

# GENE SISKEL FILM CENTER

GAZETTE

Vol. 51 Issue 1

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Settle in with the ultimate binge watch: movies seven hours and longer!

School is back in session - our Tuesday lecture series returns

The Festival of Films from Iran showcases new and restored visions

Be our bloody valentine with ARGENTO: 1970s



School of the Art Institute  
of Chicago

GODLAND, DIR. HLYNUR PÁLMASSON, PG 4

## FROM OUR CURATOR



DEKALOG, pg 7

Time certainly does put things into perspective. During the height of the pandemic, the Film Center was closed for 17 months. That felt like an eternity for us - and for audiences. I recently stopped in my tracks when I realized that as 2023 begins, we've also been reopened for the exact same amount of time: 17 months. What a difference illuminated screens and popped popcorn make to the ticking of the clock. The last year and a half has positively flown by in a blur of filmmaker conversations, audience queues, and special events - thank you for being part of the blur!

This winter at the Film Center we're embracing time, by considering a focused decade of work from a famed auteur (ARGENTO: 1970s, pg 10-11), leaning into the ample runtimes of magnum opuses (SETTLE IN, pg 6-7), and celebrating the 20-year tenure of our Executive Director, Jean de St. Aubin, who will leave the Film Center in February (A TOAST TO JEAN, pg 18).

As I was curating the SETTLE IN lineup, I relied on a calculator (and counting on my fingers) to work out how many minutes we'd be asking audiences to sit for these epics (from 439 minutes to 808 minutes, depending on the film), and consulted with a good friend, who is also a Film Center member and regular, about the program. "Do you think you will do it?" I asked. "Will you sit here for that long?" Her reply echoed my own feeling, "Of course - where else would I rather spend my time?"

**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](http://siskelfilmcenter.org)

### VISIT US

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

#### CODE OF CONDUCT

The Gene Siskel Film Center is dedicated to creating a safe, respectful, and inclusive environment for all guests. Everyone has the right to enjoy our programs and activities free of harassment, threats, mistreatment, or discrimination. We reserve the right to revoke access to any of our activities for anyone who does not adhere to the organization's code of conduct.

### OUR TEAM

Jean de St. Aubin, Executive Director; Rebecca Fons, Director of Programming; Caroline Garske, Digital Communications Manager; Lily Goodman, Development Assistant; Jada-Amina Harvey, Black Harvest Film Festival Coordinator; Lori Hile, Associate Director of Marketing and Communications; Nick Leffel, Programming Intern; Pamela Smith, Accounting Coordinator; Dan Stolley, Operations Manager; Michael Wawzenek, Assistant Director of Media Technology. Projectionists: Katie Davis, Lyra Hill, Ursula Rigberg Wagner, Blair St George Wright. Front of House: Esteban Alarcon, Aidan Ciuperca, Amelia Bodenhorst Granda, Emily Maloney, Vrisha Patel, Jade Perry, Emma Rzepczynski, Natia Ser, Nico Valdez, Florence Woolley.

*Gazette descriptions and synopses written by Rebecca Fons, Director of Programming, unless otherwise noted.*

#### 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.

#### GETTING HERE

##### Parking

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

##### Public Transportation

The Film Center is conveniently located near all major CTA train lines and several bus lines.

##### Biking to the Film Center

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

# NEW RELEASES

Opening dates subject to change; additional titles will be added. [siskelfilmcenter.org](http://siskelfilmcenter.org)



## OPENS DECEMBER 30 TANTURA

2022, dir. Alon Schwarz, Israel, 85 min.  
In English and Hebrew and Arabic with  
English subtitles / Format: Digital

An engrossing and at times jaw-dropping documentary about individual memory and collective record, TANTURA, which won the Research Award at the DocAviv Film Festival, explores the alleged massacre of a Palestinian village during the 1948 Arab-Israeli War, and how it has been both remembered, and forgotten. To Israelis, it was the War of Independence. To Palestinians, it was the “Nakba” - the catastrophe. Schwarz uses the 20-year-old audio testimonies of disgraced Israeli graduate student Teddy Katz to explore how powerful silence can be in shaping history. **Film Center exclusive.**



## OPENS JANUARY 6 ALCARRÀS

2022, dir. Carla Simón, Spain, Italy, 120 min.  
In English and Catalan and Spanish with English subtitles /  
Format: Digital

Winner of the Golden Bear at this year's Berlinale Festival, ALCARRÀS is an effortless, lived-in portrait of the Solé family, who for generations have spent summers harvesting peaches on their farm in Alcarràs, Spain. The land, however, is not their own, and when the threat of eviction and the destruction of their orchard looms, the family's future and all they have built together is jeopardized. Inspired by her own childhood in Catalonia, Carla Simón weaves a delicate, unhurried, and beautifully observed narrative of past vs. future and progress vs. tradition. **Film Center exclusive.**



## OPENS JANUARY 6 BROKER (BEUROKEO)

2022, dir. Hirokazu Kore-eda, South Korea, 129 min.  
In Korean with English subtitles / Format: Digital

Sang-hyun (Song Kang-ho, winner of Best Actor at the Cannes Film Festival) and Dong-soo (Gang Dong-won) are two brokers who sell the infants abandoned in “baby boxes” to affluent couples who want to circumvent the bureaucracy of Busan's adoption process. After picking up the adorable Woo-sung, the brokers are surprised by his young mother, So-young, who decides to tag along with them to ensure they find the right family for her child. Acclaimed filmmaker Hirokazu Kore-eda (SHOPLIFTERS, NOBODY KNOWS) is beautifully in his wheelhouse in this heartbreaking - and heart-healing - story of chosen families, childhood, and friendship.



## OPENS JANUARY 13 SAINT OMER

2022, dir. Alice Diop, France, 122 min.

In French with English subtitles / Format: Digital

Parisian journalist Rama (Kayije Kagame) travels to Saint Omer in the north of France to observe the trial of a Senegalese woman, Laurence Coly (Guslagie Malanda), accused of infanticide. Coly does not deny the crime; she claims her actions were motivated by sorcery and out of her control. As she bears witness in the oppressive and claustrophobic courtroom, Rama's family history rises to the surface, as do fears about her own impending motherhood - wordlessly connecting the women to one another. This revelatory and gripping narrative debut from acclaimed documentarian Alice Diop (WE) is a provocatively layered examination of racism and generational trauma, and signals Diop as a multifaceted talent. **Film Center exclusive.**



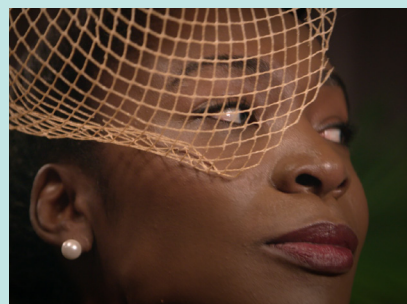
For our Festival of Films from Iran  
(February 10-18); see pg 12-14.

## OPENS JANUARY 20 NO BEARS

2022, dir. Jafar Panahi, Iran, 106 min.

In Persian and Azerbaijani with English  
subtitles / Format: Digital

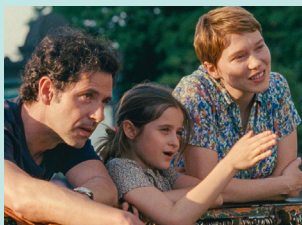
Iranian New Wave master Jafar Panahi's (THIS IS NOT A FILM) NO BEARS premiered at the Venice Film Festival, just weeks after he was arrested and imprisoned (an empty chair was placed at a press conference to underscore the director's absence), and where he remains - for questioning the Iranian government on their arrest of filmmaker Mohammad Rasoulof. NO BEARS is a poignant and powerful meta reflection on creativity and love in the face of oppression and authority. Panahi stars as a fictionalized version of himself, a filmmaker barred from leaving Iran, who is supervising a film shoot taking place just across the border in Turkey. As the film's story, the actors' lives, and the director's predicament blur, the absurdity and cruelty of borders and imprisonment come into sharp focus. **Film Center exclusive.**



## OPENS JANUARY 27 FRAMING AGNES

2022, dir. Chase Joynt, USA, 75 min. In English / Format: Digital

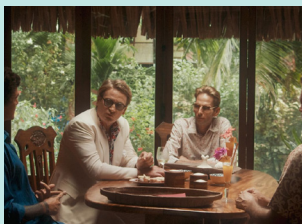
The pseudonymous Agnes was a pioneering transgender woman who participated in an infamous gender health study conducted at UCLA in the 1960s. Her clever use of the study to gain access to gender-affirming healthcare led to her status as a fascinating and celebrated figure in trans history. In this innovative cinematic exercise that blends fiction and nonfiction, director Chase Joynt uses Agnes's story, along with others unearthed in long-shelved case files, to widen the frame through which trans history is viewed. Through a collaborative practice of reimagination, an all-star cast of trans performers, artists, and thinkers take on vividly rendered, impeccably vintage reenactments, bringing to life groundbreaking artifacts of trans history. This collective reclamation breaks down the myth of isolation among transgender history-makers, breathing new life into a lineage of collaborators and conspirators who have been forgotten for far too long. (Kino Lorber) **Film Center exclusive.**



**OPENS FEBRUARY 3**  
**ONE FINE MORNING (UN BEAU MATIN)**

2022, dir. Mia Hansen-Løve, France, UK, Germany, 112 min.  
In English and French and German with English subtitles / Format: Digital

In Hansen-Løve's (BERGMAN ISLAND, GOODBYE FIRST LOVE) mature and resonant portrayal of modern love, Sandra (Lea Seydoux) is a young mother raising her daughter on her own, while also caring for her elderly and increasingly dependent father. Optimistic but drained by the obligations of work and motherhood, Sandra's life is given an infusion of energy when she reconnects with her old friend Clément, and - though he is married - the two become lovers. Subtle and tender, ONE FINE MORNING is anchored by Seydoux's winning performance and by Mia Hansen-Løve's delicate and lively hand. *Opens exclusively at the Film Center.*



**OPENS FEBRUARY 17**  
**PACIFUNCTION (TOURMENT SUR LES ÎLES)**

2022, dir. Albert Serra, France, Spain, Germany, Portugal, 165 min.  
In English and French with English subtitles / Format: Digital

On the French Polynesian island of Tahiti, the calculating French bureaucrat De Roller (a deliciously pernicious Benoît Magimel) blithely rubs elbows with the elite of the island, while also frequenting local haunts where he cozies up with the indigenous population. As rumors swirl around the arrival of a submarine in the surrounding waters, De Roller becomes increasingly paranoid and uneasy as tensions rise. Mesmerizing and hypnotic, Albert Serra (LIBERTÉ) crafts a dread-soaked, slow-burn fever dream, a deceptively quiet observation of colonialism, and an audacious commentary on gentrification. *Film Center exclusive.*



**OPENS FEBRUARY 17: DOCUMENTARY**  
**OPENS FEBRUARY 24: LIVE ACTION & ANIMATED**  
**OSCAR-NOMINATED SHORTS**

For the 18th consecutive year, ShortsTV presents the Oscar-Nominated Short Films, your annual chance to predict the winners (and have the edge in your Oscar pool)! A perennial hit with audiences around the country and the world, don't miss this year's selection of shorts before the Academy Awards on Sunday, March 12. Academy Award nominations and full program details announced January 24.



**OPENS FEBRUARY 24**  
**GODLAND (VANSKABTE LAND)**

2022, dir. Hlynur Pálmason, Denmark, Iceland, France, Sweden, 143 min.  
In Danish and Icelandic with English subtitles / Format: Digital

In the late 19th century, young and naïve Danish priest Lucas is sent to Iceland to establish a parish in a remote part of the country. Ill-suited, unprepared, and disdainful of his new environment, Lucas is quickly outmatched by the power of the terrain and feels threatened by his rugged and confident guide Ragnar, who traverses the harsh island with ease. Tension between the two men amplify once they arrive at their destination, building to an inescapable conclusion in Hlynur Pálmason's (A WHITE, WHITE DAY) spectacular critique of colonialism and faith. *Film Center exclusive.*

# National Theatre Live

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](http://siskelfilmcenter.org/ntl)

\$16  
GENERAL  
\$8  
MEMBERS



**SATURDAY, JANUARY 28 & SUNDAY, JANUARY 29, 2:00PM**  
**FRANKENSTEIN**

2011, dir. Danny Boyle, UK, 130 min. In English / Format: Digital

In this wildly popular realization of Mary Shelley's classic novel, Frankenstein's bewildered creature is cast out into a hostile universe by his horror-struck maker. Meeting with cruelty wherever he goes, the increasingly desperate and vengeful Creature determines to track down his creator and strike a terrifying deal. The Film Center presents both versions of this favorite NTL title, with Johnny Lee Miller playing the Creature on Saturday, January 28, and Benedict Cumberbatch in the role on Sunday, January 29.



**SATURDAY, FEBRUARY 18 & SUNDAY, FEBRUARY 19, 2:00PM**  
**PORTRAIT OF THE QUEEN**

2022, dir. Fabrizio Ferri, UK, 95 min. In English / Format: Digital

In this special documentary, offered by our partners behind National Theatre Live, PORTRAIT OF THE QUEEN offers an original look at the legacy of the late Queen Elizabeth II, one of the most photographed, talked about, spied upon, praised, criticized, and popular women on the planet. PORTRAIT OF THE QUEEN offers an original portrayal of the story of The Queen from a totally new perspective: through the most intense, amazing, revealing photographic portraits of her, as shared by the photographers who accompanied and often created the image of the British monarchy itself. Featuring actors Charles Dance (THE CROWN, GAME OF THRONES), Susan Sarandon and Isabella Rossellini, and photographers Brian Aris, Jason Bell, Julian Calder, Chris Levine, David Montgomery, and John Swannell.



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

TICKETS \$5  
11AM



**SATURDAY, JANUARY 7 & SUNDAY, JANUARY 8**  
**MY NEIGHBOR TOTORO (TONARI NO TOTORO)**

1988, dir. Hayao Miyazaki, Japan, 88 min.  
Presented with English dubbing for audiences of all ages / Format: Digital

In this beloved tale of magic and adventure, Satsuki and her sister Mei move with their father to a new home in the countryside and soon discover that the house and nearby woods are full of delightful creatures, including the gigantic and gentle Totoro, who can only be seen by children, and who takes the girls on a series of fantastical adventures. *Recommended for ages 5+*



**SATURDAY, FEBRUARY 4 & SUNDAY, FEBRUARY 5**  
**MY LIFE AS A ZUCCHINI (MA VIE DE COURGETTE)**

2017, dir. Claude Barras, Switzerland, France, 66 min.  
Presented with English dubbing for audiences of all ages / Format: Digital

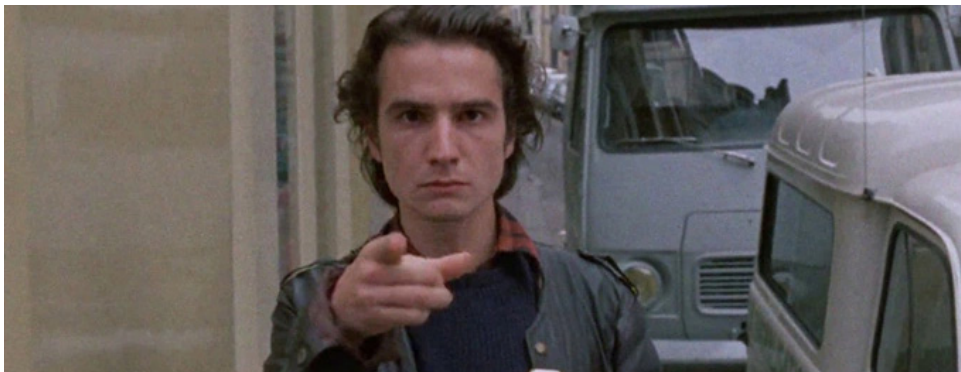
After his mother's death, Zucchini befriends Raymond, the police officer who accompanies him to his new foster home and - along with Zucchini's new friends - helps him learn to heal and to find a family of his own. Based on a script from acclaimed director Céline Sciamma (PETITE MAMAN, PORTRAIT OF A LADY ON FIRE), this Academy Award-nominated, stop-motion marvel is a testament to the resilience of the human heart. *Recommended for ages 11+*

# Settle In



\$36 GENERAL  
\$18 MEMBERS

Binge watching a television show or catching a double feature? Child's play. Prove your passion for pacing with five films that test the limits of runtimes, that lean into their length, and that invite you to Settle In. Tickets include bottomless popcorn and coffee; all showtimes include bathroom and stretching breaks (feel free to bring a pillow); and ticket holders have the option to add a boxed lunch to their experience, courtesy of our friends at Goddess And The Baker. Coffee generously provided by the local roasters at Dollop Coffee Co. [siskelfilmcenter.org/settlein](http://siskelfilmcenter.org/settlein)



## SATURDAY, JANUARY 7, 10:00AM OUT 1 (NOLI ME TANGERE)

1971, dirs. Jacques Rivette, Suzanne Schiffman, France, 776 min. In English and French with English subtitles / Format: Digital

Perhaps film critic Alison Willmore described Jacques Rivette's OUT 1 best when she said, "It requires a theater, and it requires opting in. After that, all that's left is to surrender to a movie that's like a new country ready to be explored." Rivette's ambitious and deeply satisfying work of unspooling and unscripted genius is set in Paris, where two theater groups each rehearse adaptations of plays by Aeschylus. The lives of the players start to intertwine, and Rivette uses the run time as a tool to build histories, creating a near-addictive experience for the audience, pulling the viewer into the intricacies of conversations, the nuances of characters, and the shifts within the story.



## SATURDAY, JANUARY 14, 10:00AM LA FLOR

2018, dir. Mariano Llinás, Argentina, 808 min. In English and Catalan, Spanish, French, Russian, German, Swedish, Arabic and Italian with English subtitles / Format: Digital

The longest film in our Settle In series, and one of the longest films ever made, Mariano Llinás's LA FLOR is a spirited labor of love a decade in the making, made up of six distinct chapters, each starring the same four actresses. Playfully difficult to describe (Llinás speaks directly to the audience with a welcome: "I'll try to explain what this movie is about."), LA FLOR is a towering construction built on a scaffold of film styles, with each chapter exploring different genres including monster movies, musicals, spy thrillers, and B movies, among others. Epic in scale and imagination, LA FLOR is a messy and mesmerizing ode to the power of cinema.

\*Boxed lunch pricing at [siskelfilmcenter.org/settlein](http://siskelfilmcenter.org/settlein). Tickets with boxed lunch must be ordered at least 72 hours in advance of individual screenings.



## SATURDAY, JANUARY 21, 11:00AM DEKALOG

1989, dir. Krzysztof Kieslowski  
Poland, West Germany, 572 min.  
In Polish with English subtitles / Format: 4K Digital restoration

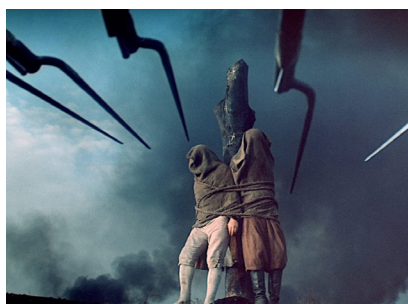
One of the twentieth century's greatest achievements, Krzysztof Kieslowski's monolithic DEKALOG is a mesmerizing exploration of free will and faith, of life and death, of love and hate. Originally made for Polish television and drawing from the Ten Commandments for inspiration and structure, DEKALOG's ten hour-long chapters focus on the residents of a brutalist housing complex in late 1980s Poland. From chapter to chapter, their lives are connected through both mundane actions and seismic interactions, crafting a patchwork of emotional parables that are at once deeply personal and decidedly universal.



## SATURDAY, JANUARY 28, 11:00AM SÁTÁNTANGÓ

1994, dir. Béla Tarr, Hungary, Germany, Switzerland, 439 min. In Hungarian with English subtitles / Format: 4K Digital restoration

Lauded as a masterpiece by audiences and critics alike upon its release (Susan Sontag declared she would be "glad to see it every year for the rest of my life"), and shot in stunning black and white, Béla Tarr's slow cinema opus follows members of a defunct agricultural collective living in a post-apocalyptic landscape whose lives are altered forever when a mysterious character returns to their village. A must-see on the big screen for any cinephile (and a feather-in-the-cap-moviegoing experience for any Tarr fan), SÁTÁNTANGÓ is presented into twelve distinct segments - designed to mimic the structure of a tango - resulting in a transfixing, spellbinding, and infinite dance.



## SATURDAY, FEBRUARY 4, 11:00AM WAR AND PEACE (VOYNA I MIR)

1965, dir. Sergey Bondarchuk, Soviet Union, 453 min. In Russian, German and French with English subtitles / Format: Digital restoration

Accept no substitute: Bondarchuk's WAR AND PEACE is the definitive adaptation of Leo Tolstoy's epic classic (no offense, King Vidor). Made at the height of the Cold War, the Soviet film industry set out to dazzle with a production that would offer a singular cinematic experience, employing a cast of thousands, implementing an array of cinematic camera techniques - including the first use of remote-controlled camera, among other tricks - and crafting a sweeping vision of glittering rococo aesthetics and astonishing Napoleonic battles to do so. The effort set a new standard for epic moviemaking. Rarely shown in its entirety, Bondarchuk's daring vision is best appreciated with a comprehensive viewing, wherein the romance of the text is brought to breathtaking life.





# lecture series. GORE CAPITALISM

The Film Center is delighted to welcome the return of our long-running lecture series, presented in collaboration with the School of the Art Institute of Chicago's Art History, Theory and Criticism, and Film, Video, New Media, and Animation departments. GORE CAPITALISM will run January 31 through May 9. [siskelfilmcenter.org/gorecapitalism](http://siskelfilmcenter.org/gorecapitalism)

Inspired by Sayak Valencia's book of the same name, GORE CAPITALISM is not about "horror movies," although some of its titles draw on conventions of that genre. Rather, this screening series starts from the premise that "horror" is what we live through right now, whether in our everyday lives or via the information bombarding us from screens. This horror has something to do with the economic order in which we live: sometimes called "neoliberalism," it is a situation of acceleration in which it is increasingly harder to make ends meet; the gap between haves and have-nots keeps growing; and tactics of repression are ever more violent.

GORE CAPITALISM is particularly concerned with how the individual gets caught in uneven wars between classes, races, genders, sexual orientations, healthy and sick, states and citizens. "Gore" is one way to name - and to witness - what it is that happens to vulnerable human bodies, in an increasingly polarized and ruthless world. Valencia focuses on how Mexican cartels turn the pornographic violence of slasher films into a reality. My aim, in this screening series, is to restore back to cinema urgent ethical questions from our shared global crisis: What can we add to these conversations? What futures can we envision? Why should cinema persist? **Lecturer: Professor Daniel R. Quiles, SAIC, Department of Art History, Theory and Criticism.**



## TUESDAY, JANUARY 31, 6:00PM US

2019, dir. Jordan Peele, USA, 121 min. In English / Format: Digital

What is "Black Horror?" As Jordan Peele's renowned first film, GET OUT, teaches us, this subgenre deals with the social horror of being Black - that is, being the object of simultaneous desire and hatred, in addition to systemic oppression. Peele's second film is even more ambitious. While by no means ignoring race, US depicts the class divide in the United States as a nightmarish version of DOWNTON ABBEY's "upstairs-downstairs" format, complete with dozens of ominous... rabbits. Winner of the New York Film Critics Circle Award for Best Actress, Lupita Nyong'o gives one of the best performances of her career as doppelgängers Adelaide Wilson and Red, matriarchs of two families who, for all their differences, uncannily echo one another.



## TUESDAY, FEBRUARY 7, 6:00PM BACURAU

2019, dirs. Kleber Mendonça Filho, Julio Dornelles, Brazil, France, 131 min. In English and Portuguese with English subtitles / Format: Digital

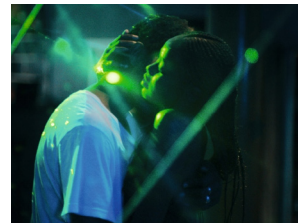
Neglected by the government and left to its own devices in Brazil's Northeast, the denizens of Bacurau perform a coerced "resilience" familiar to so many communities today. Yet troubling signs appear of an invasion by outside forces, picking off villagers one by one. Winner of the Cannes Jury Prize, among many other awards, BACURAU is a proudly Brazilian "cannibalization" of American sci-fi/horror filmmaker John Carpenter, cinema marginal, and "siege films" like SOUTHERN COMFORT and THE MOST DANGEROUS GAME. BACURAU is an allegory for the era of Jair Bolsonaro, President of Brazil since 2019, with guidance for solidarity-building in the face of states that, instead of protecting their citizens, sell them out or kill them.



## TUESDAY, FEBRUARY 14, 6:00PM THE HOST (GWOEMUL)

2006, dir. Bong Joon-Ho, South Korea, 120 min. In English and Korean with English subtitles / Format: Digital

Winner of the Asian Film Award for Best Film, THE HOST is a "monster movie" for our moment of environmental neglect and climate change. That means we are responsible - but which people? And which people suffer as a result? Careless U.S. soldiers dump chemical waste in Seoul's Han River, spawning the mysterious creature Gwoemul, while the local government does its best to deny and cover up. Park Gang-du, who runs a kiosk on the riverfront, is one of the first to learn of Gwoemul's existence and ultimately to fight against it after his daughter, Hyun-seo, is captured, King Kong-style. By equal turns hilarious, grotesque, and poignant, THE HOST is an early salvo in the New Korean cinema that has made waves internationally in recent years.



## TUESDAY, FEBRUARY 21, 6:00PM ATLANTICS (ATLANTIQUE)

2019, dir. Mati Diop, France, Senegal, Belgium, 106 min.

In English and Wolof, French and Arabic with English subtitles / Format: Digital

ATLANTIQUE completely reinvents "ghost" and "haunting" tropes by populating its world of living and undead with migrants: those who go, and those who stay. Souleiman, Ada's departed lover, finds a novel way to disrupt her impending nuptials with fiancé Omar: bodily possession. Setting her first feature in the atmospheric beachfront suburbs of Dakar, Diop produces a dazed mood, as if all characters are in slow motion - the after-effect of migration on communities that bleed talent and bodies everywhere. Winner of the Cannes Grand Prix, among many other awards.



## TUESDAY, FEBRUARY 28, 6:00PM ROBE OF GEMS (MANTO DE GEMAS)

2022, dir. Natalia López, Mexico, Argentina, 118 min.

In Spanish with English subtitles / Format: Digital

Of all the films in this series, ROBE OF GEMS most closely corresponds to author Sayak Valencia's concerns that the cartels have fundamentally altered the look and dynamics of violence—and capitalism—in contemporary Mexico. Maria (Antonia Olivares), maid to the wealthy Isabel (Nailea Norvind), is preoccupied with the disappearance of her sister and caught up in the power games of narco Adan (Juan Daniel García Treviño), which cycles back to Isabel. Winner of the Silver Bear at the Berlin Film Festival, ROBE OF GEMS explores the affective fallout of what Valencia calls the "endriago (monstrous) subject... the entrepreneurs of gore capitalism... amalgam of economic entrepreneur, political entrepreneur, and violence specialist."

Coming in March, April and May in GORE CAPITALISM: BURNING, PLEASURE, TITANE, ANNIHILATION, QUO VADIS, AIDA?, IDIOCRACY, A TOUCH OF SIN, PERFUME DE GARDENIAS, SAFE and MADALENA. Course description and film synopses by Daniel R. Quiles.



## ARGENTO: 1970s

Masterful or trashy; ghastly or gorgeous - the filmography of Giallo auteur Dario Argento is as divisive as it is delicious. Making his mark as a master of terror, Argento's influence continues to echo through contemporary films in the horror genre (still making films at age 82, occasionally he even references himself). Defined by disorienting cinematography, mood-setting lighting, and his primal, urgent perspective, Argento's films luxuriate in the macabre, perpetually exploring themes of sexual violence, inner demons, and the darkness within us all. Presented in partnership with Cinecittà, Argento: 1970s showcases a defining and essential era for the Italian filmmaker, from his momentous directorial debut in 1970 with *THE BIRD WITH THE CRYSTAL PLUMAGE*, to the cult classic *SUSPIRIA* in 1977 - all presented with the Chicago premieres of sublime, brand-new 4K restorations. [siskelfilmcenter.org/argento](http://siskelfilmcenter.org/argento)



### FRIDAY, FEBRUARY 3, 8:30PM **THE BIRD WITH THE CRYSTAL PLUMAGE (L'UCCELLO DALLE PIUME DI CRISTALLO)**

1970, Italy, West Germany, 96 min. In Italian with English subtitles / Format: 4K Digital

For his directorial debut - an audacious introduction to audiences if there ever was one - Argento adapted Frederic Brown's novel, "The Screaming Mimi," into a feverish whodunit. American writer Sam (Tony Musante) lives in Rome with his girlfriend Julia (Suzy Kendall). After he witnesses a brutal attack in an art gallery, Sam becomes obsessed with identifying the assailant, who is believed to be an infamous serial killer. The first installment in Argento's "Animal" trilogy (all presented in this series), scored by Ennio Morricone and replete with gore, danger, and dread, *THE BIRD WITH THE CRYSTAL PLUMAGE* signaled Argento as a bold, young visionary. **4K digital restoration by Cinecittà.**



### SATURDAY, FEBRUARY 4, 8:30PM **THE CAT O' NINE TAILS (IL GATTO A NOVE CODE)**

1971, Italy, France, West Germany, 112 min.  
English and Italian with English subtitles / 4K Digital

In *THE CAT O' NINE TAILS*, Argento pairs two unlikely allies on the hunt for a cold-blooded killer. Reporter Carlo (James Franciscus) and blind puzzle-solver Franco (Karl Malden) try to solve a series of murders linked to a pharmaceutical company. In the twisty *THE CAT O'NINE TAILS*, Argento's title references the clues the sleuths follow - nine different leads that take the pair down blind alleys and to dead ends (pardon the puns). Argento's sophomore effort is more than just gore, as he uses the puzzle pieces to explore themes of perception and truth. **4K digital restoration by Cinecittà.**



### SUNDAY, FEBRUARY 5, 6:00PM **FOUR FLIES ON GREY VELVET (4 MOSCHE DI VELLUTO GRIGIO)**

1971, Italy, France, 104 min. In Italian with English subtitles / Format: 4K Digital

Argento plays with his penchant for panache, in this frenetic final entry in his "Animal" trilogy, a film that has been studied as much for its stylistic flourishes as it has for its queer subtext. Roberto (Michael Brandon) is a young drummer being stalked by a homicidal maniac (whom he first encounters after a spectacular knife fight in an empty theater), who is blackmailing the musician for a crime Roberto may or may not have committed. Guilt-ridden, confused, and terrified, Roberto loses his grip on reality, which Argento demonstrates through extreme closeups, sadistic set pieces, and satisfying jump scares that haven't lost their edge 50+ years on. **4K digital restoration by Cinecittà in collaboration with Surf Films.**



### MONDAY, FEBRUARY 6, 6:00PM **THE FIVE DAYS (LE CINQUE GIORNATE)**

1973, Italy, 122 min. In Italian with English subtitles / Format: 4K Digital

You can't call yourself a true Argento fan without seeing *THE FIVE DAYS*, Argento's (wildly inaccurate) historical satire. Tossing out much of his signature style and in a complete departure from the frightful, the film finds hapless thief Canazzo and baker Romulus lurching their way through a series of farcical misadventures during the final days of the Italian revolution of 1848. A box office bomb (one we're not afraid to embrace), *THE FIVE DAYS* is a messily charming film peppered with elements of spaghetti western and buddy comedy that demonstrate Argento's wit and winking sense of humor. **4K digital restoration by Cinecittà.**



### WEDNESDAY, FEBRUARY 8, 8:30PM **DEEP RED (PROFONDO ROSSO)**

1975, Italy, 127 min.  
In Italian, German and Hebrew with English subtitles / Format: 4K Digital

*DEEP RED* is an exhilarating web of murder and mystery set in Rome, starring David Hemmings (*BLOW-UP*) as jazz pianist Marcus Daly who, after witnessing the murder of his psychic neighbor, pairs up with gumshoe reporter Gianna Brezzi (Argento's then-partner, the late Daria Nicolodi) to solve the case; the two just have to stay alive. Argento's camera never seems to stop moving, taking on a near predatory gaze in this hallucinatory, Hitchcockian horror released at the height of the Giallo craze. **4K digital restoration by Cinecittà.**



### THURSDAY, FEBRUARY 9, 8:30PM **SUSPIRIA**

1977, Italy, 92 min., In English and Italian, Russian, German and Latin with English subtitles / Format: 4K Digital

With *SUSPIRIA*, Argento's cult classic delivers a nightmarish feast of witches, the occult, and the supernatural. The innocent Suzy (Jessica Harper) travels to Germany to attend a prestigious ballet academy, quickly discovering the school - and its building - is a house of horrors, where corpses, maggots, and barbed wire serve as the decor. With the iconic, thumping score by Italian prog-rock band Goblins, *SUSPIRIA* is a full-body cinema experience. **4K digital restoration by VideA.**

## CINECITTÀ

Programmed with support from Camilla Cormanni, Paola Ruggiero, and Marco Cicala of Cinecittà, Rome.



The Film Center's Festival of Films from Iran, the first of its kind in the US, began in 1989. That first year, the festival presented gems of pre-revolutionary Iranian cinema and welcomed directors like Parviz Kimiaviand (*O.K. MISTER*) and Sohrab Shahid Saless (*STILL LIFE*) to Chicago. The success of that first festival identified the Film Center as a pioneering American institution for introducing Iranian cinema to North America audiences at a time when the American audiences, and certainly Chicago audiences, otherwise had no or little exposure to or knowledge of Iranian cinema.

In the past three decades, the Festival of Films from Iran has served as a window to Iran's political, social, and cultural world, continually offering a diverse and rich representation of a country misrepresented and misunderstood by much of the world, and the media. Despite many difficulties securing and programming films for the festival, the yearly program has remained one of the most important film events in Chicago, showcasing new films from filmmakers working inside and outside Iran. These films play a major role in forming - as well as challenging - audience perceptions about Iran, while fostering a better understanding of the country and its cinema.

- Mehrnaz Saeed-Vafa, Professor, Cinema and Television Arts, Columbia College Chicago and Festival of Films From Iran consultant. [siskelfilmcenter.org/annual-festival-films-iran](http://siskelfilmcenter.org/annual-festival-films-iran)



**FRIDAY, FEBRUARY 10, 6:00PM & SUNDAY, FEBRUARY 12, 1:00PM**  
**SEE YOU FRIDAY, ROBINSON (À VENDREDI, ROBINSON)**

2022, dir. Mitra Farahani, France, Switzerland, 96 min.  
In English and French and Persian with English subtitles / Format: Digital

In this delightful and engaging insight into the minds and lives of two of our most treasured talents, Farahani documents the correspondence between contemporaries who have never met in person: the beloved and revered French filmmaker Jean-Luc Godard, and the lesser-known but substantially influential Iranian artist Ebrahim Golestan, as every Friday, for 29 weeks, the two auteurs send one another messages. A portrait of friendship and solitude, of aging and legacy, *SEE YOU FRIDAY, ROBINSON* is a gift of a film, an elegant glimpse into the lives of two men who have shaped and impacted cinema and culture as they consider - with wit, humor, and profundity - the meaning of art and life. *Director Mitra Farahani scheduled to attend. Chicago premiere.*

**FRIDAY, FEBRUARY 10, 9:00PM & WEDNESDAY, FEBRUARY 15, 8:30PM**  
**KILLING THE EUNUCH KHAN**

2021, dir. Abed Abest, Iran, 110 min.  
In Arabic and Persian with English subtitles / Format: Digital

With visual splendor reminiscent of Jodorowsky and Kubrick, this Slamdance Film Festival Grand Jury Prize winner is a spellbinding cinematic abstraction set in a border city during the 1980s Iran-Iraq war, where the threat of death is all encompassing. After a bomb is dropped in his backyard, killing his daughters and leaving a gigantic pit in its wake, a father embarks on a journey to find those responsible. Abest uses arresting visuals - including literal rivers of blood, hypnotic overhead perspective, and powerful sound design - to convey the horrors of war, in a film that is unsettling and unforgettable. *Chicago premiere.*

**ART, ACTIVISM & IRAN - A VIRTUAL CONVERSATION**

Following the death in police custody of 22-year-old Iranian citizen Mahsa Amini, women, young people, and artists have taken to the streets in protest. As the Film Center celebrates the return of the Festival of Films from Iran, join us in this free virtual conversation about how the ongoing rebellion may be documented, how it will inevitably impact storytellers and shape stories to come, and how art and activism are intersecting across the country as protesters fight for civil rights. *Visit [siskelfilmcenter.org/annual-festival-films-iran](http://siskelfilmcenter.org/annual-festival-films-iran) to learn more.*



**SATURDAY, FEBRUARY 11, 1:00PM & MONDAY, FEBRUARY 13, 8:15PM**  
**THE RUNNER (DAVANDEH)**

1984, dir. Amir Naderi, Iran, 94 min. In Persian with English subtitles / Format: Digital

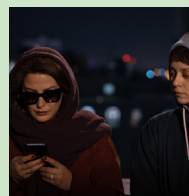
In Naderi's long-unseen masterpiece, Amiro, an illiterate 11-year-old orphan living alone in an abandoned tanker in the Iranian port city of Abadan, survives by shining shoes, selling water, and diving for deposit bottles, while being bullied by both adults and competing older kids. But he finds solace by dreaming about departing cargo ships and airplanes and by running - seemingly to nowhere. The Festival of Films from Iran proudly presents *THE RUNNER* in a stunning new restoration from Rialto Pictures. (*Rialto*)



**SATURDAY, FEBRUARY 11, 3:30PM & MONDAY, FEBRUARY 13, 6:15PM**  
**SUBTRACTION**

2022, dir. Mani Haghighi, France, Iran, 107 min.  
In Persian with English subtitles / Format: Digital

When young, pregnant driving instructor Farzaneh (Taraneh Alidoosti, *ABOUT ELLY*) spots her husband Jalal (Navid Mohammadzadeh) on the street, she follows him to an unfamiliar building. Observing his comfortable behavior with another woman, she becomes convinced Jalal is having an affair. When she confronts the woman she suspects as his mistress, she receives another shock: the woman is her mirror image. Mani Haghighi's (*PIG*) psychological drama of doppelgängers - with spectacular performances by Alidoosti and Mohammadzadeh at its center - is a knotty, chilling, Hitchcockian puzzle of privilege and opportunity, marriage and trust. *Chicago premiere.*



**SATURDAY, FEBRUARY 11, 6:00PM & TUESDAY, FEBRUARY 14, 6:00PM**  
**WITHOUT HER (BI ROYA)**

2022, dir. Arian Vazirdaftari, Iran, 110 min.  
In Persian with English subtitles / Format: Digital

In Vazirdaftari's slippery and smart directorial debut, bespeckled, upper-middle-class Roya, (Tannaz Tabatabaei, winner of Best Actress at the Fajr Film Festival) is weeks away from emigrating from Iran to Denmark when she meets a quiet, young woman - confused, lost, and seemingly suffering from amnesia. Roya takes the young woman in, naming her Ziba, welcoming her to her home, and introducing her to her husband, family, and community. Before long, Ziba begins to take on Roya's appearance, and her entire life. Slick in story and style, *WITHOUT HER* is an absorbing De Palma-esque thriller about womanhood, identity, and paranoia, complete with hallucinatory visuals and a delicious twist ending. *Chicago premiere.*



**SUNDAY, FEBRUARY 12, 3:15PM & THURSDAY, FEBRUARY 16, 8:30PM**  
**WORLD WAR III (JANG-E JAHANI SEVOM)**

2022, dir. Houman Seyyedi, Iran, 117 min.  
In Persian, sign language and German with English subtitles / Format: Digital

In Iran's submission for consideration at the Academy Awards, Shakib (a remarkable Mohsen Tanabandeh) is an unshowered day laborer still grieving the loss of his wife and son. Downtrodden and driftless, he takes a job building a movie set for a film that turns out to be about the atrocities committed by Hitler during WWII. Shakib's situation quickly evolves when he lands a role in the film and a chance at a better life - though his supposed opportunity of a lifetime is threatened by the arrival on set of Ladan, a deaf sex worker with whom he has a relationship. Equal parts dark comedy and tragic fable, Seyyedi's (*SOUND AND FURY*) sixth feature film is a layered portrait of grief and trauma, and an emotional commentary on how easily, if we aren't careful, history can repeat itself. *Chicago premiere.*





**SATURDAY, FEBRUARY 11, 8:30PM**  
**EBRAHIM GOLESTAN SHORTS: RADICAL ARTISTRY**

1961-1965, Iran, 65 min. In Persian with English subtitles / Format: Digital

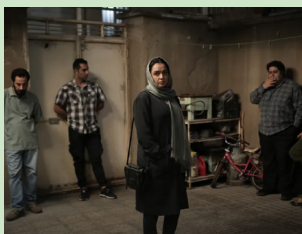
In May of 2007, the Film Center presented Ebrahim Golestan: Lion of Iranian Cinema, an unprecedented showcase of the Iranian auteur's filmography. As then-Director of Programming Barbara Scharres wrote, "Of all the directors who worked in Iran prior to the 1979 Islamic revolution, Golestan, a legendary innovator and creative force in film and literature, inspires the most curiosity." Fifteen years later, the Film Center is proud to present his major work, BRICK AND MIRROR, and a program of his short films from 1961-1963. As Festival of Films from Iran consultant Mehrnaz Saeed-Vafa wrote, the films of Golestan - who turned 100 in 2022 - "make us see the present time in the light of the past: the history of the film's subject. He told me that 'when you tell a story, it has to become everyone's story.'" Likely to be introduced to many audiences for the first time through Mitra Farahani's SEE YOU FRIDAY, ROBINSON, Golestan's lyrical, poetic, and visually arresting work is essential viewing to better understand and appreciate the past, present, and future of Iranian cinema. Program: COURTSHIP (TAPPE-HAYE MARLIK), 1961, Iran, 11 min.; A FIRE (YEK ATASH), 1961, Iran, 24 min., pictured; THE HILLS OF MARLIK (TAPPE-HAYE MARLIK), 1963, Iran, 15 min.; THE CROWN JEWELS OF IRAN (GANJINE-HAYE GOHAR), 1965, Iran, 15 min.



**SUNDAY, FEBRUARY 12, 5:45PM**  
**BRICK AND MIRROR (KHESHT VA AYENEH)**

1965, dir. Ebrahim Golestan, Iran, 126 min. In Persian with English subtitles / Format: Digital

With this landmark debut feature, director Ebrahim Golestan delivered a jolt of modernism to pre-revolution Iranian cinema, laying the groundwork for the country's first, still often-overlooked new wave. When a mysterious woman (feminist literary icon Forugh Farrokhzad) abandons a baby in the backseat of his cab one night, Tehran taxi driver Hashem (Zakaria Hashemi) is launched on a journey through the city's unfeeling bureaucracy as he attempts to find a home for the infant—a situation that soon puts him in conflict with his nurturing girlfriend, Taji (Taji Ahmadi). Melding the influences of Persian poetry, 1960s European art cinema, and Wellesian expressionism, BRICK AND MIRROR offers a portrait of a crumbling relationship that also functions as a devastating dissection of a society poisoned by fear, distrust, and patriarchal arrogance. (Janus)



**FRIDAY, FEBRUARY 17, 2:00PM & SUNDAY, FEBRUARY 19, 3:15PM**  
**LEILA'S BROTHERS (BARADARAN-E LEILA)**

2022, dir. Saeed Roustayi, Iran, 165 min. In Persian with English subtitles / Format: Digital

Forty and unmarried, Leila (Taraneh Alidoosti) has spent her entire life taking care of her self-pitying parents and her unreliable brothers, each of them haunted by their own failures and missed opportunities. The family struggles to rise above their economic station, so when Leila sees a business opportunity that could be a windfall - and her ticket to freedom from the weight of her family's burdens - she proposes a plan. A sprawling, masterful family drama evocative of a Greek tragedy, a Dickens novel (and even THE GODFATHER), LEILA'S BROTHERS presents an absorbing microcosm of the patriarchal, corrupt systems of Iran that oppress and disrespect its citizens. *Chicago premiere.*

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**THURSDAY, FEBRUARY 9, 6:00PM**  
**ELECTRIC VISIONS: CHICAGO'S GROUNDBREAKING VIDEO AND COMPUTER ART**

1975-85, multiple artists, USA, 110 min. In English / Format: Video

In the 1970s and 80s, Chicago was home to a number of electronic artists whose groundbreaking experiments with visual synthesizers and computer gaming systems produced a body of astonishingly beautiful and conceptually rich video work. This program brings together four of these innovators, including Jamie Fenton, Barbara Sykes, Jane Veeder, and Copper Giloth, to screen a selection of videos and discuss the community and technologies that influenced their production. Presented in partnership with Media Burn Independent Video Archive. Electric Visions is part of Art Design Chicago, a citywide collaboration initiated by the Terra Foundation for American Art that aims to expand understandings of Chicago's creative communities, past and present. Funded by the Terra Foundation for American Art.



**THURSDAY, FEBRUARY 16, 6:00PM**  
**COLECTIVO LOS INGRÁVIDOS**

2017-22, Colectivo Los Ingrávidos, Mexico, 75 min.

In Spanish with English subtitles / Format: 16mm and 16mm on digital

Since 2012, the Mexican Colectivo Los Ingrávidos, which translates into English as "the weightless," has been producing dazzling, often trance-like films with an activist approach. In their first-ever appearance in Chicago, they present a collection of shorts, including their latest, the mesmerizing TIERRA EN TRANCE. Reworking images from contemporary, historical, and mythic Mesoamerica, the film reflects on interconnected social, political, and environmental issues in Mexico, the Americas, and beyond. Presented in partnership with The Block Museum at Northwestern University. The program is free for SAIC and Northwestern University students.



credit Inés Espinosa López

# LYNNE SACHS: A POET'S PERSPECTIVE

*Committed to a dialogue between cinematic theory and practice, experimental filmmaker and poet Lynne Sachs searches for a rigorous play between image and sound, pushing the visual and aural textures in each new project. Embracing archives, letters, portraits, confessions, poetry, and music, her films take us on a critical journey through reality and memory. Regardless of the passage of time, these films continue to be extremely contemporary, coherent, and radical in their artistic conception.*

*Lynne has produced over 40 films as well as numerous live performances, installations, and web projects. Over the course of her career, Lynne has worked closely with fellow filmmakers Craig Baldwin, Bruce Conner, Barbara Hammer, Chris Marker, Gunvor Nelson, Carolee Schneemann, and Trinh T. Minh-ha. Sachs' films have screened at MoMA, Tate Modern, Image Forum Tokyo, Wexner Center for the Arts, the New York Film Festival, Oberhausen Int'l Short FF, Punto de Vista, Sundance, Vancouver IFF, Viennale, and Doclisboa, among others. In 2021, Sachs received awards from both Edison Film Festival and Prismatic Ground Film Festival at the Maysles Documentary Center for her achievements in the experimental and documentary fields.*

*The Film Center, in collaboration with Conversations at the Edge and the School of the Art Institute of Chicago's Film, Video, New Media, and Animation program, is honored to welcome Sachs to the Film Center in person for two evenings of her work, followed by in-depth conversations. [siskelfilmcenter.org/lynesachs](http://siskelfilmcenter.org/lynesachs)*



## MONDAY, FEBRUARY 20, 6:00PM FILM ABOUT A FATHER WHO

2020, dir. Lynne Sachs, USA, 74 min. In English / Format: Digital

Over a period of 35 years between 1984 and 2019, filmmaker Lynne Sachs shot 8mm and 16mm film, videotape, and digital images of her father, Ira Sachs Sr., a bon vivant and pioneering businessman from Park City, Utah. FILM ABOUT A FATHER WHO is her attempt to understand the web that connects a child to her parent and a sister to her siblings. With a nod to the Cubist renderings of a face, Sachs' cinematic exploration of her father offers simultaneous, sometimes contradictory, views of one seemingly unknowable man who is publicly the uninhibited center of the frame, yet privately ensconced in secrets. With this meditation on fatherhood and masculinity, Sachs allows herself and her audience to see beneath the surface of the skin, beyond the projected reality. As the startling facts mount, she discovers more about her father than she had ever hoped to reveal. (Cinema Guild)



DRIFT AND BOUGH



MAYA AT 24



VISIT TO BERNADETTE MAYER'S CHILDHOOD HOME



SWERVE

## THURSDAY, FEBRUARY 23, 6:00PM A COLLECTION & A CONVERSATION

This program of four short and medium-length pieces highlights Sachs' filmography from a poetic, personal perspective, as she uses her camera to capture the essence of people, places, and moments in time. The scope of this work includes DRIFT AND BOUGH (2014, USA, 6 min., No dialogue / Format: 8mm on digital), an assemblage of 8mm footage from a winter morning in Central Park. Set to sound artist Stephen Vitiello's delicate and assured score, the contrasting darkness - of skyscrapers, fences, trees, and people - against bright snow, gives way to a meditative living picture. In MAYA AT 24 (2021, USA, 4 min., No dialogue / Format: 16mm on digital), Sachs presents a spinning, swirling cinematic record of her daughter Maya, chronicled at ages 6, 16, and 24. As Maya runs, she glances - furtively, lovingly, distractedly - through the lens and at her mother, conveying a wordless bond between parent and child, and capturing the breathtakingly quick nature of time.

Presented for the first time publicly, in VISIT TO BERNADETTE MAYER'S CHILDHOOD HOME (2020, USA, 3 min., In English / Format: 16mm on digital), Sachs visits poet Bernadette Mayer's childhood home in Queens to celebrate Mayer's work, through a reverent, flowing collage. Queens, New York is also the backdrop for the poetry of Paolo Javier in SWERVE (2022, USA, 7 min., in various languages with English subtitles / Format: Digital), a "COVID film" that documents people emerging - cautiously, distanced, masked - from the global pandemic, finding their way in the liminal space between "before" and "after," and connected by language and verse. In collaboration with playwright Lizzie Olesker, THE WASHING SOCIETY (2018, USA, 44 min., In English / Format: Digital) explores the once ubiquitous but now endangered public laundromat. Inspired by "To Joy My Freedom: Southern Black Women's Lives and Labors after the Civil War" by Tera W. Hunter, THE WASHING SOCIETY is an observational study of lather and labor, a document of the lives of working class women who - largely overlooked and underappreciated - load, dry, fold, and repeat.

# SPECIAL EVENTS & PARTNER PROGRAMS



## SUNDAY, JANUARY 29, 6:00PM A TOAST TO JEAN

After a remarkable twenty-year tenure, Gene Siskel Film Center Executive Director Jean de St. Aubin will resign in February. Join us in celebrating Jean's impact and leadership, as we toast to her next chapter and celebrate her love of the movies with one of her favorite films, *THE GREAT DICTATOR* (this title, by the way, is in no way a reflection on Jean's own leadership style!). *Film followed by a post-screening reception with champagne, pretzels (her fave), and more. All ticket proceeds benefit the Film Center.*



## THE GREAT DICTATOR

1940, dir. Charlie Chaplin, USA, 125 min.  
In English and Latin with English subtitles / Format: 35mm

This prescient masterpiece was Chaplin's first pure talkie, wherein he plays two roles: the cruel, bafonish Hynkel, dictator of the fictitious "Tomania"; and the kind Jewish barber, who bears his uncanny resemblance. Mistaken identity is the backdrop for this slapstick farce that delivers as many laughs as it does a timely message, delivered in Chaplin's famous speech about the horrors of war and the power of peace.



## MONDAY, JANUARY 30 & MONDAY, FEBRUARY 27, 7:30PM MIDWEST MONDAYS

The Midwest Film Festival (MFF) is back! Showcasing the work of talented filmmakers from across the region, this year-round festival returns on the last Monday of each month, kicking off the new year on Monday, January 30 with the 2022 BEST OF THE MIDWEST AWARDS WINNERS SHORTS SHOWCASE. Then, join MFF on Monday, February 27 for an officially selected feature film made right here in the Midwest. Midwest Mondays begin at 6:30PM with a networking reception, followed by an in theater presentation and Q&A with artists in attendance, capped off with an excellent after-party. [midwestfilm.com](http://midwestfilm.com); [get tickets at siskelfilmcenter.org](http://get tickets at siskelfilmcenter.org)



FILMMAKER  
Q&A

## WEDNESDAY, FEBRUARY 1, 6:00PM A WOMAN ON THE OUTSIDE

2022, dirs. Zara Katz, Lisa Riordan Seville, USA, 85 min. In English / Format: Digital

Kristal Bush, a Philadelphia social worker who operates a service that drives family members to prisons to visit their incarcerated loved ones, is ambitious and resilient. When her father and brother return home from prison themselves, she is faced with the reality that release doesn't always mean freedom. This intimate documentary - winner of Best Documentary at the American Black Film Festival - is an honest portrait of one family striving to love in the face of a system built to break them. *Director Lisa Roirdan Seville and subject Kristal Bush scheduled to attend.*



FILMMAKER  
Q&A

## MONDAY, FEBRUARY 13, 6:00PM NIGHTINGALE PROJECTS: HORSEGIRL

In the first edition of Nightingale Projects at the Gene Siskel Film Center, this screening of six short, experimental films explores the artist's fascinations, obsessions, and emotional connections with horses. The horse is one of the most over-theorized, metaphorized, and poeticized animals that humans interact with. Horses have a certain mystique - not to say other animals aren't similarly exalted and mythologized - but with their various roles in society, historical connotations, and perceived empathic traits, there's something different about horses than our other animal-kin. In this program, artists Bruce Baillie, Barbara Hammer, Malcolm Le Grice, Frédéric Moffet, Vanessa Renwick, and Sophia Theodore-Pierce all speak to their relationships with horses, pointing the camera not only towards the animals, but to our bodies in relation to them. It's a horsegirl thing. Program: *BERLIN HORSE* (pictured, 1970, dir. Malcolm Le Grice, 6.5 min.), *LITTLE WHITE HORSE* (2010, dir. Vanessa Renwick, 4.5 min.), *EXTERIOR TURBULENCE* (work in progress, 2023, dir. Sophia Theodore-Pierce, 11 min.), *HORSEY* (2018, dir. Frédéric Moffet, 9 min.), *A HORSE IS NOT A METAPHOR* (2008, dir. Barbara Hammer, 30 min.), *VALENTIN DE LAS SIERRAS* (1967, dir. Bruce Baillie, 10 min.). *Followed by a conversation with artists Frédéric Moffet, Sophia Theodore-Pierce, and curator Emily Eddy.*



**5 QUESTIONS  
WITH  
ALBERT  
SERRA**  
*PACIFICTION*

**You've called PACIFICTION "a real cinematic experience" - can you say more about what you mean, and why your film requires the big-screen treatment?**

Because its formal qualities are so subtle that it requires good conditions and great concentration to appreciate.

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

It's difficult to give general advice. Every filmmaker relies on their own character and life conditioning. You have to create a world and a methodology adapted to that. I don't believe in any professional approach.

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

Not worrying about anything except the artistic goal.

**What is a memorable moviegoing experience you've had?**

The long ones: SHOA, PARSIFAL, WEST OF THE TRACKS.

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

None.

See PACIFICTION at the Film Center starting February 17 (pg 4).

**What is a memorable moviegoing experience you've had?**

I had always wanted to see Czech New-Wave filmmaker Věra Chytilová's 1966 feature film DAISIES, a renowned, anti-authoritarian send-up of insatiable desires and female friendship. My own friend Kathy Geritz, now a curator at the Pacific Film Archive in Berkeley, and I got hold of a 16mm print and invited anyone who was interested to join us in a small theater. For weeks, we were giddy with anticipation. The day arrived, and both of us set ourselves up in the projection booth, happy to be responsible for what we saw as a historical event, at least in our lives. Together, we swooned with excitement in the booth, completely taken with Chytilová's brilliant direction. From behind the glass between the booth and the theater, we caught site of two arms flailing in the air. Only once the credits started to roll, and the audience began to exit the theater did we discover that a man in the room had had a disturbing and mysterious episode that involved loud grunting and running around the room during the film. I never figured out if he hated the film or was, himself, so deeply moved by the exhilarating performance of its two female stars that he, too, chose to let it all hang out.

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

I have watched SANS SOLEIL by Chris Marker at least 20 times. I discover something about the punctum in an image - the accident that pricks, as Roland Barthes might call it - in his discursive, layered, evocative, astute essay film every time I watch it.

Meet Lynne Sachs at the Film Center February 20, 23 (pg 16-17).

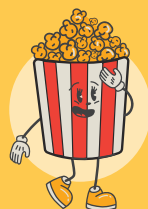


**5 QUESTIONS  
WITH  
LYNNE SACHS**

*A POET'S PERSPECTIVE*

Read more from Albert Serra and Lynne Sachs at [siskelfilmcenter.org](http://siskelfilmcenter.org)

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# 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](https://siskelfilmcenter.org/supportus)

## PURCHASE OR RENEW YOUR MEMBERSHIP

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

- Half price admission to movies at the Gene Siskel Film Center
- Our bi-monthly Gazette delivered to your door
- \$10 discount on an Art Institute of Chicago membership
- Sneak preview passes to major motion pictures

Memberships start at \$50.



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

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Support the best in independent,  
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# BECOME A MEMBER!

With your Film Center membership, enjoy:

- Half-price admission to films at the Film Center
- \$5 admission to the spring and fall Screening/Lecture series (returning Jan. 2023)
- Sneak previews for major motion pictures
- Priority notification of special offers/events
- Exclusive mailing of the Gazette
- \$1.00 off any size popcorn
- Special concessions discounts year round

## Individual (\$50) and Dual (\$80) Memberships Available\*

*\*\$5 membership discount available for Art Institute members and seniors (65+)*

Purchase online at  
[siskelfilmcenter.org/membership](https://siskelfilmcenter.org/membership) or at the  
box office during open hours! (30 minutes  
before the first film each day)

# JANUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					DECEMBER 30	31
					ALL THE BEAUTY AND THE BLOODSHED TANTURA OPENS - ONE WEEK RUN	ALL THE BEAUTY AND THE BLOODSHED TANTURA
JANUARY 1	2	3	4	5	6	7
ALL THE BEAUTY AND THE BLOODSHED TANTURA	ALL THE BEAUTY AND THE BLOODSHED TANTURA	ALL THE BEAUTY AND THE BLOODSHED TANTURA	ALL THE BEAUTY AND THE BLOODSHED TANTURA	ALL THE BEAUTY AND THE BLOODSHED TANTURA	ALCARRÀS OPENS - TWO WEEK RUN BROKER OPENS - TWO WEEK RUN	ALCARRÀS BROKER 11:00 MY NEIGHBOR TOTORO (Kid Flix), p. 5 11:00 OUT 1 (Settle In), p. 6
8	9	10	11	12	13	14
ALCARRÀS BROKER 11:00 MY NEIGHBOR TOTORO (Kid Flix), p. 5	ALCARRÀS BROKER	ALCARRÀS BROKER	ALCARRÀS BROKER	ALCARRÀS BROKER	ALCARRÀS BROKER SAINT OMER OPENS - TWO WEEK RUN	ALCARRÀS BROKER SAINT OMER 10:00 LA FLOR (Settle In), p. 6
15	16	17	18	19	20	21
ALCARRÀS BROKER SAINT OMER	ALCARRÀS BROKER SAINT OMER	ALCARRÀS BROKER SAINT OMER	ALCARRÀS BROKER SAINT OMER	ALCARRÀS BROKER SAINT OMER	SAINT OMER NO BEARS OPENS - TWO WEEK RUN	SAINT OMER NO BEARS 11:00 DEKALOG (Settle In), p. 7
22	23	24	25	26	27	28
SAINT OMER NO BEARS	SAINT OMER NO BEARS	SAINT OMER NO BEARS	SAINT OMER NO BEARS	SAINT OMER NO BEARS	NO BEARS FRAMING AGNES OPENS - ONE WEEK RUN	NO BEARS FRAMING AGNES 11:00 SÁTÁNTANGÓ (Settle In), p. 7 2:00 FRANKENSTEIN (NTL), p. 5
29	30	31				
NO BEARS FRAMING AGNES 2:00 FRANKENSTEIN (NTL), p. 5 6:00 A TOAST TO JEAN, p. 18	NO BEARS FRAMING AGNES ★7:30 MIDWEST FILM FESTIVAL, p. 18	NO BEARS FRAMING AGNES 6:00 US (Lecture), p. 8				

## TICKETS

General Admission: \$13  
 Film Center Members: \$6  
 Students with valid ID: \$7  
 Unless otherwise noted

★ denotes filmmaker(s) in attendance

Expect additional titles and programs to be added to our screens! Due to popular demand, new release film runs may be extended. Visit [siskelfilmcenter.org](http://siskelfilmcenter.org) for the most up-to-date information about what's playing, guest appearances, and confirmed showtimes.

Tickets are available 24 hours a day at [siskelfilmcenter.org](http://siskelfilmcenter.org). Our box office opens 30 minutes prior to the first showtime of the day and closes 15 minutes after the last show of the day begins. All sales are final.

# FEBRUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			FEBRUARY 1	2	3	4
			NO BEARS FRAMING AGNES ★6:00PM A WOMAN ON THE OUTSIDE p.19	NO BEARS FRAMING AGNES	ONE FINE MORNING OPENS - TWO WEEK RUN 8:30 THE BIRD WITH THE CRYSTAL PLUMAGE (Argento), p. 10	ONE FINE MORNING 11:00 MY LIFE AS A ZUCCHINI (Kid Flix), p. 5 11:00 WAR AND PEACE (Settle In), p. 7 8:30 THE CAT O' NINE TAILS (Argento), p. 10
5	6	7	8	9	10	11
ONE FINE MORNING 11:00 MY LIFE AS A ZUCCHINI (Kid Flix), p. 5 6:00 FOUR FLIES ON GREY VELVET (Argento), p. 11	ONE FINE MORNING 6:00 THE FIVE DAYS (Argento), p. 11	ONE FINE MORNING 6:00 BACURAU (Lecture), p. 8	ONE FINE MORNING 8:30 DEEP RED (Argento), p. 11	ONE FINE MORNING ★6:00 ELECTRIC VISIONS: CHICAGO'S GROUND-BREAKING VIDEO AND COMPUTER (CATE), p. 15 8:30 SUSPIRIA (Argento), p. 11	ONE FINE MORNING 6:00 SEE YOU FRIDAY, ROBINSON* (Iran), p. 12 9:00 KILLING THE EUNUCH KHAN (Iran), p. 12	ONE FINE MORNING 1:00 THE RUNNER (Iran), p. 13 3:30 SUBTRACTION (Iran), p. 13 6:00 WITHOUT HER (Iran), p. 13 8:30 EBRAHIM GOLESTAN SHORTS: RADICAL ARTISTRY (Iran), p. 14
12	13	14	15	16	17	18
ONE FINE MORNING 1:00 SEE YOU FRIDAY, ROBINSON (Iran), p. 12 3:15 WORLD WAR III (Iran), p. 13 5:45 EBRAHIM GOLESTAN SHORTS: RADICAL ARTISTRY (Iran), p. 14	ONE FINE MORNING 6:00 NIGHTINGALE PROJECTS: HORSEGIRL, p. 19 6:15 SUBTRACTION (Iran), p. 13 8:15 THE RUNNER (Iran), p. 13	ONE FINE MORNING 6:00 WITHOUT HER (Iran), p. 13 6:00 THE HOST (Lecture), p. 9	ONE FINE MORNING 8:30 KILLING THE EUNUCH KHAN (Iran), p. 12	ONE FINE MORNING ★6:00 COLECTIVO LOS INGRÁTIDOS (CATE), p. 15 8:30 WORLD WAR III (Iran), p. 13	PACIFICATION OPENS - TWO WEEK RUN OSCAR-NOMINATED DOCUMENTARY SHORTS OPENS - TWO WEEK RUN 2:00 LEILA'S BROTHERS (Iran), p. 14	PACIFICATION OSCAR-NOMINATED DOC SHORTS 2:00 PORTRAIT OF THE QUEEN (NTL), p. 5
19	20	21	22	23	24	25
PACIFICATION OSCAR-NOMINATED DOC SHORTS 2:00 PORTRAIT OF THE QUEEN (NTL), p. 5 3:15 LEILA'S BROTHERS (Iran), p. 14	PACIFICATION OSCAR-NOMINATED DOC SHORTS ★6:00 FILM ABOUT A FATHER WHO (Sachs), p. 16	PACIFICATION OSCAR-NOMINATED DOC SHORTS 6:00 ATLANTIQUES (Lecture), p. 9	PACIFICATION OSCAR-NOMINATED DOC SHORTS	PACIFICATION OSCAR-NOMINATED DOC SHORTS ★6:00 A COLLECTION & A CONVERSATION (Sachs), p. 17	PACIFICATION OSCAR-NOMINATED DOC SHORTS OSCAR-NOMINATED LIVE ACTION & ANIMATED SHORTS OPENS - TWO WEEK RUN GODLAND OPENS - TWO WEEK RUN	PACIFICATION OSCAR-NOMINATED DOC SHORTS OSCAR-NOMINATED LIVE ACTION & ANIMATED SHORTS
26	27	28				
PACIFICATION OSCAR-NOMINATED DOC SHORTS OSCAR-NOMINATED LIVE ACTION & ANIMATED SHORTS	PACIFICATION OSCAR-NOMINATED DOC SHORTS OSCAR-NOMINATED LIVE ACTION & ANIMATED SHORTS ★7:30 MIDWEST FILM FESTIVAL, p. 18	PACIFICATION OSCAR-NOMINATED DOC SHORTS OSCAR-NOMINATED LIVE ACTION & ANIMATED SHORTS 6:00 ROBE OF GEMS (Lecture), p. 9				

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*Hong Sangsoo's WALK UP, coming in March.*

## SAVE THE DATE

**MARCH: THE 26TH CHICAGO EUROPEAN UNION FILM FESTIVAL; JOHN WILLIAMS SCORES - 1976 TO 1979, IN COLLABORATION WITH THE CSO**

**APRIL: EXPO CHICAGO COMES TO THE FILM CENTER; THE CHICAGO PALESTINE FILM FESTIVAL RETURNS**

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