



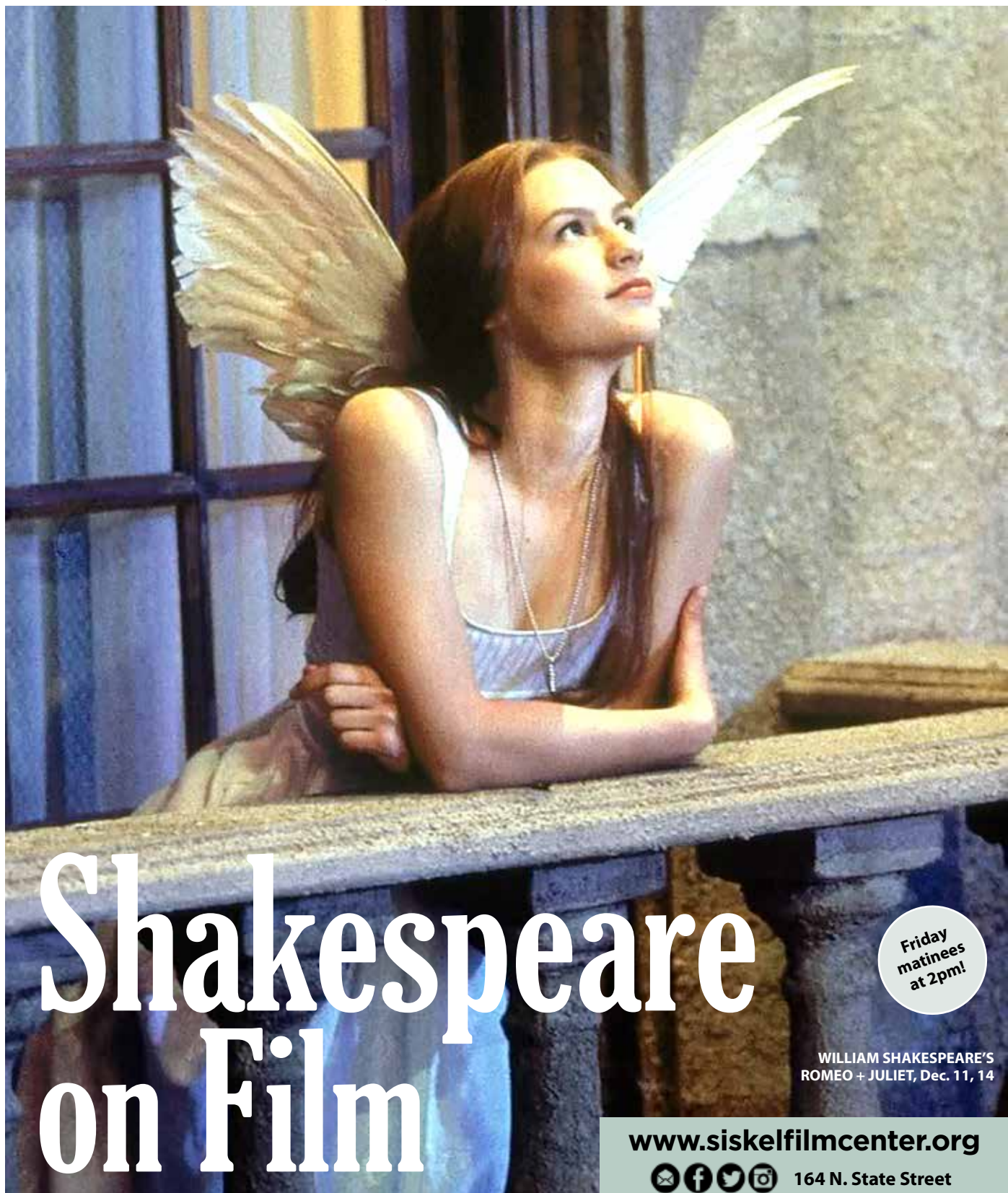
Chicago's Premier Movie Theater

a public program of the



School of the Art Institute  
of Chicago

**DEC** 2016  
GAZETTE ■ Vol. 44, No. 12



# Shakespeare on Film

Friday  
matinees  
at 2pm!

WILLIAM SHAKESPEARE'S  
ROMEO + JULIET, Dec. 11, 14

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



164 N. State Street

# BEING 17



## FIRST CHICAGO RUN!

(QUAND ON A 17 ANS)

2016, André Téchiné, France, 116 min.  
With Sandrine Kiberlain, Kacey Mottet Klein,  
Corentin Fila

**"A revelation...Well into his 70s,  
André Téchiné delivers his most  
youthful film yet."**

—Peter Debruge, *Variety*

Love and hatred are two sides of sexual desire in this nuanced coming-of-age story set against the isolated beauty of the French Pyrenees. Fistfights and bullying mask a deeply denied attraction between Damien, brainy son of professionals, and Tom, adopted biracial son of farmers. When Tom's mother becomes ill, Damien's doctor mother (Kiberlain) invites the boys into an awkward live-in proximity that will awaken conflicting feelings in all three of them. In French and Spanish with English subtitles. DCP digital. (BS)

## December 2—8

Fri., 12/2 at 2 pm and 8:15 pm;  
Sat., 12/3 at 4:45 pm and 7:45 pm;  
Sun., 12/4 at 5:15 pm;  
Mon., 12/5 at 7:45 pm;  
Tue., 12/6 at 6 pm;  
Wed., 12/7 at 7:45 pm;  
Thu., 12/8 at 6 pm

## FIRST CHICAGO RUN!

# LONG WAY NORTH



(TOUT EN HAUT DU  
MONDE)  
2015, Remi Chayé,  
France/Denmark,  
81 min.

**"A complete pleasure, a gorgeous piece of wide-screen  
animation that is as delightful as it is unexpected."**

—Kenneth Turan, *Los Angeles Times*

In this exquisite hand-drawn animated tale suitable for the whole family, a young 19<sup>th</sup>-century adventuress flees the pomp of the Russian court in order to track down her beloved grandfather, a famed Arctic explorer whose ship disappeared on a mission to the North Pole. Tricked and robbed, the sheltered but plucky aristocrat learns hard lessons before finally embarking on a dangerous journey into the unknown. In English, or in French with English subtitles, at indicated times. DCP digital. (BS)

## TWO-WEEK RUN!

### December 16—22

Fri., 12/16 at 2 pm (subtitled) and  
6 pm (English);  
Sat., 12/17 at 3 pm (subtitled);  
Sun., 12/18 at 3 pm (English);  
Mon., 12/19 at 6 pm (subtitled);  
Tue., 12/20 at 6 pm (English);  
Wed., 12/21 at 8 pm (subtitled);  
Thu., 12/22 at 6 pm (subtitled)

### December 23—29

Fri., 12/23 at 5:30 pm (subtitled);  
Mon., 12/26 at 3 pm (English);  
Tue., 12/27 at 6 pm (English);  
Wed., 12/28 at 8 pm (subtitled);  
Thu., 12/29 at 6 pm (subtitled)



# 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).

Monday, December 12, 6:00 pm

## TAMPOPO

(See description on p. 16.)  
Facilitator TBD.



TAMPOPO, Dec. 2-15

## NEIGHBORHOOD NIGHT!

On Monday, December 5, 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.

THURSDAY 1	FRIDAY 2	SATURDAY 3
6:00 <b>THE STUDENT AND MR. HENRI</b> (Run) 6:00 <b>THE LOVE WITCH</b> (Run) 8:00 <b>DAUGHTERS OF THE DUST</b> (Run) 8:15 <b>COMING THROUGH THE RYE</b> (Run)	2:00 <b>HIERONYMUS BOSCH</b> (Run), p. 6 2:00 <b>BEING 17</b> (Run), p. 2 6:00 <b>HIERONYMUS BOSCH</b> (Run), p. 6 6:00 <b>TAMPOPO</b> (Run), p. 16 7:45 <b>TAMPOPO</b> (Run), p. 16 8:15 <b>BEING 17</b> (Run), p. 2	3:00 <b>CHIMES AT MIDNIGHT</b> (Shakespeare), p. 11 3:00 <b>HIERONYMUS BOSCH</b> (Run), p. 6 4:45 <b>BEING 17</b> (Run), p. 2 5:15 <b>TAMPOPO</b> (Run), p. 16 7:45 <b>SPA NIGHT</b> (Special), p. 9★ 7:45 <b>BEING 17</b> (Run), p. 2

See website for 12/1 descriptions.

DISCOUNT MATINEES FRIDAYS AT 2:00 PM! \$8 GENERAL, \$5 MEMBERS/STUDENTS

SUNDAY 4	MONDAY 5	TUESDAY 6	WEDNESDAY 7	8	9	10
3:00 <b>MUCH ADO ABOUT NOTHING</b> (Shakespeare), p. 11 3:00 <b>TAMPOPO</b> (Run), p. 16 5:15 <b>HIERONYMUS BOSCH</b> (Run), p. 6 5:15 <b>BEING 17</b> (Run), p. 2	<b>Neighborhood Night</b> 6:00 <b>TAMPOPO</b> (Run), p. 16 6:15 <b>LAND OF SONGS</b> (Special), p. 10 7:45 <b>BEING 17</b> (Run), p. 2 8:15 <b>HIERONYMUS BOSCH</b> (Run), p. 6	6:00 <b>MUCH ADO ABOUT NOTHING</b> (Shakespeare), p. 11 6:00 <b>BEING 17</b> (Run), p. 2 8:15 <b>HIERONYMUS BOSCH</b> (Run), p. 6 8:15 <b>TAMPOPO</b> (Run), p. 16	6:00 <b>TAMPOPO</b> (Run), p. 16 6:00 <b>HIERONYMUS BOSCH</b> (Run), p. 6 7:45 <b>BEING 17</b> (Run), p. 2 8:15 <b>HIERONYMUS BOSCH</b> (Run), p. 6	6:00 <b>CHIMES AT MIDNIGHT</b> (Shakespeare), p. 11 6:00 <b>BEING 17</b> (Run), p. 2 8:15 <b>HIERONYMUS BOSCH</b> (Run), p. 6 8:15 <b>TAMPOPO</b> (Run), p. 16	2:00 <b>FIRE AT SEA</b> (Run), p. 4 2:00 <b>TAMPOPO</b> (Run), p. 16 6:00 <b>TAMPOPO</b> (Run), p. 16 6:00 <b>FIRE AT SEA</b> (Run), p. 4 8:15 <b>KATE PLAYS CHRISTINE</b> (Special), p. 5★ 8:15 <b>DON'T CALL ME SON</b> (Run), p. 4	3:00 <b>THE MERCHANT OF VENICE</b> (Shakespeare), p. 12 3:15 <b>IXCANUL</b> (No Borders), p. 14 5:30 <b>KATE PLAYS CHRISTINE</b> (Special), p. 5★ 5:30 <b>TAMPOPO</b> (Run), p. 16 7:45 <b>FIRE AT SEA</b> (Run), p. 4 8:15 <b>DON'T CALL ME SON</b> (Run), p. 4
11	12	13	14	15	16	17
3:00 <b>WILLIAM SHAKESPEARE'S ROMEO + JULIET</b> (Shakespeare), p. 12 3:00 <b>TAMPOPO</b> (Run), p. 16 5:15 <b>FIRE AT SEA</b> (Run), p. 4 5:15 <b>DON'T CALL ME SON</b> (Run), p. 4	6:00 <b>TAMPOPO</b> (Run), p. 16 6:00 <b>DON'T CALL ME SON</b> (Run), p. 4 7:45 <b>KATE PLAYS CHRISTINE</b> (Special), p. 5 8:15 <b>FIRE AT SEA</b> (Run), p. 4	6:00 <b>IXCANUL</b> (No Borders), p. 14★ 6:00 <b>FIRE AT SEA</b> (Run), p. 4 8:15 <b>DON'T CALL ME SON</b> (Run), p. 4	6:00 <b>WILLIAM SHAKESPEARE'S ROMEO + JULIET</b> (Shakespeare), p. 12 6:00 <b>FIRE AT SEA</b> (Run), p. 4 8:15 <b>TAMPOPO</b> (Run), p. 16 8:15 <b>DON'T CALL ME SON</b> (Run), p. 4	6:00 <b>THE MERCHANT OF VENICE</b> (Shakespeare), p. 12 6:00 <b>TAMPOPO</b> (Run), p. 16 8:15 <b>FIRE AT SEA</b> (Run), p. 4 8:30 <b>DON'T CALL ME SON</b> (Run), p. 4	2:00 <b>LONG WAY NORTH</b> (Run), p. 2 2:00 <b>THE HANDMAIDEN</b> (Run), p. 7 6:00 <b>LONG WAY NORTH</b> (Run), p. 2 6:00 <b>NATIONAL BIRD</b> (Run), p. 5 7:45 <b>THE HANDMAIDEN</b> (Run), p. 7 8:00 <b>DELICATESSEN</b> (Special), p. 9	3:00 <b>KING LEAR</b> (Shakespeare), p. 12 3:00 <b>LONG WAY NORTH</b> (Run), p. 2 4:45 <b>THE HANDMAIDEN</b> (Run), p. 7 5:45 <b>DELICATESSEN</b> (Special), p. 9 7:45 <b>THE HANDMAIDEN</b> (Run), p. 7 7:45 <b>NATIONAL BIRD</b> (Run), p. 5
18	19	20	21	22	23	24
3:00 <b>A MIDSUMMER NIGHT'S DREAM</b> (Shakespeare), p. 12 3:00 <b>LONG WAY NORTH</b> (Run), p. 2 4:45 <b>THE HANDMAIDEN</b> (Run), p. 7 5:30 <b>NATIONAL BIRD</b> (Run), p. 5	6:00 <b>LONG WAY NORTH</b> (Run), p. 2 6:30 <b>THE HANDMAIDEN</b> (Run), p. 7 7:45 <b>NATIONAL BIRD</b> (Run), p. 5	6:00 <b>A MIDSUMMER NIGHT'S DREAM</b> (Shakespeare), p. 12 6:00 <b>LONG WAY NORTH</b> (Run), p. 2 7:45 <b>THE HANDMAIDEN</b> (Run), p. 7 8:30 <b>NATIONAL BIRD</b> (Run), p. 5	6:00 <b>NATIONAL BIRD</b> (Run), p. 5 6:30 <b>THE HANDMAIDEN</b> (Run), p. 7 8:00 <b>LONG WAY NORTH</b> (Run), p. 2	6:00 <b>KING LEAR</b> (Shakespeare), p. 12 6:00 <b>LONG WAY NORTH</b> (Run), p. 2 7:45 <b>THE HANDMAIDEN</b> (Run), p. 7 8:30 <b>NATIONAL BIRD</b> (Run), p. 5	2:00 <b>RICHARD III</b> (Shakespeare), p. 13 2:00 <b>WAR HORSE</b> (NT Live), p. 9 5:30 <b>LONG WAY NORTH</b> (Run), p. 2 5:30 <b>CERTAIN WOMEN</b> (Run), p. 7 7:45 <b>DON'T LOOK BACK</b> (Special), p. 10 7:45 <b>CERTAIN WOMEN</b> (Run), p. 7	Closed — Christmas Eve
25	26	27	28	29	30	31
Closed — Christmas Day	2:30 <b>THE TRAGEDY OF MACBETH</b> (Shakespeare), p. 13 3:00 <b>LONG WAY NORTH</b> (Run), p. 2 4:45 <b>CERTAIN WOMEN</b> (Run), p. 7 5:15 <b>DON'T LOOK BACK</b> (Special), p. 10	6:00 <b>LONG WAY NORTH</b> (Run), p. 2 6:30 <b>RICHARD III</b> (Shakespeare), p. 13 7:45 <b>CERTAIN WOMEN</b> (Run), p. 7	6:00 <b>DON'T LOOK BACK</b> (Special), p. 10 6:00 <b>CERTAIN WOMEN</b> (Run), p. 7 8:00 <b>LONG WAY NORTH</b> (Run), p. 2 8:15 <b>CERTAIN WOMEN</b> (Run), p. 7	6:00 <b>LONG WAY NORTH</b> (Run), p. 2 6:30 <b>THE TRAGEDY OF MACBETH</b> (Shakespeare), p. 13 7:45 <b>CERTAIN WOMEN</b> (Run), p. 7	2:00 <b>HAMLET</b> (Shakespeare), p. 13 2:00 <b>MISS HOKUSAI</b> (Run), p. 6 3:45 <b>ANTONIO GAUDÍ</b> (Run), p. 8 5:15 <b>SAGRADA: THE MYSTERY OF CREATION</b> (Special), p. 8 6:30 <b>WAR HORSE</b> (NT Live), p. 9 7:30 <b>MISS HOKUSAI</b> (Run), p. 6	Closed — New Year's Eve
JANUARY 1	2	3	4	5	<div>DEC</div> <div>★ indicates special guest appearance</div> <div>164 North State Street</div>	
Closed — New Year's Day	2:00 <b>ANTONIO GAUDÍ</b> (Run), p. 8 2:30 <b>THE TAMING OF THE SHREW</b> (Shakespeare), p. 13 3:30 <b>SAGRADA: THE MYSTERY OF CREATION</b> (Special), p. 8 5:00 <b>MISS HOKUSAI</b> (Run), p. 6 5:15 <b>ANTONIO GAUDÍ</b> (Run), p. 8	6:00 <b>HAMLET</b> (Shakespeare), p. 13 6:00 <b>SAGRADA: THE MYSTERY OF CREATION</b> (Special), p. 8 7:45 <b>MISS HOKUSAI</b> (Run), p. 6	6:00 <b>ANTONIO GAUDÍ</b> (Run), p. 8 6:00 <b>MISS HOKUSAI</b> (Run), p. 6 7:30 <b>SAGRADA: THE MYSTERY OF CREATION</b> (Special), p. 8 7:45 <b>MISS HOKUSAI</b> (Run), p. 6	6:00 <b>THE TAMING OF THE SHREW</b> (Shakespeare), p. 13 6:00 <b>MISS HOKUSAI</b> (Run), p. 6 7:45 <b>ANTONIO GAUDÍ</b> (Run), p. 8 8:30 <b>MISS HOKUSAI</b> (Run), p. 6		

To check for updates or to sign up for our email list, visit [www.siskelfilmcenter.org](http://www.siskelfilmcenter.org) or call 312-846-2800

DEC 2016 3

**FIRST CHICAGO RUN!**

# FIRE AT SEA

(FUOCOAMMARE)

2016, Gianfranco Rosi, Italy, 114 min.

**"Beautiful, mysterious and moving... masterly filmmaking."**

—Peter Bradshaw, *The Guardian*

Winner of the Golden Bear at the Berlin Film Festival, this adventurous documentary is set on the small Italian island of Lampedusa, whose proximity to Africa has attracted hundreds of thousands of refugees making a desperate exodus in leaky, overcrowded boats. Rosi plays two narrative strands off each other: the influx of the refugees, and the daily life of the islanders—the latter centering on a lively 12-year-old boy with a fisherman father and a trusty slingshot. In Italian and English with English subtitles. (MR)

## December 9—15

Fri., 12/9 at 2 pm and 6 pm;

Sat., 12/10 at 7:45 pm;

Sun., 12/11 at 5:15 pm;

Mon., 12/12 at 8:15 pm;

Tue., 12/13 at 6 pm;

Wed., 12/14 at 6 pm;

Thu., 12/15 at 8:15 pm



**CHICAGO PREMIERE!**

# DON'T CALL ME SON

(MÃE SÓ HÁ UMA)

2016, Anna Muylaert, Brazil, 82 min.

With Naomi Nero, Daniel Botelho

**"An energetic and enlightening look at tangled family ties"**—Jordan Mintzer, *Hollywood Reporter*

In this arch tale shot through with black humor, the director of the acclaimed hit *THE SECOND MOTHER* ties a Gordian knot of family dilemmas around Pierre, a child stolen at birth. Blithely bisexual and aggressively bohemian, Pierre is proven by a DNA test to actually be Felipe, the natural son of conservative upper-crust parents. Whisked away to his lavish new home, Pierre/Felipe busts out his wilder side as a full-blown cross-dresser, to the shock of his newfound family. In Portuguese with English subtitles. DCP digital. (BS)

## December 9—15

Fri., 12/9 at 8:15 pm;

Sat., 12/10 at 8:15 pm;

Sun., 12/11 at 5:15 pm;

Mon., 12/12 at 6 pm;

Tue., 12/13 at 8:15 pm;

Wed., 12/14 at 8:15 pm;

Thu., 12/15 at 8:30 pm





CHICAGO PREMIERE! ROBERT GREENE AND STEVE JAMES IN PERSON!

# KATE PLAYS CHRISTINE

2016, Robert Greene, USA, 112 min. With Kate Lyn Sheil

Friday, December 9, 8:15 pm

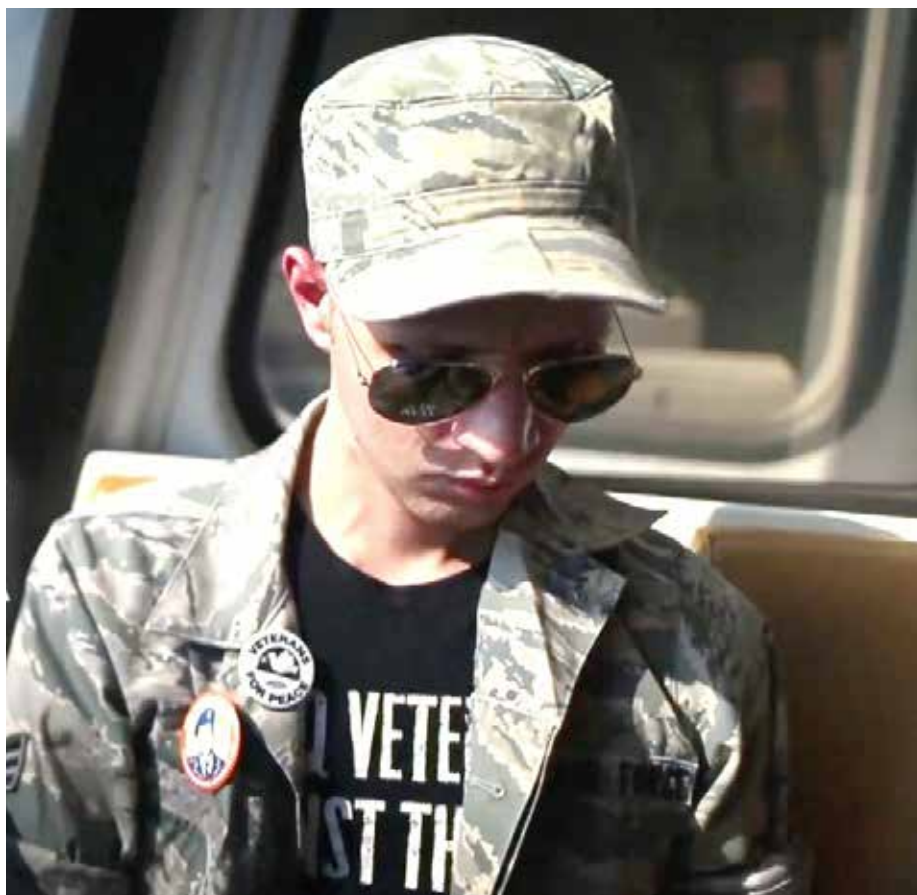
Saturday, December 10, 5:30 pm

Monday, December 12, 7:45 pm

**"A tour de force in the blending and bending of genres."**—Richard Brody, *The New Yorker*

Documentarian Greene (ACTRESS) has turned toward explorations of the slippery boundary between fact and fiction. His subject in this haunting, thought-provoking film is Christine Chubbuck (also the subject of the recent fiction film *CHRISTINE*), a Florida newscaster who committed suicide on-air in 1974. Greene follows indie actress Sheil as she investigates Chubbuck's life and reenacts scenes from the newscaster's last days, causing performer and role to blur in uncanny ways. DCP digital. (MR)

Director Robert Greene will be present for audience discussion on Friday and Saturday. The Friday discussion will be moderated by critic and filmmaker Michael G. Smith. The Saturday discussion will be moderated by acclaimed documentarian Steve James.



CHICAGO PREMIERE!

# NATIONAL BIRD

2016, Sonia Kennebeck, USA, 92 min.

**"Heartbreaking and enraging."**—Alex Needham, *The Guardian*

Three former employees of the U.S. drone program turn whistleblower in this searing look at the little-known moral and emotional impact on those whose jobs involve remotely identifying and bombing human targets in Afghanistan. Haunted by guilt over the deaths of innocent civilians, the three, now civilians, find themselves the targets of government investigation. Executive produced by Wim Wenders and Errol Morris. In English and Dari with English subtitles. DCP digital. (BS)

**December 16—22**

Fri., 12/16 at 6 pm;

Sat., 12/17 at 7:45 pm;

Sun., 12/18 at 5:30 pm;

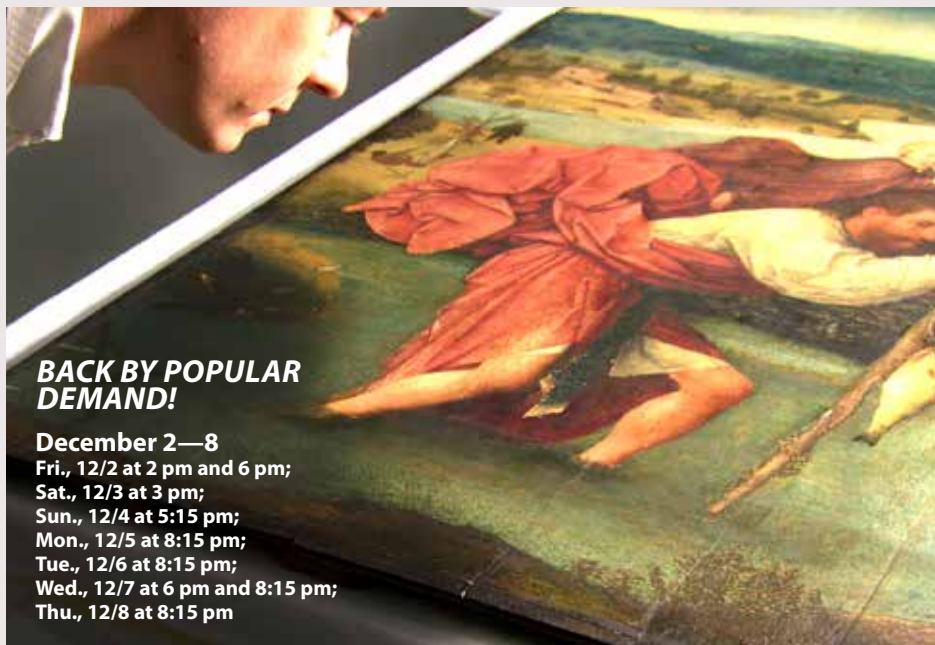
Mon., 12/19 at 7:45 pm;

Tue., 12/20 at 8:30 pm;

Wed., 12/21 at 6 pm;

Thu., 12/22 at 8:30 pm

# HIERONYMUS BOSCH:



**BACK BY POPULAR DEMAND!**

**December 2—8**

Fri., 12/2 at 2 pm and 6 pm;

Sat., 12/3 at 3 pm;

Sun., 12/4 at 5:15 pm;

Mon., 12/5 at 8:15 pm;

Tue., 12/6 at 8:15 pm;

Wed., 12/7 at 6 pm and 8:15 pm;

Thu., 12/8 at 8:15 pm

## TOUCHED BY THE DEVIL

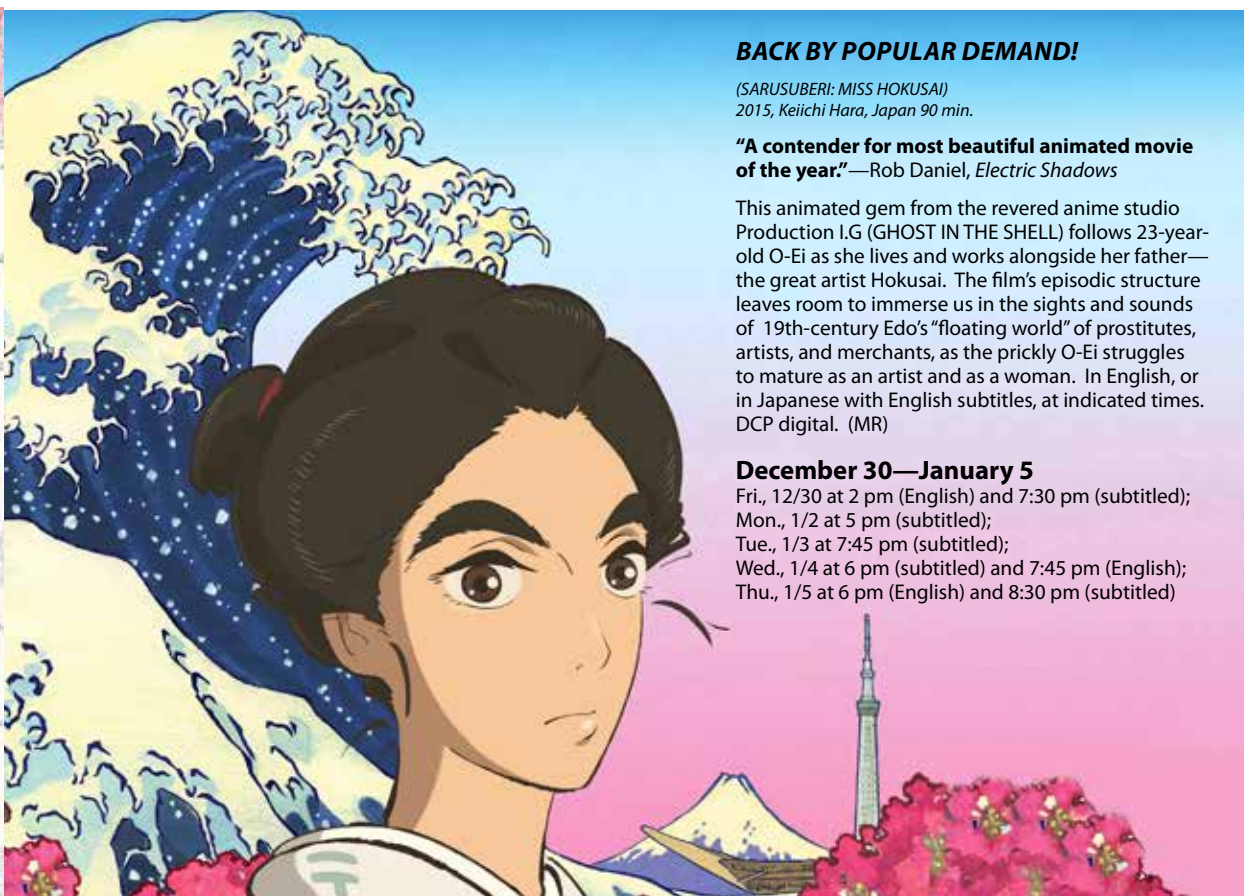
2015, Pieter van Huystee, Netherlands, 86 min.

**"Takes you up close to an artist whose grand and disturbing visions were centuries ahead of their time."**

—Owen Gleiberman, *Variety*

Surreal before there was a word for it, the mind-blowing paintings of Dutch artist Hieronymus Bosch continue to inspire controversy. To commemorate the 500th anniversary of the artist's death, Dutch experts plan a retrospective in his hometown, but the bulk of the work is held by foreign museums. Jealousy, territorialism, and tricky art-world maneuvers all play a part, as shocking new revelations come to light. In Dutch, English, Spanish, and Italian with English subtitles. DCP digital. (BS)

## MISS HOKUSAI



**BACK BY POPULAR DEMAND!**

(SARUSUBERI: MISS HOKUSAI)

2015, Keiichi Hara, Japan 90 min.

**"A contender for most beautiful animated movie of the year."**—Rob Daniel, *Electric Shadows*

This animated gem from the revered anime studio Production I.G. (GHOST IN THE SHELL) follows 23-year-old O-Ei as she lives and works alongside her father—the great artist Hokusai. The film's episodic structure leaves room to immerse us in the sights and sounds of 19th-century Edo's "floating world" of prostitutes, artists, and merchants, as the prickly O-Ei struggles to mature as an artist and as a woman. In English, or in Japanese with English subtitles, at indicated times. DCP digital. (MR)

**December 30—January 5**

Fri., 12/30 at 2 pm (English) and 7:30 pm (subtitled);

Mon., 1/2 at 5 pm (subtitled);

Tue., 1/3 at 7:45 pm (subtitled);

Wed., 1/4 at 6 pm (subtitled) and 7:45 pm (English);

Thu., 1/5 at 6 pm (English) and 8:30 pm (subtitled)



# THE HANDMAIDEN

A demure heiress, a sexually curious lady's maid, a ruthless conman, and a degenerate uncle with an unusual library of carnal curiosities figure in this quirky no-return ride into the darkest depths of erotic fantasy. Director Park (OLDBOY) takes Sarah Waters's Booker Prize-winning lesbian crime novel *Fingersmith* as the jumping-off point for an eye-filling thriller transposed from Victorian London to Thirties Korea. In Korean and Japanese with English subtitles. Note: contains explicit sex and nudity. DCP digital. (BS)

(AH-GHA-SSI)

2016, Park Chan-wook, South Korea, 144 min.  
With Kim Min-hee, Kim Tae-ri

**"A beautifully filmed, wonderfully challenging, multi-layered tale of trickery upon trickery...I was enthralled."**

—Richard Roeper, *Chicago Sun-Times*

## December 16—22

Fri., 12/16 at 2 pm and 7:45 pm;  
Sat., 12/17 at 4:45 pm and 7:45 pm;  
Sun., 12/18 at 4:45 pm;  
Mon., 12/19 at 6:30 pm;  
Tue., 12/20 at 7:45 pm;  
Wed., 12/21 at 6:30 pm;  
Thu., 12/22 at 7:45 pm

# CERTAIN

2016, Kelly Reichardt, USA, 107 min.  
With Laura Dern, Michelle Williams,  
Kristen Stewart

**"Suffused with delicate but true magic...marks Reichardt's return to effortless character studies and subtle visual mastery."**

—Michael Phillips, *Chicago Tribune*

CERTAIN WOMEN displays the qualities that have made Kelly Reichardt (WENDY AND LUCY) a leader of contemporary independent cinema: spare in style, rich in nuance, with a superb sense of place and an ability to immerse the political in the personal. Based on short stories by Maile Meloy, the film relates three tales set under the big skies of Montana, each centered on a female character, each only slightly connected on a plot level, but all subtly linked by themes of betrayal and class conflict. DCP digital. (MR)

## December 23—29

Fri., 12/23 at 5:30 pm and 7:45 pm;  
Mon., 12/26 at 4:45 pm;  
Tue., 12/27 at 7:45 pm;  
Wed., 12/28 at 6 pm and 8:15 pm;  
Thu., 12/29 at 7:45 pm

# WOMEN



# SAGRADA

## The Mystery of Creation

(SAGRADA: EL MISTERI DE LA CREACIÓ)  
2012, Stefan Haupt, Switzerland, 89 min.

**"A symphony of ideas about religion, art, and humanity's place in the universe...The photography is impressive as well."**

—Ben Sachs, *Chicago Reader*

The 1926 death of visionary architect Antoni Gaudí left unfinished Barcelona's La Sagrada Família basilica, his magnificent masterwork characterized by soaring, organically inspired towers. Director Haupt engagingly delves into the past, present, and future of La Sagrada Família through new discoveries, anecdotal evidence in the wake of Gaudí's missing plans, and the ongoing work of architects and artisans with rival interpretations of the master's vision. In French, Spanish, English, and Catalan with English subtitles. DCP digital. (BS)

### December 30 – January 5

Fri., 12/30 at 5:15 pm

Mon., 1/2 at 3:30 pm

Tue., 1/3 at 6 pm

Wed., 1/4 at 7:30 pm

# ANTONIO GAUDÍ

1985, Hiroshi Teshigahara, Japan, 72 min.

**"An architectural symphony...astounding in its beauty and boldness."**

—Stephen Holden, *The New York Times*

Our holiday tradition, we bring back the ever-popular cult film inspired by the wild, undulating, joyously erupting forms of the Barcelona architect. Director Teshigahara's eye for texture, shape, and sensual detail meets Gaudí's whimsy in the cinematic exploration of such visionary masterpieces as the church of La Sagrada Família. Forgoing narration, the film reveals the hallucinatory richness of Gaudí's concepts through camerawork alone, accompanied by a brilliantly eclectic selection of music, ranging from baroque harpsichord to glass orchestra. 35mm. (BS)

### December 30—January 5

Fri., 12/30 at 3:45 pm;

Mon., 1/2 at 2 pm and 5:15 pm;

Wed., 1/4 at 6 pm;

Thu., 1/5 at 7:45 pm



### TWO-FILM DISCOUNT!

Buy a ticket at our regular prices for either ANTONIO GAUDÍ or SAGRADA, and get a ticket for any show of the other film at this discount rate with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the second film only. Discount available only in person at the box office.)



**CHICAGO PREMIERE!  
ESTEBAN ANDRES CRUZ IN PERSON!**

# SPA NIGHT

2016, Andrew Ahn, USA, 93 min.  
With Joe Seo, Haerry Kim, Esteban Andres Cruz

**Saturday, December 3 at 7:45 pm**

The ambitious dreams of Korean immigrant parents for their only son put a straitjacket on his sexuality in this sensitive drama. David (Seo), shy, awkward, and a poor student, struggles against his attraction to men, and getting a job in a men-only spa brings new urgency to his buried desires. In Korean and English with English subtitles. DCP digital. (BS)

Actor Esteban Andres Cruz will be present for audience discussion.



# DELICATESSEN



1991, Marc Caro and Jean-Pierre Jeunet, France, 99 min.  
With Marie-Laure Dougnac, Dominique Pinon

**Friday, December 16, 8:00 pm  
Saturday, December 17, 5:45 pm**

**"An exuberantly wacky, perversely droll black comedy."**—Clifford Terry, *Chicago Tribune*

Screening in a 25th-anniversary digital restoration, this cheeky black comedy sets an incongruously tender love story in a depraved and deprived society where the lower life forms have already been consumed, and an unemployed circus clown falls in love with the daughter of an opportunistic butcher. In French with English subtitles. DCP digital.

**NT Live Encore**

# WAR HORSE

2007, Marianne Elliott and Tom Morris, UK, 190 min.  
With Luke Treadaway, Angus Wright

**Friday, December 23, 2:00 pm; Friday, December 30, 6:30 pm**

Based on Michael Morpurgo's novel and adapted by Nick Stafford, WAR HORSE takes us on an extraordinary journey from the fields of rural Devon to the trenches of WWI France, as astonishing life-size puppets by South Africa's Handspring Puppet Company bring breathing, galloping horses to thrilling life on stage. DCP digital. (Description courtesy of NT Live)

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

**"So exhilarating that it makes you rejoice to be alive."**

—*The Times*





2016 CHICAGO EUROPEAN UNION FILM FESTIVAL AUDIENCE AWARD WINNER

# Land of Songs



2014, Aldona Watts, Lithuania/USA, 60 min.

**Monday, December 5, 6:15 pm**

San Francisco-based Watts, granddaughter of Lithuanian immigrants, traveled to the region of Dainava ("Land of Songs") to make this lovely, elegiac documentary. Its

subject is five lively, charismatic močiutės ("grannies") who are the last to sing the region's traditional folk songs, steeped in its deep forests and rolling rivers, and in its long history of invasion and loss. In Lithuanian with English subtitles. DCP digital. (MR)

Please join us as we count down to the **20th Annual Chicago European Film Festival**, coming March 3-30, 2017. Enjoy last year's Audience Award winner, and receive late-breaking news of upcoming European premieres.



1967, D.A. Pennebaker, USA, 96 min.  
With Bob Dylan, Joan Baez

**Friday, December 23, 7:45 pm**

**Monday, December 26, 5:15 pm**

**Wednesday, December 28, 6:00 pm**

**"A genuine blast from the past, evoking the 60s like few other documents."**

—Jonathan Rosenbaum, *Chicago Reader*

We salute the latest Nobel laureate in Literature with screenings of this landmark cinéma-vérité portrait of the artist in his insolent, freewheelin' prime. Pennebaker's camera gets up close and personal as never before during Dylan's 1965 English tour, alternating superlative musical performances with the singer's now-legendary take-downs of those who would simplify or classify him, including overmatched folkie Donovan and a well-meaning but hopelessly square *Time* reporter. DCP digital. (MR)



# Shakespeare on Film



**CHIMES AT MIDNIGHT, Dec. 3, 8**

From December 3 to January 5, the Gene Siskel Film Center presents *Shakespeare on Film*, a series of ten film adaptations of the Bard, the 400th anniversary of whose death has been commemorated throughout the world in 2016.

Shakespeare has been by far the most fertile literary source for movies. The IMDb database currently lists 1,189 films based on his work. With such an embarrassment of riches, one needs to set parameters.

Our first guideline was that the most essential element of Shakespeare's plays is the language; ergo, the films in this series should be rooted in Shakespearean language. The screenplay might prune and rearrange the original text, and transpose it to another time or place, but what's left is still essentially the Bard's words. Some remarkable films have creatively reimagined Shakespeare without retaining the language (*FORBIDDEN PLANET*, *THRONE OF BLOOD*, *THE LION KING*, etc.), but they fall outside the boundaries of this series. To narrow the choices further, as well as to increase variety, we have

included only one version of each selected play, and only one film by each director.

Of course, Shakespeare's contributions to cinema can be measured by more than numbers. The richness of his imagery, the durability of his stories, and the universality of his characters have provided an incomparable stimulus for the skills and imaginations of countless actors and filmmakers.

— Martin Rubin

## CHIMES AT MIDNIGHT

(aka *FALSTAFF*)  
1965, Orson Welles, Spain, 115 min.  
With Orson Welles, Keith Baxter

**Saturday, December 3, 3:00 pm**  
**Thursday, December 8, 6:00 pm**

Considered by many to be the greatest of all Shakespeare films, this was also Welles's personal favorite among his own films. Portions of five different plays (primarily *Henry IV, Parts I and II*, and *Henry V*) are woven together in a tragicomic

narrative tracing Falstaff's relationship as mentor, boon companion, bad example, and eventual embarrassment to Prince Hal, later King Henry V. DCP digital. (MR)

## MUCH ADO ABOUT NOTHING

2012, Joss Whedon, USA, 109 min.  
With Alexis Denisof, Amy Acker

**Sunday, December 4, 3:00 pm**  
**Tuesday, December 6, 6:00 pm**

This off-the-cuff production, filmed in 12 days in Whedon's house and played in modern-day dress, is one of the least starchy, most effervescent Shakespeare adaptations. Antagonistic former lovers Beatrice (Acker) and Benedick (Denisof) set the template for countless future rom-com couples, battling and bickering until they come together to foil a foul plot against Beatrice's virginal cousin. DCP digital. (MR)

*Shakespeare on Film* continues on next page

# Shakespeare on Film

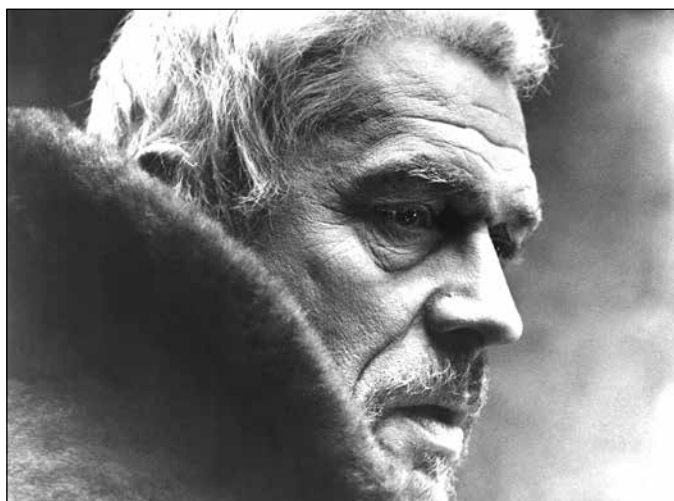
CONTINUED



**THE MERCHANT OF VENICE**, Dec. 10, 15



**WILLIAM SHAKESPEARE'S ROMEO + JULIET**, Dec. 11, 14



**KING LEAR**, Dec. 17, 22



**A MIDSUMMER NIGHT'S DREAM**, Dec. 18, 20

## THE MERCHANT OF VENICE

2004, Michael Radford, USA, 131 min.  
With Al Pacino, Ralph Fiennes

**Saturday, December 10, 3:00 pm**  
**Thursday, December 15, 6:00 pm**

Radford's gripping adaptation doesn't disguise the bigotry inherent in the creation of the play's villain, the Jewish money-lender Shylock; instead, he contextualizes it by elaborating the historical background of medieval anti-Semitism. And Pacino's hushed, haunted performance brings out Shylock's full tragic potential. 35mm. (MR)

## WILLIAM SHAKESPEARE'S ROMEO + JULIET

1996, Baz Luhrmann, USA, 120 min.  
With Leonardo DiCaprio, Claire Danes

**Sunday, December 11, 3:00 pm**  
**Wednesday, December 14, 6:00 pm**

In this revved-up rendition of the Bard's most youth-oriented drama, Luhrmann opens the film with a TV newscast, films most of the action in Mexico City, adorns the characters with Hawaiian shirts and tattoos, and turns Mercutio into a drag queen. 35mm. (MR)

## KING LEAR

1971, Peter Brook, UK/Denmark, 137 min.  
With Paul Scofield, Irene Worth

**Saturday, December 17, 3:00 pm**  
**Thursday, December 22, 6:00 pm**

Boldly reconceived in cinematic terms, Brook's film retains the core of his controversial 1962 stage production (featuring a legendary performance by Scofield), stripping away what he saw as nineteenth-century sentimentality in favor of a more relevant Samuel Beckett-like nihilism. 35mm. (MR)

## A MIDSUMMER NIGHT'S DREAM

1968, Peter Hall, UK, 124 min.  
With Helen Mirren, Judi Dench

**Sunday, December 18, 3:00 pm**  
**Tuesday, December 20, 6:00 pm**

Shakespeare's tale of mismatched lovers, meddling fairies, and hilariously inept tragedians gets a high-spirited, 1960s-inflected treatment. The cast features the mindboggling trio of Helen Mirren, Diana Rigg, and Judi Dench (the last nearly nude throughout) in the main female roles. 35mm. (MR)





**RICHARD III, Dec. 23, 27**



**THE TRAGEDY OF MACBETH, Dec. 26, 29**



**HAMLET, Dec. 30, Jan. 3**



**THE TAMING OF THE SHREW, Jan. 2, 5**

## RICHARD III

1955, Laurence Olivier, UK, 158 min.  
With Laurence Olivier, Ralph Richardson

**Friday, December 23, 2:00 pm**  
**Tuesday, December 27, 6:30 pm**

Acting and directing with gusto, Olivier renders the play as a rousing black comedy with touches of horror movie and Grand Guignol. A model for Kevin Spacey's Frank Underwood in *House of Cards*, his Richard is a magnificently malevolent monster as he schemes and slaughters his way to the English throne. DCP digital. (MR)

## THE TRAGEDY OF MACBETH

1971, Roman Polanski, UK/USA, 140 min.  
With Jon Finch, Francesca Annis

**Monday, December 26, 2:30 pm**  
**Thursday, December 29, 6:30 pm**

Polanski's supremely intelligent adaptation is full of subtle condensations and alterations that focus the original without distorting it. At the same time, it is firmly located in the Polanskiverse, depicting a world in which brutality is routine, treachery a means of survival, and evil ineradicable. 4K DCP digital restoration. (MR)

## HAMLET

1996, Kenneth Branagh, UK/USA, 242 min.  
With Kenneth Branagh, Julie Christie

**Friday, December 30, 2:00 pm**  
**Tuesday, January 3, 6:00 pm**

This is the only film to include the entire text of the play, but Branagh is more showman than scholar, as shown by his forceful performance in the title role, the dazzling sets, the epic swordfights, and a star-studded cast including Kate Winslet, Billy Crystal, Judi Dench, John Gielgud, Charlton Heston, and many more. DCP digital. (MR)

## THE TAMING OF THE SHREW

1967, Franco Zeffirelli, USA/Italy, 122 min.  
With Elizabeth Taylor, Richard Burton

**Monday, January 2, 2:30 pm**  
**Thursday, January 5, 6:00 pm**

For his first film, celebrated opera director Zeffirelli's broad, populist style proved well-suited for Shakespeare's rowdy battle-of-the-sexes comedy. The film gains an added dimension by its casting of Burton and Taylor, at the time the world's most famous (and not always tranquil) couple. DCP digital. (MR)

# NO BORDERS

## Contemporary Latin American Cinema

Lecturer: Daniel R. Quiles

We conclude the series of fourteen programs entitled *No Borders: Contemporary Latin American Cinema*, with weekly Tuesday lectures by Daniel R. Quiles, Associate Professor of Art History, Theory & Criticism at the School of the Art Institute of Chicago. The series is presented in cooperation with the School of the Art Institute of Chicago's Department of Art History, Theory, and Criticism. Additional screenings of the films on Friday or Saturday do not include Prof. Quiles's lecture. Admission to all *No Borders* programs is \$5 for Film Center members; usual admission prices apply for non-members.



IXCANUL, Dec. 10, 13

### IXCANUL

2015, Jayro Bustamante, Guatemala, 93 min.  
With María Mercedes Coroy

**Saturday, December 10,  
3:15 pm  
Tuesday, December 13,  
6:00 pm**

Set in a traditional indigenous community of coffee-farmers, this powerfully visualized drama centers on María, a 17-year-old peasant who evades an advantageous marriage to the plantation overseer and gets impregnated by a young worker. In Kaqchikel with English subtitles. DCP digital. (Daniel R. Quiles)

# NEW SENSORY CINEMA

Watch for our next series, *New Sensory Cinema*, beginning January 28, with weekly Tuesday lectures by award-winning filmmaker and installation artist Melika Bass, Assistant Professor in the Department of Film, Video, New Media and Animation at the School of the Art Institute of Chicago. This series explores fourteen films, all made in the last thirty years, 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. Films planned for inclusion include Yorgos Lanthimos's *DOGTOOTH*, Guy Maddin's *THE FORBIDDEN ROOM*, Eliza Hittman's *IT FELT LIKE LOVE*, Carlos Reygadas's *POST TENEBRUS LUX*, and Jonathan Glazer's *UNDER THE SKIN*.



DOGTOOTH



IT FELT LIKE LOVE



POST TENEBRUS LUX



THE FORBIDDEN ROOM



## MAJOR SPONSORS

The Richard and Ellen Sandor  
Family Foundation

SAGE FOUNDATION

BMO  Harris Bank

ELLEN AND TIM KOLLAR



David  
and Alexandra  
Earle



THE RITZ-CARLTON®  
CHICAGO  
Official Hotel of the  
Gene Siskel Film Center



PEGGY AND DICK NOTEBAERT



The MacArthur Fund  
for Arts and Culture at Prince



NORDSTROM

## FILM CENTER ADVISORY BOARD

Ellen Sandor, Chair; Kristin Anderson, Camille Cook, Michelle Cucchiaro, Eda Davidman, Robert Downey, Jr., Susan Downey, Charles R. Droege, David P. Earle III, Eliot Ephraim, Patricia Erens, Melissa Sage Fadim, Marsha Goldstein, Terry Hesser, David Hundley, Marlene Iglitzen, Mary Walker Kilwien, Ellen Kollar, Jamie Koval, Rosanne Levin, Averill Leviton, Anita Liskey, Margaret MacLean, David E. Martin, Ingrida Martinkus, Tom Meier, Maya Polsky, Bolaji Sosan, Courtney A. Thompson, Roopa P. Weber, Joshua Yates

## GENE SISKEL FILM CENTER STAFF

Jean de St. Aubin, Executive Director; Barbara Scharres, Director of Programming; Martin Rubin, Associate Director of Programming; Karen Cross Durham, Associate Director of Public Relations and Marketing; Dionne Nicole Smith, Associate Director of Development; Lindsey Melnyk, Development Assistant; Pamela Smith, Accounting Coordinator; Rebecca Hall, Operations and Digital Communications Manager; Alissa Chanin, House Manager; Benjamin Roy, Assistant House Manager; Jason Hyde, Office Assistant; Lori Hile, Outreach and Media Coordinator; Diana Delgado, Outreach Coordinator; Brandon Doherty, Technical Manager; Kent Bridgeman, Assistant Technical Manager; Cameron Worden, Projectionist and Programming Assistant; Lyra Hill, Rebecca Lyon, Projectionists; J. Kae Goodbear, Kayleigh Moynihan, House Staff.

## THE GENE SISKEL FILM CENTER IS AVAILABLE FOR RENTAL!

**Dynamic location for presentations, meetings, trainings, and luncheons. Theaters and gallery/café available during daytime hours. Call 312-846-2079 for more details.**

# BECOME A MEMBER!

**Members pay only \$6 per movie!**

### Individual Membership (\$50)

- \$6 admission to movies at the Gene Siskel Film Center
- Free subscription to the *Gazette*, the Gene Siskel Film Center's monthly schedule
- \$5 admission to the spring and fall lecture series
- \$10 discount on an Art Institute of Chicago membership
- Four free popcorns
- Sneak preview passes to major motion pictures and other offers

**Dual Membership (\$80)**  
• Same benefits as above—for two

### Four easy ways to join:

- 1) Purchase online at [www.siskelfilmcenter.org](http://www.siskelfilmcenter.org) (click on "Membership")
- 2) Visit the box office during theater hours, 5:00-8:30 pm, Monday-Friday; 2:00-8:30 pm, Saturday; 2:00-5:30 pm, Sunday.
- 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.

### JOIN OUR EMAIL LIST!

**Stay connected and receive email alerts!**  
• Weekly schedule •  
• Invitations to special events • Email-only offers

### Three easy ways to join our email list:

- 1) Sign up through our website, [www.siskelfilmcenter.org](http://www.siskelfilmcenter.org).
- 2) Email us at [filmcenter@saic.edu](mailto:filmcenter@saic.edu)
- 3) Call Jason Hyde at 312-846-2078 and request to be added to the email list.

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.



c/o 37 S. Wabash Avenue  
Chicago, IL 60603

The Gene Siskel Film Center is a public program of the School of the Art Institute of Chicago and is located at 164 N. State St., 312-846-2600



NON-PROFIT ORG.  
U.S. POSTAGE  
**PAID**  
CHICAGO, ILLINOIS  
PAID  
PERMIT NO. 2930

RETURN SERVICE REQUESTED

164 North State Street. **Tickets:** Go to our website for online ticket purchasing information. For more information, visit us online at: [www.siskelfilmcenter.org](http://www.siskelfilmcenter.org) or call 312-846-2800.

**Discount Parking for Film Center Patrons!**

Park at the InterPark Self-Park at 20 E. Randolph St. and pay only \$18 for sixteen hours with a rebate ticket obtained from the Film Center box office.

**Take the CTA!**

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. We are also located on a number of State Street buslines.

**Tickets:**

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

**NEW 4K RESTORATION!**

# TAMPOPO

1985, Jûzô Itami, Japan, 114 min.  
With Ken Watanabe, Nobuko Miyamoto

**"The greatest of all food films."**

—Ravinder Kingra, *Keyframe*

A tall, cowboy-hatted stranger named Goro (Watanabe) swaggers into the noodle shop operated by the adorable Tampopo (Miyamoto), whose name means dandelion in Japanese but whose ramen are terrible in any language. A bad ramen is serious business, so Goro takes Tampopo on a quest for The Perfect Noodle. From this offbeat premise, director Itami cooked up a zesty, simmering comedy that links together three elemental sources of pleasure: movies, sex, and food. New 4K DCP digital restoration. (MR)

**TWO-WEEK RUN!**

**December 2—8**

Fri., 12/2 at 6 pm and 7:45 pm;  
Sat., 12/3 at 5:15 pm;  
Sun., 12/4 at 3 pm;  
Mon., 12/5 at 6 pm;  
Tue., 12/6 at 8:15 pm;  
Wed., 12/7 at 6 pm;  
Thu., 12/8 at 8:15 pm

**December 9—15**

Fri., 12/9 at 2 pm and 6 pm;  
Sat., 12/10 at 5:30 pm;  
Sun., 12/11 at 3 pm;  
Mon., 12/12 at 6 pm;  
Wed., 12/14 at 8:15 pm;  
Thu., 12/15 at 6 pm

The 6 pm screening on Mon., Dec. 12, is a Movie Club event (see p. 3).

