



doc films
spring '23

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.

The Board

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pricing

general admission.. \$7
quarter pass..... \$40

address

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www.docfilms.org

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Everything Everywhere All at Once

Back on the big screen!

Co-presented with the Society of Women in Physics. All proceeds to go to Girls 4 Science, a nonprofit organization dedicated to exposing girls in Chicago, ages 10–18 years old, to STEM.

3/28 * 7:00pm * DCP * 139m



Pride and Prejudice

It is a truth universally acknowledged that a Doc Films theatergoer in possession of a quarter pass must be in want of a dreamy period romance. Amidst encounters with impossible sisters, bumbling clergymen, and rakish strangers, headstrong Elizabeth Bennet comes to find that first impressions can be misleading.

4/3 * 7:00pm * DCP * 127m



The Unspeakable Act

Toeing the line between sincere and taboo, *The Unspeakable Act* is an intriguing look into adolescence.

Free showing for all students, sponsored by Night Owls. Followed by a discussion with filmmaker Dan Sallitt.

4/10 * 7:00pm * DCP * 91m



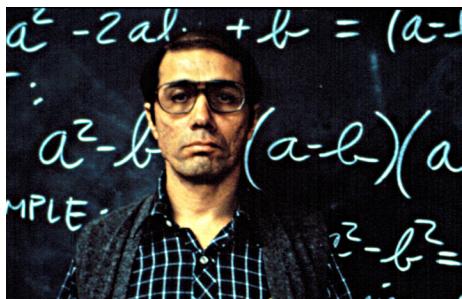
Fourteen

Mara finds excitement and spontaneity in Jo, and Jo comfort and care in Mara. The film follows their relationship as Jo deteriorates Mara struggles to keep her head above water.

Free showing for all students, sponsored by Night Owls. Followed by a discussion with filmmaker Dan Sallitt.

4/11 * 7:00pm * DCP * 94m





Stand and Deliver

Co-sponsored by MECHA de UChicago
with commentary by Professor Sergio
Delgado.

4/29 * ?:?:?pm * 35mm? * 102m



Tantura

Tantura screened as part of the Chicago Palestine Film Festival in collaboration with the Center for Middle Eastern Studies.

~

From the festival organizers:

The Chicago Palestine Film Festival (CPFF) is an independent organization based in Chicago that exhibits and promotes films by Palestinian directors and films about Palestine. CPFF is dedicated to presenting a film festival that is open, critical, and reflective of the culture, experience and vision of the filmmakers.

Founded in 2001, the Chicago Palestine Film Festival is the world's longest consecutive running festival of its kind.

5/2 * 7:00pm

Crip Camp

Directed by documentary filmmakers Nicole Newnham and James LeBrecht, *Crip Camp* tells the story of the campers-turned-activists of Camp Jened, a New York summer camp for disabled people.



5/6 * 4:00pm * DCP * 108m

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Sois belle et tais-toi! (1981)

**Delphine Seyrig,
More Than a Muse**

wednesday 7:00pm
programmed by Hannah Yang

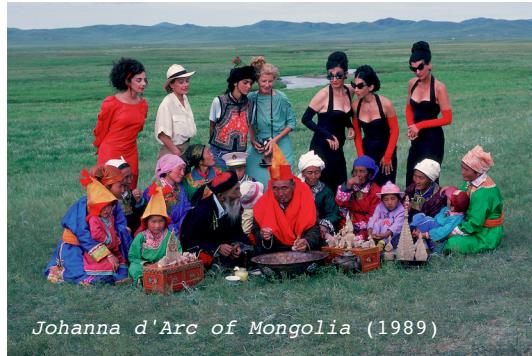
FRANCE
CHICAGO CENTER

What can one say that encapsulates Delphine Seyrig, the actress whose career spans the height of French cinema and who contributed to some of its most important works by directors like Resnais, Truffaut, and Buñuel?

Her unique voice, striking features, and ability to reveal the deepest of emotions with a single glance undoubtedly shaped her early-career roles—often the elusive, intellectual woman of desire as in *Marienbad* or *Stolen Kisses*. But, sensing that “theater and films are very far from women’s consciousness about themselves,” she refused to simply be a muse.

In 1975 she made three films with women and broke with this image-illusion, especially transcending it with her performance in Chantal Akerman’s *Jeanne Dielman*. Seyrig stepped behind the camera and created the pioneering French feminist video collective Les Insoumuses with Carole Roussopoulos, stating, “video is my independence from men.” Her work was explicitly feminist (even labeled as militant) and she fiercely advocated for issues like abortion rights. Through the end of her career, Seyrig continued to make work with women and about women, leaving the roles of her early days behind. She collaborated frequently with Marguerite Duras and Ulrike Ottinger, and held a close relationship with Chantal Akerman, who noted that the French film establishment could not tolerate “the incongruity between their fantasy of her and what she was---a total feminist activist to the end of her life.” This, combined with her unwillingness to compromise and become the perfect cinema muse, lessened what should be a significant legacy. Her contributions, both on and off

screen, are invaluable. This series attempts to celebrate and bring to light her monumental life’s work as an actor, filmmaker, and woman.”



Johanna d'Arc of Mongolia (1989)

DCP **Last Year at Marienbad**
Alain Resnais, 1961
3/22 * 7:00pm * 94m

DCP **Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles**
Chantal Akerman, 1975
3/29 * 7:00pm & 4/2 * 4:00pm * 201m

DCP **Muriel, or the Time of Return**
Alain Resnais, 1963
4/5 * 7:00pm * 116m

DCP **Stolen Kisses**
François Truffaut, 1968
4/12 * 7:00pm * 90m

DCP **Baxter, Vera Baxter**
Marguerite Duras, 1977
4/19 * 7:00pm * 91m

DCP **Sois belle et tais-toi!**
Delphine Seyrig, 1981
4/26 * 7:00pm * 110m

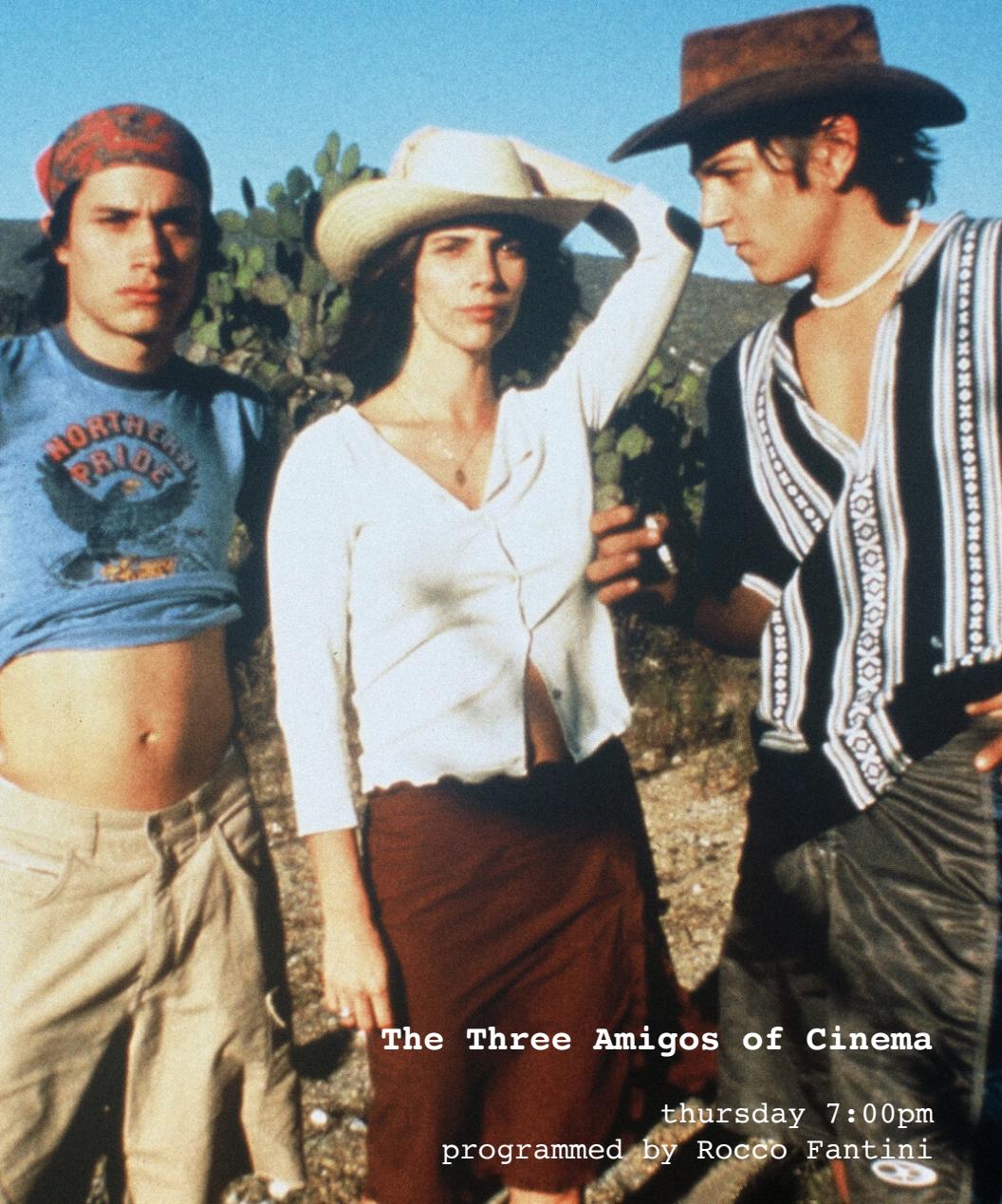
Courtesy of the
Centre audiovisuel Simone de Beauvoir.

DCP **Maso and Miso Go Boating / Calamity Jane & Delphine Seyrig, A Story**
Carole Roussopoulos, Ioana Wieder,
Delphine Seyrig, & Nadia Ringart /
Babette Mangolte, 1976 / 2020
5/3 * 7:00pm * 55 + 87m

DCP **Letters Home**
Chantal Akerman, 1986
5/10 * 7:00pm * 104m

35mm **Johanna d'Arc of Mongolia**
Ulrike Ottinger, 1989
5/17 * 7:00pm * 165m

Y tu mamá también (2001)



The Three Amigos of Cinema

thursday 7:00pm
programmed by Rocco Fantini

Alejandro González Iñárritu, Guillermo del Toro, and Alfonso Cuarón—together known as the three “amigos” of cinema—are masterful filmmakers and pioneers of the New Mexican Cinema movement. The three directors (and close friends in real life, so much so that one might find the three getting drunk together at a random Santa Monica bar) have diverse filmographies filled with works that are all enchanting in their own right—evident by the litany of awards received by Iñárritu, del Toro, and Cuarón. They have achieved international stardom for their directing, which albeit quite diverse in terms of style, tends to thread similar thematic needles about class, mortality, and the human condition.

This series seeks to showcase some of the three directors’ best films while simultaneously highlighting cinema stemming primarily from Latin America (hence the selection of majority Spanish-language movies). Our hope is that viewers engaging with this series will feel inclined to delve deeper into Mexican cinema and, more broadly, Latin American cinema at large. Who knows? Perhaps we’ll see future Doc Films series centered on, say, Argentine or Brazilian cinema. Only time will tell.

To put it bluntly: this series is filled with some damn good movies. We’re excited at the thought of watching that car chase unfold in *Children of Men*, massive robots fighting one another in *Pacific Rim* in 3D, and horny Mexican teenagers lustng over a Spanish MILF in *Y Tu Mamá También* on the big screen—all with a packed, vibrant theater. We hope that you are, too.



Roma (2018)

Birdman

DCP Alejandro González Iñárritu, 2014
3/23 * 7:00pm * 119m

Children of Men

35mm Alfonso Cuarón, 2006
3/30 * 7:00pm * 109m

Pan's Labyrinth

35mm Guillermo del Toro, 2006
4/6 * 7:00pm & 4/16 * 4:00pm * 119m

Biutiful

35mm Alejandro González Iñárritu, 2010
4/13 * 7:00pm * 148m

Roma

DCP Alfonso Cuarón, 2018
4/20 * 7:00pm & 4/23 * 4:00pm * 135m

Pacific Rim

DCP Guillermo del Toro, 2013 Co-sponsored by
4/27 * 7:30pm * 131m the Film Studies Center.

Amores Perros

35mm Alejandro González Iñárritu, 2000
5/4 * 6:00pm & 5/7 * 4:00pm * 153m

Y tu mamá también

35mm Alfonso Cuarón, 2001
5/11 * 7:00pm * 106m

The Shape of Water

DCP Guillermo del Toro, 2017
5/18 * 7:00pm * 123m

Videodrome (1983)



Skin Under Skin

A David Cronenberg Retrospective

thursday 9:30pm

programmed by Isaiah Terry

Within the films of David Cronenberg lies a miasmic sort of paranoia which seeps its way into your mind. It's slow at first---barely even noticeable---and yet like an infection once it has its tendrils within your very soul it will be reticent to ever let go. To watch Cronenberg is a challenge, a deep dive into worlds of gruesome nightmares and broken people. Worlds where everything you think you know has been upended and the very laws of reality break down. It would be easy to see fans of such a director as masochists, but this would be wholly incorrect. For as terrifying, disturbing, and downright sickening as some of these movies are, there is equal amounts of humor, absurdity, and above all strange, strange sexual tension. To enjoy Cronenberg is to embrace all of these traits---to love all of these traits equally.

From the exploding heads of *Scanners* to the glorious body modifications in *Crimes of the Future*, these nine films will take you on a journey through Cronenberg in the most uncomfortable way possible. Be wary, but also don't be too afraid---each and every one of these films is worth a shot.

So then, watch Cronenberg because of the practical effects.

Watch Cronenberg because of his almost prophetic visions of the future.

And most of all, watch Cronenberg for the ideas which shouldn't work and yet do so with a resounding "Ew!"



Naked Lunch (2018)

Scanners

David Cronenberg, 1981
3/23 * 9:30pm * 103m

Videodrome

David Cronenberg, 1983
3/30 * 9:30pm * 87m

Crimes of the Future

David Cronenberg, 2022
4/6 * 9:30pm * 107m

The Dead Zone

David Cronenberg, 1983
4/13 * 10:00pm * 103m

The Fly

David Cronenberg, 1986
4/20 * 9:30pm * 96m

Rabid

David Cronenberg, 1977
4/27 * 9:30pm * 91m

Naked Lunch

David Cronenberg, 1991
5/4 * 9:30pm * 115m

Spider

David Cronenberg, 2002
5/11 * 9:30pm * 98m

A History of Violence

David Cronenberg, 2005
5/18 * 9:30pm * 96m

2001: A Space Odyssey (1968)

Sight & Sound

The Greatest?

friday 7:00pm

programmed by Addison Wood

The easiest series I'll ever program; the films pick themselves! Or rather, they're selected by a body of "more than 1,600 of the most influential international film critics, academics, distributors, etc." We've left a few films out of our selection (*Mulholland* and *In the Mood for Love* played last year, and Jeanne Dielman is already cooking veal cutlets on a Wednesday this quarter), but overall the 2022 list, which was hyped up to be a radical break from tradition, really was conventional in most ways. Titles 150–250 hold some surprises—good and bad alike—but the top 100 films are an amalgam of the bog-standard and Cinema 101 syllabi, with a few modern darlings sprinkled in.

So why do we get worked up over the list if it just spews out the collective trends in elitist movie-going over the last ten years? Well for one, it's the history of it all. The Sight and Sound poll has long been an exercise in completionism for budding film buffs. But in the days of Letterboxd and Twitter, does this list still hold its former stature? I'd actually say it does. Titles like *Possession*, *Under the Skin*, and directors like Lars von Trier and David Lynch are constants among burgeoning cinefiles; and yet, these nine films are largely made by younger generations of filmmakers, who are reproducing the taste of their filmic forefathers. They're a little dry, a touch grandiose, and a few overstay their welcome.

My one kernel of advice for those attending this series: feel free to dislike these films! Hell, as traditional as my taste may be, I really only love a few of the films in this lineup. Way more than 1,600 people have had vastly worse takes on much more important

things.

So sit back and enjoy; or don't!

Tokyo Story (1953)



35mm ***The Godfather***

Francis Ford Coppola, 1972
3/24 * 7:00pm & 3/26 * 4:00pm * 175m

35mm ***Sunrise: A Song of Two Humans***

F.W. Murnau, 1927
3/31 * 7:00pm * 94m

35mm ***Singin' in the Rain***

Gene Kelly & Stanley Donen, 1952
4/7 * 7:00pm & 4/9 * 4:00pm * 115m

DCP ***Meshes of the Afternoon / Man with a Movie Camera***

Maya Deren & Alexander Hammid / Dziga Vertov, 1943 / 1929
4/14 * 7:00pm * 14 + 68m

DCP ***Beau Travail***

Claire Denis, 1999
4/21 * 7:00pm * 93m

DCP ***2001: A Space Odyssey***

Stanley Kubrick, 1968
4/28 * 7:00pm & 4/30 * 4:00pm * 143m

DCP ***Tokyo Story***

Yasujiro Ozu, 1953
5/5 * 7:00pm * 136m

35mm ***Citizen Kane***

Orson Welles, 1941
5/12 * 7:00pm & 5/14 * 4:00pm * 119m

35mm ***Vertigo***

Alfred Hitchcock, 1958
5/19 * 7:00pm & 5/21 * 4:00pm * 128m



All the Beauty and the Bloodshed (2022)

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New Releases

saturday 4:00pm & 8:00pm

programmed by Hannah Halpern & Addison Wood



Tár (2022)

Corsage

DCP Marie Kreutzer, 2022
3/25 * 4:00pm & 8:00pm * 114m

Babylon

DCP Damien Chazelle, 2022
4/1 * 4:00pm & 8:00pm * 189m

Tár

DCP Todd Field, 2022
4/8 * 4:00pm & 8:00pm * 158m

Magic Mike's Last Dance

DCP Steven Soderbergh, 2023
4/15 * 8:00pm * 112m

EO

DCP Jerzy Skolimowski, 2022
4/22 * 4:00pm & 8:00pm * 87m

All the Beauty and the Bloodshed

DCP Laura Poitras, 2022
4/29 * 8:00pm * 122m

Godland

DCP Hlynur Pálason, 2022
5/6 * 8:00pm * 143m

Pacification

DCP Albert Serra, 2022
5/13 * 8:00pm * 162m

Jeanne Dielman, 23, quai du Commerce, 1080, Bruxelles (2018)



Highlight (Show) Reel

sunday 4:00pm



The Godfather (1972)

35mm ***The Godfather***
Francis Ford Coppola, 1972
3/26 * 4:00pm & 3/24 * 7:00pm * 175m

DCP ***Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles***
Chantal Akerman, 1975
4/2 * 4:00pm & 3/29 * 7:00pm * 201m

35mm ***Singin' in the Rain***
Gene Kelly & Stanley Donen, 1952
4/9 * 4:00pm & 4/7 * 7:00pm * 115m

35mm ***Pan's Labyrinth***
Guillermo del Toro, 2006
4/16 * 4:00pm & 4/6 * 7:00pm * 119m

DCP ***Roma***
Alfonso Cuarón, 2018
4/23 * 4:00pm & 4/20 * 7:00pm * 135m

DCP ***2001: A Space Odyssey***
Stanley Kubrick, 1968
4/30 * 4:00pm & 4/28 * 7:00pm * 143m

DCP ***Amores Perros***
Alejandro González Iñárritu, 2000
5/7 * 4:00pm & 5/4 * 6:00pm * 153m

35mm ***Citizen Kane***
Orson Welles, 1941
5/14 * 4:00pm & 5/12 * 7:00pm * 119m

35mm ***Vertigo***
Alfred Hitchcock, 1958
5/21 * 4:00pm & 5/19 * 7:00pm * 128m

The Learning Tree (1969)



The Decisive Moment

Photographers Turned Filmmakers

sunday 7/8:00pm

programmed by Ian Resnick

Eadweard Muybridge's *The Horse in Motion* (1878), a series of 12 cabinet cards depicting the gallop of a horse, was the first documented example of chronography---a technique used to capture the passage of time through a series of rapidly alternating photographs. The cabinet cards could be viewed through a zoetrope to render the illusion of motion. *The Horse in Motion* is considered to be the first "motion picture," showing that filmmaking is quite literally born out of the medium of still photography. One can step into the Doc Films projection booth and still see proof of this fact; peer down at a 35mm print stretched out on the light table, and you will see frame after individual frame, 1/24th of a second of your favorite films frozen in time.

The histories of filmmaking and photography run parallel. Both struggled to acquire recognition as artistic mediums, relegated to labels of scientific tool or popular entertainment. This series seeks to shed light on the intersections of cinematic and photographic history---their shared figures, theories, and techniques. Here are presented works from filmmakers who began their careers as professional or amateur still photographers. The films presented span the 20th century, and reflect the photographic sensibilities of their directors: the pioneering modernist photography of Paul Strand and Willard Van Dyke, Robert Frank's intimate documentations of American life, Gordon Parks' civil rights photo-journalism, Spike Jonze's BMX and skate videos. These works highlight the preoccupations of the wandering photographer, the concern with historical documentation, the visual spontaneity, the attunement to gesture, shape, and space.

La Pointe Courte (1955)



Manhatta / The City

digi. Charles Sheeler & Paul Strand / Ralph Steiner & Willard Van Dyke, 1921 / 1939
3/26 * 8:00pm * 10 + 43m

Fear and Desire / Day of the Fight

16mm Stanley Kubrick, 1951 / 1952
4/2 * 8:00pm * 72 + 16m

Preserved by
the Library
of Congress.

La Pointe Courte

DCP Agnès Varda, 1955
4/9 * 7:00pm * 80m

Le Joli Mai

DCP Chris Marker & Pierre Lhomme, 1963
4/16 * 7:00pm * 165m

Being John Malkovich

DCP Spike Jonze, 1999
4/23 * 7:00pm * 113m

Pull My Daisy / Me and My Brother

DCP Robert Frank, 1959 / 1969
4/30 * 7:00pm * 30 + 91m

The Learning Tree

DCP Gordon Parks, 1969
5/7 * 7:00pm * 107m

Office Killer

digi. Cindy Sherman, 1997
5/14 * 7:00pm * 95m

Kids

35mm Larry Clark, 1995
5/21 * 7:00pm * 91m

