

**GENE SISKEL
FILM
CENTER**

Chicago's Premier Movie Theater

a public program of the



School of the Art Institute
of Chicago

FEB 2019

GAZETTE ■ Vol. 47, No. 2

29th Annual Festival of Films from

IRAN

I WANT TO DANCE,
Feb. 16, 17

ALSO: CATE, Orson Welles



164 N. State Street

www.siskelfilmcenter.org

CHICAGO PREMIERE!

THE IMAGE BOOK

(LE LIVRE D'IMAGE) 2018, Jean-Luc Godard, Switzerland/France, 84 min.

The legendary Jean-Luc Godard, 87 years old and still wielding the power to challenge and confound, follows his hit *GOODBYE TO LANGUAGE* with a wondrously fractured, hard-driving movie essay filled with seductive imagery and cryptic text that careens through the director's theories on world history, Egypt, colonialism, Religions of the Book, and cinema itself.

Just as he reinvented 3-D in *GOODBYE TO LANGUAGE*, this cinema magician re-imagines surround sound to create astonishing audio art with a soundtrack composed in intricate aural overlays, playful whack-a-mole shuffling of the stereo and surround channels, and his own narration in a spooky up-from-the-sepulcher voice. *THE IMAGE BOOK* invites a search for myriad hidden meanings but can also be enjoyed simply as a barrage of sound and image meant to wash over the senses. In French, English, Arabic, Italian, and German with English subtitles. DCP digital. (BS)

“Age is depriving Jean-Luc Godard of none of his edge; he returns with a work of polarizing brilliance.”

—Dave Calhoun, *Time Out London*

“Accessible and vibrant...conjures a totemic darkness that can't be shaken off.”

—Owen Gleiberman, *Variety*

“Contemplates what possibilities of salvation and beauty might still reside in our horrific and uncertain world.”

—Erika Balsom, *Sight and Sound*

“One thing is clear. No one, but no one makes films like this.”

—Nigel Andrews, *Financial Times*

THREE-WEEK RUN!

February 1—7

Fri., 2/1 at 4:15 pm and 8:15 pm;
Sat., 2/2 at 5:30 pm;
Sun., 2/3 at 3 pm;
Mon., 2/4 at 6 pm and 8 pm;
Tue., 2/5 at 8:15 pm;
Wed., 2/6 at 6 pm;
Thu., 2/7 at 8:15 pm

February 8—14

Fri., 2/8 at 4 pm and 8 pm;
Sat., 2/9 at 5:45 pm;
Sun., 2/10 at 3:30 pm;
Mon., 2/11 at 6 pm;
Tue., 2/12 at 6 pm;
Wed., 2/13 at 8:30 pm;
Thu., 2/14 at 8:15 pm

February 15—21

Fri., 2/15 at 3:45 pm and 8 pm;
Sat., 2/16 at 3 pm and 6:30 pm;
Sun., 2/17 at 2 pm;
Mon., 2/18 at 6 pm;
Tue., 2/19 at 8:15 pm;
Wed., 2/20 at 6 pm and 7:45 pm;
Thu., 2/21 at 8:15 pm



Gene Siskel Film Center
MOVIE CLUB



Everyone's in the club! Just by attending the monthly Movie Club film and participating in the conversation, you're in!

Join us for the Gene Siskel Film Center Movie Club, which will include a post-screening conversation and a complimentary beverage.

Wednesday, March 6, 6:00 pm

MAPPLETHORPE

(See description on p. 8.) Facilitator TBD.

FRIDAY 1

- 2:00 SHOPLIFTERS (Run), p. 4
- 2:00 THE MAGNIFICENT AMBERSONS (Welles), p. 16
- 5:30 THE WORLD BEFORE YOUR FEET (Run), p. 4
- 4:15 THE IMAGE BOOK (Run), p. 2
- 6:00 THE MAGNIFICENT AMBERSONS (Welles), p. 16
- 6:00 SHOPLIFTERS (Run), p. 4
- 7:45 THE WORLD BEFORE YOUR FEET (Run), p. 4★
- 8:15 THE IMAGE BOOK (Run), p. 2

SATURDAY 2

- 3:00 AYL (Special), p. 9
- 3:00 SHOPLIFTERS (Run), p. 4
- 5:30 THE WORLD BEFORE YOUR FEET (Run), p. 4★
- 5:30 THE IMAGE BOOK (Run), p. 2
- 7:45 SHOPLIFTERS (Run), p. 4
- 8:00 MOUTH HARP IN A MINOR KEY + short (Iran), p. 13★

DISCOUNT MATINEES FRIDAYS UNTIL 5:00 PM! \$8 GENERAL, \$5 MEMBERS/STUDENTS

SUNDAY 3

- 3:00 THE IMAGE BOOK (Run), p. 2
- 3:00 THE WORLD BEFORE YOUR FEET (Run), p. 4
- 4:45 MOUTH HARP IN A MINOR KEY + short (Iran), p. 13★
- 5:00 SHOPLIFTERS (Run), p. 4

MONDAY 4

- 6:00 THE IMAGE BOOK (Run), p. 2
- 6:00 THE WORLD BEFORE YOUR FEET (Run), p. 4
- 7:45 SHOPLIFTERS (Run), p. 4
- 8:00 THE IMAGE BOOK (Run), p. 2

TUESDAY 5

- 6:00 THE MAGNIFICENT AMBERSONS (Welles), p. 16★
- 6:00 SHOPLIFTERS (Run), p. 4
- 8:15 THE IMAGE BOOK (Run), p. 2

WEDNESDAY 6

- 6:00 THE IMAGE BOOK (Run), p. 2
- 6:00 THE WORLD BEFORE YOUR FEET (Run), p. 4
- 7:45 AYL (Special), p. 9
- 8:00 SHOPLIFTERS (Run), p. 4

THURSDAY 7

- 6:00 THE GRAND BIZARRE + short (CATE), p. 10★
- 6:00 SHOPLIFTERS (Run), p. 4
- 8:15 THE IMAGE BOOK (Run), p. 2
- 8:15 THE WORLD BEFORE YOUR FEET (Run), p. 4

8

- 2:00 TITO AND THE BIRDS (Run), p. 5
- 2:00 THE STRANGER (Welles), p. 16
- 3:45 THE NUN (Run), p. 20
- 4:00 THE IMAGE BOOK (Run), p. 2
- 6:00 THE STRANGER (Welles), p. 16
- 6:30 TITO AND THE BIRDS (Run), p. 5
- 8:00 RENDEZVOUS IN CHICAGO (Run), p. 5★
- 8:00 THE IMAGE BOOK (Run), p. 2

9

- 3:00 TITO AND THE BIRDS (Run), p. 5
- 3:00 THE NUN (Run), p. 20
- 4:30 RENDEZVOUS IN CHICAGO (Run), p. 5★
- 5:45 THE IMAGE BOOK (Run), p. 2
- 6:30 RONA, AZIM'S MOTHER (Iran), p. 13
- 7:30 THE NUN (Run), p. 20
- 8:15 PIG (Iran), p. 14

10

- 2:00 TITO AND THE BIRDS (Run), p. 5
- 3:00 RONA, AZIM'S MOTHER (Iran), p. 13
- 3:30 THE IMAGE BOOK (Run), p. 2
- 4:45 PIG (Iran), p. 14
- 5:15 THE NUN (Run), p. 20

11

- 6:00 THE IMAGE BOOK (Run), p. 2
- 6:00 TITO AND THE BIRDS (Run), p. 5
- 7:30 THE NUN (Run), p. 20
- 7:45 RENDEZVOUS IN CHICAGO + short (Run), p. 5★

12

- 6:00 THE STRANGER (Welles), p. 16★
- 6:00 THE IMAGE BOOK (Run), p. 2
- 7:45 TITO AND THE BIRDS (Run), p. 5

13

- 6:00 TITO AND THE BIRDS (Run), p. 5
- 6:00 THE NUN (Run), p. 20
- 7:45 RENDEZVOUS IN CHICAGO (Run), p. 5★
- 8:30 THE IMAGE BOOK (Run), p. 2

14

- 6:00 UNITED RED ARMY (CATE), p. 10★
- 6:00 THE NUN (Run), p. 20
- 8:15 THE IMAGE BOOK (Run), p. 2
- 8:30 TITO AND THE BIRDS (Run), p. 5

15

- 2:00 RUBEN BLADES IS NOT MY NAME (Run), p. 6
- 2:00 THE LADY FROM SHANGHAI (Welles), p. 17
- 3:45 THE TRAGEDY OF KING RICHARD II (NT Live), p. 15
- 3:45 THE IMAGE BOOK (Run), p. 2
- 6:00 RUBEN BLADES IS NOT MY NAME (Run), p. 6
- 6:00 THE LADY FROM SHANGHAI (Welles), p. 17
- 7:45 WHAT IS DEMOCRACY? (Run), p. 6★
- 8:00 THE IMAGE BOOK (Run), p. 2

16

- 12:30 THE ANABASIS OF MAY AND FUSAKO SHIGENOBU... (CATE), p. 10
- 12:45 THE TRAGEDY OF KING RICHARD II (NT Live), p. 15
- 3:00 WHAT IS DEMOCRACY? (Run), p. 6★
- 3:00 THE IMAGE BOOK (Run), p. 2
- 4:45 RUBEN BLADES IS NOT MY NAME (Run), p. 6
- 6:00 REZA (Iran), p. 14
- 6:30 THE IMAGE BOOK (Run), p. 2
- 8:00 I WANT TO DANCE (Iran), p. 14
- 8:15 RUBEN BLADES IS NOT MY NAME (Run), p. 6

17

- 2:00 THE IMAGE BOOK (Run), p. 2
- 3:00 REZA (Iran), p. 14
- 3:45 RUBEN BLADES IS NOT MY NAME (Run), p. 6
- 5:00 I WANT TO DANCE (Iran), p. 14
- 5:30 WHAT IS DEMOCRACY? (Run), p. 6

18

- 6:00 THE IMAGE BOOK (Run), p. 2
- 6:00 RUBEN BLADES IS NOT MY NAME (Run), p. 6
- 7:45 WHAT IS DEMOCRACY? (Run), p. 6
- 7:45 RUBEN BLADES IS NOT MY NAME (Run), p. 6

19

- 6:00 THE LADY FROM SHANGHAI (Welles), p. 17★
- 6:00 WHAT IS DEMOCRACY? (Run), p. 6
- 8:15 THE IMAGE BOOK (Run), p. 2

20

- 6:00 THE IMAGE BOOK (Run), p. 2
- 6:00 RUBEN BLADES IS NOT MY NAME (Run), p. 6
- 7:45 THE IMAGE BOOK (Run), p. 2
- 7:45 WHAT IS DEMOCRACY? (Run), p. 6

21

- 6:00 Laida Lertxundi (CATE), p. 10★
- 6:00 WHAT IS DEMOCRACY? (Run), p. 6
- 8:15 THE IMAGE BOOK (Run), p. 2
- 8:15 RUBEN BLADES IS NOT MY NAME (Run), p. 6

22

- 2:00 MACBETH (Welles), p. 17
- 2:30 THE WILD PEAR TREE (Run), p. 7
- 4:00 MURIEL (Resnais), p. 12
- 6:15 STAVISKY (Run/Resnais), p. 12
- 6:30 THE WILD PEAR TREE (Run), p. 7
- 8:30 PINK FLAMINGOS (Fringe), p. 11

23

- 2:30 THE WILD PEAR TREE (Run), p. 7
- 3:00 STAVISKY (Run/Resnais), p. 12
- 5:15 MURIEL (Resnais), p. 12
- 6:00 SHEEPLE (Iran), p. 15
- 7:30 THE WILD PEAR TREE (Run), p. 7
- 8:00 SLY (Iran), p. 15

24

- 2:00 THE WILD PEAR TREE (Run), p. 7
- 3:00 SHEEPLE (Iran), p. 15
- 5:00 SLY (Iran), p. 15
- 5:30 STAVISKY (Run), p. 12
- 7:30 CHOKEHOLD (Special), p. 9★
- 7:45 PINK FLAMINGOS (Fringe), p. 11

25

- 6:30 THE WILD PEAR TREE (Run), p. 7
- 8:00 CHOKEHOLD (Special), p. 9★

26

- 6:00 MACBETH (Welles), p. 17★
- 6:00 THE WILD PEAR TREE (Run), p. 7

27

- 6:00 STAVISKY (Run), p. 12
- 6:30 THE WILD PEAR TREE (Run), p. 7
- 8:15 PINK FLAMINGOS (Fringe), p. 11

28

- 6:00 Morgan Fisher (CATE), p. 11★
- 7:00 THE WILD PEAR TREE (Run), p. 7
- 8:15 STAVISKY (Run), p. 12

MARCH 1

- 2:00 CAPERNAUM (Run), p. 8
- 3:00 BURNING (Run), p. 7
- 4:15 MAPPLETHORPE (Run), p. 8
- 6:15 CAPERNAUM (Run), p. 8
- 6:30 BURNING (Run), p. 7
- 8:30 MAPPLETHORPE (Run), p. 8

2

- 2:00 BURNING (Run), p. 7
- 2:15 CAPERNAUM (Run), p. 8
- 4:45 THE COMPETITION (Special), p. 9★
- 4:45 MAPPLETHORPE (Run), p. 8
- 8:00 TALE OF THE SEA (Iran), p. 15
- 8:00 MAPPLETHORPE (Run), p. 8

3

- 2:30 BURNING (Run), p. 7
- 3:00 MAPPLETHORPE (Run), p. 8
- 5:15 TALE OF THE SEA (Iran), p. 15
- 5:15 CAPERNAUM (Run), p. 8

4

- 6:00 MAPPLETHORPE (Run), p. 8
- 6:30 BURNING (Run), p. 7
- 8:00 CAPERNAUM (Run), p. 8

5

- 6:00 OTHELLO (Welles), p. 17★
- 6:00 CAPERNAUM (Run), p. 8
- 8:15 MAPPLETHORPE (Run), p. 8

6

- 6:00 MAPPLETHORPE (Run), p. 8★
Movie Club
- 6:30 BURNING (Run), p. 7
- 8:00 CAPERNAUM (Run), p. 8

7

- 6:00 On Watching Men (CATE), p. 11★
- 6:00 CAPERNAUM (Run), p. 8
- 8:15 MAPPLETHORPE (Run), p. 8
- 8:15 THE COMPETITION (Special), p. 9

FEB

★ indicates special guest appearance
[OC] indicates screening with open-captioned dialogue

164 North State Street

To check for updates or to sign up for our email list, visit www.siskelfilmcenter.org or call 312-846-2800

FEB 2019 **3**

CHICAGO PREMIERE! MATT GREEN IN PERSON!

THE WORLD BEFORE YOUR FEET



2018, *Jeremy Workman, USA*, 95 min.
With Matt Green

A civil engineer who kicked over the cubicle life to become “independently homeless,” Matt Green has devoted his life to walking the entirety of New York City, from the heart of Wall Street to the desolate fringes of Staten Island. Engaging strangers in conversation and taking note of things that more destination-bent pedestrians would probably overlook, Green’s seemingly random journey builds into a remarkably illuminating core-sample of the city. DCP digital. (MR)

“Enlightening, life-affirming... this genial Anthony Bourdain of pedestrians makes for a fervent tour guide.”—Michael Rechtshaffen, *Los Angeles Times*

Film subject Matt Green is scheduled to appear for audience discussion on Friday (7:45 pm) and Saturday.

February 1—7
Fri., 2/1 at 3:45 pm and 7:45 pm;
Sat., 2/2 at 5:30 pm;
Sun., 2/3 at 3 pm;
Mon., 2/4 at 6 pm;
Wed., 2/6 at 6 pm;
Thu., 2/7 at 8:15 pm

SHOPLIFTERS

(*MANBIKI KAZOKU*)
2018, *Hirokazu Kore-eda*,
Japan, 121 min.
With Lily Franky, Kirin Kiki

This heart-rending Cannes Palme d’Or winner and short-listed Oscar contender centers on a family living on the precarious edge of insolvency in a tiny apartment. World-class skill in shoplifting supplements their meager income. Their number grows when a five-year-old girl is found shivering and hungry in the street. A devastating family unraveling is soon in the offing with a crisis that reveals that all is not as it seems in this cozy setup. In Japanese with English subtitles. DCP digital. (BS)



February 1—7
Fri., 2/1 at 2 pm and 6 pm;
Sat., 2/2 at 3 pm and 7:45 pm;
Sun., 2/3 at 5 pm;
Mon., 2/4 at 7:45 pm;
Tue., 2/5 at 6 pm;
Wed., 2/6 at 8 pm;
Thu., 2/7 at 6 pm

“A beautifully felt family drama... Kore-eda finds a perfect story about being human.”—Manohla Dargis, *The New York Times*

CHICAGO PREMIERE!

Tito and the Birds

(TITO E OS PÁSSAROS)

2018, Gabriel Bitar, André Catoto, and Gustavo Steinberg, Brazil, 73 min.

"A gorgeous, painterly Brazilian animation."—Guy Lodge, *Variety*

This timely and fast-paced animated adventure story takes a flight of fancy through a world ruled by an evil media-mogul despot who spreads lies and threats. A lone scientist believes that the birds are trying to give mankind a message, and, when he disappears, his ten-year-old son Tito takes up his mission. Colorful and lusciously textured oil-painted imagery combines with digital drawings and computer animation for a haunting allegory suitable for all ages. In Portuguese with English subtitles. DCP digital. (BS)



February 8—14

Fri., 2/8 at 2 pm and 6:30 pm;
Sat., 2/9 at 3 pm;
Sun., 2/10 at 2 pm;
Mon., 2/11 at 6 pm;
Tue., 2/12 at 7:45 pm;
Wed., 2/13 at 6 pm;
Thu., 2/14 at 8:30 pm

PANORAMA
LATINX



FIRST CHICAGO RUN!

RENDEZVOUS IN CHICAGO

2018, Michael Glover Smith, USA, 69 min.

With Clare Cooney, Matthew Sherbach, Nina Ganet

"Sweet, delightful, humanistic rom-com."
—Scott Pfeiffer, *Cine-File*

Following COOL APOCALYPSE and MERCURY IN RETROGRADE, critic/filmmaker Smith's latest film serves up three episodes highlighting comedy, romance, and Chicago: (1) A first encounter in a wine bar turns into a game of Strip Literary Trivia. (2) A gay couple strolls through Rogers Park as they attempt to bridge the gulf between cat-people and dog-people. (3) An enraged woman kicks out her unfaithful mate, then turns her attention to an unexpected replacement. DCP digital. (MR)

Director-writer Smith, along with selected cast members, production personnel, and critic/moderators, are scheduled to appear for audience discussion at all screenings. On Monday only, the feature will be followed by Haley McCormick's short film DANCER (7 min.).

February 8—13

Fri., 2/8 at 8:00 pm; Sat., 2/9 at 4:30 pm;
Mon., 2/11 at 7:45 pm; Wed., 2/13 at 7:45 pm

PANORAMA
LATINX



CHICAGO PREMIERE!

RUBEN BLADES IS NOT MY NAME

2018, Abner Benaim, Panama, 85 min.

A key figure in the evolution of Salsa music and the raising of Latinx consciousness, the usually private Blades opens up for a highly personal overview of his multifaceted life and career, which bridges music, movies, and politics. Talking heads such as Sting, Paul Simon, and Junot Díaz testify to Blade's cultural significance, and there are electrifying performances of such classic songs as "Pedro Navaja," "Tiburón," and "Patria." In Spanish and English with English subtitles. DCP digital. (MR)

February 15—21

Fri., 2/15 at 2 pm and 6 pm;
Sat., 2/16 at 4:45 pm and 8:15 pm;
Sun., 2/17 at 3:45 pm;
Mon., 2/18 at 6 pm and 7:45 pm;
Wed., 2/20 at 6 pm;
Thu., 2/21 at 8:15 pm

CHICAGO PREMIERE! ASTRA TAYLOR IN PERSON!

WHAT IS DEMOCRACY?

2018, Astra Taylor, Canada, 107 min.

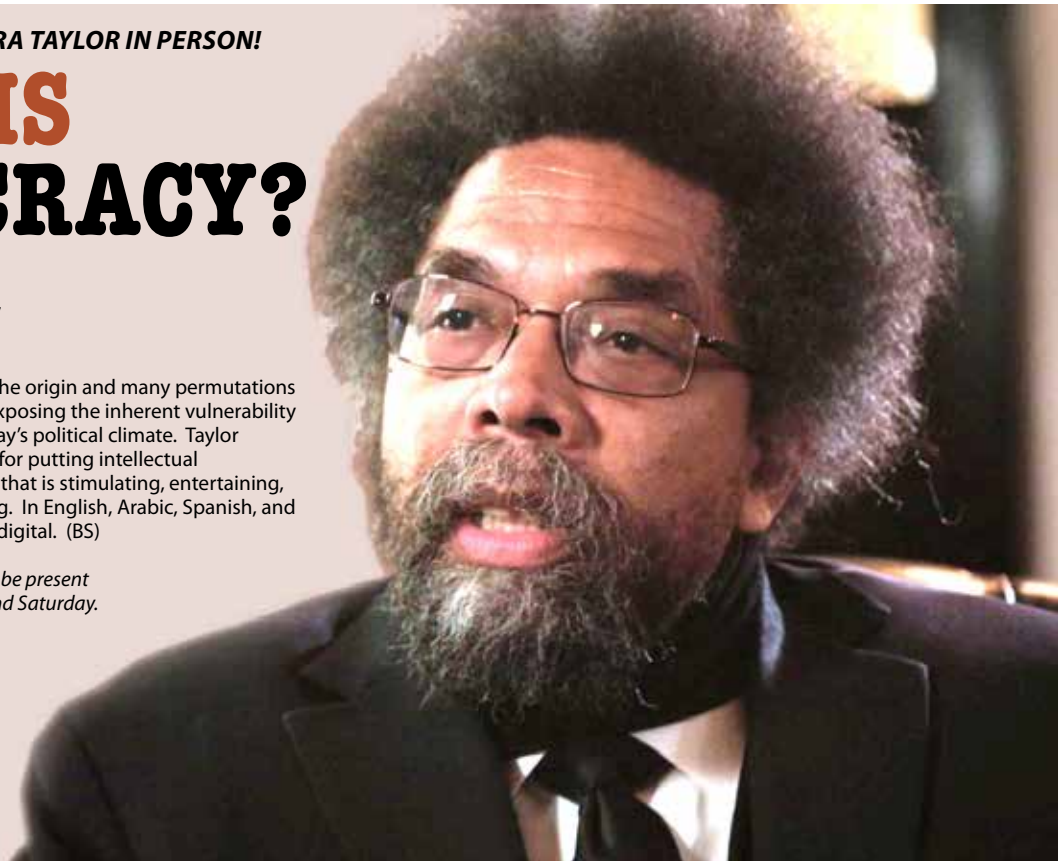
"Fascinating...It's a great watch."
—Charlie Phillips, *The Guardian*

This vibrant visual essay explores the origin and many permutations of democracy around the globe, exposing the inherent vulnerability of this venerable institution in today's political climate. Taylor (EXAMINED LIFE, ZIZEK!) has a gift for putting intellectual excitement on the screen in a way that is stimulating, entertaining, and profoundly thought-provoking. In English, Arabic, Spanish, and Greek with English subtitles. DCP digital. (BS)

Director Astra Taylor is scheduled to be present for audience discussion on Friday and Saturday.

February 15—21

Fri., 2/15 at 7:45 pm;
Sat., 2/16 at 3 pm;
Sun., 2/17 at 5:30 pm;
Mon., 2/18 at 7:45 pm;
Tue., 2/19 at 6 pm;
Wed., 2/20 at 7:45 pm;
Thu., 2/21 at 6 pm



CHICAGO PREMIERE!

THE WILD PEAR TREE

(AHLAT AGACI)

2018, Nuri Bilge Ceylan, Turkey, 188 min.
With Dogu Demirkol, Murat Cemcir

"Delicious...a gentle, humane, beautifully made and magnificently acted movie." — Peter Bradshaw, *The Guardian*

Ceylan follows up his 2014 Cannes-winner WINTER SLEEP with a work of breathtaking visual beauty, subtle political resonance, and wide-ranging comic/bitter/lyrical tone. Aspiring writer Sinan (Demirkol) returns home, where he encounters people who reawaken his deep ambivalence about the past—most acutely, his father, a once-respected schoolteacher whose gambling addiction has dragged the family into debt. In Turkish with English subtitles. DCP digital. (MR)

February 22—28

Fri., 2/22 at 2:30 pm and 6:30 pm;
Sat., 2/23 at 2:30 pm and 7:30 pm;
Sun., 2/24 at 2 pm;
Mon., 2/25 at 6:30 pm;
Tue., 2/26 at 6:00 pm;
Wed., 2/27 at 6:30 pm;
Thu., 2/28 at 7:00 pm

(BEONING)

2018, Lee Chang-dong, South Korea, 148 min.
With Yoo Ah-in, Jun Jong-seo, Steven Yuen

March 1—6

Fri., 3/1 at 3 pm and 6:30 pm;
Sat., 3/2 at 2 pm;
Sun., 3/3 at 2:30 pm;
Mon., 3/4 at 6:30 pm;
Wed., 3/6 at 6:30 pm

Sitting high on many a year-end ten-best list, BURNING is a slowly simmering psychological thriller that may or may not be a murder mystery. Unemployed writer Jongsu (Yoo) reconnects with Haemi (Jun), a flighty childhood friend. She takes off to Africa, then returns with wealthy new friend Ben (Yuen), initiating an uneasy triangle. Is the Porsche-driving braggart Ben a killer or simply an annoying prig? Are the disturbing things Jongsu sees actually real? In Korean with English subtitles. DCP digital. (BS)

BURNING

"A great film, engrossing, suspenseful, and strange."
—Sheila O'Malley, *RogerEbert.com*



FIRST CHICAGO RUN!

Mapplethorpe

2018, Ondi Timoner, USA, 102 min. With Matt Smith, Marianne Rendón, John Benjamin Hickey

"A superb performance by Matt Smith...bold and brilliant, an act of possession." —Keith Uhlich, *Hollywood Reporter*

This fictionalized biopic of iconic photographer Robert Mapplethorpe follows the hedonistic self-destructive trajectory of an artist who spared no one, not even himself, in the creation of the transgressive erotic work that put his career on the knife's-edge of controversy. MAPPLETHORPE benefits from the full authorization of the artist's estate, enabling a host of provocative key works to be depicted authentically.

Note: Contains nudity and sexual activity. DCP digital. (BS)

The Wednesday screening is a Movie Club event (see p. 3).

March 1—7

Fri., 3/1 at 4:15 pm and 8:30 pm;

Sat., 3/2 at 4:45 pm and 8 pm;

Sun., 3/3 at 3 pm;

Mon., 3/4 at 6 pm;

Tue., 3/5 at 8:15 pm;

Wed., 3/6 at 6 pm;

Thu., 3/7 at 8:15 pm



CAPERNAUM

(CAPHARNAÛM)

2018, Nadine Labaki, Lebanon, 120 min.

With Zain El Rafea, Yordanos Shiferaw

"Sensational...a social-realist blockbuster."

—Robbie Collin, *The Telegraph*

Winner of the Grand Jury Prize at Cannes and short-listed for an Oscar nomination, CAPERNAUM opens with a small boy (El Rafea, a non-professional with the charisma of a movie star) suing his parents for giving him life. Horror and piquant humor mix freely in the extended flashback of the boy's heart-rending odyssey on the streets of Beirut, as a thief, drug-runner, and swaggering jack-of-all-cons. In Lebanese with English subtitles. DCP digital. (BS)

March 1—7

Fri., 3/1 at 2 pm and 6:15 pm;

Sat., 3/2 at 2:15 pm;

Sun., 3/3 at 5:15 pm;

Mon., 3/4 at 8 pm;

Tue., 3/5 at 6 pm;

Wed., 3/6 at 8 pm;

Thu., 3/7 at 6 pm



BACK BY POPULAR DEMAND!

AYLA: THE DAUGHTER OF WAR

(AYLA)

2017, Can Ulkay, Turkey, 123 min.

With Ismail Hacıoglu, Kim Seol

Saturday, February 2, 3:00 pm

Wednesday, February 6, 7:45 pm

Director Ulkay avoids sentimentality but brings immense warmth to this astonishing true story of a Turkish soldier who rescues a Korean war orphan, then searches for her half a century later. In Korean, English, Turkish, and Chinese with English subtitles. Presented in cooperation with the Consulate of the Republic of Turkey, Chicago. DCP digital. (BS)

**CHICAGO PREMIERE!
KENNY LOFTON IN PERSON!**

CHOKEHOLD

2018, Brian Skiba, USA, 98 min.

With Casper Van Dien, Melissa Croden

Sunday, February 24, 7:30 pm

Monday, February 25, 8:00 pm

Kenny Lofton, MLB legend, former Cub, and six-time All-Star, will introduce his latest film as producer. This action film with the time-tested theme of avenging the family honor features no-holds-barred mixed martial arts, fighting by women contenders, and some spectacularly detestable villains. DCP digital. (BS)

Executive producer Kenny Lofton is scheduled to be present for audience discussion at both screenings.



CLAIRE SIMON IN PERSON!

THE COMPETITION

(LE CONCOURS)

(aka THE GRADUATION)

2016, Claire Simon, France, 121 min.

Saturday, March 2, 4:45 pm

Thursday, March 7, 8:15 pm

The subject of this fascinating documentary is La Fémis, the most prestigious French film school. A onetime faculty member herself, veteran filmmaker Simon enjoys unprecedented access as she examines the school's brutally competitive admissions process. In French with English subtitles. DCP digital. (MR)

Director Claire Simon is scheduled to appear for audience discussion on Saturday.



conversations at the edge

experimental media series

Conversations at the Edge is a dynamic weekly series of screenings, artist talks, and performances by some of the most compelling media artists of yesterday and today.

CATE is organized by the Department of Film, Video, New Media, and Animation at the School of the Art Institute of Chicago in collaboration with the Video Data Bank and the Gene Siskel Film Center.

Visit CATE's blog!
<http://blogs.saic.edu/cate/>

Jodie Mack in person!

THE GRAND BIZARRE

2018, Jodie Mack, USA, ca. 66 min.

Thursday, February 7, 6:00 pm

Artist and animator Mack (MFA 2007) is celebrated for transforming the patterns of everyday life into dazzling short films. Her debut feature is an exhilarating examination of the global circulation of textiles. Shot on location in nearly 20 countries, *THE GRAND BIZARRE* weaves together footage of industrial mills, artisan looms, airports, shipping crates, shops, and street vendors—all connected through thousands of yards of fabric. Screened with *HOARDERS WITHOUT BORDERS 1.0* (2018). Multiple formats. (Amy Beste)

Naeem Mohaiemen in person!

UNITED RED ARMY (THE YOUNG MAN WAS, PART I)

2011, Naeem Mohaiemen, Bangladesh/Japan, 70 min.

Thursday, February 14, 6:00 pm

Mohaiemen uses films, photographs, and essays to explore the histories of failed utopias within the framework of international left-wing politics. In conjunction with the Art Institute of Chicago's exhibition of the artist's installation *Two Meetings and a Funeral*, Mohaiemen presents his film tracing the events and aftermath of the Japanese Red Army's (JRA) infamous 1977 hijacking of Japan Airlines flight 472. *Presented in collaboration with the Art Institute of Chicago*. DCP digital. (Amy Beste)

THE ANABASIS OF MAY AND FUSAKO SHIGENOBU, MASAO ADACHI AND 27 YEARS WITHOUT IMAGES

2011, Eric Baudelaire, Japan/Lebanon, 66 min.

Saturday, February 16, 12:30 pm



THE GRAND BIZARRE, Feb. 7



THE ANABASIS OF MAY AND FUSAKO SHIGENOBU, MASAO ADACHI AND 27 YEARS WITHOUT IMAGES, Feb. 16

Presented as a companion to *UNITED RED ARMY* (playing Feb. 14), Eric Baudelaire's film examines the fractured biographies of Fusako Shigenobu, leader of the ultra-left Japanese Red Army (JRA) in Lebanon, her daughter May Shigenobu, and radical Japanese filmmaker Masao Adachi, who moved to Beirut to join the JRA in the early 1970s. DCP digital. (Ariel Clark-Semyck)

Laida Lertxundi in person!

Laida Lertxundi: Landscape Plus

2012-18, Laida Lertxundi, USA/Spain, ca. 69 min.

Thursday, February 21, 6:00 pm

Los Angeles-based artist Lertxundi presents a suite of films produced through a process she refers to as "landscape plus," which marries observational photography with music, actions, and chance events. Her latest, *WORDS, PLANETS* (2018), mixes domestic spaces and sun-drenched vistas with readings and texts to evoke the many ways lived experience transcends representation. The program will feature five additional films, including the autobiographical *025 SUNSET RED* (2016). 16mm. (Amy Beste)

Morgan Fisher in person!

Morgan Fisher

1970-2017, *Morgan Fisher*, USA, ca. 75 min.

Thursday, February 28, 6:00 pm

Morgan Fisher, artist and filmmaker, will discuss his recent work in painting and photography, then present a selection of films, including *STANDARD GAUGE* (1984) and the Chicago premiere of *ANOTHER MOVIE* (2017). *ANOTHER MOVIE* is a pendant to Bruce Conner's found-footage classic, *A MOVIE* (1958), using all of Ottorino Respighi's symphonic poem *Pines of Rome* (1924), which Conner's film uses only part of, and including a scene to illustrate the part of the music that Conner omitted. Multiple formats. (Morgan Fisher)

Rachael Rakes in person!

On Watching Men

1976-2010, *Various artists*, *Various nations*, USA, ca. 82 min.

Thursday, March 7, 6:00 pm

Featuring works by Chick Strand, Tracey Moffatt, Yael Bartana, and Jumana Manna, this program explores the subtleties of power relations and gender dynamics in observational film and media art. The artists



On Watching Men, March 7

turn their cameras on men, addressing and reversing conventional hierarchies, while also placing various manifestations of masculinity under experimental, quasi-anthropological

study. Multiple formats. (Rachael Rakes)

Curator Rachael Rakes is scheduled to appear for audience discussion.

FRINGE BENEFITS

We inaugurate a new, mostly monthly series dedicated to provocative and outré films that have galvanized audiences and critics alike, incited passionate conversation, and inspired devoted cult followings among adventurous cinephiles.

Pink Flamingos

1972, John Waters, USA, 93 min.
With Divine, Edith Massey, David Lochary

Friday, February 22, 8:30 pm
Sunday, February 24, 7:45 pm
Wednesday, February 27, 8:15 pm

Babs Johnson (Divine) lives with her playpen-bound mother Edie, chicken-loving son Crackers, and traveling companion Cotton. Rich, jealous perverts Connie and Raymond Marble try to usurp Babs's title of "Filthiest Person Alive," setting off an escalating series of ever-more-vile antics. This self-proclaimed "exercise in poor taste" remains every bit the shocking, offensive, and hilarious film it was during its storied run on the midnight movie circuit. 35mm. (Cameron Worden)



TWO BY

RESNAIS

We present new digital restorations of two major works by Alain Resnais, a key figure in the development of modernist cinema. Resnais's fluid, fragmentary treatment of time and memory, enhanced by brilliant editing, moved critic Andrew Sarris to call him "the cinema's most profound mediator on the human mind."

NEW RESTORATION!

STAVISKY

1974, Alain Resnais, France, 118 min.
With Jean-Paul Belmondo, Charles Boyer

"Resnais models his liquid, bittersweet style on Lubitsch, and the shimmering, romantic results are often spellbinding and haunting."

—Jonathan Rosenbaum, *Chicago Reader*

Belmondo gives one of his best performances in this lush, fact-based period-piece about the Russian-Jewish con artist whose financial chicanery led to the downfall of the French Left in the 1930s. In his next-to-last film, French-born Hollywood star Charles Boyer is tremendously moving as an old-guard aristocrat

dazzled by Stavisky's dreams. Screenplay by Jorge Semprún (*Z*, *LA GUERRE EST FINIE*). Music by Stephen Sondheim. In French with English subtitles. New 2K DCP digital restoration. (MR)

February 22—28

Fri., 2/22 at 6:15 pm;
Sat., 2/23 at 3 pm;
Sun., 2/24 at 5:30 pm
Wed., 2/27 at 6 pm;
Thu., 2/28 at 8:15 pm



NEW RESTORATION!

MURIEL

(MURIEL, OU LE TEMPS D'UN RETOUR)
1963, Alain Resnais, France, 116 min.
With Delphine Seyrig, Jean-Baptiste Thierrée

Friday, February 22, 4:00 pm
Saturday, February 23, 5:15 pm

"A spellbinding mosaic of images...his wittiest exploration of the vagaries of memory."

—Tom Milne, *Time Out London*

Though it did not achieve the notoriety of HIROSHIMA MON AMOUR and LAST YEAR AT MARIENBAD, Resnais's subtler and more naturalistic third film is considered by many critics to be his masterpiece. Seyrig plays a Boulogne antique-dealer whose memories are awakened by the arrival of a former lover with his young "niece" in tow; meanwhile, her stepson, recently returned from the Army, struggles with dark memories of the Algerian war. In French with English subtitles. New 2K DCP digital restoration. (MR)



Saturday double-bill discount!

Buy a ticket at our regular prices for STAVISKY on Feb. 22, and get a ticket for MURIEL at this discounted rate with proof of your original purchase): General Admission \$7; Students \$5; Members \$4. (This discount rate applies to MURIEL only. Discount available at the box office only.)

29th Annual Festival of Films from

IRAN

From February 2 through March 3, the Gene Siskel Film Center presents the 29th Annual Festival of Films from Iran, presenting Chicago premieres of eight films by directors working within and outside of Iran. Opening with the U.S. premiere of the documentary MOUTH HARP IN A MINOR KEY, the films in this year's series represent transgressive jabs at the status quo in many forms. Our celebration of Iranian cinema will continue in April with the Chicago premiere run of Jafar Panahi's 3 FACES.

The Gene Siskel Film Center thanks Mohammad Atebbai, Iranian Independents; Farabi Cinema Foundation; Katayoon Shahabi, Noori Pictures; Armin Miladi, Daricheh Cinema; and Nasrine Médard de Chardon, DreamLab Films. Special thanks to promotional partner Kodoom.
—Barbara Scharres



U.S. premiere!

Filmmakers in person!

MOUTH HARP IN A MINOR KEY: HAMID NAFICY IN/ON EXILE

2017, Maryam Sepehri, Iran/USA, 62 min.

Saturday, February 2, 8:00 pm

Sunday, February 3, 4:45 pm

Exile as a radically transformative experience is the theme of this documentary tracing the journey of Hamid Naficy from his boyhood growing up in Iran under the Shah to his present as the foremost historian of Iranian cinema. In English and Persian with English subtitles. DCP digital. Preceded by ELLIS ISLAND (1969, Hamid Naficy, USA, 38 min.), a time-capsule documentary of life in a California student hippie commune. Digital video. (BS)

Director Maryam Sepehri and subject Hamid Naficy are scheduled to appear for audience discussion at both screenings. Following the Sat. program, the audience is invited to a reception sponsored by the Muslim American Leadership Alliance in our Gallery/Café.

RONA, AZIM'S MOTHER

(RONA, MADER-E AZIM)

2018, Jamshid Mahmoudi, Iran/Afghanistan, 89 min.

With Mohsen Tanabandeh, Fatemeh Mirzaei

Saturday, February 9, 6:30 pm

Sunday, February 10, 3:00 pm

A family betrayal brings urgency to an adult son's sacrificial love for his aged mother in this deeply emotional drama made all the more remarkable for its delicate restraint. Afghanistan's submission for 2019 Oscar consideration, the film powerfully foregrounds an Afghan immigrant family's love for their matriarch Rona (excellent first-time actress Fatemeh Hosseini) when a health crisis threatens her life and puts eldest son Azim (Tanabandeh, OFFSIDE), a serious and modest sewer worker, at the center of an expensive backstreet quest that will underline the second-class status of immigrants in Iran. In Persian and Dari with English subtitles. DCP digital. (BS)

Festival of Films from Iran continues on next page.



Festival of films from Iran CONTINUED



PIG

(KHOOK)
2017, Mani Haghighi, Iran, 108 min.
With Hasan Majuni, Leila Hatami

Saturday, February 9, 8:15 pm

Sunday, February 10, 4:45 pm

Wacky is a term not often applied to an Iranian film, but PIG ventures into new territory with this wild, farcical black comedy about a blacklisted filmmaker. Hassan (Majuni), a slovenly egocentric director whose oeuvre consists of sleazy slasher films, has been banned from working by the government. When a serial killer begins targeting all of Iran's banned filmmakers, ignoring Hassan, he feels insulted. Surreal musical numbers and extravagant fantasy sequences make for a bizarre and spicy mix that reflects obliquely on Iran's proclivity for censoring its filmmakers. In Persian with English subtitles. DCP digital. (BS)



REZA

2018, Alireza Motamedi, Iran, 94 min.
With Alireza Motamedi, Sahar Dowlatshahi

Saturday, February 16, 6:00 pm

Sunday, February 17, 3:00 pm

This fresh and unexpected take on romantic comedy delivers a thoroughly enjoyable look at an accidental ladies' man navigating the mysteries of female attraction. Reza (director Motamedi), a big blonde teddy bear of an Isfahan architect, is clueless when his wife Fati (Dowlatshahi) asks for a divorce. At loose ends, Reza finds that women find him, including Violet (Setareh Pesyani), the winsome café owner he consoles in a crisis. Dating lurches along, but irrepressible Fati has a way of dropping back into his life at the most inopportune moments. In Persian with English subtitles. DCP digital. (BS)



I WANT TO DANCE

2015, Bahman Farmanara, Iran, 95 min.
With Reza Kianian, Saber Abar

Saturday, February 16, 8:00 pm

Sunday, February 17, 5:00 pm

Banned for three years, this gentle subversive comedy was finally released under the title I WANT TO, since public dancing is officially forbidden in Iran. One day Nima (Kianian), an aging author, is given a mysterious CD by a street urchin, and an infectious dance tune that only he can hear becomes embedded in his head. Dance he does, spreading crazy joy in the face of public and personal malaise. Kianian's sprightly performance embodies the rebellious spirit of Farmanara's quasi-musical about a society in which it is more acceptable to be insane than to be happy. In Persian with English subtitles. DCP digital. (BS)



SHEEPLE

(MAGHZ-HAYE KOOCHAK ZANG-ZADEH)
2018, Houman Seyedi, Iran, 102 min.
With Navid Mohammadzadeh, Farhad Aslani

Saturday, February 23, 6:00 pm
Sunday, February 24, 3:00 pm

An over-the-top comic gangster film with copious gunplay, SHEEPLE is an anomaly in Iranian cinema. Drug lord Shakoor (Aslani) oversees a gang that sells crystal meth produced by slave laborers; his loser brother Shahin (Mohammadzadeh) is the film's swaggering but cowardly anti-hero. Gang warfare takes a backseat to a crisis of family honor when sister Mona lifts her scarf to give a man a peek at her striped ponytail, and a phone video of the event goes viral. In Persian with English subtitles. DCP digital. (BS)



SLY

(MAARMOUZ)
2018, Kamal Tabrizi, Iran, 90 min.
With Hamed Behdad, Vishka Asayesh

Saturday, February 23, 8:00 pm
Sunday, February 24, 5:00 pm

This thinly disguised satirical profile of Iran's former hardline president Mahmoud Ahmadinejad is yet another jab at the status quo by director Tabrizi, whose 2004 comedy hit THE LIZARD lampooned Iran's Islamic clergy. Lookalike actor Behdad plays Samadi, a buffoonish, stridently moralistic politician who plans to boost his public profile by disrupting a rock concert. The stunt goes awry in a way that works hilariously in his favor and makes him the clueless pawn of cynical powers. In Persian with English subtitles. (BS)



TALE OF THE SEA

(HEKAYAT-E DARYA)
2018, Bahman Farmanara, Iran, 97 min.
With Bahman Farmanara, Fatemeh Motamed-Arya, Leila Hatami

Saturday, March 2, 8:00 pm
Sunday, March 3, 5:15 pm

Veiled references to the year 2009, when Iran erupted in waves of political demonstrations, permeate this poetic, mystery-filled story. Writer Taher Mohebi, played by director Farmanara, has just been released from an asylum to the care of his much younger, dissatisfied wife Jaleh (Motamed-Arya). When young Parvaneh (Hatami), adult daughter of an estranged friend, arrives unannounced with a life-altering revelation, it proves a turning point in more than marriage. In Persian with English subtitles. DCP digital. (BS)

NT LIVE

THE TRAGEDY OF KING RICHARD THE SECOND

2018, Joe Hill-Gibbins, UK, 115 min.
With Simon Russell Beale, Leo Bill

Friday, February 15, 3:45 pm
Saturday, February 16, 12:45 pm

In this visceral new production about the limits of power, irresponsible Richard II of England (Russell Beale) sends his kingdom into disarray. Seeing no other option, the ambitious Bolingbroke (Bill) challenges the throne and the king's divine right to rule. DCP digital. (Description courtesy of NT Live)

SPECIAL PRICES: \$14 GENERAL; \$8 MEMBERS/STUDENTS
(Note: Matinee discounts do not apply to the Feb. 15 screening.)



ORSON WELLES:

The Other Side of the Argument

Lecturer: Jonathan Rosenbaum

From Jan. 25 through May 7, we offer *Orson Welles: The Other Side of the Argument*, a series of fourteen programs with weekly Tuesday lectures by Jonathan Rosenbaum, internationally renowned film critic and author of numerous books including *Discovering Orson Welles*. The series is presented in cooperation with the SAIC Dept. of Art History, Theory, and Criticism. Additional screenings of the films on Fri. or Sat. do not include the lecture. Admission to all *Orson Welles* programs is \$5 for Film Center members; usual prices for non-members.

—Martin Rubin

A polemical defense and celebration of Orson Welles' fourteen features and a few of his shorter works, *Orson Welles: The Other Side of the Argument* will seek to counter some of the ideological and biographical biases that have viewed him as an out-of-control and unfulfilled artist. Despite the very unruly and unorthodox aspects of Welles' career, the richness of his artistry and the perpetual originality of his accomplishments have yielded challenges that this series will attempt to define, engage with, and honor.

—Jonathan Rosenbaum



THE MAGNIFICENT AMBERSONS

1942, Orson Welles, USA, 88 min.
With Tim Holt, Joseph Cotten, Dolores Costello

Friday, February 1, 2:00 pm and 6:00 pm
Tuesday, February 5, 6:00 pm

Based on Booth Tarkington's 1918 novel, Welles's second film uses the decline of a prominent Midwestern family to trace the shift from 19th-century gentility to 20th-century industrialism. The plot centers on an Oedipal triangle involving the dowager Isabel Amberson Minafer (Costello), her automobile-manufacturer suitor (Cotten), and her possessive, enfant-terrible son (Holt). Welles considered his long-lost original version of AMBERSONS a greater achievement than CITIZEN KANE. Cut by 45 minutes and saddled with a studio-imposed ending, it still retains enough of its original glory to give credence to Welles's claim. 35mm. (MR)



THE STRANGER

1946, Orson Welles, USA, 95 min.
With Orson Welles, Edward G. Robinson, Loretta Young

Friday, February 8, 2:00 pm and 6:00 pm
Tuesday, February 12, 6:00 pm

After three years without a directing credit, Welles was kept under a tight rein in this pre-written project intended to restore his commercial credibility. It nevertheless demonstrated how incapable he was of making a routine film, as evidenced by its irrepressibly flamboyant visual style and its close-to-his-heart political message about resurgent fascism. Welles plays an Eichmann-like Nazi fugitive passing as a prep-school teacher in a picture-postcard New England town, until a government investigator (Robinson) ferrets him out and his naïve new bride (Young) becomes a threat to his cover story. 35mm. (MR)



THE LADY FROM SHANGHAI

1947, Orson Welles, USA, 87 min.
With Rita Hayworth, Orson Welles, Everett Sloane

Friday, February 15, 2:00 pm and 6:00 pm
Tuesday, February 19, 6:00 pm

This dazzling film noir features Kafkaesque comedy, curdled romanticism, and spectacular visuals. Sporting an Irish accent, Welles plays a gullible sailor drawn by a blonde temptress (Hayworth) and her superlawyer husband (Sloane) into a sinister conspiracy that stretches from New York's Central Park to the South American jungle to San Francisco's Chinatown. The climactic hall-of-mirrors shoot-out is one of film history's greatest set pieces. 4K DCP digital restoration. (MR)



MACBETH

1948, Orson Welles, USA, 107 min.
With Orson Welles, Jeanette Nolan

Friday, February 22, 2:00 pm
Tuesday, February 26, 6:00 pm

Coming close on the heels of Laurence Olivier's Oscar-winning HAMLET, Welles's first Shakespeare film was buried under an avalanche of unfavorable comparisons, but, since the rediscovery of his original version in 1985, its reputation has steadily risen. Filmed quickly and economically at the B-movie house Republic Pictures, MACBETH is charged with rough-hewn energy (Welles described it as a "rough charcoal sketch") and visual inventiveness. 35mm print courtesy of the UCLA Film & Television Archive. (MR)



OTHELLO

1955, Orson Welles, Morocco, 91 min.
With Orson Welles, Michéál MacLiammóir

Tuesday, March 5, 6:00 pm

Filmed piecemeal over a period of four years and financed mainly out of the director's own pocket, OTHELLO marked the beginning of Welles's career as an independent filmmaker. Stunning locations in Italy and Morocco frame some of his greatest set pieces: the stark, eerie opening funeral; the stormy arrival at Cyprus; the vertiginous murder of Roderigo in a Turkish bath. The cast is dominated by MacLiammóir's wily, bitter Iago, and the film's relentless pace matches the momentum of the villain's opportunistic machinations. Digital video. (MR)

Upcoming films in Orson Welles

(Friday and Saturday dates are subject to change. Please check the relevant month's Gazette and website.)

March 12
MR. ARKADIN
(1955)

April 2
THE TRIAL
(1962)

April 16
THE IMMORTAL STORY
(1968)

April 26 and 30
F FOR FAKE
(1973)

March 19
TOUCH OF EVIL
(1958)

April 5 and 9
CHIMES AT MIDNIGHT
(1965)

April 23
TBA

May 7
FILMING OTHELLO
(1978)



ETHER (Poland)



THE SOWER (France)



CARMEN & LOLA (Spain)

The Gene Siskel Film Center's *22nd Annual Chicago European Union Film Festival*, presenting Chicago premieres of more than 60 films representing the 28 EU nations, will take place March 8-April 4.

Romania's presidency of the EU will be honored on opening night, kicking off a festival that represents all 28 EU nations with new feature films. Highlights include Paolo Sorrentino's rambunctious satire *LORO*, starring Toni Servillo; Krzysztof Zanussi's Faustian drama *ETHER*; Ruth Beckermann's political documentary *THE WALDHEIM WALTZ*; the Spanish animated graphic-novel adaptation *BUÑUEL IN THE LABYRINTH OF THE TURTLES*; Portugal's deliriously over-the-top comedy *DIAMANTINO*; the subversive Danish comedy *WORD OF GOD*; the mischievous Czech coming-of-age road movie *WINTER FLIES*; the sumptuously photographed French period drama *THE SOWER*; Romania's intimate and highly provocative Berlin Golden Bear-winner *TOUCH ME NOT*; and Peter and Petra Lataster's poignant Dutch documentary *YOU ARE MY FRIEND*.

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PANORAMA LATINX

PANORAMA LATINX is an initiative of the Gene Siskel Film Center dedicated to year-round Latin American film programming. We engage the dynamic Latinx community of greater Chicago through showcasing the work of emerging and established Latinx filmmakers, educational screenings, and community partnerships.

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Location: 164 North State Street. **Tickets:** Visit our website for online ticket purchasing information. **For showtimes:** visit www.siskelfilmcenter.org or call 312-846-2800.

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Park at the InterPark Self-Park at 20 E. Randolph St. and pay only \$19 for 24 hours with a rebate ticket obtained from the Film Center box office.

Take the CTA!

The Gene Siskel Film Center is located one-half block south of the State/Lake L (brown, green, orange, pink, and purple lines), and just outside of the Lake red line subway stop. We are also located on a number of State Street buslines.

Ticket prices:

\$11 General Admission;
\$7 Students;
\$6 Members.
Unless otherwise noted.

NEW 4K RESTORATION!

THE NUN (LA RELIGIEUSE)

1966, Jacques Rivette, France, 140 min.
With Anna Karina, Liselotte Pulver

Long out of distribution, Rivette's potent, once-banned adaptation of Denis Diderot's 1796 novel returns in a new 4K digital restoration. Anna Karina delivers a performance of extraordinary power and range as a young woman whose family forces her to enter a convent. Devout but unwilling to sacrifice her freedom, she fiercely rebels against her incarceration, enduring torture, isolation, and sexual advances by both male and female monastics. In French with English subtitles. (MR)



"A great film that remains one of the cornerstones of the New Wave."

—Jonathan Rosenbaum, *Chicago Reader*

February 8—14
Fri., 2/8 at 3:45 pm;
Sat., 2/9 at 3 pm and 7:30 pm;
Sun., 2/10 at 5:15 pm;
Mon., 2/11 at 7:30 pm;
Wed., 2/13 at 6 pm;
Thu., 2/14 at 6 pm