

GENE SISKEL FILM CENTER

GAZETTE

Vol. 53 Issue 1

GAZETTE • JANUARY/FEBRUARY 2025

IN THIS ISSUE:

Settle In, our ultimate binge watch series, returns for its third year!

We're wild about Frederick Wiseman, presenting all 33 restorations of his groundbreaking docs.

The 36th *Festival of Films from Iran* celebrates 36 years of Iranian classics.

We present 10 unforgettable titles in *Persistence of Memory*.



School of the Art Institute
of Chicago

PEDRO ALMODÓVAR'S THE ROOM NEXT DOOR, P. 3

ABOUT THE FILM CENTER

164 NORTH STATE STREET CHICAGO, IL 60601
SISKELFILMCENTER.ORG



The Gene Siskel Film Center strives to host inclusive, accessible events that enable all individuals to engage fully. For accessibility requests or inquiries, please contact filmcenter@saic.edu or call 312.846.2600.

Validated parking is available at the InterPark Self-Park at 20 East Randolph Street for \$20. Please obtain a validation from our box office staff.

TICKETS

Unless otherwise noted:

Members: \$6.50
General Admission: \$13.00
Student/Senior: \$8.00*
SAIC Students/Staff: \$5.00*

**Discount at box office only.
Valid ID required.*

Tickets are available 24 hours a day at siskelfilmcenter.org. Tickets are not available for purchase over the phone. Our box office opens 30 minutes prior to the first showtime of the day and closes 15 minutes after the last show of the day begins. Our front doors lock 20 minutes after the last show of the day begins. All sales are final—no refunds or exchanges.

Expect additional titles and programs to be added to our screens.

Tickets to one- and two-week long runs are available for purchase typically one week prior to opening day. Visit siskelfilmcenter.org for the most up-to-date information about what's playing, guest appearances, open captioned screenings, and confirmed showtimes.

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TABLE OF CONTENTS

2-4	NEW RELEASES & RESTORATIONS
5-9	THE WORLDS OF WISEMAN
10-11	SETTLE IN
12-13	LECTURE SERIES: SHADOWS OF WAR
14-15	ADFF:CHICAGO 2025
16-18	36TH FESTIVAL OF FILMS FROM IRAN
20-22	PERSISTENCE OF MEMORY
23	CONVERSATIONS AT THE EDGE
24	MYSTERY MOVIE MONDAY & NATIONAL THEATRE LIVE
25-27	SPECIAL EVENTS AND PARTNER PROGRAMS
31	FIVE QUESTIONS WITH: MATTHEW RANKIN
32-33	JANUARY/FEBRUARY CALENDAR

VERTIGO, P. 22

NEW RELEASES & RESTORATIONS

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



OPENS JANUARY 3 VERMIGLIO

2024, dir. Maura Delpero, Italy, France, Belgium, 119 min.
In Italian / Format: Digital

Spanning the course of a consequential year and told in four chapters, each set in a different season, Maura Delpero's VERMIGLIO is a painterly, novelistic stunner. In the final days of WWII, a Sicilian soldier arrives in a remote village in the Italian Alps and is welcomed by the local schoolteacher, a father of three daughters. His arrival will alter the dynamics of the village and the family forever. An intimate yet grand portrait of love and heartbreak, freedom and burden, VERMIGLIO, which won the top prize at the Chicago International Film Festival and is Italy's submission for Academy Award consideration, is one of the year's best. *Film Center exclusive.*

JANUARY 4 THROUGH 8: TWO BY SERGEI PARAJANOV



SHADOWS OF FORGOTTEN ANCESTORS (TINI ZABUTYKH PREDKIV)

1965, Ukraine, 96 min. In Ukrainian with English subtitles
Format: **4K digital restoration**

Widely considered the most important film in the history of Ukrainian cinema, Sergei Parajanov's SHADOWS OF OUR FORGOTTEN ANCESTORS is a masterwork that boldly combines folkloric pageantry and frenetic, hallucinatory cinematography. Ivan, a young peasant, witnesses his father's murder by the local miser. Years later, he falls in love with the miser's daughter, Marichka, but her death leaves him wallowing in grief until he meets Palahna, a beautiful woman who restores his faith in life. When the ghost of Marichka begins to haunt Ivan, Palahna is driven into the arms of the local sorcerer, with tragic results. Filmed with an eye for innovative camera movements and vivid color, it is one of cinema's singular productions, capturing the spiritual majesty of the past by creatively forging the medium's future. (Janus Films) *Film Center exclusive.*



THE COLOR OF POMEGRANATES (SAYAT NOVA)

1969, Ukraine, 78 min.
In Ukrainian with English subtitles / Format: Digital

A breathtaking fusion of poetry, ethnography, and cinema, Sergei Parajanov's masterwork overflows with unforgettable images and sounds. In a series of tableaux that blend the tactile with the abstract, THE COLOR OF POMEGRANATES tells the story of 18th-century troubadour Sayat-Nova, charting his intellectual, artistic, and spiritual growth through iconographic compositions rather than traditional narrative. The film's tapestry of folklore and metaphor departed from the realism that dominated the Soviet cinema of its era, leading authorities to block its distribution. This edition features the cut closest to Parajanov's original vision, in a restoration that brings new life to one of cinema's most enigmatic meditations on art and beauty. (Janus Films) *Film Center exclusive.*



OPENS JANUARY 9 THE ROOM NEXT DOOR

2024, dir. Pedro Almodóvar, Spain, USA, 107 min.
In English / Format: Digital

In acclaimed auteur Pedro Almodóvar's (ALL ABOUT MY MOTHER, VOLVER) first English-language film, best-selling author Ingrid (Julianne Moore) reconnects with her childhood friend, war journalist Martha (Tilda Swinton) after years of disconnect, as Martha faces her mortality. When Martha makes an extreme request of Ingrid, their friendship is tested, and their individual perspectives on life are shared. THE ROOM NEXT DOOR, winner of the top prize at the Venice Film Festival, continues Almodóvar's exploration of female relationships and interiorities, and feels, like so much of the Spanish director's filmography, deeply personal. A film about death that is full of life, THE ROOM NEXT DOOR, with Almodóvar's signature rich color palette and two actresses at the height of their craft, is a rewarding gift.



OPENS JANUARY 24 I'M STILL HERE (AINDA ESTOU AQUI)

2024, dir. Walter Salles, Brazil, France, 136 min.
In Portuguese with English subtitles / Format: Digital

In Rio de Janeiro in the early 1970s, despite living under the grip of Brazil's military rule, the Paivas family—former congressman Rubens, matriarch Eunice, and their five children—keep a jovial and lively home, where freedom and expression are celebrated. When Rubens is suddenly ushered away to provide a “deposition” to military interrogators, Eunice begins a years-long journey to expose the government's role in the disappearances of thousands of innocent citizens. Based on Marcelo Rubens Paiva's memoir, and with a powerhouse lead performance from Fernanda Torres, Walter Salles' (CENTRAL STATION, THE MOTORCYCLE DIARIES) latest is a galvanizing and gripping portrait of defiance in the face of dictatorship.



OPENS FEBRUARY 7 VAN GOGH: POETS & LOVERS

2024, dir. David Bickerstaff, UK, 90 min.
In English / Format: Digital

Beginning in the fall of 2024, a century after acquiring its first Van Gogh works, the National Gallery hosted the UK's biggest Van Gogh exhibition, to reexamine and better understand this iconic artist. With up-close-and-personal exclusive access, David Bickerstaff (JOHN SINGER SARGENT: FASHION AND SWAGGER) takes viewers inside the exhibit, which explores the artist's years in the south of France, where he revolutionized his style. Explore one of art history's most pivotal periods in this once-in-a-century show, now available on the big screen. *Made in close collaboration with the National Gallery. Film Center exclusive.*



OPENS FEBRUARY 7
THE SACRIFICE (OFFRET)

1986, dir. Andrei Tarkovsky, Sweden, 145 min. In Swedish with English subtitles / Format: **4K digital restoration**

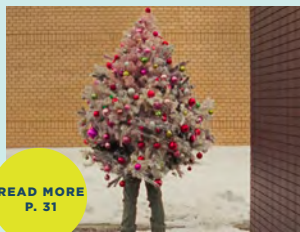
A family is celebrating the birthday of their patriarch Alexander when news reaches them that the world is headed for nuclear war. Alexander pronounces to God that he will make the ultimate sacrifice and give up everything in his life, including his beloved son, the mute “Little Man,” to avert the apocalypse. Tarkovsky’s final film, shot while he was dying of cancer and released just months before his passing, is a haunting and prescient exploration of humanity—and a father—on the brink of annihilation. A grand and spectacular vision of family and faith, **THE SACRIFICE** is a profound moviegoing experience, now available in a stunning 4K restoration from Kino Lorber. **Film Center exclusive.**



OPENS FEBRUARY 14
ARMAND

2024, dir. Halfdan Ullmann Tøndel
Norway, Netherlands, Germany, Sweden, 117 min.
In English and Norwegian with English subtitles / Format: Digital

On a rainy afternoon, Elisabeth (Renate Reinsve, **THE WORST PERSON IN THE WORLD**) is called to her son Armand’s empty elementary school for a parent-teacher meeting, where the scathing accusation that her son has abused Jon, the son of Sarah and Anders, is levied. Sitting in children’s chairs, as school administrators fumble the mediation, the complicated histories of the three adults bubble to the surface, and tension furiously mounts. As **ARMAND** becomes less and less about, well, Armand, and more about the judgments of Elisabeth, Reinsve delivers a mesmerizing, uninhibited performance. Shot beautifully on 16mm, **ARMAND** won the Golden Camera award at Cannes, and is rightfully Norway’s submission for Academy Award consideration.



OPENS FEBRUARY 21
UNIVERSAL LANGUAGE
(UNE LANGUE UNIVERSELLE)

2024, dir. Matthew Rankin, Canada, 89 min.
In Persian and French with English subtitles / Format: Digital

In this charming, surreal, and snowy second feature from Matthew Rankin (**THE TWENTIETH CENTURY**), the official language of Canada is Farsi. Winner of the inaugural Directors’ Fortnight audience award at the Cannes Film Festival, **UNIVERSAL LANGUAGE** is a collection of interconnected storylines: two young girls are determined to melt money they’ve found frozen in the ice, a guide gives a modest and measured tour of Winnipeg, and a melancholy man (Rankin) returns home from Montreal to reunite with his family. Paying homage to the work of Abbas Kiarostami, Roy Andersson, and Guy Maddin (with a dash of Wes Anderson), **UNIVERSAL LANGUAGE** is a warm, witty portrait of human connection, never mind the cold. **Film Center exclusive.**

READ MORE
P. 31

The Worlds of Wiseman

Don’t let anyone ever tell you a Frederick Wiseman film is simple. Despite their matter-of-fact titles and just-the-facts descriptions, Wiseman’s documentaries are complicated, messy, demanding, rich, and always rewarding. Thirty-three of his films, using original 16mm negatives and sound elements, with materials personally reviewed and approved by Wiseman, have been recently restored in 4K. This January and February, the Film Center is proud to be the exclusive home for the Chicago premiere of the complete restored collection. Restorations made possible by Zipporah Films, the Library of Congress, Harvard Film Archive, DuArt Labs, and Goldcrest Post Production. All film in this series from the US and in English, unless otherwise noted. siskelfilmcenter.org/wiseman



WEDNESDAY, JANUARY 1, 6:00PM
LAW AND ORDER

1969, 81 min.

The Kansas City Police Department works in an area hard hit by violence during several 1968 race riots. “As relevant as ever.” (*Washington City Paper*)



WEDNESDAY, JANUARY 1, 8:00PM
HOSPITAL

1969, 84 min.

A document of the daily operations of New York City’s Metropolitan Hospital. “As open and revealing as a filmed experience has ever been.” (*The New Yorker*)



THURSDAY, JANUARY 2, 6:00PM
BASIC TRAINING

1971, 89 min.

A company of draftees and enlisted men go through nine weeks of training. “Wiseman uncovers human conditions in inhuman situations.” (*Variety*)



THURSDAY, JANUARY 2, 8:00PM
ESSENE

1972, 89 min.

A portrait of the personal daily lives at a Benedictine monastery. “Funny, pathetic, touching, absurd, moving.” (*The New York Times*)



FRIDAY, JANUARY 3, 5:15PM
JUVENILE COURT

1973, 144 min.

A document of the cases before the Memphis Juvenile Court. “Wiseman refuses to preach or even teach, but we learn, and are immeasurably enriched by the experience.” (*The Boston Globe*)



FRIDAY, JANUARY 3, 8:00PM
PRIMATE

1974, 105 min.

Scientists at the Yerkes Primate Research Center study the physical and mental development of primates. “Essentially about one set of primates who have power, using it against another who don’t.” (*The Guardian*)



MONDAY, JANUARY 6, 5:00PM
WELFARE

1975, 167 min. In English and Spanish with English subtitles.

A staggering profile of challenges within the welfare system. "At times it feels like the real-life, ensemble-cast version of a Kafka novel." (*Vox*)



TUESDAY, JANUARY 7, 6:00PM
MEAT

1976, 113 min.

An examination of America's largest feedlots and packing plants. "Wiseman's most visually lacerating documentary." (*The Village Voice*)



FRIDAY, JANUARY 10, 2:45PM
CANAL ZONE

1977, 174 min.

A chronicle of the operations and people who live and work in the Panama Canal Zone. "An ingenious cautionary tale." (*Time*)



SUNDAY, JANUARY 12, 10:00AM
SINAI FIELD MISSION

1978, 127 min.

A study of the technicians who operate the early warning system established to facilitate the disengagement between Egypt and Israel after the 1973 war. "A fascinating keyhole examination of an unusual facet of US institutions." (*Booklist*)



SUNDAY, JANUARY 12, 12:30PM
MANOEUVRE

1979, 115 min.

The various stages of training exercises of a US infantry tank company. "The only thing lacking is the smell of commingled sweat and exhaust." (*Time*)



SUNDAY, JANUARY 12, 3:00PM
MODEL

1980, 129 min.

Male and female models are followed as they work on television shows and the runway and pose for magazine covers. "A microcosm of the American life we have all more or less slavishly copied." (*The Guardian*)



FRIDAY, JANUARY 17, 5:30PM
THE STORE

1983, 120 min.

A window into the presentation, marketing, and selling of goods at the Neiman Marcus store and corporate headquarters in Dallas. "Will likely be of sociological importance for generations to come." (*The Christian Science Monitor*)



FRIDAY, JANUARY 17, 8:00PM
RACETRACK

1985, 114 min.

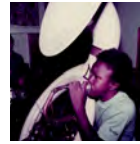
A document of the training and racing of thoroughbred horses at Belmont Race Track. "Makes all other movies about horse races look like a ride on a cute little merry-go-round." (*Chicago Tribune*)



MONDAY, JANUARY 20, 5:15PM
DEAF

1986, 164 min.

A chronicle of the communication methods used at the School for the Deaf at the Alabama Institute. "Never a word of narration, never a voice telling us what we are seeing, guiding our reactions, advising us how to feel." (*The Washington Post*)



MONDAY, JANUARY 20, 8:30PM
BLIND

1986, 133 min.

A document of the daily lives of students at the Alabama School for the Blind. "If a time capsule were prepared today for opening in a couple of hundred years, DEAF and BLIND would be an ideal choice for inclusion. There's no doubt that a society is reflected in its institutions." (*The New York Times*)



TUESDAY, JANUARY 21, 5:30PM
ADJUSTMENT & WORK

1986, 120 min.

An observation of evaluation and personal adjustment services to adults living with sensory disabilities. "A deeply moving experience—one containing more joy than heartbreak." (*Los Angeles Times*)



TUESDAY, JANUARY 21, 8:00PM
MULTI-HANDICAPPED

1986, 126 min.

A documentary of the day-to-day activities of persons living with disabilities, and their teachers and counselors at the Helen Keller School. "More rewards than can be found in a full season of standard documentaries." (*The New York Times*)



WEDNESDAY, JANUARY 22, 8:30PM
MISSILE

1987, 115 min.

A look at the 4315th Training Squadron of the Strategic Air Command at Vandenberg Air Force Base. "Wiseman continues his unique obsession to force viewers to experience—and reevaluate—American institutions at first hand." (*The Christian Science Monitor*)



THURSDAY, JANUARY 23, 6:00PM
CENTRAL PARK

1990, 176 min.

A film about New York City's Central Park, the ways people make use of it, and the challenges to maintain and preserve it. "One of the most accessible and salutary films ever made by Wiseman." (*The Washington Post*)



FRIDAY, JANUARY 24, 5:15PM
ASPEN

1991, 146 min.

An exploration, during the winter months, of the daily life of the people who work, live, and visit the town of Aspen, Colorado. "Glorious." (*The Washington Post*)



FRIDAY, JANUARY 24, 8:15PM
ZOO

1993, 130 min.

A document of the care for and maintenance of the animals and facilities at the Miami Zoo. "A brooding, poignant, poetic consideration of nothing less than the human condition." (*Chronicles*)



SATURDAY, JANUARY 25, 11:00AM
NEAR DEATH

1989, 358 min.

The relationships between families, doctors, and religious advisors are chronicled as they make decisions about terminally ill patients at Boston's Beth Israel Hospital. "Fearless." (*The New York Times*)

SEE ALSO
P. 11



SATURDAY, JANUARY 25, 5:15PM
HIGH SCHOOL

1968, 74 min.

An extraordinarily revealing portrait of the American education system, filmed at an urban high school in Philadelphia. "A wicked, brilliant documentary." (*Life*)



SATURDAY, JANUARY 25, 7:00PM
HIGH SCHOOL II

1994, 220 min.

A portrait of the Central Park East Secondary School, a successful alternative high school in New York's Spanish Harlem neighborhood. "Mr. Wiseman is now a master of the epic documentary." (*The New York Times*)



SUNDAY, JANUARY 26, 11:30AM
BALLET

1995, 170 min.

A profile of the American Ballet Theatre company as they rehearse and tour in Athens and Copenhagen. "An eloquent statement about the crucial role of art in bringing extra dimensions to our lives." (*The New York Times*)



WEDNESDAY, JANUARY 29, 5:30PM
LA COMÉDIE-FRANÇAISE

1996, USA, France, 223 min. In French with English subtitles

The first documentary about the oldest continuous theatrical repertory company in the world. "What emerges from this epic work is a rare glimpse into what makes theater theater and what makes film, in the right hands, an art." (*Boston Globe*)



THURSDAY, JANUARY 30, 6:00PM
PUBLIC HOUSING

1997, 195 min.

A document of life at the Ida B. Wells public housing development in Chicago. "You're liable to be thinking about it months afterward." (*Chicago Reader*)



SATURDAY, FEBRUARY 1, 2:15PM
BELFAST, MAINE

1999, 248 min.

In this extraordinary portrait of ordinary daily life in a port city, "Wiseman captures the town as if he were a cinematic Thornton Wilder." (*Boston Globe*)



SUNDAY, FEBRUARY 2, 1:15PM
DOMESTIC VIOLENCE

2001, 196 min.

An uncompromising document of police responses to domestic violence calls and a women and children's shelter in Tampa, Florida. "ten minutes into the film you'll be white-knuckled and unable to look away." (*The New York Times*)



SUNDAY, FEBRUARY 2, 5:15PM
DOMESTIC VIOLENCE 2

2002, 160 min.

A profile of the arraignment, misdemeanor, and injunction courts in Tampa, Florida. "A relentless exploration of a problem that seems horrifically common." (*The Valley Advocate*)



MONDAY, FEBRUARY 3, 6:15PM
THE LAST LETTER (LA DERNIERE LETTRE)

2002, France, 62 min. In French with English subtitles

A mother locked in a Jewish ghetto of an occupied Ukrainian town in 1941 revisits her life in a last letter to her son. "Quietly, decisively magnificent." (*Variety*)



WEDNESDAY, FEBRUARY 5, 5:30PM
STATE LEGISLATURE

2006, 217 min.

The achievements and limitations of the democratic process are explored in this document of the Idaho Legislature. "Every scene builds a profound, still-blossoming story about liberty and the democratic process." (*The Idaho Statesman*)

Settle In

Binge watching a television show or catching a double feature? Child's play. Prove your passion for pacing with four presentations that test the limits of runtimes, that lean into their length, and that invite you to Settle In. Ticket price listed in individual descriptions; tickets include bottomless popcorn and coffee, and bathroom and stretching breaks (feel free to bring a pillow). Ticket holders have the option to add a boxed lunch (\$15) to their experience (must be ordered at least 72 hours in advance of individual screenings) courtesy of our friends at Goddess And The Baker siskelfilmcenter.org/settlein



SATURDAY, JANUARY 4, 11:00AM HAPPY HOUR (HAPPĪ AWĀ)

2015, dir. Ryūsuke Hamaguchi, Japan, 317 min.
In Japanese with English subtitles

Ryūsuke Hamaguchi (DRIVE MY CAR, EVIL DOES NOT EXIST) brings his exceptional knack for exploring and exposing the latent drama in the seemingly routine to this chronicle of four 30-something female friends navigating their professional and personal lives in the seaside city of Kobe, Japan. When a sudden,

unexpected revelation creates a rift in their bond, each woman is compelled to reevaluate their relationships. HAPPY HOUR—which earned deserved accolades upon release, including a shared Golden Leopard at the Locarno Film Festival for its stars Sachie Tanaka, Hazuki Kikuchi, Maiko Mihara, and Rira Kawamura—introduced international audiences to Hamaguchi's deliberate, unhurried, and precisely observed style. Clocking in at just over five hours (our shortest presentation in the third edition of *Settle In*—a gentle film and runtime to ease you in!), HAPPY HOUR is compulsively watchable; no frame is irrelevant, no sequence indulgent. By including everyday moments that reflect a character's motivation, and by creating space for mundane interactions that are charged with possibility, Hamaguchi delivers a meditative, novelistic masterpiece. Admission is \$15 for Film Center members and \$30 for general audiences. Program contains two intermissions.

SATURDAY, JANUARY 11, 11:00AM GODFATHER PART I, THE GODFATHER PART II AND THE GODFATHER, CODA: THE DEATH OF MICHAEL CORLEONE

Committed *Settle In* audiences asked us: when will we do a trilogy? It felt fitting for our third year to welcome a trio into the endurance club, and what a set it is. In THE GODFATHER (1972, USA, 175 min. In English and Italian and Latin with English subtitles / Format: Digital), we are introduced to the young Michael Corleone

(Al Pacino), who, at first reluctant to get involved with his father Vito's (Marlon Brando) criminal enterprise, steps into power, despite great cost to his relationships and perhaps his very soul. THE GODFATHER PART II (1974, USA, 202 min. In English and Italian, Spanish, Latin, and Sicilian with English subtitles / Format: Digital), serves as both a sequel and a prequel to THE GODFATHER, picking up where the first installment left off, with Michael now the Don of the Corleone family; and providing the origin story of his father Vito (Robert De Niro). Expectations were high for THE GODFATHER PART III (1990, USA, 157 min. In English and Italian, German, Latin, and Persian with English subtitles), and reviews were dismissive, with critics quick to single out the performance of Coppola's daughter Sofia, who plays Mary, the naive daughter of the now elderly Michael. For *Settle In*, we present the 2020 reedit, THE GODFATHER, CODA: THE DEATH OF MICHAEL CORLEONE. When the trilogy's brutal, Shakespearian conclusion arrives, the tragedy of the Corleone family seems predestined and impossible to prevent, despite all the power, influence, and money in the world. Admission is \$20 for Film Center members and \$40 for general audiences. Program contains two intermissions.

Boxed lunches provided by:



SATURDAY, JANUARY 18, 11:00AM & SUNDAY, JANUARY 19, 11:00AM THE JOURNEY (RESAN)

1987, dir. Peter Watkins, Australia, Canada, Denmark, Finland, Italy, Japan, New Zealand, Soviet Union, Sweden, Norway, 873 min. In English and Norwegian, Japanese, Russian, German, Spanish, Gaelic, and French with English subtitles / Format: Digital

Though Peter Watkins' anti-nuclear arms opus THE JOURNEY premiered in 1987 at the Toronto International Film Festival and the Berlin Film Festival to positive response, the film was quickly met with resistance and hostility by media

executives (at a screening for the National Film Board of Canada, a producer yelled at the screen "what's all this about?!"), and thus overlooked and underscreened for decades. Filmed in 12 countries over three years, and structured in 90-minute segments, THE JOURNEY is a pacifist plea against nuclear war. Taking a simple approach that yields devastating results, Watkins interviews families and groups of people in Sweden, Canada, Australia, New Zealand, Soviet Union, Mexico, Japan, Scotland, Polynesia, Mozambique, Denmark, France, Norway, West Germany, and the United States about the state and consequences of the world arms race, and the effects, including some his subjects had experienced personally, of nuclear weapons. Critical of global government, media, and education, the film's concerns, reflected through the frank observations and responses of his interviewees, feel all the more grave in the 38 years since Watkins made THE JOURNEY. One of the longest non-experimental films ever made, clocking in at 14 hours and 33 minutes, THE JOURNEY is critical, vital viewing as we head into a likely tumultuous 2025 with ongoing wars in no fewer than five countries. Admission is \$35 for Film Center members and \$55 for general audiences and includes tickets to both days. Program includes two intermissions both days.



SATURDAY, JANUARY 25, 11:00AM NEAR DEATH

1989, dir. Frederick Wiseman, USA, 358 min.
In English / Format: 4K digital restoration

Settle In has never been an easy undertaking—watching films 300-800 minutes in length is sure to leave an impression (on your spine, at the very least), but the gallant cinephiles who take it on tend to stretch out and take it in stride. This film poses a weightier challenge. NEAR DEATH, presented as part of both *Settle In* and our *Worlds of Wiseman* series (p. 5-9), is, as Janet Maslin of *The New York Times* wrote upon its release, “less a viewing experience than a total immersion.”

Filmed over six weeks at the Medical Intensive Care Unit at Boston's Beth Israel Hospital, NEAR DEATH explores, with Wiseman's trademark steady gaze, the complex interrelationships between patients who are dying and their families and the doctors, nurses, hospital staff, and religious advisors of the hospital. This is not a gripping, fast-paced emergency room drama. Rather, Wiseman's film soberly observes the day-to-day functions of the unit: medical teams and loved ones discuss final, best choices for their terminally ill family members. Doctors tactfully, gently, share bad news. Nurses unflinchingly move bodies of the deceased from their hospital rooms to the morgue. A sobering and enlightening piece of cinema, Wiseman's lens reflects the miracle of life and the inevitability of death, and the individuals who bear witness to the passage between the two. As Maslin rightly exalted, “Those who see it will find themselves irrevocably altered by the experience.” Admission is \$15 for Film Center members and \$30 for general audiences. Program contains no intermissions.



Can we imagine a world without war? How many nations divided by religion and political ideology have fought for unity and lost? With the ongoing violence and widening conflict in the Middle East, three years after Russia declared war on Ukraine and 50 years since the end of the war in Vietnam, we still open our newspapers to images of the aftermath of violence and bloodshed. Cinema has a long history of depicting the drama of war. Rather than focusing on the battlefield, on which Hollywood has spawned plenty of movies, this series will examine the impact of war on the human psyche and feature films that tell stories of divided families, friends, and lovers; human resilience and solidarity when confronting oppression; resistance to occupation; and ultimately unity in the face of tragedy. Each film will be followed by a lecture, which will explore the impact of partitions, divided borders, territorial conflicts, violent uprisings, and civil war as they are played out in historical dramas, in an attempt to reflect critically yet objectively on current divisions around the globe. Presented in collaboration with the School of the Art Institute of Chicago's Art History, Theory, and Criticism department. Lecturer: Nora Annesley Taylor, Alsdorf Professor of South and Southeast Asian Art. Synopses by Annesley Taylor. siskelfilmcenter.org/shadowsofwar



TUESDAY, JANUARY 28, 6:00PM
EARTH

1998, dir. Deepa Mehta, India, Canada, 110 min. In English and Hindi with English subtitles / Format: Digital

Set in Lahore, Pakistan, during the 1947 partition of India, EARTH is a portrait of a family and their nanny torn apart by the religious divide following British colonial rule. EARTH is the second installment of Mehta's Elements trilogy, preceded by FIRE (1996) and WATER (2005).



TUESDAY, FEBRUARY 4, 6:00PM
WALTZ WITH BASHIR (VALS IM BASHIR)

2008, dir. Ari Folman, Israel, France, Germany, USA, Finland, Switzerland, Belgium, Australia, 90 min. In English and Hebrew, Arabic, and German with English subtitles / Format: 35mm

Combining classical music, realistic graphics, and surrealistic scenes, Ari Folman's animated WALTZ WITH BASHIR is based on his own experience as a soldier during the 1982 Lebanon War and the Sabra and Shatila massacre. Haunted by a recurrent nightmare, Folman recounts his memories of the massacre to a friend, and confronts his trauma. **Guest discussant: SAIC Visiting Assistant Professor of Art History Donato Loia.**



TUESDAY FEBRUARY 11, 6:00PM
NO MAN'S LAND

2001, dir. Danis Tanovic, France, Bosnia and Herzegovina, Italy, Belgium, UK, Slovenia, 98 min. In English and Bosnian, French, and Serbian with English subtitles / Format: 35mm

In the midst of the Bosnian War—two soldiers, a Boznik and a Bosnian Serb—are caught between their lines in a no man's land. Confounding the situation is a third soldier, a Boznik, who finds himself laying over a buried landmine. If he moves, the mine will explode.



TUESDAY, FEBRUARY 18, 6:00PM
AMERICAN SNIPER

2014, dir. Clint Eastwood, USA, 133 min. In English and Arabic with English subtitles / Format: 35mm

Chris Kyle was the deadliest marksman in US military history, with 255 kills from four tours in the Iraq War. Based on his memoir, AMERICAN SNIPER focuses on the toll that his military success had on his personal and family life.



TUESDAY, FEBRUARY 25, 6:00PM
20 DAYS IN MARIUPOL

2023, dir. Mstyslav Chernov, Ukraine, USA, 95 min. In English, Ukrainian and Russian with English subtitles / Format: Digital

War correspondent and photojournalist Mstyslav Chernov compiled footage collected with the team from PBS's Frontline and the Associated Press to tell the story of the 20 days spent with his colleagues in the besieged Ukrainian city of Mariupol during the first weeks of the full-scale Russian invasion of Ukraine in 2022.

Member Exclusive: 7-film and 7-popcorn Lecture Series ticket package available for \$45!

Coming in March, April, and May in Shadows of War: GOOD BYE, LENIN!; INCENDIES; 3000 NIGHTS; HUNGER; GODZILLA MINUS ONE; HIROSHIMA, MON AMOUR; THE MISSING PICTURE; BOWLING FOR COLUMBINE; and FORGETTING VIETNAM

The Architecture & Design Film Festival and Chicago Architecture Center, in collaboration with the Gene Siskel Film Center, present ADFF:CHICAGO 2025—an international festival highlighting films dedicated to the creative spirit of architecture and design. ADFF:CHICAGO 2025 presents nine programs at the Film Center celebrating films that combine a design focus with human stories, selected for a broad audience of architecture enthusiasts, design professionals, and all fans of nonfiction storytelling, with many screenings including filmmaker Q&As. Tickets \$15 for Film Center and Chicago Architecture Center members, \$20 for general audience siskelfilmcenter.org/adff



FRIDAY, JANUARY 31, 6:30PM
ARTHUR ERICKSON: BEAUTY BETWEEN THE LINES

2024, dirs. Ryan Mah, Danny Berish, Canada, 80 min. In English / Format: Digital

BEAUTY BETWEEN THE LINES explores the life and legacy of Arthur Erickson, a pioneering architect who achieved worldwide recognition and acclaim for his work throughout North America. Through interviews, archival footage, and a close look at his iconic architectural works, the film paints a nuanced portrait of Erickson. Uncovering the ways in which he broke through conventional boundaries, blending art, culture, and nature to redefine modern architecture, this is an exploration of a mind that transformed the spaces we inhabit.



FRIDAY, JANUARY 31, 8:30PM
DEPOT - REFLECTING BOIJMANS

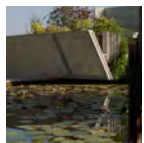
2023, dir. Sonia Herman Dolz, Netherlands, 83 min.
 In English and Dutch with English subtitles / Format: Digital

In 2019, a renovation forced Rotterdam's Museum Boijmans Van Beuningen to close its doors, making way for a new building—The Depot—to open across the road. Employing a mixture of archival footage of Boijmans and footage of the construction of The Depot, director Sonia Herman Dolz draws parallels between the past and the present while tracking two passionate visionaries—architect Winy Mass and museum director Sjarel Ex—as they work together to break down the old and construct the new.



SATURDAY, FEBRUARY 1, 1:00PM
THE HOUSE: 6 POINTS OF DEPARTURE AND THIS IS NOT A HOUSE

In THE HOUSE (2024, dir. Gregg Goggin, USA, 46 min. In English / Format: Digital) acclaimed architects Thom Mayne and Robin Donaldson, 30 years after its completion, return to a pivotal site in their careers: the Crawford House in Montecito, California, one of the world's most widely studied pieces of residential architecture. And, in THIS IS NOT A HOUSE, director Morgan Neville (2023, USA, 30 min. In English / Format: Digital), documents art collectors Bruce Heavin and Lynda Weinman's ambitious project to build their dream house.



SATURDAY, FEBRUARY 1, 3:15PM
THE PAVILION ON THE WATER (IL PADIGLIONE SULL'ACQUA)

2023, dirs. Stefano Croci, Silvia Siberini, Italy, 77 min.
 In Italian and Japanese with English subtitles / Format: Digital

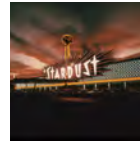
A cinematic journey into the world of Venetian architect Carlo Scarpa and his passion for Japanese culture. Japan, to Scarpa, was an inspirational universe. It was also the place where he died, at the height of his career, in 1978. Through the words of Japanese philosopher Ryosuke Ohashi, THE PAVILION ON THE WATER reflects on the beauty that brought together Scarpa's work and the Japanese traditional aesthetic.



SATURDAY, FEBRUARY 1, 5:30PM
SITTING STILL

2024, dir. Gina Angelone, USA, 90 min. In English / Format: Digital

Laurie Olin is responsible for many of the most iconic public spaces in the country, including the Getty Center Gardens, Columbus Circle, Bryant Park, and Independence Mall. SITTING STILL portrays this urban warrior and his profoundly social vision. A portrait of an artist told through a prism of concerns that have defined his life's work: urbanization and a lost connection to nature and the grave importance of humanity in design.



SATURDAY, FEBRUARY 1, 7:45PM
STARDUST: THE STORY OF ROBERT VENTURI AND DENISE SCOTT BROWN

2024, dir. Jim Venturi, USA, 82 min. In English / Format: Digital

Filed over a decade by their son, two of the most revered architects of the last century look back at a partnership and love affair of more than half a century. These innovators, always out of step with the architectural establishment, revolutionized the practice of architecture through their buildings and writings. This portrait documents how—from their most famous building, the Sainsbury Wing of the National Gallery, to Venturi's influential book, *Complexity and Contradiction*—together Robert and Denise changed the course of architecture forever.



SUNDAY, FEBRUARY 2, 1:00PM
LIVING TOGETHER: THE STORY OF DE WARREN (SAMENWONEN: HET VERHAAL VAN DE WARREN)

2023, dir. Sam van Zoest, Netherlands, 75 min.
 In English and Dutch with English subtitles / Format: Digital

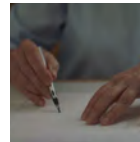
LIVING TOGETHER chronicles the journey of a group of young pioneers as they create a housing cooperative built on the principles of sustainability, community, and affordability. The film follows their evolution from their origins, and ultimately to the realization of De Warren—a groundbreaking housing cooperative. Followed by WHERE WE GROW OLDER (2023, dir. Daniel Schwartz, Canada, 30 min. In English and Spanish with English subtitles / Format: Digital), which questions the role of urban design and politics and asks: where will you live as you age?



SUNDAY, FEBRUARY 2, 3:15PM
GREEN OVER GRAY: EMILIO AMBASZ

2024, dirs. Francesca Molteni, Mattia Colombo, Italy, 55 min.
 In English and Italian with English subtitles / Format: Digital

GREEN OVER GRAY explores the green architecture revolution through the seminal projects of Emilio Ambasz, a pioneer in the debate on climate impact. For 40 years, Ambasz has reimagined the relationship between humans and the natural world. Featuring exclusive interviews with Tadao Ando and Kengo Kuma, GREEN OVER GRAY highlights the importance of emotionally resonant architecture, capable of improving daily life while also addressing urban and climate challenges.



SUNDAY, FEBRUARY 2, 5:00PM
ADA: MY MOTHER THE ARCHITECT

2024, dir. Yael Melamede, Israel, USA, 82 min.
 In English and Hebrew with English subtitles / Format: Digital

Ada Karmi-Melamede is one of the most accomplished female architects in the world, but very little is known about her outside her home country of Israel. ADA: MY MOTHER THE ARCHITECT is a portrait of an extraordinary woman, directed by her daughter. A true pioneer who was forced to make impossible choices, Ada designed the acclaimed Supreme Court building in Jerusalem, the Ben Gurion Airport, and civic institutions around Israel. ADA: MY MOTHER THE ARCHITECT profiles an artist deeply tested by the realities of career and motherhood.

Festival of Films from IRAN

For the 36th year of our Festival of Films from Iran, we're taking the opportunity to look back at some of the highlights of Iranian cinema we've presented at the Film Center—during the festival and year round—in the last 36 years. The festival began in 1989, 10 years after the Iranian Revolution (and in the year that marked the death of Ayatollah Khomeini) spearheaded by the Film Center's then Director of Programming Barbara Scharres, supported by Associate Director of Programming Martin Rubin, with contribution from Alissa Simon (Barbara and Alissa are quoted in the synopses below), and with consistent support since its inception from Mehrnaz Saeed-Vafa. As the Festival of Films from Iran gears up to conclude its third decade, we're nostalgic for these momentous years of this groundbreaking festival and of a selection of the films that have defined the last 36 years of Iranian cinema. In an ever-shifting cinematic landscape, and in a volatile time for Iran, we look back in homage, while simultaneously looking forward in anticipation.

siskelfilmcenter.org/iran



FRIDAY, FEBRUARY 7, 8:30PM CLOSE UP (NEMA-YE NAZDIK)

1990, dir. Abbas Kiarostami, Iran, 98 min.
In Persian and Azerbaijani with English subtitles / Format: **35mm**

Kiarostami uses real-life events as the basis for a stunning, multilayered investigation into cinema and identity. Blurring the line between documentary and fiction, CLOSE UP tells the story of Hossein Sabzian, who impersonates Iranian filmmaker Mohsen Makhmalbaf to deceive a family into believing he is directing a

movie, and that they will be the stars. As Sabzian's story unfolds, Kiarostami weaves real footage with reenactments (using the real family members as actors, now, in a poetic move, indeed in a film). A revealing mediation on the intersection of life and art, CLOSE UP is arguably Kiarostami's most revered title; and the filmmaker is arguably one our most revered: his work graces the Film Center screens on an almost-yearly basis.



SATURDAY, FEBRUARY 8, 12:00PM LEILA

1997, dir. Dariush Mehrjui, Iran, 102 min.
In Persian with English subtitles / Format: Digital

Dariush Mehrjui (1939–2023), whose 1969 film THE COW is considered the first film of the Iranian New Wave, has been celebrated at the Festival of Films from Iran throughout the years, attending in person at the 19th festival, and the 8th, with his celebrated 1998 film LEILA. Writing about the film for that year's

festival, Alissa Simon wrote, "A good-looking melodrama about the problems a young upper-class couple face when the wife finds she is infertile and her husband is forced by his mother into taking a second wife. An intellectual who has always pushed the limits of acceptable subject matter, Mehrjui is among Iran's foremost makers of sophisticated, adult-centered dramas."



SATURDAY, FEBRUARY 8, 8:00PM CHILDREN OF HEAVEN (BACHEHA-YE ASEMAN)

1997, dir. Majid Majidi, Iran, 89 min.
In Persian with English subtitles / Format: Digital

Shot in some of Tehran's poorest neighborhoods, Majid Majidi took a documentary-like approach to tell the story of brother Ali and sister Zahra who, after they lose Zahra's only pair of shoes, devise a scheme to keep the loss from their parents until they

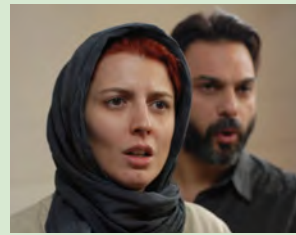
can acquire a new pair. Nominated for the Academy Award for Best International Feature Film, CHILDREN OF HEAVEN, with its tender but never treacly performances from its child performers, uses a simple story of sibling love and sacrifice to create a world that, as *Filmspotting's* Josh Larsen declared, "feels as big as the universe."



SUNDAY, FEBRUARY 9, 5:30PM PERSEPOLIS

2007, dirs. Marjane Satrapi, Vincent Paronnaud, France, USA, 86 min. In English and French, Persian, and German with English subtitles / Format: **35mm**

Set during and after the Islamic Revolution in Iran, this exuberant adaptation of Marjane Satrapi's graphic novel follows the coming-of-age story of Marjane. As she grows older, she navigates the challenges of exile, cultural conflict, and her own identity while embracing her rebellious spirit. Presented in 2017 as part of our *Making 'Em Move: A History of Animation Lecture Series*, PERSEPOLIS blends humor, tragedy, and social commentary to deliver a striking portrait of the complexities of growing up.



MONDAY, FEBRUARY 10, 5:45PM A SEPARATION (JODAEIYE NADER AZ SIMIN)

2011, dir. Asghar Farhadi, Iran, France, Australia, 123 min.
In Persian with English subtitles / Format: **35mm**

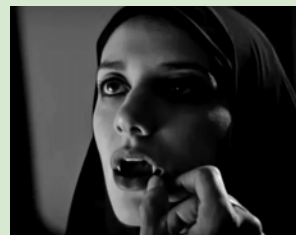
Presented originally at the Film Center in 2011, A SEPARATION, which won the Academy Award for Best International Feature Film, followed a tradition of the Film Center showcasing Farhadi's work. When first presented, Barbara Scharres wrote, "A SEPARATION is a deftly plotted drama in which small evasions and white lies yield devastating consequences when two families of differing classes clash over seemingly irreparable wrongs. A couple seeks a divorce so that she may emigrate with their young daughter, but, with the divorce denied, they separate. An escalating series of disasters grows from the husband's fateful decision to hire the wife of an unemployed shoemaker as the caregiver for his elderly Alzheimer's-stricken father."



MONDAY, FEBRUARY 10, 8:15PM MANUSCRIPTS DON'T BURN (DAST-NEVESHTEHAA NEMISOOSAND)

2013, dir. Mohammad Rasoulof, Iran, 125 min.
In Persian with English subtitles / Format: Digital

When THE SEED OF THE SACRED FILM premiered at the Cannes Film Festival last May, Mohammad Rasoulof's attendance at the screening was miraculous, as he had fled Iran to be there, after intense interrogation by Iranian authorities. An artist who has faced significant censorship, MANUSCRIPTS DON'T BURN was first presented at our 25th Festival of Films from Iran, when Barbara Scharres wrote, "Laboring under a 20-year ban from filmmaking, director Rasoulof takes a dangerous step with this fictional yet fact-based political thriller steeped in darkest absurdity, as devoutly religious government thugs persecute two writers in pursuit of the galleys of a damning book."



TUESDAY, FEBRUARY 11, 6:15PM A GIRL WALKS HOME ALONE AT NIGHT

2014, dir. Ana Lily Amirpour, USA, 101 min.
In Persian with English subtitles / Format: Digital

Fortuitously, though Ana Lily Amirpour's hit feature debut was not presented during our 25th Festival of Films from Iran in February 2015, it had played the month prior, and was so popular that it was brought back to the Film Center for an encore run during the festival. Writing about the film, Barbara Scharres wrote, "Iranian American director Amirpour emerges as a full-blown auteur in this spookily sumptuous vampire tale set in a dusty ghost town crawling with low-life losers who just happen to speak Persian. James Dean-styled hunk Arash has a cat for a sidekick and the hottest wheels in town until the drug dealer takes the keys. The Girl, a nocturnal specter in a long black chador, considers her options. Love bites."



TUESDAY, FEBRUARY 11, 8:30PM

TAXI

2015, dir. Jafar Panahi, Iran, 82 min. In Persian with English subtitles / Format: Digital

One of the most popular films presented at the Film Center in 2015 (released outside of the Festival of Films from Iran timing, but in the spirit of the festival), TAXI, like Jafar Panahi's THIS IS NOT A FILM (2011) and NO BEARS (2022), has smacked against but never crumbled under a repressive regime's efforts of suppression. The resourceful director, still laboring under a 20-year ban on filmmaking, mounted surveillance cameras on the dashboard of a taxi of which he is the driver. Blurring the line between fact and fiction, Panahi picks up a series of passengers, all of whom have a universe of opinions and perspectives on life in Tehran.



WEDNESDAY, FEBRUARY 12, 8:30PM

**STARLESS DREAMS
(ROYAHAYE DAME SOBH)**

2016, dir. Mehrdad Oskouei, Iran, 76 min.

In Persian with English subtitles / Format: Digital

In this empathetic documentary set in a juvenile detention center for teenage girls on the outskirts of Tehran, Mehrdad Oskouei (THE OTHER SIDE OF THE BURKA, presented at the Film Center in 2006) follows seven inmates, all of whom have committed

serious crimes, from robbery to homicide and drug possession. Through interviews and observational footage, Oskouei documents her subjects as they reflect on their crimes and share their hopes for the future. Despite the harshness of their surroundings—and the dangers outside the prison walls—the film captures the joys they experience together as young women. Oskouei, one of Iran's most prominent filmmakers, spent seven years securing access to the facility, and delivers an unforgettable portrayal of innocence lost and found.



THURSDAY, FEBRUARY 13, 8:30PM

HIT THE ROAD (JADDEH KHAKI)

2021, dir. Panah Panahi, Iran, 93 min.

In English and Persian with English subtitles / Format: Digital

We close this year's festival with a title new to our screens, as HIT THE ROAD received a small theatrical release in 2021, when theaters were still recovering from the pandemic (and our Festival of Films from Iran did not return until 2023). In Panah Panahi's (son of Jafar Panahi) charming, sharp-witted road-trip movie, a

family of four—two middle-aged parents, their grown son, and their energetic six-year-old—drive across the Iranian countryside. On the drive they bond and bicker about the past, about their fears for the future, and over their dog. When the purpose of their journey is revealed, it hits you with an emotional wallop.

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GENE SISKEL FILM CENTER

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PERSISTENCE OF MEMORY

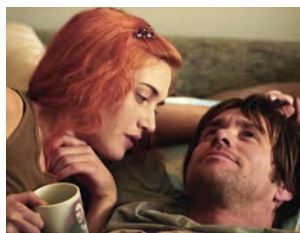
Who we are today is shaped by our past (our childhood, good or bad; what we had for lunch, good or bad). But, as we likely can all admit, our memories are fallible, so what is the definitive narrative of our lives? With Persistence of Memory, we present 10 films (poetically, all quite memorable) that explore recollection, unreliable narrators and amnesiac protagonists, ghosts real and imagined, the way others remember us (ouch), and the coming to terms with the fact that, as much as we try to hold on to them, as time passes, our memories shift and slip away. siskelfilmcenter.org/persistenceofmemory



**FRIDAY, FEBRUARY 14, 6:15PM
& WEDNESDAY, FEBRUARY 26, 6:00PM
RASHOMON**

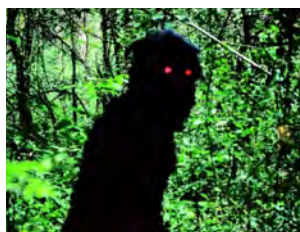
1950, dir. Akira Kurosawa, Japan, 88 min.
In Japanese with English subtitles / Format: **35mm**

"We all want to forget something, so we tell stories. It's easier that way." In Akira Kurosawa's landmark film—which introduced many Western audiences to Japanese cinema (and to the superb actor Toshiro Mifune, Kurosawa's longtime collaborator) and for which the "Rashomon effect" is named—under a downpour, three people: a priest, a woodcutter, and a commoner, recount their perspectives of a terrible crime. Kurosawa's mastery is on full display, as he achieves a rhythmic, hypnotic pace to tell a story of truth, memory, and morality. RASHOMON is essential viewing and some of the best 88 minutes ever projected on screen.



**FRIDAY, FEBRUARY 14, 8:15PM
& MONDAY, FEBRUARY 17, 8:00PM
ETERNAL SUNSHINE OF THE SPOTLESS MIND**
2004, dir. Michel Gondry, USA, 108 min. In English / Format: **35mm**

In the enduringly excellent ETERNAL SUNSHINE OF THE SPOTLESS MIND, Joel (Jim Carrey) is heartbroken when he discovers his ex-girlfriend Clementine (Kate Winslet) has had her memories of their relationship erased. Desperate, he undergoes the same procedure, during which his memories of Clementine—the good, the bad, the ugly—fight to endure. Written by Charlie Kaufman (who won an Academy Award for Best Original Screenplay) and directed by the visionary Michel Gondry, who uses practical effects, handheld camerawork, and non-linear editing, to deliver a melancholic, sci-fi, rom-com masterpiece about how we're destined to find, and hurt, the ones we love.



**SATURDAY, FEBRUARY 15, 3:30PM
& WEDNESDAY, FEBRUARY 26, 8:00PM
UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES
(LOONG BOONMEE RALEUK CHAT)**

2010, dir. Apichatpong Weerasethakul
Thailand, UK, France, Germany, Spain, Netherlands, 114 min.
In Thai, French, and Lao with English subtitles / Format: Digital

In slow-cinema master Apichatpong Weerasethakul's (SAIC MFA 1998, HON 2011) Palme d'Or winner, Uncle Boonmee, dying of acute kidney failure, is visited by the ghost of his deceased wife, and his long-lost son returns home in a non-human form. With hushed beauty and delicate restraint, Weerasethakul contemplates the liminal space between life and death, the legacies we leave behind, and fantasies of reincarnation. Also, there is a talking catfish. An ethereal and intoxicating big-screen experience, UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES is a film that permeates. Let it unfold and surround you, and you'll never forget it.



**SATURDAY, FEBRUARY 15, 6:00PM
& MONDAY, FEBRUARY 17, 6:00PM
DISTANT VOICES, STILL LIVES**
1988, dir. Terence Davies, UK, West Germany, 84 min.
In English / Format: Digital

Loosely based on the late Terence Davies' (A QUIET PASSION) own upbringing, this marvelous reminiscence (and extraordinarily, Davies' feature debut) is rightly considered a triumph of British cinema. Adult siblings Maisie and Tony, along with their mother, gather for their sister Eileen's wedding. The joyous reunion evokes flashbacks illustrating that the family was not always happy, living under the monstrous rule of their abusive father (Pete Postlethwaite, in a career-best performance). Structured in two parts, Davies explores the dark corners of memory, using music as connective tissue to recount the beauty and heartbreak of a family in this shatteringly beautiful, but never sentimental film. Restoration courtesy of the British Film Institute.



**SATURDAY, FEBRUARY 15, 8:00PM
& WEDNESDAY, FEBRUARY 19, 6:00PM
MEMENTO**
2000, dir. Christopher Nolan, USA, 118 min. In English / Format: **35mm**

A neo-noir tour de force, Christopher Nolan's MEMENTO is a labyrinthian puzzle box—if you've seen it once, you've just scratched the surface. Leonard Shelby (Guy Pearce, always exceptional) is a man suffering from short-term memory loss. Determined to find the person responsible for his wife's death, he uses Polaroid photographs, tattoos, and notes to track clues. MEMENTO uses two intertwining narratives (one starting at the beginning, one at the end) to tell the story, plunging the audience into Leonard's fragmented memory and underscoring the fallibility of memory itself. As Leonard says, "Memory's unreliable. Memory's not perfect; it's not even that good." Print provided by the Library of Congress.



**SUNDAY, FEBRUARY 16, 12:00PM
& THURSDAY, FEBRUARY 20, 8:30PM
WILD STRAWBERRIES (SMULTRONSTÄLLET)**
1957, dir. Ingmar Bergman, Sweden, 92 min.
In Swedish and Latin with English subtitles / Format: **35mm**

The distinguished and cantankerous septuagenarian professor Isak Borg (Swedish director and actor Victor Sjöström, in his magnificent final performance) travels from Stockholm to Lund with his pregnant daughter-in-law to receive an honorary degree. Along the way, through flashbacks and fantasies, reveries, and remembrances, Borg is forced to face his past and come to terms with his loneliness and the emotional fractures within his family. A poignant and profound exploration of aging, death, and legacy, WILD STRAWBERRIES suggests that when we allow ourselves to remember the past, we can connect all the more deeply with the present.



**SUNDAY, FEBRUARY 16, 2:00PM
& SATURDAY, FEBRUARY 22, 7:00PM
MIRROR (ZERKALO)**
1975, dir. Andrei Tarkovsky, Soviet Union, 107 min.
In Russian and Spanish with English subtitles / Format: Digital

What Tarkovsky film doesn't have at least a little something to do with memory? In MIRROR, the memories and dreams of the dying Soviet poet Aleksei are spun into a meditative, nonlinear narrative as he reflects on his childhood, his relationship with his mother, and his marriage. Tarkovsky weaves together loosely related vignettes and Soviet newsreels and employs radical shifts in texture and color to explore one man's memories, but also the universality of memory—how it can be elusive and fallible, haunt us or comfort us. An exploration of the human experience and a visual feast, MIRROR is a rich, rewarding cinematic poem.



**SUNDAY, FEBRUARY 16, 4:15PM & FRIDAY, FEBRUARY 21, 4:00PM
LAST YEAR AT MARIENBAD (L'ANNÉE DERNIÈRE À MARIENBAD)**

1961, dir. Alain Resnais, France, Italy, 94 min. In French with English subtitles / Format: **4K digital restoration**

In the halls of an opulent hotel, the past and the present melt into one another when a man (Giorgio Albertazzi) approaches a woman (Delphine Seyrig, draped in Chanel) and declares they met the year before and had an affair. She insists they did not. A defining work of the French New Wave, LAST YEAR AT MARIENBAD is all at once a surreal fever dream, a ghost story, a puzzle box, and the cinematic equivalent of a word that is on the tip of your tongue. When it premiered, *The New York Times* critic Bosley Crowther advised, “It may grip you with a strange enchantment, it may twist your wits into a snarl, it may leave your mind and senses toddling vaguely in the regions in between.”



**SUNDAY, FEBRUARY 16, 6:15PM
& WEDNESDAY, FEBRUARY 19, 8:30PM
THE MAN WITHOUT A PAST
(MIES VAILLA MENNEISYYTTÄ)**

2002, dir. Aki Kaurismäki, Finland, Germany, France, 97 min.
In Finnish with English subtitles / Format: Digital

A man, M, arrives in Helsinki, gets mugged, loses his memory, and has to start his life over from scratch. Critically adored (Roger Ebert wrote, “At the end, I felt a deep but indefinable

contentment.”), THE MAN WITHOUT A PAST has everything audiences have come to expect and want from an Aki Kaurismäki film: deadpan comedy, Finnish rock music, outcasts and ordinary people in extraordinary situations, and—of course—a great dog (winner of the coveted “Palme Dog” at the 2002 Cannes Film Festival). As with his beloved 2023 film FALLEN LEAVES, Kaurismäki deftly finds hope in a world that on its face seems hopeless, and treats his characters, even when they lose their way, with great respect. *Film provided by the Finnish Film Foundation.*



**FRIDAY, FEBRUARY 21, 8:15PM
& SUNDAY, FEBRUARY 23, 5:00PM
VERTIGO**

1958, dir. Alfred Hitchcock, USA, 128 min.
In English / Format: **4K digital restoration**

In Alfred Hitchcock’s grief-soaked thriller, a wrung-out James Stewart is Scottie Ferguson, a San Francisco detective suffering from PTSD and a case of vertigo. When he falls, pun intended, for Madeleine (a smoldering Kim Novak), a woman he’s been hired to

tail, he falls again, this time into a web of deception that will push him to the brink of madness. An unsettling and unrivaled portrait of obsession and identity (and the inspiration of perpetual essays about the male gaze), VERTIGO, considered by many to be Hitchcock’s masterpiece, is a dizzying portrait of a man haunted by his past.

CONVERSATIONS AT THE EDGE

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Conversations at the Edge (CATE) is our award-winning series for innovative media art. Featuring screenings, performances, and talks, CATE’s programming grows out of a unique partnership between SAIC’s Department of Film, Video, New Media, and Animation, Video Data Bank, and the Film Center. Organized by Amy Beste, Director of Public Programs at SAIC. siskelfilmcenter.org/conversations-edge

CATE events are presented with real-time captions (CART). For additional accessibility requests, please write cate@saic.edu.



**THURSDAY, FEBRUARY 13, 6:00PM
BOYS AND MEN**

2015–2023, Belgium, Canada, France, Japan, USA, 75 min. In multiple languages with English subtitles / Format: Digital

Moving far beyond the confines of the manosphere, BOYS AND MEN delves into the shifting and often treacherous terrain of masculinity through a selection of films by award-winning contemporary animators, including James Duesing, Gabriel Harel, Elizabeth Hobbs (pictured), Jinkyu Jeon, and others. Featuring an array of techniques—from stop-motion and pixelation to hand-painted and AI-generated imagery—these expressive, incisive, and occasionally darkly funny works explore themes of belonging, desire, power, and grief. *Dialogue: Participating artists.*

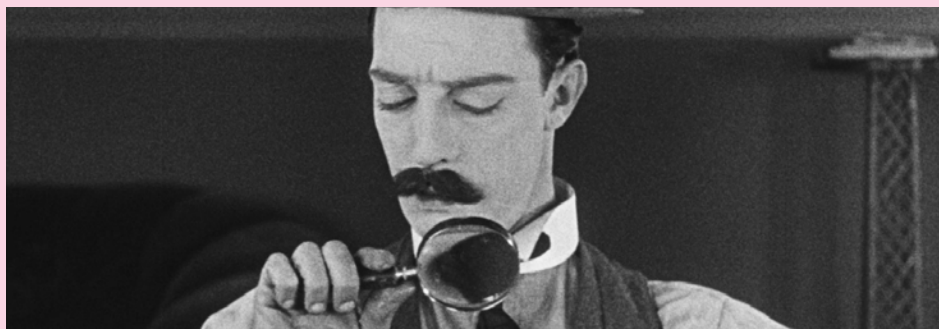


**THURSDAY, FEBRUARY 27, 6:00PM
AN EVENING WITH ANAHITA GHAZVINIZADEH**

1963–2023, Canada, Iran, USA, 79 min. In English, Arabic, and Farsi with English subtitles / Format: Digital

Iranian filmmaker Anahita Ghazvinizadeh is celebrated for her finely crafted character studies, which often feature non-professional actors in stories of young people facing uncertainty and change. In her latest work, MY LIFE IS WIND (A LETTER), Ghazvinizadeh follows Myriam, a war refugee newly resettled in Iowa. As Myriam navigates her unfamiliar surroundings, she channels her grief into a letter to the grandmother she had to leave behind. Ghazvinizadeh presents her short film alongside a selection of works by artists whose sensibilities resonate with her own. *Dialogue: Anahita Ghazvinizadeh.*

MYSTERY MOVIE MONDAYS



MONDAY, JANUARY 13, 6:00PM & MONDAY, FEBRUARY 10, 6:00PM

Peer into the unknown, embrace the ambiguity, and show up to the Film Center for a screening that is entirely, absolutely, and completely “to be announced”—quite literally the moment the lights go down. Starting the week prior to each screening, we’ll drop hints via social media and on our website: year of release, runtime, genre, maybe even a cast member or two if we’re feeling generous. Feel free to guess, but we’re not telling, at least not until showtime. Feeling lucky? Drop your guess in our Mystery Movie Monday box at concessions. One right guesser will win a prize pack with two complimentary tickets plus popcorn and drink vouchers for your next visit to the Film Center. No refunds, no spoiling the surprise, and—hopefully—no booing.

National Theatre Live

\$8 for Film Center Members; \$16 for general audience.

siskelfilmcenter.org/ntl



SATURDAY, JANUARY 25, 2:00PM & SUNDAY, JANUARY 26, 2:00PM PRIMA FACIE

2022, dir. Justin Martin, UK, 120 min. In English / Format: Digital

Back by very popular demand! Tessa (Jodie Comer, in an Olivier and Tony Award-winning performance) is a young, brilliant barrister. She has worked her way up from working class origins to be at the top of her game: defending, cross examining, and winning. An unexpected event forces her to confront the lines where the patriarchal power of the law, burden of proof, and morals diverge. A solo tour de force, PRIMA FACIE takes us to the heart of where emotion and experience collide with the rules of the game. (NTL)

SATURDAY, FEBRUARY 22, 2:00PM & SUNDAY, FEBRUARY 23, 2:00PM THE IMPORTANCE OF BEING EARNEST

2024, dir. Max Webster, UK, 180 min. In English / Format: Digital

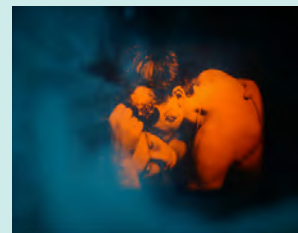
While assuming the role of a dutiful guardian in the country, Jack lets loose in town under a false identity. Meanwhile, his friend Algy adopts a similar facade. Hoping to impress two eligible ladies, the gentlemen find themselves caught in a web of lies they must carefully navigate. Max Webster directs this joyful reimagining of Oscar Wilde’s most celebrated comedy of identity, impersonation, and romance, filmed live from the National Theatre in London. (NTL)



SPECIAL EVENTS & PARTNER PROGRAMS

OFF CENTER

OFF CENTER is a basement. OFF CENTER is a backyard. OFF CENTER is a place to come hang and experience weird films together in the spirit of DIY filmmaking and the microcinema. Programmed by Michael Wawzenek. siskelfilmcenter.org/offcenter



MONDAY, JANUARY 27, 6:00PM OFF CENTER: CHRISTMAS ON EARTH (X2)

1963, dir. Barbara Rubin, USA, 60 min. Format: 16mm

Barbara Rubin’s legendarily transgressive CHRISTMAS ON EARTH will be presented as it was meant to be seen: on two 16mm projectors running simultaneously, with one reel of the film projected smaller, centered, and superimposed on top of the second reel which fills the screen. The film will be accompanied by music that would have been found on AM rock radio in 1963 and color gels will be alternated in front of the projectors. After the film finishes, there will be a short intermission after which the film will be screened a second time with the reels swapped, and with live radio as the soundtrack.



MONDAY, FEBRUARY 24, 6:00PM OFF CENTER: LOST BOYS, STOLEN TRUCKS

2017–2024, dirs. Auden Lincoln-Vogel, Philip Rabalais USA, 90 min. In English / Format: Digital

New experimental narrative short films from Iowa! Auden Lincoln-Vogel and Philip Rabalais visit the Film Center to present recent work made on shoestring budgets using whatever they can get their hands on, including miniDV tapes and decades-old, expired 16mm film. These films explore the dynamics of male friendship (and enmity) while centering trucks as objects of desire and anxiety, as vehicles of escape and destruction. Featuring the Chicago premieres of DREAM BOY, BILL AND JOE GO DUCK HUNTING, MOONROOF, and CRIME FILM. *Filmmakers in attendance for live performance.*



WEDNESDAY, JANUARY 22, 5:30PM JOHNNY GUITAR AND IN DREAMS BEGIN RESPONSIBILITIES: A JONATHAN ROSENBAUM READER

Film critic and scholar Jonathan Rosenbaum has been an indomitable presence in the Chicago film community for decades, and a presence at the Film Center, teaching our Lecture Series and sitting in our audience, for just as long.

Join him for a screening of JOHNNY GUITAR (1954, dir. Nicholas Ray, USA, 110 min. In English / Format: Digital), followed by a discussion of his new book, *In Dreams Begin Responsibilities: A Jonathan Rosenbaum Reader*. Admission is \$40 for Film Center members, \$50 for general audiences and includes a signed copy of *In Dreams Begin Responsibilities*.





SUNDAY, JANUARY 5, 5:30PM
CHICAGO PALESTINE FILM FESTIVAL PRESENTS FROM GROUND ZERO
 2024, dir. Rashid Masharawi, Palestine, France, Qatar, Jordan, 115 min. In Arabic with English subtitles / Format: Digital

FROM GROUND ZERO is a compelling project that brings together 22 short films created by talented filmmakers from Gaza. Launched by Rashid Masharawi, a renowned Palestinian filmmaker, the initiative was born against the backdrop of conflict and aims to provide a platform for young artists to express themselves through their craft. Each film, ranging in length from three to six minutes, presents a unique perspective on the current reality in Gaza. The project captures the diverse experiences of life in the Palestinian enclave, including the challenges, tragedies, and moments of resilience faced by its people. Using a mix of genres including fiction, documentary, docu-fiction, animation, and experimental cinema, FROM GROUND ZERO presents a rich diversity of stories that reflect the sorrow, joy, and hope inherent in Gazan life. Despite the harsh filming conditions, Gaza's vibrant artistic scene shines through this collection, offering an intimate and powerful portrait of daily life and the enduring spirit of its people. (CPFF)



SUNDAY, JANUARY 26, 6:30PM
CHICAGO PALESTINE FILM FESTIVAL PRESENTS LIFE IS BEAUTIFUL
 2024, dir. Mohamed Jabaly, 97 min. Norway, Palestine, Qatar
 In English, Arabic, and Norwegian with English subtitles / Format: Digital

Exiled above the arctic circle in Norway and refusing to accept the boundaries imposed by international politics and rigid bureaucracy, Palestinian filmmaker Mohamed Jabaly insists on telling heartfelt stories from his hometown Gaza. Despite his statelessness and having only limited connection to his family abroad, he manages to channel support from friends and his own creativity, adhering to his motto LIFE IS BEAUTIFUL. And throughout it all, he fights for his rights with integrity, community, and a smile for the world. (CPFF)



FRIDAY, FEBRUARY 7, 6:00PM, SATURDAY, FEBRUARY 8, 2:30PM, & SUNDAY, FEBRUARY 9, 3:00PM
TIME PASSAGES
 2024, dir. Kyle Henry, USA, 86 min In English / Format: Digital

A pandemic rages around the globe. In the final months of his mother Elaine's late-stage dementia, gay filmmaker Kyle Henry uses his extensive family archive to travel back in time, exploring the complicated bonds of identity, history, and belonging in his large Texas family. Charting Elaine's promising early life through her years of motherhood and self-sacrifice, finally tracing their relationship to its inevitable end, TIME PASSAGES playfully explores Kyle's conflicting feelings of love, grief, guilt, and helplessness. Beneath the Kodachrome smiles and grainy Super-8 home movies lie the difficult truths that so many families hide. With their unearthing, TIME PASSAGES becomes a memento mori: a testament to love, legacy, and the things that carry us through life's most challenging times. *Dialogue: director Kyle Henry and additional guests to be announced.*



WEDNESDAY, FEBRUARY 12, 6:00PM
BEST OF BLACK HARVEST

2024, dirs. various, USA, Haiti, 82 min. In English and Haitian Creole with English subtitles / Format: Digital

Join us for a program of cinematic excellence as we celebrate the BEST OF BLACK HARVEST, a diverse selection of short films that all took home accolades at the 30th Black Harvest Film Festival, presented by the Gene Siskel Film Center in November 2024. These intimate, bold, and evocative stories showcase the beauty and brilliance of the Black diaspora and set the standard for our cornerstone festival. Program: DREAMS LIKE PAPER BOATS (Best Short, Richard and Ellen Sandor Family Foundation Prize: dir. Samuel Frantz Suffren, 19 min.), HAIR CARE (Honorable Mention, dir. Fatima Wardy, 12 min.), EBONY (Honorable Mention, dir. Sean-Josahi Brown, 20 min., pictured), DYING LAUGHING (Audience Favorite, Dirty 30s Program, dir. Tyler Young, 15 min.), LIFE IN MY EYES (Sergio Mims Prize for Excellence in Black Filmmaking, dir. Marshall Gibson, 16 min.)

Gene Siskel Film Center
2024 Year In Review

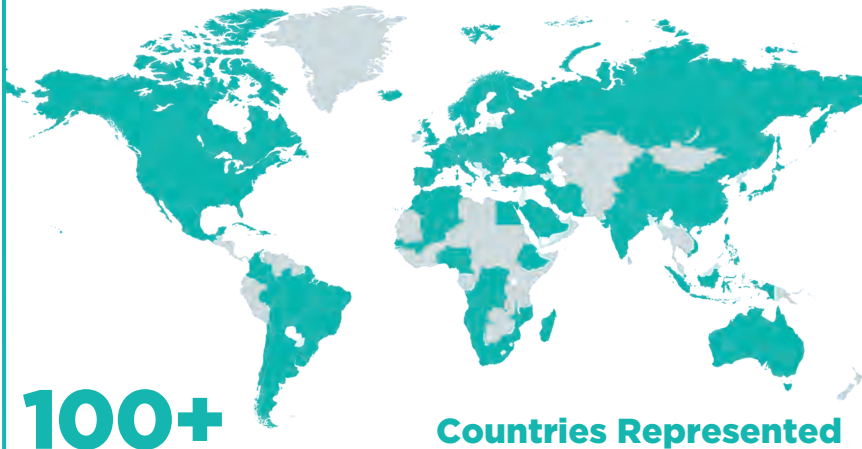
741

Films Presented

467 Features 273 Shorts
1 Video Game Playthrough



1917-2024



11,000
Popcorn Tubs

350
Guests In
Attendance



153 Local Artists
Presented



98 Celluloid Prints
81 35mm 17 16mm



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Please note that any membership discounts can only be redeemed in person at the Film Center box office with valid identification.

5 QUESTIONS WITH MATTHEW RANKIN

DIRECTOR, UNIVERSAL LANGUAGE



UNIVERSAL LANGUAGE, which is delightfully and surprisingly influenced by Iranian cinema, is playing at the Film Center in February, the same month as our 36th Festival of Films from Iran. Who and what are some of your favorite Iranian filmmakers and films?

Sohrab Shahid Saless is a filmmaker I think a lot about. He has slipped into a certain amount of obscurity—and I’ve only ever seen warped VHS dubs of his work on YouTube—but his influence is monumental. I believe Abbas Kiarostami’s first masterwork, WHERE IS THE FRIEND’S HOUSE, is full of lessons gleaned from Saless’s A SIMPLE EVENT.

On another note, I have become obsessed with the animated films produced by the Kanoon Institute. A few months ago Pirouz Nemati, my friend and collaborator on UNIVERSAL LANGUAGE, showed me an amazing cut-out animated short by V. Fard Moghadam called

LI LI HOZAK, and I’ve been thinking about that one a lot too. Its very gentle message of inter-species solidarity, as a full menagerie of animals mobilize their respective talents to rescue a helpless chicken from drowning. It is one which really resonated for Pirouz and I and for the film we made together.

In UNIVERSAL LANGUAGE, you also step in front of the camera, as the introverted Matthew. What did you learn about yourself, directing yourself?

I learned I am a very needy actor who requires constant mothering. I will never work with myself again!

The Film Center welcomes a strong audience of students studying film and endeavoring to thrive within the industry. What is one piece of advice you’d give these students?

Always make movies with your best friends, never wear a Napoleon hat, and try to get into some love triangles.

What is a memorable movie-going experience you’ve had?

The Marx Brothers film DUCK SOUP is my happiest early memory of movie viewership. As a freakish eight-year-old, I could perform a gesture-to-gesture choreographic replica of both the Groucho and Harpo parts of the “Mirror Scene.”

What film do you watch again and again?

Three movies I rewatch every so often to remind myself why I am doing what I am doing are: Steven Soderbergh’s SCHIZOPOLIS, Mohsen Makhmalbaf’s A MOMENT OF INNOCENCE, and John Waters’s PECKER.

SEE UNIVERSAL LANGUAGE (p. 4) exclusively at the Film Center starting February 21!

JANUARY AND FEBRUARY CALENDAR

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

denotes 35mm or 16mm

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

5	6	7	8	9	10	11
VERMIGLIO 1:00 SHADOWS OF FORGOTTEN ANCESTORS, p. 2 3:15 THE COLOR OF POMEGRANATES, p. 2 5:30 FROM GROUND ZERO (CPFF), p. 26	VERMIGLIO 5:00 WELFARE (Wiseman), p. 6	VERMIGLIO 6:00 MEAT (Wiseman), p. 6 8:15 SHADOWS OF FORGOTTEN ANCESTORS, p. 2	VERMIGLIO 6:00 LAW AND ORDER (Wiseman), p. 5 7:45 IT'S NOT ME (Rewind) 8:00 HOSPITAL (Wiseman), p. 5	VERMIGLIO THE ROOM NEXT DOOR OPENS	VERMIGLIO THE ROOM NEXT DOOR 2:45 CANAL ZONE (Wiseman), p. 6	VERMIGLIO 11:00 HAPPY HOUR, (Settle In) p. 10 5:15 SHADOWS OF FORGOTTEN ANCESTORS, p. 2 7:30 THE COLOR OF POMEGRANATES, p. 2
12	13	14	15	16	17	18
THE ROOM NEXT DOOR 10:00 SINAI FIELD MISSION (Wiseman), p. 6 12:30 MANOEUVRE (Wiseman), p. 6 3:00 MODEL (Wiseman), p. 6	VERMIGLIO THE ROOM NEXT DOOR 6:00 MYSTERY MOVIE MONDAY), p. 24	VERMIGLIO THE ROOM NEXT DOOR	VERMIGLIO THE ROOM NEXT DOOR	VERMIGLIO THE ROOM NEXT DOOR	THE ROOM NEXT DOOR 5:30 THE STORE (Wiseman), p. 6 8:00 RACETRACK (Wiseman), p. 7	THE ROOM NEXT DOOR 11:00 THE JOURNEY DAY 1 (Settle In), p. 11
19	20	21	22	23	24	25
THE ROOM NEXT DOOR 11:00 THE JOURNEY DAY 2 (Settle In), p. 11	THE ROOM NEXT DOOR 5:15 DEAF (Wiseman), p. 7 8:30 BLIND (Wiseman), p. 7	THE ROOM NEXT DOOR 5:30 ADJUSTMENT & WORK (Wiseman), p. 7 8:00 MULTI-HANDICAPPED (Wiseman), p. 7	★5:30 JONATHAN ROSENBAUM, p. 25 8:30 MISSILE (Wiseman), p. 7	THE ROOM NEXT DOOR 6:00 CENTRAL PARK (Wiseman), p. 7	I'M STILL HERE OPENS 5:15 ASPEN (Wiseman), p. 8 8:15 ZOO (Wiseman), p. 8	I'M STILL HERE 11:00 NEAR DEATH (Wiseman + Settle In), p. 8, 11 2:00 - PRIMA FACIE (NTL), p. 24 5:15 HIGH SCHOOL (Wiseman), p. 8 7:00 HIGH SCHOOL II (Wiseman), p. 8
26	27	28	29	30	31	
I'M STILL HERE 11:30 BALLET (Wiseman), p. 8 2:00 - PRIMA FACIE (NTL), p. 24 6:30 LIFE IS BEAUTIFUL (CPFF), p. 26	I'M STILL HERE 6:00 - OFF CENTER: CHRISTMAS ON EARTH p. 25	I'M STILL HERE 6:00 - EARTH (Lecture) p. 12	I'M STILL HERE 5:30 LA COMÉDIE-FRANÇAISE (Wiseman), p. 8	I'M STILL HERE 6:00 PUBLIC HOUSING (Wiseman), p. 9	I'M STILL HERE 6:30 ARTHUR ERICKSON (ADFF), p. 14 8:30 DEPOT - REFLECTING BOIJMANS (ADFF), p. 14	

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

2	3	4	5	6	7	8
I'M STILL HERE 1:00 LIVING TOGETHER (ADFF), p. 15 1:15 DOMESTIC VIOLENCE (Wiseman), p. 9 3:15 GREEN OVER GRAY (ADFF), p. 15 5:00 ADA (ADFF), p. 15 5:15 DOMESTIC VIOLENCE 2 (Wiseman), p. 9	I'M STILL HERE 6:15 THE LAST LETTER (Wiseman), p. 9	I'M STILL HERE ★6:00 - WALTZ WITH BASHIR (Lecture) p. 12	I'M STILL HERE 5:30 STATE LEGISLATURE (Wiseman), p. 9	I'M STILL HERE	VAN GOGH: POETS & LOVERS OPENS THE SACRIFICE OPENS ★6:00 TIME PASSAGES, p. 27 8:30 CLOSE UP (Iran), p. 16	I'M STILL HERE 1:00 THE HOUSE AND THIS IS NOT A HOUSE (ADFF), p. 14 2:15 BELFAST, MAINE (Wiseman), p. 9 3:15 THE PAVILION ON THE WATER (ADFF), p. 14 5:30 SITTING STILL (ADFF), p. 15 7:45 STARDUST (ADFF), p. 15
9	10	11	12	13	14	15
VAN GOGH THE SACRIFICE ★3:00 TIME PASSAGES, p. 27 5:30 PERSEPOLIS (Iran), p. 17	THE SACRIFICE 5:45 A SEPARATION (Iran), p. 17 6:00 MYSTERY MOVIE MONDAY), p. 24 8:15 MANUSCRIPTS DON'T BURN (Iran), p. 17	6:00 - NO MAN'S LAND (Lecture) p. 13 6:15 A GIRL WALKS HOME ALONE AT NIGHT (Iran), p. 17 8:30 TAXI (Iran), p. 18	VAN GOGH THE SACRIFICE 6:00 BEST OF BLACK HARVEST, p. 27 8:30 STARLESS DREAMS (Iran), p. 18	VAN GOGH THE SACRIFICE ★6:00 BOYS AND MEN (CATE), p. 23 8:30 HIT THE ROAD (Iran), p. 18	ARMAND OPENS 6:15 RASHÔMON (Memory), p. 20 8:15 ETERNAL SUNSHINE (Memory), p. 20	ARMAND 3:30 UNCLE BOONMEE (Memory), p. 20 6:00 DISTANT VOICES, STILL LIVES (Memory), p. 21 8:00 MEMENTO (Memory), p. 21
16	17	18	19	20	21	22
ARMAND 12:00 WILD STRAWBERRIES (Memory), p. 21 2:00 MIRROR (Memory), p. 21 4:15 LAST YEAR AT MARIENBAD (Memory), p. 22 6:15 THE MAN WITHOUT A PAST (Memory), p. 22	ARMAND 6:00 DISTANT VOICES, STILL LIVES (Memory), p. 21 8:00 ETERNAL SUNSHINE (Memory), p. 20	ARMAND 6:00 - AMERICAN SNIPER (Lecture) p. 15	ARMAND 6:00 MEMENTO (Memory), p. 21 8:30 THE MAN WITHOUT A PAST (Memory), p. 22	ARMAND 8:30 WILD STRAWBERRIES (Memory), p. 21	UNIVERSAL LANGUAGE OPENS 4:00 LAST YEAR AT MARIENBAD (Memory), p. 22 8:15 VERTIGO (Memory), p. 22	UNIVERSAL LANGUAGE 2:00 - THE IMPORTANCE OF BEING EARNEST (NTL), p. 24 7:00 MIRROR (Memory), p. 21
23	24	25	26	27	28	
UNIVERSAL LANGUAGE 2:00 - THE IMPORTANCE OF BEING EARNEST (NTL), p. 24 5:00 VERTIGO (Memory), p. 22	★6:00 - OFF CENTER: LOST BOYS, STOLEN TRUCKS p. 25	UNIVERSAL LANGUAGE 6:00 - 20 DAYS IN MARIUPOL (Lecture) p. 13	UNIVERSAL LANGUAGE 6:00 RASHÔMON (Memory), p. 20 8:00 UNCLE BOONMEE (Memory), p. 20	★6:00 AN EVENING WITH GHAZVINIZADEH (CATE), p. 23	TBD	

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