

**GENE SISKEL
FILM
CENTER**

Chicago's Premier Movie Theater

a public program of the

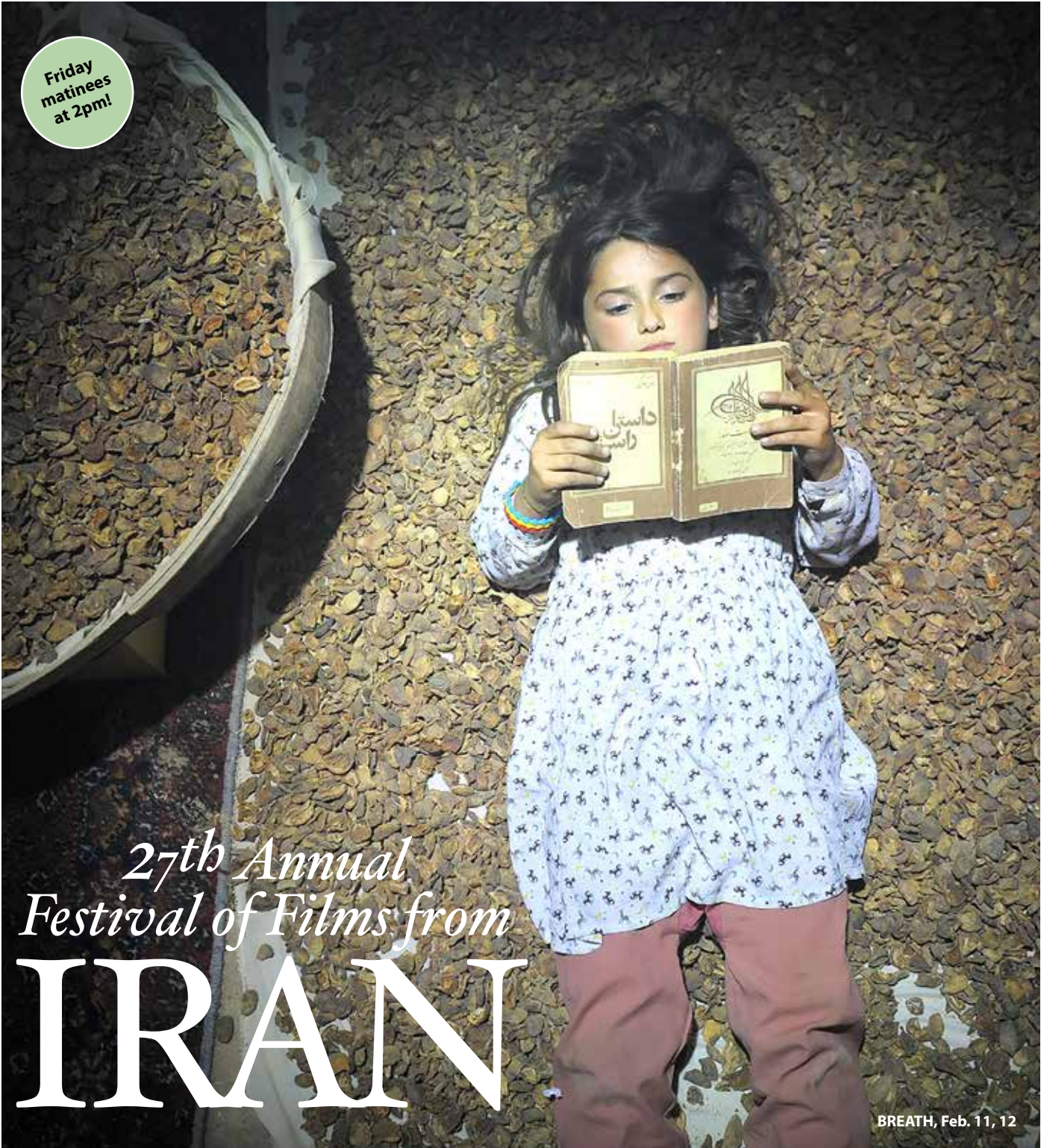


School of the Art Institute
of Chicago

FEB 2017

GAZETTE ■ Vol. 45, No. 2

Friday
matinees
at 2pm!



*27th Annual
Festival of Films from*
IRAN

BREATH, Feb. 11, 12

PANORAMA LATINX
YOU'RE KILLING ME SUSANA (Feb. 24-Mar. 2)

www.siskelfilmcenter.org
164 N. State Street



CHICAGO PREMIERE!

SAVING BANKSY



2015, Colin M. Day, USA, 70 min.

The wall mural of a rat by renowned street artist Banksy becomes a hot potato in this engaging documentary that debates questions of ownership, authorship, and authenticity with regard to ostensibly anonymous street art. Street-art champion Brian Greif saves the iconic rat from demolition and attempts to donate it to a major art museum, while enterprising gallery-owners and collectors around the world are seen scoring other Banksy pieces by hook or by crook. DCP digital. (BS)

The 6:15 pm screening on Wednesday, February 8, is a Movie Club event (see p. 3.)

February 3—9

Fri., 2/3 at 8 pm;
Sat., 2/4 at 2:30 pm;
Sun., 2/5 at 12:30 pm and 4 pm;
Mon., 2/6 at 6:15 pm and 8 pm;
Tue., 2/7 at 8:15 pm;
Wed., 2/8 at 6:15 pm;
Thu., 2/9 at 6:15 and 8:15 pm

NEW RESTORATION!

PANIQUE

1946, Julien Duvivier, France, 99 min.
With Michel Simon, Viviane Romance

Adapted from a Georges Simenon novel, this long unseen, newly restored French noir stars the great Michel Simon (L'ATALANTE) as Monsieur Hire, an antisocial outsider in a Parisian suburb. When the corpse of a strangled woman turns up in a trash heap, suspicion falls upon Hire, whose defensive shell is weakened by the pretty woman (Romance) he peeps at every night from his apartment window.

In French with English subtitles.
New DCP digital restoration. (MR)

**“Sordid,
intriguingly
nasty...A
devastatingly
effective
job of visual
storytelling.”**

—Pauline Kael

February 3—9

Fri., 2/3 at 2 pm and 6 pm;
Sat., 2/4 at 4 pm;
Sun., 2/5 at 2 pm;
Mon., 2/6 at 6 pm;
Wed., 2/8 at 6 pm and 8:00 pm;
Thu., 2/9 at 7:45 pm

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 beverage in the Gene Siskel Film Center's Gallery/Café (movie ticket required).

Wednesday, February 8, 6:15 pm
SAVING BANKSY

(See description on p. 2.)

Facilitated by psychotherapist and Art Institute of Chicago adjunct lecturer
Tamara Faulkner.



SAVING BANKSY, Feb. 3-9

		WEDNESDAY 1		THURSDAY 2		FRIDAY 3		SATURDAY 4	
		6:00 ANTARCTICA: ICE & SKY (Run)	6:00 ANTARCTICA: ICE & SKY (Run)	6:00 THE LIFE OF OHARU (Mifune)	6:00 ANTARCTICA: ICE & SKY (Run)	2:00 HAPPY HOUR (Special), p. 4	2:00 PANIQUE (Run), p. 2	2:00 HAPPY HOUR (Special), p. 4	2:30 SAVING BANKSY (Run), p. 2
		6:00 EVOLUTION (Run)	7:45 WE ARE ONE (Stranger)★	6:00 ANTARCTICA: ICE & SKY (Run)	7:45 MIDSUMMER IN NEWTOWN (Stranger)	6:00 PANIQUE (Run), p. 2	6:00 SAVING BANKSY (Run), p. 2	4:00 PANIQUE (Run), p. 2	4:00 PANIQUE (Run), p. 2
		7:45 ANTARCTICA: ICE & SKY (Run)	7:45 ANTARCTICA: ICE & SKY (Run)	8:30 EVOLUTION (Run)		8:00 SAVING BANKSY (Run), p. 2	8:00 NOCTURNAL ANIMALS (Run), p. 17	6:00 LANTOURI (Iran), p. 7	6:00 LANTOURI (Iran), p. 7
								8:15 ME (Iran), p. 8	8:15 ME (Iran), p. 8
								8:15 NOCTURNAL ANIMALS (Run), p. 17	8:15 NOCTURNAL ANIMALS (Run), p. 17
See our website for descriptions of films playing Feb. 1-2. DISCOUNT MATINEES FRIDAYS AT 2:00 PM! \$8 GENERAL, \$5 MEMBERS/STUDENTS									
SUNDAY 5		MONDAY 6		TUESDAY 7		8		9	
12:00 LAST YEAR AT MARIENBAD (Special), p. 5	6:00 PANIQUE (Run), p. 2	6:00 BOMBAY BEACH (Sensory), p. 16★	6:00 PANIQUE (Run), p. 2	6:00 NOCTURNAL ANIMALS (Run), p. 17	6:00 NOCTURNAL ANIMALS (Run), p. 17	6:00 PANIQUE (Run), p. 2	6:00 NOCTURNAL ANIMALS (Run), p. 17	2:00 ELLE (Run), p. 10	2:30 THE FOREST FOR THE TREES (Special), p. 15
12:30 SAVING BANKSY (Run), p. 2	6:15 SAVING BANKSY (Run), p. 2	6:00 NOCTURNAL ANIMALS (Run), p. 17	6:15 SAVING BANKSY (Run), p. 2★	6:00 NOCTURNAL ANIMALS (Run), p. 17	6:15 SAVING BANKSY (Run), p. 2	6:15 SAVING BANKSY (Run), p. 2★	6:15 SAVING BANKSY (Run), p. 2	2:00 ALONE IN BERLIN (Run), p. 4	2:45 MARIUS (Pagnol), p. 12
2:00 PANIQUE (Run), p. 2	7:45 NOCTURNAL ANIMALS (Run), p. 17	8:15 SAVING BANKSY (Run), p. 2	7:45 NOCTURNAL ANIMALS (Run), p. 17	8:15 SAVING BANKSY (Run), p. 2	7:45 PANIQUE (Run), p. 2	7:45 NOCTURNAL ANIMALS (Run), p. 17	7:45 PANIQUE (Run), p. 2	6:00 ALONE IN BERLIN (Run), p. 4	4:15 ALONE IN BERLIN (Run), p. 4
3:00 ME (Iran), p. 8	8:00 SAVING BANKSY (Run), p. 2		8:00 SAVING BANKSY (Run), p. 2		8:15 SAVING BANKSY (Run), p. 2	8:00 PANIQUE (Run), p. 2	8:15 SAVING BANKSY (Run), p. 2	6:00 ELLE (Run), p. 10	5:15 FANNY (Pagnol), p. 12
4:00 SAVING BANKSY (Run), p. 2								8:00 BELOW HER MOUTH (Special), p. 5	6:15 INVERSION (Iran), p. 8
4:45 LANTOURI (Iran), p. 7								8:30 CEMETERY OF SPLENDOR (Sensory), p. 16	7:45 ELLE (Run), p. 10
5:30 NOCTURNAL ANIMALS (Run), p. 17									8:00 BREATH (Iran), p. 8
12		13		14		15		16	
3:00 INVERSION (Iran), p. 8	6:00 MARIUS (Pagnol), p. 12	6:00 CEMETERY OF SPLENDOR (Sensory), p. 16★	6:00 FANNY (Pagnol), p. 12	6:00 Against Ethnography (CATE), p. 14★	2:00 LOVING (Run), p. 9	2:00 LOVING (Run), p. 9	2:00 LOVING (Run), p. 9	2:00 LOVING (Run), p. 9	3:00 CÉSAR (Pagnol), p. 12
3:00 ELLE (Run), p. 10	6:00 ELLE (Run), p. 10	6:00 ALONE IN BERLIN (Run), p. 4	6:00 ELLE (Run), p. 10	6:00 ALONE IN BERLIN (Run), p. 4	2:00 TASTE OF CHERRY (Iran), p. 8	2:00 TASTE OF CHERRY (Iran), p. 8	2:00 TASTE OF CHERRY (Iran), p. 8	2:00 TASTE OF CHERRY (Iran), p. 8	3:30 UNBROKEN GLASS (Run), p. 6★
4:45 BREATH (Iran), p. 8	6:00 BELOW HER MOUTH (Special), p. 5	6:00 ALONE IN BERLIN (Run), p. 4	8:30 BELOW HER MOUTH (Special), p. 5	8:30 ALONE IN BERLIN (Run), p. 4	6:00 ANATAHAN (Special), p. 5	6:00 ANATAHAN (Special), p. 5	6:00 ANATAHAN (Special), p. 5	6:00 ANATAHAN (Special), p. 5	5:45 ANATAHAN (Special), p. 5
5:30 ALONE IN BERLIN (Run), p. 4	8:30 ALONE IN BERLIN (Run), p. 4	8:00 ELLE (Run), p. 10	8:30 ALONE IN BERLIN (Run), p. 4	8:30 ALONE IN BERLIN (Run), p. 4	6:00 LOVING (Run), p. 9	6:00 LOVING (Run), p. 9	6:00 LOVING (Run), p. 9	6:00 LOVING (Run), p. 9	6:00 TASTE OF CHERRY (Iran), p. 8
					8:00 ELLE (Run), p. 10	8:00 ELLE (Run), p. 10	8:00 ELLE (Run), p. 10	8:00 ELLE (Run), p. 10	7:45 LOVING (Run), p. 9
					8:15 THE FOREST FOR THE TREES (Special), p. 15	8:15 THE FOREST FOR THE TREES (Special), p. 15	8:15 THE FOREST FOR THE TREES (Special), p. 15	8:15 THE FOREST FOR THE TREES (Special), p. 15	8:00 76 MINUTES AND 15 SECONDS... + Short (Iran), p. 9★
19		20		21		22		23	
3:00 TASTE OF CHERRY (Iran), p. 8	6:00 LOVING (Run), p. 9	6:00 THE HOST (Sensory), p. 16★	6:00 ANATAHAN (Special), p. 5	6:00 Nathaniel Dorsky: The Dreamer (CATE), p. 14★	2:00 JEAN DE FLORETTE (Pagnol), p. 13	2:00 JEAN DE FLORETTE (Pagnol), p. 13	2:00 JEAN DE FLORETTE (Pagnol), p. 13	2:00 JEAN DE FLORETTE (Pagnol), p. 13	2:00 AMADEUS (NT Live), p. 15
3:00 LOVING (Run), p. 9	6:30 CÉSAR (Pagnol), p. 12	6:00 UNBROKEN GLASS (Run), p. 6★	6:00 LOVING (Run), p. 9	6:00 EVERYONE ELSE (Special), p. 15	2:00 THINGS TO COME (Run), p. 10	2:00 THINGS TO COME (Run), p. 10	2:00 THINGS TO COME (Run), p. 10	2:00 THINGS TO COME (Run), p. 10	2:00 JEAN DE FLORETTE (Pagnol), p. 13
5:00 76 MINUTES AND 15 SECONDS... + Short (Iran), p. 9	8:30 UNBROKEN GLASS (Run), p. 6★	7:45 LOVING (Run), p. 9	8:15 UNBROKEN GLASS (Run), p. 6★	8:15 UNBROKEN GLASS (Run), p. 6★	4:15 MANON OF THE SPRING (Pagnol), p. 13	4:15 MANON OF THE SPRING (Pagnol), p. 13	4:15 MANON OF THE SPRING (Pagnol), p. 13	4:15 MANON OF THE SPRING (Pagnol), p. 13	4:15 MANON OF THE SPRING (Pagnol), p. 13
5:30 UNBROKEN GLASS (Run), p. 6★			8:30 EVERYONE ELSE (Special), p. 15	8:30 EVERYONE ELSE (Special), p. 15	6:00 YOU'RE KILLING ME SUSANA (Run), p. 6	6:00 YOU'RE KILLING ME SUSANA (Run), p. 6	6:00 YOU'RE KILLING ME SUSANA (Run), p. 6	6:00 YOU'RE KILLING ME SUSANA (Run), p. 6	6:00 DAUGHTER (Iran), p. 9
					8:15 UNBROKEN GLASS (Run), p. 6★	8:15 UNBROKEN GLASS (Run), p. 6★	8:15 UNBROKEN GLASS (Run), p. 6★	8:15 UNBROKEN GLASS (Run), p. 6★	6:30 AMADEUS (NT Live), p. 15
					8:15 LOVING (Run), p. 9	8:15 LOVING (Run), p. 9	8:15 LOVING (Run), p. 9	8:15 LOVING (Run), p. 9	8:00 DAUGHTER (Iran), p. 9
									8:30 YOU'RE KILLING ME SUSANA (Run), p. 6
26		27		28		MARCH 1		2	
6:30 Hollywood on State (Special), p. 20	6:00 JEAN DE FLORETTE (Pagnol), p. 13	6:00 POST TENEBRAS LUX (Sensory), p. 17★	6:00 MANON OF THE SPRING (Pagnol), p. 13	6:00 Stacey Steers: Edge of Alchemy (CATE), p. 14★	6:00 JEAN DE FLORETTE (Pagnol), p. 13	6:00 JEAN DE FLORETTE (Pagnol), p. 13	6:00 JEAN DE FLORETTE (Pagnol), p. 13	6:00 JEAN DE FLORETTE (Pagnol), p. 13	6:00 JEAN DE FLORETTE (Pagnol), p. 13
	6:00 THINGS TO COME (Run), p. 10	6:00 YOU'RE KILLING ME SUSANA (Run), p. 6	6:00 THINGS TO COME (Run), p. 10	6:00 YOU'RE KILLING ME SUSANA (Run), p. 6	8:00 THINGS TO COME (Run), p. 10	8:00 THINGS TO COME (Run), p. 10	8:00 THINGS TO COME (Run), p. 10	8:00 THINGS TO COME (Run), p. 10	8:00 THINGS TO COME (Run), p. 10
	8:00 THINGS TO COME (Run), p. 10	8:00 THINGS TO COME (Run), p. 10	8:00 THINGS TO COME (Run), p. 10	8:00 THINGS TO COME (Run), p. 10	8:15 YOU'RE KILLING ME SUSANA (Run), p. 6	8:15 YOU'RE KILLING ME SUSANA (Run), p. 6	8:15 YOU'RE KILLING ME SUSANA (Run), p. 6	8:15 YOU'RE KILLING ME SUSANA (Run), p. 6	8:15 YOU'RE KILLING ME SUSANA (Run), p. 6
	8:15 YOU'RE KILLING ME SUSANA (Run), p. 6		8:15 YOU'RE KILLING ME SUSANA (Run), p. 6	8:15 YOU'RE KILLING ME SUSANA (Run), p. 6					

FEB

★ indicates special guest appearance

164 North State Street

CHICAGO
PREMIERE!

HAPPY HOUR



(HAPPY AWÁ)
2015, Ryûsuke Hamaguchi, Japan, 317 min.
With Sachie Tanaka, Rira Kawamura

Friday, February 3, 2:00 pm
Saturday, February 4, 2:00 pm

"Extraordinary both in its artistry and in its dimensions...its length is entirely justified, indeed richly and deeply filled."—Richard Brody, *The New Yorker*

This intimate epic centers on four female best friends in the port city of Kobe. When one of the foursome seeks a divorce, their equilibrium is upset in ways that place awakening self-discovery at odds with the harmony of the group. The film's length is essential, enabling the characters to breathe, reveal themselves, and evolve in sometimes startling but wholly believable directions. In Japanese with English subtitles. DCP digital. **Note:** There will be a 15-minute intermission.

CHICAGO PREMIERE!

Alone in Berlin

February 10—16

Fri., 2/10 at 2 pm and 6 pm;
Sat., 2/11 at 4:15 pm;
Sun., 2/12 at 5:30 pm;
Mon., 2/13 at 8:30 pm;
Tue., 2/14 at 6 pm;
Wed., 2/15 at 8:30 pm;
Thu., 2/16 at 6 pm

2016, Vincent Perez,
UK/France/Germany, 103 min.
With Brendan Gleeson, Emma
Thompson, Daniel Brühl

Based on Hans Fallada's 1947 novel *Every Man Dies Alone*, which became a worldwide best-seller after its 2009 publication in English, *ALONE IN BERLIN* charts the small, painful rebellion of a middle-aged working class couple

against Hitler following the death of their only son in combat. Wartime Berlin is evoked in a stunning production design, an effective background for a Nazi police inspector's (Brühl) single-minded pursuit of the couple. DCP digital. (BS)



(L'ANNÉE DERNIÈRE À MARIENBAD),
Alain Resnais, France, 1961, 94 min.
With Delphine Seyrig, Giorgio Albertazzi

Sunday, February 5, 12:00 pm

This tantalizingly ambiguous art-house classic is set at a European chateau where a man encounters a woman who denies his claim that they had an affair the previous year. In French with English subtitles. 35mm. *Presented in partnership with Chicago Opera Theater and their upcoming reality-bending world premiere opera, Stewart Copeland's The Invention of Morel.* (MR)

CHICAGO PREMIERE!

BELOW HER MOUTH

2016, April Mullen, Canada, 92 min.
With Natalie Krall, Erica Linder

Friday, February 10, 8:00 pm
Monday, February 13, 8:30 pm
Wednesday, February 15, 8:30 pm

This explicitly erotic lesbian love story was made entirely by and especially for women. Fashion editor Jasmine (Krall) has a wedding date looming until a fateful meeting with slim, confident Dallas (famously androgynous Swedish fashion model Linder in her first film role). Note: Contains nudity and sexual activity. DCP digital. (BS)



NEW RESTORATION!

ANATAHAN

(a.k.a. THE SAGA OF ANATAHAN)
1953, Josef von Sternberg, Japan, 92 min.
With Akemi Negishi

Friday, February 17, 6:00 pm
Saturday, February 18, 5:45 pm
Wednesday, February 22, 6:00 pm

"One of the great masterpieces of cinema."
—Patrick Friel, *CINE-FILE*

Based on the true story of a group of stranded Japanese sailors who refused to surrender after the war was over, Sternberg's finale is one of the most idiosyncratic and deeply personal films ever made. The film's theme is Sternberg's central one of the power of desire, represented by the survivors' competition for the lone woman on the island. In English. New DCP digital restoration. (MR)

**FIRST CHICAGO RUN!
DINESH DAS SABU IN PERSON!**

UNBROKEN GLASS

2016, Dinesh Das Sabu, USA/India, 57 min.

"Intense...a fascinating look into how we are caught between influences of our past and present."

—Nick Allen, RogerEbert.com

Twenty years after the sudden deaths of his parents, director Sabu attempts to piece together the circumstances that led to his being orphaned at the age of six and raised without adult supervision by only slightly older siblings. A fractured tale of mismatched marriage, immigration from India, schizophrenia, and his mother's fateful choices emerges through multiple points of view. DCP digital. (BS)

Dinesh Das Sabu will be present for audience discussion at all screenings.



February 17—23

Fri., 2/17 at 8:15 pm;
Sat., 2/18 at 3:30 pm;
Sun., 2/19 at 5:30 pm;
Mon., 2/20 at 8:30 pm;
Tue., 2/21 at 6 pm;
Wed., 2/22 at 8:15 pm;
Thu., 2/23 at 8:15 pm

FIRST CHICAGO RUN!

YOU'RE KILLING ME SUSANA

(ME ESTAS MATANDO SUSANA)

2016, Roberto Sneider, Mexico/Canada, 100 min.

With Gael García Bernal, Verónica Echegui

"García Bernal continues to explore his comedic chops, although he also offers some of his best dramatic and poignant moments."—Guillermo Verduzco, *The News*

The fed-up wife (Echegui) of philandering telenovela actor Eligio (García Bernal) leaves him for a writers' workshop in Iowa, with her belatedly contrite spouse in hot pursuit. This romantic comedy gives equal time to comedy and romance, with steamy love scenes, realistic culture-clash drama, and sharply funny encounters when, in snowy Chicago, Eligio learns what infidelity feels like when the tables are turned. In Spanish and English with English subtitles. DCP digital. (BS)

**February 24—
March 2**

Fri., 2/24 at 6 pm;
Sat., 2/25 at 8:30 pm;
Mon., 2/27 at 8:15 pm;
Tue., 2/28 at 6 pm;
Wed., 3/1 at 8:15 pm;
Thu., 3/2 at 6 pm and 8:15 pm



27th Annual Festival of Films from IRAN

This month the Gene Siskel Film Center presents the 27th Annual Festival of Films from Iran, February 4 through 25, premiering new work from one of the world's most celebrated and awarded national cinemas. This longest-running showcase for Iranian cinema in North America provides an ever-changing view on contemporary Persian culture through the eyes of Iran's inventive filmmakers.

On the weekend of February 17-19, we honor and remember the career of Abbas Kiarostami (1940-2016), Iran's brilliant and much-awarded director and photographer.

On Saturday, February 18, critic Jonathan Rosenbaum and Prof. Mehrnaz Saeedvafa honor this beloved artist's career following a screening of 76 MINUTES AND 15 SECONDS WITH ABBAS KIAROSTAMI by the director's friend and collaborator Seifollah Samadian. Kiarostami's Cannes Palme d'Or-winning TASTE OF CHERRY screens on February 17, 18, and 19 in a 35mm print.

Women are the focus of five new films presented in the course of the festival: the stylistically adventurous LANTOURI; ME, with international star Leila Hatami (A SEPARATION) as a cunning con-woman; the Cannes Film Festival selection INVERSION; DAUGHTER by Reza Mirkarimi (SO CLOSE, SO FAR); and BREATH, by the audacious new talent Narges Abyar. These films are an illustration of how an examination of the roles of women in Iranian society and the family continues to be a foremost concern of the country's filmmakers.

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: Ahmad Kiarostami; Mohammad Atebbai, Iranian Independents; Nasrine Médard de Chardon, DreamLab Films; Katayoon Shahabi; Kimia Shahabi, Noori Pictures; and Ali Ghasemi.

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



LANTOURI, Feb. 4, 5

LANTOURI

2016, Reza Dormishian, Iran, 115 min.
With Baran Kosari

Saturday, February 4, 6:00 pm
Sunday, February 5, 4:45 pm

A crusading journalist pays a terrible price for toying with the affections of a Robin Hood-like gang leader

who becomes obsessed with her. The veracity of each of the film's multiple points of view is called into question by the director's boldly experimental style, alternating mockudrama interviews with conflicting story lines in an edgy, rapid-fire narrative. In Persian with English subtitles. DCP digital. (BS)

Festival of Films From Iran continues on next page

FESTIVAL OF FILMS FROM IRAN DISCOUNT!

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

27th Annual
Festival of Films
from

IRAN

CONTINUED



ME, Feb. 4, 5



INVERSION, Feb. 11, 12



BREATH, Feb. 11, 12



TASTE OF CHERRY, Feb. 17, 18, 19

ME

(aka *I*)
(*MAN*)
2016, Soheil Beiraghi, Iran, 84 min.
With Leila Hatami, Mani Haghighi

Saturday, February 4, 8:15 pm
Sunday, February 5, 3:00 pm

Internationally acclaimed actress Leila Hatami (*A SEPARATION*) delights with this atypical portrayal of a seemingly upright children's music tutor who is in reality the ruthless head of a criminal empire trading in stolen goods and forged documents. In Persian with English subtitles. DCP digital. (BS)

INVERSION

(*VAROONEGI*)
2016, Behnam Behzadi, Iran, 84 min.
With Sahar Dowlatshahi

Saturday, February 11, 6:15 pm
Sunday, February 12, 3:00 pm

Tehran's smothering smog becomes a metaphor for the oppression experienced by a successful career woman when her older siblings take charge of the family in the wake of their mother's illness. Director Behzadi explores the dynamics of a middle-class family in this official selection of the 2016 Cannes Film Festival. In Persian with English subtitles. DCP digital. (BS)

BREATH

(*NAFAS*)
2016, Narges Abyar, Iran, 110 min.
With Sareh Nour Mousavi

Saturday, February 11, 8:00 pm
Sunday, February 12, 4:45 pm

Life for daydreaming young Bahar revolves around her nutty, ne'er-do-well dad and her mean-spirited granny. This poignant, puckish, and freshly original story of a little girl at the center of a chaotic family signals a new direction in Iranian cinema with its mixed-media approach and its tender woman's-eye view. In Persian with English subtitles. DCP digital. (BS)

TASTE OF CHERRY

(*TAM E GUILASS*)
1997, Abbas Kiarostami, Iran/France, 95 min.
With Homayoun Ershadi

Friday, February 17, 2:00 pm
Saturday, February 18, 6:00 pm
Sunday, February 19, 3:00 pm

The profound intersection of life and death is at the center of this masterwork in which a middle-aged intellectual seeks a volunteer to carry out his burial in the aftermath of his planned suicide. In Persian with English subtitles. 35mm. (BS)



76 MINUTES AND 15 SECONDS WITH ABBAS KIAROSTAMI, Feb. 18, 19

Authors in person!
76 MINUTES AND 15 SECONDS WITH ABBAS KIAROSTAMI

2016, Seifollah Samadian, Iran, 76 min.

Saturday, February 18, 8:00 pm
Sunday, February 19, 5:00 pm

In commemoration of Abbas Kiarostami's 76 years and 15 days

of life, his friend and collaborator Samadian presents a selection of behind-the-scenes sequences for an unprecedented look at Kiarostami's creative process. In Persian with English subtitles. Preceded by Kiarostami's final short TAKE ME HOME (2016, Iran, 16 min., no dialogue). DCP digital. (BS)

Jonathan Rosenbaum and Mehrnaz



DAUGHTER, Feb. 25

Saeedvafa, co-authors of the critical biography Abbas Kiarostami, will discuss the director's career on Saturday.

DAUGHTER

(DOKHTAR)
2016, Reza Mirkarimi, Iran, 103 min.
With Mahour Alvand, Farhad Aslani

Saturday, February 25, 6:00 pm and 8:00 pm

Giddy girl power meets the complications of life when college-age Setareh's longing for self-determination comes up against her father's passionate but controlling love. A forbidden trip to see a school friend off to college goes awry, stranding Setareh in far-off Tehran, the object of her angry dad's search. In Persian with English subtitles. DCP



Loving

"Fine, quiet, carefully modulated... Edgerton and especially Negga are excellent."

—Michael Phillips, *Chicago Tribune*

2016, Jeff Nichols, UK/USA, 123 min.
With Ruth Negga, Joel Edgerton

An Oscar front-runner from the moment it debuted at the 2016 Cannes Film Festival, this drama recounting a pivotal civil rights case is the story of Richard Loving (Edgerton) and Mildred Jeter (Negga), the interracial Virginia couple who married in 1958, and, after a nine-year struggle, brought their legal battle against the state's anti-miscegenation laws all the way to the Supreme Court. DCP digital. (BS)

February 17—23
Fri., 2/17 at 2 pm and 6 pm;
Sat., 2/18 at 7:45 pm;
Sun., 2/19 at 3 pm;
Mon., 2/20 at 6 pm;
Tue., 2/21 at 7:45 pm;
Wed., 2/22 at 6 pm;
Thu., 2/23 at 8:15 pm

Incomparable Isabelle

Isabelle Huppert's acclaimed performances in two films released back-to-back in 2016 have crowned an illustrious career and consolidated her status as the cinema's greatest working actor. Whether working with gonzo veteran Paul Verhoeven in the Golden Globe-winning *ELLE* or graceful up-and-comer Mia Hansen-Løve in *THINGS TO COME*, Huppert imprints her roles with a fierce intelligence that critic Miriam Bale (*The New Republic*) has called "a clear case of the actress as auteur."

ELLE

2016, Paul Verhoeven, France, 130 min.
With Isabelle Huppert, Laurent Lafitte, Charles Berling

"The most sophisticated feat of storytelling I've seen yet this year."

—Ray Pride, *Newcity*

Huppert scores another career triumph as an arrogant, controlling producer of violent video games who takes an unorthodox route to revenge after her brutal rape by a masked home invader. Director Verhoeven (*BASIC INSTINCT*) challenges the viewer's sensibilities at every turn with transgressive arch comedy and an irreverent take on sexual violence. In French with English subtitles. DCP digital. (BS)

February 10—16

Fri., 2/10 at 2 pm and 6 pm; Sat., 2/11 at 7:45 pm; Sun., 2/12 at 3 pm; Mon., 2/13 at 6 pm; Tue., 2/14 at 8 pm; Wed., 2/15 at 6 pm; Thu., 2/16 at 8 pm



ELLE, Feb. 10-16

THINGS TO COME

(L'AVENIR)
2016, Mia Hansen-Løve, France, 102 min.
With Isabelle Huppert, André Marcon

"Delightful...a warm, thoughtful, surprising drama."

—Dave Calhoun, *Time Out New York*

Huppert has one of her richest roles as a philosophy professor whose life is disrupted when her husband leaves her, her demanding mother declines alarmingly, and her publisher declares her textbooks too old-fashioned. Her journey of self-discovery is enriched by dry humor, summery cinematography, and superbly curated music selections. In French, English, and German with English subtitles. DCP digital. (MR)

February 24—March 2

Fri., 2/24 at 2 pm; Sat., 2/25 at 6:30 pm; Mon., 2/27 at 6 pm and 8 pm; Tue., 2/28 at 8 pm; Wed., 3/1 at 6 pm and 8 pm; Thu., 3/2 at 8:15 pm



THINGS TO COME, Feb. 24-March 2

MARCEL PAGNOL

City and Country

“If Pagnol is not the greatest auteur of the sound film, he is in any case something akin to its genius.”
—André Bazin

From February 11 through March 1, the Gene Siskel Film Center presents *Marcel Pagnol: City and Country*, featuring the two most famous works associated with French author/filmmaker.

The first is the *Marseille Trilogy*—*MARIUS* (1931), *FANNY* (1932), and *CÉSAR* (1936)—screening in a new 4K digital restoration from Janus Films and the Cinémathèque Française. The second is the *Water of the Hills* diptych—*JEAN DE FLORETTE* (1986) and *MANON OF THE SPRING* (1986)—directed by Claude Berri from Pagnol’s novels.

Like Jean Cocteau and Sacha Guitry, Pagnol (1895-1974) forged a substantial reputation in both literature and film. After achieving fame as a playwright in the 1920s, he embraced the new medium of talking pictures, controversially declaring the theater to be outmoded and overseeing a successful screen adaptation of his 1929 stage hit *Marius*.

MARIUS initiated a trilogy that triumphed on both stage and screen. *Marius* was also the first Pagnol work set in his native Provence (he was born in the town of Aubagne, near Marseille). The distinctive regional flavor of the southern province became the trademark of most of his subsequent work—“as distinctive and enduring a terrain of the imagination as Faulkner’s Yoknapatawpha County” (Stephen Harvey, *The New York Times*).

In 1934 Pagnol founded his own film studio in Marseille and proceeded to direct eighteen films with predominantly rural Provençal settings—including *ANGÈLE* (1934), *HARVEST* (1937), and *THE BAKER’S WIFE* (1938)—that have been hailed as forerunners of neorealism and independent regional cinema. After his death, interest in Pagnol was revived by the tremendous international success of *JEAN DE FLORETTE* and *MANON OF THE SPRING*.

—Martin Rubin



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IN THE UNITED STATES

HIGHER EDUCATION,
ARTS, FRENCH LANGUAGE

Marcel Pagnol
continues on
next page



CÉSAR, Feb. 18, 20



JEAN DE FLORETTE, Feb. 24, 25, 27

MARCEL PAGNOL

The Marseille Trilogy

Kevin Thomas of the *Los Angeles Times* called this “one of the screen’s greatest trilogies,” ranking alongside Satyajit Ray’s *Apu* cycle and Masaki Kobayashi’s *The Human Condition*.

The main setting is the Bar de la Marine on the Marseille waterfront, owned by the gruff but generous widower César (Raimu). The bar is tended by his son Marius (Pierre Fresnay), who yearns for a life of adventure on one of the sailing ships that beckon from the harbor just beyond the bar’s beaded-curtain entrance.

The vivacious Fanny (Orane Demazis) has been madly in love with Marius since childhood, but she faces a formidable obstacle in

his macho reserve and a powerful rival in the siren call of the sea. Complicating matters is the wealthy, childless Panisse (Fernand Charpin), recently widowed and on the lookout for a young wife to provide a son and heir to his sail-making business.

From these ingredients, Pagnol spins a twenty-year saga of awakening love, fatal misunderstandings, separation, shame, unexpected generosity, inconsolable regrets, attempted reconciliation, father-son discord, exile, and return—filled with humor and heartbreak, and enriched by a gallery of unforgettable characters steeped in the patois and panache of Provence. (MR)



MARIUS

1931, Alexander Korda, France, 127 min.
With Pierre Fresnay, Raimu

Saturday, February 11, 2:45 pm
Monday, February 13, 6:00 pm

In French with English subtitles. New 4K DCP digital restoration.



FANNY

1932, Marc Allégret, France, 127 min.
With Orane Demazis, Fernand Charpin

Saturday, February 11, 5:15 pm
Wednesday, February 15, 6:00 pm

In French with English subtitles. New 4K DCP digital restoration.



CÉSAR

1936, Marcel Pagnol, France, 142 min.
With Raimu, Orane Demazis

Saturday, February 18, 3:00 pm
Monday, February 20, 6:30 pm

In French with English subtitles. New 4K DCP digital restoration.

MARSEILLE TRILOGY DISCOUNT!

Buy a ticket at our regular prices for MARIUS and get a ticket for the other films in the trilogy at this discount rate for each with proof of your original purchase: General Admission \$7; Students \$5; and Members \$4. (This discount rate applies to the second and third features only. Discount available in person at the box office only.)

MARCEL PAGNOL

The Water of the Hills

Pagnol directed an unsuccessful version of *MANON OF THE SPRING* in 1952, then turned it into a two-volume novel, *The Water of the Hills* (1963). In 1986, veteran director Berri filmed the two parts simultaneously as *JEAN DE FLORETTE* and *MANON OF THE SPRING*.

Set in the gorgeous Provençal countryside, *JEAN DE FLORETTE* begins with a scheme by the crafty landowner César (Montand) and his homely nephew Ugolin (Auteuil) to raise carnations. Carnations are profitable but need a lot of water—a problem that could be solved by a little-known spring on an adjoining plot of land.

Unfortunately for them, that land has recently been inherited by Jean (Depardieu), an idealistic city-dweller who arrives with his wife and small daughter. Naïve but dogged, Jean struggles valiantly to succeed against the two conspirators (who secretly block up the spring) and Nature itself (in the form of a severe drought)—all under the gaze of his watchful daughter, Manon...

MANON OF THE SPRING takes up the story some ten years later, with grown-up Manon (Béart), wild and beautiful, now one of the central characters. This second part is a tale of revenge, revelation, and cosmic payback about which it is best not to reveal too much. (MR)



JEAN DE FLORETTE, Feb. 24, 25, 27



MANON OF THE SPRING, Feb. 24, 25, March 1

JEAN DE FLORETTE

1986, Claude Berri, France, 120 min. With Yves Montand, Gérard Depardieu, Daniel Auteuil

Friday, February 24, 2:00 pm

Saturday, February 25, 2:00 pm

Monday, February 27, 6:00 pm

In French with English subtitles. 35mm.

MANON OF THE SPRING

(*MANON DES SOURCES*) 1986, Claude Berri, France, 113 min. With Yves Montand, Emmanuelle Béart, Daniel Auteuil

Friday, February 24, 4:15 pm

Saturday, February 25, 4:15 pm

Wednesday, March 1, 6:00 pm

In French with English subtitles. 35mm.

TWO-FILM DISCOUNT!

Buy a ticket at our regular prices for *JEAN DE FLORETTE* and get a ticket for *MANON OF THE SPRING* at this discount rate with proof of your original purchase: General Admission \$7; Students \$5; and Members \$4. (This discount rate applies to the second film only. Discount available in person at the box office only.)

conversations at the edge

experimental media series

Organized by SAIC's Department of Film, Video, New Media, and Animation in collaboration with the Gene Siskel Film Center and the Video Data Bank, *Conversations at the Edge* is a weekly series of screenings, performances, and talks by groundbreaking media artists.

Federico Windhausen in person!

Against Ethnography

1993-2015, Various directors, Argentina/Brazil/Colombia/Peru, 76 min.

Thursday, February 16, 6:00 pm

Curated by Argentine film scholar Federico Windhausen, this revealing program of contemporary videos from Latin America charts the limits of communication between indigenous and non-indigenous worlds: MEETING ANCESTORS (Vincent Carelli and Dominique Gallois, Brazil, 1993), RACCAYA UMASI (Vicente Cueto, Peru, 2015), CONTORNOS (Ximena Garrido-Lecca, Peru, 2014), BILINGÜE (Leticia Obeid, Argentina, 2013), and TROPIC POCKET (Camilo Restrepo, Colombia, 2011). In Spanish, Portuguese, Wichí, and Tupi with English subtitles. Various formats. (Amy Beste)



Against Ethnography, Feb. 16

Nathaniel Dorsky in person!

Nathaniel Dorsky: The Dreamer

2013-16, Nathaniel Dorsky, USA, ca. 90 min.

Thursday, February 23, 6:00 pm

Since the early 1960s, Nathaniel Dorsky has been making extraordinarily beautiful films that blend a reverence for the sensual world with a deep contemplation of the mysteries beyond. In this rare Chicago appearance, Dorsky presents four recent films—SUMMER (2013), PRELUDE (2015), AUTUMN (2016), and THE DREAMER (2016)—each suffused with grace, joy, and mourning for changing seasons and times. Silent. 16mm. (Amy Beste)



Nathaniel Dorsky: The Dreamer, Feb. 23

Stacey Steers in person!

Stacey Steers: Edge of Alchemy

2006-16, Stacey Steers, USA, ca. 50 min.

Thursday, March 2, 6:00 pm

Over the last decade, Stacey Steers has produced a trio of works on women's inner lives, meditating on fraught relationships, motherhood, medicine, and death through the images of early film stars Lillian Gish, Mary Pickford, Janet Gaynor, and the unnamed women of Eadweard Muybridge's proto-cinematic study *Human and Animal Locomotion* (1887). She presents all three films for the first time, including her latest, EDGE OF ALCHEMY (2017). Also: NIGHT HUNTER (2011) and PHANTOM CANYON (2006). Various formats. (Amy Beste)



Stacey Steers: Edge of Alchemy, March 2

Meet Maren Ade

The Cannes sensation TONI ERDMANN, perhaps the best received foreign film of the year, vaulted Maren Ade into the top rank of world directors. Her talent was already apparent in two critically esteemed but little-seen earlier works, presented here in 35mm prints.



THE FOREST FOR THE TREES, Feb. 11, 16

THE FOREST FOR THE TREES

(*DER WALD VOR LAUTER BÄUMEN*)
2003, Maren Ade, Germany, 81 min.
With Eva Löbau, Daniela Holz

Saturday, February 11, 2:30 pm
Thursday, February 16, 8:15 pm

A bright-eyed young schoolteacher from the Swabian sticks arrives in the city of Karlsruhe eager to make friends and inspire her students, but her high hopes crumble in a series of disastrous faux pas. Filled with chagrin and compassion, this is a film that will make you squirm and, in the amazing final scene, blow your mind. In German with English subtitles. 35mm. (MR)



EVERYONE ELSE, Feb. 17, 22, 23

EVERYONE ELSE

(*ALLE ANDEREN*)
2009, Maren Ade, Germany, 119 min.
With Birgit Minichmayr, Lars Eidinger

Friday, February 17, 8:30 pm
Wednesday, February 22, 8:30 pm
Thursday, February 23, 6:00 pm

Envy and attraction make for an oil-and-water mix in this sun-drenched drama. A villa on Sardinia is the vacation love nest for an insecure young architect and his spunky new girlfriend. A pivotal social encounter with a rival architect and his docile wife brings their relationship to a head, raising the question of whether love itself is an illusion. In German with English subtitles. 35mm. (BS)



NT LIVE

AMADEUS

2016, Michael Longhurst, UK, 210 min.

Friday, February 24, 6:30 pm
Saturday, February 25, 2:00 pm

Lucian Msamati (*Game of Thrones*) plays Salieri in Peter Shaffer's iconic play. Rowdy young prodigy Wolfgang Amadeus Mozart (Adam Gillen) arrives in Vienna, the music capital of the world—and he's determined to make a splash. Seized by obsessive jealousy, court composer Salieri begins a war with Mozart, with music, and, ultimately, with God. (Description courtesy of NT Live)

Special prices: \$14 General;
\$8 Members/Students

NEW SENSORY CINEMA

Lecturer: Melika Bass

From Jan. 27 through May 9, we offer *New Sensory Cinema*, a series of fourteen programs with weekly Tuesday lectures by award-winning filmmaker Melika Bass, Asst. Professor in the Dept. 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 Dept. of Art History, Theory, and Criticism. Additional screenings of the films on Fri. or Sat. do not include the lecture. Admission to all *New Sensory Cinema* programs is \$5 for Film Center members; usual prices for non-members.

—Martin Rubin

Our age of the pocket camera and handheld screen hails the body as a site of surveillance, capture, and voyeurism, but often overlooks the sensations of bodies themselves. *New Sensory Cinema* explores fourteen films in which the body acts as a territory of desire, a vessel of transformation, a site of return, and a mode of resistance to cinematic capture. Each movie offers a provocation of the senses—devotion, entrapment, obliteration, ecstasy, possession—in which the filmmaker pushes against the boundaries of genre to propose new cinematic forms.

—Melika Bass



BOMBAY BEACH, Feb. 7



CEMETERY OF SPLENDOR, Feb. 10, 14



THE HOST, Feb. 21



POST TENEBRAS LUX, Feb. 24, 28

BOMBAY BEACH

2011, Alma Har'el, USA, 80 min.

Tuesday, February 7, 6:00 pm

In this unique documentary, portraits of misfits living amid the desert decay of the Salton Sea are expanded by lyrical cinematography and choreographed dance routines that honor their imaginative inner lives. DCP digital. (MR)

CEMETERY OF SPLENDOR

(RAK TI KHON KAEN)
2015, Apichatpong Weerasethakul, Thailand/
UK/France, 122 min.
With Jenjira Pongpas, Banlop Lomnoi

Friday, February 10, 8:30 pm
Tuesday, February 14, 6:00 pm

SAIC grad Weerasethakul again proves masterful in exploring the intersection of the human and spirit worlds in this tale of soldiers who lie stricken by a mysterious sleeping sickness. In Thai with English subtitles. DCP digital. (BS)

THE HOST

(GWOEMUL)
2006, Bong Joon-ho, South Korea, 120 min.
With Song Kang-ho, Bae Doo-na

Tuesday, February 21, 6:00 pm

Bong's genre-jolting monster movie centers on a dysfunctional family whose schoolgirl daughter falls into the clutches of a creature created by American military chemical-dumping. In Korean with English subtitles. 35mm. (MR)

POST TENEBRAS LUX

2012, Carlos Reygadas,
Mexico/France, 115 min.
With Adolfo Jiménez Castro,
Nathalia Acevedo

Friday, February 24, 8:00 pm
Tuesday, February 28, 6:00 pm

Imagery both sumptuous and sinister sets up a mythic duel with the devil for a bullying well-to-do contractor living in rural seclusion with his wife and young children. In Spanish with English subtitles. DCP digital. (BS)



YOU, THE LIVING, March 28



CHOOSE ME, April 15, 18

Upcoming films in New Sensory Cinema:

(Saturday dates are subject to change. Please check the relevant month's Gazette and website.)

March 14
ATTENBERG
2010, Athina Rachel Tsangari, Greece, 95 min.

March 21
IT FELT LIKE LOVE
2013, Eliza Hittman, USA, 82 min.

March 28
YOU, THE LIVING
2007, Roy Andersson, Sweden, 95 min.

April 1 and 4
THE FORBIDDEN ROOM
2015, Guy Maddin and Evan Johnson, Canada, 130 min.

April 8 and 11
LA CIÉNAGA
2001, Lucrecia Martel, Argentina, 103 min.

April 15 and 18
CHOOSE ME
1984, Alan Rudolph, USA, 106 min.

April 22 and 25
TROUBLE EVERY DAY
2001, Claire Denis, France, 101 min.

April 29 and May 2
RIVER OF GRASS
1994, Kelly Reichardt, USA, 76 min.

May 6 and 9
INNOCENCE
2004, Lucile Hadžihalilović, France, 122 min.

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NOCTURNAL ANIMALS

2016, Tom Ford, USA, 116 min.
With Amy Adams, Jake Gyllenhaal

The two worlds of Tom Ford (A SINGLE MAN)—elite fashion designer and rough-edged Southwestern boyhood—collide in this multileveled thriller. Chic L.A. gallery owner Susan (Adams) has her life undermined when her ex-husband (Gyllenhaal) dedicates his violent new novel to her. In a story within a story, disturbing scenes of violation and murder alternate with the mounting impact of the fictional revenge plot on Susan and her family. DCP digital. (BS)

“A stunning film noir that resonates with ghostly, poetic terror.”

—Peter Travers, *Rolling Stone*

February 3—9
Fri., 2/3 at 8 pm;
Sat., 2/4 at 8:15 pm;
Sun., 2/5 at 5:30 pm;
Mon., 2/6 at 7:45 pm;
Tue., 2/7 at 6 pm;
Wed., 2/8 at 7:45 pm;
Thu., 2/9 at 6 pm



AUSTERLITZ (Germany)



THE DEATH OF LOUIS XIV (France)



EGON SCHIELE: DEATH AND THE MAIDEN (Austria)

March 3-30, 2017

The largest festival in the nation showcasing films of the European Union nations, the festival annually presents Chicago premieres of more than 60 new feature films from the 28 EU nations. With Malta in the presidency of the EU, our festival will open with a very special Maltese film to be announced soon.

Our growing roster of official Academy Awards submissions includes STEFAN ZWEIG: FAREWELL TO EUROPE (Austria), LOSERS (Bulgaria), ON THE OTHER SIDE (Croatia), and DAWN (Latvia).

As usual, there will be a strong French presence in the festival, including works by such renowned directors as Bruno Dumont (SLACK BAY), Eugène Green (THE SON OF JOSEPH), François Ozon (FRANTZ), Albert Serra (THE DEATH OF LOUIS XIV), and Danièle Thompson (CEZANNE AND ME).

Other internationally known directors with new work in the festival include Hungary's Szabolcs Hajdu (IT'S NOT THE TIME OF MY LIFE), Belgium's Joachim Lafosse (AFTER LOVE), and Portugal's João Pedro Rodrigues (THE ORNITHOLOGIST). The premiere of a newly completed restoration of Czech animator Karel Zeman's THE FABULOUS BARON MUNCHAUSEN will feature personal appearances.

German entries include Doris Dörrie's quirky Japan-set tale, GREETINGS FROM FUKUSHIMA, and Sergei Loznitsa's provocative look at Holocaust tourism, AUSTERLITZ. Italy will be represented by Gianfranco Cabiddu's charming riff on *The Tempest*, THE STUFF OF DREAMS, and Sweden by Pernilla August's exquisite adaptation of Hjalmar Söderberg's classic novel, A SERIOUS GAME.

The controversial private life of artist Egon

Schiele gets fictional treatment in EGON SCHIELE: DEATH AND THE MAIDEN (Austria), while the life and death of an Irish activist unfolds in the documentary BOBBY SANDS: 66 DAYS (Ireland). Comedy comes in an assortment of national flavors in films including: Snjezana Tribuson's ALL THE BEST (Croatia), Zoltan Kamondi's JUST DROP DEAD! (Hungary), and Paul Negoescu's TWO LOTTERY TICKETS (Romania).

Although Brexit looms, the United Kingdom has not yet officially exited the EU, so we will continue to include British films in the festival, such as Ritesh (THE LUNCHBOX) Bitra's highly anticipated THE SENSE OF AN ENDING, based on Julian Barnes's novel and starring Jim Broadbent and Charlotte Rampling.

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- 2) Email us at filmcenter@saic.edu
- 3) Call Jason Hyde at 312-846-2078 and request to be added to the email list.

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