

GENE SISKEL FILM CENTER

Vol. 50 Issue 5

GAZETTE • SEPTEMBER/OCTOBER 2022

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SAIC

School of the Art Institute
of Chicago

GOODBYE, DRAGON INN, DIR. TSAI MING-LIANG, PG 10

FROM OUR CURATOR



Fall is always a bustling time at the Film Center: students return to campus, film festivals begin at home and abroad, and award season kick starts. This fall feels particularly special to us, because now: we've been reopened for over a year. These twelve months have been a rollercoaster (what a thrill - if you like rollercoasters!), with each milestone marked by being our first month, program, and series "back" — the return of our beloved festivals, our debut in-person filmmaker Q&A, and the inaugural reels back on our projectors.

I began as Director of Programming at the Film Center in January 2021, so for me, each of these "firsts back" were simply "firsts." I've been buoyed through this freshman year by my colleagues (some of them fresh to the Film Center as well), by wonderful notes from patrons after they visit ("perfect focus on that print" and "I basically lived in Theater 1 this whole month" are two favorites), and by our community of partners and local filmmakers who reach out, propose curatorial ideas, hash out premiere dates and showtimes, and show up to match our enthusiasm every day of the week.

That's the community that an art house cinema nurtures and relies on, and it's the Film Center's community that has made this last year so exceptional. It feels like it went by in a flash—and we're still evolving: this fall concessions come back, and we're cooking up some fun for early next year (a clue: marathon runtimes) - a thrill indeed!

Rebecca Fons

Gene Siskel Film Center Director of Programming

ABOUT THE FILM CENTER



The Gene Siskel Film Center is Chicago's premier art house cinema in the heart of the theater district, bringing film lovers together for an unparalleled movie-going experience. We present a curated collection of eclectic international, independent, and classic cinema with festivals and year-round programming while striving to provide a welcoming space reflective of Chicago's diverse community. As a public program of the School of the Art Institute of Chicago, the Film Center fosters dialogue that sets films in historical and cultural context through panels, lectures, and filmmaker conversations.

164 North State Street Chicago, IL 60601
siskelfilmcenter.org

VISIT US

TICKETS

General Admission: \$12
Film Center Members: \$6
Students with Valid ID: \$7
Unless otherwise noted

Current students, staff and faculty of the School of the Art Institute of Chicago and the Art Institute of Chicago: \$5 *Valid ARTICard required*

siskelfilmcenter.org/tickets

GETTING HERE

Parking

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

Public Transportation

We're conveniently located near all the major CTA train lines as well as several bus lines.

Biking to the Film Center

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

STAFF

Jean de St. Aubin, Executive Director; Rebecca Fons, Director of Programming; Caroline Garske, Digital Communications Manager; Lori Hile, Associate Director of Marketing and Communications; Nick Leffel, Programming Intern; Victor Mendoza-Garcia, Department Assistant; Jenna Mrotek, Development Assistant; Emilio Nieto, Marketing Intern; Pamela Smith, Accounting Coordinator; Dan Stolley, Operations Manager. Projection: Lillian Hardester. Front of House: Amelia Bodenhorst Granda, JB Fry, Emily Mahoney, Teresa Meza, Lily Olesen, Vrisha Patel, Emma Rzepczynski, Natia Ser, Nico Valdez, Florence Woolley.

ACCESSIBILITY

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

Whenever possible, the Gene Siskel Film Center will theatrically present films with open captions, to accommodate our deaf and hard-of-hearing audiences.

siskelfilmcenter.org/accessibility

CONTENT CONSIDERATIONS

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

COVID-19 PROTOCOLS

siskelfilmcenter.org/covid-protocols

★Celebrating 50 years of Excellence★

We at the Gene Siskel Film Center are beyond proud to celebrate 50 years of thoughtfully curated international, independent, and classic film programming, but we have not reached this milestone alone. As a true center for film, we have a long history of collaborating with filmmakers and cultural organizations, and of seeking out partnerships that expand what we offer our loyal patrons while engaging new audiences.

A principal goal of the Film Center has always been to introduce our audience to exciting new storytellers, emerging film communities from around the world, and filmmakers who push the boundaries of the art of cinema. Programs such

as our upcoming *Pier Paolo Pasolini: Poetry, Passion & Provocation* series, presented in partnership with the Istituto Italiano di Cultura of Chicago throughout September and October, support that effort.

Partnerships also directly connect us to new audiences. The *Asian American Showcase*, presented every spring for the past 27 years in collaboration with the Foundation for Asian American Independent Media, has consistently attracted a young Asian American audience who now frequent the Gene Siskel Film Center throughout the year.

As an organization with a beautiful, state-of-the-art screening facility, we are proud to be the longtime artistic

home of film organizations seeking theater space. Our long-time partners include the Oscar-nominated Chicago documentary production company Kartemquin and the Chicago Palestine Film Festival, now celebrating 21 years of exhibiting films by Palestinian filmmakers. We are also delighted to have recently shared our screens with newer partners including Full Spectrum Features, the Midwest Film Festival, the Chicago International Film Festival, and Doc10. On September 17, we are thrilled to host the opening night of *CELLULOID NOW*, presented by yet another valuable partner: the Chicago Film Society.

These partnerships not only expand our offerings

but provide our audiences added insight through special guest appearances, panel discussions, and post-screening Q&As. Historically, the Film Center hosts over 200 special guest appearances each year, thanks in part to our community partners.

We have also built strong relationships with local filmmakers through individual premieres such as Michael Glover Smith's *RELATIVE* earlier this spring and events such as the *Black Harvest Film Festival*, whose filmmakers have gone on to screen their work at international film festivals around the globe, including the Cannes Film Festival. Kelley Kali, the inaugural Richard and Ellen Sandor Family Black Harvest

Film Festival Prize winner in 2018 for her short film *LALO'S HOUSE*, went on to win the Student Academy Award for Best Short Film and premiered her new feature-length film, *I'M FINE (THANKS FOR ASKING)*, at our *Black Harvest Film Festival* in 2021. This September and October alone, there will be ten special guests leading conversations and interacting with our audience.

Collaborations and special guest appearances are what make the Gene Siskel Film Center a venue for the full exploration of film and a true film center. It is also what sets us apart from many other movie theaters.

I want to take this opportunity to let our partners and

filmmakers know how indebted we are to them for our success and longevity. Filmmakers provide essential context for their art, and our partners and collaborators expand our programming to widen the lens of what we present to our patrons. We look forward to continuing these relationships and introducing our audiences to emerging filmmakers who provide new ways of looking at the world.

Many thanks,

Jean de St. Aubin

Gene Siskel Film Center
Executive Director

Select Community Partners



Asian American Showcase



Chicago Palestine Film Festival



Midwest Film Festival



Doc10 (Courtesy of Vashon Jordan Jr.)

Select Visiting Filmmakers



Michael Smith (*RELATIVE*), 2022



Ashley O'Shay (*UNAPOLOGETIC*), 2021



Kelley Kali (*LALO'S HOUSE*), 2018



Steve James (*THE INTERRUPTERS*), 2011

The Film Center celebrates our 50th anniversary with 50/50, a year-long series presenting a film from each year we've been open, Monday nights at 6:00PM, unless otherwise noted. From films that hold significance to the Film Center's history, to films that were cultural touch points in a particular year, from art house favorites to locally connected stories, 50/50 invites audiences to steep themselves in a history of cinema. siskelfilmcenter.org/5050



**MONDAY, SEPTEMBER 5
A SCANNER DARKLY**

2006, dir. Richard Linklater, USA, 100 min. In English / Format: 35mm

After America loses the “war on drugs,” an undercover cop becomes obsessed with taking down the dealer of Substance D, which causes users to develop split personalities. Keanu Reeves leads an all-star cast - including Film Center Advisory Board member (and Iron Man) Robert Downey, Jr. - in Linklater’s trippy and mesmerizingly rotoscoped Philip K. Dick adaptation.



**MONDAY, SEPTEMBER 12
NO COUNTRY FOR OLD MEN**

2007, dirs. Ethan Coen & Joel Coen, USA, 122 min. In English and Spanish with English subtitles / Format: Digital

When Llewelyn Moss takes a briefcase of cash he finds at the scene of a drug-deal gone wrong, he activates a multi-layered game of cat and mouse in this Academy Award® winner for Best Picture. The Coen brothers’ relentless neo-western is an exceptional, sun-baked exploration of human morality and the illusion of control.



**MONDAY, SEPTEMBER 19
THE HEADLESS WOMAN (LA MUJER SIN CABEZA)**

2008, dir. Lucretia Martel, Argentina, France, Italy, Spain, 87 min. In Spanish English subtitles / Format: Digital

Distracted while driving, the affluent and chic Veronica hits something with her car and becomes convinced she may have killed someone. In Martel’s - a guest of the Film Center in 2018 - enigmatic study of shame, privilege, and memory, Veronica soon begins to detach from reality, haunted by the guilt of her possible crime and its consequences.



**MONDAY, SEPTEMBER 26
DOGTOOTH (KYNODONTAS)**

2009, dir. Yorgos Lanthimos, Greece, 97 min. In Greek with English subtitles / Format: 35mm

A darkly humorous and decidedly perverse look at the definition of family, Lanthimos’ second feature finds three adult children held prisoner in their home by their controlling and depraved father. When a visitor sparks their curiosity about the outside world, they hatch a plan to escape captivity, which has “protected” them—but prepared them for nothing.



8:30 PM

**MONDAY, OCTOBER 3
UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES (LOONG BOONMEE RALEUK CHAT)**

2010, dir. Apichatpong Weerasethakul, Thailand, UK, France, Germany, Spain, Netherlands, 114 min.

In Thai, French and Lao with English subtitles / Format: 35mm

With hushed beauty and delicate restraint, SAIC alumni (MFA 1998) and slow-cinema master Weerasethakul contemplates the liminal space between life and death, the legacies we leave behind, and fantasies of reincarnation. An ethereal and essential big-screen experience.



**MONDAY, OCTOBER 10
LE HAVRE**

2011, dir. Aki Kaurismäki, Finland, France, Germany, 93 min. In French with English subtitles / Format: 35mm

Kaurismäki brings equal parts deadpan comedy and delightful optimism to this slice of the personal and political. When old Marcel, who scrapes together a living by shining shoes, welcomes a young refugee named Idrissa into his home, the fate of Marcel’s otherwise humble life, and Idrissa’s otherwise tragic story, are revealed with unexpected grace and dignity.



**MONDAY, OCTOBER 17
HOLY MOTORS**

2012, dir. Leos Carax, France, Germany, Belgium, 115 min. In English and French and Chinese with English subtitles / Format: Digital

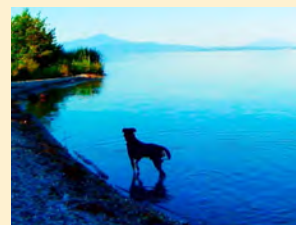
An electrifying and bombastic adventure that is more experienced than simply seen, HOLY MOTORS defies explanation, but we’ll try: in this absurd and audacious sci-fi/fantasy monster movie comedy - a dream shared between Carax and the audience - a mysterious man slips in and out of different lives and roles.



**MONDAY, OCTOBER 24
IDA**

2013, dir. Pawel Pawlikowski, Poland, Denmark, France, UK, 82 min. In Polish, Latin and French with English subtitles / Format: 35mm

Anna, a young novice nun in 1960s Poland, is on the verge of taking her vows, when the shocking discovery that her family was Jewish starts her on a journey of self discovery. In this stunning Academy Award® winner for Best International Feature Film, Pawlikowski expertly explores religion, faith, and history as a young woman comes of age.



**MONDAY, OCTOBER 31
GOODBYE TO LANGUAGE (ADIEU AU LANGAGE)**

2014, dir. Jean-Luc Godard, Switzerland, France, 70 min. In English and French and German with English subtitles / Format: Digital

We couldn’t explore five decades of cinema without including Godard! In GOODBYE TO LANGUAGE, the auteur playfully, lyrically, and texturally explores the possibilities and limits of moviemaking, using smartphones, GoPros, and more eloquent techniques to loosely tell the story of two lovers, and a dog. With this film, made in his early 80s, Godard seems to be asking us: are you paying attention?

NEW RELEASES

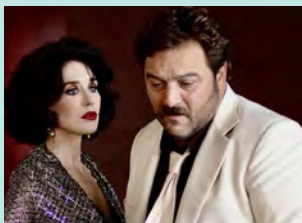
Opening dates subject to change; additional titles will be added.



OPENS AUGUST 26 THREE THOUSAND YEARS OF LONGING

2022, dir. George Miller, Australia, USA, 108 min. In English / Format: Digital

Buttoned-up scholar of mythology Dr. Althea Binnie (Tilda Swinton) encounters a magical Djinn (Idris Elba), who offers her three wishes in exchange for her freedom. As she considers her wishes, the Djinn recounts fantastical stories of his past.



OPENS SEPTEMBER 2 PETER VON KANT

2022, dir. François Ozon, France, Belgium, 85 min.

In French with English subtitles / Format: Digital

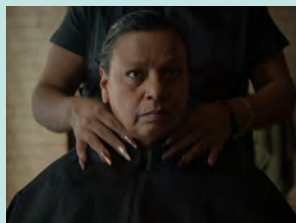
Ozon brings his characteristic style and wit to this reverent retelling of Rainer Werner Fassbinder's classic THE BITTER TEARS OF PETRA VON KANT. The life of Peter Von Kant - a successful, hard-partying famous director - is upended when he falls head over heels for the handsome young Amir, who he offers to help break into cinema. **Film Center exclusive.**



SEPTEMBER 16, 7:30PM, SEPTEMBER 17, 1:30PM & SEPTEMBER 20, 7:30PM HOW (NOT) TO BUILD A SCHOOL IN HAITI

2022, dir. Jack C. Newell, USA, Haiti, 90 min. In English and Haitian Kreyòl and French with English subtitles / Format: Digital

Development, history, and colonialism collide when a seemingly simple aid project spirals out of control in Haiti. When a headstrong American clashes with a Haitian leader, it forces a reckoning on privilege and power in this documentary from Chicago filmmaker Newell (MONUMENTS, 42 GRAMS). **Film Center exclusive; director in attendance for post-screening Q&As.**



OPENS SEPTEMBER 16 DOS ESTACIONES

2022, dir. Juan Pablo González, Mexico, 97 min.

In Spanish with English subtitles / Format: Digital

Businesswoman María García (a striking Teresa Sánchez), is the owner of Dos Estaciones, a crumbling tequila plant, one of the last that is Mexican-owned, the rest having folded to foreign corporations. When unexpected disasters devastate the plant, María must do everything she can to save her community's primary economy and source of pride. **Film Center exclusive.**



OPENS SEPTEMBER 16 TAMING THE GARDEN

2022, dir. Salomé Jashi, Switzerland, Germany, Georgia, 92 min.

In Georgian with English subtitles / Format: Digital

Quietly magnificent and visually spectacular, TAMING THE GARDEN is a commentary on wealth and hubris, and a poetic metaphor for our times. In the Republic of Georgia, a billionaire with an obsession for horticulture has rare trees ripped from their native ground and transplanted to an island in the Black Sea, for his own private Eden. **Film Center exclusive**



OPENS SEPTEMBER 23 THE AMERICAN DREAM AND OTHER FAIRY TALES

2022, dirs. Kathleen Hughes, Abigail Disney, USA, 87 min.

In English / Format: Digital

Abigail Disney looks at America's dysfunctional and unequal economy and asks why the "American Dream" has worked for the wealthy, yet is a nightmare for people born with less. Disney uses her family's story to explore how this systemic injustice took hold. **Film Center exclusive; one week only. Director in attendance for post-screening Q&A on Sept. 27.**



OPENS SEPTEMBER 30 THE AFRICAN DESPERATE

2022, dir. Martine Syms, USA, 100 min. In English / Format: Digital

This engagingly scathing debut feature from SAIC alum Syms (BFA 2007) captures 24-hours in the life of Palace, a recent MFA grad. After a bizarre final critique from the micro-aggressive, all-white faculty, Palace plans to boycott graduation and head home to Chicago, but her plans quickly change. Frenzied and fresh, singular and shrewd, THE AFRICAN DESPERATE is a psychedelic, kaleidoscopic odyssey of art and identity. **Film Center exclusive.**



**OPENS SEPTEMBER 30
RIOTVILLE, U.S.A.**

2022, dir. Sierra Pettengill, USA, 91 min. In English / Format: Digital

In this mesmerizing essay-film, Pettengill deftly assembles archival footage of a fictional town that was built by the U.S. military in the 1960s, when protest movements came into conflict with increasingly militarized police departments. Used for police and riot training, these model towns were a stark example of America's past - and present - obsession with maintaining law and order by any means necessary. Welcome to Riotville. **Film Center exclusive.**



**OPENS OCTOBER 7
MY IMAGINARY COUNTRY (MI PAÍS IMAGINARIO)**

2022, dir. Patricio Guzmán, Chile, 83 min.
In Spanish with English subtitles / Format: Digital

In 2019, a protest exploded in Santiago when 1.5 million Chileans took to the streets to demand democracy, dignity, and a new constitution. With great optimism and hope, master documentarian Guzmán (THE BATTLE OF CHILE) captures the revolution he had been waiting for his whole life. **One week only; Film Center exclusive.**



**OPENS OCTOBER 21
RIMINI**

2022, dir. Ulrich Seidl, Australia, Austria, France, Germany, 115 min.
In German, Romanian and Italian with English subtitles / Format: Digital

From the director of the "Paradise Trilogy" comes the bleakly comedic character study of Richie Bravo, a once-successful musician whose star has decidedly faded. Permanently intoxicated and barely making a living performing pathetic concerts in hotel reception rooms for elderly tourists, Richie's world is upended when his adult daughter appears. **Film Center exclusive; week only.**



**OPENS OCTOBER 28
DECISION TO LEAVE (HOJIL KYOLSHIM)**

2022, dir. Park Chan-wook, South Korea, 138 min.
In Korean and Chinese with English subtitles / Format: Digital

After a detective is assigned to solve the case of a man's death, he develops feelings for the dead man's mysterious widow, and his investigation takes an entirely new focus. Winner of the Best Director prize at the Cannes Film Festival, master auteur Park Chan-wook (OLDBOY, THE HANDMAIDEN) crafts a swooningly romantic love story, wrapped in a taut, procedural crime drama. **See more by Park Chan-wook on page 14.**



**CINE
LATINE**

Introducing Cine Latine, the Film Center's new program honoring Latin American films and filmmakers, with year-round showcases of established auteurs alongside emerging voices. This October 7-13, join us for five films from acclaimed Mexican filmmaker Guillermo del Toro. Each screening in this series will be preceded by a short film made by a local, Latine-identifying filmmaker. Join us for the full series, and on October 9, when we celebrate del Toro's 58th birthday with drink specials! siskelfilmcenter.org/cinelatine



**OCTOBER 7, 6:00PM & OCTOBER 9, 3:00PM
THE SHAPE OF WATER**

2017, USA, Mexico, 123 min.
In English and ASL, Russian and French with English subtitles / Format: Digital

A richly-imagined love story between the isolated, mute Elisa and the mysterious, scaled creature she discovers at the government laboratory where she works as a cleaning lady. THE SHAPE OF WATER is a homage to the classic monster movie, with a heart of gold and a belief in the fantastical, for which won del Toro Academy Awards® for Best Picture and Best Director.



**OCTOBER 7, 8:30PM & OCTOBER 8, 3:30PM
THE DEVIL'S BACKBONE (EL ESPINAZO DEL DIABLO)**

2001, Spain, Mexico, 106 min. In Spanish with English subtitles / Format: 35mm

Political commentary is baked into del Toro's gothic ghost story, set at the end of the Spanish Civil War. After his father is killed in battle, Carlos arrives at the rural Santa Lucia School, an orphanage haunted by secrets and shadows. Stylish and atmospheric, in THE DEVIL'S BACKBONE what can be clearly seen is far more dangerous than what lurks in the dark.



**OCTOBER 8, 6:00PM & OCTOBER 13, 8:30PM
CRIMSON PEAK**

2015, USA, Mexico, 119 min. In English / Format: 35mm

In this marvelous and macabre costume drama, unfairly maligned by critics upon its release, del Toro simultaneously pays homage to Shirley Jackson, Alfred Hitchcock, Roger Corman (and himself). After marrying the charming Sir Thomas Sharpe, Edith joins him and his enigmatic sister Lady Lucille at their remote gothic mansion - a house that breathes - and bleeds.



**OCTOBER 8, 8:30PM & OCTOBER 11, 6:00PM
PAN'S LABYRINTH (EL LABERINTO DEL FAUNO)**

2006, Mexico, Spain, 118 min. In Spanish / Format: 35mm

In this visually wondrous and acclaimed fairy tale - more Grim than Disney - set just after the Spanish Civil War, del Toro explores the impact of trauma and war on the innocence of youth. After Ofelia and her pregnant mother are sent to the countryside to live with her abusive, fascist stepfather, Ofelia's violent reality blurs with the fantastical when she enters a world of magic.



**OCTOBER 9, 6:15PM & OCTOBER 10, 8:00PM
NIGHTMARE ALLEY**

2021, USA, Mexico, Canada, 150 min. In English and French with English subtitles / Format: 35mm B&W

Small-time canny Stanton Carlisle dreams of fame, fortune, and the opportunity to take from those who have. After learning the tricks-of-the-trade from an aging mentalist, his star rises quickly, and he sets his grift on a dangerous tycoon. Feverish and delicious, del Toro's noir - complete with cons, dames, and haunted men - is presented in stunning, striking black and white.



Born in Malaysia in 1957, Tsai Ming-liang is one of the most prominent film directors of the new cinema movement in Taiwan. He is known for long shots, elliptical narratives, painterly approaches to light and color, and poignant portrayals of urban and sexual alienation.

In 1994, Tsai's film *VIVE L'AMOUR* was awarded the Golden Lion Award at the Venice Film Festival, and this helped establish a place for him in the world of international film. In 2009, *FACE* became the first film to be included in the collection of the Louvre Museum's program *Le Louvre s'offre aux cinéastes*. It has since become the benchmark for films venturing into the realm of art galleries. In recent years, Tsai has focused on installation art and his works have been well-received in Venice, Italy; Shanghai, China; and Nagoya, Japan.

At the invitation of the National Chiang Kai-Shek Cultural Center in 2011, Tsai returned to theater performance after a 27-year absence with three monodramas entitled *Only You*. Since 2012, he has been working on a long-term project filming actor Lee Kang-sheng's slow walk, collaborating with various cities and organizations. To date, Tsai has completed seven short works. His full-length feature *STRAY DOGS* (2013) was awarded the Grand Jury Prize at the 70th Venice Film Festival. In 2014, he presented the critically acclaimed theater work, *The Monk From Tang Dynasty*, at arts festivals in Brussels, Vienna, and Taipei. That same year, Tsai made history by bringing his work into the museum space with the solo video-installation exhibition *Stray Dogs* at the Museum at the Museum of National Taipei University of Education. siskelfilmcenter.org/tsai



**MONDAY, SEPTEMBER 12, 8:00PM
AT THE GENE SISKEL FILM CENTER
GOODBYE, DRAGON INN (不散, BU SAN)**

2003, Taiwan, 82 min. In Mandarin and Taiwanese with English subtitles
Format: Digital

The regal and ramshackle Fu-Ho movie palace, with its rows of red velvet seats and sky-high ceilings, is shutting down. A ghost story, a minimalist meditation, and an ode to cinema, *GOODBYE, DRAGON INN* poignantly and delicately explores both the inherently communal, and simultaneously deeply personal, act of moviegoing.



**MONDAY, SEPTEMBER 19, 8:00PM
AT THE GENE SISKEL FILM CENTER
STRAY DOGS (郊遊, JIAO YOU)**

2013, Taiwan, France, 138 min.
In Mandarin with English subtitles / Format: Digital

In this bracing social-realist masterwork, a single father makes a meager living holding up an advertising placard in the middle of a busy highway in Taipei, while his children wait for him at a local supermarket. Slow cinema at its finest, Tsai compassionately tracks his characters as they survive on the ragged edges of the modern world.



**MONDAY, SEPTEMBER 26, 8:00PM
AT THE GENE SISKEL FILM CENTER
DAYS (日子, RIZI)**

2013, Taiwan, France, 138 min.
In Mandarin with English subtitles / Format: Digital

Spare and intimate, nearly wordless but bursting with empathy and tenderness, two solitary men - one seeking treatment for a chronic illness; one a young immigrant worker - come together in a moment of healing, tenderness, and sexual release. An examination of isolation, alienation, and human connection.



**FRIDAY, SEPTEMBER 30, 6:30PM AT BLOCK CINEMA
JOURNEY TO THE WEST (西遊, XIYOU)
AND NO NO SLEEP (無無眠, WU WU MIAN)**

2014-2015, Taiwan, France, Hong Kong, 88 min. No dialogue / Format: Digital

Beginning in 2012, Tsai and collaborator Lee Kang-sheng embarked on what has come to be known as the "Walker series:" a suite of meditative performance films that capture Lee, dressed as a Buddhist monk, deliberately traversing public and private spaces across a range of world cities. This screening pairs two essential works from the series, *JOURNEY TO THE WEST* (2014, 54 min.) and *NO NO SLEEP* (2015, 34 min.), in which Tsai explores his trademark themes far beyond the limits of narrative cinema. **Following the screening, Tsai and Lee will appear for a discussion moderated by Dr. Jean Ma, professor of Film and Media Studies at Stanford University and author of *At the Edges of Sleep: Moving Images and Somnolent Spectators*, forthcoming from University of California Press. Event at Block Museum of Art - Northwestern University (40 Arts Cir Dr, Evanston) Free admission at blockmuseum.northwestern.edu/cinema**



**SATURDAY, OCTOBER 1, 6:00PM AT DOC FILMS
LIGHT (光 GUANG)
AND YOUR FACE (你的臉 NI DE LIAN)**

2018, Taiwan, 96 min. Mandarin with English subtitles / Format: Digital

Chicago premiere screenings of *LIGHT* (18 min.) and *YOUR FACE* (78 min.) will be followed by a panel discussion with Tsai Ming-liang and actor Lee Kang-sheng, moderated by Paola Iovene, Director of Graduate Studies and Associate Professor in Chinese Literature, East Asian Languages and Civilizations at the University of Chicago. *LIGHT* captures changes in natural light streaming through Zhongshan Hall in Taipei. In addition to being the setting for Tsai's feature-length film *YOUR FACE*, the Hall has significance as it is the site where Japanese forces in Taiwan formerly surrendered at the end of WWII. *YOUR FACE* presents thirteen portraits of citizens of Taipei, including Lee, and explores what stories and experiences come through faces. **Event at University of Chicago - Doc Films, Max Palevsky Cinema (1212 East 59th Street) \$7 at docfilms.org**



**MONDAY, OCTOBER 3, 6:00PM
AT THE GENE SISKEL FILM CENTER
TSAI MING-LIANG ARTIST LECTURE**

In Mandarin and English with English translation

Join us for an artist lecture and audience discussion with Tsai Ming-liang. This event will be live captioned by Communication Access Realtime Translation services. For additional details, visit saic.edu/vap. **Free - tickets must be obtained in person at the Gene Siskel Film Center box office one hour prior to lecture start time.**

This program is collaboratively presented by the School of the Art Institute of Chicago's Visiting Artists Program, the Gene Siskel Film Center and SAIC's Department of Film, Video, New Media, and Animation's Conversations at the Edge series. Presented in partnership with the Ministry of Culture-Taiwan Cultural Center in New York, the Center for East Asian Studies at the University of Chicago, Taipei Economic and Cultural Office in Chicago, Doc Films, and Block Museum of Art at Northwestern University. Programmed with support from J. Michael Eugenio. Presented as part of Tsai Ming-Liang's US tour to Cambridge, Chicago, DC, and NYC. Visit tsai2020.com for more information.



駐芝加哥臺北經濟文化辦事處
Taipei Economic and Cultural Office in Chicago



THE UNIVERSITY OF CHICAGO
CENTER FOR EAST ASIAN STUDIES





PIER PAOLO PASOLINI

“An artist, if he’s unselfish and passionate, is always a living protest. Just to open his mouth is to protest: against conformism, against what is official, public, or national, what everyone else feels comfortable with.” - Pier Paolo Pasolini, 1922-1975

One hundred years after his birth and nearly fifty years after his death, the films of Pier Paolo Pasolini continue to shock and provoke audiences, a filmography defined by powerful imagery and thematic juxtapositions: the sacred and the profane, the pious and the perverse, the personal and the political. One of the most distinctive filmmakers of the 60s and 70s, and one of cinema’s most venerated auteurs, Pasolini challenged the boundaries of filmmaking, self expression, and censorship, leaving him with a legacy of distinctive and singular work. Content consideration: films in this series contain sexual themes and imagery. siskelfilmcenter.org/pasolini



This series is made possible by, and presented with generous support from, the Istituto Italiano di Cultura of Chicago.

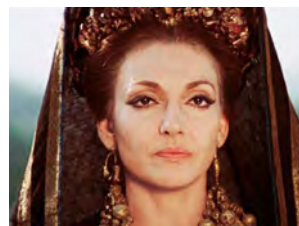
ALL FILMS ON 35MM!



**WEDNESDAY, SEPTEMBER 7, 7:30PM
MAMMA ROMA**

1962, Italy, 110 min. In Italian with English subtitles / Format: 35mm

After working as a prostitute for years, Mamma Roma (Anna Magnani) dreams of a better life for herself and her teenage son – whom she abandoned when he was an infant – even though he seems destined for a life of crime. Banned in Italy upon its release, MAMMA ROMA is a neorealist classic, an early chapter in Pasolini’s exploration of the marginalized and the oppressed. **Preceded at 6:30PM by a wine and light bites reception for all MAMMA ROMA ticket holders, hosted by the Italian Cultural Institute of Chicago.**



**WEDNESDAY, SEPTEMBER 14, 7:30PM
MEDEA**

1969, Italy, France, West Germany, 118 min.
In Italian with English subtitles / Format: 35mm

Pasolini cast the renowned opera diva Maria Callas in the titular role of his ambitious and abstract adaptation of the Greek tragedy by Euripides. Under Pasolini’s direction, Callas - in her only feature film performance - is rhapsodic as the mythical sorceress, giving a commanding performance steeped in power, madness, and revenge.



**WEDNESDAY, SEPTEMBER 21, 7:30PM
THE DECAMERON (IL DECAMERON)**

1971, Italy, France, West Germany, 111 min. In Italian, Neapolitan, German and Latin with English subtitles / Format: 35mm

Pasolini adapts Giovanni Boccaccio’s collection of short stories in the first film of his “Trilogy of Life” (followed by THE CANTERBURY TALES and ARABIAN NIGHTS), weaving together bawdy and burlesque vignettes about sex, religion, and gardening (among other subjects).



**WEDNESDAY, SEPTEMBER 28, 7:30PM
THE CANTERBURY TALES
(I RACCONTI DI CANTERBURY)**

1972, Italy, France, 111 min.
In English and Italian, Latin and Gaelic with English subtitles / Format: 35mm

Adapting eight of Geoffrey Chaucer’s ribald tales of medieval times (and portraying Chaucer himself), Pasolini deftly gets to the social satire at the core of the text, delivering what is arguably his most “light-hearted work,” complete with an outrageously realized trip to Hell.



**WEDNESDAY, OCTOBER 5, 7:30PM
ARABIAN NIGHTS
(IL FIORE DELLE MILLE E UNA NOTTE)**

1974, Italy, France, 130 min.
In Italian and Arabic with English subtitles / Format: 35mm

For the final chapter of his “Trilogy of Life,” Pasolini traveled from Africa to the Middle East to adapt “The Thousand and One Nights.” Magical and moody, Pasolini’s treatment focuses on the book’s erotic stories, anchored by the love affair between a young man and a slave.



**WEDNESDAY, OCTOBER 12, 7:30PM
SALO, OR THE 120 DAYS OF SODOM
(SALÒ O LE 120 GIORNATE DI SODOMA)**

1975, Italy, France, 117 min.
In Italian, French and German with English subtitles / Format: 35mm

Notorious for its reception as much as its imagery, Pasolini’s final film has been called depraved, pornographic - and brilliant. Beyond the controversy around his adaptation of the Marquis de Sade’s unfinished work of degradation, endures this unflinching look at the hypocrisy of the social and sexual mores by which we live.

Preceded by movie trivia, hosted by the Gene Siskel Film Center's Associate Producers!
siskelfilmcenter.org/fringe-benefits



**FRIDAY, SEPTEMBER 9, 9:00PM
FREAKS**

1932, dir. Tod Browning, USA, 64 min.
In English and German and French with English subtitles / Format: Digital

This shocking and controversial pre-Code cult favorite, heavily edited by MGM before it was released – and banned in the UK for decades – follows a traveling French circus troupe, including the beautiful trapeze artist Cleopatra, who plots to kill off her husband, the dwarf Hans. Paired with Salome Chasnoff's CODE OF THE FREAKS (pg 18), Browning's film has been hailed for being a compassionate, groundbreaking, and humanistic presentation of disability in cinema.



**FRIDAY, OCTOBER 28, 9:00PM
LADY VENGEANCE (CHINJEOLHAN
GEUMJASSI)**

2005, dir. Park Chan-wook, South Korea, 115 min.
In Korean and Japanese with English subtitles / Format: 35mm

After being unjustly convicted of kidnapping and murder, beautiful Geum-ja Lee is imprisoned for 13 years, during which she crafts an elaborate plan of retribution on the man responsible for her miscarriage of justice. Upon her release, she discovers a truth so horrifying, even revenge doesn't seem punishment enough.



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The best of live theatre comes to cinema screens with state-of-the-art filming techniques, tailored to every play, that showcase each performance in all its glory. From close-ups that capture every flicker of emotion, to sweeping wide shots of the stage. siskelfilmcenter.org/ntl

**SUNDAY, SEPTEMBER 18, 2:00PM
STRAIGHT LINE CRAZY**

2022, dir. Nicholas Hytner, UK, 180 min. In English / Format: Digital

Ralph Fiennes leads the cast in this blazing account of the most powerful man in New York, Robert Moses. For forty uninterrupted years, Moses exploited those in office through a mix of charm and intimidation. Motivated at first by a determination to improve the lives of New York City's workers, he created parks, bridges, and 627 miles of expressway to connect the people to the great outdoors.

**SUNDAY, OCTOBER 23, 2:00PM
JACK ABSOLUTE FLIES AGAIN**

2022, dir. Emily Burns, UK, 150 min. In English / Format: Digital

After an aerial dog fight, Pilot Officer Jack Absolute flies home to win the heart of his old flame, Lydia Languish. Back on British soil, Jack's advances soon turn to anarchy when the young heiress demands to be loved on her own, very particular, terms. Emily Burns directs this spectacularly entertaining new version of Richard Brinsley Sheridan's "The Rivals".

BLACK HARVEST FILM FESTIVAL

SAVE THE DATE!

November 4 - 27, 2022

Showcasing Black stories from
Black filmmakers on screen

SISKELFILMCENTER.ORG/BLACKHARVEST

Save the date: the 28th Black Harvest Film Festival - Chicago's annual showcase for films that celebrate, explore, and share the Black, African American and African Diaspora experience - will be held **November 4 through 20** in person and **November 21 through 27** online! Festival passes go on sale **October 4**, and our full lineup of feature films, short film programs, filmmakers and artists in attendance, and special events will be announced in mid October.

Join us for the return of our "Best of Black Harvest" program in collaboration with the Chicago Public Library - highlights from our 2020 & 2021 editions of Black Harvest and year-round programming will be presented free, and local filmmakers will be in attendance at select screenings. [Learn more at siskelfilmcenter.org/blackharvest](http://siskelfilmcenter.org/blackharvest)

OCTOBER 6, 13, 20, 5:30PM
PULLMAN LIBRARY - 11001 S. INDIANA AVENUE

OCTOBER 8, 15, 22, 2:00PM
AUSTIN LIBRARY - 5615 W. RACE AVENUE

OCTOBER 12, 19, 26, 5:30PM
COLEMAN LIBRARY - 731 E. 63RD STREET



Screenings, performances, and talks by groundbreaking media artists. Free for SAIC students. Visit siskelfilmcenter.org/conversations-edge for full schedule and program details.



THURSDAY, SEPTEMBER 22, 6:00PM
JESSICA BARDSLEY: INTO THE CANYON

2013-22, USA, ca 75 min. In English / Format: Digital video and 16mm

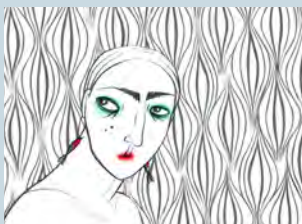
Join award-winning artist, scholar, and filmmaker Jessica Bardsley for a screening of her evocative landscapes and autofictions. Presented in partnership with the Video Data Bank. **Free for SAIC students.**



MONDAY, OCTOBER 3, 6:00PM
TSAI MING-LIANG ARTIST LECTURE

In Mandarin and English with English translation

Join Tsai Ming-liang, one of the most prominent film directors of Taiwan's new cinema movement, for an artist lecture and audience discussion. Presented in partnership with SAIC's Visiting Artists Program and the Gene Siskel Film Center. See page 11 for more details **Free for all audiences. Tickets must be obtained in person from the box office one hour prior to lecture start time.**

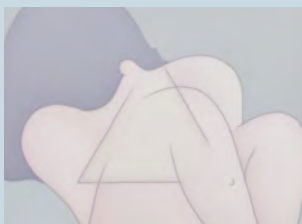


THURSDAY, OCTOBER 20, 6:00PM
MARTA PAJEK: IMPOSSIBLE FIGURES AND OTHER STORIES

2017-21, Poland / Canada, ca 50 min.

In Polish and German with English subtitles / Format: Digital video

Acclaimed Polish animator Marta Pajek is known for unsettling and enigmatic films about dreams, relationships, and women's lives. She joins us virtually to present her latest project, the award-winning triptych, IMPOSSIBLE FIGURES AND OTHER STORIES. Presented in partnership with DePaul University's School of Cinematic Arts. **Free for DePaul students.**



THURSDAY, OCTOBER 27, 6:00PM
ANXIOUS BODIES

2017-22, France/Denmark/Japan/Germany/Hungary/Israel, ca 60 min.

In English, French, and Hebrew with English subtitles / Format: Digital video

This striking program explores the fraught terrain of bodies, relationships, and power through the work of five award-winning women animators. Presented in partnership with DePaul University's School of Cinematic Arts. **Free for DePaul students.**



JESSICA BARDSLEY

Jessica Bardsley (MFA 2011) is an artist-scholar working across film, writing, and studio art. In her award-winning films, landscapes serve as potent metaphors for emotional states. She weaves together imagery from documentaries, Hollywood films, and her own observational footage to create shape-shifting essays that connect personal stories to broader cultural narratives. Bardsley's films have screened at festivals like CPH:DOX, Visions du Réel, and True/False, as well as on the Criterion Channel. The Video Data Bank began distributing her work this summer.

What inspired you to become an artist? To use video?

When I was younger, I painted all the time; it was instinctive to make art. But at a certain point I felt like I didn't really "get" painting anymore, and I started writing. I liked creative nonfiction writers like Joan Didion, but it was actually Anne Carson's poetry that made me curious about video. Carson has this poem, "Longing, A Documentary." It's a very cinematic poem, a script really, about a woman who drives out to a river to make a photograph at night. I just remember thinking, "Well, if documentary could be like this..." and I loved the idea of making a documentary about a feeling. I just had an inkling that I could really do that with video.

How do you start a piece? How do you know when a piece is finished?

Overall, my art grows out of everyday life, usually from diffi-

culties I'm trying to work through. I talk to friends and see what their experiences are, and then I start to read and write. On a more practical level, my films begin with a process of collecting. I work with a lot of found footage, so I gather, I glean, I search the web, archives, everywhere. Sometimes I shoot footage and combine it with what I find. I also collaborate with a sound designer named Jacob Ross. We met in Chicago over a decade ago at the Experimental Sound Studio.

What influences or motivates you in the world?

I just think it's wild to be here on this earth feeling all the feels. Life is very difficult for a lot of people. I try to make work that recognizes that reality but also creates an open space. I try to conjure something larger, something sublime. I often find that quality in different outdoor environments.

What are you working on right now?

I am working on my first feature. It's an outgrowth of my new short film LIFE WITHOUT DREAMS. After finishing that film, I just felt like there was so much I was still interested in. I want to explore some of the dreamier aspects of night and the nocturnal. I am also writing a book about water and art.

[Read more at vdb.org](http://vdb.org)

All CATE events are presented with real-time captions (CART). For additional accessibility requests, please visit saic.edu/access or write cate@saic.edu

SPECIAL EVENTS & PARTNER PROGRAMS

MIDWEST FILM FESTIVAL

Join the Midwest Film Festival (MFF) for the last two events of their year-round First Tuesday screenings, featuring regionally produced films and celebrating the creatives who make them. MFF is a well-established, year-round film festival sitting proudly at the center of the creative production community in Chicago and the Midwest. midwestfilm.com; get tickets at siskelfilmcenter.org



TUESDAY, SEPTEMBER 6 PROVO

2022, dir. Emma Thatcher, USA, 85 min.

A self-destructive ex-Mormon living in Chicago learns her estranged, abusive father is on his deathbed in Provo, Utah. She embarks on a road-trip across the country to reckon with her past. *Preceded by Benet Holgerson's PRAIRIE GIRLS (12 min.)*



TUESDAY, OCTOBER 4

Join MFF for Advertising Community Night (Adcomm). Now in its twelfth year, Adcomm is a lively evening featuring an inclusive program of short works created by commercial filmmakers.

First Tuesdays begin at 7:00 pm with a networking reception, followed by a film presentation and Q&A with artists in attendance, wrapping up at a nearby venue with a celebratory after-party.



FRIDAY, SEPTEMBER 9, 6:30PM, SATURDAY, SEPTEMBER 10, 2:00PM & SUNDAY, SEPTEMBER 11, 2:00PM CODE OF THE FREAKS

2020, dir. Salome Chasnoff, USA, 69 min. In English / Format: Digital

Chasnoff's revelatory documentary presents a radical reframing of the use of disabled characters in film. Using hundreds of clips and a cast of disabled artists, scholars, and activists to investigate the power of movie imagery to shape the beliefs and behaviors of the general public toward disabled people, and of disabled people toward themselves. Paired with Tod Browning's FREAKS (pg 14). **Director in attendance for post-screening Q&A on Friday, September 9.**



SUNDAY, SEPTEMBER 11, 6:00PM BARBARA LEE: SPEAKING TRUTH TO POWER

2020, dir. Abby Ginzberg, USA, 82 min. In English / Format: Digital

An intimate, inspiring, and revealing portrait of Representative Barbara Lee (California's 13th congressional district), whose pioneering fight for human rights have made her a steadfast voice for peace, and for economic and racial justice. **Congresswoman Lee and director in attendance for post-screening Q&A.**

Celluloid Now

THURSDAY, SEPTEMBER 15, 7:00PM CELLULOID NOW OPENING NIGHT

The Chicago Film Society kicks off Celluloid Now with a deluxe screening at the Gene Siskel Film Center of short narratives, experimental films, and commercial ephemera, all projected in 35mm.



FILMMAKER Q&A

FRIDAY, SEPTEMBER 23, 7:00PM PUNCH 9 FOR HAROLD WASHINGTON

2021, dir. Joe Winston, USA, 90 min. In English / Format: Digital

One night only! Winner of the Chicago International Film Festival's documentary Audience Choice Award, this thrilling portrait of Chicago's first African American mayor explores the political battles he fought, and celebrates his legacy to Chicago and the nation. **Producer Raymond C. Lambert and other guests in attendance for a post-screening Q&A.**



BOOK SIGNING

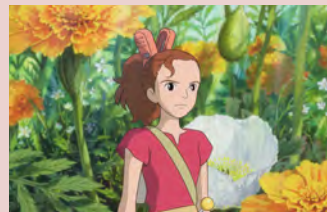
SUNDAY, OCTOBER 2, 3:45PM STARSTRUCK - IN CONVERSATION WITH MICHAEL KUTZA

Join Chicago International Film Festival Founder Michael Kutza for a lively conversation about his memoir, "Starstruck." This provocative and spirited autobiography chronicles Kutza's early days growing up on Chicago's west side, his creation of our city's longest-running film festival, and the decades of celebrities, international cinema, and audiences that followed. "Starstruck" will be available for purchase in advance and at the door; book signing to follow.



siskelfilmcenter.org/kidflix

TICKETS \$5
11AM



SATURDAY, SEPTEMBER 24 & SUNDAY, SEPTEMBER 25 KIKI'S DELIVERY SERVICE (MAJO NO TAKKYÛBIN)

1989, dir. Hayao Miyazaki, Japan, 102 min.

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

In this imaginative coming-of-age story, young witch-in-training Kiki moves to a small town with her talking cat, Jiji. When she gets the hang of her broomstick, the entrepreneurial Kiki starts a flying courier service, but when she loses her magic, she must overcome her self-doubt and get her powers back. *Recommended for ages 5+*

SATURDAY, OCTOBER 22 & SUNDAY, OCTOBER 23 THE SECRET WORLD OF ARRIETTY (KARIGURASHI NO ARRIETTY)

2010, dir. Hiromasa Yonebayashi, Japan, 95 min.

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

In this stunning adaptation of Mary Norton's book "The Borrowers", there is a secret world hidden beneath the floorboards, where the tiny Borrowers live out of sight. But when brave and tiny Arrietty is out gathering supplies, she is discovered by Shawn, a human boy, and they begin to form a friendship that blossoms into an extraordinary adventure. *Recommended for ages 7+*

FACES OF THE FILM CENTER

Our small staff is mighty, but to make the movie magic happen, we also rely on the dedication of our volunteers, the hustle of our advocacy groups, the innovation of our filmmakers, and the passion and curiosity of you, our audience members. Meet some of the faces whose support and vision have made the Film Center a destination for film lovers for 50 years and counting.



SALOME CHASNOFF

Director, CODE OF THE FREAKS (pg 18)

As a filmmaker, film lover, and SAIC faculty member, the Film Center is, proudly, my home theater and the first place I want to screen any new work. I've shown at Conversations at the Edge, Black Harvest and the Midwest Film Festival, special screenings, and it's always a huge honor. The technical staff is so knowledgeable, your work will always look great. When I proposed a double feature with Tod Browning's FREAKS for the opening night of our film, CODE OF THE FREAKS, Rebecca was all in. Where else can you get that kind of partnership? CODE OF THE FREAKS is a film made in Chicago, by Chicago filmmakers, and featuring Chicago artists, scholars, and activists. The Film Center is the ideal place for this film and we're so excited for our September screenings!



RAYMOND C. LAMBERT

Producer, PUNCH 9 FOR HAROLD WASHINGTON (pg 19)

What can I say about the Gene Siskel Film Center? I am a patron, have served on the Advisory Board, and been fortunate to screen every film that I have been a part of, beginning with my very first film; PHUNNY BUSINESS: A BLACK COMEDY. Simply stated, it is family for me. I love everything about the place; the venue, the staff, and last, but certainly not least, the best audiences in cinema. I am truly honored to be back this month with PUNCH 9 FOR HAROLD WASHINGTON. A story that takes place in Chicago, produced by Chicago filmmakers, screening at THE Gene Siskel Film Center. It gets no better than that.



JACK C. NEWELL

Director, HOW (NOT) TO BUILD A SCHOOL IN HAITI (pg 6)

The Gene Siskel Film Center is an important part in my evolution as a filmmaker and is an essential part of the Chicago film community. The Film Center screened my first feature film, CLOSE QUARTERS, ten years ago and has since been the home for many of my other films. Audiences at the Film Center are always thoughtful, engaged, and looking to be challenged, while also of course wanting to be entertained. Being able to screen a single film I made here would be an absolute honor; coming back now with my fourth film is truly humbling. To be able to share my work alongside groundbreaking cinema from around the world is all a Chicago-based filmmaker could hope for.

5 QUESTIONS WITH MARTINE SYMS

SAIC BFA 2007

DIRECTOR, THE AFRICAN DESPERATE



"IT'S EASY TO BE INTIMIDATED BY CINEMA. YOU HAVE TO DIVE IN WITH WHATEVER MEANS IS AVAILABLE."

You received your BFA from SAIC in 2007.

What are some of your most significant memories from your time there?

It's hard to choose one. I had so many incredible moments in Chicago. My first night I went to a Tracy + The Plastics concert by myself. Ashland Mines (DJ Total Freedom) came up and introduced himself. I hung out with him all night, ended up meeting Wu Tsang, Math Bass, and many others. Another memory that sticks in my mind is systematically watching all of the Criterion Collection films with Meg Onli. She lived next door to me.

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

Make a lot! Watch a lot! It's easy to be intimidated by cinema. You have to dive in with whatever means is available. SAIC has an insane collection of 16mm films, it houses the Video Data Bank, and you can see films nightly at Gene Siskel. When I'm shooting/editing I don't like to watch anything, but otherwise I usually watch a film a week. When I was in school I probably watched 5-10 films a week. I tend to go overboard.

What does "independent film" and "independent filmmaking" mean to you?

I've always been inspired by autonomous culture.

I think about independent film the same way I think about independent music. Which is to say it's INTERDEPENDENT. I want creative and economic freedom for myself and the collective.

What is a memorable moviegoing experience you've had?

For a while I lived by the Arclight and every Tuesday and Thursday I would run there to see a movie and then run home. My run home would inevitably blend into the film's narrative, especially if I saw an action movie. I was obsessed with this Russian film *HARDCORE HENRY* and it came me a crazy kinoeye when I left the theater. I felt like a cyborg.

What film do you watch again and again?

Jorgen Leth's *THE PERFECT HUMAN*. When I taught at CalArts I started every class with that film. It's cool to see how much it changes over 15 weeks. I also love *LA TOMBOLA* by Ximena Cuevas.

See *THE AFRICAN DESPERATE* at the Film Center starting September 30 (pg 7).

SUPPORT THE FILM CENTER

MAKE A DONATION

Consider making a tax-deductible donation of any amount to the Gene Siskel Film Center today. Donations of more than \$1,500 come with a complimentary Executive Producer Membership, entitling you to free entry for two to Film Center screenings for a year.



To make your donation online, visit siskelfilmcenter.org/supportus

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Your Film Center membership helps support our year-round programming and entitles you to an exciting array of perks, including:

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- Sneak preview passes to major motion pictures

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58th Chicago International Film Festival October 12 - 23, 2022

Full schedule coming September 19:
chicagofilmfestival.com/festival



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October 14-20, 2022!

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GOODBYE DRAGON INN, pg 10

AUGUST

AUGUST 26
THREE THOUSAND YEARS OF
LONGING
OPENS

SEPTEMBER

SEPTEMBER 2
PETER VON KANT
OPENS

SEPTEMBER 5
A SCANNER DARKLY
50/50 (35MM)

SEPTEMBER 6
MIDWEST FILM FESTIVAL FIRST
TUESDAYS

SEPTEMBER 7
MAMMA ROMA
PASOLINI (35MM)

SEPTEMBER 9, 10 & 11
CODE OF THE FREAKS
FILMMAKER IN PERSON

SEPTEMBER 9
FREAKS
FRINGE BENEFITS

SEPTEMBER 11
BARBARA LEE: SPEAKING
TRUTH TO POWER
FILMMAKER IN PERSON

SEPTEMBER 12
NO COUNTRY FOR OLD MEN
50/50

SEPTEMBER 12
GOODBYE, DRAGON INN
 TSAI MING-LIANG

SEPTEMBER 14
MEDEA
PASOLINI (35MM)

SEPTEMBER 15
CELLULOID NOW OPENING
NIGHT
(35MM)

SEPTEMBER 16, 17 & 20
HOW (NOT) TO BUILD A SCHOOL
IN HAITI

SEPTEMBER 16
DOS ESTACIONES
OPENS

SEPTEMBER 16
TAMING THE GARDEN
OPENS

SEPTEMBER 18
STRAIGHT LINE CRAZY
NATIONAL THEATRE LIVE

SEPTEMBER 19
THE HEADLESS WOMAN
50/50

SEPTEMBER 19
STRAY DOGS
 TSAI MING-LIANG

SEPTEMBER 21
THE DECAMERON
PASOLINI (35MM)

SEPTEMBER 22
CONVERSATIONS AT THE EDGE:
JESSICA BARDSLEY: INTO THE
CANYON

SEPTEMBER 23
PUNCH 9 FOR HAROLD
WASHINGTON
FILMMAKER IN PERSON

SEPTEMBER 23
THE AMERICAN DREAM AND
OTHER FAIRY TALES
OPENS

SEPTEMBER 24 & 25
KIKI'S DELIVERY SERVICE
KIDFLICKS

SEPTEMBER 26
DOGTUOTH
50/50 (35MM)

SEPTEMBER 26
DAYS
 TSAI MING-LIANG

SEPTEMBER 28
THE CANTERBURY TALES
PASOLINI (35MM)

SEPTEMBER 30
THE AFRICAN DESPERATE
OPENS

SEPTEMBER 30
RIOTSVILLE, U.S.A.
OPENS

OCTOBER

OCTOBER 2
STARSTRUCK - IN CONVERSATION
WITH MICHAEL KUTZA

OCTOBER 3
 TSAI MING-LIANG ARTIST LECTURE

OCTOBER 3
UNCLE BOONMEE WHO CAN
RECALL HIS PAST LIVES
50/50 (35MM)

OCTOBER 4
MIDWEST FILM FESTIVAL FIRST
TUESDAY

OCTOBER 5
ARABIAN NIGHTS
PASOLINI (35MM)

OCTOBER 7
MY IMAGINARY COUNTRY
OPENS

OCTOBER 7 & OCTOBER 9
THE SHAPE OF WATER
CINE LATINE

OCTOBER 7 & 8
THE DEVIL'S BACKBONE
CINE LATINE (35MM)

OCTOBER 8 & 13
CRIMSON PEAK
CINE LATINE (35MM)

OCTOBER 8 & 11
PAN'S LABYRINTH
CINE LATINE (35MM)

OCTOBER 9 & 10
NIGHTMARE ALLEY
CINE LATINE (35MM)

OCTOBER 10
LE HAVRE
50/50 (35MM)

OCTOBER 12
SALO, OR THE 120 DAYS OF
SODOM
PASOLINI (35MM)

OCTOBER 14-20
CHICAGO INTERNATIONAL FILM
FESTIVAL

OCTOBER 17
HOLY MOTORS
50/50

OCTOBER 20
CONVERSATIONS AT THE EDGE:
MARTA PAJEK: IMPOSSIBLE
FIGURES AND OTHER STORIES

OCTOBER 21
RIMINI
OPENS

OCTOBER 22 & 23
THE SECRET WORLD OF ARRIETTY
KIDFLICKS

OCTOBER 23
JACK ABSOLUTE FLIES AGAIN
NATIONAL THEATRE LIVE

OCTOBER 24
IDA
50/50 (35MM)

OCTOBER 27
CONVERSATIONS AT THE EDGE:
ANXIOUS BODIES

OCTOBER 28
DECISION TO LEAVE
OPENS

OCTOBER 28
LADY VENGEANCE
FRINGE BENEFITS

OCTOBER 31
GOODBYE TO LANGUAGE
50/50

Visit siskelfilmcenter.org for showtimes, and tickets.

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SAVE THE DATE

WEEKLY: OUR YEAR-LONG ANNIVERSARY SERIES 50/50 CONCLUDES WITH FILMS FROM OLIVIER ASSAYAS, LEE CHANG-DONG, AND ELIZA HITTMAN.

NOVEMBER: BLACK HARVEST FILM FESTIVAL CELEBRATES ITS 28TH YEAR, IN PERSON NOVEMBER 4-20 / VIRTUALLY NOVEMBER 21-27

DECEMBER: JONAS MEKAS CENTENNIAL & THE LATEST FROM FREDERICK WISEMAN

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