

GENE SISKEL
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School of the Art Institute
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FEB 2015

GAZETTE ■ Vol. 43, No. 2

WHAT'S THE TIME IN YOUR
WORLD?, Feb. 28, Mar. 1

*25th Annual Festival
of Films from*
IRAN

Complete
schedule
on page 3

PLUS: Godard, CATE, Instant Histories

www.siskelfilmcenter.org

164 N State Street     (312) 846-2600

TICKETS AVAILABLE AT OUR BOX OFFICE OR WEBSITE:

\$11 General • \$7 Students • \$6 Members

FREE SCHEDULE ■ NOT FOR SALE

CHICAGO PREMIERE!
BLACK HISTORY MONTH



(BAND DE FILLES)
2014, Céline Sciamma, France, 112 min.
With Karidja Touré, Assa Sylla

"One of the best coming of age movies in years."

—Eric Kohn, *Indiewire*

Chosen to open the 2014 Cannes Film Festival's Directors' Fortnight, *GIRLHOOD* bristles with energy and moves under the vital girl power of its young cast. Growing up young, black, and poor in a Paris housing project, shy, mousy Marieme (Touré) comes into her own as the protégé of three brassy street-fighting shoplifters. Director Sciamma (*WATER LILIES*) charts Marieme's successive transformations from sidekick to gang-girl queen bee, and from a drug dealer's moll to her own woman. In French with English subtitles. DCP digital. (BS)

February 6—12

Fri. at 8:15 pm;
Sat. at 5:15 pm;
Sun. at 3:00 pm;
Mon. and Wed. at 8:15 pm;
Tue. at 6:00 pm;
Thu. at 6:00 pm and 8:15 pm

GIRLHOOD

BACK BY POPULAR DEMAND!

The Tale of the Princess Kaguya

(KAGUYA-HIME NO MONOGATORI)
2013, Isao Takahata, Japan, 137 min.



"★★★★ The best movie you could possibly take your family to see this holiday season."—J.R. Jones, *Chicago Reader*

"★★★★½ Feels heaven sent!"—Michael Phillips, *Chicago Tribune*

A childless bamboo-cutter discovers a tiny baby girl in the woods. The enchanted child grows rapidly, and her ambitious adoptive father aspires to make the girl a princess and marry her off to one of a host of venal suitors. The headstrong wood nymph and the far-off gods have other plans. Suitable for all ages, this crowning achievement by Studio Ghibli master Isao Takahata (*GRAVE OF THE FIREFLIES*) is simultaneously a uniquely joyous exploration of childhood and a chronicle of love and loss with a poignant mystical dimension. DCP digital. (BS)

In Japanese with English subtitles at indicated times. In English at indicated times, with voices by Chloë Grace Moretz, James Caan, Mary Steenburgen, and Lucy Liu.

February 13—19

Fri. at 7:45 pm (subtitled);
Sat. at 3:00 pm (subtitled);
Sun. at 3:00 pm (English);
Mon. at 6:00 pm (English);
Wed. at 6:00 pm (subtitled);
Thu. at 6:00 pm (English) and 8:15 pm (subtitled)

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Gene Siskel Film Center MOVIE CLUB

Everyone likes to talk about movies, so let's keep the conversation going!

Join us for the Gene Siskel Film Center Movie Club, which will include a post-screening conversation and a complimentary cocktail at Virgin Hotels Chicago, 203 N. Wabash. Movie ticket required for entry.

Wednesday, February 11, 8:15 pm

CITIZENFOUR (see description on p. 6).

Facilitated by Nate Anderson, deputy editor at *Ars Technica* and author of *The Internet Police*.



CITIZENFOUR, Feb. 11

Neighborhood Night!

On Monday, February 16, we present *Neighborhood Night*, an evening of quality cinema and community. On *Neighborhood Night*, everyone is a Film Center member paying only \$6 per film; if you are already a member, the price is only \$5.



SUNDAY 1	MONDAY 2	TUESDAY 3	WEDNESDAY 4	THURSDAY 5	FRIDAY 6	SATURDAY 7
3:00 PINA (Histories/3-D), p. 12 3:00 STILL LIFE (Run), p. 15 5:00 GUISEPPE MAKES A MOVIE (Stranger), p. 15★ 5:15 GOODBYE TO LANGUAGE 3D (Run), p. 9	6:00 CREATURE FROM THE BLACK LAGOON (3-D), p. 15 6:00 STILL LIFE (Run), p. 15 7:45 GOODBYE TO LANGUAGE 3D (Run), p. 9 8:00 GUISEPPE MAKES A MOVIE (Stranger), p. 15★	6:00 PINA (Histories/3-D), p. 12★ 6:00 LES CARABINIERS + short (Godard), p. 7 8:00 STILL LIFE (Run), p. 15	6:00 GOODBYE TO LANGUAGE 3D (Run), p. 9 6:00 STILL LIFE (Run), p. 15 7:45 PINA (Histories/3-D), p. 12 8:00 EMPTYING THE SKIES (Stranger), p. 15	6:00 THE BUBBLE (3-D), p. 15 6:00 MASCULINE FEMINE (Godard), p. 7 8:00 GOODBYE TO LANGUAGE 3D (Run), p. 9 8:00 STILL LIFE (Run), p. 15	6:00 A TALE OF WINTER (Run), p. 14 6:00 CITIZENFOUR (Run), p. 6 8:15 CITIZENFOUR (Run), p. 6 8:15 GIRLHOOD (Run), p. 2	3:00 ALPHAVILLE + short (Godard), p. 8 3:00 CITIZENFOUR (Run), p. 6 5:15 MADE IN USA (Godard), p. 8 5:15 GIRLHOOD (Run), p. 2 7:15 FISH & CAT (Iran), p. 4★ 7:30 CITIZENFOUR (Run), p. 6
8	9	10	11	12	13	14
11:00 PASSENGER (Special), p. 14★ 3:00 A TALE OF WINTER (Run), p. 14 3:00 GIRLHOOD (Run), p. 2 5:15 FISH & CAT (Iran), p. 4★ 5:15 CITIZENFOUR (Run), p. 6	6:00 MADE IN USA (Godard), p. 8 6:00 CITIZENFOUR (Run), p. 6 7:45 A TALE OF WINTER (Run), p. 14 8:15 GIRLHOOD (Run), p. 2	6:00 HOW TO LIVE IN THE FRG (Histories), p. 12★ 6:00 GIRLHOOD (Run), p. 2 8:15 CITIZENFOUR (Run), p. 6	6:00 ALPHAVILLE + short (Godard), p. 8 6:00 CITIZENFOUR (Run), p. 6 8:15 CITIZENFOUR (Run), p. 6★ MOVIE CLUB 8:15 GIRLHOOD (Run), p. 2	6:00 A TALE OF WINTER (Run), p. 14 6:00 GIRLHOOD (Run), p. 2 8:15 CITIZENFOUR (Run), p. 6 8:15 GIRLHOOD (Run), p. 2	6:00 THE GLEANERS AND I (Histories), p. 12 6:00 MANUSCRIPTS DON'T BURN (Iran), p. 4 7:45 THE TALE OF THE PRINCESS KAGUYA (Run), p. 2 8:30 DA SWEET BLOOD OF JESUS (Run), p. 16	3:00 THE TALE OF THE PRINCESS KAGUYA (Run), p. 2 3:00 TWO OR THREE THINGS I KNOW ABOUT HER (Godard), p. 8 4:45 ALPHAVILLE + short (Godard), p. 8 5:45 DA SWEET BLOOD OF JESUS (Run), p. 16 6:45 TODAY (Iran), p. 5 8:30 LOVE HUNTER (Special), p. 11★ 8:30 DA SWEET BLOOD OF JESUS (Run), p. 16
15	16	17	18	19	20	21
3:00 TODAY (Iran), p. 5 3:00 THE TALE OF THE PRINCESS KAGUYA (Run), p. 2 4:45 MANUSCRIPTS DON'T BURN (Iran), p. 4 5:45 DA SWEET BLOOD OF JESUS (Run), p. 16	Neighborhood Night 6:00 THE TALE OF THE PRINCESS KAGUYA (Run), p. 2 6:00 TWO OR THREE THINGS I KNOW ABOUT HER (Godard), p. 8 7:45 MANUSCRIPTS DON'T BURN (Iran), p. 4 8:30 DA SWEET BLOOD OF JESUS (Run), p. 16	6:00 THE GLEANERS AND I (Histories), p. 12★ 6:00 DA SWEET BLOOD OF JESUS (Run), p. 16 8:30 LOVE HUNTER (Special), p. 11	6:00 THE TALE OF THE PRINCESS KAGUYA (Run), p. 2 6:00 MANUSCRIPTS DON'T BURN (Iran), p. 4 8:30 DA SWEET BLOOD OF JESUS (Run), p. 16 8:45 LOVE HUNTER (Special), p. 11	6:00 Robin Deacon (CATE), p. 10★ 6:00 THE TALE OF THE PRINCESS KAGUYA (Run), p. 2 8:15 THE TALE OF THE PRINCESS KAGUYA (Run), p. 2 8:30 DA SWEET BLOOD OF JESUS (Run), p. 16	6:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 10 6:30 LOS ANGELES PLAYS ITSELF (Histories), p. 13 8:00 HOGTOWN (Run), p. 11★	3:00 WEEKEND (Godard), p. 8 3:15 CONCERNING VIOLENCE (Special), p. 14 5:00 316 (Iran), p. 5 5:00 FAR FROM VIETNAM (Godard), p. 9 6:30 CHICAGO HEIGHTS (Special), p. 11★ 8:15 HOGTOWN (Run), p. 11★ 8:15 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 10
22	23	24	25	26	27	28
2:00 316 (Iran), p. 5 2:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 10 6:00 Hollywood on State (Special), p. 13	6:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 10 6:00 FAR FROM VIETNAM (Godard), p. 9 8:00 HOGTOWN (Run), p. 11★ 8:15 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 10	6:00 LOS ANGELES PLAYS ITSELF (Histories), p. 13★ 6:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 10 8:00 CONCERNING VIOLENCE (Special), p. 14	6:00 WEEKEND (Godard), p. 8 8:00 HOGTOWN (Run), p. 11★ 8:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 10	6:00 Rebecca Baron (CATE), p. 10★ 6:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 10 8:15 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 10 8:15 CONCERNING VIOLENCE (Special), p. 14	6:00 THE BABADOOK (Run), p. 6 6:00 GRIZZLY MAN (Histories), p. 13 8:00 ACTRESS (Special), p. 11★ 8:00 INHERENT VICE (Run), p. 6	3:00 INHERENT VICE (Run), p. 6 3:00 EVERY MAN FOR HIMSELF (Godard), p. 9 4:45 HAIL MARY + short (Godard), p. 9 6:00 WHAT'S THE TIME IN YOUR WORLD? (Iran), p. 5 6:45 ACTRESS (Special), p. 11★ 8:00 TALES (Iran), p. 5 8:30 THE BABADOOK (Run), p. 6
MARCH 1	2	3	4	5		
3:00 TALES (Iran), p. 5 3:00 INHERENT VICE (Run), p. 6 4:45 WHAT'S THE TIME IN YOUR WORLD? (Iran), p. 5 5:45 THE BABADOOK (Run), p. 6	6:00 EVERY MAN FOR HIMSELF (Godard), p. 9 6:30 INHERENT VICE (Run), p. 6 7:45 THE BABADOOK (Run), p. 6	6:00 GRIZZLY MAN (Histories), p. 13★ 6:00 THE BABADOOK (Run), p. 6 7:45 INHERENT VICE (Run), p. 6	6:00 HAIL MARY + short (Godard), p. 9 6:30 INHERENT VICE (Run), p. 6 8:15 THE BABADOOK (Run), p. 6	6:00 John Gerrard (CATE), p. 10★ 6:00 ACTRESS (Special), p. 11 7:45 INHERENT VICE (Run), p. 6 8:15 THE BABADOOK (Run), p. 6		

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★ indicates special guest appearance
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25th Annual Festival of Films from IRAN

The Gene Siskel Film Center welcomes you to the 25th Annual Festival of Films from Iran, February 7 through March 1. Providing a view on contemporary Persian culture through the eyes of Iran's filmmakers, the festival premieres six films showcasing the production of a nation where cinema is on the cutting edge while filmmakers are often simultaneously at risk for practicing their art.

Thanks to the sponsorship of the ILEX Foundation, we host director Shahram Mokri on opening weekend, February 7 and 8, with his groundbreaking feature FISH & CAT. Closing weekend features TALES, filmed surreptitiously under the guise of a series of shorts following Rakhshan Bani-Etemad's self-imposed eight-year ban on narrative filmmaking.

The Gene Siskel Film Center thanks the many individuals, companies, and agencies in Iran and in the U.S. whose invaluable efforts, good will and support have made this year's festival possible. Special thanks to: Niloo Fotouhi, Olga M. Davidson, and the ILEX Foundation; Mohammad Atebbai, Iranian Independents; Nasrine Médard de Chardon, DreamLab Films; Katayoon Shahabi and Kimia Shahabi, Noori Pictures; and Jonathan Hertzberg and Gary Palmucci, Kino Lorber Films. Also: Marian Luntz, MFA, Houston; Tom Vick, Smithsonian Institution, Washington, D.C.; Carter Long, MFA, Boston.

The Festival of Films from Iran would not be possible without the vital interest and generous support of many friends including: Mehrnaz Saeedvafa, Artistic Consultant; Amir Normandi, Community Affairs Consultant; Simin Hemmati-Rasmussen, Cultural Affairs Consultant; and Narimon Safavi, Pasfarda Arts & Cultural Exchange.

—Barbara Scharres



Shahram Mokri in person!

FISH & CAT

(MAHI VA GORBEH)

2013, Shahram Mokri, Iran, 134 min.
With Abed Abest, Mona Ahmadi

Saturday, February 7, 7:15 pm

Sunday, February 8, 5:15 pm

"A tour de force...brazenly cinematic."—Manohla Dargis, *The New York Times*



FISH & CAT, Feb. 7, 8

This innovative thriller builds a creeping sense of dread when a college camp-out weekend feeds the darker instincts of the keepers of a rural roadhouse. In an audacious feature debut, director Mokri defies expectations with a Mobius strip of a narrative shot entirely in one take. In Persian with English subtitles. DCP digital. (BS)

Director Shahram Mokri will be present for audience discussion on both days. The Q&A will be followed on Sunday by a reception sponsored by Pasfarda Arts & Cultural Exchange.

MANUSCRIPTS DON'T BURN

(DAST-NEVESHTHEHAA NEMISOOSAND)

2013, Mohammad Rasoulof, Iran, 125 min.

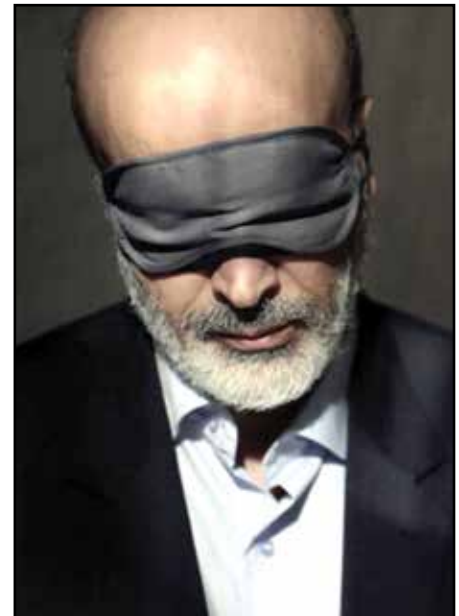
Friday, February 13, 6:00 pm

Sunday, February 15, 4:45 pm

Monday, February 16, 7:45 pm

Wednesday, February 18, 6:00 pm

Laboring under a 20-year ban from filmmaking, director Rasoulof (IRON ISLAND, WHITE MEADOWS) takes a dangerous step with this fictional yet fact-based political thriller steeped in darkest absurdity, as devoutly religious government thugs persecute two writers in pursuit of the galleys of a damning book. In Persian with English subtitles. DCP digital. (BS)



MANUSCRIPTS DON'T BURN, Feb. 13, 15, 16, 18

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TODAY, Feb. 14, 15



TALES, Feb. 28, March 1



316, Feb. 21, 22



WHAT'S THE TIME IN YOUR WORLD?, Feb. 28, March 1

TODAY

(EMROUZ)
2014, Reza Mirkarimi, Iran, 87 min.
With Parviz Parastui, Soheila Golestani

Saturday, February 14, 6:45 pm
Sunday, February 15, 3:00 pm

A gruff, no-nonsense cab driver (Parastui of *THE LIZARD*) picks up a lone female fare in this drama that was Iran's recent submission for Oscar consideration. Pregnant, injured from a beating, and lacking cash, the frightened young passenger poses an unwelcome dilemma for the driver when, reaching the hospital, he is mistaken for her husband. In Persian with English subtitles. DCP digital. (BS)

316

2013, Payman Haghani, Iran, 72 min.

Saturday, February 21, 5:00 pm
Sunday, February 22, 2:00 pm

A witty tongue-in-cheek look at Iran's contemporary history recounts the cradle-to-grave tale of the 316 pairs of shoes its fictional narrator owned in her lifetime. Director Haghani brings humor and imagination to this colorful animation-studded diary that stretches from the time of the Shah through the turmoil of the 1979 revolution and beyond. In Persian with English subtitles. DCP digital. (BS)

TALES

(GHESSEHA)
2014, Rakhshan Bani-Etemad, Iran, 88 min.
With Fatemeh Motamed-Aria, Peyman Moadi

Saturday, February 28, 8:00 pm
Sunday, March 1, 3:00 pm

Ending a self-imposed politically motivated hiatus from fiction filmmaking of almost a decade, Iran's most renowned woman director packs an emotional punch with an episodic story that brings together characters from earlier films including *THE BLUE-VEILED*, *UNDER THE SKIN OF THE CITY*, and *MAINLINE*. In Persian with English subtitles. DCP digital. (BS)

WHAT'S THE TIME IN YOUR WORLD?

(DAR DONYAYE TO SA'AT CHAND AST?)
2014, Safi Yazdanian, Iran, 101 min.
With Leila Hatami, Ali Mosafla

Saturday, February 28, 6:00 pm
Sunday, March 1, 4:45 pm

The star power of Leila Hatami (*A SEPARATION*) shines in this time-shifting story of a European-educated sophisticate's return home following the death of her mother. First-time director Yazdanian cultivates a Chekhovian air of bittersweet nostalgia, as Goli (Hatami) is pursued by Farhad (Mosafla, Hatami's real-life husband) a childhood friend and onetime suitor. In Persian with English subtitles. DCP digital. (BS)

CITIZENFOUR

2014, Laura Poitras, Germany/USA, 114 min.

Front-runner for an Oscar, CITIZENFOUR plays out in gut-wrenching real time as filmmaker Poitras and journalist Glenn Greenwald become Edward Snowden's chosen contacts for his shocking revelations of government surveillance of U.S. citizens. DCP digital. (BS)

The 8:15 pm screening on Wednesday, February 11, is a Movie Club event (see p. 3).



February 6—12
Fri. and Wed. at 6:00 pm and 8:15 pm;
Sat. at 3:00 pm and 7:30 pm;
Sun. at 5:15 pm;
Mon. at 6:00 pm;
Tue. and Thu. at 8:15 pm



THE BABADOOK

2014, Jennifer Kent, Australia, 93 min. With Essie Davis, Noah Wiseman

"THE SCARIEST MOVIE OF THE YEAR."
—Richard Roeper, *Chicago Sun-Times*

Scary and smart, THE BABADOOK is not only by far the best reviewed horror film of the year, but also one of the best reviewed films period. A frazzled single mom and her demanding six-year-old son peruse an ultra-creepy pop-up book whose sinister title character oozes off the page and under their skins. Is the Babadook a projection of their emotional tensions, or an all-too-real monster? DCP digital. (MR)

February 27—March 5
Fri. and Tue. at 6:00 pm;
Sat. at 8:30 pm;
Sun. at 5:45 pm;
Mon. at 7:45 pm;
Wed. and Thu. at 8:15 pm

IN 35mm!

INHERENT VICE

2014, Paul Thomas Anderson, USA, 148 min.
With Joaquin Phoenix, Josh Brolin, Reese Witherspoon, Owen Wilson, Benicio Del Toro, Martin Short, Katherine Waterston, Jena Malone, Maya Rudolph, Eric Roberts

"★★★★ A landmark in movie history."—Ben Sachs, *Chicago Reader*

America's most unpredictable auteur goes loose, mellow, funky, and funny with this gloriously overstuffed stoner detective thriller, adapted (faithfully and inventively) from Thomas Pynchon's novel. Investigating a missing-person case in 1970 SoCal, an unorthodox P.I. (Phoenix) is catapulted into an ever-expanding conspiracy. Presented in the director's preferred format of 35mm celluloid. (MR)

February 27—March 5
Fri. at 8:00 pm;
Sat. and Sun. at 3:00 pm;
Mon. and Wed. at 6:30 pm;
Tue. and Thu. at 7:45 pm



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GODARD

THE FIRST WAVE



From January 3 through March 4, the Gene Siskel Film Center presents *Godard: The First Wave*, a series of sixteen features and four shorts concentrating on the still vigorous 84-year-old auteur's early career.

From his groundbreaking first feature *BREATHLESS* to his recent Cannes sensation *GOODBYE TO LANGUAGE 3D* (premiering here, Jan. 16-Feb. 5), Jean-Luc Godard has been the seminal figure of modernist cinema. He holds a position in film history roughly equivalent to that of James Joyce in literature, Paul Cézanne in painting, and Charlie Parker in jazz. As the early Godard champion and chronicler Richard Roud wrote, "There is the cinema before Godard and the cinema after Godard."

Bringing his film critic's background to a series of exuberant cine-centric early works, Godard continued evolving in a series of masterpieces that delved deeper and wider into political, social, and philosophical concerns, until the apocalyptic scorn of *WEEKEND* and the self-confessed paralysis of his *FAR FROM VIETNAM* episode brought him to a crisis point of collapse and reinvention. We conclude the series with two of the later films, *EVERY MAN FOR HIMSELF* and *HAIL MARY*, that show Godard reconnecting with his earlier concerns, but in a radically redefined way.

Supported by the Cultural Service at the Consulate General of France and the Institut français. Special thanks to Amélie Garin-Davet, Denis Quenelle, and Laurence Geannopoulos of the Cultural Service at the Consulate General of France.

—Martin Rubin



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SATURDAY DOUBLE-BILL DISCOUNT!

Buy a ticket at our regular prices for the first *Godard: The First Wave* film on any Saturday in February, and get a ticket for the second *Godard: The First Wave* film that day at the discounted rate with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the second feature only. Discount available in person at the box office only.)



MASCULINE FEMININE, Jan. 31, Feb. 5



LES CARABINIERS, Jan. 31, Feb. 3

MASCULINE FEMININE

(MASCULIN FÉMININ)

1966, Jean-Luc Godard, France, 103 min.
With Jean-Pierre Léaud, Chantal Goya

Saturday, January 31, 3:00 pm
Thursday, February 5, 6:00 pm

Tagged "the children of Marx and Coca-Cola" by its director, *MASCULINE FEMININE* centers on the mainly one-sided romance between a volubly ineffective young radical (Léaud) and a vapid pop singer (Goya) as it explores adolescence, sexuality, consumerism, and Paris in the winter of 1965. In French with English subtitles. 35mm. (MR)

LES CARABINIERS

(THE RIFLEMEN)

1963, Jean-Luc Godard, France, 80 min.
With Patrice Moullet, Marino Masé

Saturday, January 31, 5:00 pm
Tuesday, February 3, 6:00 pm

In this effectively stupid and ugly parable about the stupidity and ugliness of war, two gullible clodhoppers set out from their muddy farm to fight for their King in exchange for "all the treasures of the world." Preceded by *OPÉRATION BÉTON* (*OPERATION CONCRETE*, 1955, 20 min.), Godard's first film. Both in French with English subtitles. Archival 35mm prints courtesy of the Institut français. (MR)

Godard: The First Wave continues on next page



ALPHAVILLE, Feb. 7, 11, 14



TWO OR THREE THINGS I KNOW ABOUT HER, Feb. 14, 16



MADE IN U.S.A., Feb. 7, 9



WEEKEND, Feb. 21, 25

ALPHAVILLE

1965, Jean-Luc Godard, France, 99 min.
With Eddie Constantine, Anna Karina

Saturday, February 7, 3:00 pm
Wednesday, February 11, 6:00 pm
Saturday, February 14, 4:45 pm

Secret agent Lemmy Caution (Constantine) enters computer-controlled Alphaville on a mission to take out its top scientist and rescue the scientist's daughter (Karina). DCP digital restoration. Preceded by SLOTH (LA PARESSE, 1962, 15 min.), Godard's episode from THE SEVEN DEADLY SINS, starring Eddie Constantine. 35mm. Both in French with English subtitles. (MR)

MADE IN U.S.A.

1966, Jean-Luc Godard, France, 85 min.
With Anna Karina, L szl  Szab , Jean-Pierre L aud

Saturday, February 7, 5:15 pm
Monday, February 9, 6:00 pm

Described by its heroine as "just like a Walt Disney movie, only with blood," this meta-thriller casts Karina as a female Bogart searching for her missing lover in a treacherous "Atlantic City" (strongly resembling Paris) peopled by characters with names like Richard Widmark, Donald Siegel, and Richard Nixon. In French with English subtitles. 35mm widescreen (MR)

TWO OR THREE THINGS I KNOW ABOUT HER

(2 OU 3 CHOSES QUE JE SAIS D'ELLE)
1966, Jean-Luc Godard, France, 85 min.
With Marina Vlady, Anny Duperey

Saturday, February 14, 3:00 pm
Monday, February 16, 6:00 pm

"Her" refers to both Paris and the heroine, a young mother living in a suburban high-rise who turns part-time prostitute. Mixing concrete social comment with dazzling phenomenological set pieces—a coffee cup becomes a universe, a cigarette tip glows like a planet—Godard envisions consumerist society as a vast brothel. In French with English Subtitles. 35mm widescreen. (MR)

WEEKEND

1967, Jean-Luc Godard, France, 105 min.
With Mireille Darc, Jean Yanne

Saturday, February 21, 3:00 pm
Wednesday, February 25, 6:00 pm

WEEKEND is the climactic film of Godard's first, "classic" period, and one of the key works of the 1960s. A crass bourgeois couple (Darc, Yanne) embark on a weekend road trip that becomes a plunge into the last throes of consumerist society as it destroys itself in auto wrecks and disappears into the stewpots of cannibalistic revolutionaries. In French with English subtitles. 35mm. (MR)



FAR FROM VIETNAM, Feb. 21, 23

FAR FROM VIETNAM

(LOIN DU VIETNAM)
1967, Various directors, France, 115 min.

Saturday, February 21, 5:00 pm
Monday, February 23, 6:00 pm

Conceived and edited by Chris Marker, this landmark agit-doc enlists the collective contributions of six leading directors: Joris Ivens, William Klein, Claude Lelouch, Alain Resnais, Agnès Varda, and Godard, whose episode finds him immobilized beside his camera as he weighs the next step. In French, Vietnamese, and English with English subtitles. DCP digital restoration. (MR)



EVERY MAN FOR HIMSELF, Feb. 28, March 2

EVERY MAN FOR HIMSELF

(SAUVE QUI PEUT [LA VIE])
1980, Jean-Luc Godard, France, 87 min.
With Isabelle Huppert, Nathalie Baye

Saturday, February 28, 3:00 pm
Monday, March 2, 6:00 pm

After a dozen years in the anti-cinema wilderness, Godard returned to the height of his powers with this playful, deeply personal work that he calls "my second first film." The plot interweaves three main characters: a film editor (Baye), a prostitute (Huppert), and a director named Paul Godard (Jacques Dutronc) whose marriage is breaking up. In French with English subtitles. 35mm. (MR)



HAIL MARY, Feb. 28, March 4

HAIL MARY

(JE VOUS SALUE, MARIE)
1985, Jean-Luc Godard, France, 82 min.
With Myriem Roussel, Thierry Rode

Saturday, February 28, 4:45 pm
Wednesday, March 4, 6:00 pm

The subject of a Papal denunciation and worldwide protests, HAIL MARY is a serene, sensitive, and lyrical work that translates the Virgin Birth into tangible, contemporized terms, with Mary as a basketball-playing gas-station attendant. Preceded by Anne-Marie Miéville's companion-piece THE BOOK OF MARY (1984, France, 25 min.). Both in French with English subtitles; 35mm. (MR)

CHICAGO PREMIERE!

GOODBYE TO LANGUAGE 3D

(ADIEU AU LANGAGE)
2014, Jean-Luc Godard, France, 70 min.

Godard's gorgeous, baffling, rewarding foray into 3-D was voted best film of the year by the National Society of Film Critics. A loose narrative of a couple, a friendly dog, and an argument is embellished with brain-scrambling superimpositions, texts, film clips, solarized images, and even a costume drama sequence with Mary Shelley and Lord Byron. In French and English with English subtitles. DCP digital 3-D. (BS)

THREE-WEEK RUN!

January 16—February 5

Go to our website siskelfilmcenter.org for information on showtimes, special ticket prices, discount offers, guest appearances, and added short films.



conversations at the edge

experimental media series

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

The series is organized by SAIC's Department of Film, Video, New Media, and Animation in collaboration with the Video Data Bank and the Gene Siskel Film Center.

Visit CATE's blog for artist interviews, bios, additional images, and more!
<http://blogs.saic.edu/cate/>

Robin Deacon in person!

Robin Deacon: White Balance: A History of Video

2013-15, Robin Deacon, USA,
ca. 60 min

Thursday, February 19, 6:00 pm

Acclaimed artist and filmmaker Robin Deacon presents a sharp and stirring performance on the history and aesthetics of video. "White Balance" refers to the process by which a video camera is adjusted to account for differences in light. Using a series of outmoded video cameras and discarded tape formats, Deacon weaves together autobiography, fiction, and old



White Balance: A History of Video, Feb. 19

recordings to explore how the ways of seeing and remembering may be transformed by the medium used to capture the event. Live performance with digital video projection. (George William Price)



Rebecca Baron: Detour de Force, Feb. 26

Rebecca Baron in person!

Rebecca Baron: Detour de Force

2008-14, Rebecca Baron, USA,
ca. 70 min.

Thursday, February 26, 6:00 pm

Known for provocative essay films, L.A.-based Baron presents her latest, *DETOUR DE FORCE*, depicting the incredible world of "thought-ographer" Ted Serious—a Chicago bellhop who, in the mid-1960s, produced hundreds of Polaroid images through sheer force of mind. Also: Selections from *LOSSLESS* (2008, with Doug Goodwin), a series of digital interventions into video copies of classic films. Presented in collaboration with the Video Data Bank. DCP digital. (Amy Beste)

John Gerrard in person!

John Gerrard: Systems and Networks

2009-15, John Gerrard, China/Norway/US,
ca. 60 min.

Thursday, March 5, 6:00 pm

The works of John Gerrard (MFA 2000) often take shape as large-scale projections of meticulously crafted virtual worlds. Powered by military modeling and video game software, they recreate outposts of human industry—a 19th-century paper mill in Norway, mysterious roadways along China's Silk Road, a solar power plant in Nevada. Gerrard presents five recent projects and discusses the themes and technology involved. Various formats. (Amy Beste)

BACK BY POPULAR DEMAND!

A GIRL WALKS HOME ALONE AT NIGHT

2014, Ana Lily Amirpour, USA, 99 min.
With Sheila Vand, Arash Marandi

**"The biggest honest-to-God
discovery of 2014."**

—Andrew O'Hehir, *Salon.com*

This spookily sumptuous vampire tale is set in a dusty ghost town crawling with low lifes who happen to speak Persian. James Dean-styled Arash has the hottest wheels in town until the drug dealer takes the keys. The Girl, a nocturnal specter in a long black chador, considers her options. Love bites. In Persian with English subtitles. DCP digital. (BS)

February 20—26

Fri. and Tue. at 6:00 pm;

Sat. at 8:15 pm;

Sun. at 2:00 pm;

Mon. and Thu. at 6:00 pm and 8:15 pm;

Wed. at 8:00 pm

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FIRST CHICAGO ENGAGEMENT!! DANIEL NEARING IN PERSON! **BLACK HISTORY MONTH**

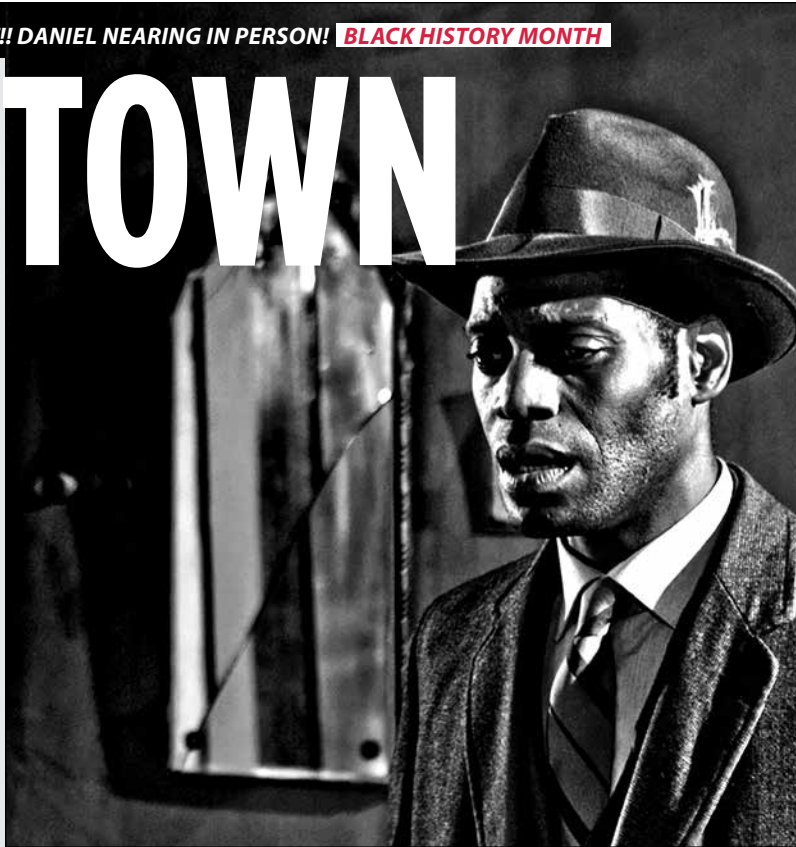
HOGTOWN

2014, Daniel Nearing, USA, 109 min.
With Herman Wilkins, Diandra Lyle

Friday, February 20, 8:00 pm
Saturday, February 21, 8:15 pm
Monday, February 23, 8:00 pm
Wednesday, February 25, 8:00 pm

We bring back the smash hit of our 2014 Black Harvest Film Festival in its fine-tuned, definitive version. Beginning in Chicago in 1919 with a police manhunt for a missing millionaire, HOGTOWN expands into a multilayered, multicultural tapestry of a city and a century. In English, Spanish, and Mandarin with English subtitles. DCP digital. (MR)

Director Daniel Nearing will be present for audience discussion at all screenings. Cast and crew members will be present at selected screenings.



CHICAGO HEIGHTS

(aka *THE LAST SOUL ON A SUMMER NIGHT*)
2009, Daniel Nearing, USA,
67 min.
With Andre Truss, Keisha Dyson

Saturday, February 21, 6:30 pm

The first film in the trilogy continued by HOGTOWN. *Winesburg, Ohio*, Sherwood Anderson's classic 1919 collection of interconnected short stories, is ingeniously transposed to a predominantly African American community in present-day South Chicago. HDCAM video. (MR)

Director Daniel Nearing will be present for audience discussion.



CHICAGO PREMIERE! FILMMAKERS IN PERSON!

LOVE HUNTER

2013, Branislav "Brane" Bala and Nemanja Bala, USA, 86 min.
With Milan Mumin, Eleanor Hutchins

Saturday, February 14, 8:30 pm
Tuesday, February 17, 8:30 pm
Wednesday, February 18, 8:45 pm

Manhattan cabbie Milan Mumin is a rock'n'roll icon and activist hero back home in Serbia. *LOVE HUNTER* makes the most of Mumin's charisma in this fictional story of an immigrant's dream to finance recording sessions with nights behind the wheel while balancing a compromised love life. In English and Serbian with English subtitles. DCP digital. (BS)

Co-directors Brane Bala and Nemanja Bala and actress Jelena Stupljanin will be present for audience discussion on Saturday and Tuesday.



CHICAGO PREMIERE! ROBERT GREENE IN PERSON!

ACTRESS

2014, Robert Greene, USA, 86 min. With Brandy Burre

Friday, February 27, 8:00 pm
Saturday, February 28, 6:45 pm
Thursday, March 5, 6:00 pm

Melodrama meets cinema verité in the upstate New York backwater where actress Brandy Burre (HBO's *The Wire*), playing herself, navigates a breakup with the father of her two children and attempts a career revival. Director Greene keeps the mood edgy, and Burre is riveting to watch, as the borderline blurs between real life and selfie fiction. DCP digital. (BS)

Director Robert Greene will be present for audience discussion on Friday and Saturday.

INSTANT HISTORIES: NEW DOCUMENTARY FORMS IN THE DIGITAL AGE

Lecturer: Daniel Eisenberg

From January 23 through May 5, we offer a series of fourteen programs entitled *Instant Histories: Documentary in the Digital Age*, with weekly Tuesday lectures by Daniel Eisenberg, internationally renowned filmmaker and Professor of Film, Video, New Media, and Animation at the School of the Art Institute of Chicago. The series is presented in cooperation with the SAIC's Department of Art History, Theory, and Criticism. Additional screenings of the films on Friday or Saturday do not include Prof. Eisenberg's lecture. Admission to all *Instant Histories* programs is \$5 for Film Center members; usual admission prices apply for non-members.

—Martin Rubin

As digital technology has transformed every aspect of daily life, our conception of time, space, event, and document has transformed as well. We no longer look to authorized sources for the verification of events, and the speed at which we expect to see evidence has become virtually instantaneous. The portability and ubiquity of cameras has made every moment and place subject to our gaze, and every event subject to new conventions of scrutiny and truth. This series examines the ways film and video-makers have changed the conventions of non-fiction filmmaking through signal works produced during the digital turn of the last decade.

—Daniel Eisenberg



PINA, Feb. 1, 3, 4

In 3-D!

PINA

2011, Wim Wenders, Germany, 103 min.

Sunday, February 1, 3:00 pm
Tuesday, February 3, 6:00 pm
Wednesday, February 4, 7:45 pm

This tribute to the late choreographer Pina Bausch is as haunting and unconventional as her own work. Wenders makes exhilarating use of 3-D to open space in every dimension for such works as "Café Müller" and "Vollmond." In German and French with English subtitles. DCP digital 3-D. (BS)



HOW TO LIVE IN THE FRG, Feb. 10

HOW TO LIVE IN THE FRG

(LEBEN—BRD)
1990, Harun Farocki, Germany, 83 min.

Tuesday, February 10, 6:00 pm

Made shortly before reunification, this docu-satire challenges political assumptions with excerpts from West German training exercises in everything from crossing the street to performing a striptease. In German with English subtitles. Pro-Res digital file courtesy of Video Data Bank. (MR)



THE GLEANERS & I, Feb. 13, 17

THE GLEANERS & I

(LES GLANEURS ET LA GLANEUSE)
2000, Agnès Varda, France, 82 min.

Friday, February 13, 6:00 pm
Tuesday, February 17, 6:00 pm

In this modest yet innovative film, Varda uses the then-novel flexibility and intimacy of small digital cameras to explore the world of gleaners—people who scavenge discarded food and objects, a practice long protected by French law. In French with English subtitles. 35mm. (MR)

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LOS ANGELES PLAYS ITSELF,
Feb. 20, 24

LOS ANGELES PLAYS ITSELF

2003, Thom Andersen, USA, 169 min.

Friday, February 20, 6:30 pm
Tuesday, February 24, 6:00 pm

Chock-full of superbly chosen excerpts (from over 200 films) and provocative insights, Andersen's witty, opinionated, brilliantly edited, politically hip video essay analyzes how movies have portrayed (and mainly mis-portrayed) Los Angeles. Recent DCP digital restoration. (MR)



GRIZZLY MAN, Feb. 27, March 3

GRIZZLY MAN

2005, Werner Herzog, USA, 103 min.

Friday, February 27, 6:00 pm
Tuesday, March 3, 6:00 pm

Herzog offers a radical recontextualizing of footage originally shot by Timothy Treadwell, a self-appointed protector of Alaskan bears, who got himself and a female companion killed by one in 2003, and whose sentimental view of nature is not shared by the director. 35mm. (MR)

Upcoming in Instant Histories:

March 10
THE MISSING PICTURE

2013, Rithy Panh, Cambodia/France, 92 min.

March 17
THE ACT OF KILLING

2012, Joshua Oppenheimer, Denmark, 115 min.

March 24
FIVE BROKEN CAMERAS

2011, Emad Burnat and Guy Davidi, Palestine, 94 min.

March 31
THIS IS NOT A FILM

2011, Jafar Panahi, Iran, 75 min.

April 3 and 7
LEVIATHAN

2012, Lucien Castaing-Taylor and Verena Paravel, France/USA, 87 min.

April 10 and 14
THE FORGOTTEN SPACE

2010, Noël Burch and Allan Sekula, Netherlands, 112 min.

April 17 and 21
TBA

May 1 and 5
THE NINE MUSES

2010, John Akomfrah, UK, 90 min.



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CHICAGO PREMIERE! BLACK HISTORY MONTH

CONCERNING VIOLENCE

2014, Göran Olsson, Sweden/Finland/Denmark/USA, 78 min.
Narration by Lauryn Hill

Saturday, February 21, 3:15 pm
Tuesday, February 24, 8:00 pm
Thursday, February 26, 8:15 pm

Revolutionary philosopher Frantz Fanon's searing indictment of colonialism, *The Wretched of the Earth*, is the basis for this film essay intricately constructed of archive footage illustrating the chilling historical reality of the Western world's all-encompassing exploitation of Africa. In English, Swedish, French, and Portuguese with English subtitles. DCP digital. (BS)



NEW RESTORATION!

A TALE OF WINTER

(CONTE D'HIVER)
1992, Eric Rohmer, France, 114 min. With Charlotte Véry, Frédéric van den Driessche

Friday, February 6, 6:00 pm
Sunday, February 8, 3:00 pm
Monday, February 9, 7:45 pm
Thursday, February 12, 6:00 pm

"Sexy, witty, irreverent, sensual—and very, very smart."—Steven Gaydos, *Los Angeles Reader*

In one of Rohmer's most genial and audacious romantic comedies, a young couple, Félicie and Charles, fall in love while on holiday but are separated by a fateful error. Five years later, Félicie has a daughter (Charles's) and two lovers, but, as she says, "There's love and love" and the love that counts is one she still holds for the long lost Charles. In French with English subtitles. (MR)

Note: An imported 35mm archival print, courtesy of the Institut français, will be shown on Sunday and Thursday. All other screenings will be in the newly restored DCP digital version.



ZBIGNIEW BANAS IN PERSON!

PASSENGER

(PASAZERKA)
1963, Andrzej Munk, Poland, 62 min. With Aleksandra Śląska, Anna Ciepiewska

Sunday, February 8, 11:00 am

This classic of Polish cinema unfolds through the contrasting viewpoints of victim and perpetrator, as a former Auschwitz SS officer recognizes a fellow ocean-liner passenger as one of her former prisoners. In Polish with English subtitles. 35mm.

There will be a brief talk before the screening and a Q&A afterward, led by Zbigniew Banas, film critic and instructor of Polish cinema at Loyola University.

Presented in collaboration with Lyric Opera of Chicago as part of Memory and Reckoning, a series presented in conjunction with Lyric's staging of Mieczysław Weinberg's opera The Passenger, February 24-March 15.



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CONTINUING FEBRUARY

Chicago premiere!
STILL LIFE

2013, Uberto Pasolini, UK/Italy, 92 min.
With Eddie Marsan, Joanne Froggatt

An office drone handles final arrangements for London's unclaimed dead. DCP digital.

January 30—March 5

Fri. and Sat. at 7:45 pm; Sun. at 3:00 pm; Mon. and Wed. at 6:00 pm; Tue. and Thu. at 8:00 pm

Dial 3 for 3-D!!!

THE BUBBLE

1966, Arch Oboler, USA, 91 min.
With Michael Cole, Deborah Wallely

Friday, January 30, 6:00 pm

Saturday, January 31, 6:30 pm

Thursday, February 5, 6:00 pm

Sci-fi fantasy about a strange town encased in a glass dome. DCP digital 3-D widescreen.



CREATURE FROM THE BLACK LAGOON, Jan. 31, Feb. 2

The Fri. and Sat. screenings will be introduced by Bob Furmanek, founder of the 3-D Film Archive

CREATURE FROM THE BLACK LAGOON

1954, Jack Arnold, USA, 79 min.
With Richard Carlson, Julie Adams

Saturday, January 31, 3:00 pm

Monday, February 2, 6:00 pm

A humanoid reptile lurks in the primeval Amazon. DCP digital 3-D.

Stranger Than Fiction
EMPTYING THE SKIES

2013, Douglas Kass and Roger Kass, USA/Italy, 78 min.

Friday, January 30, 6:00 pm

Wednesday, February 4, 8:00 pm

Activists fight the slaughter of European songbirds. In English, Italian, French, and German with English subtitles. DCP digital.

GIUSEPPE MAKES A MOVIE

2014, Adam Rifkin, USA, 82 min.

Sunday, February 1, 5:00 pm

Monday, February 2, 8:00 pm

Trailer-park auteur Giuseppe Andrews embarks on another no-budget opus. DCP digital. (BS)

Director Adam Rifkin will be present for audience discussion at both screenings.

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- 3) Visit our main office 9:00 am-5:00 pm, Monday-Friday.
- 4) Call 312-846-2600 during business hours, 9:00 am-5:00 pm, Monday-Friday.

All memberships last for one year from date of purchase. A Senior Citizen (65 years or older) or Art Institute of Chicago member discount of \$5. Double discounts do not apply. Proof of discount status required.

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- 1) Email Jason Hyde at jhyde@saic.edu.
- 2) Call Jason at 312-846-2078 and request to be added to the email list.
- 3) Sign up through our Web site, www.siskefilmcenter.org.

Please note: The Gene Siskel Film Center does not sell or share its email list with other organizations; its sole purpose is to inform Film Center patrons.

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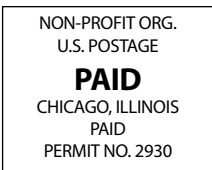
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The Gene Siskel Film Center is located one-half block south of the State/Lake L (brown, green, orange, pink, and purple lines), and just outside of the Lake red line subway stop. DivvyBikes station at NE corner of State & Randolph. For more information and bus lines, call the CTA at 312-836-7000.

Tickets:
\$11 General Admission; \$7 Students; \$6 Members. Go to our website for online ticket purchasing information.

CHICAGO PREMIERE!
BLACK HISTORY MONTH

A SWEET BLOOD OF JESUS

2014, Spike Lee, USA, 123 min.
With Stephen Tyrone Williams, Zoraah Abrahams

"Exciting...A sleek, stylishly made movie."—Scott Foundas, *Variety*
"Its wild urgency is thrilling."—Richard Brody, *The New Yorker*

Leave it to Spike Lee to ditch the mainstream and give crowd-funding a whirl for this mostly faithful reinterpretation of Bill Gunn's cult classic **GANJA & HESS**. Like the original, it's low-budget but high-concept, taking addiction as a metaphor for class distinctions, as a rich, stuffy African American professor (Williams) develops a taste for human blood after being stabbed by a cursed Ashanti dagger. Murder, seduction, duplicity, greed, and eroticism figure in a treatment that walks a precarious line between allegory and unsettling satire. DCP digital. (BS)

February 13—19
Fri., Mon., Wed., and Thu.
at 8:30 pm;
Sat. at 5:45 pm and 8:30 pm;
Sun. at 5:45 pm;
Tue. at 6:00 pm

A SPIKE LEE JOINT