

MINDING THE GAP

a film by Bing Liu



2018 Academy Award Nominee - Best Feature Documentary



USA, 93 minutes

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Minding the Gap | SYNOPSIS



Logline:

Three young men bond across racial lines to escape volatile families in their Rust Belt hometown. Ten years later, while facing adult responsibilities, unsettling revelations force them to reckon with their fathers, their mothers, and each other.

Synopsis:

Welcome to Rockford, Illinois, in the heart of Rust-Belt America, home to debut filmmaker Bing Liu. With over 12 years of footage, Bing discovers connections between two of his skateboarder friends' volatile upbringings and the complexities of modern-day masculinity. As the film unfolds, Bing captures 23-year-old Zack's tumultuous relationship with his girlfriend deteriorate after the birth of their son and 17-year-old Keire struggling with his racial identity as he faces new responsibilities following the death of his father. While navigating a difficult relationship between his camera and his friends, Bing weaves a story of generational forgiveness while exploring the precarious gap between childhood and adulthood.

Minding The Gap won the U.S. Documentary Special Jury Award for Breakthrough Filmmaking at the 2018 Sundance Film Festival, and is executive produced by Oscar-nominated documentarian Steve James (*The Interrupters*, *Hoop Dreams*). Bing Liu, who developed the film through Chicago's Kartemquin Films, also serves as producer alongside Diane Quon, and as editor alongside Joshua Altman. Hulu and Magnolia Films will release the film on August 17, 2018 ahead of a POV broadcast in 2019.

Minding the Gap | AWARDS AND DISTINCTIONS

ANNUAL AWARDS

Academy Awards® - Nominee - Feature Documentary
Independent Spirit Awards - WINNER - Truer Than Fiction prize
Independent Spirit Awards - Nominee - Best Documentary
International Documentary Association Awards - 3 WINS - Best Feature, Emerging Filmmaker Award & Best Editing
Cinema Eye Honors - 3 WINS - Outstanding Direction, Outstanding Editing, Outstanding Debut, and Unforgettable Subjects
National Board of Review - Top 5 Documentary
New York Film Critics Circle - WINNER - Best Documentary
Los Angeles Film Critics Association - WINNER - Best Editing
Chicago Film Critics Association - WINNER - Best Documentary
Critics Choice Documentary Awards - WINNER - Best First Time Director
Vancouver Film Critics Circle - WINNER - Best Documentary
Indiewire Critics Poll 2018 - WINNER - Best Documentary

FESTIVAL AWARDS

Sundance Film Festival - WINNER - Special Jury Award for Breakthrough Filmmaking
Sun Valley Film Festival - WINNER - One in a Million Award
CPH:Dox - Special mention - Next:Wave Award
Full Frame - WINNER - Audience Award
Full Frame - Special mention - Emerging Artist Award
Ashland Film Festival - WINNER - Best Editing Award
Sarasota Film Festival - WINNER - Jury Award for Best Documentary
San Diego Asian Film Festival - WINNER - Audience Award
Minneapolis St. Paul Film Festival - WINNER - Jury Award for Best Documentary
RiverRun Film Festival - WINNER - Jury Award for Best Documentary
Hot Docs - Audience Favorite - World Showcase program
Newport Beach Film Festival - Honorable mention - Jury Award for Best Documentary
Los Angeles Asian Pacific Film Festival - WINNER - Best Director
Los Angeles Asian Pacific Film Festival - WINNER - Audience Award
DOXA - WINNER - Nigel Moore Award for Youth Programming
CAAMFest - WINNER - Jury Award for Best Documentary
Docs Against Gravity - WINNER - Millennium Award Main Grand Jury Prize
Docs Against Gravity - WINNER - Wroclaw Grand Jury Award
Docs Against Gravity - WINNER - Bydgoszcz Grand Jury Award
Docs Against Gravity - WINNER - Audience Award
Nashville Film Festival - WINNER - Jury Award for Best Documentary
Mammoth Lakes Film Festival - WINNER- Special Jury Mention for Bravery
Mountainfilm Festival - WINNER- Jury Award for Best Documentary
Mountainfilm Festival - WINNER- Audience Award
Sheffield Doc/Fest - WINNER - New Talent Award
Sheffield Doc/Fest - WINNER - Audience Award
Biografilm - WINNER - Best Film Award
Gimli Film Festival - WINNER - Best of Fest
Asian American International Film Festival - WINNER - Emerging Director Award
Mosaic Film Festival - WINNER - Spotlight Film Award
Bergen International Film Festival - WINNER - Best Documentary
DOCUTAH - WINNER - Emerging Filmmaker Award
Milwaukee Film Festival - WINNER - Best Documentary
Guangzhou International Documentary Film Festival - WINNER - Best Debut Documentary

Minding the Gap | FESTIVALS

- 2018 Sundance Film Festival (World Premiere)
- 2018 Big Sky Documentary Film Festival
- 2018 Sun Valley Film Festival (WINNER - One in a Million Award)
- 2018 CPH: DOX - (International Premiere) (SPECIAL MENTION - Next:Wave Award)
- 2018 Martha's Vineyard Film Festival
- 2018 Salem Film Fest
- 2018 ACT Human Rights Film Festival
- 2018 Full Frame Documentary Film Festival - (WINNER - Audience Award Best Documentary Feature, HONORABLE MENTION - Charles E. Guggenheim Emerging Artist Award)
- 2018 DOC 10 Film Festival
- 2018 Wisconsin Film Festival
- 2018 Ashland Film Festival (WINNER - Best Editing: Documentary Feature)
- 2018 Freep Film Festival
- 2018 San Francisco International Film Festival
- 2018 Cleveland International Film Festival
- 2018 FAAIM Asian American Showcase
- 2018 Sarasota Film Festival (WINNER - Best Documentary Feature)
- 2018 CineYouth Festival
- 2018 One Take Film Fest
- 2018 San Diego Asian Film Festival Spring Showcase (WINNER - Audience Award)
- 2018 RiverRun Film Festival - (WINNER - Best Documentary Feature)
- 2018 Minneapolis St. Paul International Film Festival - (WINNER - Best Documentary Feature)
- 2018 Newport Beach Film Festival (HONORABLE MENTION - Best Documentary)
- 2018 DocLands Documentary Film Festival
- 2018 Los Angeles Asian Pacific Film Festival (WINNER - Best Director: Non-Fiction Feature; WINNER - Audience Award)
- 2018 Hot Docs International Documentary Film Festival (TOP AUDIENCE PICK: World Showcase)
- 2018 DOXA Documentary Film Festival (WINNER - NIGEL MOORE AWARD FOR YOUTH PROGRAMMING)
- 2018 Nashville Film Festival (WINNER - Grand Jury Prize: Documentary Competition)
- 2018 Millennium Docs Against Gravity Film Festival (WINNER - Grand Prix Award; WINNER - Lower Silesia Grand Prix Award; WINNER - Audience Award)
- 2018 CAAMFEST (WINNER - Documentary Competition)
- 2018 Mammoth Lakes Film Festival (WINNER: Special Jury Award for Bravery)
- 2018 Mountainfilm Festival (WINNER - Best Documentary Feature; WINNER - Audience Choice)
- 2018 Las Vegas Film Festival
- 2018 Sheffield Doc/Fest - (WINNER- New Talent Award; WINNER - Doc Audience Award)
- 2018 Nantucket Film Festival
- 2018 BAMcinemaFest (NY Premiere)
- 2018 Stronger Than Fiction
- 2018 Mosaic World Film Festival
- 2018 Docutah International Film Festival (WINNER- Best Emerging Filmmaker Award)
- 2018 AFI DOCS
- 2018 Canadian Sport Film Festival
- 2018 Biografilm Festival (WINNER - Best Film Unipol Award, International Competition)
- 2018 New Zealand International Film Festival
- 2018 Filmfest Munchen
- 2018 INDIs Film Festival
- 2018 Stronger Than Fiction
- 2018 Traverse City Film Festival
- 2018 Chicago Southland International Film Festival
- 2018 Gimli Film Festival
- 2018 Bergen International Film Festival (WINNER-Documentaire Extraordinaire Award)
- 2018 Zurich Film Festival (WINNER-Special Mention International Documentary)
- 2018 Paris Surf & Skateboard Film Festival
- 2018 Helsinki International Film Festival
- 2018 IndieCork Festival
- 2018 Milwaukee Film Festival
- 2018 Nuit Blanche Winnipeg
- 2018 Reykjavik INTl FF
- 2018 Crested Butte Film festival
- 2018 Molodox International Film festival
- 2018 Busan International Film Festival
- 2018 IFI Film Festival
- 2018 Big Eddy Film Festival
- 2018 Middlebury New Filmmakers Film Festival
- 2018 Chagrin International Film Festival
- 2018 Viennale International Film Festival
- 2018 Lemesos Film Festival
- 2018 Guanajato International Film Festival
- 2018 Munich Film Festival
- 2018 Antenna Documentary Film Festival
- 2018 Astra Film Festival
- 2018 Fresh Coast Film Festival
- 2018 Milwaukee Film Festival
- 2018 Viennale
- 2018 Indie Memphis Film Festival
- 2018 Stockholm Film Festival
- 2019 Human Rights Arts & Film Festival
- 2019 Screenwave International Film Festival

Minding the Gap | ARTISTIC STATEMENT



Minding the Gap started as a survey film about skateboarders' relationships with their fathers and snowballed into a verite story exploring something much more personal.

I was 8 years old when my single mother took a job in Rockford, Illinois, an old factory city two hours west of Chicago. She soon remarried and had a child with an abusive man, remaining with him for 17 years. At age 13 I began skateboarding to escape my house and slowly discovered, after many bruises, broken bones and hard-earned tricks, that I'd regained a sense of control over my body. Perhaps more importantly, I found myself in a group of outcasts much happier in the streets than at home. We spent countless hours together, making our own version of family and, through skate videos, our own version of reality.

Heading into my 20's, I moved to Chicago and began studying to become an English teacher. After graduating, I worked in the camera department in the cinematographer's guild and was making short docs on the side--I felt like I'd escaped a dark chapter of my life and didn't have to look back. But I couldn't ignore that many of my peers were falling prey to drug addictions, jail sentences, or worse. I was still making skate videos and was experimenting with the form; I had made a skate doc called *Look At Me* about why skate videographers and photographers struggle with what they do.

While making *Look At Me*, I discovered a pattern of absent, distant, and abusive father-figures in the skate community—something that affected mental health, relationships, and parenting styles. I decided that'd be the focus of my next project.

After a couple years of interviews with skateboarders from around the country, I brought my new project into a fellowship with Kartemquin Films, where I was introduced to verite style documentaries like *Hoop Dreams* and *Stevie*. It was eye-opening. I switched gears from the high-concept survey film I'd envisioned and decided to tell a character-driven verite story.

I continued to film with several skateboarders from St. Louis, Phoenix, Portland, and many other places, trying to figure out which characters to follow. And as I cut rough cut after rough cut, there was one interview that kept sticking out: a 16-year-old African-American boy from my hometown of Rockford named Keire. He'd never talked about his parents before and, when we did our first interview, was fidgeting with the sleeves of his sweater. When he told me about his abusive father, I felt my chest tighten. "Did you cry?" I asked. "Wouldn't you?" he shot back. "I did cry," I said. We sat in silence, neither of us daring to attempt a joke.

Over the next four years, I reluctantly weaned other characters out of the film and kept

returning to Rockford to continue following Keire as well a charismatic 23-year-old named Zack, who was about to become a father himself. Over time, as I got guidance from my EP Gordon Quinn and from the Kartemquin community in feedback screenings, I also drew inspiration from the films that resonated with me in my adolescence: *Gummo*, *Waking Life*, *Kids*, *Slacker*—stories that made my chaotic childhood meaningful with their representations of growing up in an uncertain world that somehow left room for hope.

As I had even more feedback screenings, which is how I eventually met my co-producer Diane Quon, people were intrigued at how close I was to the subjects and themes of the film without actually being in it. With their encouragement, I began experimenting with weaving myself in the film, which I struggled with because I didn't want the project to feel too navel-gazing or self-indulgent.

But then everything changed when (spoiler alert) I find out one of the main characters has become abusive. The heart of the film, which had been exploring how skateboarders deal with masculinity and child abuse, suddenly became much more immediate and personal; I began to have trouble sleeping and started seeing a therapist. Eventually, I realized that I had to become an active and vulnerable participant for a more honest story.

In the course of completing the film, I realized that Zack, Keire and I were all harboring toxic experiences buried under the weight of years of not processing the past, and we all chose our own ways of dealing with that pressure. The film has given me a sense of clarity about myself and how, while there's no one-size-fits-all solution, some ways of coping aren't sustainable.

What's clear to me from doing this project is that violence and its sprawling web of effects are perpetuated in large part because these issues remain behind closed doors, both literally and figuratively. My hope is that the characters who open doors in *Minding the Gap* will inspire young people struggling with something similar—that they will survive their situation, live to tell their story, and create a meaningful life for themselves.

– Bing Liu

Minding the Gap | FILMMAKING TEAM



Bing Liu - *Director, Producer*

Bing is a Chicago-based director and cinematographer who Variety Magazine listed as one of 10 documentary filmmakers to watch. His 2018 critically acclaimed documentary *Minding the Gap* has earned a total of 28 award recognitions since its world premiere at the 2018 Sundance Film Festival, where it took home the Special Jury Award for Breakthrough Filmmaking. He is also a segment director on *America To Me*, a 10-hour documentary series examining racial inequities in America's education system, set to premiere on Starz. Bing was a

member of the International Cinematographers Guild for seven years, working alongside master directors of photography including John Toll, Matthew Libatique, and Wally Pfister. Bing is a 2017 Film Independent Fellow and Garrett Scott Development Grant recipient and has a B.A. in Literature from the University of Illinois at Chicago.



Diane Quon - *Producer*

Diane Quon lived in Los Angeles for over 17 years before moving back to her hometown of Chicago. While in LA, Diane worked at NBC and at Paramount Pictures where she was last the Vice President of Marketing. Diane is producing multiple documentaries with Kartemquin Films (*Hoop Dreams*, *Life Itself*) including the 2018 Sundance award-winning film, *Minding the Gap* directed by

Bing Liu; *Left-Handed Pianist* along with Chicago Tribune arts critic Howard Reich, and co-directed by Leslie Simmer and Kartemquin founder Gordon Quinn; and *The Dilemma of Desire* with Peabody Award-winning director Maria Finitzo. Diane is a 2017 Film Independent Fellow and is currently developing a fiction film based on a New York Times best-selling book.

Joshua Altman - *Editor*

With over a decade as an award-winning filmmaker, Joshua Altman has premiered documentaries at almost every prestigious film festival. Four of the films he edited premiered at Sundance: *We Live in Public* took home the Grand Jury Prize at Sundance in 2009, *The Tillman Story* was on the 2011 Oscar shortlist for the Best Documentary award, and *Bones Brigade: An Autobiography* went on to become the #1 documentary on iTunes upon its release. His work writing and editing *Code Black* earned that film the Best Documentary award at the LA Film Festival and was later adapted into a CBS series which is now in its third season.

His most recent editing endeavor is *The Final Year*, an HBO documentary following Obama's foreign policy team during their final year.

Nathan Halpern - *Composer*

Nathan Halpern is a Brooklyn-based composer, recently named one of Indiewire's 'Composers to Watch.' The 2017 Oscar Shortlist for Best Documentary included two films he scored: *Hooligan Sparrow* and *The Witness*. His score for *Rich Hill*, winner of the Sundance Film Festival Grand Jury Prize for Best Documentary, was praised as "one of the best non-fiction scores we've heard in years" (Indiewire). In 2015 he re-teamed with *Rich Hill* co-director Andrew Droz Palermo for the supernatural thriller *One and Two* (IFC Films), which Variety called "hauntingly scored." The 2017 Sundance Film Festival featured two films scored by Halpern: *Rancher, Farmer, Fisherman* and *The Workers Cup*, of which Variety wrote "prolific composer Nathan Halpern's evocative score is another big plus."

Chris Ruggiero - *Composer*

Chris Ruggiero's recent film scores include Nanfu Wang's *I Am Another You* and *Hooligan Sparrow*, which premiered at Sundance in 2016, *Tribal Justice* (PBS) and Ivy Meeropol's *Indian Point*. Ruggiero was nominated for an Emmy in 2017 for his work on the miniseries *Soundbreaking*, and his music is featured in over 150 television series including *The Voice*, *Pawn Stars*, and *American Pickers*. Ruggiero has also created music for brands including Taco Bell, Coke, HSN, Imodium, Dewars, Coppola Winery, and Liberty Mutual. He records and produces bands and artists from his studio Gold Coast Recorders, lectures on film, sound, and semiotics at the University of Bridgeport, and runs the popular audio-history website Preservation Sound.

Steve James - *Executive Producer*

Steve James' affiliation with Kartemquin began in 1987 with the start of production of *Hoop Dreams*, for which he served as director, producer, and co-editor. Its many honors include the Audience Award at the Sundance Film Festival, The Robert F. Kennedy Journalism Award, Chicago Film Critics Award – Best Picture, Los Angeles Film Critics Association – Best Documentary and an Academy Award Nomination. One of the most acclaimed documentary makers of his generation, Steve has won several Emmy, DGA, PGA, IDA, Independent Spirit, and Cinema Eye Honors awards throughout his career, with noted works being *Stevie*, *The New Americans*, *The War Tapes*, *At the Death House Door*, *No Crossover: The Trial of Allen Iverson*, *The Interrupters*, *Life Itself*, and most recently, *Abacus: Small Enough to Jail*. His mini-series, *America to Me* will premiere at the 2018 Sundance Film Festival.

Gordon Quinn - *Executive Producer*

Gordon Quinn is the Artistic Director and co-founder of Kartemquin Films, where over the past 50 years he has helped hundreds of documentary filmmakers advance their projects forward

and been a leading champion of the rights of all documentary filmmakers. He is the 2015 recipient of the International Documentary Association Career Achievement Award and was a key leader in creating the Documentary Filmmakers Statement of Best Practices in Fair Use. His credits as director and producer include films as diverse and essential as *Inquiring Nuns* (1966), *Golub* (1988), and *A Good Man* (2011), and as executive producer include Academy-Award nominated *Hoop Dreams* (1994), and the Emmy Award-winning *The Interrupters* (2011), *The Trials of Muhammad Ali* (2013), *The Homestretch* (2014), and *Life Itself* (2014), and the acclaimed limited series *The New Americans* (2003) and *Hard Earned* (2015).

Betsy Steinberg - *Executive Producer*

Betsy Steinberg joined Kartemquin in December 2015 and oversees its daily operations and development, as well as serves as Executive Producer on Kartemquin projects. Prior to Kartemquin she spent eight years as Managing Director of the Illinois Film Office where she spearheaded Illinois' transformation into a world class film destination. She was instrumental in the passage of the Illinois film tax credit and implemented an overall business development strategy resulting in over \$1 billion in direct economic impact.



About Kartemquin Films

Kartemquin Films is a collaborative center for documentary media makers who seek to foster a more engaged and empowered society. In 2016, Kartemquin celebrated 50 years of sparking democracy through documentary. The organization has won every major critical and journalistic prize, including multiple Emmy, Peabody, duPont-Columbia and Robert F. Kennedy journalism awards, Independent Spirit, IDA, PGA and DGA awards, and an Oscar nomination. Kartemquin is recognized as a leading advocate for independent public media, and for its filmmaker development programs that help further grow the field, such as KTQ Labs, Diverse Voices in Docs, and the acclaimed KTQ Internship. Kartemquin is a 501(c)3 not-for-profit organization based in Chicago. www.kartemquin.com

Minding the Gap | PRESS COVERAGE

"Extraordinary... *Minding the Gap* is an essay that never feels like an essay, an intelligent and compassionate grappling with some of the most painful issues presently haunting the body politic: toxic masculinity and domestic violence, economic depression and a deep, existential despair."

– JUSTIN CHANG, [LOS ANGELES TIMES](#)

"With infinite sensitivity, Mr. Liu delves into some of the most painful and intimate details of his friends' lives and his own, and then layers his observations into a rich, devastating essay on race, class and manhood in 21st-century America."

– A. O. SCOTT, [THE NEW YORK TIMES](#)

"There isn't a word of explicit politics in the film, but Liu's confrontation with abuse and trauma as a way of confronting its unconscious legacy, of changing one's own behavior and improving one's own life and the lives of one's own family and friends, is an essentially and crucially political act."

– RICHARD BRODY, [THE NEW YORKER](#)

"An extraordinary feat of filmmaking... Liu's intimacy with his subjects becomes contagious, to the point where their small victories are thrilling and their failures feel devastating."

– SOPHIE GILBERT, [THE ATLANTIC](#)

"In a world full of images...Bing's movie stands out for the complexity of its integrity, and its ability to reveal his own experiences empathically."

– K. AUSTIN COLLINS, [VANITY FAIR](#)

"*Minding the Gap* is about youthful escapism, personal expression, and the cold realization that you can't stay a kid forever. It's heartbreaking, raw, and true."

– CHRIS NASHAWATY, [ENTERTAINMENT WEEKLY](#)

"Weaving sensational boys-on-the-board footage into the stories of his friends (and himself) as they try to negotiate the sharp turns and tumbles of their lives in a city on the skids, Liu creates an unforgettable film experience that will knock the wind out of you."

– PETER TRAVERS, [ROLLING STONE](#)

"A documentary with an angry undercurrent, it's also an affectionate study of Mr. Liu's longtime, hardcore skateboarding friends—each of whom is trying to map a course from mangled childhood to unsteady maturity. As such, it possesses an intimacy that could never be acquired without years of shared experience, and heartache. And probably road rash."

– JOHN ANDERSON, [WALL STREET JOURNAL](#)

"What starts as a raucous celebration of youthful freedom consciously expands to cover the bonds of friendship, racial identity, the hard slog of being responsible, and the generational after-effects of trauma."

– ROBERT ABELE, [THE WRAP](#)

"[Liu] invites us to invites us to laugh, to cry, to yell, change allegiances, and above all, reflect. Perhaps his film's greatest strength is its cohesion, even as it jumps between characters and through time without warning. It's tightly assembled around a single thing—trauma. Trauma here is not a motif. It's a medium."

– TRAVIS DESHONG, [FORBES](#)

"A layered, complex portrait of a group of broken young men."

– G. ALLEN JOHNSON, [SF CHRONICLE](#)

"It's a sight to behold, the way *Minding the Gap* organically evolves from a meditative portrait of skateboarding – complete with gorgeously fluid Steadicam shots of boarders ripping down city streets – into a nuanced character study of repressed trauma."

– VIKRAM MURTHI, [AV CLUB](#)

"Liu's searching, intimate documentary insightfully explores the fraught space between boyhood and manhood in Rust Belt America."

– RICHARD LAWSON, [VANITY FAIR](#)

"This gritty documentary from breakout first-timer Bing Liu follows a pair of friends he made in his Illinois hometown, on radically different tracks of life... Don't miss this."

– CHARLES BRAMESCO, [ROLLING STONE](#)

"Much of "Minding the Gap" is painful to witness, but as past and present intersect and recombine and Liu's wealth of footage coalesces, the finished film becomes a cautiously hopeful and even cathartic experience."

– MICHAEL PHILLIPS, [CHICAGO TRIBUNE](#)

"The score by Nathan Halpern and Chris Ruggiero is sparse and beautiful and perfect. The editing is brilliant, as we jump back in forth in time, seeing these three as kids and then as young men, marveling at their skateboard moves and smiling at their rebellious spirit, and wondering if there's any hope for any of them given all they've been through in their young lives."

– RICHARD ROEPER, [CHICAGO SUN-TIMES](#)

"*Minding the Gap* is no ordinary entry in the genre... it exists because it's the movie Liu was born to make."

– PETER DEBRUGE, [VARIETY](#)

"*Minding the Gap* feels deceptively loose, even rambling, but as the seasons pass (the film takes place over four years), you begin to feel Liu's drive toward catharsis for all three of his main characters. (He's the third.) The climactic sequence is a tour de force."

– DAVID EDELSTEIN, [VULTURE](#)

"An audacious feature debut on all levels."

— DANIEL FIENBERG [THE HOLLYWOOD REPORTER](#)

"A seamless symphony of anguish and euphoria"

– MATT FAGERHOLM [ROGEREBERT.COM](#)

"This film is nothing less than a watershed – there has never been a more in-depth portrayal of late-adolescent masculinity."

– DOUGLAS WHITBREAD [CPH POST](#)

"With unassuming skill and style, Liu combines the personal, aesthetic, and political into one integrated work of art."

– PETER KEOUGH [THE BOSTON GLOBE](#)

"Heartbreakingly honest... The footage that makes up *Minding the Gap* remains raw and true to the end."

– ERIC HYNES [FILM COMMENT](#)

"If we are lucky, you'll be reading more about and even seeing movies like 'Skate Kitchen,' from Crystal Moselle, a dreamy female friendship movie about teenage girl skateboarders in New York, which would work on a double bill with the affecting documentary 'Minding the Gap,' directed by Bing Liu, who follows a troika of skateboarders into manhood in Rockford, Ill."

— MANOHLA DARGIS, [THE NEW YORK TIMES](#)

"This year's Sundance may well be defined by the host of innovative ways filmmakers found to tell personal stories...the most touching of these self-reflexive projects was Bing Liu's intimate look at a pair of childhood friends he's been filming for nearly a decade."

— PETER DEBRUGE, [VARIETY: "THE 10 BEST FILMS FROM SUNDANCE 2018"](#)

"A lyrical skateboard ballet when it wants to be and critical introspection amidst the tumult of family and friendship when it absolutely has to be."

— INDIEWIRE: "[SUNDANCE 2018: THE 12 BEST MOVIES OF THIS YEAR'S FESTIVAL](#)"

"Bing Liu's lovely portrait of wayward men stumbling into early adulthood functions both as a snapshot of their tumultuous lives and Liu's own experience alongside them. Combining first-rate skate video footage with a range of confessional moments, *Minding the Gap* is a warmhearted look at the difficulties of reckoning with the past while attempting to escape its clutches... it contains a staggering degree of maturity for a movie directed and focused on such young subjects."

— ERIC KOHN, [INDIEWIRE](#)

"Bing Liu not only has an excellent eye but deeper ambitions... There's something deeply resonant in the way Liu captures a time when young men are both child and adult, especially if they have open wounds from their difficult youth that may have stunted their maturity... *Minding the Gap* is a film about modern millennial masculinity in a way that breaks the stereotypes and asks us to confront not only cycles of abuse but how they shape both the memories we want to suppress and the friendships we never want to forget at the same time."

— BRIAN TELLERICO, [ROGEREBERT.COM](#)

"Bing Liu's "Minding the Gap" skillfully balances social issues with compelling characters."

— ANTHONY KAUFMAN, [INDIEWIRE](#)

"Often troubling and deeply moving, a story about the ways that generational violence and poverty affect families and cities...as a work of nonfiction, it's stunning; as a piece of storytelling, it's heartbreaking."

— ALISSA WILKINSON, [VOX: "SUNDANCE 2018: 7 DOCUMENTARIES YOU CAN'T MISS"](#)

"Incredibly powerful...the work of a filmmaker willing to acknowledge that sometimes, seeing better, seeing differently, is more important than understanding."

— BILGE EBIRI, [THE VILLAGE VOICE](#)

"It seems impossible for "Minding the Gap" to be as inspiring as it is, given its difficult subject matter, but just the fact that someone with Liu's background could make it fills one with hope and that he is able to articulate such an amorphous issues as domestic abuse and generational transference with such emotional precision makes for a truly moving experience."

— STEPHEN SAITO, [THE MOVEABLE FEST](#)

"Powerful and intimate...a tour de force of documentary filmmaking."

— JOHN FINK, [THE FILM STAGE](#)

"A few bold-faced names to watch come out of every Sundance, and here's a major one: Bing Liu, who directed, co-edited, co-produced, shot, and co-stars in this (often uncomfortably)

intimate documentary... Liu has a gift for montage and a confident way with his camera, and the emotional heft of this debut is quietly overwhelming."

— JASON BAILEY, FLAVORWIRE: "THE BEST DOCUMENTARIES OF THE 2018 SUNDANCE FILM FESTIVAL"

"A touching and poignant portrait of three friends taking different paths through that 'gap' period of not quite adulthood but no longer adolescence. For a first feature, Liu shows incredible maturity in storytelling, especially when dealing with issues of domestic abuse.

— RYLAND ALDRICH, SCREEN ANARCHY

Minding the Gap | CONTACT INFORMATION



For more information about *Minding the Gap*,
please visit our website:

www.mindingthegapfilm.com

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Follow us on Facebook at:

www.facebook.com/mindingthegapdoc

Follow us on Instagram at:

www.instagram.com/bingliu89

[@bingliu89](https://www.instagram.com/bingliu89)

To schedule a screening, please contact:

mindingthegap@kartemquin.com

Minding the Gap | CREDITS



a film by
BING LIU

produced by
DIANE QUON
BING LIU

edited by
JOSHUA ALTMAN
BING LIU

executive producers
GORDON QUINN
STEVE JAMES
BETSY STEINBERG

executive producers
SALLY JO FIFER
JUSTINE NAGAN
CHRIS WHITE

cinematography by
BING LIU

original music by
NATHAN HALPERN
CHRIS RUGGIERO

Supervising Producer for ITVS	MICHAEL KINOMOTO
Post-Production Supervisor	RYAN GLEESON
Assistant Editors	CARLOS COVA SEBASTIAN PINZON SILVA
Additional Camera	PHILIPP BATTÀ
Additional Sound	HAYDEN JACKSON
Additional Production Support	KENT ABERNATHY AMANDA BRINTON
Archival Materials Courtesy of	NICK ANGER GENE BELANGER MATT KING BING LIU DANNY MICIK CINDY MULLIGAN RORY MULLIGAN THOM PING DYLAN SAKIYAMA CLINT TICKNOR

Fair Use Materials Courtesy of

WILL PIERCE
WIFR - ROCKFORD
WQRF - ROCKFORD
WREX - ROCKFORD
WTVO - ROCKFORD

Digital Intermediate

COMPANY 3 CHICAGO

Colorist

TYLER ROTH

Digital Intermediate Producer

JOEL SIGNER

Co3 Production Coordinator

TARA REEVES

Assistant Colorist

PARKER JARVIE

Color Assistant

ZACHARY KORPI

Co3 President

STEFAN SONNENFELD

Audio Post Production

BERKELEY SOUND ARTISTS

Re-recording Mixers

JAMES LEBRECHT
ERIK REIMERS

Dialogue Editor

ERIK REIMERS

Sound Design

BIJAN SHARIFI

SFX Editor

WILLIAM SAMMONS

Music Supervisor

BROOKE WENTZ

Motion Graphics

423 MOTION INC.

Motion Graphics Artist

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"Video Life"

Written by Chris Spedding, Stephen W Parsons
Performed by Chris Spedding
Courtesy of Warner Music UK, Ltd.

"This Year"

Written by John Darnielle
Performed by The Mountain Goats
Courtesy of 4AD
By Arrangement with Beggars Group Media Limited

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