. We invite you to see the world on our screens. siskelfilmcenter.org/CEUFF



**WEDNESDAY, MARCH 1, 6:00PM & SATURDAY, MARCH 25, 3:45PM
OPENING NIGHT: HILMA**

2023, dir. Lasse Hallström, Sweden, 120 min. In English / Format: Digital

Acclaimed Swedish director Lasse Hallström (MY LIFE AS A DOG, THE CIDER HOUSE RULES and SALMON FISHING IN THE YEMEN - CEUFF 2012) paints a lush and sensuous portrait of the life of pioneering artist Hilma af Klint, who was largely written off by the art world during her lifetime. Beguiling and magnetic, Hilma died in 1944, unknown and unrecognized as the woman who invented abstract painting, displacing Kandinsky, Malevich, and Mondrian as the initiators of Modernism. From her invincible belief in spirits, to her unconventional romantic life and close circle of fellow female artists who converged around Hilma and her atelier, HILMA is a vivid biography of a woman who chose to remain true to her vision as an artist, despite working in a hostile, misogynistic world where women were not expected to express themselves and still were not allowed to vote. *Actors Lena Olin and Tora Hallström in attendance Wednesday, March 1, 6:00PM, Opening Night screening followed by a reception generously hosted by the Honorary Consulate of Sweden.*

**SPECIAL
GUESTS!**



**FRIDAY, MARCH 3, 5:30PM & SUNDAY, MARCH 5, 5:00PM
THE QUIET GIRL (AN CAILÍN CIÚIN)**

2022, dir. Colm Bairéad, Ireland, 94 min.

In English and Irish Gaelic with English subtitles / Format: Digital

In this compassionate and lyrical coming-of-age story set in rural Ireland in the 1980s, nine-year-old Cáit lives in a dysfunctional home with her beleaguered mother and her cruel father. With her mother expecting yet another child, Cáit is shipped off to live with her mother's distant cousin, Eibhlín, and her husband Seán. Cáit's new foster parents embrace - in their own ways - the wide-eyed, observant little girl, who soon comes to understand that behind their love, there is profound grief. Nominated for the Best International Feature Film at this year's Academy Awards, Colm Bairéad's feature debut THE QUIET GIRL is a sensitive and sincere treasure. *Continues at the Film Center with select showtimes starting March 10!*



**SATURDAY, MARCH 4, 2:30PM & TUESDAY, MARCH 14, 6:00PM
MUTZENBACHER**

2022, dir. Ruth Beckermann, Austria, 100 min. In German with English subtitles / Format: Digital

In an abandoned factory, a large group of men, from teenagers to senior citizens, have volunteered to openly discuss and read aloud the infamous, anonymously penned 1906 erotic novel "Josephine Mutzenbacher or The Story of a Viennese Whore, as Told by Herself." Director Ruth Beckermann (THE WALDHEIM WALTZ - CEUFF 2019, ZORRO'S BAR MITZVAH - CEUFF 2007) playfully - and pointedly - uses the graphic, controversial text as a catalyst for the men to reflect on their own sexual attitudes, proclivities, and fantasies. Winner of the Encounters Award at the Berlin Film Festival, MUTZENBACHER is a revealing experiment for the subjects - and for the audience.



**SATURDAY, MARCH 4, 4:45PM & SATURDAY, MARCH 25, 7:00PM
TALKING ABOUT THE WEATHER (ALLE REDEN ÜBERS WETTER)**

2022, dir. Annika Pinske, Germany, 89 min. In German with English subtitles / Format: Digital

Clara is a philosophy teacher in Berlin who has come a long way from her unremarkable upbringing in provincial East Germany. Forty years old, Clara struggles with feeling like an imposter in her professional life and an outsider in her personal life - which includes an affair with one of her students, and a strained relationship with her teen daughter. On the occasion of her mother's 60th birthday, Clara returns home, a journey that forces her to examine her career in an overwhelmingly male-dominated field and her desire to rise above her family's social class. Annika Pinske's debut feature is a delightfully funny and thoughtful portrait of what it means to live an unfettered, self-determined life.

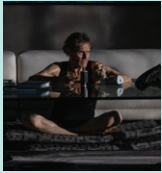


**SUNDAY, MARCH 5, 12:00PM & THURSDAY, MARCH 16, 8:15PM
KALEV**

2022, dir. Ove Musting, Estonia, 91 min.

In Estonian and Russian with English subtitles / Format: Digital

Summer, 1990. The Soviet Union is teetering on the verge of collapse, while the Baltic nations struggle to regain their independence. Against this backdrop of political uncertainty, the Soviet Union basketball championship is about to begin, and the Estonian team, named Kalev, faces an impossible decision: listen to the growing call from Estonians for them to withdraw from the event, or defy public opinion and stay to play. Director Ove Musting's feature debut - Estonia's submission to the Academy Awards for consideration - is a rousing and dynamic crowd pleaser, where a loss on the basketball court will signify weakness to their oppressor, while a win will further forge their path to freedom.



**MONDAY, MARCH 6, 6:00PM
INSIDE**

2023, dir. Vasilis Katsoupis, UK, Germany, Belgium, Switzerland, Greece, 106 min.

In English / Format: Digital

When his heist goes wrong, high-end art thief Nemo (Willem Dafoe) finds himself locked inside a luxurious, high-tech penthouse in New York City. Cut off from the outside world, he must use his instincts and cunning to survive. Dafoe delivers a powerhouse physical performance of a man slowly realizing the gravity of his entrapment, surrounded by priceless works of art while desperate to be free. Straight from its premiere at the Berlin International Film Festival, INSIDE is a claustrophobic reflection on confinement and consumerism.



**WEDNESDAY, MARCH 8, 6:00PM & FRIDAY, MARCH 24,
6:00PM
OTHER PEOPLE'S CHILDREN (LES ENFANTS DES
AUTRES)**

2023, dir. Rebecca Zlotowski, France, 103 min. In French with English subtitles / Format: Digital

Rebecca Zlotowski's (DEAR PRUDENCE - CEUFF 2012) OTHER PEOPLE'S CHILDREN stars a luminous Virginie Efira (BENDETTA, SIBYL) as Rachel, a 40-year-old high school teacher who is unmarried and without children. When she falls in love with Ali, she quickly becomes attached to Leila, his young daughter. As she unexpectedly and happily takes on maternal duties - picking up Leila from school, putting her to bed, and caring for her well being - Rachel is acutely aware that Leila is not her daughter and begins to long for a child of her own. With Efira's radiant, confident performance at its core, OTHER PEOPLE'S CHILDREN is a mature and intelligent romance about the complexities of love. *Join us for the return of our Movie Club Wednesday, March 8! Film Center Members receive a complimentary glass of wine, and all audience members are invited to join us for a casual discussion following the film.*

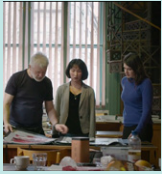




**THURSDAY, MARCH 9, 6:00PM & FRIDAY, MARCH 31, 6:00PM
EL AGUA**

2022, dir. Elena López Riera, Switzerland, Spain, France, 104 min.
In Spanish with English subtitles / Format: Digital

In Elena López Riera's assured and daring debut, it is summertime in southeastern Spain. Teenage Ana and her friends pass the time smoking, drinking, and dreaming up how they'll escape their decaying village. When she falls in love with the out-of-towner José, Ana's grandmother and mother warn her of an impending storm, one that threatens to cause the cursed river to overflow and sweep Ana and her beauty away, as it has for generations of other local women. Under a crackling sky, Riera blends magical realism, documentary, and mysticism into a stunning, naturalist folktale about the desire to break free of tradition – and love without consequence.



**THURSDAY, MARCH 9, 8:30PM & SATURDAY, MARCH 18, 1:45PM
ART TALENT SHOW**

2022, dirs. Tomáš Bojaromás Bojar, Adéla Komrží, Czech Republic, 102 min.
In Czech with English subtitles / Format: English

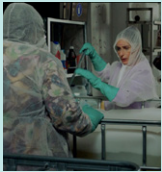
Everyone's a critic. Art students know this perhaps better than anyone. At the Academy of Fine Arts in Prague, yearly admission assessments are held to determine who will earn a coveted spot at the institution. In the vein of Frederick Wiseman, ART TALENT SHOW keenly observes this exhausting admissions process, as students have their creativity and craft critiqued and interrogated, offering an insightful commentary on who gets to choose which creators will represent the next generation of artists and set the tone for the fine arts world for years to come.



**FRIDAY, MARCH 10, 6:00PM & SATURDAY, MARCH 25, 1:30PM
L'IMMENSITÀ**

2023, dir. Emanuele Crialese, Italy, France, 97 min. In Italian with English subtitles / Format: Digital

In 1970s Rome, Clara (a resplendent Penelope Cruz) and her husband Felice move into a new apartment with their three children. Their marriage is loveless, and though Felice is unfaithful and abusive, they stay together, with Clara finding joy in her children, who she loves and cares for fervently. Her eldest, Adriana (remarkable newcomer Luana Giuliani), is on the verge of adolescence and questioning their gender identity, causing further friction in the traditional household. But Clara understands what it feels like to be misunderstood and unfulfilled, and trans filmmaker Emanuele Crialese uses the relationship between mother and child to craft a vibrant memory piece – a tender coming-of-age drama based heavily on his own life experience – that premiered at the 2022 Venice Film Festival and comes to CEUFF directly following its North American Sundance premiere.



**FRIDAY, MARCH 10, 8:15PM & SATURDAY, MARCH 18, 8:30PM
EMPLOYEE OF THE MONTH (L'EMPLOYÉE DU MOIS)**

2022, dir. Véronique Jadin, Belgium, 78 min. In French with English subtitles / Format: Digital

Inès has been working for an industry cleaning supply company for nearly twenty years, and she is very good at what she does. Despite being underpaid, overworked, and surrounded by incompetent and misogynistic colleagues, Inès remains professional and dedicated. When she and her considerate and equally underappreciated co-worker Mélody accidentally kill their lecherous boss in a freak accident, the two women roll up their sleeves and get to bloody work. Director Véronique Jadin's dark comedy gives a whole new meaning to "take this job and shove it."



**SATURDAY, MARCH 11, 7:30PM
SAFE PLACE (SIGURNO MJESTO)**

2022, dir. Juraj Lerotic, Croatia, 103 min. In Croatian with English subtitles / Format: Digital

SAFE PLACE begins with a rescue, as Bruno breaks down a door in order to save the life of his brother, Damir, who has attempted suicide. Director Juraj Lerotic crafts - from his own personal family history - a study on care and trauma, as Damir's family struggles to find support for their mentally ill son and brother. Austere and tender, Lerotic's feature debut is a devastating portrait of family. It won Best Debut, Best Director, and Best Actor awards at the Locarno Film Festival and served as Croatia's submission for Academy Award consideration.



SUNDAY, MARCH 12, 1:30PM & FRIDAY, MARCH 24, 8:15PM

WILL-O'-THE-WISP (FOGO-FÁTUO)

2023, dir. João Pedro Rodrigues, Portugal, France, 67 min.

In English and Portuguese with English subtitles / Format: Digital

Queer provocateur João Pedro Rodrigues (THE ORNITHOLOGIST - CEUFF 2017, THE LAST TIME I SAW MACAO - CEUFF 2013) returns to the festival with this exuberant and bawdy musical romp. In the year 2069, Portugal's royal highness King Alfredo - on his deathbed - recalls his younger years, including his sexual exploits as a volunteer member of an erotically charged fire brigade. Clocking in at just over an hour - including musical numbers, Greta Thunberg references, and joyfully frank eroticism - WILL-O'-THE-WISP is a deliriously entertaining treatise on class and race, sex, and romance.



MONDAY, MARCH 13, 6:00PM & SUNDAY, MARCH 19, 12:45PM

FATHERS & MOTHERS (FÆDRE & MØDRE)

2022, dir. Paprika Steen, Denmark, 97 min.

In Danish and Norwegian with English subtitles / Format: Digital

Paprika Steen (whose directorial debut, AFTERMATH, premiered at CEUFF 2005) returns to the festival with her fourth feature, an uproarious comedy that will resonate with any parent who has navigated the rivalries and hidden agendas of school boards and parent groups - and the obligatory adult relationships we forge for the wellbeing of our children. Husband and wife Piv and Ulrik are determined to earn a place in the coveted parent group of their daughter's new class. Invited to the popular annual camping trip, they arrive intent on making a good impression but soon discover that the grown ups they want to win over behave more like naughty children.



MONDAY, MARCH 13, 8:15PM & SATURDAY, MARCH 25, 12:00PM

ORCHESTRA (ORKESTER)

2021, dir. Matevz Luzar, Slovenia, 111 min.

In Slovenian and German with English subtitles / Format: Digital

IN ORCHESTRA, Slovenia's submission for Academy Award consideration, the bawdy members of a brass band travel by bus to perform in a small Austrian town. As they drink, sing, and carouse onboard, Matevz Luzar tells their stories behind the revelry, in five distinct but intertwining character vignettes. From the guilt ridden bus driver, to the teenage member on her first band trip, anxieties, desires, and true selves are revealed. Winner of Best Feature Film at the Festival of Slovenian Film, ORCHESTRA is offbeat and endearing, a charming portrait of interior lives, loosely based on Luzar's own experiences as a member of a traveling brass band.

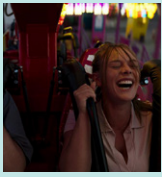


WEDNESDAY, MARCH 15, 6:00PM & WEDNESDAY, MARCH 29, 8:30PM
GENTLE (SZELÍD)

2022, dirs. László Csujá, Anna Nemes, Hungary, 92 min.

In Hungarian with English subtitles / Format: Digital

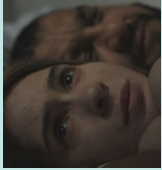
In this haunting love story, Edina is a female bodybuilder whose taut, tanned physique belies her delicate, sensitive nature. She and Adam, her partner and trainer, are determined to win the world championship, regardless of the toll training takes on her body, or the cost of her expensive supplements and steroids. To make extra money, Edina takes a side job as an escort, introducing her to new notions of care and desire, and giving her the opportunity to see the disparity between her goals and her true self.



**THURSDAY, MARCH 16, 6:00PM & FRIDAY, MARCH 24, 6:00PM
BREAD AND SALT (CHLEB I SÓL)**

2022, dir. Damian Kocur, Poland, 100 min. In Polish with English subtitles / Format: Digital

Before he leaves on holiday, Tymoteusz, a talented pianist and student of the Warsaw Academy of Music, returns home to reconnect with his brother and the friends who have stayed behind, quickly settling into the nostalgia and comfort of his small, rural hometown, where time seems to have stood still. The central hangout spot is a new kebab bar, run by two Arab immigrants, and when Tymoteusz gets friendly with the employee Yousef, a conflict begins to brew – and tensions mount. Winner of Best Film at the Polish Film Festival, Damian Kocur’s unflinching debut feature, inspired by a true story, stars non-actors and has a documentary-like feel, making the inevitable, explosive conclusion all the more devastating.



**MONDAY, MARCH 20, 6:15PM & MONDAY, MARCH 27, 8:15PM
IMMACULAT**

2022, dirs. George Chiper, Monica Stan, Romania, 114 min.

In Romanian, with English subtitles / Format: Digital

Daria is a young, naive heroin addict. To kick the habit given to her by her first love, she is sent to a stark, grim rehab facility by her parents. Terrified, Daria is met by the hostile, mostly male patient population, but her perceived innocence gains her protection from their aggression and allows her to forge tenuous, complicated relationships with her fellow junkies. Anchored by Ana Dumitrascu’s remarkable performance as Daria, IMMACULAT is a disquieting cinematic experience and an empathetic portrait of addiction and recovery. Winner of Best Debut Film at the Venice Film Festival – and Romania’s submission for Academy Award consideration.



**TUESDAY, MARCH 21, 6:15PM & SUNDAY, MARCH 26, 3:45PM
VICTIM (OBET)**

2022, dir. Michal Blaško, Slovakia, Czech Republic, Germany, 91 min.

In Czech, Ukrainian and Russian with English subtitles / Format: Digital

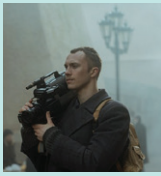
Ukrainian immigrant Irina is a single mother living in a small town in the Czech Republic. When her son Igor is attacked and injured, the whole town stands beside her in solidarity, condemning their Roma neighbors who are allegedly responsible for the crime, and who are regularly slandered and othered in local media coverage. As Igor recovers and the truth of the attack begins to emerge, Irina is unwittingly caught in a cascade of lies, discrimination, and social and political pressure. Reminiscent of the films of Asghar Farhadi, VICTIM is a taut social drama – and was Slovakia’s submission for Academy Award consideration.



**FRIDAY, MARCH 24, 8:30PM & MONDAY, MARCH 27, 6:00PM
EXODUS**

2023, dir. Abbe Hassan, Sweden, 102 min. In Arabic with English subtitles / Format: Digital

In EXODUS, the opening night film at this year’s Göteborg Film Festival, and the poignant feature debut from Swedish filmmaker Abbe Hassan, two worlds collide when Sam, a professional “people smuggler,” meets Amal, a 12-year-old girl whose family has gone missing in the Syrian war. Amal is on her way to Sweden, where she believes her family has taken refuge, and Sam - troubled by the thought of letting her make the dangerous journey alone - reluctantly agrees to chaperone. Together, the grisled Sam and the witty but vulnerable Amal travel through Europe in search of family and freedom, finding both in each other along the way.



**SATURDAY, MARCH 25, 2:30PM & WEDNESDAY, MARCH 29, 6:15PM
JANUARY**

2022, dir. Viesturs Kairiss, Latvia, Lithuania, Poland, 95 min.

In Lithuanian, Latvian and Russian with English subtitles / Format: Digital

A young man in Latvia in the 1990s, Jazis is an aspiring filmmaker who dreams of making masterworks like his idols Bergman, Kubrick, and Herzog. When Latvia - along with other Baltic nations - calls for independence from the Soviet Union, violence erupts. Jazis, newly in love with fellow student Ana, chooses not to fight with weapons, but with his camera - fixing his lens on the protests against oppression and calls for freedom. Splicing in archival footage captured on the front lines, Viesturs Kairiss (THE DARK DEER - CEUFF 2007) returns to the festival with this gripping meditation on the power of the moving image (a great pairing with CEUFF official selection KALEV) and winner of Best International Narrative Feature at the Tribeca Film Festival.



**SATURDAY, MARCH 25, 4:45PM & TUESDAY, MARCH 28, 6:15PM
PILGRIMS (PILGRIMAI)**

2022, dir. Laurynas Bareisa, Lithuania, 92 min.

In Lithuanian with English subtitles / Format: Digital

Indre and Paulius haven't kept in touch, but they are bound by a shared tragedy: the murder of Indre's boyfriend Matas - Paulius' brother. Haunted by his violent end, the two retrace Matas' steps, desperate to make sense of his death, driven by the unspoken hope that, if they can learn how exactly he died, they may find closure. A haunting, slow burn portrait of trauma and grief, PILGRIMS was Lithuania's submission to the Academy Awards, and winner of Best Film in the Horizons program at the Venice Film Festival.



**SUNDAY, MARCH 26, 1:30PM & TUESDAY, MARCH 28, 8:30PM
MAYA NILO (LAURA)**

2022, dir. Lovisa Sirén, Finland, Belgium, Sweden, 97 min.

In English, Swedish, French, Portuguese and Persian with English subtitles / Format: Digital

Nilo is a buttoned-up writer living an orderly life with her husband and teen daughter Laura. Maya is her irresponsible, tempestuous, and unsuccessful sister. When Maya takes Laura in Nilo's car to Portugal to visit the sisters' dying mother, Nilo begrudgingly tags along. Lovisa Sirén's feature debut is a spirited, messy road trip, replete with traffic violations, pitstops, road food, laughter, tears, and truth, with powerhouse performances from Bahar Pars (A MAN CALLED OVE) as Nilo, and newcomer Nadja Rosenberg as Maya.



**MONDAY, MARCH 27, 5:45PM & THURSDAY, MARCH 30, 6:15PM
SPLENDID ISOLATION**

2022, dir. Urszula Antoniak, Netherlands, 80 min. In English / Format: Digital

Writer/director Antoniak (NOTHING PERSONAL) was inspired by the pandemic and her own personal grief to craft this minimalist sci-fi thriller. After escaping an unknown catastrophe, lovers Anna and Hannah arrive on a desolate island and take refuge in an abandoned house, where Anna can care for the fragile Hannah, as a mysterious drone hovers above them. When a stranger arrives on the beach, their bitter fate is revealed. To say more would be to say too much. With stunning, sparse visuals and dread-soaked mystery, SPLENDID ISOLATION is a Bergmanesque ode to love, humanity, and grief.

Festival Sponsor:



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Deep thanks to 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 for CEUFF 2023. Special thanks to our promotional collaborators EUNIC Chicago, Eurocircle, and the Illinois European Union Center.

NEW RELEASES

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



OPENS MARCH 10 FILM, THE LIVING RECORD OF OUR MEMORY

2022, dir. Inés Toharia Terán, Spain, Canada, 120 min. In English / Format: Digital

A must-see for cinephiles, this comprehensive doc champions the art of film preservation, even in our increasingly digital world. Featuring interviews with archivists, curators, and filmmakers including Martin Scorsese, Wim Wenders, and Ousmane Sembene, this potent documentary is an ode to celluloid, paying tribute to the skilled technicians and archivists who - when they hold a film print - hold our collective memory in their hands. **Film Center exclusive.**



OPENS MARCH 17 GEOGRAPHIES OF SOLITUDE

2022, dir. Jacquelyn Mills, Canada, 103 min In English / Format: Digital

Naturalist Zoe Lucas has lived on a remote sliver of land in the Northwest Atlantic for 40 years, collecting, cleaning, and documenting marine litter that persistently washes up on the island's shores. Shot on 16mm and created using eco-friendly techniques, GEOGRAPHIES OF SOLITUDE is a playful and reverent collaboration with the natural world, made with an activist spirit. **Film Center exclusive.**



OPENS MARCH 31 WALK UP (TAB)

2022, dir. Hong Sangsoo, South Korea, 97 min. In Korean with English subtitles / Format: Digital

Byungsoo and his daughter visit a building owned by an old friend. The three of them chat the day away, and when his daughter leaves to get more wine, Byungsoo is left to spend time with the landlord and residents of the building. Hong (SAIC MFA 1989) returns to an interest in structure that has been a defining characteristic of his work - and this time the structure is a literal one. As Byungsoo makes his way up the floors of the building, Hong fills these spaces with everyday details, spanning art, love, and home renovations. **Film Center exclusive.**



OPENS APRIL 7 THE WORST ONES (LES PIRES)

2022, dirs. Lise Akoka, Romane Gueret, France, 99 min. In French with English subtitles / Format: Digital

Set in northern France, THE WORST ONES captures a film within a film as it follows a production whose director turns to the local housing project for casting. Eager to capture gritty authenticity, the director casts working-class teenagers to the consternation of the local community, who question the director's choice of "the worst ones." As they audition, rehearse and film, ethical questions arise, with at times darkly funny results. **Film Center exclusive.**



OPENS FRIDAY, APRIL 14 DRYLONGSO

1998, dir. Cauleen Smith, USA, 86 min. In English / Format: 4K digital restoration

Afrofuturist art star Cauleen Smith's UCLA thesis film embeds an incisive look at racial injustice within a lovingly handmade buddy movie-murder mystery-romance. Observing the alarming rate at which the young Black men around her are dying, Oakland art student Pica begins preserving their existence in snapshots, along the way forging a friendship with a gender-nonconforming young woman, and being drawn into the search for a serial killer who is terrorizing the city. Capturing the vibrant community spirit of Oakland in the nineties, Smith crafts a celebration of Black female creativity, and a moving elegy for a generation of lost African American men. 4K restoration undertaken by the Criterion Collection, Janus Films, and the Academy of Motion Picture Arts and Sciences. Supervised by director Cauleen Smith. **Film Center exclusive. Director Cauleen Smith in attendance on Saturday, April 14, 6:00PM for a post-screening Q&A.**

FILMMAKER
Q&A!



OPENS APRIL 14

DRY GROUND BURNING (MATO SECO EM CHAMAS)

2022, dirs. Joana Pimenta, Adirley Queirós, Brazil, Portugal, 153 min.
In Portuguese with English subtitles / Format: Digital

Just released from prison, Léa returns to her favela and joins up with her half-sister Chitara, the fearless leader of an all-female gang that steals and refines oil from underground pipes and sells gasoline to a clandestine network of motorcyclists. An electrifying portrait that blends documentary with narrative fiction and genre elements, DRY GROUND BURNING offers a unique vision of Brazil's possible future. *Film Center exclusive.*



FILMMAKER Q&A!

OPENS APRIL 21

IMAGINING THE INDIAN: THE FIGHT AGAINST NATIVE AMERICAN MASCOTING

2022, dirs. Aviva Kempner, Ben West (Cheyenne), USA, 95 min. In English / Format: Digital

In this examination of the movement to end the misappropriation of Native culture, Kempner and West document the origins of the words and images that many Native people and their allies find harmful, chronicling the impact that marginalization of Native history has had on Native people, and the social movements to topple statues of Christopher Columbus and force professional sports teams - including the Chicago Blackhawks - to change their offensive names. *Directors Aviva Kempner and Ben West scheduled to attend Friday, April 21, 7:00PM for a post-screening Q&A. Film Center exclusive.*



FILMMAKER Q&A!

OPENS APRIL 21

HUMAN FLOWERS OF FLESH

2022, dir. Helena Wittmann, France, Germany, 106 min.
In English and French, Portuguese and Serbo-Croatian with English subtitles / Format: Digital

In this meditative cinematic expedition, ship captain Ida sails from Marseille to Corsica with a crew of men, none of whom speak the same language, to trace the route of the French Foreign Legion. With a hypnotic pace and arresting visuals (Wittman acts as her own cinematographer and shoots on gauzy 16mm), this is slow cinema at its finest, a liminal study of adventure evocative of Claire Denis' BEAU TRAVAIL. *Film Center exclusive. Director Helena Wittmann in attendance on Saturday, April 22, 7:00PM for a post-screening Q&A.*



OPENS APRIL 21

SICK OF MYSELF (SYK PIKE)

2023, dir. Kristoffer Borgli, Norway, Sweden, 95 min.
In Norwegian and Swedish with English subtitles / Format: Digital

In this darkly comedic feature debut, Signe and Thomas are in an unhealthy, competitive relationship, which takes an evil turn when Thomas suddenly breaks through as a contemporary artist. In an effort to regain her status in the relationship, Signe makes herself into a person who can attract sympathy, no matter the cost to her physical body or emotional well-being. This scathing indictment of narcissism and jealousy is a bold and bitter pill to swallow. *Film Center exclusive.*



OPENS APRIL 28

JOYLAND

2022, dir. Saim Sadiq, Pakistan, 126 min.
In Punjabi and Urdu with English subtitles / Format: Digital

Haider, who lives with his wife and family in Pakistan, gets a job at a burlesque club, telling his family he's a theater manager, when in actuality, he is a dancer. Able to break out of his shell at the club, Haider's infatuation with the strong-willed trans woman who runs the show opens his world view in unexpected ways. JOYLAND is a bittersweet debut from Saim Sadiq (pg 24). Briefly banned prior to its release in Pakistan, JOYLAND went on to be the country's submission for consideration to the Academy Awards. *Film Center exclusive.*



We can all hum the JAWS theme and recognize the scores to STAR WARS and INDIANA JONES within the first bars, but composer John Williams' inimitable career as a cinema composer with over 160 titles to his credit, is full of surprises. In collaboration with the Chicago Symphony Orchestra, who hosts An Evening with John Williams on March 24, the Film Center presents four films - all on 35mm - that illustrate the depth of his talent, with scores that range from the jaunty to the ethereal, and from the noble to the ominous. Williams is a living legend, nominated for over 53 Academy Awards (with five wins, so far) and arguably one of the most influential composers in cinematic history.

siskelfilmcenter.org/scoredbjohnwilliams

**ALL FILMS
ON 35MM!**



**MONDAY, MARCH 20, 6:00PM
FAMILY PLOT**

1976, dir. Alfred Hitchcock, USA, 120 min.
In English / Format: 35mm

Alfred Hitchcock's irreverent, witty dark comedy, set in sun-drenched California, stars Barbara Harris as phony psychic Blanche, and Bruce Dern as her disreputable boyfriend George. When the two grifters are hired by an elderly woman to track down her long lost nephew, they unwittingly become entangled in a web of crimes and misdemeanors. Hitchcock's final theatrical film marks his only collaboration with John Williams, who he met after a falling out with his frequent composer, Bernard Herrmann (VERTIGO, NORTH BY NORTHWEST, PSYCHO) over the score for TORN CURTAIN in 1966. Williams was fresh off his Oscar win for JAWS, and Hitchcock was keen to work together on over 25 films. With this score, assuring the composer that "murder can be fun," and inspiring Williams to craft FAMILY PLOT's light, restrained score.



**WEDNESDAY, MARCH 22, 6:00PM
CLOSE ENCOUNTERS OF THE THIRD
KIND**

1977, dir. Steven Spielberg, USA, UK, 138 min.
In English and French, Spanish and Hindi with English subtitles
Format: 35mm

CLOSE ENCOUNTERS OF THE THIRD KIND marks the third film Williams scored for his longtime collaborator Steven Spielberg, following THE SUGARLAND EXPRESS in 1974 and JAWS in 1975; and the two have continued to work together on over 25 films. With this score, Williams creates an atmosphere of both terror and curiosity, mixing ominous atonality with rhapsodic orchestral sequences. Music also becomes language in the film, when the "five tones" (Re, Mi, Do, Do, So) are used to communicate with the film's extraterrestrial visitors - evolving from a playful call and response, to an otherworldly sound and light show. While many films are scored after principal production, Williams composed the score for CLOSE ENCOUNTERS before the film was edited, with Spielberg using it as his north star.



SATURDAY, MARCH 25, 6:00PM
SUPERMAN: THE MOVIE

1978, dir. Richard Donner, USA, UK, Canada, 143 min. In English / Format: 35mm

Director Richard Donner explained that, on the first day the London Symphony Orchestra met to record the score for SUPERMAN: THE MOVIE, the moment he heard the main theme begin, he ran into the orchestra floor yelling “Genius, genius!”, thus ruining the recording. Williams crafted the triumphant, trumpet-heavy, timpani-rich theme two years after writing his iconic STAR WARS score. Never one to rest on his laurels, Williams did not clone his previous work, instead composing an Academy Award-nominated, emotionally powerful score worthy of the Man of Steel himself. SUPERMAN: THE MOVIE, starring Christopher Reeves, Margot Kidder, and Gene Hackman, underscores (sorry!) Williams’ talent for capturing the essence and soul of a character through his compositions, whether they be a shark or a superhero. If you ever find yourself lacking nerve, cue up this score for a boost of confidence.



SUNDAY, MARCH 26, 6:00PM
DRACULA

1979, dir. John Badham, UK, 109 min.

In English and Dutch, Romanian and Russian with English subtitles / Format: 35mm

Critics were mixed on John Badham’s (SATURDAY NIGHT FEVER) adaptation of Bram Stoker’s enduring 1897 novel, simultaneously praising and scratching their heads at the moody melodrama, marketed with the tagline, “Throughout history, he has filled the hearts of men with terror, and the hearts of women with desire.” Badham’s Count Dracula is brought to undead life by Frank Langella (reprising his Tony Award-nominated performance), and through Williams’ operatic and thunderous score, performed by the London Symphony Orchestra. The film ages well as a gothic romance that is equal parts campy and sincere, a tragic love story that Roger Ebert lauded as “a triumph of performance, art direction, and mood over materials that can lend themselves so easily to self-satire.”



Not to be confused with the three-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 2023’s digital or analog technologies.

Technicolor prints also have the archival benefit of extraordinary color stability. While the colors in an original print of *REBEL WITHOUT A CAUSE* printed on Eastman stock (the leading Technicolor competitor in the ‘50s-’70s) would be completely faded to pink today, *ARTISTS AND MODELS* - released the same year but printed on Technicolor stock - has color just as rich as the day it was 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 *BULWORTH*, which screens as part of this series) and classics (*APOCALYPSE NOW REDUX*, *GONE WITH THE WIND*, *FUNNY GIRL*) 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.

Aside from *THE WIZARD OF OZ* - which screens in a reissue print from the 1950s - all of the films screening in this series are original release prints. 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. - Julian Antos, Chicago Film Society siskelfilmcenter.org/technicolor



FRIDAY, MARCH 17, 6:00PM THE WIZARD OF OZ

1939, dir. Victor Fleming, USA, 101 min. In English / Format: 35mm from private collection

The wonderful, terrifying, beguiling, and marvelous film that gives a shoulder rub to the millions of Americans struggling with impostor syndrome is also one of the landmark Technicolor films. Shot in three-strip Technicolor, *THE WIZARD OF OZ*’s transition from black-and-white to color - which occurs at a reel change - still makes our heart skip a beat. Rereleased numerous times including a digital 3D IMAX version, Chicago Film Society is pleased to present a 1950s Technicolor reissue print from a private collector.

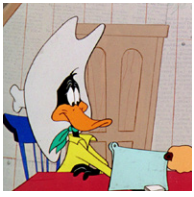


FRIDAY, MARCH 17, 8:30PM BULWORTH

1998, dir. Warren Beatty, USA, 109 min. In English / Format: 35mm from Chicago Film Society

Warren Beatty co-produced, co-wrote, directed, and starred in this bizarre and often very moving takedown of the American political system and Clinton-era Democratic machine, in which he plays a blubbering, suicidal, lunatic senator who plans his own assassination and spends the days leading up to it doing whatever he wants. Approximately 100 of the 2,000 release prints were made using the revamped IB Technicolor process, which makes full use of cinematographer Vittorio Storaro’s expressive color palette.

ABOUT THE CHICAGO FILM SOCIETY: Chicago Film Society makes rare and classic films available to local audiences in their original forms - on 35mm and 16mm motion picture film. Chicago Film Society 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. Through an array of program notes, extended blog entries, and introductory remarks before each screening, the Chicago Film Society endeavors 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. It was established by Julian Antos, Becca Hall, and Kyle Westphal in 2011.



SATURDAY, MARCH 18, 3:00PM
TECHNICOLOR SHORTS PROGRAM

Approx. 90 min. Format: 35mm from Chicago Film Society and private collections

This selection of short subjects highlights some of the things Technicolor prints do best: animation (including Porky and Daffy in Chuck Jones' MY LITTLE DUCKAROO, pictured), travelogs (including LIGHT ON EAST ANGLIA, printed in England where the water was rumored to give prints even better color), and industrial films. Chicago Film Society will present some of their most beautiful Technicolor trailers, give a more in-depth overview of the printing process, and show you what Technicolor prints look like once they've been wet.



SATURDAY, MARCH 18, 5:30PM
GUNMAN'S WALK

1958, dir. Phil Karlson, USA, 97 min.
In English / Format: 35mm from Chicago Film Society

Scripted by Frank Nugent (THE SEARCHERS), GUNMAN'S WALK stars Tab Hunter as the drunken, gunslinging son of lawless rancher Van Heflin, and James Darren as his polar opposite brother—a dark, brooding pacifist. Better known for bitter, black-and-white film noirs like 99 RIVER STREET and THE PHENIX CITY STORY, Chicago-born Phil Karlson had the right idea about this widescreen color western, saying, “When I do color, I think in terms of black and white...we know that blood's going to be awfully red, and it's going to be pretty disgusting when they see it.” This print recently returned to the United States after spending several decades with a collector in Canada.



SATURDAY, MARCH 18, 8:00PM
ON HER MAJESTY'S SECRET SERVICE

1969, dir. Peter R. Hunt, UK, 142 min.
In English and German and French with English subtitles / Format: 35mm from Chicago Film Society

Naturally, the first time the Chicago Film Society shows a James Bond film, they show the most divisive one, thought by some to be the best of the series and others to be among the worst. The first and only appearance of model George Lazenby as 007 features one exquisite action sequence after another, and its reputation has only improved with time. As Steven Soderbergh noted, “Shot to shot, this movie is beautiful in a way none of the other Bond films are.” All of the pre-1970 James Bond films were printed in Technicolor, which was integral to their reputation as lush, garish works of popular cinema.



SUNDAY, MARCH 19, 3:00PM
INTERLUDE

1957, dir. Douglas Sirk, USA, 90 min.
In English / Format: 35mm from Chicago Film Society

An emotionally stunning Technicolor melodrama from the director who basically invented them, INTERLUDE follows the budding romance of Helen Banning (June Allyson) and symphony conductor Tonio Fischer (Rossano Brazzi), who has a secret wife with a secret problem. At the time, Universal - who released all of Douglas Sirk's 1950s films - printed some of their titles on Eastman stock and others on Technicolor. Luckily, this obscure and rarely revived title, beautifully shot on location in Germany and Austria, received the latter (and preferred) treatment.



SUNDAY, MARCH 19, 5:30PM
ARTISTS AND MODELS

1955, dir. Frank Tashlin, USA, 102 min.
In English / Format: 35mm from Chicago Film Society

Dean Martin, Jerry Lewis, Shirley MacLaine, and Dorothy Malone star in perhaps the strongest example of a live action film with the kinetic energy of a cartoon. Much like the “Looney Tunes” directed by Frank Tashlin, ARTISTS AND MODELS creates a world of deep, saturated colors and absolutely nutty, crazed characters that also feels a lot like a family. Watch with love as Jerry imitates a stork while Dean is in the tub.

ALL IN A DAY'S WORK



SATURDAY, APRIL 1, 6:00PM & SATURDAY, APRIL 8, 12:00PM HIGH NOON

1952, dir. Fred Zinnemann, USA, 85 min.
In English and Spanish with English subtitles / Format: Digital

In Hadleyville, New Mexico, outgoing Marshall Will Kane (Gary Cooper in an Academy Award-winning performance) is preparing to move away with his new bride, Quaker pacifist Amy (Grace Kelly), when he learns that a criminal he imprisoned is arriving on the noon train, determined to get revenge. Bound by conflicting duties, Kane's fate inches ever closer as the train's arrival time nears. Carl Forman's screenplay, a thinly veiled metaphor to the Hollywood blacklisting of the 1940s and 50s, used Western genre conventions to give audiences a new kind of hero.



SATURDAY, APRIL 1, 8:15PM & WEDNESDAY, APRIL 5, 6:00PM NIGHT ON EARTH

1991, dir. Jim Jarmusch, France, UK, Germany, USA, Japan, 129 min.
In English and French, Italian, Finnish and German with English subtitles / Format: 35mm

Jarmusch assembles an extraordinary cast for his charming anthology of five short stories that take place in five different taxis in five different cities. Individually, these vignettes explore the intimate space between the front and back seat. Collectively, they celebrate the connections we share: language, communication, and the universality of "grabbing a cab." Soundtracked by Tom Waits' growl, NIGHT ON EARTH is a journey of the human condition.



SUNDAY, APRIL 2, 2:00PM & TUESDAY, APRIL 4, 5:00PM CLEO FROM 5 TO 7 (CLÉO DE 5 À 7)

1962, dir. Agnès Varda, France, Italy, 90 min.
In French with English subtitles / Format: Digital

Varda's essential exploration of femininity takes place over the course of an evening as a young woman anticipates the results of a biopsy. As she waits, Cléo - beautiful and self-absorbed - wanders the streets of Paris, overwhelmed with dread and unable to find comfort. Cléo's interactions take on new dimensions as she reflects on her life and the impending possibility that she may be "running out of time." Varda's delicate masterpiece remains an eloquent realization of female identity.



SUNDAY, APRIL 2, 4:15PM & SUNDAY, APRIL 9, 12:00PM THE NIGHT IS SHORT, WALK ON GIRL (YORU WA MIJIKASHI ARIKE YO OTOME)

2017, dir. Masaaki Yuasa, Japan, 92 min.
In Japanese with English subtitles / Format: Digital

Yuasa's (MIND GAME) hallucinogenic whirlwind is a bombastic anime that takes place during one epic night in Kyoto. A university student bounces from one surreal encounter to the next, and imbibes with everyone she meets. As she stumbles through the evening, the infatuated Senpai follows close behind, crafting "meet-cute" reasons to bump into her and confess his feelings. Inventive in story and style, Yuasa's euphoric romance captures the intoxicating experience of falling in love.



SUNDAY, APRIL 2, 6:30PM & THURSDAY, APRIL 6, 8:30PM DOG DAY AFTERNOON

1975, dir. Sidney Lumet, USA, 125 min. In English / Format: 35mm

On an August afternoon, inexperienced criminal Sonny (Al Pacino) and his accomplice Sal (John Cazale) attempt to rob a bank in Brooklyn. The hapless crooks find themselves in an intense pressure cooker as the media and FBI descend on the scene. Pacino delivers an electric performance as a queer man motivated by love, and Cazale is brilliantly understated as Sonny's loyal brother in crime. Lumet delivers a relentless chronicle of desperation, as humidity and doom seep through the screen.

Film is a manipulation of time - a script might span generations; and a crossfade can signify the changing of the seasons. The ten films in All in a Day's Work employ a shorter timeline, exploring what a difference a day (or night, or morning, or two hours) makes in the lives of its characters. In All in a Day's Work, a soul is altered from one minute to the next, life hinges on the ticking of the clock, and the passage of time takes on an entirely new significance for the audience. siskelfilmcenter.org/allinaday



MONDAY, APRIL 3, 6:00PM & THURSDAY, APRIL 6, 6:15PM
LA NOTTE

1961, dir. Michelangelo Antonioni, Italy, France, 122 min.
In English and Italian and French with English subtitles / Format: 4K digital restoration

The philandering writer Giovanni (Marcello Mastroianni) and his wife Lidia (Jeanne Moreau) visit the hospital bed of their old friend Tommaso, before making their way to a party. Over the course of the evening, the two wander and flirt, but not with each other. As Lidia considers the impending death of Tommaso, Giovanni gets closer to the beautiful Valentina (Monica Vitti), in this devastating portrait of love lost.



MONDAY, APRIL 3, 8:30PM & SUNDAY, APRIL 9, 2:00PM
DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB

1964, dir. Stanley Kubrick, UK, USA, 95 min.
In English and Russian with English subtitles / Format: 35mm

Unhinged U.S. Air Force General Jack Ripper orders a nuclear attack on the Soviet Union, setting off mass hysteria. Peter Sellers shines in three different roles, as the timid Air Force Captain Mandrake, the dense President Muffley, and the deranged advisor Dr. STRANGELOVE. A biting and horrifyingly funny satire when it was released in 1964, DR. STRANGELOVE remains a hilariously apt watch over 50 years later.



WEDNESDAY, APRIL 5, 8:30PM & SATURDAY, APRIL 8, 2:00PM
25TH HOUR

2002, dir. Spike Lee, USA, 135 min. In English / Format: 35mm

Lee's elegiac 25TH HOUR is perhaps one of the only films that adequately addresses 9/11, using a man's final day of freedom as a metaphor for the "before and after" of that tragic day. Monty (Edward Norton) has been convicted on drug charges, and is facing a seven-year sentence. In the hours before reporting to prison, Monty shares a meal with his father, reconnects with his friends, and says goodbye to his girlfriend. Without explicitly addressing 9/11, Lee captures the damaged mood of NYC as it rebuilt its very soul in this a gentle essay on change.



FRIDAY, APRIL 7, 6:00PM & SATURDAY, APRIL 8, 8:00PM
RUN LOLA RUN (LOLA RENNT)

1998, dir. Tom Tykwer, Germany, 80 min.
In English and German and Japanese with English subtitles / Format: 35mm

When small-time criminal Manni fumbles a payment delivery to his boss, he is given twenty minutes to come up with the money. He calls his girlfriend Lola, who quite literally springs into action, sprinting through the streets of Berlin to help. Tykwer crafts a stylized omnibus, resetting the clock at every solution that Lola selects, illustrating how even the smallest decision can lead to devastating consequences. RUN LOLA RUN takes off and doesn't stop until the credits roll.



SATURDAY, APRIL 8, 5:30PM & SUNDAY, APRIL 9, 4:00PM
MY DINNER WITH ANDRE

1981, dir. Louis Malle, USA, 110 min. In English and French with English subtitles / Format: 35mm

In a film where nothing happens, everything happens. In this beguiling classic, two old friends sit down for dinner, and talk: about careers, politics, and the meaning of life. Acclaimed in '81, MY DINNER WITH ANDRE now feels even more astonishing - an audacious piece of influential filmmaking (The New York Times called it "the original podcast"). In his review of the film, critic Gene Siskel said, "When these two guys finally sit down to dinner, the film takes off into intellectual outer space...this is what I want films to be like."



lecture series. GORE CAPITALISM

Inspired by Sayak Valencia's book of the same name, GORE CAPITALISM is not about "horror movies," although some of its titles draw on conventions of that genre. Rather, this screening series starts from the premise that "horror" is what we live through right now, whether in our everyday lives or via the information bombarding us from screens. This horror has something to do with the economic order in which we live: sometimes called "neoliberalism," it is a situation of acceleration in which it is increasingly harder to make ends meet; the gap between haves and have-nots keeps growing; and tactics of repression are ever more violent.

GORE CAPITALISM is particularly concerned with how the individual gets caught in uneven wars between classes, races, genders, sexual orientations, healthy and sick, states and citizens. "Gore" is one way to name - and to witness - what it is that happens to vulnerable human bodies, in an increasingly polarized and ruthless world. Valencia focuses on how Mexican cartels turn the pornographic violence of slasher films into a reality. My aim, in this screening series, is to restore back to cinema urgent ethical questions from our shared global crisis: What can we add to these conversations? What futures can we envision? Why should cinema persist?

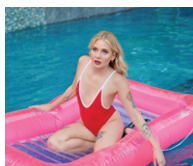
Presented in collaboration with the School of the Art Institute of Chicago's Art History, Theory and Criticism, and Film, Video, New Media, and Animation departments, GORE CAPITALISM runs through May 9. Lecturer and course description: Professor Daniel R. Quiles, SAIC, Department of Art History, Theory and Criticism. Coming in May in GORE CAPITALISM: SAFE and MADALENA. siskelfilmcenter.org/gorecapitalism



TUESDAY, MARCH 7, 6:00PM BURNING (BEONING)

2018, dir. Lee Chang-dong, South Korea, Japan, 148 min.
In English and Korean with English subtitles / Format: Digital

BURNING deals with gentrification not just as an aspect of real estate, but as a spiritual malady. Displaced from his country hometown to Seoul, Jongsoo randomly encounters Haemi, who insists that they know each other - and falls in love. But this meet-cute is interrupted by Ben, a wealthier suitor for Haemi who makes a mockery of Jongsoo's earnest affections - and appears to be an arsonist at best and murderer at worst. What follows delves deep into the psychology of class resentment in our ever more prohibitive cultural and economic capitals.



TUESDAY, MARCH 14, 6:00PM PLEASURE

2021, Ninja Thyberg, Sweden, Netherlands, France, 109 min.
In English and Swedish with English subtitles / Format: Digital

The first of three "body horror" films in this series, PLEASURE has no supernatural or futuristic events - just the relentless commodification of sex that is the porn industry. To the protocols of the well-worn A STAR IS BORN narrative, Thyberg adds Linnéa/Bella Cherry, a Swedish heroine with unparalleled ambition. The "industry" that we see through her eyes is just that: a site of labor that, like all other forms of work, features a spectrum of conditions ranging from dignified to traumatically exploitative.



TUESDAY, MARCH 21, 6:00PM TITANE

2021, dir. Julia Ducournau, France, Belgium, 108 min.
In French with English subtitles / Format: Digital

Winner of the Palme d'Or at Cannes, TITANE is challenging to describe because it links together so many disparate themes. The plot - Alexia (Agathe Rousselle) pursues her car fetish to unthinkable heights of perversion and, well, parenthood, completely transforming as a human along the way - does not quite do the film justice. Instead, TITANE is more about how contemporary embodiment - in an age of virtual reality and robots - feels. Yet the human portion of all cyborg relations drags machine utopias back down, to a divided culture, to social relations, to repressive social constructions of gender.



TUESDAY, MARCH 28, 6:00PM
ANNIHILATION

2018, dir. Alex Garland, UK, USA, 115 min. In English / Format: Digital

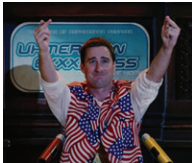
One of the most powerful allegories for climate change in recent years, ANNIHILATION operates on a simple what-if premise: what if the boundaries between “human” and “environment” were finally and utterly elided? This philosophical query is explored when an all-women group of military scientists, led by Natalie Portman’s Lena, is sent to examine the Shimmer, a “zone” created by a meteor strike three years ago into which people enter but never return. In the Shimmer, a long-desired communion between (wo)men and nature becomes possible - perhaps forgiving humanity’s sins on the planet once and for all.



TUESDAY, APRIL 4, 6:00PM
QUO VADIS, AIDA?

2020, dir. Jasmila Žbanić, Bosnia and Herzegovina, Austria, Romania, Netherlands, Germany, Poland, France, Turkey, Norway, 103 min.
In English and Serbo-Croatian, Bosnian, Dutch and Serbian with English subtitles / Format: Digital

Aida, a U.N. translator, hopes to protect her husband and sons during what would become the 1995 Srebrenica massacre, one of the worst atrocities in the Bosnian War following the post-Soviet breakup of Yugoslavia. QUO VADIS, AIDA? is this series’ lone shift into straightforward realism in its harrowing depiction of not only the events themselves, but the myriad details that defined how different individuals experienced this real-time situation. This includes detailed aspects like the shred of privilege that Aida and her family had in the U.N. “safety zone”—one that was as fragile as it sounds.



TUESDAY, APRIL 11, 6:00PM
IDIOCRACY

2006, dir. Mike Judge, USA, 84 min. In English / Format: Digital

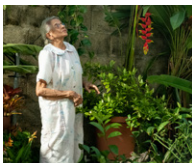
Requisite comic relief: white-guy “everyman” Joe Bauers (Luke Wilson) time-travels to a dystopian future that feels frighteningly closer today. Now a cult favorite, IDIOCRACY was, amazingly, never promoted whatsoever upon its release. Perhaps this was due to the film’s gleeful condemnation of corporate sponsorship, or its proposition that less educated folks are easier to manipulate. Either way, IDIOCRACY provides us with a hilariously uncomfortable image of a “future” in which one can be sent to jail for not paying for a doctor’s appointment, food production is collapsing, and enemies of the state are executed by monster truck.



TUESDAY, APRIL 18, 6:00PM
A TOUCH OF SIN (TIAN ZHU DING)

2013, dir. Zhangke Jia, China, Japan, France, 130 min.
In English and Mandarin and Cantonese with English subtitles / Format: Digital

Winner of Best Screenplay at the Cannes Film Festival, A TOUCH OF SIN is composed of four vignettes involving violence and vengeance in contemporary China. The film confronts taboos of crime, corruption, adultery, and prostitution by grounding its tales in actual news stories from the 2000s - as if tracing the effects of modernization on the most vulnerable of Chinese citizens



TUESDAY, APRIL 25, 6:00PM
PERFUME DE GARDENIAS

2021, dir. Gisela Rosario Ramos, Puerto Rico, Colombia, 97 min.
In Spanish with English subtitles / Format: Digital

In 2017, Puerto Rico endured the catastrophic Hurricane Maria, unofficially blamed for some 3,000 deaths. From 2019 to 2020, the island was buffeted by unrelated earthquake swarms that further traumatized an already-shaken population. These events - which are never merely “natural,” given that the island’s lack of services make them far more precarious - inflict the considerations of death and aging in PERFUME DE GARDENIAS, an allegory for an entire island entering a profoundly uncertain era and determining how to mourn its losses.

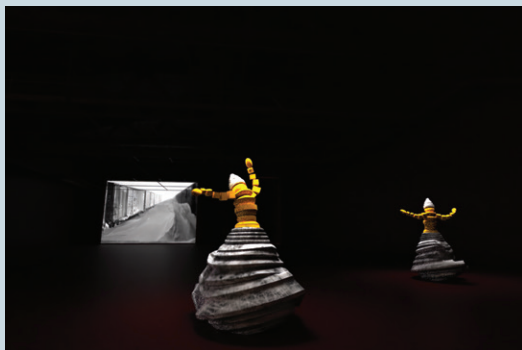
Screenings, performances, and talks by groundbreaking media artists. Free for SAIC students. Visit siskelfilmcenter.org/conversations-edge for full schedule and program details. All CATE events are presented with real-time captions (CART). For additional accessibility requests, please visit saic.edu/access or write cate@saic.edu.



THURSDAY, MARCH 30, 6:00PM LAST THINGS

2023, dir. Deborah Stratman, USA, 50 min.
In French and English with English subtitles / Format: 16mm on digital

Award-winning filmmaker and School of the Art Institute of Chicago alum Deborah Stratman's (BFA 1990) latest film is a profound exploration of the past and future of Earth through one of its most elemental materials - rocks. Meditating on our planet's dramatic physical and biochemical evolution, Stratman weaves together sci-fi and sci-fact to imagine a time where life endures but humans have disappeared. *Presented in partnership with the 33rd Onion City Experimental Film Festival as the official opening night screening. A project of Chicago Filmmakers, the festival runs from March 30 to April 2. onioncityfilmfest.org*



THURSDAY, APRIL 6, 6:00PM CLAUDIA HART: MEMORY THEATER

2019-23, USA, 60 min. *In English / Format: digital video and live performance*

Since the late 1980s, esteemed digital artist and School of the Art Institute of Chicago professor Claudia Hart has used 3D simulation technology to produce subversive works on identity and experience across the virtual and physical worlds. She presents a selection of these works and debuts a new live performance titled MEMORY THEATER.



WEDNESDAY, APRIL 19, 6:00PM
MARWA ARSANIOS: WHO IS AFRAID OF IDEOLOGY, PART 1 AND PART 2

2017-2019, Lebanon, Iraqi Kurdistan, North and East Syria, 51 min.

In Arabic and Kurdish with English subtitles / Format: digital video

Since 2017, Beirut and Berlin-based artist Marwa Arsanios has been working on a series of remarkable films collectively titled WHO IS AFRAID OF IDEOLOGY that explore ecology, feminism, collectivity, and resistance through Indigenous and women's communities in Kurdistan, Colombia, and Lebanon. She presents the project over two evenings, each followed by an in-depth conversation. In WHO IS AFRAID OF IDEOLOGY PART 1 and PART 2, winner of the prestigious Georges De Beauregard Award at FIDMarseille, Arsanios examines structures of self-governance and environmentalism fostered by the Kurdish autonomous women's movement.



THURSDAY, APRIL 20, 6:00PM
MARWA ARSANIOS: WHO IS AFRAID OF IDEOLOGY, PART 3 AND PART 4

2020-22, Germany, Colombia, Lebanon, 66 min.

In Spanish, Arabic and French with English subtitles / Format: digital video

In WHO IS AFRAID OF IDEOLOGY PART 3: MICRO RESISTANCES, Arsanios turns her focus to the seed and its potential as a tool for political agency and resistance in Colombia. She returns to the Middle East in WHO IS AFRAID OF IDEOLOGY PART 4: REVERSE SHOT, which traces her own efforts to transform a piece of privately owned land in Northern Lebanon into a masha'a - a land for the commons.



THURSDAY, APRIL 27, 6:00PM
MEMORIA

2021, dir. Apichatpong Weerasethakul, Colombia, 136 min.

In Spanish and English with English subtitles / Format: 35mm

Join celebrated director and School of the Art Institute of Chicago alum Apichatpong Weerasethakul (MFA 1998, HON 2011) for a screening of his award-winning MEMORIA. Mysterious and transfixing, the film stars Tilda Swinton as an expat scientist living in Colombia who is suddenly beset by sounds only she can hear. *Presented in partnership with Northwestern University's Department of Radio/TV/Film and the Block Museum of Art. This event is free for SAIC and Northwestern students.*

SPECIAL EVENTS & PARTNER PROGRAMS



SPECIAL
GUESTS!

FRIDAY, MARCH 3, 7:30PM; SATURDAY, MARCH 4, 7:30PM & SUNDAY, MARCH 5, 2:00PM
REMEMBER THIS

2023, dirs. Jeff Hutchens, Derek Goldman, USA, 95 min. In English / Format: Digital

In this film adaptation of his virtuoso stage performance, which debuted at Chicago Shakespeare Theater last fall, Emmy Award-winner and Academy Award-nominee David Strathairn (NOMADLAND; GOOD NIGHT, AND GOOD LUCK) is Jan Karski, a reluctant WWII hero and Holocaust witness. After surviving the devastation of the Blitzkrieg, Karski swears allegiance to the Polish Underground and risks his life to carry the first eyewitness reports of war-torn Poland to the Western world and, ultimately, the Oval Office. Strathairn captures the complexity and legacy of this self-described “insignificant, little man” whose timely story of moral courage and individual responsibility can still shake the conscience of the world. *Q&As follow all presentations. Check siskelfilmcenter.org for more information.*

The
Chicago
International
Film Festival



FREE!

SATURDAY MARCH 11, 11:00AM

**CHICAGO INTERNATIONAL FILM FESTIVAL PRESENTS
DIGGING DEEPER INTO MOVIES
BEST OF 2022: INTERNATIONAL FEATURES**

How does Oscar cull just five nominees for Best International Feature from the sum of all movies produced across the planet in one year? Join the Chicago International Film Festival and Nick Davis, Northwestern Professor and film critic, for this interactive lecture that will explain the arcane nomination process (and the exclusions it often produces) as well as the styles and subject matters of some of this year's nominees. This event series is made possible with the support of the Robert & Penelope Steiner Family Foundation. *Free and open to the public; RSVP at chicagoilmfestival.com*



Pulitzer Center



SAIC School of the Art Institute of Chicago

THURSDAY, MARCH 23, 6:00PM

RECORDING REVOLUTIONS: AN EVENING WITH PULITZER CENTER FOR CRISIS REPORTING GRANTEE ELI HILLER

Filipino-American filmmaker and photographer Eli Hiller documents our times: refugee crises, housing disparities, social movements, and environmental justice across the globe. In 2020, Hiller was on the front lines of midwestern communities grappling with police brutality, the COVID-19 pandemic, and false claims of a stolen presidential election. Hiller's vibrant and powerful photo and documentary reportage is influenced by his conscious awareness of how imperialism and cultural influences have produced the realities of disenfranchised people. This 60-minute program will include a presentation of Eli's work and an insightful discussion about his process and perspective. The School of the Art Institute of Chicago is a Pulitzer Center Campus Consortium member. Deeply rooted in global reporting that expands student's knowledge of the world, Pulitzer's campus partnerships spark conversations across disciplines, inspire individuals to expand their horizons, and train the next generation of journalists. *Free admission for SAIC students, faculty, and staff.*



FILMMAKER
Q&A!

MONDAY, MARCH 27 & MONDAY, APRIL 24, 7:30PM
MIDWEST MONDAYS

The Midwest Film Festival (MFF) showcases the work of talented filmmakers from across the region, year-round on the last Monday of each month at the Film Center. Join the MFF on March 27 for Emerging Filmmaker Night, and April 24 for a feature film announced in early April. Midwest Mondays begin at 6:30PM with a networking reception, followed by an in-theater presentation and Q&A with artists in attendance, capped off with an excellent after-party. *Learn more at midwestfilm.com; tickets at siskelfilmcenter.org*



FILMMAKER Q&A!

WEDNESDAY, MARCH 29, 6:00PM; FRIDAY, MARCH 31, 8:15PM & SATURDAY, APRIL 1, 3:15PM

BUNKER

2021, dir. Jenny Perlin, USA, 95 min. In English / Format: Digital

Multimedia artist Jenny Perlin (SAIC MFA, 1998) takes a surreal roadtrip across the Midwest, investigating the eccentric, isolated, and insulated lives of men who have decided to live in underground bunkers and decommissioned nuclear silos. Perlin visits these undisclosed locations and meets with the men who have taken shelter - both figuratively and literally - from the outside world. Perlin's curious, verité documentary is a profound commentary on survival and solitude. **Director Jenny Perlin scheduled to attend Thursday, March 29, 6:00PM and Friday, March 31, 8:15PM.**



FRIDAY, APRIL 7, 8:00PM

CHICAGO FILM SOCIETY PRESENTS TOMORROW'S PROMISES: THE RESTORED FILMS OF EDWARD OWENS

1966 - 1970, USA, 81 min. In English / Format: **16mm** from Chicago Film Society

By the age of twenty-one, Chicago South Side native Edward Owens had won a scholarship to the School of the Art Institute of Chicago, studied under Gregory Markopoulos, carved out a precarious place among New York's queer underground, met Andy Warhol, and made a quartet of distinctive films that screened around the globe. Then his filmmaking career abruptly stopped, never to resume, while the films remained in the collection of the Film-Makers' Coop, unrented and unseen for 35 years. As the only known gay Black filmmaker working during the New American Cinema era, Owens's work is also an invaluable contribution to a renewed survey of the field, a voice almost completely excluded from the established canon of American avant-garde cinema. Program: *AUTRE FOIS J'AI AIMÉ UNE FEMME* (pictured, 1966, 24 min.), *TOMORROW'S PROMISE* (1967, 42 min), *REMEMBRANCE: A PORTRAIT STUDY* (1967, 6 min.), *PRIVATE IMAGININGS AND NARRATIVE FACTS* (1968-7, 9 min.) (Kyle Westphal, Chicago Film Society)

Restored by Chicago Film Society, The New American Cinema Group, Inc./The Film-Makers' Cooperative, and the John M. Flaxman Library at the School of the Art Institute of Chicago with the support of the National Film Preservation Foundation's Avant-Garde Masters Grant Program and the Film Foundation. Funding provided by the Hobson/Lucas Family Foundation.



MONDAY, APRIL 10, 6:00PM

NIGHTINGALE PROJECTS: THE INFERNAL GROVE

In the second screening of Nightingale Projects at the Gene Siskel Film Center, this program of four experimental films addresses different degrees of relationships to addiction. These films metabolize lives lived, images burnt into time, and the slow-motion wilting of nature, culminating into the residues of perspectives. Each film approaches opioids from altering points of view, encompassing the many experiences and complicated relationships that revolve around drugs. Program: *FORMER SINNERS OF THE FUTURE* (2019, dir. Drew Durepos, 8 min.), *HERON* (pictured, 2022, dir. Alexis McCrimmon, 4 min.), *MIDWASTE* (2021, dir. Liz Roberts, 24 min.), *THE INFERNAL GROVE* (2021, dirs. Emily Vey Duke and Cooper Battersby, 38 min.). Programmed by Caitlin Ryan. **Followed by a discussion, to be announced.**



FILMMAKER Q&A!

THURSDAY, APRIL 13, 7:00PM

DOC 10 PREVIEW - LITTLE RICHARD: I AM EVERYTHING

2023, dir. Lisa Cortés, USA, 98 min. In English / Format: Digital

This sparkling, spirited, and stirring portrait of the "Quasar of Rock 'n' Roll" follows the trailblazer's turbulent and luminous life and musical career. Tracing his early days in Macon, Georgia as the son of a minister, to his sexually charged 1950s hits "Tutti Frutti" and "Good Golly Miss Molly" and beyond, the film is both a tribute to his galactic cultural influence and a complex portrait of a gay Black man who would later renounce both rock music and his own queer identity. *LITTLE RICHARD: I AM EVERYTHING* is "joyful and essential," "directed with supreme love and insight," and "the enthralling documentary that Little Richard deserves" (Variety). **Presented by Doc10, Chicago's only all-documentary film festival; tickets at doc10.org**



DOC10
FILM FESTIVAL



SATURDAY, MARCH 11 & SUNDAY, MARCH 12, 2:00PM
THE CRUCIBLE

2023, dir. Lyndsey Turner, UK, 170 min. In English / Format: Digital

In Salem, Massachusetts, a witch hunt begins when a group of young women realize their words can have an almighty power. An allegory for McCarthyism, THE CRUCIBLE is a gripping tale of power, accusation, and fear. Arthur Miller's captivating and timeless parable is brought to chilling life in this contemporary new staging, directed by Lyndsey Turner (National Theatre Live's HAMLET) and designed by Tony Award winner Es Devlin (National Theatre Live's THE LEHMAN TRILOGY).



SATURDAY, APRIL 29 & SUNDAY, APRIL 30, 2:00PM
OTHELLO

2023, dir. Clint Dyer, UK, 180 min. In English / Format: Digital

In this acclaimed new production of Shakespeare's enduring tragedy, the young lovers Desdemona and Othello wed in secret, a union across racial lines that is manipulated by the jealous, bigoted, and bitter Iago. As distrust is woven into their relationship and lies are spread, their grievous fate is sealed. This new production is led by an allstar cast, including Giles Terera (National Theatre Live's HAMLET), Rosy McEwen (THE ALIENIST), and Paul Hilton (THE CROWN).



siskelfilmcenter.org/kidflix

TICKETS
\$5



SATURDAY, MARCH 25 & SUNDAY, MARCH 26, 11:00AM
PONYO (GAKE NO UE NO PONYO)

2008, dir. Hayao Miyazaki, Japan, 101 min.

Presented with English dubbing for audiences of all ages / Format: Digital

During a forbidden trip to the surface world, the magical princess goldfish Ponyo meets a boy named Sosuke. As their friendship grows, Ponyo begins to take on a human form and breaks free from her underwater world, unintentionally spilling a dangerous magic elixir in the process, threatening Sosuke's village and their relationship. An imaginative, wondrous fairy tale, PONYO remains arguably the most adorable film in the Studio Ghibli canon. *Recommended for ages 5+*



SATURDAY, APRIL 15 & SUNDAY, APRIL 16, 11:00AM
PORCO ROSSO (KURENAI NO BUTA)

1992, dir. Hayao Miyazaki, Japan, 94 min.

Presented with English dubbing for audiences of all ages / Format: Digital

Set in Italy during World War I, the film follows the life of Marco, a mysterious fighter pilot turned bounty hunter. Somewhere along the way, a curse has transformed Marco's head into the head of a pig, earning him the moniker of "Porco Rosso" or "Red Pig." When he meets the aspiring airplane designer Fio, the two are catapulted into an airborne adventure. Less seen than Miyazaki's fan favorites MY NEIGHBOR TOTORO and HOWL'S MOVING CASTLE, PORCO ROSSO is a rambunctious, unsung treasure that expertly weaves themes of loss, anti-war, and identity into a spirited story of adventure on the open skies. *Recommended for ages 10+*

The Film Center is proud to partner with EXPO CHICAGO, the International Exposition of Contemporary & Modern Art, as it celebrates its tenth-anniversary edition this April 13-16 at Navy Pier and throughout the city. The films presented in this collaboration profile contemporary artists, illustrating how their identities and lived experiences are inextricably linked to their work and their perspectives on the art world.
siskelfilmcenter.org/expochicago and expochicago.com



WEDNESDAY, APRIL 12, 5:30PM & SATURDAY, APRIL 15, 7:00PM **YOU CAN GO NOW**

2022, dir. Larissa Behrendt, Australia, 82 min. In English / Format: Digital

YOU CAN GO NOW examines the extraordinary life and art of contemporary First Nations artist Richard Bell. A self-proclaimed “activist masquerading as an artist,” Bell’s work speaks to the parallel story of the struggle for First Nations rights in Australia and civil rights movements around the world. From a childhood in a tin shack in rural Queensland, to the lofty halls of the Tate Modern, Bell’s success is against all the odds, and his bold, unflinching work continues to challenge the institutions of colonization in Australia at the same time as it asserts the rights and sovereignty of all First Nations people. At a time when many countries are contemplating voice, truth, and treaty, Bell’s controversial ideas cannot be ignored. US premiere. *Artist Richard Bell in attendance on Saturday, April 15, 7:00PM for a post-screening discussion with Cay Sophie Rabinowitz, Director of OSMOS. Presented with support from and in collaboration with OSMOS and EXPO CHICAGO.*



SATURDAY, APRIL 15, 4:30PM **ALL THE BEAUTY AND THE BLOODSHED**

2022, dir. Laura Poitras, USA, 117 min. In English / Format: Digital

Winner of the coveted Best Film Golden Lion Award at the Venice Film Festival - only the second documentary to take the top prize in the festival’s 90-years - and back at the Film Center for an encore after an exclusive run in December 2022 - Poitras (CITIZENFOUR) delivers an epic, emotional, and interconnected portrait of renowned artist Nan Goldin, and her fight to hold the Sackler family accountable for the opioid crisis. Told through Goldin’s ground-breaking photography and slideshows (including “The Ballad of Sexual Dependency,” part of the Art Institute of Chicago’s permanent collection), and with intimate interviews and rare footage of her fearless demonstrations at the Metropolitan Museum of Art, the Guggenheim, and the Louvre, Goldin’s past and present are interwoven into a remarkable, holistic document of Golden as an artist, activist, sister, daughter, lover, and friend.



SUNDAY, APRIL 16, 1:00PM **THE MELT GOES ON FOREVER: THE ART & TIMES OF DAVID HAMMONS**

2022, dirs. Harold Crooks, Judd Tully, USA, Canada, 101 min. In English / Format: Digital

The singular, category-defying work of African-American artist David Hammons is explored in this rich and striking portrait. Born in Springfield, Illinois, Hammons grew to international acclaim and earned accolades for his inventive, genre-defying work with found objects - basketball hoops, the hair trimmings off a barbershop floor, snowballs - which he used to craft an essential, striking commentary on race in America. Always a rule-breaker, Hammons is chronicled in THE MELT GOES ON FOREVER through archival footage, animation, and interviews featuring artists, curators, and critics who recount the work of an artist who constantly defies the establishment and remains subversive at every turn.

5 QUESTIONS WITH **SAIM SADIQ**

DIRECTOR, JOYLAND



“When you’re making your film, listen to everyone but do only what you want to do. It’s much easier to live with mistakes if they were your own.”

JOYLAND is the first Pakistani film to premiere at the Cannes Film Festival, receiving a standing ovation and universal acclaim. Months later, it was briefly banned in Pakistan on the eve of its theatrical release. How did you navigate such contrary experiences?

It’s honestly been a bit crazy for me personally and for the whole team, too. The bipolar experience of being humbled by the insane amount of love the film has been getting but also getting death threats in your DMs from folks who haven’t even seen the film but are offended by it has really been mind numbing. I did not expect either this level of love or hate. I tried to navigate it by just doing whatever felt best for the film. It was always a film worth fighting for and so we all did when the ban happened and ensured that JOYLAND turns a page in the dark history of film censorship in Pakistan by becoming the first film to get “unbanned.”

What advice would you give to students studying film and filmmaking?

I think one should watch all kinds of films even if they aren’t the kind of film you like to watch or make. You can still learn from them. I have learned so many things from bad films also. And when you’re making your film, listen to everyone but do only what you want to do. It’s much easier to live with mistakes if they were your own.

What does “independent film” and “independent filmmaking” mean to you?

I think my producer Apoorva Guru Charan put it rather nicely once that independent filmmaking means you don’t have to wait for a studio’s go-ahead, and you can just go ahead and green-light your own movie. That is pretty much what we did and that attitude really allowed us to not only retain the confidence that we’ll be able to make this film but also retain control on how and what we

wanted to make. I think, in essence, that is independent film. It’s obviously tough as hell for first time filmmakers, but in the end you come out with a film that you can stand by as an artist forever.

What is a memorable moviegoing experience you’ve had?

I walked into Edward Yang’s A BRIGHTER SUMMER DAY at BAM in New York not knowing anything about the film except that it’s four hours long. I was dragged by a friend. In the end, I was so moved that I didn’t want the film to ever end.

What film do you watch again and again?

ETERNAL SUNSHINE OF THE SPOTLESS MIND.

See JOYLAND exclusively at the Film Center starting April 28 (p. 9)



CHICAGO PALESTINE
FILM FESTIVAL

SAVE THE DATE

April 29, 2023

Opening night of the
22nd annual festival

palestinefilmfest.com

f   /@ChiPalFilmFest



MOVIE CLUB

RETURNS!

Everyone is invited to a facilitated conversation following the film
GSFC MEMBERS receive a complimentary beverage of their choice

March 8 at 6:00pm
OTHER PEOPLE'S CHILDREN

April 12
TBD



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MARCH

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

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

denotes 35mm or 16mm

1	2	3	4	5	6	7	8	9	10	11
<p>OSCAR-NOMINATED SHORT FILMS continues</p> <p>GODLAND continues</p> <p>★ 6:00 HILMA (CEUFF, Opening Night), p. 2</p>	<p>OSCAR-NOMINATED SHORT FILMS</p> <p>GODLAND</p>	<p>GODLAND</p> <p>5:30 THE QUIET GIRL (CEUFF), p. 2</p> <p>★ 7:30 REMEMBER THIS, p. 20</p>	<p>OSCAR-NOMINATED SHORT FILMS</p> <p>GODLAND</p> <p>2:30 MÜTZENBACHER (CEUFF), p. 2</p> <p>4:45 TALKING ABOUT THE WEATHER (CEUFF), p. 3</p> <p>★ 7:30 REMEMBER THIS, p. 20</p>	<p>OSCAR-NOMINATED SHORT FILMS</p> <p>GODLAND</p> <p>12:00 KALEV (CEUFF), p. 3</p> <p>★ 2:00 REMEMBER THIS, p. 20</p> <p>5:00 THE QUIET GIRL (CEUFF), p. 2</p>	<p>OSCAR-NOMINATED SHORT FILMS</p> <p>GODLAND</p> <p>6:00 INSIDE (CEUFF), p. 3</p>	<p>GODLAND</p> <p>6:00 BURNING (Lecture), p. 16</p>	<p>GODLAND</p> <p>6:00 OTHER PEOPLE'S CHILDREN (CEUFF + Movie Club), p. 3</p>	<p>GODLAND</p> <p>6:00 EL AGUA (CEUFF), p. 4</p> <p>8:30 ART TALENT SHOW (CEUFF), p. 4</p>	<p>THE QUIET GIRL CONT. - ONE WEEK RUN!</p> <p>FILM, THE LIVING RECORD OPENS - ONE WEEK RUN!</p> <p>6:00 L'IMMENSITÀ (CEUFF), p. 4</p> <p>8:15 EMPLOYEE OF THE MONTH (CEUFF), p. 4</p>	<p>FILM, THE LIVING RECORD OF OUR MEMORY</p> <p>THE QUIET GIRL</p> <p>OSCAR-NOMINATED SHORT FILMS</p> <p>11:00 CIFF DIGGING DEEPER - FREE!, p. 20</p> <p>2:00 THE CRUCIBLE (NTL), p. 22</p> <p>7:30 SAFE PLACE (CEUFF), p. 4</p>
<p>12</p> <p>FILM, THE LIVING RECORD OF OUR MEMORY</p> <p>THE QUIET GIRL</p> <p>1:30 WILL-O'-THE-WISP (CEUFF), p. 5</p> <p>2:00 THE CRUCIBLE (NTL), p. 22</p>	<p>13</p> <p>FILM, THE LIVING RECORD OF OUR MEMORY</p> <p>THE QUIET GIRL</p> <p>6:00 FATHERS & MOTHERS (CEUFF), p. 5</p> <p>8:15 ORCHESTRA (CEUFF), p. 5</p>	<p>14</p> <p>THE QUIET GIRL</p> <p>6:00 PLEASURE (Lecture), p. 16</p> <p>6:00 MÜTZENBACHER (CEUFF), p. 2</p>	<p>15</p> <p>FILM, THE LIVING RECORD OF OUR MEMORY</p> <p>THE QUIET GIRL</p> <p>6:00 GENTLE (CEUFF), p. 5</p>	<p>16</p> <p>FILM, THE LIVING RECORD OF OUR MEMORY</p> <p>THE QUIET GIRL</p> <p>6:00 BREAD AND SALT (CEUFF), p. 6</p> <p>8:15 KALEV (CEUFF), p. 3</p>	<p>17</p> <p>GEOGRAPHIES OF SOLITUDE OPENS - TWO WEEK RUN</p> <p>6:00 THE WIZARD OF OZ (CFS), p. 12</p> <p>8:30 BULWORTH (CFS), p. 12</p>	<p>18</p> <p>GEOGRAPHIES OF SOLITUDE</p> <p>1:45 ART TALENT SHOW (CEUFF), p. 4</p> <p>3:00 TECHNICOLOR SHORTS (CFS), p. 13</p> <p>5:30 GUNMAN'S WALK (CFS), p. 13</p> <p>8:00 ON HER MAJESTY'S SECRET SERVICE (CFS), p. 13</p> <p>8:30 EMPLOYEE OF THE MONTH (CEUFF), p. 4</p>				
<p>19</p> <p>GEOGRAPHIES OF SOLITUDE</p> <p>12:45 FATHERS & MOTHERS (CEUFF), p. 5</p> <p>3:00 INTERLUDE (CFS), p. 13</p> <p>5:30 ARTISTS AND MODELS (CFS), p. 13</p>	<p>20</p> <p>GEOGRAPHIES OF SOLITUDE</p> <p>6:00 FAMILY PLOT (John Williams), p. 10</p> <p>6:15 IMMACULAT (CEUFF), p. 6</p>	<p>21</p> <p>GEOGRAPHIES OF SOLITUDE</p> <p>6:00 TITANE (Lecture), p. 16</p> <p>6:15 VICTIM (CEUFF), p. 6</p>	<p>22</p> <p>GEOGRAPHIES OF SOLITUDE</p> <p>6:00 CLOSE ENCOUNTERS OF THE THIRD KIND (John Williams), p. 10</p>	<p>23</p> <p>GEOGRAPHIES OF SOLITUDE</p> <p>★ 6:00 RECORDING REVOLUTIONS w/ Eli Hiller, p. 20</p>	<p>24</p> <p>6:00 OTHER PEOPLE'S CHILDREN (CEUFF), p. 3</p> <p>6:00 BREAD AND SALT (CEUFF), p. 6</p> <p>8:15 WILL-O'-THE-WISP (CEUFF), p. 5</p> <p>8:30 EXODUS (CEUFF), p. 7</p>	<p>25</p> <p>11:00 PONYO (Kid Flix), p. 22</p> <p>12:00 ORCHESTRA (CEUFF), p. 5</p> <p>1:30 L'IMMENSITÀ (CEUFF), p. 4</p> <p>2:30 JANUARY (CEUFF), p. 7</p> <p>3:45 HILMA (CEUFF), p. 2</p> <p>4:45 PILGRIMS (CEUFF), p. 6</p> <p>6:00 SUPERMAN: THE MOVIE (John Williams), p. 11</p> <p>7:00 TALKING ABOUT THE WEATHER (CEUFF), p. 3</p>				
<p>26</p> <p>11:00 PONYO (Kid Flix), p. 22</p> <p>1:30 MAYA NILO (CEUFF), p. 7</p> <p>3:45 VICTIM (CEUFF), p. 6</p> <p>6:00 DRACULA (John Williams), p. 11</p>	<p>27</p> <p>5:45 SPLENDID ISOLATION (CEUFF), p. 7</p> <p>6:00 EXODUS (CEUFF), p. 7</p> <p>★ 7:30 MIDWEST FILM FESTIVAL, p. 20</p> <p>8:15 IMMACULAT (CEUFF), p. 6</p>	<p>28</p> <p>6:00 ANNIHILATION (Lecture), p. 17</p> <p>6:15 PILGRIMS (CEUFF), p. 6</p> <p>8:30 MAYA NILO (CEUFF), p. 7</p>	<p>29</p> <p>★ 6:00 BUNKER p. 21</p> <p>6:15 JANUARY (CEUFF), p. 7</p> <p>8:30 GENTLE (CEUFF), p. 5</p>	<p>30</p> <p>★ 6:00 LAST THINGS (CATE), p. 18</p> <p>6:15 SPLENDID ISOLATION (CEUFF), p. 7</p>	<p>31</p> <p>WALK UP OPENS - TWO WEEK RUN</p> <p>6:00 EL AGUA (CEUFF), p. 4</p> <p>★ 8:15 BUNKER, p. 21</p>					

APRIL

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1 WALK UP 3:15 BUNKER p. 21 6:00 HIGH NOON (Day's Work), p. 14 8:15 NIGHT ON EARTH (Day's Work), p. 14
2 WALK UP 2:00 CLEO FROM 5 TO 7 (Day's Work), p. 14 4:15 NIGHT IS SHORT (Day's Work), p. 14 6:30 DOG DAY AFTERNOON (Day's Work), p. 14	3 WALK UP 6:00 LA NOTTE (Day's Work), p. 15 8:30 DR. STRANGELOVE (Day's Work), p. 15	4 WALK UP 5:00 CLEO FROM 5 TO 7 (Day's Work), p. 14 6:00 QUO VADIS, AIDA? (Lecture), p. 17	5 WALK UP 6:00 NIGHT ON EARTH (Day's Work), p. 14 8:30 25TH HOUR (Day's Work), p. 15	6 WALK UP ★ 6:00 CLAUDIA HART: MEMORY THEATER (CATE), p. 18 6:15 LA NOTTE (Day's Work), p. 15 8:30 DOG DAY AFTERNOON (Day's Work), p. 14	7 THE WORST ONES OPENS - TWO WEEK RUN 6:00 RUN LOLA RUN (Day's Work), p. 15 8:00 RESTORED FILMS OF EDWARD OWNS (CFS), p. 21	8 THE WORST ONES WALK UP 12:00 HIGH NOON (Day's Work), p. 14 2:00 25TH HOUR (Day's Work), p. 15 5:30 MY DINNER WITH ANDRE (Day's Work), p. 15 8:00 RUN LOLA RUN (Day's Work), p. 14
9 THE WORST ONES WALK UP 12:00 NIGHT IS SHORT (Day's Work), p. 14 2:00 DR. STRANGELOVE (Day's Work), p. 15 4:00 MY DINNER WITH ANDRE (Day's Work), p. 15	10 THE WORST ONES WALK UP ★ 6:00 NIGHTINGALE PROJECTS: THE INFERNAL GROVE, p. 21	11 THE WORST ONES WALK UP 6:00 IDIOCRACY (Lecture), p. 17	12 THE WORST ONES WALK UP 5:30 YOU CAN GO NOW (Expo), p. 23	13 THE WORST ONES WALK UP ★ 7:00 LITTLE RICHARD: I AM EVERYTHING (Doc 10), p. 21	14 ★ DRYLONGSO OPENS - ONE WEEK RUN! DRY GROUND BURNING - ONE WEEK RUN!	15 DRY GROUND BURNING DRYLONGSO THE WORST ONES 11:00 PORCO ROSSO (Kid Flix), p. 22 4:30 ALL THE BEAUTY AND THE BLOODSHED (EXPO), p. 23 ★ 7:00 YOU CAN GO NOW (EXPO), p. 23
16 DRY GROUND BURNING DRYLONGSO THE WORST ONES 11:00 PORCO ROSSO (Kid Flix), p. 22 1:00 THE MELT GOES ON FOREVER (EXPO), p. 23	17 DRY GROUND BURNING DRYLONGSO THE WORST ONES ★ 7:30 MIDWEST FILM FESTIVAL, p. 20	18 DRY GROUND BURNING THE WORST ONES 6:00 A TOUCH OF SIN (Lecture), p. 17	19 DRY GROUND BURNING DRYLONGSO ★ 6:00 MARWA ARSANIOS: WHO IS AFRAID OF IDEOLOGY, 1&2 (CATE), p. 19	20 DRY GROUND BURNING DRYLONGSO ★ 6:00 MARWA ARSANIOS: WHO IS AFRAID OF IDEOLOGY, 3&4 (CATE), p. 19	21 HUMAN FLOWERS OF FLESH OPENS - ONE WEEK RUN! ★ IMAGINING THE INDIAN OPENS - ONE WEEK RUN! SICK OF MYSELF OPENS - TWO WEEK RUN	22 ★ HUMAN FLOWERS OF FLESH IMAGINING THE INDIAN SICK OF MYSELF
23 HUMAN FLOWERS OF FLESH IMAGINING THE INDIAN SICK OF MYSELF	24 IMAGINING THE INDIAN SICK OF MYSELF ★ 7:30 MIDWEST FILM FESTIVAL, p. 20	25 SICK OF MYSELF 6:00 PERFUME DE GARDENIAS (Lecture), p. 19	26 HUMAN FLOWERS OF FLESH IMAGINING THE INDIAN SICK OF MYSELF	27 SICK OF MYSELF ★ 6:00 MEMORIA (CATE), p. 19	28 JOYLAND OPENS - TWO WEEK RUN	29 JOYLAND SICK OF MYSELF 2:00 OTHELLO (NTL), p. 22 CHICAGO PALESTINE FILM FESTIVAL BEGINS
30 JOYLAND SICK OF MYSELF 2:00 OTHELLO (NTL), p. 22 CHICAGO PALESTINE FILM FESTIVAL	<h2>TICKETS</h2> <p>General Admission: \$13 Film Center Members: \$6 Students with valid ID: \$8 <i>Unless otherwise noted</i></p> <p>Expect additional titles and programs to be added to our screens! Due to popular demand, new release film runs may be extended.</p> <p>Visit siskelfilmcenter.org for the most up-to-date information about what's playing, guest appearances, and confirmed showtimes.</p> <p>Tickets are available 24 hours a day at siskelfilmcenter.org. Our box office opens 30 minutes prior to the first showtime of the day and closes 15 minutes after the last show of the day begins. All sales are final.</p>					

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SAVE THE DATE

MAY: CHICAGO PALESTINE FILM FESTIVAL CONTINUES,
SCIENCE ON SCREEN ARRIVES, DOCIO AND THE ANNUAL
ASIAN AMERICAN SHOWCASE RETURN, THE SAIC MFA/BFA
FESTIVAL INTRODUCES EMERGING TALENT

JUNE: WE CELEBRATE CINEMATIC FATHERS (GOOD AND BAD)
WITH OUR "DADDY ISSUES" SERIES

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