

DOC Film

SPRING 2022!



about doc.

Doc Films dates back to 1932, making it the oldest student-run film society in the nation. The programming model is unlike any other in the Cosmos—offering a different film every day for prices that haven't been seen since the Dust Bowl. Whenever possible, screenings are celluloid prints, projected by those well-trained in the craft.

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Mossane

An Open Window: Black Women Directors Across the Diaspora

programmed by Erisa Apantaku and J. Michael Eugenio



je me sens seule ici-bas.



I Am Somebody

"There's something really important about stories about Black women and girls being told by Black women. [They] give you a reflection, as opposed to an interpretation, of what our lives are like."

—Ava DuVernay

Work by contemporary Black women directors such as Dee Rees, Nia DaCosta, and Ava DuVernay is on the rise in the past decade. These directors have received recognition and wide releases, leading to a resurrection and rebirth of work from predecessors like Julie Dash and Kasi Lemmons. But there is always more to uncover. Black women have been involved in filmmaking since the origin of the medium, and their films exist across the Black Diaspora. From documenting political resistance to personal struggle, the short and feature-length films in this series demonstrate the myriad aesthetics employed by Black women directors to tell their stories over the past five decades. In AN OPEN WINDOW, we invite you to take a glimpse into work that has often been left unseen.

DCP *Monangambee + Un Dessert Pour Constance*
Sarah Maldoror, 1968 + 1981
3.28 @ 7:00pm

Mossane
Safi Faye, 1996
4.04 @ 7:00pm

DCP *Twice as Nice + Coffee Colored Children*
Jessie Maple, 1989 + Ngozi Onwurah, 1988
4.11 @ 7:00pm

DCP *En Otra Isla + Eyes of the Rainbow*
Sara Gómez, 1968 + Gloria Rolando, 1997
4.18 @ 7:00pm

16mm + DCP *Remembering Wei Yi-Fang, Remembering Myself + Finding Christa*
Yvonne Welbon, 1995 + Camille Billops, 1991
4.25 @ 7:00pm — featuring remarks by Welbon

DCP *Black Nations/Queer Nations?*
Shari Frilot, 1995
5.02 @ 7:00pm

DCP *Towards Tenderness + Bodily Functions*
Alice Diop, 2016 + Jocelyn Taylor, 1995
5.09 @ 7:00pm

DCP *An Open Window + Killing Time*
Khady Sylla, 2005 + Fronza Woods, 1979
5.16 @ 7:00pm

DCP *I Am Somebody + Namibia: Independence Now!*
Madeline Anderson, 1970 + Christine Choy, 1985
5.23 @ 7:00pm

NEO-NOIR '92

programmed by Zachary Vanes



Swoon



Neo-noir was everywhere in 1992.

In Hollywood, Paul Verhoeven's *BASIC INSTINCT* was the 4th highest grossing film of the year. Independent giant New Line Cinema and its new indie division Fine Line Features released an ambitious slate of noirish thrillers culled from the festival circuit including films by newcomers, such as Katt Shea's *POISON IVY* and Tom Kalin's *SWOON*, and the work of seasoned veterans, like Robert Altman's *THE PLAYER* and Paul Schrader's *LIGHT SLEEPER*. For New Line's releases and other independently produced films like *ONE FALSE MOVE*, *THE LIVING END*, and *STAR TIME*, neo-noir provided the vehicle for stories of queer relationships, criticisms of the 24/7 media landscape, and reflections on the intersection of race and class in American life.

NEO-NOIR '92 celebrates the 30th anniversary of nine films that defined film noir for a new generation. Blending the macabre thrills of Alfred Hitchcock with the formal rule breaking of the French New Wave, these psychological crime films filled art houses and shopping mall megaplexes alike in the early 90s. Populated with a rogues' gallery of serial killers, doomed lovers, femme fatales, and sleazy cops, the films are both a rejection of the bland respectability of the Christian Right and an expression of the country's post-Cold War identity crisis. Gone is the guilty conscience of the classic noir—in its place is a devil-may-care embrace of the American underbelly.

DCP *Basic Instinct*
Paul Verhoeven, 1992
3.29 @ 7:00pm

35mm *One False Move*
Carl Franklin, 1992
4.05 @ 7:00pm

35mm *Raising Cain*
Brian De Palma, 1992
4.12 @ 7:00pm

35mm *Swoon*
Tom Kalin, 1992
4.19 @ 7:00pm

DCP *Star Time*
Alexander Cassini, 1992
4.26 @ 7:00pm

35mm *Batman Returns*
Tim Burton, 1992
5.03 @ 7:00pm

DCP *The Living End*
Gregg Araki, 1992
5.10 @ 7:00pm

DCP *The Player*
Robert Altman, 1992
5.17 @ 7:00pm

35mm *Light Sleeper*
Paul Schrader, 1992
5.24 @ 7:00pm

A New Leaf



The Films of Elaine May

programmed by Liam Flanigan



The Heartbreak Kid

First rising to prominence as half of iconic comedy duo Nichols and May, Elaine May has worked steadily as a performer, writer, and director over the past sixty years. This series seeks to celebrate May's work, including the two screenplays for which she earned Oscar nominations as well as early film performances from the 1960s. In addition, special attention is paid to the four feature films she has directed in her career. Although all are wildly different in concept and creation, each is the work of an assured and precise filmmaker whose career has been unfortunately complicated by sexism and studio interference.

May's films are the work of a meticulous observer of human shortcomings. Each is full of selfish, greedy characters—particularly men—who betray the trust of others with almost no hesitation. These characters are sometimes deployed in uproarious comedies, including 1971's *A NEW LEAF* or 1972's *THE HEARTBREAK KID*, but May is just as masterful in the realm of drama, as demonstrated in the merciless gangster picture *MIKEY AND NICKY* (1976). Of particular note is *ISHTAR* (1987), a dead-on-arrival comedy that is ripe for rediscovery as an ahead-of-its-time masterwork. On the strength of these four movies—each full of vibrant performances complemented by exacting filmmaking—May and her oeuvre more than deserve a place in the canon of New Hollywood.

35mm
Enter Laughing
Carl Reiner, 1967
3.30 @ 7:00pm

35mm
Luv
Clive Donner, 1967
4.06 @ 7:00pm

DCP
Heaven Can Wait
Beatty & Henry, 1978
4.13 @ 7:00pm

35mm
Wolf
Mike Nichols, 1994
4.20 @ 7:00pm

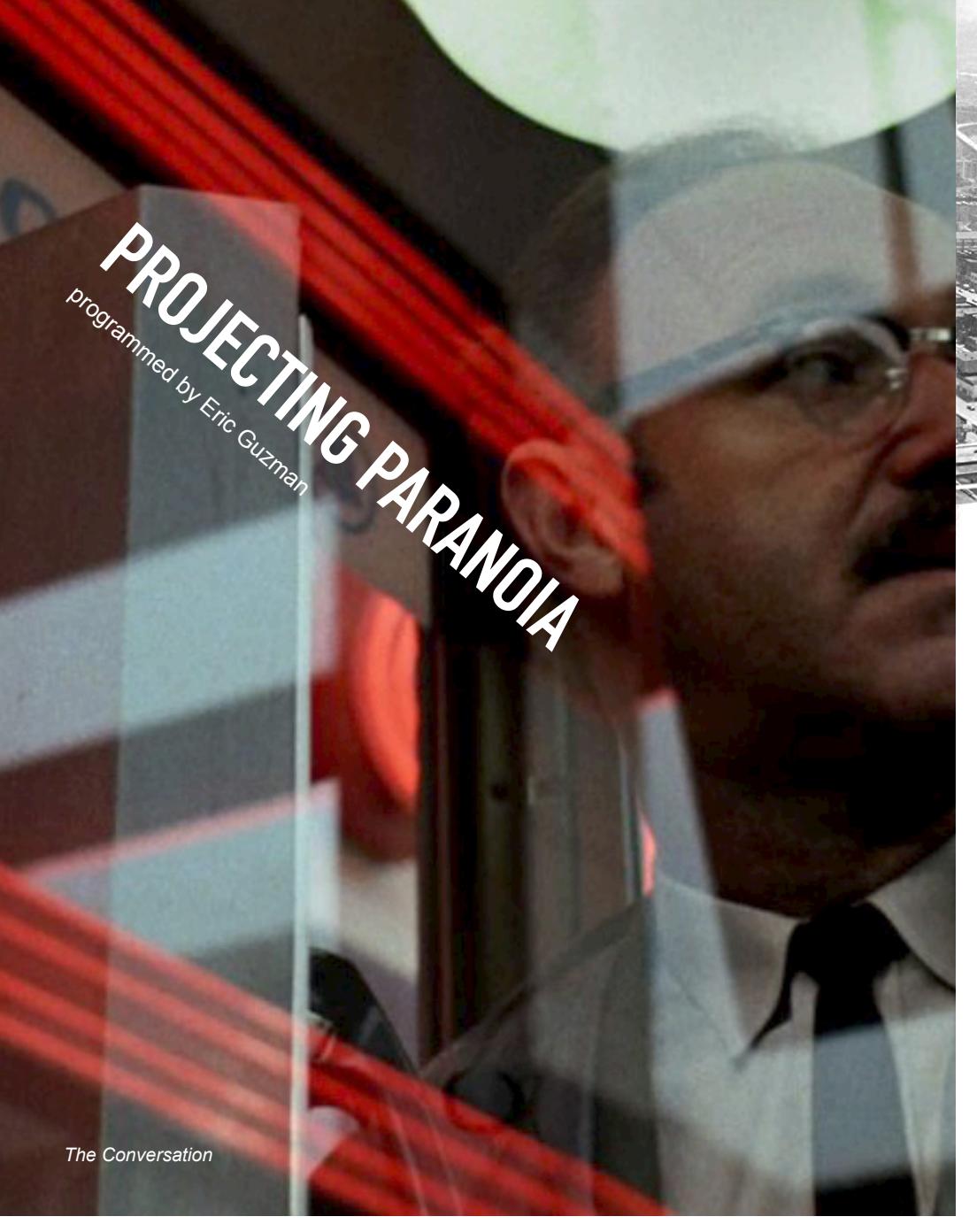
35mm
Primary Colors
Mike Nichols, 1998
4.27 @ 7:00pm

35mm
A New Leaf
Elaine May, 1971
5.04 @ 7:00pm

35mm
The Heartbreak Kid
Elaine May, 1972
5.11 @ 7:00pm

DCP
Mikey and Nicky
Elaine May, 1976
5.18 @ 7:00pm

35mm
Ishtar
Elaine May, 1987
5.25 @ 7:00pm

A close-up photograph of a man's face. He is wearing dark-rimmed glasses and a light-colored suit jacket over a white shirt. His gaze is directed downwards and slightly to his left, towards a small, glowing red rectangular object he is holding in his hands. The background is dark and out of focus.

PROJECTING PARANOIA

programmed by Eric Guzman

The Conversation



PV - 5637-15

PROJECTING PARANOIA is a reflection on manipulation and control. The goal is not to seek the truth but to see shades of truth. These projections show things that "they" don't want you to see. The filmmakers that made these films understood that to be paranoid is to believe in contradictions. Within these contradictions lies a hidden history that must be experienced to be understood. A feeling of dread that lies beneath the surface. Something has gone wrong and we all feel it, both in the past and in the future. Was it the creation of the nuclear bomb? Or the various political assassinations of the 1960s? Political scandals and fake wars. The fog is setting in (or the smoke?) and the lessons are no longer clear. What did we learn from all this?

35mm
Dr. Strangelove
Stanley Kubrick, 1964
3.31 @ 7:00pm

35mm
Wag the Dog
Barry Levinson, 1997
4.07 @ 7:00pm

35mm
Z
Costas-Gavras, 1969
4.14 @ 7:00pm

35mm
Inherent Vice
Paul Thomas Anderson, 2014
4.21 @ 7:00pm

35mm
The Parallax View
Alan Pakula, 1974
4.28 @ 7:00pm

35mm
The Thing
John Carpenter, 1982
5.05 @ 7:00pm

35mm
The Conversation
Francis Ford Coppola, 1974
5.12 @ 7:00pm

DCP
JFK
Oliver Stone, 1991
5.19 @ 6:00pm

35mm
Burn After Reading
Coen Brothers, 2008
5.26 @ 7:00pm

PUNKS BEHIND THE CAMERA

programmed by Eli Timoner



It's much easier to define punk by what it isn't than what it is. When punk first percolated from working class discontents out of the shadow of arena rock excesses, there was a certain look and sound that punk took: leather jackets, power chords, guttural screams, shaved heads...you know the blueprint. But more than the look or the sound it was an attitude—a rejection of heterodoxy in all forms. Left behind in a world of accelerating capitalism, they saw no future, as many of us do now—so they made a hedonistic world that spat in the faces of squares instead. It was fresh, radical, DIY in its methods. But after those early days punk splintered quickly. New Wave and No Wave took the experimental spotlight of the early 80s, and the widespread popularity of punk subculture emptied it of its original urgency and authenticity—to many of punk's early progenitors, punk had died.

But if punk is dead, the spirit of punk still lives on, in all its transgressive, DIY, no-compromises, often trashy glory. With this series I have attempted to display some of the best products of this ethos. It's called "Punks Behind the Camera," not "Punks in Front of the Camera," for this reason: in this series you will not find conventional movies that feature punks merely as stock characters, or documentaries historicizing the punk phenomenon. The films I have chosen are (perhaps with the exception of *WE ARE THE BEST!*) films born from punk auteurs and their spiritual progeny. These films, and this movement, have had a profound impact on the development of the indie film in the last half century: *SMITHEREENS* was the first American indie to win the Palm D'Or, *Liquid Sky*, an avant-garde low-budget movie made by Soviets in America was a runaway commercial success, and New Queer Cinema simply would not have come to be without Bruce LaBruce or the trailblazing spirit of punkdom. Yet despite their importance and popularity, most of these films are still hard to find. Many titles are not on streaming platforms, and theatrical retrospectives are even more rare. Take this series as an opportunity for introduction to the urgency and fearless experimentation of a canon that defies expectation.

Smithereens
Susan Seidelman, 1982
3.31 @ 9:30pm

Liquid Sky
Slava Tsukerman, 1982
4.07 @ 9:30pm

Mod Fuck Explosion
Jon Moritsugu, 1994
4.14 @ 9:30pm

Mary Jane's Not a Virgin Anymore
Sarah Jacobson, 1996
4.21 @ 9:30pm

No Skin Off My Ass
Bruce LaBruce, 1991
4.28 @ 9:30pm

We Are The Best!
Lukas Moodysson, 2013
5.05 @ 9:30pm

Out of the Blue
Dennis Hopper, 1980
5.12 @ 9:30pm

Pepi, Laci, Bom and Other Girls Like Mom
Pedro Almodóvar, 1980
5.19 @ 9:30pm

Screening TBD
Check docfilms.org for updates
5.26 @ 9:30pm

In the Mood for Wong Kar-wai

programmed by Michelle Chow



Chungking Express



Ashes of Time Redux

One of the most beloved and influential filmmakers globally, Wong Kar-wai is known for moody, dazzling masterpieces. This retrospective takes the avid theater-goer through a tour of eight of Wong's ten feature films. From his debut and his most recent feature, it spans a quarter-century of one of the greatest careers in contemporary cinema.

His body of work ranges widely (from crime thriller to *wuxia* to romantic drama), but when presented together, his films cohere into a comprehensive, multi-faceted whole; Wong has described his oeuvre as "different episodes of one movie." This consistency is in part thematic—few directors have so perfectly distilled yearning on the big screen, and a sense of wistful, doomed romanticism stretches throughout his works. (As he puts it, "we love what we can't have, and we can't have what we love.")

Wong's long relationships with his collaborators also give his films their sense of cohesion. Viewers will see the same names pop up in the credits of his films—cinematographer Christopher Doyle lends heartbreakingly beautiful visuals and swooning camerawork to six of the films in this series, and several actors (such as Maggie Cheung and Tony Leung) make repeat appearances.

When Wong was asked for his thoughts on the future of film, he replied, "I'm tired of all this 'cinema is dead' shit. People enjoy watching movies, period." With that, we hope you're in the mood for Wong Kar-wai!

In the Mood for Love
Wong Kar-wai, 2000
4.01 @ 7:00pm

Chungking Express
Wong Kar-wai, 1994
4.08 @ 7:00pm

Happy Together
Wong Kar-wai, 1997
4.15 @ 7:00pm

The Grandmaster
Wong Kar-wai, 2013
4.22 @ 7:00pm

Eros
Wong Kar-wai, 2004
4.29 @ 7:00pm

As Tears Go By
Wong Kar-wai, 1988
5.06 @ 7:00pm

Days of Being Wild
Wong Kar-wai, 1990
5.13 @ 7:00pm

Ashes of Time Redux
Wong Kar-wai, 1994
5.20 @ 7:00pm

Fallen Angels
Wong Kar-wai, 1995
5.27 @ 7:00pm

The Tragedy of Macbeth

New Releases



Licorice Pizza

House of Gucci
Ridley Scott, 2021
4.02 @ 7:00pm

Nightmare Alley
Guillermo del Toro, 2021
4.09 @ 7:00pm

The Tragedy of Macbeth
Joel Cohen, 2021
4.16 @ 7:00pm

A Hero
Asghar Farhadi, 2021
4.23 @ 7:00pm

Last Night In Soho
Edgar Wright, 2021
4.30 @ 7:00pm

Belfast
Kenneth Branagh, 2021
5.07 @ 7:00pm

Licorice Pizza
Paul Thomas Anderson, 2021
5.14 @ 7:00pm

Everything Everywhere All at Once
Lulu Wang, 2022
5.28 @ 7:00pm

The Delights of Gastro-Cinema

programmed by Ursula Rigberg Wagner



Tampopo

The Cook, The Thief, His Wife And Her Lover



Despite its centrality to human existence, it is relatively rare to find movies that truly center on food. Perhaps this is because culinary experience is sensorial in a way that does not easily translate to film. The challenge for filmmakers, then, is to do more than recreate food aromas, textures, and flavors in our imaginations. The very best culinary movies go deeper and give us the emotional experience of cooking and eating. They also plunge us into the cultures that have given rise to these foods, and the communities they nurture.

In movies, as in life, food should provide more than sustenance. It communicates feelings characters cannot express in words, and it awakens emotions others did not know they possessed. Some onscreen chefs sublimate their secret desires into their dishes, while others cook to make bold public statements.

The titles in this series represent a diverse array of international filmmakers, and they span as many moods as they do cuisines. We begin, perversely, with the power of haute cuisine to repulse—to represent greed, punishment, and eventually vengeance (*THE COOK, THE THIEF, HIS WIFE, AND HER LOVER*). We then travel to Japan (*TAMPOPO*), India (*THE LUNCHBOX*), France by way of Denmark (*BABETTE'S FEAST*), Russia by way of Italy (*I AM LOVE*), and Italy by way of both Germany (*MOSTLY MARTHA*) and New Jersey (*BIG NIGHT*). Along the way, we stop here in Chicago for some much-needed Soul Food. And for dessert, we have every kind of American pie (*WAITRESS*).

The Cook, The Thief, His Wife And Her Lover
Peter Greenaway, 1989
4.03 @ 7:00pm

Tampopo
Juzo Itami, 1985
4.10 @ 7:00pm

I Am Love
Luca Guadagnino, 2009
4.17 @ 7:00pm

The Lunchbox
Ritesh Batra, 2013
4.24 @ 7:00pm

Babette's Feast
Gabrial Axel, 1987
5.01 @ 7:00pm

Mostly Martha
Sandra Nettelbeck, 2001
5.08 @ 7:00pm

Big Night
Campbell Scott & Stanley Tucci, 1996
5.15 @ 7:00pm

Soul Food
George Tillman Jr., 1997
5.22 @ 7:00pm

Waitress
Adrienne Shelley, 2007
5.29 @ 7:00pm

