



THE KILLERS

(1964), Oct. 4, 6, 7

ALSO: Abbas Kiarostami



164 N. State Street

www.siskelfilmcenter.org

**CHICAGO PREMIERE!
STANLEY NELSON IN PERSON!**

MILES DAVIS: BIRTH OF THE COOL

2019, Stanley Nelson, USA, 114 min.

Jazz giant Miles Davis was one of the most colossal and complex figures of twentieth-century music. Expert documentarian Nelson (*THE BLACK PANTHERS*) does a remarkable job of giving shape to Davis's prodigious life and career. His many musical evolutions are lucidly charted, and passages from his autobiography take us through his battles with racism, substance abuse, and anger. Especially notable among the many interviews are revealing reminiscences from his great loves, French singer Juliette Greco and first wife Frances Taylor. DCP digital. (MR)

Director Stanley Nelson is scheduled to appear for audience discussion on October 4 (7:45 only), 5, and 6.

"A tantalizing portrait: rich, probing, mournful, romantic, triumphant, tragic, exhilarating, and blisteringly honest."
—Owen Gleiberman, *Variety*

TWO-WEEK RUN!

October 4—10

Fri., 10/4 at 2 pm and 7:45 pm;
Sat., 10/5 at 5:15 pm;
Sun., 10/6 at 2:30 pm;
Mon., 10/7 at 8 pm;
Tue., 10/8 at 6 pm;
Wed., 10/9 at 6 pm;
Thu., 10/10 at 8:15 pm

October 11—17

Fri., 10/11 at 6 pm;
Sat., 10/12 at 2:45 pm and 7:45 pm;
Sun., 10/13 at 5:15 pm;
Mon., 10/14 at 7:45 pm;
Tue., 10/15 at 6 pm;
Wed., 10/16 at 7:45 pm;
Thu., 10/17 at 8:15 pm

ELEVATOR TO THE GALLOWS

(*ASCENSEUR POUR L'ÉCHAFAUD*)
1958, Louis Malle, France, 91 min.
With Jeanne Moreau, Maurice Ronet

Saturday, October 5, 3:15 pm
Wednesday, October 9, 8:15 pm
Saturday, October 12, 1:00 pm

Miles Davis's celebrated score highlights this elegant, jazzy French noir. An aging war hero (Ronet) and the boss's wife (Moreau) connive to murder her husband, but their perfect crime goes spectacularly awry. In French with English subtitles. DCP digital. (MR)



TWO-FILM DISCOUNT!

Buy a ticket at our regular prices for either *MILES DAVIS: BIRTH OF THE COOL* or *ELEVATOR TO THE GALLOWS*, 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 price applies to the second film only. Discount available in person at the box office only.)

NT LIVE!

FLEABAG

2019, Vicky Jones, UK, 100 min.
With Phoebe Waller-Bridge

Saturday, October 5, 8:15 pm
Saturday, October 12, 7:45 pm
Sunday, October 20, 1:30 pm
Friday, October 25, 2:00 pm
Sunday, October 27, 3:00 pm

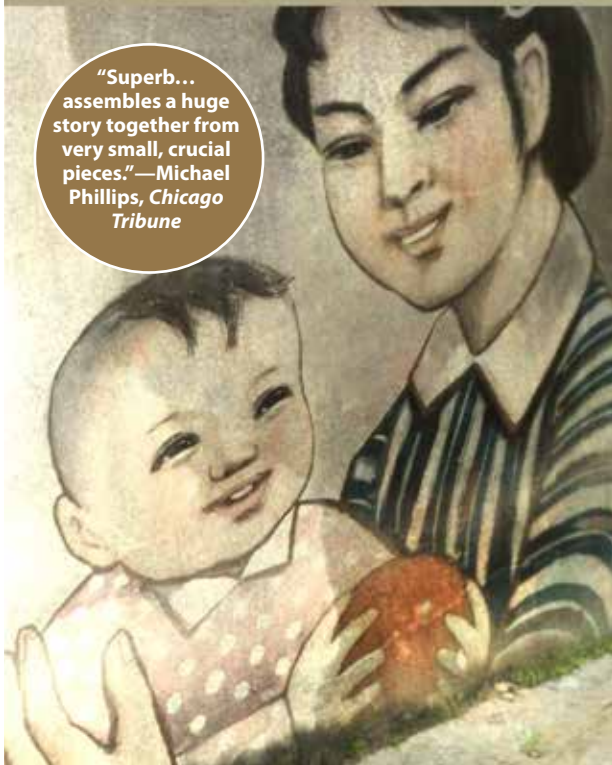
This hilarious, award-winning one-woman show that inspired BBC's hit TV series is a rip-roaring look at some sort of woman living her sort of life. Fleabag (Waller-Bridge) may seem oversexed, emotionally unfiltered and self-obsessed, but that's just the tip of the iceberg. With family and friendships under strain, and a guinea pig café struggling to keep afloat, she suddenly finds herself with nothing to lose. DCP digital. (Description courtesy of NT Live)

SPECIAL PRICES:
\$14 GENERAL;
\$8 MEMBERS/
STUDENTS
(Note: Matinee discounts do not apply to the October 25 screening.)



ONE CHILD NATION

"Superb... assembles a huge story together from very small, crucial pieces."—Michael Phillips, *Chicago Tribune*



China's former one-child-per-family law, in force from 1979 through 2013, is an intensely personal issue for filmmakers Wang and Zhang, both members of China's loneliest generation. The now U.S.-based Wang returns to her hometown to discover the legacy of a policy that she grew up believing was a beneficial national goal. The real story of coercion, forced abortions, mandatory sterilizations, infanticide, and attendant lasting guilt and shame unfolds in gripping first-person narratives. In English and Mandarin with English subtitles. DCP digital. (BS)

2019, Nanfu Wang and Jianling Zhang, USA, 85 min.



October 4—10
Fri., 10/4 at 4:15 pm (Open-captioned) and 6 pm;
Sat., 10/5 at 7:45 pm; Sun., 10/6 at 5:30 pm;
Mon., 10/7 at 8 pm; Tue., 10/8 at 8:15 pm;
Wed., 10/9 at 6 pm (Open-captioned);
Thu., 10/10 at 8 pm

CHICAGO PREMIERE!

Lucrezia Borgia

(LUCRÈCE BORGIA)
2019, Denis Podalydès, France, 145 min.
With Elsa Lepoivre, Gaël Kamilindi

Saturday, October 12, 12:00 pm

Lucrece Borgia (1832) is considered Victor Hugo's most powerful work, a dramatic vision involving fratricide, incest, violence, and perverted maternal love. This adaptation was staged by the Comédie-Française in Paris, with costumes by Christian Lacroix. Presented in collaboration with Chicago's Alliance Française. In French with English subtitles. DCP digital. (Description courtesy of Pathé)



CHICAGO PREMIERE!

THAT PÄRT FEELING: THE UNIVERSE OF ARVO PÄRT

2019, Paul Hegeman, Netherlands, 75 min.

Friday, October 18, 2:15 pm
Sunday, October 20, 2:00 pm

"Lovely...listening to the film's gorgeous renderings will make you a believer."
—Gary Goldstein, *Los Angeles Times*

Estonian composer Arvo Pärt's neo-classical compositions have been described by critics as "ethereal," "sublime," and "spiritual." This documentary captures exquisite performances of his work around the world, including Pärt himself rehearsing the Cello Octet Amsterdam. In English, Dutch, German, and French with English subtitles. DCP digital. (BS)

AUGUST VENTURA IN PERSON!

IN THE MOUTH OF THE WOLF

(IN BOCCA AL LUPO)
1963, Robert Morgan, USA, 55 min. (Total show: ca. 100 min.)

Saturday, October 19, 7:30 pm

In celebration of Chicago's Lyric Opera presentation of Verdi's *Luisa Miller*, Verdi expert August Ventura presents a very special Verdi-focused evening that includes the long-lost film *IN THE MOUTH OF THE WOLF*, in which opera stars Margherita Roberti and Alberto Erede nervously prepare for a performance of *Luisa Miller* in Verdi's birthplace, Parma. In English and Italian with English subtitles. DCP digital. (BS)



TWO *KILLERS*, FOUR KILLERS

The contrasts between these two adaptations of Ernest Hemingway's 1927 short story provide a textbook example of how differences in tone, point of view, and era can produce two very different films despite general similarities in plot. Both films are presented in new 4K digital restorations. (MR)



New 4K restoration!

THE KILLERS

1946, Robert Siodmak, USA, 103 min.

With Edmond O'Brien, Burt Lancaster, Ava Gardner

Friday, October 4, 2:00 pm

Sunday, October 6, 3:00 pm

Thursday, October 10, 6:00 pm

"An example of film noir at its most expressive."—Don Druker, *Chicago Reader*

The intense opening scenes of this classic film noir follow Hemingway's story almost verbatim; the rest is an imaginative extrapolation by screenwriters Anthony Veiller and (uncredited) John Huston. An insurance investigator (O'Brien) delves into the troubling murder of a washed-up prizefighter (Lancaster), whose hard-luck life is presented in a series of chronologically scrambled flashbacks. New 4K DCP digital restoration. (MR)



New 4K restoration!

THE KILLERS

1964, Don Siegel, USA, 93 min.

With Lee Marvin, John Cassavetes, Angie Dickinson

Friday, October 4, 4:00 pm

Sunday, October 6, 5:00 pm

Monday, October 7, 6:00 pm

"Terse, seething, and stylish."
—Richard Brody, *The New Yorker*

Where the 1946 version was shadowy, voluptuous, and doomily romantic, the 1964 remake is shiny, hard-edged, and nihilistic. The shift in tone reflects the decision to dump 1946's earnest insurance investigator and have his role as detective-figure filled by the two ruthless hit men (Marvin, Clu Gulager), whose curiosity and greed are aroused by their victim's inexplicable refusal to run. New 4K DCP digital restoration. (MR)

TWO-FILM DISCOUNT!

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

NEW 4K RESTORATIONS!

Fritz Lang's Indian Epic



1959, Fritz Lang, Germany, 203 min.
With Debra Paget, Paul Hubschmid,
Walther Reyer

**"A dazzling achievement...
There is nothing in cinema like
it!"**—Jonathan Rosenbaum, *Placing
Movies*

After a 25-year absence from Germany, Lang was given a free hand and a large budget to resurrect a project he had intended to direct in the early 1920s. Often referred to as the Indian Epic and released in two parts (with a cliff-

hanger at the end of the first), the serial-style story centers on the love triangle between a German architect (Paul Hubschmid), an Indian Maharajah (Walther Reyer), and a temple dancer of uncertain origin (American star Paget, who easily steals the show with her eye-popping exotic dances). The real star is Lang's sense of visual design—a non-stop feast of richly orchestrated colors and sumptuous but lucidly patterned sets. In German with English subtitles. New 4K DCP digital restoration. (MR)

THE TIGER OF ESCHNAPUR

(*DER TIGER VON ESCHNAPUR*,
101 min.)

Friday, October 11, 2:00 pm
Sunday, October 13, 3:00 pm
Monday, October 14, 6:00 pm

THE INDIAN TOMB

(*DAS INDISCHE GRABMAL*, 102 min.)

Friday, October 11, 4:00 pm
Sunday, October 13, 5:00 pm
Wednesday, October 16, 6:00 pm

TWO-FILM DISCOUNT!

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

NEW RESTORATION!

HYENAS

1992, Djibril Diop Mambéty, Senegal, 107 min.
With Ami Diakhate, Mansour Diouf

Friday, October 11, 7:45 pm
Thursday, October 17, 6:00 pm

"The greatest film made by a black African."—Charles Mudede, *The Stranger*

Adapted by one of Africa's most important filmmakers, Swiss playwright Friedrich Dürrenmatt's 1956 classic *The Visit* becomes a caustic parable of neocolonial exploitation, as a fabulously wealthy woman returns to the destitute town that was once the scene of her disgrace, looking to strike a sinister bargain. In Wolof with English subtitles. New DCP digital restoration. (MR)





**CHICAGO PREMIERE!
FILMMAKERS IN PERSON!**

THE WOMAN WHO LOVES GIRAFFES

**"Enlightening,
inspirational,
and rousing."
—Andrew Parker,
The Gate**

2018, Alison Reid, Canada, 83 min.

In 1956, four years before there was Jane Goodall, there was Anne Innis Dagg, a 23-year-old Canadian with a passion for giraffes who traveled alone to South Africa to study the long-necked creatures in their natural environment. This documentary saga of scientific achievement, feminism, and heartbreaking discrimination has the now 86-year-old Innis Dagg retracing the path of her past work in Africa and finally realizing long-awaited acclaim for her pioneering research. DCP digital. (BS)

Director Alison Reid and subject Anne Innis Dagg are scheduled to appear for audience discussion on Sat. and Sun. Amy Roberts, Senior Curator of Mammals, Chicago Zoological Society/Brookfield Zoo, is scheduled to appear for discussion on Sat. and Wed..

The Wed. screening is a Movie Club event (see p. 3).

October 11—17

- Fri., 10/11 at 2 pm and 8:15 pm;
- Sat., 10/12 at 5 pm;
- Sun., 10/13 at 2:30 pm;
- Mon., 10/14 at 6 pm;
- Tue., 10/15 at 8:15 pm;
- Wed., 10/16 at 6 pm;
- Thu., 10/17 at 8:15 pm



FANTASTIC FUNGI

**CHICAGO PREMIERE!
LOUIE SCHWARTZBERG IN PERSON!**

2018, Louie Schwartzberg, USA, 81 min.
Narrated by Brie Larson

This marvelously mind-boggling documentary explores the hidden kingdom of mushrooms, the unique fruit of mycelium, an all-pervasive fungal network that not only lives beneath our feet but subversively dominates the earth. Awe-inspiring time-lapse macro cinematography and experts including groundbreaking scientist/mycologist Paul Stamets reveal the ways in which mushrooms harbor a vast and barely explored potential for healing, renewing the environment, providing sustenance, and altering consciousness. DCP digital. (BS)

Director Louie Schwartzberg is scheduled to appear for audience discussion on Friday (8 pm only; tentative) and Saturday.

October 18—24

- Fri., 10/18 at 2 pm and 8 pm;
- Sat., 10/19 at 5 pm;
- Sun., 10/20 at 3:30 pm;
- Mon., 10/21 at 6 pm;
- Tue., 10/22 at 7:45 pm;
- Wed., 10/23 at 6 pm;
- Thu., 10/24 at 8:15 pm

THE LEGACY OF L.A. PUNK

FIRST CHICAGO RUN!



Desolation Center

2018, Stuart Swezey, USA, 95 min.

"Fascinating...an entertaining ride even for people without any interest in California's early 1980s punk-rock scene."—Boyd van Hoeij, *The Hollywood Reporter*

In the early 1980s, Los Angeles spawned an explosive punk scene that was relentlessly harassed by the LAPD. In response, 21-year-old Stuart Swezey founded Desolation

Center, a DIY organization that staged events in remote desert locations where fans and performers (including Meat Puppets, Sonic Youth, Minutemen) could cut loose. These legendary events were amazingly influential (the founders of Burning Man, Coachella, and Lollapalooza were all inspired by them), but their story had never been told before this eye-opening documentary, winner of the Audience Award at the 2019 Chicago Underground Film Festival. DCP digital. (MR)

October 18—24

Fri., 10/18 at 8 pm;
Sat., 10/19 at 7:45 pm;
Sun., 10/20 at 3:30 pm;
Mon., 10/21 at 6 pm;
Wed., 10/23 at 8 pm;
Thu., 10/24 at 8:15 pm

JIM SIKORA IN PERSON!

MY CHAR-BROILED BURGER WITH BREWER

2000, Jim Sikora, USA, 41 min. (Total films running time: ca. 70 min.)

Sunday, October 20, 5:30 pm

Chicago-based filmmaker Sikora (*BULLET ON A WIRE*) presents a program of early work centered on the L.A. punk/hardcore scene. Unseen for nearly twenty years, *CHAR-BROILED* depicts conversations between Jack Brewer (Saccharine Trust) and Mike Watt, celebrated bassist for the Minutemen and the Stooges. Filling out the program are music videos featuring such bands as Urge Overkill, Tar, Mutts, Sabers, and the Leaving Trains. Multiple formats. (MR)

Director Jim Sikora is scheduled to appear for audience discussion.



TWO-FILM DISCOUNT!

Buy a ticket at our regular prices for either *DESOLATION CENTER* or *MY CHAR-BROILED BURGER WITH BREWER*, 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 price applies to the second film only. Discount available in person at the box office only.)

164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.

OCT 2019 9

FIRST CHICAGO RUN!

End of the Century

(FIN DE SIGLO)

2019, Lucio Castro, Argentina, 84 min.

With Juan Barberini, Ramón Pujol, Mía Maestro

"One of the most evocative gay films of the decade."—Jude Dry, *Indiewire*

Castro's haunting first feature begins in Barcelona, where Ocho (Barberini), a recently separated poet from New York, catches the eye of Javi (Pujol), a TV director from Berlin. Their hook-up is swift, passionate, and seemingly fleeting, until Javi reveals that they have met and had sex before. The film jumps back twenty years, to 1999, when the two men, then closeted, had an ecstatic encounter on a disco dance floor. In the audacious third act, both past and present are redefined by the conditional future of what might have been. In Spanish with English subtitles. DCP digital. (MR)

October 18—24

Fri., 10/18 at 3:45 pm and 6:15 pm;

Sat., 10/19 at 3 pm;

Sun., 10/20 at 5:15 pm;

Mon., 10/21 at 7:45 pm;

Tue., 10/22 at 6 pm;

Wed., 10/23 at 7:45 pm;

Thu., 10/24 at 6:15 pm

PANORAMA
LATINX



CHICAGO PREMIERE!

(DER GOLDENE HANDSCHUH)

2019, Fatih Akin, Germany/France, 111 min.

With Jonas Dassler, Katja Studt, Margarete Tiesel

"Imagine if Lucian Freud and Mike Leigh got together to make a serial-killer movie, and then Quentin Tarantino turned up..."
—Kaleem Aftab, *Cineuropa*

Not for the faint of heart, this grotesque dramatization of the life of notorious German serial killer Fritz Honka caused a critical furor in its world premiere at the Berlin Film Festival. With mannered performances and flourishes of finely honed craft, director Akin (HEAD-ON, THE EDGE OF HEAVEN) pushes his cold-blooded horror premise to the limit while spiking the plot with unsettling hints of rudely transgressive black humor. In German with English subtitles. DCP digital. (BS)

October 25—30

Fri., 10/25 at 8:30 pm;

Sat., 10/26 at 7:45 pm;

Sun., 10/27 at 3 pm;

Mon., 10/28 at 8:15 pm;

Wed., 10/30 at 8:15 pm

THE GOLDEN GLOVE





2019, Wendy Jo Carlton, USA, 75 min.
With Kari Alison Hodge, Julia Eringer, Rachel Paulson

FIRST CHICAGO RUN!
WENDY JO CARLTON IN PERSON!

GOOD KISSER

"Complex and at times steamy...worth puckering up to."
—Courtney Small, *Cinema Axis*

In this erotic tease of a story, lip-bitingly nervous Jenna (Hodge) and confident Kate (Paulson), romantic partners of two years, head for a threesome with exotic British-accented mystery woman Mia (Eringer). Aided and abetted most effectively by a cast with loads of chemistry, director Carlton (HANNAH FREE, JAMIE AND JESSIE ARE NOT TOGETHER) keeps the tension high as loyalties, attractions, and subterfuges change from minute to minute and a reckoning hour in the bedroom approaches. DCP digital. (BS)

Director Wendy Jo Carlton is scheduled to appear for audience discussion on Friday (8:30 only), Saturday, and Sunday.

October 25—31

Fri., 10/25 at 2 pm and 8:30 pm;
Sat., 10/26 at 5:15 pm;
Sun., 10/27 at 5 pm;
Mon., 10/28 at 8:15 pm;
Tue., 10/29 at 6 pm;
Wed., 10/30 at 8:15 pm;
Thu., 10/31 at 6 pm

BACK BY
POPULAR
DEMAND!



Toni Morrison: The Pieces I Am

2019, Timothy Greenfield-Sanders, USA, 119 min.

This documentary portrait of the great African American novelist is as rich and abundant as the extraordinary woman it depicts. At its heart is a meaty interview with Morrison, a warm but formidable presence as she recalls her remarkable life as a book-crazy girl in an Ohio steel town, a schoolteacher raising two children on her own, an influential editor at Random House, and an author who revolutionized writing about race in America en route to winning the Nobel Prize. DCP digital. (MR)

October 25—31

Fri., 10/25 at 4 pm (Open-captioned) and 6:15 pm;
Sat., 10/26 at 2:45 pm;
Sun., 10/27 at 5:15 pm;
Mon., 10/28 at 6 pm (Open-captioned);
Tue., 10/29 at 7:30 pm;
Wed., 10/30 at 6 pm;
Thu., 10/31 at 7:30 pm

"Moving and profound...Look for this one to be front and center in its category come Oscar time."
—Gary Goldstein, *Los Angeles Times*

Abbas

Kiarostami

From September 6 through October 30, the Gene Siskel Film Center presents the two-month retrospective *Abbas Kiarostami*, a series that encompasses 32 films (22 features and 10 shorts, most in new digital restorations), the largest selection of the work of this major Iranian director yet available in North America.

—Barbara Scharres

SATURDAY DOUBLE-BILL DISCOUNT! Buy a ticket at our regular prices for the first Kiarostami film on any Saturday in August, September, or October, and get a ticket for the second Kiarostami 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.)



TASTE OF CHERRY

(*TAM-E GILAS*)

1997, Abbas Kiarostami, Iran/France, 100 min.

With Homayoun Ershadi, Abdolrahman Bagheri

Friday, October 4, 8:00 pm

Monday, October 7, 6:00 pm

The profound intersection of life and death is the provocative mystery at the center of this masterwork in which the middle-aged intellectual Badii (Ershadi) seeks a volunteer to carry out his burial in the aftermath of his planned suicide. In a series of vehicle-bound confrontations, philosophies collide, the rules of man meet the laws of nature, and life in all its elusive vibrancy paradoxically rules. Winner of the Palme d'Or at the 1997 Cannes Film Festival. In Persian with English subtitles. DCP digital. (BS)



THE WIND WILL CARRY US

(*BAAD MARA KHAHAD BORD*)

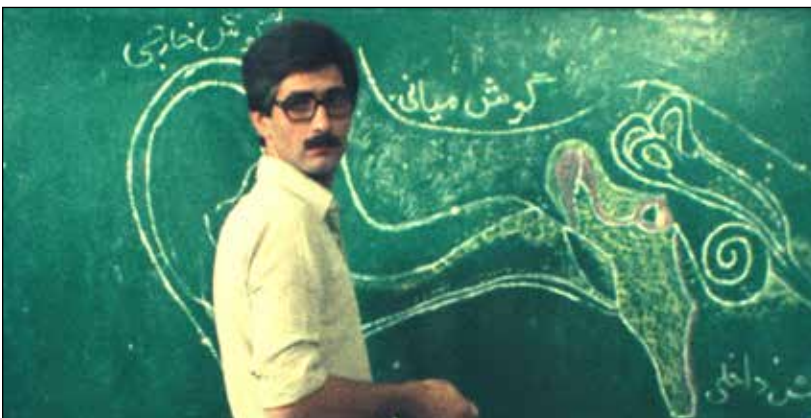
1999, Abbas Kiarostami, Iran, 119 min.

With Behzad Dourani, Noghre Asadi

Saturday, October 5, 3:00 pm

Wednesday, October 9, 7:45 pm

An engineer, head of a team that descends on a remote village, devises a one-man rat race in the course of pursuing his mysterious mission. Barreling over rocky trails in his Jeep or talking self-importantly on his cell phone, he seems oblivious to the rhythms of life as it is lived in this place. With gentle irony and profound consequences, Kiarostami interjects the imminent death of an elderly village lady and its subsequent mourning ritual as a catalyst for change. In Persian with English subtitles. DCP digital. (BS)



CASE #1, CASE #2

(*QAZIH-E SHEKL-E AVAL, DOVOM*)

1979, Abbas Kiarostami, Iran, 48 min. (Total show: 87 min.)

Saturday, October 5, 5:15 pm

When a student sneakily disrupts a class, he and his mates are sent into the hall until they reveal the culprit. A group of parents, artists, religious leaders, and public officials are then asked to comment on the ethics of snitching. Begun in the last days of the Shah and completed in the early stage of the revolution, the film provides a fascinating cross-section of a society in transition. Preceded by *SOLUTION* (1978, 12 min.) and *TOOTHACHE* (1980, 27 min.). All in Persian with English subtitles. DCP digital. (MR)



ABC AFRICA

2001, Abbas Kiarostami, Iran, 88 min.

Friday, October 11, 6:00 pm
Monday, October 14, 8:00 pm

Invited by an agency of the United Nations to make a documentary calling attention to the plight of orphans in Uganda, Kiarostami fulfilled the task with seeming uninflected directness, yet his images perceive more than the commissioners might have imagined. Characteristically, the director interprets this nation through its smallest and most powerless citizens, whether a dying boy in a bare clinic, or a child being carried away by new adoptive parents. In Persian and English with English subtitles. DCP digital. (BS)



TEN

(DAH)

2002, Abbas Kiarostami, Iran, 93 min.

With Mania Akbari, Amin Maher

Saturday, October 12, 3:00 pm
Wednesday, October 16, 8:00 pm

In a trademark strategy, taking the front seat of an SUV as the film's sole location, Kiarostami conjures up an astonishing range of emotions and stories in the course of ten encounters between the car's nameless female driver (Akbari) and the passengers she picks up while navigating the streets of Tehran. The woman's sister (newly jilted by her fiancé), a devout elderly woman en route to a shrine, and a prostitute represent touchingly subtle studies in female alienation, countered by the driver's sullen and accusatory ten-year-old son. In Persian with English subtitles. DCP digital. (BS)



10 ON TEN

2004, Abbas Kiarostami, Iran, 88 min.

Saturday, October 12, 5:00 pm

Kiarostami returns to the location of A TASTE OF CHERRY for a revealing documentary on himself. Driving the twisting mountain roads that have figured so significantly in his work, he uses the intimacy of the front seat of his SUV to create the illusion of a one-on-one conversation with his audience. Holding forth on the methods and philosophy behind his work from early documentaries to the recent TEN, the director reveals a glimmer of ironic humor, especially in his concluding commentary on the influence of American cinema. In Persian with English voiceover. DCP digital. (BS)

Abbas Kiarostami continues on next page

Abbas Kiarostami CONTINUED



SHIRIN

2008, Abbas Kiarostami, Iran, 97 min.
With Juliette Binoche, Niki Karimi, Golshifteh Farahani

Friday, October 18, 6:00 pm
Monday, October 21, 8:00 pm

Staged as if it were a documentary of an audience watching a film that features the narration of a 12th-century Persian epic poem on the soundtrack, SHIRIN is composed of close-ups of 112 Iranian actresses plus French actress Juliette Binoche, as reactions to the spectacle on the screen before them flicker across their faces. The film functions as both a marvelous lesson in the artifice of cinema and as a meditation on the captivating power of woman. In Persian with English subtitles. DCP digital. (BS)



CERTIFIED COPY

(COPIE CONFORME)
2010, Abbas Kiarostami, France/Italy/Iran, 106 min.
With Juliette Binoche, William Shimell

Saturday, October 19, 3:00 pm
Wednesday, October 23, 6:00 pm

Kiarostami makes a daring foray into new territory with this puzzle of a love story. The seemingly make-believe relationship of a flirtatious French antiques dealer and an English author begs the question of authenticity when she invites him for a day of sightseeing in an idyllic Italian village. As they alternately court and bicker with mounting emotional heat, Kiarostami dangles a host of maddening clues that there is much more to this story than meets the eye. In English, French, and Italian with English subtitles. 35mm. (BS)



THE REPORT

(GOZARESH)
1977, Abbas Kiarostami, Iran, 110 min.
With Kurosh Afsharpanah, Shohreh Agdashloo

Saturday, October 19, 5:15 pm

Making this realistic drama on the brink of Iran's 1979 revolution, Kiarostami ran afoul of the Shah's censors. Accused of taking bribes, a mid-level civil servant (Afsharpanah) is suspended from his job, but that is only the least in an undertow of problems that include a crumbling marriage and an overriding sense of ennui. The film's ominous sense that something in this society is coming to a head is underlined by a shockingly brutal incident of spousal abuse and a suicide attempt. In Persian with English subtitles. Digital video. (BS)



24 FRAMES

2017, Abbas Kiarostami, Iran/France, 119 min.

Friday, October 25, 3:45 pm
Monday, October 28, 6:00 pm

Completed posthumously, Kiarostami's final film is composed of twenty-four short sequences based on his own photographs and one Bruegel painting. His subtle method begs the question whether these images are true to life or the sly digital sleight of hand of a master magician. Horses frolic in a skittish mating dance in a snow-covered field; a cow sleeps on a beach at dusk amid swelling waves; a feral cat traps squabbling blackbirds; feisty crows flit ominously; and more, composing a vibrant meditation on life in all of its mysterious forms. In Persian with English subtitles. DCP digital. (BS)



LIKE SOMEONE IN LOVE

2012, Abbas Kiarostami, France/Japan, 109 min.
 With Rin Takanashi, Tadashi Okuno

Saturday, October 26, 3:00 pm
Wednesday, October 30, 6:00 pm

One night and day in the life of a Tokyo college student moonlighting as a call girl becomes a cinematic hall of mirrors in Kiarostami's hands, working once again in an international mode following his hit CERTIFIED COPY. Sent to a high-level elderly client, Akiko finds his request for conversation and dinner rather than sex beyond her abilities. Intentions are ambiguous when the old man, his would-be seductress, and her jealous boyfriend become tangled in an emotional triangle distinguished by half-truths and self-serving fiction. In Japanese with English subtitles. DCP digital. (BS)



FIVE (FOR OZU)

(aka FIVE DEDICATED TO OZU)
 2003, Abbas Kiarostami, Iran/Japan/France, 78 min.

Saturday, October 26, 5:15 pm

Five hypnotic, exquisitely composed shots of the sea and seashore appear to be uninterrupted shots, but appearances are highly deceiving. In this precursor to 24 FRAMES, each sequence was intricately and seamlessly composed from as many as twenty separate shots in order to create the contemplative reality of the artist's poetic vision. A piece of driftwood rolls in the waves; tourists contemplate the ocean from a walkway; wild dogs nap on the shore; ducks go for a walk; and the sounds of frogs and crickets accompany a view of moonlight on water. Without dialogue. DCP digital. (BS)

VIEWING POSITIONS

Lecturer: Fred Camper

From Aug. 30 through Dec. 10, we offer *Viewing Positions*, a series of fourteen programs with weekly Tuesday lectures by Fred Camper, artist and longtime art and film critic for the *Chicago Reader* and many other publications. 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 *Viewing Position* programs is \$5 for Film Center members; usual prices for non-members.

—Martin Rubin

This series will use a wide variety of films to demonstrate the different relationships that films establish with the viewer and the thematic, cultural, and ideological implications of those differences. Among the different models to be explored are the classical Hollywood style of Alfred Hitchcock, the tangled emotionalism of Yvonne Rainer's feminism, the voyeurism of Andy Warhol, and the transhuman view of the Robert Bresson film whose protagonist is a donkey.

—Fred Camper



AU HASARD BALTHAZAR

1966, Robert Bresson, France, 95 min.
With Anne Wiazemsky, François Lefarge

Friday, October 4, 6:00 pm
Tuesday, October 8, 6:00 pm

Widely considered one of Bresson's greatest masterpieces, this sublime film uses a donkey's life to frame the inhabitants of a rural French village and their struggles with sin and chance (*hasard*), as Balthazar is used and abused by a schoolteacher, a tramp, a motorcycle punk, a circus, a miser, a smuggler, and a girl (Wiazemsky) whose misfortunes mirror his own. Godard called it "the world in an hour and a half." In French with English subtitles. 35mm. (MR)



TOO EARLY, TOO LATE

(*TROP TÔT, TROP TARD*)
1982, Danièle Huillet and Jean-Marie Straub,
France/Egypt, 100 min.

Friday, October 11, 3:45 pm
Tuesday, October 15, 6:00 pm

Perhaps the finest achievement of the great materialist filmmakers Straub and Huillet, *TOO EARLY, TOO LATE* is a film about landscapes—landscapes recorded with a Lumière-like precision and clarity. The first of the film's two parts juxtaposes present-day views of French villages with Friedrich Engels's descriptions of the same locales on the eve of the French revolution. The second, longer part shifts to Egyptian scenes, accompanied by a recent Marxist history of the country's resistance to colonialism. In German, French, and Arabic with English subtitles. DCP digital. (MR)

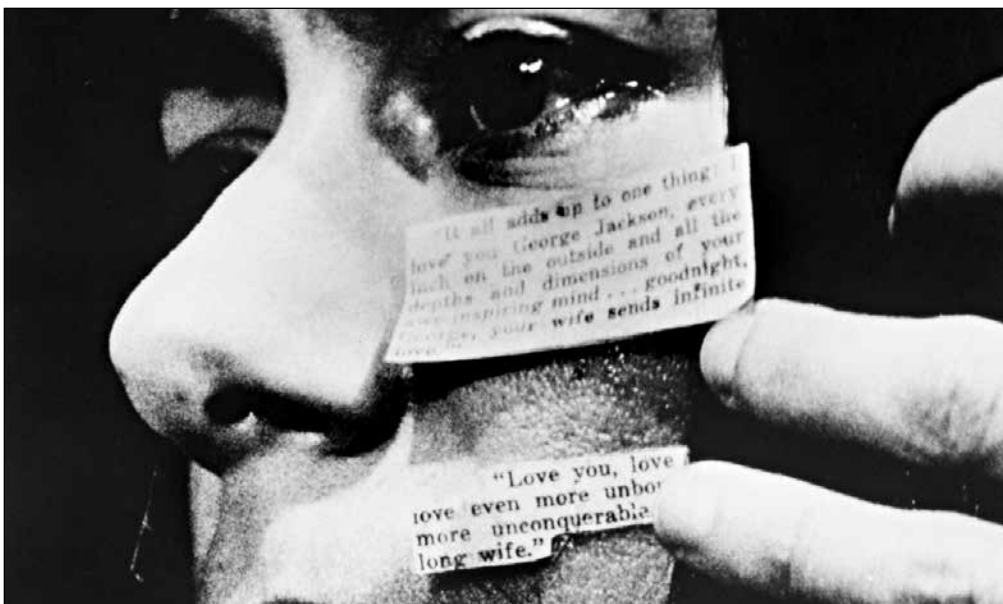


FROM THE OTHER SIDE

(DE L'AUTRE CÔTE)
2002, Chantal Akerman, Belgium/France,
103 min.

Friday, October 18, 3:45 pm
Tuesday, October 22, 6:00 pm

Akerman's powerful synthesis of polemic and poetry contemplates the unseen, unacknowledged war that is fought nightly along the U.S.-Mexico border. The film's central image is the endless fortified barrier that separates Agua Prieta, Mexico, and Douglas, Arizona. Alternating between incisive interviews and haunting landscapes, FROM THE OTHER SIDE begins south, with Mexicans who have lost loved ones in the attempt to cross over. Moving north, Akerman finds Arizonians both frightened and saddened by the "invasion." ProRes digital. (MR)



FILM ABOUT A WOMAN WHO...

1974, Yvonne Rainer, USA, 90 min.
With Dempster Leech, Shirley Soffer

Tuesday, October 29, 6:00 pm

Rainer transitioned from dance to cinema to become one of the most important avant-garde filmmakers of the 1970s. Deconstructing the codes of melodrama and soap opera, FILM ABOUT A WOMAN WHO... examines the relationships among two unnamed couples, one of whom have a young daughter. The film posits a hyper-alert and destabilized viewer as it constantly shifts among different registers of delivering information—voiceover narration, superimposed text, intertitles, text pasted on a woman's face, black screen, and direct speech. Digital video. (MR)

Upcoming in *Viewing Positions*

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

November 5 only
BEAUTY #2
1965, Andy Warhol, USA, 66 min.

THE RIDDLE OF LUMEN
1972, Stan Brakhage, USA, 14 min.

November 12 only
ZORNS LEMMA
1970, Hollis Frampton, USA, 60 min.

SONGS 1-7
1964, Stan Brakhage, USA, 25 min.

November 15 and 19
THE HOLY GIRL
2004, Lucrecia Martel, Argentina, 106 min.

November 22 and 26
TBA

December 6 and 10
THE BLOOD OF JESUS
1941, Spencer Williams, USA, 57 min.



BEAUTY #2, Nov. 5

conversations at the edge

experimental media series

Conversations at the Edge is a weekly series of screenings, performances, and talks by groundbreaking media artists. The program is organized by the Department of Film, Video, New Media, and Animation at the School of the Art Institute of Chicago in collaboration with the Gene Siskel Film Center and the Video Data Bank. For more, visit www.saic.edu/cate.

Jeanette Bonds in person!

New Films from the GLAS Animation Festival

2017-19, Multiple directors, France/Poland/USA, ca. 80 min.

Thursday, October 3, 6:00 pm

Each year, the GLAS Animation Festival, founded by animators Jeanette Bonds and Einar Baldvin, showcases a thrillingly expansive range of films from around the globe. Bonds presents a selection of films from the festival's 2019 edition, including Grand Prix winner *ACID RAIN* (2019) by Tomek Popakul. Multiple formats. (Amy Beste)

Zach Blas in person!

Zach Blas: Obedient x3

2011-19, Zach Blas, Multiple nations, ca. 60 min.

Thursday, October 10, 6:00 pm

In his wry and provocative works, multidisciplinary artist Zach Blas (Post-Bac 2006) examines technologies of social control through the lens of queer and feminist politics. He presents a selection of recent projects, including the Chicago premiere of *CONTRA-INTERNET: JUBILEE 2033* (2018). Presented in partnership with SAIC's Video Data Bank. Multiple formats.

Narcisa Hirsch via Skype!

Narcisa Hirsch: Contact Zones

1972-2019, Narcisa Hirsch, Argentina/UK/USA, ca. 75 min.

Thursday, October 17, 6:00 pm

A pivotal figure in Latin American experimental cinema, Argentine filmmaker Narcisa Hirsch is renowned for her striking explorations of the body, agency, and desire. Curator Federico Windhausen presents a selection of Hirsch's films from the 1970s and '80s, some screening for the first time in the United States. Multiple formats. (Federico Windhausen)



Zach Blas: Obedient x3, Oct. 10



An Evening with Rachel Rossin, Oct. 24

Rachel Rossin in person!

An Evening with Rachel Rossin

2015-19, Rachel Rossin, USA, ca. 60 min.

Thursday, October 24, 6:00 pm

Artist Rachel Rossin investigates the fluid boundary between physical and digital worlds in astonishing works that blend oil painting, sculpture, and virtual reality. She presents a selection of single-channel and virtual reality pieces, including the critically acclaimed *I CAME AND WENT AS GHOST HAND* (2015) and *THE SKY IS A GAP* (2017-19), and discusses her wider practice. Multiple formats. (Amy Beste)



Shengze Zhu: PRESENT.PERFECT, Oct. 31

Shengze Zhu in person!

Shengze Zhu: PRESENT.PERFECT.

2019, Shengze Zhu, USA/Hong Kong, 124 min.

Thursday, October 31, 6:00 pm

Award-winning filmmaker Shengze Zhu (MFA 2017) is celebrated for her incisive portraits of everyday life in China. Her latest film, *PRESENT.PERFECT.*, spotlights the country's explosive livestreaming phenomenon, offering an indelible window into Chinese society while raising provocative questions about the shifting parameters of community and commerce. DCP digital. (Minh Nguyen)

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BENEFITS: Pay \$6 admission to each screening (\$5 to each spring and autumn screenings/lecture series program); receive our monthly schedule, the Gazette, in the mail; \$10 discount on an Art Institute of Chicago membership; four free popcorns; sneak preview passes to major motion pictures and other special offers.

PANORAMA LATINX

PANORAMA LATINX is an initiative of the Gene Siskel Film Center dedicated to year-round Latin American film programming. We engage the dynamic Latinx community of greater Chicago through showcasing the work of emerging and established Latinx filmmakers, educational screenings, and community partnerships.



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 North State Street. Main Office: 312-846-2600.



RETURN SERVICE REQUESTED

Location: 164 North State Street. **Tickets:** Visit our website for online ticket purchasing information. **For showtimes:** visit 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 \$19 for 24 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.

Ticket prices:

\$12 General Admission;
\$7 Students;
\$6 Members.
Unless otherwise noted.



FRINGE BENEFITS

We continue this mostly monthly series dedicated to provocative and outré films that have galvanized audiences and critics alike, incited passionate conversation, and inspired devoted cult followings among adventurous cinephiles.

*1982, Paul Schrader, USA, 118 min.
With Nastassja Kinski, Malcolm McDowell, John Heard*

Friday, October 25, 6:15 pm
Thursday, October 31, 8:30 pm

Schrader's sex-and-violence heavy remake of Jacques Tourneur's 1942 horror masterpiece stars Kinski and McDowell as Irena and Paul, siblings descended from a line of supernatural beings who transform into panthers after having sex and back into humans after killing. Featuring an ominous synthesizer score from Giorgio Moroder and plenty of local color courtesy of its New Orleans locations, this remake diverges from the tasteful restraint of its inspiration to stake out its own ground as transcendently moody, neon-drenched pulp. 35mm. (CW)