

GENE SISKEL FILM CENTER

GAZETTE

Vol. 52 Issue 1



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School of the Art Institute
of Chicago

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FROM OUR CURATOR



Settle in for **FANNY AND ALEXANDER** on February 10.

2024 is here, and rather than politely ringing in the new year, we at the Film Center are grabbing bullhorns and banging drums to welcome what we promise will be another bold and immersive twelve months of exceptional cinema at 164 North State Street.

Stumped on your new year's resolution? Might we suggest that, if you're determined to see a movie longer than four hours, you can cross that off your list with the second installment of **Settle In** (p. 6-7). Haven't yet watched an erotic drama in a dark room full of strangers? We've got your back in February with **Hot & Heavy** (p. 12-13). And, if you're desperate to see Mads Mikkelsen plant potatoes and fight for agricultural justice, we'll see you at **THE PROMISED LAND** (p. 3). If that wasn't enough to convince you that 2024 is going to be a stunner, we've also got a fresh season of **Conversations at the Edge** (p. 15), the next line-up of our popular **Lecture Series** (16-17), the annual **Festival of Films from Iran** (p. 8-10), and new films from Steve McQueen, Deborah Stratman, Kleber Mendonça Filho, and Lila Avilés. Happy new year, cinema lovers!

Rebecca Fons
Director of Programming

ABOUT THE FILM CENTER



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

164 North State Street Chicago, IL 60601
siskelfilmcenter.org

VISIT US

ACCESSIBILITY

The Gene Siskel Film Center strives to host inclusive, accessible events that enable all individuals to engage fully. To request reasonable accommodations or for inquiries about accessibility, please contact filmcenter@saic.edu or call (312) 846-2600.

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.

FILMING IN PROGRESS

Photographs and/or video may be taken at Film Center events. By attending, you grant the Film Center full rights to use these images for all present or future promotion, marketing and materials.

OUR TEAM

Rebecca Fons, Director of Programming; Caroline Garske, Digital Communications Manager; Jada-Amina Harvey, Black Harvest Film Festival Lead Curator; Lori Hile, Associate Director of Marketing and Communications; Nick Leffel, Black Harvest Film Festival Coordinator; Emily Long, Executive Director; Brennan McMahon, Office and Accounting Coordinator; Holly Prindle, Office and Accounting Coordinator; Dan Stolley, Operations Manager; Michael Wawzenek, Director of Media Technology; Projectionists: Esteban Alarcon, Lark Lyra Hill, Ursula Rigberg Wagner, Blair St George Wright; Front of House Leads: An Banh, Grace Scott, Nico Valdez; Front of House Assistants: Omaymah Alkhateeb, Ellie Beam, Dylan Benjamin, Aidan Ciuperca, Yeju Kang, Eunjin Lee, Emily Maloney, Bocheng Zhang. SAIC Student Workers: Magdalena Perez-Moore, Tanya Ramakrishnan, Jiami Ma, Catalina Carrasco. Gazette descriptions and synopses written by Rebecca Fons, unless otherwise noted. Gazette designed by Kaitlin Martin.

CONTENT CONSIDERATIONS

Based on lived experiences, the films we present may affect our individual audiences in different ways. When possible, we include a 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 & RESTORATIONS

Opening dates subject to change; additional titles may be added. siskelfilmcenter.org



OPENS JANUARY 5 COUP DE TORCHON

1981, dir. Bertrand Tavernier, France, 128 min.
In English and French with English subtitles / Format: 4K digital restoration

In this pitch-black adaptation of Jim Thompson's 1964 pulp novel *Pop*, 1280, Lucien Cordier is an inept and timid police chief in a sleepy French colonial outpost in Senegal. Withstanding daily humiliations by his wife and harassment by two local pimps, Lucien is pushed to his limit, and transforms into a heartless killer. Part absurdist comedy, part neo-noir, COUP DE TORCHON is a macabre exploration of power, masculinity, and societal decay, co-starring a luminous Isabelle Huppert and presented in a stunning 4K restoration. **Film Center exclusive.**



OPENS JANUARY 12 NOSTALGHIA

1983, dir. Andrei Tarkovsky, Italy, Soviet Union, 125 min.
Italian and Russian with English subtitles / Format: 4K digital restoration

Filmed in Italy while isolated from his native Russia, Andrei Tarkovsky's NOSTALGHIA is a brooding, darkly poetic vision of exile. Russian researcher Andrei is working in Italy where he becomes obsessed with the Botticelli-like beauty of his translator Eugenia, as well as with the apocalyptic ramblings of a self-destructive wanderer named Domenico. Drenched with homesickness, NOSTALGHIA is a mystical collision of cultures, shot with a tactile beauty that only Tarkovsky can provide, and described by the *Village Voice* as "not so much a movie as a place to inhabit for two hours." **Film Center exclusive.**



OPENS JANUARY 12 OCCUPIED CITY

2023, dir. Steve McQueen, UK, Netherlands, USA, 262 min.
In English / Format: Digital

The past collides with our precarious present in Steve McQueen's (SMALL AXE, 12 YEARS A SLAVE) bravura documentary, informed by the book *Atlas of an Occupied City (Amsterdam 1940–1945)* written by Bianca Stigter. McQueen creates two interlocking portraits: a door-to-door excavation of the Nazi occupation that still haunts his adopted city, and a vivid journey through the last years of pandemic and protest. What emerges is both devastating and life-affirming, an expansive meditation on memory, time, and where we're headed. (A24) **Film Center exclusive.**



OPENS JANUARY 19 THE SETTLERS (LOS COLONOS)

2023, dir. Felipe Gálvez Haberle
Chile, Argentina, France, Denmark, UK, Taiwan, Sweden, Germany, 97 min.
In English and Spanish with English subtitles / Format: Digital

Chile, 1901. Three horsemen—a deranged British soldier, an American cowboy, and a Chilean "mestizo"—are hired to clear the Indigenous people from an expanse of Patagonia land by the powerful and callous man who owns it. As visually sumptuous as it is brutal and bloody, director Felipe Gálvez Haberle's feature debut is a blistering indictment of colonialism, capitalism, and the greed of man. *Content consideration: contains scenes of violence and sexual assault.* **Film Center exclusive.**



OPENS JANUARY 19 LAST THINGS

2023, dir. Deborah Stratman, USA, Portugal, France, 50 min.
In English and French with English subtitles / Format: 35mm and digital

An official selection of Sundance and the Berlinale Film Festival, and the opening night film of the 33rd Onion City Experimental Film Festival, Stratman's LAST THINGS examines evolution and extinction from the perspective of the rocks and minerals that came before humanity and will outlast us. With a stunning array of images, from microscopic forms to vast landscapes, Stratman seeks a picture of evolution without humans at the center. *Select showtimes will be presented digitally, see online listing.* **Film Center exclusive.**



OPENS JANUARY 26 ONE FROM THE HEART: REPRISE

1981, dir. Francis Ford Coppola, USA, 107 min
In English and German with English subtitles / Format: 4K digital restoration

Maligned by critics upon its release and a financial disaster for Columbia Pictures, Francis Ford Coppola's ONE FROM THE HEART was given the dreaded distinction of "flop." With this stunning 4K restoration, which premiered at the 2023 Venice Film Festival, Coppola's modern musical fantasy is deserving of fresh consideration. Filmed entirely on an intentionally visible soundstage, implementing ingenious editing techniques and set to the soundtrack from Tom Waits, the story of two lovers navigating a breakup plays out against a spectacularly neon-lit Las Vegas and is a testament to the auteur's innovative vision. **Film Center exclusive.**



OPENS JANUARY 26 INSIDE THE YELLOW COCOON SHELL (BÊN TRONG VỎ KÉN VÀNG)

2023, dir. Phạm Thiên Ân, Vietnam, France, Singapore, Spain, 179 min.
In English and Vietnamese with English subtitles / Format: Digital

After an accident claims the life of his sister-in-law and leaves his five-year-old nephew an orphan, Thiên sets off on a journey to his rural hometown to find his long-missing brother. Winner of the prestigious Camera d'Or at Cannes, Phạm Thiên Ân's lyrical and delicate exploration of faith begs comparison to the work of Thai auteur Apichatpong Weerasethakul, but sings in a voice all its own, offering an evocative reverie on loss, nature, and life itself, expressed with uncommon invention and depth. **Film Center exclusive.**



OPENS JANUARY 26 PICTURES OF GHOSTS (RETRATOS FANTASMÁS)

2023, dir. Kleber Mendonça Filho, Brazil, 93 min.
In Portuguese with English subtitles / Format: Digital

From acclaimed director Kleber Mendonça Filho (BACURAU) comes this multidimensional journey through time, sound, architecture, and filmmaking, set in the urban landscape of Recife, Brazil, and examined through the great movie theaters that served as spaces of conviviality during the 20th century. Combining archive documentary, mystery, film clips, and personal memories, PICTURES OF GHOSTS is a map of a city through the lens of cinema, and Brazil's official selection for the 2024 Academy Awards. **Film Center exclusive.**



OPENS FEBRUARY 2 THE PROMISED LAND (BASTARDEN)

2023, dir. Nikolaj Arcel, Denmark, Sweden, Norway, Germany, 129 min.
In Danish with English subtitles / Format: Digital

In 1755, the impoverished Captain Ludvig Kahlen (an exceptionally steely Mads Mikkelsen) sets out to conquer the harsh, uninhabitable Danish heath with a seemingly impossible goal: to build a colony in the name of the King and receive a desperately desired royal name for himself. The sole ruler of the area, the merciless Frederik de Schinkel, arrogantly believes this land belongs to him, and does everything in his power to drive Kahlen away. Richly satisfying, THE PROMISED LAND scratches every epic historical drama itch; is a rousing, stand-up-and-cheer watch, complete with petticoats, corsets, muskets; and features a hero worth rooting for.



**OPENS FEBRUARY 9
TÓTEM**

2023, dir. Lila Avilés, Mexico, Denmark, France, 95 min.
In English and Spanish with English subtitles / Format: Digital

In Lila Avilés' tender TÓTEM, young Sol spends the day at her grandfather's house, helping her family prepare for the birthday party of her dying father, Tona. As she wanders through hectic hallways and overhears emotional conversations from around corners, a rich portrait of family is revealed through her eyes. A study of mortality and a celebration of life, TÓTEM is a film of profound beauty that the *Alliance of Women Film Journalists* called "a compassionate little wonder." Co-presented with *The National Museum of Mexican Art*. **Film Center exclusive.**

**OPENS FEBRUARY 9
THE MONK AND THE GUN**

2024, dir. Pawo Choyning Dorji, Bhutan, Taiwan, France, USA, 107 min.
In English and Dzongkha with English subtitles / Format: Digital

In the follow-up to his Academy Award-nominated LUNANA: A YAK IN THE CLASSROOM, Pawo Choyning Dorji crafts a big-hearted and poignant fable about embracing the future while recognizing the past. In 2006, the King of Bhutan abdicated the throne, and the country began the transition to democracy. Following the perspective of elders, villagers, and monks, among others, THE MONK AND THE GUN is a playful and wise ensemble drama and a wholly gratifying account of a nation at a crucial inflection point.

**OPENS FEBRUARY 16
THE TASTE OF THINGS
(LA PASSION DE DODIN BOUFFANT)**

2023, dir. Anh Hung Tran, France, Belgium, 145 min.
In French with English subtitles / Format: Digital

In France in the late 19th century, Dodin Bouffant (the always commanding Benoît Magimel) is a chef living with his personal cook and lover Eugénie (a luminous Juliette Binoche). Though they share a long history of gastronomy and love, Eugénie refuses to marry Dodin, so the food lover decides to do something he has never done before: cook for her. Winner of Best Director at the Cannes Film Festival, THE TASTE OF THINGS is a mouth-watering, unabashedly romantic tale of middle-aged love.

**OPENS FEBRUARY 16
OSCAR-NOMINATED SHORTS: DOCUMENTARY
OPENS FEBRUARY 23
OSCAR-NOMINATED SHORTS: LIVE ACTION & ANIMATED**

For the 19th 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 both nationally and internationally, don't miss this year's selection of shorts before the Academy Awards on Sunday, March 10. Nominations and full program details announced January 23.

**OPENS FEBRUARY 23
DISCO BOY**

2023, dir. Giacomo Abbruzzese, France, Italy, Belgium, Poland, 92 min.
In English and French, Ibo, Russian, and Polish with English subtitles / Format: Digital

In the bold and dazzling DISCO BOY, winner of the Berlinale's Silver Bear for Outstanding Artistic Contribution, Aleksei (Franz Rogowski, PASSAGES) is an undocumented Belarusian immigrant who joins the French Foreign Legion in exchange for the promise of French citizenship. Far away in the Niger Delta, Jomo is a military guerrilla, fighting against oil companies that threaten his village. Across borders and time, in this immersive, electronic score-soaked stunner, the two men's destinies converge. **Film Center exclusive.**

**EDWARD YANG
CITIES AND SOULS**



Including brand-new restorations of MAHJONG and A CONFUCIAN CONFUSION, this five-film retrospective of Edward Yang (1947–2007) celebrates the Taiwanese auteur's vital contribution to the Taiwanese New Wave, his masterful explorations of past and present, his patient, nuanced portrayals of authentic relationships, and his rich, interconnected narratives. siskelfilmcenter.org/edwardyang



**MONDAY, JANUARY 1, 1:30PM & SUNDAY, JANUARY 7, 1:30PM
A BRIGHTER SUMMER DAY
(GULING JIE SHAONIAN SHAREN SHIJIAN)**

1991, Taiwan, 237 min. In English and Mandarin, Min Nan, and Shanghaiese with English subtitles
Format: 4K digital restoration

Set in the early 1960s in Taiwan, this singular masterpiece is based on the true story of a juvenile homicide case that rocked the nation. A film of both sprawling scope and tender intimacy, this novelistic, patiently observed epic centers on the gradual, inexorable fall of a young teenager (Chen Chang, in his first role) from innocence to juvenile delinquency, and is set against a simmering backdrop of restless youth, rock and roll, and political turmoil.



**MONDAY, JANUARY 1, 6:00PM & WEDNESDAY, JANUARY 3, 8:30PM
TAIPEI STORY (QING MEI ZHU MA)**

1985, Taiwan, 119 min. In Min Nan, Mandarin, and Hokkien with English subtitles
Format: 4K digital restoration

Chronicling the growing estrangement between a washed-up baseball player (Hou Hsiao-hsien, in a rare on-screen performance) working in his family's textile business, and his girlfriend (pop star Tsai Chin), who clings to the upward mobility of her career, Yang's second feature is a mournful anatomy of a city caught between the past and the present. As the couple's dreams begin to unravel, Yang's gaze illuminates the desperation of Taiwan's globalized modernity.



**TUESDAY, JANUARY 2, 6:00PM & THURSDAY, JANUARY 4, 6:00PM
YI YI (A ONE AND A TWO . . .)**

2000, Taiwan, Japan, 233 min. In English and Mandarin, Min Nan, Hokkien, Japanese, and French with English subtitles
Format: Digital

The internationally embraced YI YI (A ONE AND A TWO . . .) follows a middle-class family in Taipei over the course of one year, beginning with a wedding and ending with a funeral. Whether chronicling middle-aged father NJ's tentative flirtations with an old flame or precocious young son Yang-Yang's attempts at capturing reality with his beloved camera, Yang deftly imbues every gorgeous frame with a compassionate clarity. Warm and dazzling, YI YI is an undisputed masterpiece.



**WEDNESDAY, JANUARY 3, 6:00PM & FRIDAY, JANUARY 5, 8:30PM
A CONFUCIAN CONFUSION (DU LI SHI DAI)**

1994, Taiwan, 125 min. In Mandarin and Min Nan with English subtitles
Format: 4K digital restoration

Set in 1990s Taipei, Yang's expansive satire documents a group of self-involved city dwellers whose imperfect and complicated professional and personal lives mirror the swiftly evolving modernization of the country. Witty and irreverent, set against the backdrop of the bustling and bursting city, A CONFUCIAN CONFUSION finds Yang ever searching for the soul of the place he calls home.



**FRIDAY, JANUARY 5, 6:15PM & MONDAY, JANUARY 8, 6:30PM
MAHJONG (MA JIANG)**

1996, Taiwan, 121 min. In English and Mandarin and Min Nan with English subtitles
Format: 4K digital restoration

In this dizzying, screwball farce, a prominent businessman goes missing, and his son is pulled into a world of criminal misfits that includes a group of European expats, an American escort, and a couple of mob enforcers. A shrewd commentary on the pursuit of happiness, with MAHJONG Yang deftly observes the irreconcilable misunderstandings that arise from conflicting generations and social classes.

READ MORE
PG.22

NATIONAL MUSEUM OF MEXICAN ART



Binge watching a television show at home or catching a double feature? Child's play. Prove your passion for pacing with six films that test the limits of runtimes, lean into their length, and invite you to Settle In.

Tickets \$20 for Film Center Members; \$40 for general audience, unless otherwise noted, and include bottomless popcorn and coffee, generously provided by the local roasters at Dark Matter Coffee. Showtimes include bathroom and stretching breaks (feel free to bring a pillow); and ticket holders have the option to add lunch to their experience (\$16) courtesy of our friends at Food For Thought.

siskelfilmcenter.org/settlein



SATURDAY, JANUARY 6, 11:00AM
THE WHEEL (LA ROUE)

1923, dir. Abel Gance, France, 426 min. No dialogue
Format: 4K digital restoration

An unparalleled triumph in cinema history, Abel Gance's silent-era masterwork has been meticulously restored to its complete original form: a nearly seven-hour melodrama that reaches the heights of Greek tragedy. Séverin-Mars commands the screen as Sisif, a humble railwayman who clandestinely adopts an infant orphaned in a train disaster. Over the years, Sisif allows Norma to believe she is his biological daughter, all while harboring a forbidden love for her. He soon shares this "curse" with his biological son, Elie, who becomes smitten by Norma when he learns of his sister's true origins. Powered by Gance's pioneering filmic and editing techniques, as well as Arthur Honegger's original score, THE WHEEL is a stunning visual feast. Program includes three intermissions.



SATURDAY, JANUARY 13, 11:00AM
DEAD SOULS

2018, dir. Wang Bing, Switzerland, France, 506 min.
In Mandarin with English subtitles / Format: Digital

In the harrowing and fearless DEAD SOULS, acclaimed long-form documentarian Wang Bing trains his patient and empathetic lens on the dark history of China's labor camps during the 1957–59 Anti-Rightist Campaign. Unfolding over eight hours, Bing meticulously captures the testimonies of survivors who endured unimaginable atrocities. As former political prisoners recount their experiences and the inhumane conditions they faced, DEAD SOULS becomes a powerful and haunting exploration of historical trauma, governmental oppression, and the resilience of the human spirit, serving as both a historical record and a deeply moving tribute to those who suffered in silence. Program includes two intermissions.



SATURDAY, JANUARY 20, 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 in 12 distinct segments, designed to mimic the structure of a tango, resulting in a transfixing, spellbinding, and infinite dance. Program includes two intermissions.



SATURDAY, JANUARY 27, 11:00AM
STAR SPANGLED TO DEATH

2004, dir. Ken Jacobs, USA, 440 min. In English / Format: Digital

In the first hour of Ken Jacobs' biting, found-footage critique of America, text on screen declares, "With the sheeps led by the foxes for the benefit of the wolves, what chance do we have of getting out of this alive? STAR SPANGLED TO DEATH considers the astronomical odds against being alive to begin with and suggests resistance. What the hell?" Alarming contemporary, this avant-garde epic stitches together ethnographic footage, political speeches, film, and cartoons into a provocative exploration of race, religion, politics, war, and wealth. Deemed by the New York Times as "the ultimate underground movie, subversive and frequently hilarious," and alternatively titled AMERICAN FAILURE, STAR SPANGLED TO DEATH is a subversive, cinematic howl. Program includes one intermission.



SATURDAY, FEBRUARY 3, 11:00AM AND SUNDAY, FEBRUARY 4, 11:00AM
BERLIN ALEXANDERPLATZ

1980, dir. Rainer Werner Fassbinder, West Germany, Italy, 902 min. In German with English subtitles / Format: Digital

Set in post-World War I Berlin, Fassbinder's epic miniseries follows ex-convict Franz Biberkopf's struggle "to become an honest soul" amidst a turbulent social and political landscape. Franz (Günter Lamprecht, in a towering performance) faces temptations, betrayals, and existential crises, embodying the societal upheaval of the Weimar Republic. Praised as a "huge, magnificent melodrama" by the New York Times, BERLIN ALEXANDERPLATZ stands as a monumental achievement and a sprawling narrative that scrutinizes morality and the impact of a brutal war and showcases Fassbinder's mastery in crafting rich portraits of the human condition. Presented over two days—trust us, we crunched the clock and there was no way to responsibly present this within 24 hours (consider a good night's sleep as an intermission). Admission is \$55 for general audiences and \$35 for Film Center members, and includes tickets to both days. Program includes two intermissions both days.



SATURDAY, FEBRUARY 10, 11:00AM
FANNY AND ALEXANDER (FANNY OCH ALEXANDER)

1983, dir. Ingmar Bergman, Sweden, France, West Germany, 312 min.
In English and Swedish, German, Yiddish and French with English subtitles
Format: Digital

For those easing cautiously into epic runtimes, we've reserved the briefest cinematic journey for last. Through 10-year-old Alexander's eyes, we witness the delights and conflicts of the Ekdahl family, a sprawling bourgeois clan in turn-of-the-twentieth-century Sweden. FANNY AND ALEXANDER is Ingmar Bergman's warmest and most autobiographical film, a four-time Academy Award-winning triumph that combines his trademark melancholy and emotional intensity with immense joy and sensuality. Ingmar Bergman described FANNY AND ALEXANDER as "the sum total of my life as a filmmaker." And in this, the full-length version of his triumphant valediction, his vision is expressed at its fullest. Program includes one intermission.



For our 35th Iranian spotlight, the Film Center proudly presents 11 films—including nine Chicago premieres—from directors working within and outside of Iran. The showcase begins with Ehsan Khoshbakht's *CELLULOID UNDERGROUND*, a poetic and moving document of the creative, inspiring, and subversive power of cinema in Iran—a perfect way to kick off a week-long spotlight of some of the best and brightest voices from the region.

We also pay special tribute to the mastery of the Iranian auteur Dariush Mehrjui, one of the most important pioneers of the Iranian New Wave cinema, who was tragically murdered on October 14, 2023. His seminal and groundbreaking 1969 film *THE COW* will be followed by *DARIUSH MEHRJUI: MAKING OF THE COW*, with director Bahman Maghsoudlou in attendance. Join us for a week of embracing and changing perspectives, connecting with new voices, and exploring Iran's political, social, and cultural world. —*Mehrnaz Saeed-Vafa, Festival advisor*

siskelfilmcenter.org/iran



THURSDAY, FEBRUARY 1, 6:15PM
CELLULOID UNDERGROUND

2023, dir. Ehsan Khoshbakht, UK, Iran, 80 min.

In English and Persian with English subtitles / Format: Digital

After the Iranian Revolution, a movie collector in Tehran hid thousands of films to prevent their destruction by the new Islamic regime. Despite arrest and torture, he refused to give up his secret. In this moving and inspiring autobiography about the subversive power of celluloid dreams, his story of resistance is told by the boy who became his partner in crime, recollected years later from exile in London.



FRIDAY, FEBRUARY 2, 5:30PM
THE COW (GAAV)

1969, dir. Dariush Mehrjui, Iran, 104 min.

In Persian with English subtitles / Format: Digital

A landmark film in Iranian cinema, Mehrjui's *THE COW* gained international acclaim when it won the Critics Prize at the Venice Film Festival and caught the eye of Ayatollah Khomeini, whose admiration and encouragement of the film ushered in the New Wave of Iranian cinema. In rural Iran, the death of his beloved cow drives the villager Hassan into madness. A visionary exploration of grief, *THE COW* is an allegorical portrait of poverty and mortality.

FRIDAY, FEBRUARY 2, 7:30PM
DARIUSH MEHRJUI: MAKING OF THE COW

2022, dir. Bahman Maghsoudlou, USA, Iran, 85 min.

In English and Persian with English subtitles / Format: Digital

Join director Bahman Maghsoudlou in person for a robust discussion following his documentary chronicling the production and reception of Dariush Mehrjui's seminal film *THE COW*. *Bahman Maghsoudlou* scheduled to attend.

Q&A



SATURDAY, FEBRUARY 3, 1:00PM
ENDLESS BORDERS (MARZHAYE BI PAYAN)

2023, dir. Abbas Amini, Germany, Iran, Czech Republic, 111 min. In Persian with English subtitles / Format: Digital

As the rise of the Taliban in Afghanistan has reignited the fire of ethnic and tribal wars, a teacher named Ahmad befriends a Hazara refugee family from Afghanistan who are under an immediate threat. An exiled Iranian, his own prejudices are challenged as he realizes the impact of prejudice on their lives. When he decides to help a forbidden love, he risks dire consequences for everyone involved.



Q&A

SUNDAY, FEBRUARY 4, 1:00PM
ROXANA

2023, dir. Parviz Shahbazi, Iran, 130 min.

In Persian with English subtitles / Format: Digital

Fred, adrift and purposeless, meets the modern Roxana by chance. He's unemployed and a disappointment to his mother, while she owns her own videography business and boldly redefines the conventions of her hijab. Far from a meet-cute love story, *ROXANA*—winner of the Best Actor (Yasna Mirtahmasb) prize at the Tokyo Film Festival—blossoms into a vibrant and modern Iranian love story between two people defying societal expectations. *Director of photography Pouya Shabbazi* scheduled to attend.



MONDAY, FEBRUARY 5, 6:15PM
DREAM'S GATE

2023, dir. Negin Ahmadi, Iran, Norway, France, 65 min.

In Arabic with English subtitles / Format: Digital

In this powerful portrait of female resistance, Iranian filmmaker Negin Ahmadi journeys into the war zone of Northern Syria, armed only with her camera, embedding herself with the YPJ—an all-female Kurdish militia unit.



MONDAY, FEBRUARY 5, 8:15PM
TERRESTRIAL VERSES (AYEH HAYE ZAMINI)

2023, dirs. Ali Asgari, Alireza Khatami, Iran, 77 min.

In Persian with English subtitles / Format: Digital

TERRESTRIAL VERSES follows everyday people from all walks of life as they navigate the cultural, religious, and institutional constraints imposed on them by various social authorities, from school teachers to bureaucrats. These stirring vignettes, humorous and affecting, capture the spirit and determination of people amidst adversity, offering a nuanced portrait of a complex society.



WEDNESDAY, FEBRUARY 7, 6:15PM
EMPTY NETS (LEERE NETZE)

2023, dir. Behrooz Karamzade, Germany, Iran, 101 min. In Persian with English subtitles / Format: Digital

Amir and Narges are in love. That's far from enough to build a life together, and they are forced to keep the relationship secret. To win over Narges' upper-class family Amir needs money for an appropriate dowry. He finds work at a local fishery and is drawn into the dangerous but lucrative business of black market caviar smuggling. As Amir's values are compromised, Narges tries to delay the arranged marriage her parents are planning for her. Tradition and true love clash in this tale of troubled love in contemporary Iran.



WEDNESDAY, FEBRUARY 7, 8:15PM
THE DOLL (GHOOLCHAGH)

2023, dir. Asghar Yousefinejad, Iran, 90 min.
 In Turkish with English subtitles / Format: Digital

Following the mysterious disappearance of his wife of 40 years, the aging Ayoub has decided to marry the much younger Roya, much to the chagrin of his family. Shot in an incredible, roving single take (the viewer begins to feel like an invisible wedding guest), THE DOLL unveils unpleasant secrets and true intentions through clandestine conversations and tense, often hilarious, moments of revelation.



THURSDAY, FEBRUARY 8, 6:00PM
AZIZ

2023, dir. Majid Tavakoli, Iran, 90 min.
 In Persian with English subtitles / Format: Digital

Aziz, the now 80-year-old matriarch to her family, is suffering from dementia. After decades of providing, Aziz now needs the support of her family, including her youngest son and most devoted child, Anoush, who is about to marry. As her disease progresses, Aziz begins to fall in love deeply with Anoush, and her family—as well as Anoush's fiancée—must navigate the complicated terrain of caregiving, blending love and duty in the face of Aziz's declining health.



THURSDAY, FEBRUARY 8, 8:15PM
ACHILLES (ASHIL)

2023, dir. Farhad Delaram, Iran, 116 min.
 In Persian with English subtitles / Format: Digital

In Delaram's powerful feature debut, which premiered at the Toronto International Film Festival, a former filmmaker, now employed as a nighttime medical worker, helps a political prisoner escape her jail-like existence. Together they travel through Iran, connecting with local citizens experiencing similar problems while trying to keep one step ahead of the government authorities looking to recapture the pair.



Join us for KidFlix, 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. All tickets \$5. siskelfilmcenter.org/kidflix



SATURDAY, JANUARY 27 & SUNDAY, JANUARY 28
SPIRITED AWAY: LIVE ON STAGE
(SEN TO CHIHIRO NO KAMIKAKUSHI: BUTAI)

2023, dir. John Caird, Japan, 160 min. In Japanese with English subtitles / Format: Digital

Hayao Miyazaki's Academy Award-winning animated feature film comes to life in this first-ever stage adaptation, full of dazzling sets, captivating musical numbers, and wondrous puppets of beloved characters. Adapted and directed by Tony Award-winner John Caird, two unique casts and performances were filmed during the show's acclaimed 2022 run at Tokyo's historic Imperial Theatre, featuring Kanna Hashimoto and Mone Kamishiraishi as Chihiro. *Appropriate for ages 13+.* (GKIDS)



SATURDAY, FEBRUARY 24 & SUNDAY, FEBRUARY 25
ERNEST AND CELESTINE: A TRIP TO GIBBERITIA
(ERNEST ET CÉLESTINE: LE VOYAGE EN CHARABIE)

2023, dirs. Julien Chheng, Jean-Christophe Roger, France, Luxembourg, 80 min.
 Dubbed in English / Format: Digital

Ernest is an ursine troubadour dedicated to a life of music, his grouchiness softened by the whims of his mouse friend Celestine. When she accidentally breaks his beloved violin, they must take a long voyage to Ernest's country of Gibberitia, home to the only artist who can repair it. When they arrive, they discover that all forms of music have been banned in Gibberitia, and a land once known across the world for its incredible musicians has fallen silent. It is up to Ernest and Celestine to bring music back to the land of bears. *Appropriate for ages 6+* (GKIDS)

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SATURDAY, JANUARY 6 & SUNDAY, JANUARY 7, 2:00PM
YERMA

2023, dir. Simon Stone, UK, 115 min. In English / Format: Digital

In this radical production of Federico Garcia Lorca's achingly powerful masterpiece, in contemporary London, a woman in her thirties is desperate to conceive, building with elemental force to a staggering and shocking climax. (NTL)



SATURDAY, FEBRUARY 24 & SUNDAY, FEBRUARY 25, 2:00PM
VANYA

2023, dir. Sam Yates, UK, 110 min. In English / Format: Digital

Andrew Scott (*Fleabag*, *ALL OF US STRANGERS*) brings multiple characters to life in Simon Stephens' (*The Curious Incident of the Dog in the Night-Time*) radical new version of Chekhov's *Uncle Vanya*. Hopes, dreams, and regrets are thrust into sharp focus in this one-man adaptation which explores the complexities of human emotions. (NTL)

Leave your inhibitions at the door and unclutch your pearls: the Film Center's screens are sizzling with the 10 sexually liberated films of *Hot & Heavy*. A carnal exploration of desire, passion, and physical dexterity, *Hot & Heavy* encourages audiences to indulge in the erotic—not as forbidden fruit, but in a celebratory embrace of what turns us on, in a safe space that respectfully recognizes the cinematic power of all things body and bawdy. Content consideration: these films contain explicit sexual content (obviously). siskelfilmcenter.org/hotandheavy



THURSDAY, FEBRUARY 15, 8:30PM
QUERELLE

1982, dir. Rainer Werner Fassbinder, West Germany, France, 108 min. In English / Format: Digital
In the final film before his untimely death, QUERELLE finds Fassbinder pushing his embrace of artifice and taboo-shattering depictions of queer desire to new extremes. Against an expressionistic soundstage backdrop of a French seaport, Fassbinder daringly adapts Jean Genet's novel *Querelle of Brest* into the tragedy of a handsome sailor as he is drawn into a vortex of sibling rivalry, murder, and explosive sexuality. A deliriously stylized tale of hothouse lust and simmering violence, QUERELLE is a lurid cult classic that showcases Fassbinder's primal and audacious point of view.



FRIDAY, FEBRUARY 16, 8:45PM
CRASH

1996, dir. David Cronenberg, UK, Canada, USA, 100 min.
In English and Swedish with English subtitles / Format: 35mm
David Cronenberg regularly uses the physical body as his cinematic subject, and in CRASH—presented here in its NC-17 version—he delves into the surreal subculture of car crash fetishism. James Spader, Elias Koteas, and Holly Hunter star as members of an underground community of people who become sexually aroused by car accidents. As they grow more obsessed with their unique kink, the boundary between pleasure and pain dangerously blurs. Explicit and provocative, CRASH premiered at the Cannes Film Festival, where it elicited boos from the audience, and also received a rare Special Jury Prize (allegedly despite the vehement objections of jury president Francis Ford Coppola).



SATURDAY, FEBRUARY 17, 2:00PM
SECRETARY

2002, dir. Steven Shainberg, USA, 107 min. In English / Format: 35mm
Lee Holloway (Maggie Gyllenhaal, in an acclaimed performance), a shy young woman who struggles with self-harm, takes a job as the secretary for the demanding and mysterious lawyer E. Edward Grey (James Spader, in his second appearance in this series!). As she fetches coffee and he criticizes her typing skills, the sexual tension builds, and a powerful BDSM (bondage, discipline, dominance, submission, sadism, and masochism) relationship develops between them. Exploring themes of control, self-acceptance, and unconventional care, SECRETARY is a sincere story of true love (and spanking).



SATURDAY, FEBRUARY 17, 4:15PM
I, YOU, HE, SHE (JE TU IL ELLE)

1975, dir. Chantal Akerman, Belgium, France, 86 min. In French with English subtitles / Format: Digital
In her provocative and minimalist first feature, made just before her masterpiece JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES, Chantal Akerman stars as an aimless and isolated young woman named Julie who embarks on a road trip that leads to lonely love affairs with a male truck driver and a former girlfriend. Hailed as the "cinematic Rosetta Stone of female sexuality" by queer film scholar (and former Film Center programmer) B. Ruby Rich, I, YOU, HE, SHE is renowned for its audacious real-time love scene and revered for its personal, humanistic portrayal of queer life.



SATURDAY, FEBRUARY 17, 8:45PM
L.A. PLAYS ITSELF

1972, dir. Fred Halsted, USA, 55 min. In English / Format: 4K digital
The taboo-shattering films of legendary director Fred Halsted broke new ground in gay erotic cinema for their portrayal of polymorphous perversity and for their avant-garde sensibility. His work sent shockwaves throughout the gay liberation movement and the art house alike, leading to their eventual acquisition by the Museum of Modern Art. L.A. PLAYS ITSELF, Halsted's elliptical, experimental, and explicit patchwork of grimy streets, urban overdevelopment, and dangerous sexual encounters, is a revolutionary masterwork (upon seeing the film, Salvador Dali was reportedly quoted as saying, "new information for me") that is as arousing as it is distressing. Content consideration: contains scenes of violence. No one under 18 admitted.



SUNDAY, FEBRUARY 18, 2:00PM
WEEKEND

2011, dir. Andrew Haigh, UK, 97 min. In English / Format: 35mm
In the deeply romantic WEEKEND, a brief encounter between Russell (Tom Cullen) and Glen (Chris New) transforms into a weekend of profound connection. One of the most widely beloved queer romances of the 21st century, Andrew Haigh's (ALL OF US STRANGERS) film received praise for its unpretentious exploration of both the transient nature of a hook up and the transformative power of true connection. Called the "rarest of birds: a movie romance that rings true" by the *Village Voice*, WEEKEND is a poignant and sensual portrait of modern gay life.



SUNDAY, FEBRUARY 18, 4:15PM
LUST, CAUTION (SE, JIE)

2007, dir. Ang Lee, Taiwan, USA, Hong Kong, China, 157 min. In English and Mandarin, Japanese, Shanghaiese, Hindi, and Cantonese with English subtitles / Format: 35mm
Winner of the Golden Lion at the Venice Film Festival, given an NC-17 rating upon its release in the USA, and heavily censored in the People's Republic of China, Lee's LUST, CAUTION is a brooding, erotic espionage thriller set against the backdrop of World War II Shanghai. In this meditation on power and passion, secret agent Wang Jiazhi (Tang Wei) finds herself falling in love with the official she is assigned to assassinate (Tony Leung). As convictions collide with the complexities of desire, and sexual and political tensions ratchet up, Lee pulls the release valve by delivering a masterclass in seamlessly integrating the depiction of sex into the narrative fabric. Content consideration: includes a scene of sexual assault.



MONDAY, FEBRUARY 19, 6:00PM
THE DUKE OF BURGUNDY

2014, dir. Peter Strickland, UK, Hungary, 104 min. In English / Format: Digital
In Strickland's mesmerizing and critically acclaimed THE DUKE OF BURGUNDY, the intimate relationship between Cynthia, a lepidopterist, and her submissive lover Evelyn unfolds against the sumptuous backdrop of a decaying European estate. As the two women navigate the extremes of carnal desire and Strickland deftly blurs the boundary between reality and role-playing, Evelyn's insatiable appetite for punishment pushes the relationship to its limits. Enveloped in a gauzy, Gothic atmosphere, and complemented by a lush pop score from Cat's Eyes, this darkly comic erotic fantasia, with a singular focus on female sexuality, is a seductive feast for the senses.



WEDNESDAY, FEBRUARY 21, 6:00PM
BELLE DE JOUR

1967, dir. Luis Buñuel, France, Italy, 100 min. In French and Spanish with English subtitles
Format: 35mm
In one of her most iconic roles, Catherine Deneuve portrays a sexually unfulfilled housewife who begins secretly spending her afternoons working in a bordello. This surreal and erotic late-sixties daydream from provocateur for the ages Luis Buñuel is an examination of desire and fetishistic pleasure (its characters' and its viewers'), as well as a gently absurdist take on social mores and class divisions. Praised as "possibly the best-known erotic film of modern times, perhaps the best" by Roger Ebert, fantasy and reality come together in one of Buñuel's biggest hits.



SATURDAY, FEBRUARY 24, 8:45PM
SHAKEDOWN

2019, dir. Leilah Weinraub, USA, 82 min. In English / Format: Digital
In SHAKEDOWN—a film with the rare distinction of at one point being simultaneously available on both the Criterion Channel and Pornhub—conceptual artist Leilah Weinraub's documents the vibrant and provocative world of the eponymous L.A.'s Black, lesbian underground strip club. With the tenderness of a home movie, Weinraub provides a window into the world of Shakedown, which was owned and operated by women, illegal in nature, and a place of sexual empowerment and community. An exploration of desire, identity, and resistance, hailed by Cinema Scope as "a queer cultural intervention on par with PARIS IS BURNING, without the touristic undertones," SHAKEDOWN captures the propulsive, dreamlike atmosphere of a haven of sexual freedom.

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JANUARY/FEBRUARY 2024

conversations at the edge

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

siskelfilmcenter.org/conversations-edge

[Man] Blue transcends
the solemn geography of human limits.

THURSDAY, FEBRUARY 15, 6:00PM
THE BLUE DESCRIPTION PROJECT

2024, dirs. Liza Sylvestre, Christopher Jones, USA, 79 min. In English / Format: Digital



In 1993, the British artist Derek Jarman released *BLUE* (1993, 79 min), an epoch-defining account of AIDS, illness, and the experience of disability in a culture of repressive heteronormativity and compulsory able-bodiedness. Despite being referred to as a feature film, *BLUE* never existed exclusively in one medium. It was screened in theaters, simulcast on television and radio, released as a CD, and published as a book, creating opportunities for many different kinds of sensory abilities – visual, aural, and textual – to experience the work. The *BLUE DESCRIPTION PROJECT*, conceived by artists and writers Liza Sylvestre and Christopher Jones, builds on the multifaceted nature of Jarman's work through newly commissioned and expansive accessibility, including creative audio descriptions and captions. Reflecting *BLUE*'s standing as a foundational work of Crip art, the project challenges ableist hierarchies while focusing on the generative possibilities of difference and interdependence. *Sylvestre and Jones will join us for an extended conversation about the project afterward.*

The *BLUE DESCRIPTION PROJECT* is produced by Crip*, a transdisciplinary initiative in the College of Fine and Applied Arts at the University of Illinois–Champaign, in partnership with Sarah Hayden and the Voices in the Gallery research initiative at the University of Southampton.

Top: Derek Jarman, BLUE, 1993. Presented with new open captions produced by the BLUE DESCRIPTION PROJECT, 2024.

Left: Liza Sylvestre and Christopher Jones sitting on a bench from Shannon Finnegan's DO YOU WANT US HERE OR NOT series, 2018. Photo by L. Brian Stauffer.

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**GENE SISKEL
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15

Science fiction films often imagine futures that comment on the problems of the present. In recent years, “Cli-Fi,” or fiction about climate change, has become an increasingly popular genre, and some historical films have been newly understood within this framework. This series will screen a wide range of historical and contemporary Cli-Fi films, including science fiction, narrative, and experimental films, as well as blockbusters, in order to explore how they encourage us to see, understand, and respond to the escalating crisis of climate change. 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. Cli-Fi will run January 30 through May 7. **Lecturers: Shawn Michelle Smith, Oliver Sann**

siskelfilmcenter.org/cli-fi

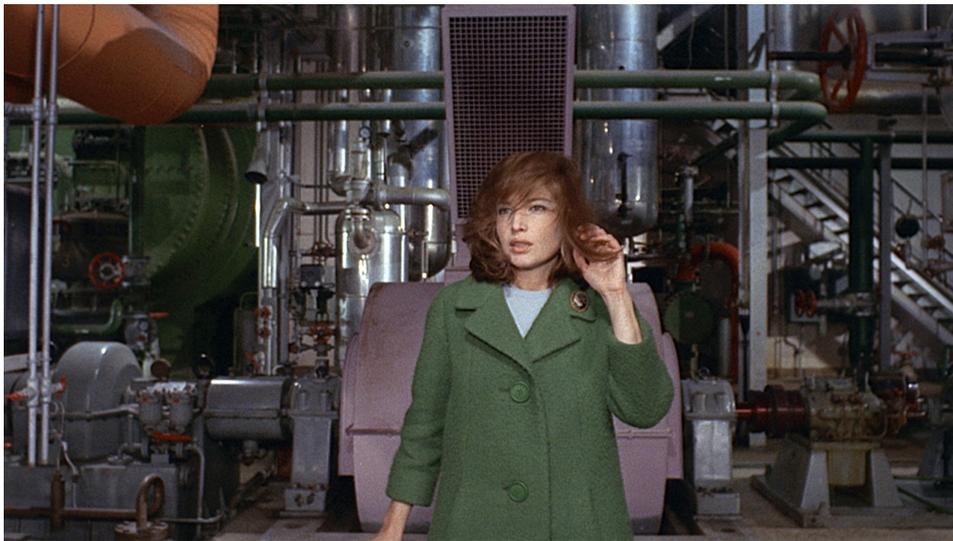


**TUESDAY, JANUARY 30, 6:00PM
ELYSIUM**

2013, dir. Neill Blomkamp, USA, Canada, 109 min.

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

In director Neill Blomkamp’s dystopian tale of class division, the year is 2154, and the Earth is polluted and overpopulated. The wealthy live on Elysium, a utopian artificial space station that orbits the planet, while the impoverished majority struggle to survive on the ruined Earth. People thrive in the fresh air on Elysium, with plentiful food, clean water, and medical technologies that have cured cancer. Hunger, disease, and radiation poisoning plague those left on Earth, but an injured laborer, Max (Matt Damon), may change that if he can just make it to a Med-Bay in time.



**TUESDAY, FEBRUARY 6, 6:00PM
RED DESERT (IL DESERTO ROSSO)**

1964, dir. Michelangelo Antonioni, Italy, 117 min. In Italian and Turkish with English subtitles / Format: **35mm**

In the midst of a hazardous industrial zone in Italy, Giuliana, a wife and mother (Antonioni muse Monica Vitti) struggles fervently to mask her fragile connection with reality from those in her vicinity. This is particularly true in her interactions with her prosperous but inattentive husband Ugo. When Corrado (Richard Harris), an old friend of Ugo comes to visit, he proves to be attuned to Giuliana’s inner turmoil. An affair ensues between Corrado and Giuliana, yet it fails to assuage her existential apprehensions, leading to a tragic deterioration of her mental well-being, mirrored by the ecological threat that surrounds her.



**TUESDAY, FEBRUARY 13, 6:00PM
TAKE SHELTER**

2011, dir. Jeff Nichols, USA, 120 min. In English / Format: **35mm**

In LaGrange, Ohio, construction worker Curtis LaForche (Michael Shannon) is tortured by apocalyptic nightmares and visions of storms that rain motor oil. He is increasingly isolated socially as he becomes obsessed with expanding a shelter for his wife Samantha (Jessica Chastain) and hearing-impaired daughter Hannah in his backyard. Is he having a psychotic break, or a premonition of the devastation to come?



**TUESDAY, FEBRUARY 20, 6:00PM
SNOWPIERCER**

2013, dir. Bong Joon-ho, South Korea, Czech Republic, 126 min.

In English and Korean, French, Japanese, Czech, and German with English subtitles / Format: Digital

In Bong Joon-ho’s SNOWPIERCER, a climate engineering experiment gone wrong has enveloped the Earth in a new ice age. All that remains of humanity is segregated by class and confined to a train that must stay in perpetual motion. Inequalities and labor oppression have been enforced, but a revolution—led by Curtis Everett (Chris Evans)—is beginning, and a violent and visually compelling journey to the front of the train has begun.



**TUESDAY, FEBRUARY 27, 6:00PM
PRINCESS MONONOKE**

1997, dir. Hayao Miyazaki, Japan, 134 min. In Japanese with English subtitles / Format: Digital

During the 14th century, the once serene rapport between humans, animals, and gods starts to disintegrate. Prince Ashitaka contracts a malady from an animal assault and embarks on a quest for a remedy from the deer-like deity Shishigami. Throughout his journey, he witnesses humanity laying waste to the land, provoking the ire of the wolf god Moro and her human ally, Princess Mononoke. His endeavors to mediate peace between her and the human populace only creates further discord.

Coming in March, April and May in Cli-Fi: *VESPER, FROGS, HOW TO BLOW UP A PIPELINE, UTAMA, NEPTUNE FROST, CHILDREN OF MEN, THE BOY WHO HARNESSSED THE WIND, FIRST REFORMED, and EVERYTHING WILL CHANGE*

[S] Science on Screen

It's the end of the world as we know it...and, if we're being honest, we could use some help in feeling fine. From pandemics to nuclear war, from planet-pulverizing meteors to a city-smashing monster, these films explore all the ways we're risking destruction. This series is curated in partnership with the Bulletin of the Atomic Scientists, keepers of the Doomsday Clock. Join us as we discuss the end times—and how we can avoid them. Additional speakers to be added. siskelfilmcenter.org/sos



FRIDAY, FEBRUARY 9, 6:00PM GODZILLA (GOJIRA)

1954, dir. Ishiro Honda, Japan, 96 min. In Japanese with English subtitles / Format: Digital

Celebrating its 70th anniversary, GODZILLA is the roaring granddaddy of all monster movies and a remarkably humane and melancholy drama, made in Japan at a time when the country was reeling from nuclear attack and H-bomb testing in the Pacific. Its rampaging radioactive beast, the poignant embodiment of an entire population's fears, became a beloved international icon of destruction, spawning almost 30 sequels. *Followed by a discussion with Saira Chambers, Japanese Cultural Center director, Yuki Miyamoto, DePaul Humanities Center director, Michael Phillips, Chicago Tribune film critic, and Robert K. Elder, president and CEO of the Outrider Foundation.*



SATURDAY, FEBRUARY 10, 2:00PM DON'T LOOK UP

2021, dir. Adam McKay, USA, 138 min. In English / Format: Digital

In McKay's urgent, star-studded satire, two astronomers (Leonardo DiCaprio and Jennifer Lawrence) go on a media tour to warn humankind of a planet-killing comet hurtling toward Earth, and the response—from influencers to the White House—is decidedly "whatever." *Followed by a discussion with University of Chicago professors Daniel Holz and Elizabeth Moyer.*



SUNDAY, FEBRUARY 11, 2:00PM CONTAGION

2003, dir. Steven Soderbergh, USA, UAE, 106 min.

In English and Mandarin and Cantonese with English subtitles / Format: Digital

As a fast-moving epidemic grows, the worldwide medical community races to find a cure and control the panic that spreads faster than the virus itself. At the same time, ordinary people struggle to survive in a society coming apart. With a stellar international ensemble cast including Matt Damon, Gwyneth Paltrow, Kate Winslet, and Marion Cotillard, Soderbergh's action thriller takes on a new, chilling effect in our "post-COVID" world. *Followed by a discussion with Suzet McKinney, principal and director of Life Sciences, Sterling Bay in conversation with Ania Labno, director of the healthcare industry team at KKR Capstone.*



MONDAY, FEBRUARY 12, 6:00PM WAR GAMES

1983, dir. John Badham, USA, 114 min. In English / Format: Digital

High school student David Lightman (Matthew Broderick) unwittingly hacks into a military supercomputer while searching for new video games. After starting a game of Global Thermonuclear War, Lightman leads the supercomputer to activate the nation's nuclear arsenal in response to his simulated threat as the Soviet Union, and the on-clueless hacker must find a way to alert the authorities to stop the onset of World War III. *Followed by a discussion with Stephen Schwartz, nonresident senior fellow with the Bulletin.*

Science on Screen® is an initiative of the COOLIDGE CORNER THEATRE, with major support from the ALFRED P. SLOAN FOUNDATION. Each event includes a presentation and dialogue with experts in the field of science and technology.



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Q&A

MONDAY, JANUARY 8, WEDNESDAY, JANUARY 10 & THURSDAY, JANUARY 11, 6:00PM TEACHER

2023, dir. Adam Gacka, USA, 50 min. In English / Format: Digital

There are 3.1 million public school teachers in the US Education system. Most are underpaid and underappreciated. In Adam Gacka's raw and emotional documentary, we follow Nkanga Nsa on her inspiring journey to become a teacher in the nation's 3rd largest public school system, Chicago Public Schools. It begins with resident teaching at The Curtis School of Excellence where Nkanga joins the ranks of a cohort of teachers changing the narrative about what it means to teach in an underserved community. *Director Adam Gacka and CPS teachers in attendance for post-screening conversations following all screenings.*

TUESDAY, JANUARY 9, 6:00PM YALLAH GAZA

2023, dir. Roland Nurier, France, 101 min.
In English and French and Arabic with English Subtitles
Format: Digital

YALLAH GAZA explores historical and geopolitical aspects, Palestinian politics, and international law and records. The film bears witness to the Palestinian "fury to live" and the daily struggle that keeps despair at bay as Palestinians pass this flame, their culture, and their land from one generation to the next. *Presented by the Chicago Palestine Film Festival.*



Q&A



Q&A

THURSDAY, JANUARY 11, 8:00PM QUANTUM COWBOYS

2023, dir. Geoff Marslett, USA, 99 min. In English / Format: Digital

In this stunning rotoscoped Western, two hapless drifters, Frank and Bruno (Kiowa Gordon and John Way), team up with Linde (Lily Gladstone) to recover her land and trek across 1870's Southern Arizona to find an elusive frontier musician. Deemed "one of the best entry-level trip movies ever made" by Film Threat, QUANTUM COWBOYS blends quantum time theory and philosophical musings about art as the way we understand our history and memories, with gunfights, horses, dance halls, cacti, and saloons. *Yee-haw! Director Geoff Marslett in attendance.*



SUNDAY, JANUARY 14, 3:00PM MONDAY, JANUARY 15, 6:00PM TUESDAY, JANUARY 16, 6:00PM ONE WITH THE WHALE

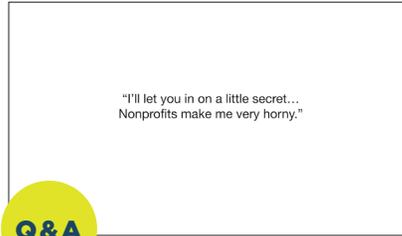
2023, dirs. Peter Chelkowski, Jim Wickens, UK, USA, 80 min.
In English / Format: Digital

Hunting whales is a matter of life or death for the residents of St. Lawrence, a tiny island in the Bering Sea. When Chris Agra Apasingok becomes the youngest person to ever harpoon a whale for his Alaskan village, his family proudly shares the news on social media, where thousands of strangers brutally attack Chris without fully understanding the scope of his accomplishment. This thoughtful documentary captures one family's struggle to rebuild their shattered identities, and find a way to their Indigenous values in a modern world.

THURSDAY, JANUARY 25, 6:15PM MISSION DRIFT

2023, dir. Charles de Agustin, USA, 90 min.
In English with integrated audio description and open captioning
Format: Digital

MISSION DRIFT follows a nonprofit art gallery worker who tries to stay afloat when a horny, sadomasochistic philanthropist infiltrates the organization. An experimental essay film tinged with noir and fantasy, the work is driven by research into the sparse history of federal USA arts funding since the 1930s and more recent universal basic income trials. The film's tragic narrative takes aim at how seductive philanthropy can be, and points toward the need to constantly reinvent strategies against mechanisms of capture. MISSION DRIFT's formal strategies also intend to explore the relationships between accessibility, complicity, precarity, and cinema. *Includes an interactive audience experience, with director Charles de Agustin in attendance.*



Q&A



Q&A

SUNDAY, JANUARY 28, 3:00PM TOM PALAZZOLO'S CHICAGO

1967-80, dir. Tom Palazzolo, USA, 85 min In English
Format: 16mm and digital

No one has captured Chicago quite like legendary filmmaker and School of the Art Institute of Chicago alumnus Tom Palazzolo (BFA 1965, MFA 1966), who has spent six decades training his irreverent and often humorous gaze at public spectacles and rituals. This program gathers some of Palazzolo's most iconic shorts into a provocative time capsule of Chicago in the 1960s-70s by taking us from the unveiling of the Picasso sculpture and the 1968 Democratic National Convention; to a nude beauty contest, a backyard wedding shower, and a gruff deli owner; to a disturbing look at a Neo-Nazi rally. Films included are: THE BRIDE STRIPPED BARE (1967); LOVE IT/LEAVE IT (1973); RICKY AND ROCKY (1972, co-directed with Jeff Kreines); JERRY'S DELI (1976); and MARQUETTE PARK II (1980, co-directed with Mark Rance). Presented in collaboration with Chicago Film Archives and Doc Chicago. *Director Tom Palazzolo in attendance.*

5 QUESTIONS WITH LILA AVILÉS

DIRECTOR, *TÓTEM*



“Always try to fight for your own voice. It doesn’t matter if it is not perfect. That’s the beauty!”

TOTEM is a film about death that is full of life. How did you work with your remarkable ensemble cast to create a tone of grief and joy?

I like to work with people that I feel “comfortable” with. For me, that is always the key word. As director, I always try to do my best, trying to catch the actors’ essence and help them to feel alive and free, to achieve the most naturalistic way, if possible. I love that process. It’s like being a coach, and a mother, a friend, a shadow. Being there without being there. It’s just like music, you need to catch the tone; from that point, it is only playing.

TOTEM is such a symphony of space hallways, corners, rooms. How did you approach directing your large ensemble cast within this labyrinth of space?

I knew from the first moment that it was going to be really important to film in a house. That the house

was the other character, and I wanted the house to have a soul. The hard thing about doing a choral film is to find that fluidness between every room and the characters. So, don’t feel pushed into going back and forth, but just with some flexibility. The hard thing is to catch the rhythm between every scene without music and to maintain the emotion of each character, in their own way of expressing the day-to-day life.

TOTEM is your second feature film. What advice would you give to students and emerging filmmakers as they find their voice and tell their story?

To always try to fight for your own voice. It doesn’t matter if it is not perfect. That’s the beauty! And to be like a mole, to dig into a topic profoundly - then you have a story. Don’t think so much - and do. Make mistakes, and obviously: PLAY.

What is a memorable moviegoing experience you’ve had?

I guess when I was young! I loved to go to a really old and big cinema in Mexico City; it was always full of people. The most amazing moment was when all the kids were going to play in front of the screen. It was so much fun, but the moment when they asked us to return to our seats, we’d return in silence to keep catching the films.

What film do you watch again and again?

All of John Cassavetes’ films.

See *TÓTEM* exclusively at the Film Center starting February 9 (p. 4)

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JANUARY

FEBRUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2	3	4	5	6
	THE BOY AND THE HERON 1:30 A BRIGHTER SUMMER DAY (Yang), p. 5 6:00 TAIPEI STORY (Yang), p. 5	THE BOY AND THE HERON 6:00 YI YI (Yang), p. 5	THE BOY AND THE HERON 6:00 A CONFUCIAN CONFUSION (Yang), p. 5 8:30 TAIPEI STORY (Yang), p. 5	THE BOY AND THE HERON 6:00 YI YI (Yang), p. 5	COUP DE TORCHON OPENS 6:15 MAHJONG (Yang), p. 5 8:30 A CONFUCIAN CONFUSION (Yang), p. 5	COUP DE TORCHON 11:00 THE WHEEL (Settle In), p. 6 2:00 YERMA (NTL), p. 11
7	8	9	10	11	12	13
COUP DE TORCHON 1:30 A BRIGHTER SUMMER DAY (Yang), p. 5 2:00 YERMA (NTL), p. 11	★6:00 TEACHER, p. 20 6:30 MAHJONG (Yang), p. 5	★6:00 YALLAH GAZA, p. 20	★6:00 TEACHER, p. 20	★6:00 TEACHER, p. 20 ★8:00 QUANTUM COWBOYS, p. 20	NOSTALGHIA OPENS OCCUPIED CITY OPENS 11:00 DEAD SOULS (Settle In), p. 6	NOSTALGHIA OCCUPIED CITY 11:00 DEAD SOULS (Settle In), p. 6
14	15	16	17	18	19	20
NOSTALGHIA OCCUPIED CITY 3:00 ONE WITH THE WHALE, p. 21	NOSTALGHIA OCCUPIED CITY 6:00 ONE WITH THE WHALE, p. 21	NOSTALGHIA OCCUPIED CITY 6:00 ONE WITH THE WHALE, p. 21	NOSTALGHIA OCCUPIED CITY	NOSTALGHIA OCCUPIED CITY	THE SETTLERS OPENS LAST THINGS OPENS	THE SETTLERS LAST THINGS 11:00 SATÁNTANGÓ (Settle In), p. 6
21	22	23	24	25	26	27
THE SETTLERS LAST THINGS	THE SETTLERS LAST THINGS	THE SETTLERS LAST THINGS	THE SETTLERS	THE SETTLERS LAST THINGS ★6:15 MISSION DRIFT, p. 21	ONE FROM THE HEART: REPRISÉ OPENS INSIDE THE YELLOW COCOON SHELL OPENS PICTURES OF GHOSTS OPENS	ONE FROM THE HEART: REPRISÉ INSIDE THE YELLOW COCOON SHELL PICTURES OF GHOSTS 11:00 STAR SPANGLED TO DEATH (Settle In), p. 7 11:00 SPIRITED AWAY: LIVE ON STAGE (KidFlix), p. 11
28	29	30	31			
ONE FROM THE HEART: REPRISÉ INSIDE THE YELLOW COCOON SHELL PICTURES OF GHOSTS 11:00 SPIRITED AWAY: LIVE ON STAGE (KidFlix), p. 11 ★3:00 TOM PALAZZOLO'S CHICAGO, p. 21	ONE FROM THE HEART: REPRISÉ INSIDE THE YELLOW COCOON SHELL	INSIDE THE YELLOW COCOON SHELL 6:00 ELYSIUM (Lecture), p. 16	ONE FROM THE HEART: REPRISÉ INSIDE THE YELLOW COCOON SHELL PICTURES OF GHOSTS			

TICKETS

General Admission: \$13.00

Students: \$8.00

Film Center Members: \$6.50

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Unless otherwise noted

Tickets are available 24 hours a day at 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. Our front doors lock 20 minutes after the last show of the day begins. All sales are final—no refunds or exchanges.

Expect additional titles and programs to be added to our screens. Tickets to one-and two-week long runs are available for purchase at least one week prior to opening day. Visit siskelfilmcenter.org for the most up-to-date information about what's playing, guest appearances, open captioned screenings, and confirmed showtimes.

★denotes filmmaker(s) and/or special guests in attendance

denotes 35mm or 16mm

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
				INSIDE THE YELLOW COCOON SHELL PICTURES OF GHOSTS 6:15 CELLULOID UNDERGROUND (Iran), p. 8	THE PROMISED LAND OPENS 5:30 THE COW (Iran), p. 8 ★7:30 DARIUSH MEHRJUI: MAKING OF THE COW (Iran), p. 8	THE PROMISED LAND 11:00 BERLIN ALEXANDERPLATZ DAY 1 (Settle In), p. 7 1:00 ENDLESS BORDERS (Iran), p. 9
4	5	6	7	8	9	10
THE PROMISED LAND 11:00 BERLIN ALEXANDERPLATZ DAY 2 (Settle In), p. 7 1:00 ROXANA (Iran), p. 9	THE PROMISED LAND 6:15 DREAM'S GATE (Iran), p. 9 8:15 TERRESTRIAL VERSES (Iran), p. 9	THE PROMISED LAND 6:00 RED DESERT (Lecture), p. 16	THE PROMISED LAND 6:15 EMPTY NETS (Iran), p. 10 8:15 THE DOLL (Iran), p. 10	THE PROMISED LAND 6:00 AZIZ (Iran), p. 10 ★8:15 ACHILLES (Iran), p. 10	THE PROMISED LAND TÓTEM OPENS THE MONK AND THE GUN OPENS ★6:00 GODZILLA (Science on Screen), p. 18	TÓTEM THE MONK AND THE GUN 11:00 FANNY AND ALEXANDER (Settle In), p. 7 ★2:00 DON'T LOOK UP (Science on Screen), p. 18
11	12	13	14	15	16	17
TÓTEM THE MONK AND THE GUN ★2:00 CONTAGION (Science on Screen), p. 18	TÓTEM THE MONK AND THE GUN ★6:00 WAR GAMES (Science on Screen), p. 18	TÓTEM THE MONK AND THE GUN 6:00 TAKE SHELTER (Lecture), p. 17	TÓTEM THE MONK AND THE GUN THE PROMISED LAND	TÓTEM THE MONK AND THE GUN ★6:00 BLUE (CATE), p. 15 8:30 QUERELLE (Hot & Heavy), p. 12	THE TASTE OF THINGS OPENS OSCAR-NOMINATED SHORTS: DOCUMENTARY OPENS 8:45 CRASH (Hot & Heavy), p. 12	THE TASTE OF THINGS OSCAR-NOMINATED SHORTS: DOCUMENTARY 2:00 SECRETARY (Hot & Heavy), p. 12 4:15 I, YOU, HE, SHE (Hot & Heavy), p. 12 8:45 L.A. PLAYS ITSELF (Hot & Heavy), p. 12
18	19	20	21	22	23	24
THE TASTE OF THINGS OSCAR-NOMINATED SHORTS: DOCUMENTARY 2:00 WEEKEND (Hot & Heavy), p. 13 4:15 LUST, CAUTION (Hot & Heavy), p. 13	THE TASTE OF THINGS OSCAR-NOMINATED SHORTS: DOCUMENTARY 6:00 THE DUKE OF BURGUNDY (Hot & Heavy), p. 13	THE TASTE OF THINGS OSCAR-NOMINATED SHORTS: DOCUMENTARY 6:00 SNOW/PIERCER (Lecture), p. 17	THE TASTE OF THINGS OSCAR-NOMINATED SHORTS: DOCUMENTARY 6:00 BELLE DE JOUR (Hot & Heavy), p. 13	THE TASTE OF THINGS OSCAR-NOMINATED SHORTS: DOCUMENTARY	OSCAR-NOMINATED SHORTS: LIVE ACTION & ANIMATED OPENS DISCO BOY OPENS	OSCAR-NOMINATED SHORTS DISCO BOY 11:00 ERNEST AND CELESTINE: A TRIP TO GIBBERITIA (KidFlix), p. 11 2:00 VANYA (NTL), p. 11 8:45 SHAKEDOWN (Hot & Heavy), p. 13
25	26	27	28	29		
OSCAR-NOMINATED SHORTS DISCO BOY 11:00 ERNEST AND CELESTINE: A TRIP TO GIBBERITIA (KidFlix), p. 11 2:00 VANYA (NTL), p. 11	OSCAR-NOMINATED SHORTS DISCO BOY	OSCAR-NOMINATED SHORTS 6:00 PRINCESS MONONOKE (Lecture), p. 17	OSCAR-NOMINATED SHORTS DISCO BOY	OSCAR-NOMINATED SHORTS DISCO BOY		



Nuri Bilge Ceylan's ABOUT DRY GRASSES opens exclusively March 1

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MARCH: SPOTLIGHT: BELGIUM INTRODUCES A NEW ERA OF OUR EUROPEAN UNION FILM FESTIVAL; AND THE CHICAGO FILM SOCIETY'S TECHNICOLOR WEEKEND RETURNS!

APRIL: UCLA ARCHIVE ART OF THE BENSHEI TOUR COMES TO CHICAGO; AND THE CHICAGO PALESTINE FILM FESTIVAL CELEBRATES ITS 23RD YEAR.

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