

# GENE SISKEL FILM CENTER

Vol. 50 Issue 1

GAZETTE • JANUARY/FEBRUARY 2022

## **IN THIS ISSUE:**

**Celebrate our 50th year with the weekly 50/50 series**

**Calling all kids: our family series  
*Kid Flix* starts in January**

**SAIC**

School of the Art Institute  
of Chicago

# FROM OUR CURATOR

(Kyle Flubacker)



## “ARE AUDIENCES BACK?”

This is a question I’m asked regularly from friends and family, film distributors, and critics. My response is always the same: “They were never really gone.” Even when the Film Center’s screens were dark, and our doors closed, our connection with our audience - that treasured, mutual appreciation - remained. We offered virtual film programming and welcomed filmmakers and scholars for Zoom conversations, all the while crafting plans for reopening safely. The Film Center never gave up, and neither did you: our members, our patrons, our volunteers. We look forward to welcoming you again to the Film Center in person, for anticipated new films from established and emerging auteurs; to monthly programs designed for all ages of movie lovers; and to mark the in-person return of some of our favorite series, including *Conversations at the Edge*, *National Theatre Live* and *Fringe Benefits*. We’re especially proud to present an around-the-world tour of five decades of cinema, celebrating our 50th anniversary one year at a time through our weekly *50/50* series. As the lights dim and the screen is illuminated, we gather alongside you, our audience, to be transported and transfixed by the power of moviegoing.

Rebecca Fons  
Gene Siskel Film Center Director of Programming

Chicago Palestine Film Festival  
(Shaban Studios)

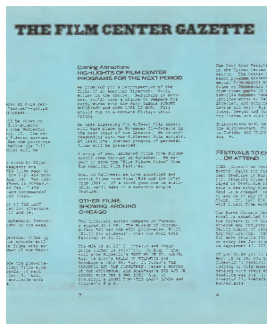
Screen to Screen conversation  
with Oscar nominees

UNAPOLOGETIC Q&A  
(Taylor Mason)

Chicago EU Film Festival  
(Connor Fenwick, SAIC)



# YOUR GAZETTE



August 1973

Since the 70's, the Film Center Gazette has been our way to connect with our audience, to let you know what exciting films we can't wait for you to experience. Every month, it's been a thrill to introduce you to the work of new directors and emerging, international cinema, while also presenting favorite film classics. For half a century, the Gazette has built excitement for an eclectic array of films.

For most of the Film Center's 50-year history, our film program was built month by month. Going forward, programming will be much more responsive to you--our audience. If you are loving a film, we will hold it over. The Gazette will reflect this nimbleness by publishing opening dates of new films, but leaving the closing dates open ended.

Everything that we do has always been about you. The new bi-monthly Gazette will amplify this idea by celebrating the people behind the films and in the audience who support the work of the Gene Siskel Film Center. I hope that you slip this into your backpack or purse, or clip it to your refrigerator. And please let us know what you think of this new version of our beloved Gazette.

Enjoy, and we look forward to seeing you at the movies.

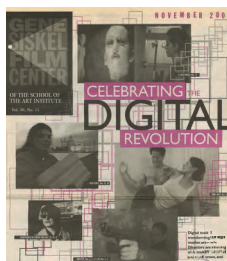
Jean de St. Aubin  
Gene Siskel Film Center Executive Director



January 1980



March 1995



November 2002



March 2018



Looking for virtual programming?  
Visit [siskelfilmcenter.org/filmcenterfromyoursofa](https://siskelfilmcenter.org/filmcenterfromyoursofa)  
for our available virtual titles and programs!

# ★Celebrating 50 years of Excellence★



Students gather with balloons at the front entrance of the new 280 Building, October 6, 1976.

In the fall of 1972, I moved to Chicago with my college friend and new SAIC graduate student Warner Wada. We wanted to start a film series at the school but learned that the Film Center had just received an NEA grant to do just that. January 1973, as I recall, was the opening night of the Film Center: Warner was the projectionist, I ran the box office and typed program notes.

It's hard to imagine today, but in the era before the internet, before streaming, before video, before email, hell, before computers ... film exhibition was very different. We were filling in film history for audiences, from the experimental films of Kenneth Anger, Carolee Schneemann, or George Kuchar—

## Ambitious art film project launched at Art Institute

By GENE SISKEL

THIS ARTICLE is dedicated to the hundreds of persons who have shared with us their interests, ideas, and passion. Most of them, and many more, are not mentioned here. Change is a constant in the world. We are always in the process of change. Our problems are new.



*Camille Cook receives grant from the National Endowment for the Arts to begin a film center in Chicago*

*Film Center moves to brand-new theater inside the School of the Art Institute of Chicago's 280 Building.*



*Presents the first Festival of Films from Iran*



*Began copresenting the Asian American Showcase*

1972

1974

1976

1989

1995

1996

*Presents first film festival Films by Women*

## Films by Women / Sept. 3-17 Chicago '74



Only women really know how women really live

Presented by the Film Center at the Art Institute of Chicago

Supported by the National Endowment for the Arts

3 4 5 6 7

*Hong Kong Film Festival is launched*



*The Black Harvest Film Festival is launched*



all of whom appeared in person—to film history, through such august figures as King Vidor and Alberto Cavalcanti—who all came to Chicago.

There was an archive, too, which the Film Center's founder Camille Cook was committed to growing. That's how I ended up on a European train platform in the freezing cold of the 1974 winter to hand over a bundle of cash to the legendary Gregory Markopoulos in exchange for a prized print of his rare, proto-gay masterpiece, *TWICE A MAN*, which I then hand-carried back to Chicago.

My proudest moment came in 1974 with the landmark *Films by Women Festival*. Gene Siskel had

invited me and Patricia Erens to create a women's film festival that led to the Chicago Tribune would finance. Thus began months of planning and wrangling that led to a week-long festival with attendance of 10,000—a touchstone event that women, for years after, would come up to me in the street to credit—for jump-starting their careers, ending their marriages, shaping their friendships. It was the biggest event the Film Center had ever attempted, and it was a smash hit.

In 1976, I tried to repeat that success with another big festival, a version of the Bicentennial series that were ubiquitous then. We put on a festival of *Revolutionary Films*, and again the *Chicago*

*Tribune* paid for it. The cover of the Sunday arts section was a raised fist clenching a film strip, all red and black and white!

Everything I do in life started back there at the Film Center and with the energies of Chicago in that magical moment of hope and radical thinking, back when outrage was more common than paralysis, back when the future truly seemed magical. Thank you!

### B. Ruby Rich

Member of the Film Center's inaugural programming team;  
Editor in Chief, *Film Quarterly*; and  
Professor Emeritus, University of California, Santa Cruz

To read the complete transcript visit [siskelfilmcenter.org](http://siskelfilmcenter.org)



*Conversations at the Edge created in partnership with Video Data Bank and SAIC department of Film, Video, New Media, and Animation*



*Lucretia Martel welcomed as part of our Panorama Latinx initiative*



*Facility closes in March, due to COVID-19 pandemic. Begin streaming films in April 2020*

## 2000 2001 2002 2011 2018 2020 2021

*Renamed the Gene Siskel Film Center; moved to current 164 N. State St. location the following year*



*One-year dedication of 164 N. State St. location with special guests Roger Ebert and Nicole Kidman*

*Began copresenting the Chicago Palestine Film Festival*



*Joyfully reopens in August*



# 50/50 <sup>\*\*\*\*\*</sup>FILM SERIES

Visit [siskelfilmcenter.org/50](http://siskelfilmcenter.org/50) for passes, tickets, and more information.

GIVE OR  
GET A 50/50  
PASS!

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. 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.



## MONDAY, JANUARY 3 THE BITTER TEARS OF PETRA VON KANT

1972, dir. Rainer Werner Fassbinder, West Germany, 124 min.

In German with English subtitles / Format: 35mm

This unforgettable dissection of the imbalanced relationship between a haughty fashion designer and a beautiful ingenue - based, in a sly gender reversal, on his own desperate obsession with a young actor - is a true Fassbinder affair, featuring full-throttle performances by an all-female cast.



## MONDAY, JANUARY 10 DAY FOR NIGHT

1973, dir. François Truffaut, France, Italy, 116 min.

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

In one of his most beloved films, Truffaut himself appears as the harried director of a frivolous melodrama, the shooting of which is plagued by the whims of a neurotic actor, an aging diva, and a fresh-faced newcomer.



## MONDAY, JANUARY 17 A WOMAN UNDER THE INFLUENCE

1974, dir. John Cassavetes, USA, 147 min.

In English and Italian with English subtitles / Format: 35mm

Cassavetes' landmark film is an uncompromising portrait of domestic turmoil and mental illness, starring Gena Rowlands and Peter Falk as a married couple deeply in love but unable to express themselves in terms the other can understand.



## MONDAY, JANUARY 24 JEANNE DIELMAN, 23, QUAI DU COMMERCE, 1080 BRUXELLES

1975, dir. Chantal Akerman, France, Belgium, 201 min.

In French with English subtitles / Format: 35mm

Hypnotic, meticulous and methodical, the daily routine and chores of a middle-aged widow are studied in Akerman's singular and astonishing masterpiece.

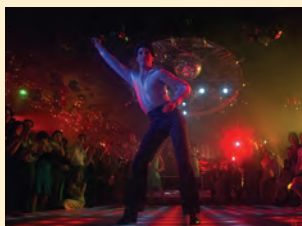
## ★ Celebrating 50 years of Excellence ★



### **MONDAY, JANUARY 31** **THE MAN WHO FELL TO EARTH**

1976, dir. Nicolas Roeg, UK, 140 min. In English / Format: 4K Digital

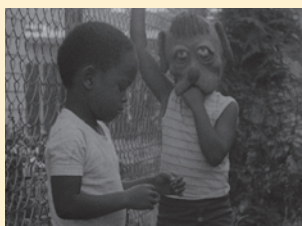
Thomas Jerome Newton (David Bowie) crashes to Earth and immediately registers a series of world-changing patents in an effort to return to his parched planet and dying family. But will the authorities let him go?



### **MONDAY, FEBRUARY 7** **SATURDAY NIGHT FEVER**

1977, dir. John Badham, USA, 118 min. In English / Format: 35mm

In this camp classic (and Gene Siskel's favorite film of all time) Tony (John Travolta) works a dead end job and still lives at home in Brooklyn, but at the nightclub he comes alive. When a dance competition is announced, he tries to escape his reality through disco.



### **MONDAY, FEBRUARY 14** **KILLER OF SHEEP**

1978, dir. Charles Burnett, USA, 80 min. In English / Format: 35mm

In Los Angeles, Stan works at a slaughterhouse - labor he abhors. The stress of his job mirror the pressures of his personal and family life in Burnett's unhurried, authentic portrait of Black lives in America.



### **MONDAY, FEBRUARY 21** **STALKER**

1979, dir. Andrei Tarkovsky, Soviet Union, 161 min

In Russian with English subtitles / Format: Digital

In Tarkovsky's stunning, enigmatic and groundbreaking work, the Stalker leads two men into the Zone, a place rumored to fulfill one's most deeply held desires.

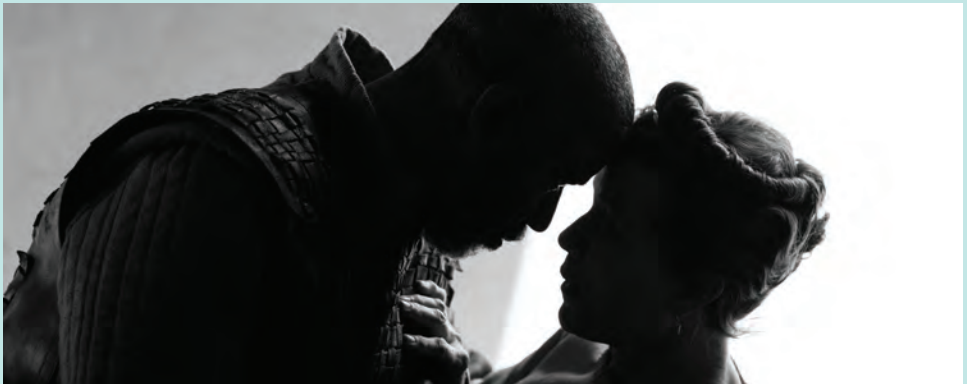


### **MONDAY, FEBRUARY 28** **THE BLUES BROTHERS**

1980, dir. John Landis, USA, 133 min. In English / Format: 35mm

In this distinctly Chicago, distinctly 80s classic, Jake (John Belushi) is released from prison and reunites with his brother, Elwood (Dan Aykroyd) and endeavours to get the band back together and raise money for the orphanage where they grew up.

# NEW RELEASES



**OPENS JANUARY 2**

## **THE TRAGEDY OF MACBETH**

*2021, dir. Joel Coen, USA, 105 min. In English / Format: Digital*

Denzel Washington and Frances McDormand star in Joel Coen's bold and fierce adaptation; a tale of murder, madness, ambition, and wrathful cunning.

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**OPENS JANUARY 7**

## **A HERO (GHAHREMAN)**

*2021, dir. Asghar Farhadi, France, Iran, 127 min. In Persian with English subtitles / Format: Digital*

Asghar Farhadi (*A SEPARATION*), richly weaves themes of social media, ethics, and expectations in this co-winner of the 2020 Cannes Grand Prix. Rahim is imprisoned after defaulting on a business debt. On a temporary release from prison, Rahim's girlfriend Farkhondeh presents him with an opportunity to reclaim his honor and secure his release. From there, every move Rahim makes leads him down a slippery slope of half truths and misunderstandings, culminating in a quiet but shattering commentary on how - and who - we idolize.





FILM CENTER  
EXCLUSIVE

**OPENS JANUARY 28**  
**INTRODUCTION**

2021, dir. Hong Sangsoo, South Korea, 56 min.

In Korean with English subtitles / Format: Digital

Youngho goes to see his father who is tending to a famous patient. He surprises his girlfriend, Juwon, in Berlin where she is studying fashion design. He goes to a seaside hotel to meet his mother and brings his friend Jeongsoo with him. For his twenty-fifth feature as director and his first as cinematographer, Hong Sangsoo's **INTRODUCTION** cuts to the essence of who we are as people, like an unexpected hug on a winter's day.

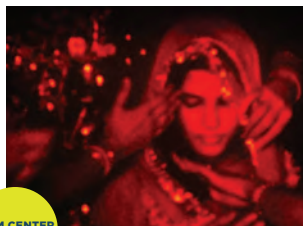


**OPENS FEBRUARY 4**  
**SUNDOWN**

2021, Michel Franco, France, Mexico, Sweden, 83 min.

In English and Spanish with English subtitles

Franco (**DANIEL AND ANA, AFTER LUCIA**) explores wealth and ennui in this searing, taut drama. When an emergency requires Neil (Tim Roth) and his loved ones to cut short their luxurious Mexican vacation and return home, Neil decides instead to abandon his obligations, his family, and his life.



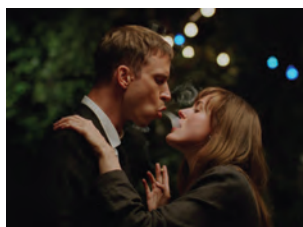
FILM CENTER  
EXCLUSIVE

**OPENS FEBRUARY 18**  
**A NIGHT OF KNOWING NOTHING**

2021, dir. Payal Kapadia, France, India, 97 min.

In English, Hindi, Bengali and French with English subtitles / Format: Digital

Through a series of letters read aloud to an absent lover, we learn about the fears, desires, and philosophical identity of a young woman named L. Winner of the Golden Eye award for best documentary at Cannes, Kapadia's feature debut is a testament to the inseparability of life, film, politics, and dreams.



**OPENS FEBRUARY TBA**  
**THE WORST PERSON IN THE WORLD**

2021, dir. Joachim Trier

Norway, France, Sweden, Denmark, 127 min.

In Norwegian with English subtitles / Format: Digital

Chronicling four years in the life of Julie, **THE WORST PERSON IN THE WORLD** examines one woman's quest for love and meaning in the modern world. Fluidly told in twelve chapters, the film features a breakout performance by Cannes Best Actress winner Renate Reinsve as she embarks on relationships with two very different men in her search for happiness and identity.

Visit [siskelfilmcenter.org/ntl](http://siskelfilmcenter.org/ntl) for tickets.

\$16  
GENERAL  
\$8  
MEMBERS

*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.*

**SUNDAY, JANUARY 23, 2:00PM**

## SKYLIGHT

2014, dir. Stephen Daldry, UK, 180 min. In English / Format: Digital

On a bitterly cold London evening, schoolteacher Kyra Hollis (Carey Mulligan) receives an unexpected visit from her former lover, Tom Sergeant (Bill Nighy), a successful and charismatic restaurateur whose wife has recently died. As the evening progresses, the two attempt to rekindle their once passionate relationship, only to find themselves locked in a dangerous battle of opposing ideologies and mutual desires.

**SUNDAY, FEBRUARY 27, 2:00PM**

## CYRANO DE BERGERAC

2020, dir. Jamie Lloyd, UK, 180 min. In English / Format: Digital

Fierce with a pen and notorious in combat, Cyrano (James McAvoy) almost has it all - if only he could win the heart of his true love Roxane. There's just one big problem: he has a nose as huge as his heart. Will a society engulfed by narcissism get the better of Cyrano - or can his mastery of language set Roxane's world alight?



**FRINGE  
BENEFITS**

STUDENT TIX  
JUST \$5!

*Presenting the provocative and embracing the extreme, this monthly late night series is dedicated to celebrating films that live on the margins - the niche, the unusual, the divisive, and the camp.*

**FRIDAY, JANUARY 29 & SATURDAY, JANUARY 30, 9:30PM**

## THE SEDUCTION OF MIMI

1972, dir. Lina Wertmüller, Italy, 108 min. In Italian with English subtitles / Format: Digital

In this raucous, satirical comedy, the late Wertmüller - the first woman to ever receive a Best Director Academy Award® nomination - takes aim at government corruption, misogyny, and sexual politics that fifty years on still pack a punch. Giancarlo Giannini is Mimi, who is depressed after losing his wife, his job, and his home. His spirits are lifted when he falls in love with the beautiful Fiorella. When Giancarlo's past returns to haunt him, comedy and commentary hilariously ensue.

**FRIDAY, FEBRUARY 11 & SATURDAY, FEBRUARY 12, 9:30PM**

## CANDYMAN PRESENTED AS PART OF SCORED BY GLASS (PG 14)

1992, dir. Bernard Rose, USA, 99 min. In English / Format: 35mm

University of Chicago student Helen has chosen her thesis project: an analysis of the urban legend of Candyman, a tortured spirit who haunts the dilapidated hallways of Chicago's now demolished Cabrini-Green housing project. As Helen studies the myth, she is pulled into an American gothic nightmare, punctuated by Philip Glass's haunting score.



# KID FLIX

Visit [siskelfilmcenter.org/kidflix](http://siskelfilmcenter.org/kidflix) for full program schedule.

ALL  
TICKETS \$5

Introducing Kid Flix, the Film Center's film series curated for families, children, and film fans of all ages! Presenting classic films and audience favorites at **11:00AM**, each Kid Flix showtime is preceded by a short media-literacy introduction by Film Center staff.

## SATURDAY, JANUARY 8 & SUNDAY, JANUARY 9 WOLFWALKERS

2020, dirs. Tomm Moore, Ross Stewart, Ireland, Luxembourg, USA, UK, 100 min. In English / Format: Digital

While exploring the forbidden, magical lands of Ireland, young wolf hunter Robyn befriends Mebh, a member of a tribe rumored to transform into wolves by night. Recommended for ages 8+

## SATURDAY, FEBRUARY 12 & SUNDAY, FEBRUARY 13 ERNEST & CELESTINE

2012, dirs. Benjamin Renner, Stéphane Aubier, Vincent Patar  
France, Belgium, Luxembourg, 80 min. Dubbed in English / Format: Digital

Celestine the mouse is an artist and a dreamer, and when she nearly ends up as breakfast for the poet bear Ernest, the two form an unlikely bond. Recommended for ages 6+

## SATURDAY, MARCH 19 & SUNDAY, MARCH 20 WILLY WONKA & THE CHOCOLATE FACTORY

1971, dir. Mel Stuart, USA, 100 min. In English / Format: 35mm

The mysterious Willy Wonka gives five children, including poor Charlie Bucket, the chance to tour his strange and fantastic candy factory. Recommended for ages 8+

## SATURDAY, APRIL 9 & SUNDAY, APRIL 10 SONG OF THE SEA

2014, dir. Tomm Moore, Ireland, Luxembourg, Belgium, France, Denmark, 93 min. In English / Format: Digital

The last seal-child, Saoirse, and her brother Ben, go on an epic journey to save the world of magic and discover the secrets of their past. Recommended for ages 7+

## SATURDAY, MAY 14 & SUNDAY, MAY 15 THE BOY AND THE WORLD (O MENINO E O MUNDO)

2013, dir. Alé Abreu, Brazil, 80 min.  
Limited Portuguese dialogue subtitled in English / Format: Digital

Cuca's cozy rural life is shattered when his father leaves for the city, prompting him to embark on a quest to reunite his family. Recommended for ages 7+



Visit [siskelfilmcenter.org/badromance](http://siskelfilmcenter.org/badromance) for tickets.

*Obsession, devotion, sex and madness - sometimes lovers are a match made in heaven, or made in hell. Celebrate (or rebel against) Valentine's Day and the February onslaught of roses, hearts, and boxes of chocolate with these portraits of toxic love, tumultuous relationships, opposites attracting, and the painful passions of Bad Romance.*



**TUESDAY, FEBRUARY 1, 7:00PM &  
SATURDAY, FEBRUARY 12, 7:00PM**  
**GASLIGHT**

1944, dir. George Cukor, USA, 114 min. In English / Format: 35mm

After the death of her aunt, Paula (Ingrid Bergman) is sent to study in Italy. While there, she falls in love with the charming Gregory Anton (Charles Boyer). The two return to London, and Paula begins to notice strange goings-on: missing pictures, footsteps in the night, and gaslights that dim without being touched. As she fights to retain her sanity, her new husband's intentions come into question.



**THURSDAY, FEBRUARY 3, 7:00PM &  
SUNDAY, FEBRUARY 27, 5:00PM**  
**A NEW LEAF**

1971, dir. Elaine May, USA, 102 min. In English / Format: 35mm

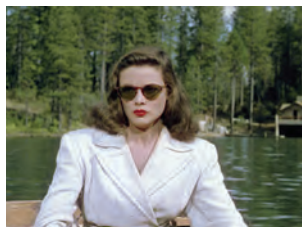
Henry Graham (Walter Matthau), a spoiled and self-involved man who has squandered his inheritance, is determined to maintain his life of comfort by marrying the tragically awkward heiress Henrietta Lowell (May) in this underseen comedy delight.



**FRIDAY, FEBRUARY 4, 7:00PM &  
SATURDAY, FEBRUARY 19, 7:00PM**  
**FATAL ATTRACTION**

1987, dir. Adrian Lyne, USA, 119 min. In English / Format: 35mm

In this lurid, sensational contribution to the 80s trend of psychosexual thrillers, after family man Dan (Michael Douglas) has a fling with Alex (Glenn Close), her behavior escalates from infatuation to obsession, putting Dan's career, marriage and entire life in jeopardy. Hide your bunnies.



**SATURDAY, FEBRUARY 5, 7:00PM &  
THURSDAY, FEBRUARY 17, 7:00PM**  
**LEAVE HER TO HEAVEN**

1945, dir. John Stahl, USA, 110 min. In English / Format: Digital

Writer Richard falls quickly in love with the gorgeous Ellen (Gene Tierney in an impeccable performance), whose devotion for him tilts into a world of instability, intensity, and wickedness.



**SUNDAY, FEBRUARY 6, 5:00PM &  
TUESDAY, FEBRUARY 15, 7:00PM**  
**WHO'S AFRAID OF VIRGINIA WOOLF?**

1966, dir. Mike Nichols, USA, 131 min. In English / Format: 35mm

When history professor George (Richard Burton) and his boozy wife, Martha (Elizabeth Taylor) invite a young couple over for a nightcap, the evening erupts into a no-holds-barred torrent of marital and domestic angst.



**TUESDAY, FEBRUARY 8, 7:00PM &  
SATURDAY, FEBRUARY 26, 7:00PM**  
**THAT OBSCURE OBJECT OF DESIRE**

1975, dir. Luis Buñuel, France, Spain, 102 min.

In French and Spanish with English subtitles / Format: 35mm

Deception, duplicity, sexual frustration - ain't love grand? Buñuel's protagonist Mathieu (Fernando Rey) recounts his romantic triumphs and tribulations.



**THURSDAY, FEBRUARY 10, 7:00PM &  
SUNDAY, FEBRUARY 20, 5:00PM**  
**WILD AT HEART**

1990, dir. David Lynch, USA, 124 min. In English / Format: 35mm

Recently released from prison, Sailor (Nicolas Cage) reunites with girlfriend Lula (Laura Dern) for a road trip from hell. This cult classic fever dream from Lynch is a surrealist love story dripping with sleaze.



**FRIDAY, FEBRUARY 11, 7:00 PM &  
FRIDAY, FEBRUARY 18, 7:00 PM**  
**IN THE REALM OF THE SENSES**

1976, dir. Nagisa Oshima, Japan, 102 min.

In Japanese with English subtitles / Format: 35mm

Oshima's provocative, controversial and shocking film graphically depicts the all-consuming, transcendent - but ultimately destructive - love of a man and a woman living in an era of ever-escalating imperialism and governmental control. *Content consideration: contains explicit, unsimulated sexual content.*



**SUNDAY, FEBRUARY 13, 5:00PM &  
FEBRUARY 22, 7:00PM**  
**HAPPY TOGETHER**

1997, dir. Wong Kar Wai, Hong Kong, 96 min.

In Mandarin, Cantonese and Spanish with English subtitles / Format: DCP

Raw and feverish, Wong Kar Wai's paints a searing portrait of the turbulent relationship between Ho and Lai, as they break up, make up, fall apart, and fall back in love while traveling through Argentina.

**FRIDAY,**

**TUESDAY,**



Visit [siskelfilmcenter.org/pedro](http://siskelfilmcenter.org/pedro) for tickets.

In celebration of Spanish auteur Pedro Almodóvar, and in anticipation of his newest film, *PARALLEL MOTHERS*, the Film Center presents six of our favorite Almodóvar titles, infusing the grey winter months with Almodóvar's bold colors, his trademark wit, and his rousing perspective on sexuality, family, women and love.



**WEDNESDAY, JANUARY 5, 7:00PM &  
SATURDAY, JANUARY 8, 1:00PM  
WOMEN ON THE VERGE OF A NERVOUS  
BREAKDOWN**

1988, Spain, 100 min. In Spanish with  
English subtitles / Format: 35mm

Almodóvar's idiosyncratic farce finds Pepa, recently abandoned by her lover Ivan and desperate to find out why. On her journey for the truth she bumps into Ivan's son and fiancée, and a terrorist cell who have been secretly holding her best friend hostage.



**WEDNESDAY, JANUARY 12, 7:00PM &  
SATURDAY, JANUARY 15, 1:00PM  
ALL ABOUT MY MOTHER**

1998, Spain, France, 101 min. In Spanish and  
Catalan with English subtitles / Format: 35mm

In Almodóvar's Academy Award®-winning melodrama, Manuela is devastated when her teenage son, Esteban, is hit by a car and killed. In memory of her son, she travels to Barcelona to reunite with Esteban's estranged father, along the way connecting with a hooker, a nun and a diva.



**WEDNESDAY, JANUARY 19, 7:00PM &  
SATURDAY, JANUARY 22, 1:00PM  
TALK TO HER**

2002, Spain, 102 min. In Spanish with  
English subtitles / Format: 35mm

Spiritual, sensual and divine, *TALK TO HER* explores the human connections we are fated to make, when two separate relationships - between Benigno the nurse and injured dancer Alicia; and the lovers Marco, a journalist, and Lydia, a famous matador - become intertwined.



**WEDNESDAY, JANUARY 26, 7:00PM &  
SATURDAY, JANUARY 29, 1:00PM  
VOLVER**

*2006, Spain, 121 min. In Spanish with  
English subtitles / Format: 35mm*

In this nuanced ghost story, Raimunda and her sister Sole grieve the death of their mother Irene, who died recently in a house fire. When Irene's ghost appears, so do the shadows and demons of tragedies past.



**WEDNESDAY, FEBRUARY 2, 7:00PM &  
SATURDAY, FEBRUARY 5, 1:00PM  
BROKEN EMBRACES**

*2009, Spain, 127 min. In Spanish with  
English subtitles / Format: 35mm*

Passion, creativity, and guilt are explored in Almodóvar's story of the now blind filmmaker Harry Caine. When the powerful millionaire Ernesto Martel dies, Harry reminisces about his professional downfall and the jealous and catastrophic battle with Ernesto over actress Lena.



**WEDNESDAY, FEBRUARY 9, 7:00PM &  
SATURDAY, FEBRUARY 12, 1:00PM  
PAIN AND GLORY**

*2019, Spain, France, 103 min.  
In Spanish with English subtitles / Format: Digital*

Antonio Banderas shines as Salvador, a prolific film director in physical and career decline. When one of his films has been restored, he is invited to appear at a screening alongside the film's lead actor, his estranged former lover, Alberto. When the men reunite, Salvador's past and present collide.

**Volunteer with us! Support the Film Center, and see movies for free!**  
[Email filmcenter@saic.edu](mailto:filmcenter@saic.edu)



Visit [siskelfilmcenter.org/glass](http://siskelfilmcenter.org/glass) for tickets.

Presented in collaboration with the Chicago Symphony Orchestra, the Film Center celebrates the influence and impact of composer Philip Glass with some of our favorite Glass scores. Round out your Glass listening experience with a program of Muti, Uchida, and Philip Glass in Orchestra Hall at Symphony Center February 17-19, as Riccardo Muti conducts Glass' Eleventh Symphony, a colorful, exuberant score that the composer wrote for his own 80th-birthday celebration.



**FRIDAY, FEBRUARY 11 &  
SATURDAY, FEBRUARY 12, 9:30PM**

**CANDYMAN** PRESENTED AS PART OF FRINGE BENEFITS (PG 8)

1992, dir. Bernard Rose, USA, 99 min. In English / Format: 35mm

University of Chicago student Helen has chosen her thesis project: an analysis of the urban legend of Candyman, a tortured spirit who haunts the dilapidated hallways of Chicago's now demolished Cabrini-Green housing project. As Helen studies the myth, she is pulled into an American gothic nightmare, punctuated by Philip Glass's haunting score.



**WEDNESDAY, FEBRUARY 16, 8:00PM**  
**INQUIRING NUNS**

1968, dirs. Gerald Temaner, Gordon Quinn, USA, 60 min.

In English / Format: Digital

In the first film Glass scored, two young nuns explore Chicago, from a supermarket to the Art Institute and in front of churches on Sunday, confronting people with the crucial question, "Are you happy?" *Director Gordon Quinn scheduled to introduce this screening.*

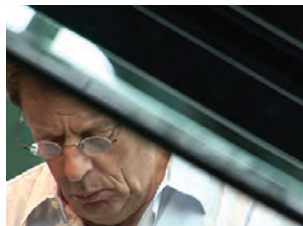


**SATURDAY, FEBRUARY 19, 3:00PM**  
**KOYAANISQATSI**

1982, dir. Godfrey Reggio, USA, 86 min.

In English and Hopi with English subtitles / Format: Digital

Drawing its title from the Hopi word meaning "life out of balance," this renowned documentary, nearly dialogue-free but bombastically scored by Glass, reveals how humanity has grown apart from nature.



**SUNDAY, FEBRUARY 20, 3:00PM**  
**GLASS: A PORTRAIT OF PHILIP IN TWELVE PARTS**

2007, dir. Scott Hicks, USA, 119 min. In English / Format: Digital

Academy Award®-nominated director Scott Hicks (SHINE) documents an eventful year in the career and personal life of Philip Glass as he interacts with a number of friends and collaborators, including Chuck Close, Ravi Shankar, and Martin Scorsese.



Visit [siskelfilmcenter.org/cate](http://siskelfilmcenter.org/cate) for more details.



**THURSDAY, FEBRUARY 17, 6:00PM**

## THE FILMS OF NAZLI DINÇEL

2015-2018 USA, Turkey, Argentina, 66 min. In English / Format: 16mm and Digital Video

Nazlı Dinçel's hand-made films reflect on experiences of physical and cultural disruption, from intimate states of arousal to her own immigration from Turkey to the United States. By scratching, sewing, letter-punching, and hand-developing, she draws comparisons between the sensuous physicality of film and the body. Dinçel presents a selection of works, including her rarely screened video, *UNTITLED* (2016), and discusses her practice. Presented in partnership with SAIC's Video Data Bank.

*BETWEEN RELATING AND USE*, 2018; *SHAPE OF A SURFACE*, 2017; *SOLITARY ACTS* (4, 5, 6), 2015; *UNTITLED*, 2016; *INSTRUCTIONS ON HOW TO MAKE A FILM*, 2018.

Born in Ankara, Turkey, Nazlı Dinçel moved to the United States as a teenager. She now lives in Milwaukee, where she is building an artist-run film laboratory, part of a global network of collectives dedicated to exploring the possibilities of analog filmmaking in the wake of the photochemical film industry's collapse. While she's known for her films, she works across a number of mediums, drawing inspiration from Turkish weaving and rug making. Her work has been exhibited internationally, including at the Museum of Modern Art in New York, the Walker Art Center in Minneapolis, and Rotterdam, Hong Kong, and Buenos Aires International Film Festivals, among many others.

### Can you tell us something about your background?

I immigrated from Turkey to the United States as an exchange student at age 17 to a small Wisconsin town. My initial host family worked at Harley Davidson and had a side parrot-breeding business. On top of the culture shock, I was taught to put diapers on parrots so they can learn how to fly in the house, which taught me a lot about the oddity of suburban life in America. My parents are bankers, so I am mostly self-taught when it comes to art and image making.

### What inspired you to become an artist?

Having a natural impulse to create and being inspired by the art of storytelling in my culture.

### What has been the best screening experience of your work?

I always project my own films and am usually behind the running of the screening. The projection booth is a spot I feel most comfortable in. My experiences have been pretty similar because of this. I like seeing the setups at different institutions, but I also love the intimacy of showing work in a microcinema, which allows both being in the booth and being a part of the audience in a single room. I mostly enjoy hearing people laugh with the work.

**To read the complete transcript, visit [vdb.org](http://vdb.org)**

# FACES OF THE FILM CENTER

*Every time the curtain parts, it's due to the efforts of our dedicated community of volunteers, staff members, advocacy groups, filmmakers—and you, our loyal audience members. Meet some of the “faces” whose support and vision have made the Film Center a destination for film lovers, as they reflect on some of their favorite memories from the past half century.*



## **NK GUTIÉRREZ**

**Co-Chair of the Black Harvest Community Council**

*My favorite memory of the Film Center is the Black Harvest Opening Night screening of my first short film, THE LAST NEW YEAR. While it's every filmmaker's dream to have their Chicago premiere at such a beautiful and prestigious theater, what I remember most is the level of support I received from the people running the festival. I felt so special and so seen by the Black Harvest Film Festival family; it was one of the best nights of my life!*



## **ANNA HA**

**Member; Gene Siskel Film Center Associate Producers**

*I really love the director retrospectives and having the opportunity to see films that are a little harder to track down. I was thrilled to finally see BEAU TRAVAIL on the big screen during the Claire Denis series! I chose to be an Associate Producer because I'm always looking for ways to stay active in the film community, and I jumped at the opportunity to get involved with one of Chicago's most important film institutions!*



## **JIM JACOB**

**Film Center member since August 1, 1997**

*One of my favorite memories of the Film Center is of the presentation of EAST OF EDEN, which included the overture. I continue to renew my membership because I really like regional and art house films, and the Film Center is a comfortable theater with great projection.*



## **MARCEL MUÑOZ**

**Advisory Board member; Co-Chair of the 50th Anniversary Planning Committee**

*My favorite memory of the Film Center is seeing it reopen this year through all the challenges in the last 18 months. Being a co-chair of the 50th Anniversary Committee, I see the opportunity to grow the GSFC's reach and impact as we adapt to the next 50 years. It starts with our community. So, our 2022 initiatives seek to recognize the past 50 years while also putting much-needed focus on the voices of tomorrow.*

## 5 QUESTIONS WITH PAYAL KAPADIA

DIRECTOR OF  
*A NIGHT OF KNOWING NOTHING*



### What does “representation” in film and filmmaking mean to you?

I think cinema is always a representation of oneself and that is determined by one’s political views, social position, and privileges or the lack thereof. We might try to be honest in our representation of others through research. You can make a film about someone else’s social history or community but that film will still represent you and not the community you are choosing to represent.

However, if communities truly need to be represented, then filmmakers from those communities and people of varied identities need to be making films themselves. Unfortunately, several marginalised groups have been historically kept out of the filmmaking process. This is slowly changing and we can already see what a difference in cinematic discourse it is producing.

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

I prefer not to give too much advice...but I think, as I recall my time at film school, I would sometimes be afraid of taking a lot

of risks. It took me time to break out of that and start to be open to the possibilities of the medium. Also to be comfortable with failing if some ideas did not work. I think this helped free me a lot from the baggage of achieving a final film rather than giving into the process, which I now find to be equally important.

### How do you define yourself as an independent filmmaker?

Indian cinema is predominantly produced through an ‘industry’ which is dominated by Bollywood and now increasingly by Netflix and Amazon. There are producing and distributing models in place that cater to films made within this set up. In the past few years, the work I have been doing does not get support from this space. This also gives me some freedom with the ideas I like to explore and the cinematic forms I try to use. Perhaps, in that sense, I could call myself an independent filmmaker.

### What is a memorable moviegoing experience you’ve had?

When I was a student at university I went to a film festival called Experimenta. It was (as the name suggests) a festival that focused on experimental cinema from

across the world. This was a time when the internet was only slowly becoming a big part of our lives, so we didn’t have many opportunities to watch things online. At Experimenta, I discovered that another kind of cinema was possible and slowly, it opened up a whole other world.

### What film do you watch again and again?

I watch several films again and again. These films calm me down and help me to move forward. These include the ‘Correspondence’ series between José Luis Guerin and Jonas Mekas, *EMBRACING* by Naomi Kawase, *SYNDROMES AND A CENTURY* by Apichatpong Weerasethakul, *OUR BELOVED MONTH OF AUGUST* by Miguel Gomes, *DRIFTING CLOUDS* by Aki Kaurismäki, *BEAU TRAVAIL* by Claire Denis, *CITY MAP* by István Szabó, *REBELS OF THE NEON GOD* by Tsai Ming-liang and many more!

**See A NIGHT OF KNOWING NOTHING at the Film Center starting February 18.**

# SUPPORT THE FILM CENTER

## MAKE A DONATION

Consider making a tax-deductible donation of any amount to the Gene Siskel Film Center today. Donations over \$1500 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](https://siskelfilmcenter.org/supportus)

## PURCHASE OR RENEW YOUR MEMBERSHIP

Become a member of the Gene Siskel Film Center to support the best in independent, international, and classic cinema. Your membership helps support our year-round programming efforts and entitles you to an exciting array of perks, including \$6 tickets to regular film programming and our bi-monthly Gazettes mailed right to your home.



Purchase a membership at [siskelfilmcenter.org/membership](https://siskelfilmcenter.org/membership)

## BECOME A CORPORATE SPONSOR

Showcase your commitment to high-quality programming, and reach a desirable audience by becoming a sponsor of the Gene Siskel Film Center. The depth and variety of film festivals, series, special events, and retrospectives provide many sponsorship opportunities to align with an engaged audience.

For more information, visit [siskelfilmcenter.org/sponsorship](https://siskelfilmcenter.org/sponsorship)

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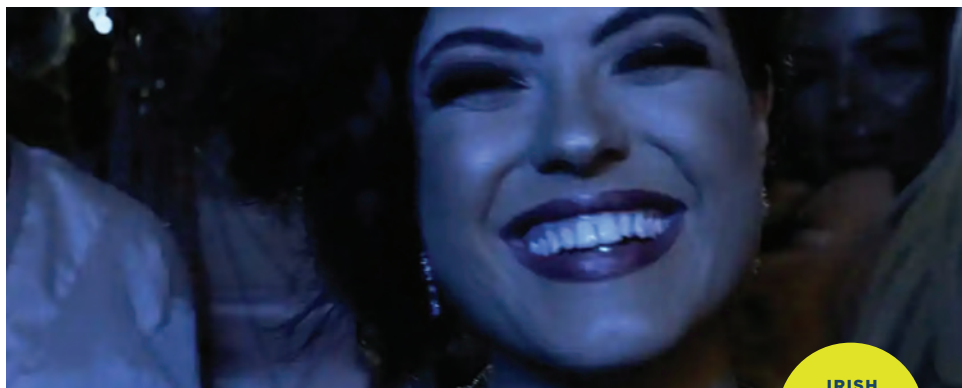
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**SATURDAY, JANUARY 22, 5:00PM & SUNDAY, JANUARY 23, 1:00PM  
ENDLESS SUNSHINE ON A CLOUDY DAY**

2020, dir. John Connors, Ireland, 89 min. In English / Format: Digital

Winner of the coveted Audience Award for Best Film at the Dublin International Film Festival, this inspirational story returns to the Film Center for a Hooley encore. *ENDLESS SUNSHINE ON A CLOUDY DAY* chronicles the heartbreak and resilience of the McCanns, a close-knit Irish family who are forced to examine life and mortality when their daughter Jade and father Anthony are both diagnosed with cancer. This authentic, compassionate documentary explores and celebrates the bonds of family and the resilience of the human spirit. **Director Connors and producer Tiernan Williams scheduled to attend.**

# 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](http://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*

There is no senior admission price for individual tickets. However, seniors receive a \$5 discount on Film Center membership.

[siskelfilmcenter.org/tickets](http://siskelfilmcenter.org/tickets)

### GETTING HERE

#### Parking

Validated parking is available at the InterPark Self-Park at 20 E. Randolph. Parking is \$20 for 16 hours with a validation ticket, which can be obtained from the box office.

#### Public Transportation

We're conveniently located near all the major CTA train lines as well as several bus lines. The CTA recommends using Google Transit to get door-to-door train, bus, and walking directions.

#### Biking to the Film Center

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

### ACCESSIBILITY

The Film Center is fully ADA accessible. Both of our theaters are equipped with hearing loops. Switch your hearing device to T-Coil program to use, or request a headset and transmitter from the box office.

Whenever possible, the Gene Siskel Film Center will theatrically present films with open captions, to accommodate our deaf and hard-of-hearing audiences. Check individual film pages online for dates.

[siskelfilmcenter.org/accessibility](http://siskelfilmcenter.org/accessibility)

### CONTENT CONSIDERATIONS

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

### COVID PROTOCOLS

The Film Center requires a valid photo ID and proof of full vaccination or a negative result on a COVID PCR test within 72 hours of the current date for all screenings and events at the Film Center. Masks are also required at all times.

Protocols subject to change.

[siskelfilmcenter.org/covid-protocols](http://siskelfilmcenter.org/covid-protocols)

## JANUARY

JANUARY 2  
THE TRAGEDY OF MACBETH  
OPENS

50/50  
JANUARY 3  
THE BITTER TEARS OF  
PETRA VON KANT ON 35MM

iPEDRO!  
JANUARY 5 & 8  
WOMEN ON THE VERGE OF  
A NERVOUS BREAKDOWN  
ON 35MM

JANUARY 7  
A HERO OPENS

KIDFLIX  
JANUARY 8 & 9  
WOLFWALKERS

50/50  
JANUARY 10  
DAY FOR NIGHT ON 35MM

iPEDRO!  
JANUARY 12 & 15  
ALL ABOUT MY MOTHER ON  
35MM

50/50  
JANUARY 17  
A WOMAN UNDER THE  
INFLUENCE ON 35MM

iPEDRO!  
JANUARY 19 & 22  
TALK TO HER ON 35MM

JANUARY 22 & 23  
IRISH AMERICAN HOOLEY  
ENCORE

NATIONAL THEATRE LIVE  
JANUARY 23  
SKYLIGHT

50/50  
JANUARY 24  
JEANNE DIELMAN, 23,  
QUAI DU COMMERCE, 1080  
BRUXELLES ON 35MM

iPEDRO!  
JANUARY 26 & 29  
VOLVER ON 35MM

JANUARY 28  
INTRODUCTION OPENS

FRINGE BENEFITS  
JANUARY 29 & 30  
THE SEDUCTION OF MIMI

50/50  
JANUARY 31  
THE MAN WHO FELL TO  
EARTH

## FEBRUARY

BAD ROMANCE  
FEBRUARY 1 & 12  
GASLIGHT ON 35MM

iPEDRO!  
FEBRUARY 2 & 5  
BROKEN EMBRACES ON 35MM

BAD ROMANCE  
FEBRUARY 3 & 27  
A NEW LEAF ON 35MM

FEBRUARY 4  
SUNDOWN OPENS

BAD ROMANCE  
FEBRUARY 4 & 19  
FATAL ATTRACTION ON 35MM

50/50  
FEBRUARY 7  
SATURDAY NIGHT FEVER ON  
35MM

BAD ROMANCE  
FEBRUARY 5 & 17  
LEAVE HER TO HEAVEN

BAD ROMANCE  
FEBRUARY 6 & 15  
WHOS' AFRAID OF VIRGINIA  
WOOLF? ON 35MM

BAD ROMANCE  
FEBRUARY 8 & 26  
THAT OBSCURE OBJECT OF  
DESIRE ON 35MM

iPEDRO!  
FEBRUARY 9 & 12  
PAIN AND GLORY

BAD ROMANCE  
FEBRUARY 10 & 20  
WILD AT HEART ON 35MM

FRINGE BENEFITS  
FEBRUARY 11 & 12  
CANDYMAN ON 35MM

BAD ROMANCE  
FEBRUARY 11 & 18  
IN THE REALM OF THE  
SENSES ON 35MM

KIDFLIX  
FEBRUARY 12 & 13  
ERNEST & CELESTINE

BAD ROMANCE  
FEBRUARY 13 & 22  
HAPPY TOGETHER

50/50  
FEBRUARY 14  
KILLER OF SHEEP ON 35MM

GLASS  
FEBRUARY 16  
INQUIRING NUNS

CONVERSATIONS AT THE  
EDGE  
FEBRUARY 17  
THE FILMS OF NAZLI DINÇEL

FEBRUARY 18  
A NIGHT OF KNOWING  
NOTHING OPENS

GLASS  
FEBRUARY 19  
KOYAANISQATSI

GLASS  
FEBRUARY 20  
A PORTRAIT OF PHILIP IN  
TWELVE PARTS

50/50  
FEBRUARY 21  
STALKER

NATIONAL THEATRE LIVE  
FEBRUARY 27  
CYRANO DE BERGERAC

50/50  
FEBRUARY 28  
THE BLUES BROTHERS ON  
35MM

# GENE SISKEL FILM CENTER

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*HUDA'S SALON, opens March 4*

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