26th Annual Festival of Films from IRAN

WEDNESDAY, MAY 9, Feb. 13, 14

ALSO: Maurice Pialat, Radiant Visions

www.siskelfilmcenter.org

TICKETS AVAILABLE AT OUR BOX OFFICE OR WEBSITE:
$11 General • $7 Students • $6 Members
FREE SCHEDULE • NOT FOR SALE
CHICAGO PREMIERE!

BOY & THE WORLD
(O MENINO E O MUNDO)
2013, Abé Abreu, Brazil, 80 min.

“Jaw-dropping...brings in dark wit and satire without abandoning the child’s wonder.”

Brazilian animator Abreu takes his Everychild boy, a vulnerable stick-figure, on a journey from the countryside to the densely populated chaos of the big city in search of his dad amid Brazil’s working poor. Wonders and horrors are evoked in a brilliant flood of hand-drawn imagery reminiscent of artists as diverse as Joan Miró and Fritz Lang. Dialogue is rendered only in nonsense syllables. Suitable for all ages. DCP digital. A GKids release. (BS)

February 5—11
Fri. at 2:00 pm and 6:00 pm; Sat. and Sun. at 3:00 pm; Mon. and Wed. at 6:00 pm; Thu. at 8:30 pm

CHICAGO PREMIERE!

SOUTHBOUND
2015, Roxanne Benjamin, David Bruckner, Patrick Horvath, and Radio Silence, USA, 89 min. With Kate Beahan, Matt Bettinelli-Olpin

“The rare group effort without a dud...cruises through variations on the genre with style and confidence.”
—Nicholas Rapold, Film Comment

From the makers of V/H/S, fear, dread, and the wages of sin are delivered in spades in this ingenious anthology that rocked the world of horror fans in the “Midnight Madness” section of the 2015 Toronto International Film Festival. An endless stretch of desert highway becomes the point of no return for five sets of unsuspecting travelers, each harboring a festering secret guilt. DCP digital. (BS)

February 5—11
Fri. and Sat. at 8:00 pm; Sun. at 5:30 pm; Mon. at 8:15 pm; Tue., Wed., and Thu. at 8:30 pm

164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit or website or call 312-846-2800.
Gene Siskel Film Center
MOvie CLub

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

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

Wednesday, February 24, 6:00 pm
CRAZY ABOUT TIFFANY
(See description on p. 5.)
Facilitator TBD.

<table>
<thead>
<tr>
<th>MONDAY 1</th>
<th>TUESDAY 2</th>
<th>WEDNESDAY 3</th>
<th>THURSDAY 4</th>
<th>FRIDAY 5</th>
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SUNDAY 7

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FRIDAY 5

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<thead>
<tr>
<th>SATURDAY 6</th>
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<tbody>
<tr>
<td>3:00 LOUDOU (Palat), p. 9</td>
</tr>
<tr>
<td>3:00 BOY &amp; THE WORLD (Run), p. 2</td>
</tr>
<tr>
<td>4:45 ARABIAN NIGHTS: VOL. 1 (Run), p. 4</td>
</tr>
<tr>
<td>5:00 WE DON'T GROW OLD TOGETHER (Palat), p. 7</td>
</tr>
<tr>
<td>7:45 AVALANCHE (Iran), p. 6</td>
</tr>
<tr>
<td>8:00 SOUTHBOUND (Run), p. 2</td>
</tr>
</tbody>
</table>

MATINEES EVERY FRIDAY AT 2:00 PM! DISCOUNT PRICES: $8 GENERAL, $5 MEMBERS/STUDENTS

FEB 2016
From February 5 through 18, we present a run of the three-part ARABIAN NIGHTS by Portuguese director Miguel Gomes (TABU). Gomes riffs on Scheherazade’s method for a present-day string of tales that deliver stinging satire, abundant humor, and bizarre forays into folk tale and myth, all in the service of his subversive exploration of Europe’s paucity of social justice. Although conceived as a single work, each part is a freestanding feature that may be appreciated on its own.

In VOLUME 1, THE RESTLESS ONE (VOLUME 1, O INQUIETO, 125 min.), a film director (Gomes himself) is driven to greater flights of fancy to prevent his vengeful crew from killing him: Bureaucratic buffoons who profit from Portugal’s debt crisis are granted the male member of their dreams. A clairvoyant rooster is put on trial for noise pollution. Three unemployed men prepare for a polar bear swim.

In VOLUME 2, THE DESOLATE ONE (VOLUME 2, O DESOLADO, 131 min.), Portugal’s official submission for Academy Awards consideration, a grizzled murderer of his family is perversely exalted as a small town’s hero. A brilliantly bizarre open-air trial centers on a theft of furniture. Dixie, surely filmdom’s most adorable dog, passes from one destitute owner to the next in a housing project.

In VOLUME 3, THE ENCHANTED ONE (VOLUME 3, O ENCANTADO, 125 min.), a pop-culture parody of fairytale imagery features the virgin escapees from the caliph’s killer wedding nights. The trilogy concludes with a wacky slice of pseudo-reality as scores of amateur birders obsess over the minute details of preparation for a songbird competition. In Portuguese with English subtitles. DCP digital widescreen. (BS)

**ARABIAN NIGHTS!**

Buy a ticket at our regular prices for any one feature in the trilogy and get a ticket for each of the other two features at this discount rate with proof of your original purchase: General admission $7; Students $5; Members $4. (This discount rate applies to the second and third feature only. Discount available in person at the box office only.)
The maker of SCATTER MY ASHES AT BERGDORF’S brings a burst of pop-culture gusto to this profile of Tiffany & Co. As celebrities including Baz Luhrmann, Jessica Biel, and Katie Couric enthuse over the thrill of being gifted with a little something in the signature blue box, this lively documentary explores how the jewelry store, founded in 1837, penetrated mainstream consciousness by way of BREAKFAST AT TIFFANY’S. DCP digital. (85)

The 6:00 pm screening on Wed., Feb. 24, is a Movie Club event (see p.3).

CHICAGO PREMIERE!
Crazy About Tiffany

(aka I'M CRAZY ABOUT TIFFANY’S) 2016, Matthew Miele, USA, 87 min.

February 19—25
Fri. at 2:00 pm;
Sat. at 3:15 pm;
Sun. at 5:00 pm;
Mon. and Wed. at 6:00 pm;
Tue. at 8:00 pm;
Thu. at 8:15 pm

FIRST CHICAGO RUN!
EISENSTEIN IN GUANAJUATO

2015, Peter Greenaway, Netherlands/Mexico, 105 min.
With Elmer Bäck, Luis Alberti

“An outrageously unconventional and deliriously profane biopic...wonderfully mind-boggling.”
—Peter Debruge, Variety

Director Greenaway (PROSPERO’S BOOKS) uses droll satire, ribald speculation, and dazzling visual experimentation to recreate the time that Soviet director Sergei Eisenstein spent in Mexico shooting his never-completed QUE VIVA MEXICO! An attraction to a handsome guide (Alberti) has the bombastic Russian (Bäck) squeamishly contemplating the loss of virginity at the age of 33. Note: For mature audiences. In English and Spanish with English subtitles. DCP digital widescreen. (85)

February 19—25
Fri. at 8:00 pm;
Sat. at 3:15 pm;
Sun. at 5:00 pm;
Mon. and Wed. at 7:45 pm;
Sun. at 3:00 pm;
Tue. and Thu. at 6:00 pm

164 North State Street. Tickets available at www.siskelfilmmcenter.org. For more information, visit or website or call 312-846-2800.
The Gene Siskel Film Center welcomes you to the 26th Annual Festival of Films from Iran, February 6 through 28. Providing a view on contemporary Persian culture through the eyes of Iran’s filmmakers, the festival showcases the production of a nation where cinema is constantly evolving on the cutting edge.

On opening weekend, February 6 and 7, we will tentatively host personal appearances by actors Fatemeh Motamed-Aria and Ahmad Hamed with AVALANCHE, thanks to the sponsorship of the ILEX Foundation. Renowned worldwide as a star with the monumental talent and range of a Meryl Streep, Motamed-Aria is also the star of our closing film YAHYA DIDN'T KEEP QUIET. As we went to press, U.S. visas for Motamed-Aria and Hamed were still pending; check our web site for updates.

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

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

—Barbara Scharres

AVALANCHE, Feb. 6, 7
Chicago premiere!
Filmmakers in person!

AVALANCHE
(BAHMAN)
2015, Morteza Farshbaf, Iran, 85 min.
With Fatemeh Motamed-Aria, Ahmad Hamed

Saturday, February 6, 7:45 pm
Sunday, February 7, 4:45 pm

A compassionate nurse is lured by a lucrative ten-day job on night shift for a private client, a bedridden elderly woman. Over the course of those days, Tehran is blanketed by heavy snow that serves as a metaphor for the isolation that brings the nurse to the brink of new revelations about her life. In Persian with English subtitles. DCP digital. (BS)

Actors Fatemeh Motamed-Aria and Ahmad Hamed will tentatively be present for discussion at both screenings.

MELBOURNE
2014, Nima Javidi, Iran, 91 min.
With Peyman Moaadi, Negar Javaherian

Saturday, February 13, 6:00 pm
Sunday, February 14, 5:00 pm

Part thriller, part spiraling drama of compromised values, MELBOURNE centers on a young Tehran couple who plan to begin a new life in the Australian city. On the day of their departure, they are interrupted by a request that they briefly babysit a sleeping infant. What happens next shakes the couple’s relationship to the core, threatens to make them fugitives, and calls into question the very nature of perception. In Persian with English subtitles. DCP digital. (BS)
**WEDNESDAY, MAY 9, Feb. 13, 14**

**THE SALE**

*HARAJ*

2015, Hossein Shahabi, Iran, 86 min.
With Fariba Khademi, Nasim Adabi

**Saturday, February 20, 6:15 pm**

**Sunday, February 21, 3:00 pm**

A wronged wife makes a grandstanding effort to release her cheating husband from debtor’s prison and cut his grasping mistress loose. She stages an everything-must-go sale to meet the claims of the other woman (a protected “temporary wife” under religious law), but the need for more cash causes her to resort to a more devious plan. In Persian with English subtitles. DCP digital. (BS)

**TIME TO LOVE**

*DORAN-E ASHEGHI*

2015, Alireza Raisian, Iran, 100 min.
With Leila Hatami, Shahab Hosseini

**Saturday, February 20, 8:00 pm**

**Sunday, February 21, 4:45 pm**

Leila Hatami, acclaimed co-star of A SEPARATION, delivers a nuanced performance as a successful lawyer who champions the cause of women’s rights in divorce cases but is blind to the trouble brewing in her own marriage. A snatch of gossip and a problem client with an unwanted pregnancy unexpectedly bring her problems home. In Persian with English subtitles. DCP digital. (BS)

**YAHYA DIDN’T KEEP QUIET**

*YAHYA SOKOUT NAKARD*

2015, Kaveh Ebrahimpour, Iran, 80 min.
With Fatemeh Motamed-Aria, Mahan Nasiri

**Saturday, February 27, 8:00 pm**

**Sunday, February 28, 2:00 pm**

In this gentle tragedy, orphaned seven-year-old Yahya (Nasiri) is sent to live with his crusty aunt (Motamed-Aria). He befriends a mysterious young beauty next door and begins to soften his aunt’s heart, but restless curiosity gives him more than one glimpse into the forbidden and will prove to be his aunt’s downfall. In Persian with English subtitles. DCP digital. (BS)
The Gene Siskel Film Center begins an exciting 2016 association with National Theatre Live, as one of the sites for the groundbreaking best of British theater, straight from the London stage. Enjoy the first of these presentations in February, and check our schedule in April and beyond for peerless productions, to include HAMLET starring Benedict Cumberbatch in the fall.

Please note that our normal matinee discount prices will not apply at 2:00 matinees of these special screenings.

TREASURE ISLAND

2015, Bryony Lavery, UK, 180 min.
With Patsy Ferran, Arthur Darvill, Helena Lymbery

Friday, February 12, 2:00 pm
Wednesday, February 17, 6:30 pm
Friday, February 19, 6:30 pm
Friday, February 26, 2:00 pm

“A big mad scary gothic feminist coming-of-age panto, anchored by stupendous special effects—and a plucky hero who’s actually a heroine.” —Caroline McGinn, Time Out London

Robert Louis Stevenson’s story of murder, money, and mutiny is brought to life in a thrilling new stage adaptation. It’s a dark, stormy night. The stars are out. Jim, the inn-keeper’s granddaughter, opens the door to a terrifying stranger. At the old sailor’s feet sits a huge sea-chest full of secrets. Jim invites him in—and her dangerous voyage begins. Suitable for 10 years +. DCP digital. (Description courtesy of NT Live.)

LES LIAISONS DANGEREUSES

2016, Josie Rourke, UK, 210 min.
With Elaine Cassidy, Janet McTeer, Dominic West

Friday, February 19, 2:00 pm
Wednesday, February 24, 6:30 pm
Friday, February 26, 6:30 pm

“Theatre at its most seductive…a huge amount to admire in this pitch-black comedy of manners.” —Henry Hitchings, Evening Standard

Josie Rourke’s revival marks the thirty-year anniversary of Christopher Hampton’s irresistible adaptation of Choderlos de Laclos’s scandalous 1782 novel of sex, intrigue, and betrayal in pre-revolutionary France. Former lovers, the Marquise de Merteuil and Vicomte de Valmont now toy with others’ hearts and reputations, but their own may prove more fragile than they supposed. DCP digital. (Description courtesy of NT Live.)
Central Outsider
The Films of Maurice Pialat

“One of the greatest, most influential, and most misunderstood modern directors.”—Richard Brody, The New Yorker

From February 5 through March 3, we present Central Outsider: The Films of Maurice Pialat, a series of nine features and one short, all in 35mm, by the supremely individualistic French filmmaker.

Defiantly, resentfully, often self-destructively, Maurice Pialat (1925-2003) stood alone. He belonged to no school or movement. He has been likened to Renoir, Cassavetes, and Bresson, but such comparisons seem incomplete at best. His style is difficult to define and at times seems more like an anti-style.

Yet, director Arnaud Desplechin said in 1996, “The filmmaker whose influence has been the strongest and most constant on the young French cinema isn’t Jean-Luc Godard but Maurice Pialat.” Cahiers du cinéma called him a “central outsider” (marginal du centre)—one of the many contradictions that reflected Pialat’s personality and nourished his art.

Pialat avoided the Paris-centric orientation of the New Wave, setting his stories in the “deep France” of provincial and small-town life. His subject-matter is intensely personal and often transparently autobiographical. His confrontational, combative style takes us out of our comfort zone, but the rewards are an unsentimental compassion and bracing candor achieved by few other filmmakers.

Supported by the Cultural Service at the Consulate General of France and the Institut français. Special thanks to Denis Quenelle and Laurence Geannopulos of the Cultural Services of the French Embassy; Susan Oxtoby of UC Berkeley Art Museum and Pacific Film Archive (BAMPFA).

—Martin Rubin

SATURDAY DOUBLE-BILL DISCOUNT!
Buy a ticket at our regular prices for the first Pialat film on any Saturday in February, and get a ticket for the second Pialat 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.)

LOULOU, Feb. 5, 6

LOULOU
1980, Maurice Pialat, France, 105 min.
With Isabelle Huppert, Gérard Depardieu
Friday, February 5, 6:00 pm
Saturday, February 6, 3:00 pm
Critic Andrew Sarris called Depardieu and Huppert here “the sexiest couple in the history of cinema.” She’s an upper-middle-class wife; he’s a lower-class lout who catches her eye at a disco. “What’s he got?” her husband grumbles. “He never stops,” she replies bluntly. Pialat charts the ups and downs of their torrid affair with irony, affection, and a sharp sense of class. In French with English subtitles. 35mm. (MR)

WE WON’T GROW OLD TOGETHER
(NOUS NE VIEILLIRONS PAS ENSEMBLE)
1972, Maurice Pialat, France, 110 min.
With Jean Yanne, Marlene Jobert
Saturday, February 6, 5:00 pm
Wednesday, February 10, 7:45 pm
Pialat’s autobiographical film tracks the extended fade-out of a six-year affair between a married filmmaker (Yanne) and a younger lower-class woman (Jobert). In French with English subtitles. 35mm. (MR)

Maurice Pialat continues on next page

164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit or website or call 312-846-2800.
VAN GOGH, Feb. 12, 13

1992, Maurice Pialat, France, 158 min.
With Jacques Dutronc, Alexandra London
Friday, February 12, 6:30 pm
Saturday, February 13, 3:00 pm
Avoiding melodrama, over-analysis, and misunderstood-artist clichés, Pialat concentrates on the last weeks of Van Gogh's life with a combination of painterly beauty and documentary-like immediacy. In French with English subtitles. 35mm. (MR)

UNDER THE SUN OF SATAN, Feb. 13, 18

1987, Maurice Pialat, France, 98 min.
With Gérard Depardieu, Sandrine Bonnaire
Saturday, February 13, 6:00 pm
Thursday, February 18, 8:15 pm
In this Cannes Palme d'Or winner, a tormented young priest (Depardieu) is tested by a promiscuous village girl (Bonnaire) and a sinister horse-trader who may be Satan. In French with English subtitles. 35mm. (MR)

POLICE, Feb. 20, 25

1985, Maurice Pialat, France, 113 min.
With Gérard Depardieu, Sophie Marceau
Saturday, February 20, 3:00 pm
Thursday, February 25, 8:15 pm
This crackling, streetwise drama features Depardieu as a lonely police detective who falls in love with the mistress (Marceau) of a drug kingpin and crosses the thin line between cop and criminal in order to protect her. In French with English subtitles. 35mm. (MR)

THE MOUTH AGAPE, Feb. 20, 22

1974, Maurice Pialat, France, 87 min.
With Philippe Léotard, Nathalie Baye
Saturday, February 20, 5:15 pm
Monday, February 22, 8:15 pm
Pialat drew upon memories of his mother’s death for this clear-eyed account of a cancer-afflicted woman and her family: slacker son (Léotard), discontented daughter-in-law (Baye), and philandering husband. In French with English subtitles. 35mm. (MR)
IN THE SHADOW OF WOMEN
(L’OMBRE DES FEMMES)
2015, Philippe Garrel, France, 73 min.
With Clotilde Courau, Stanislas Merhar

“Garrel serves up an exquisite three-hander about life, art, and the delusional male ego.”
—Scott Foundas, Variety

Garrel follows up his recent success JEALOUSY with another tale of love and betrayal, but the tone is quite different—wry, dry, and droll, hovering between worldly irony and screwball comedy. The story concerns a mediocre documentary filmmaker (Merhar) who cheats on his doting wife/editor (Courau), only to have the tables turned in a twist that outs his masculine hypocrisy. In French with English subtitles. DCP digital widescreen. (MR)

February 12—18
Fri., Tue., and Thu. at 6:00 pm; Sat. at 8:00 pm; Sun. at 3:00 pm; Mon. at 6:00 pm and 8:15 pm; Wed. at 8:30 pm
HENRY GAMBLE’S BIRTHDAY PARTY

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February 26—March 3
Fri. at 7:45 pm;
Sat., Mon. and Tue. at 8:00 pm;
Wed. at 6:00 pm and 8:00 pm;
Thu. at 6:00 pm

Director Cone (THE WISE KIDS) brings characteristic humor and generosity to the intersecting subplots at a lavish suburban pool party on Chicago’s affluent North Shore, as pastor’s son Henry secretly faces the growing intuition that he’s gay, his friends struggle with problems ranging from enforced chastity to evolution, and the gathered adults attempt to hide a host of human failings under an unconvincing mask of straitlaced perfection. DCP digital widescreen. (BS)

"A dizzyingly confident ensemble film, switching back and forth between farce and poignancy without once shattering the mood."—Sheila O’Malley, RogerEbert.com

2015, Stephen Cone, USA, 87 min.
With Pat Healy, Tyler Ross, Cole Doman

Academy Awards® HD Telecast begins at 7:30 PM

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164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit or website or call 312-846-2800.
The School of the Art Institute of Chicago began graduating students in filmmaking in the mid-1960s, and established the nation's first video department to issue degrees in 1970. In the ensuing half-century, the innovative visions of its alumni have reverberated through the world of the moving image: from Hollywood to the avant-garde, from video art to the international art cinema, from animation to gaming to new media.

Radiant Visions: Media Art at SAIC, 1965-Now celebrates this achievement in a month-long series featuring nearly 50 artists and a breathtaking range of techniques and ideas. The varied works speak to each other across time, reflecting the concepts and approaches that have energized SAIC over the decades. These include: media technology and its role in contemporary life; intimacy and social identity; media as a tool for political consciousness; formal experimentation and new models of seeing. In short, the moving image's unique capacity for transporting viewers through time and space.

SAIC is proud of the strong, pioneering and influential work of its former students. The works presented are but a small sampling of the extraordinary work of SAIC's alumni, who have shaped the field not only as makers, but as scholarly and critical writers, curators, archivists, and founders of important media arts organizations.

Presented by the department of Film, Video, New Media, and Animation. Organized by Amy Beste, Jon Cates, and Daniel Eisenberg.

Admission to the Radiant Visions screenings is free to alumni, faculty, staff, and students with SAIC I.D. Free tickets available only at our box office 24 hours before the screening.

CEMETERY OF SPLENDOR, Feb. 1
Apichatpong Weerasethakul in person!
CEMETERY OF SPLENDOR
(RAK TI KHON KAEN)
2015, Apichatpong Weerasethakul, Thailand, 122 min.
Monday, February 1, 6:30 pm
Cannes Palme d'Or winner Weerasethakul again proves masterful at exploring the intersection of the human and spirit worlds. Soldiers lie stricken by a mysterious sleeping sickness, as the subtle theme of healing assisted by otherworldly forces encompasses a hospital volunteer, a psychic, and an awakened soldier. In Thai with English subtitles. DCP digital. (BS)
Apichatpong Weerasethakul will be present for audience discussion.
See listing on p. 17 for complete showtimes for the film's Jan. 29-Feb. 4 run.

THE BLAZING WORLD (in Identities), Feb. 8
Artists in person!
Identities
1976-2014, Various directors, USA, ca. 79 min.
Monday, February 8, 6:00 pm
Exploring social and individual identity, self-performance and presentation, and the role of media technologies in shaping and expressing notions of the self, this program includes works by Jennifer Reeder, Dara Greenwald, Tatsu Aoki, Mindy Faber, Jessica Bardsley, Byron Grush, Katie Torn, and Oli Rodriguez. Multiple formats. (Jim Trainor)
Jennifer Reeder and other artists TBA will be present for audience discussion.

Arithmetic in presence of Jon Satrom.

ARCADE (in Machine Vision), Feb. 4
SWOON, Feb. 11
1992, Tom Kalin, USA, 82 min.
With Daniel Schlachet, Craig Chester
Thursday, February 11, 6:00 pm
A key work within the emerging “Queer Cinema” of the 1990s, Tom Kalin’s debut feature SWOON is a spare but highly stylized dramatization of the infamous Leopold/Loeb kidnapping and murder case. 35mm. (Bruce Jenkins)
Tom Kalin will be present for audience discussion. Presented in collaboration with SAIC’s Visiting Artists Program. Kalin will give a talk as part of the Distinguished Alumni Lecture Series on Wed., Feb. 10. Visit saic.edu/vap for details.

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SHULIE (in Citizens), Feb. 15
1997, Elisabeth Subrin, USA/Romania, 75 min.
Monday, February 15, 6:00 pm
Exploring the intersections of the personal and political, reflecting on legacies of past radicalism, contemporary moments of resistance, and new political models, this program centers on Elisabeth Subrin’s masterful SHULIE (1997), and also includes works by Tom Palazzolo, Paul Chan, Steffani Jemison, Latham Zearfoss, and Irina Botea. Multiple formats. (Amy Beste)
Tom Palazzolo, Latham Zearfoss, and Elisabeth Subrin (via Skype) will be present for audience discussion.

MISCONCEPTION, Feb. 18
1977, Marjorie Keller, USA, 43 min.
Thursday, February 18, 6:00 pm
Filmmaker, activist, and scholar Marjorie Keller forged a fiercely poetic body of work, exploring intimacy and everyday life. MISCONCEPTION, her longest and best-known film, documents the birth of her niece. Also: Keller’s DAUGHTERS OF CHAOS (1981, 19 min.). 16mm.
Followed by a discussion with film scholar P. Adams Sitney (Visionary Film) and filmmaker and fellow SAIC alumnus Saul Levine (who presents two of his films on Feb. 22).

NOTE TO PATI (in Intimacies), Feb. 22
1969-2014, Various directors, USA, ca. 70 min.
Monday, February 22, 6:00 pm
Intimacies of all kinds are explored in this program. Saul Levine, leading exponent of personal cinema, is represented by two works: NOTE TO PATI (1969) and NOTE TO COLLEEN (1974). Also: works by Lilli Carrè, David Gatten, Zack Stiglicz, Sara Ludy, Martine Syms, and Song E Kim. Multiple formats. (Jim Trainor)
Saul Levine and other artists TBA will be present for audience discussion.

Artists in person!

Citizens
1971-2014, Various directors, USA/Romania, ca. 75 min.
Monday, February 15, 6:00 pm
Exploring the intersections of the personal and political, reflecting on legacies of past radicalism, contemporary moments of resistance, and new political models, this program centers on Elisabeth Subrin’s masterful SHULIE (1997), and also includes works by Tom Palazzolo, Paul Chan, Steffani Jemison, Latham Zearfoss, and Irina Botea. Multiple formats. (Amy Beste)
Tom Palazzolo, Latham Zearfoss, and Elisabeth Subrin (via Skype) will be present for audience discussion.

Intimacies
1969-2014, Various directors, USA, ca. 70 min.
Monday, February 22, 6:00 pm
Intimacies of all kinds are explored in this program. Saul Levine, leading exponent of personal cinema, is represented by two works: NOTE TO PATI (1969) and NOTE TO COLLEEN (1974). Also: works by Lilli Carrè, David Gatten, Zack Stiglicz, Sara Ludy, Martine Syms, and Song E Kim. Multiple formats. (Jim Trainor)
Saul Levine and other artists TBA will be present for audience discussion.
STILL / HERE, Feb. 25

Christopher Harris in person!

STILL / HERE
2001, Christopher Harris, USA, 60 min.

Thursday, February 25, 6:00 pm

In this austere and sorrowful portrait of his hometown, St. Louis, Harris sets his black-and-white camera loose to wander through the city’s decaying north side neighborhoods. 16mm. (Jim Trainor)

Chris Harris will be present for audience discussion. STILL / HERE is presented in collaboration with South Side Projections and Black Cinema House, which will screen a program of Harris’s short works on Friday, Feb. 26.

CHANNELINGS, Feb. 29

CHANNELINGS
1974-2015, Various directors, Various nations, ca. 83 min.

Monday, February 29, 6:00 pm

Reaching through time and space, creating new landscapes for history and the imaginary, this program includes works by Ben Russell, Joshua Mosley, Yaloopop, Amie Siegel, Coleen Fitzgibbon, Dylan Mira & Math Bass, and Allen Ross. Multiple formats. (Jim Trainor)

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

Beatriz Santiago Muñoz in person!

Otros usos:

Beatriz Santiago Muñoz
2012-15, Beatriz Santiago Muñoz, Puerto Rico, ca. 70 min.

Thursday, March 3, 6:00 pm

Puerto Rican artist Muñoz (MFA 1997) draws from anthropology and experimental theater to craft exquisite films about the physical and symbolic histories of the Caribbean. This selection of recent films includes portraits of the homestead of eco-pioneer Pablo Díaz Cuadrado in Orocovis, Puerto Rico, and the busy open air Marché Salomon in Port-au-Prince, Haiti. In Spanish and French with English subtitles. Multiple formats. (Amy Beste)
the child in cinema

Lecturer: Pamela Robertson Wojcik

From Feb. 2 through May 10, we offer The Child in Cinema, a series of fourteen programs with weekly Tuesday lectures by Pamela Robertson Wojcik, Professor of Film, TV & Theatre at Notre Dame University. The series is presented in cooperation with the SAIC Department of Art History, Theory, and Criticism. Additional screenings of the films on Fri. or Sat. do not include Prof. Wojcik’s lecture. Admission to all The Child in Cinema programs is $5 for Film Center members; usual admission prices apply for non-members.

—Martin Rubin

This series explores the meaning of the image of the child in cinema. It is not about the genre of the children’s film or children’s media. Instead, we will examine the function children perform in film; the meanings we ascribe to childhood; how ideas about childhood change historically; and what kids tell us about our ideas about gender, race, and class. We will investigate how ideals of childhood innocence operate in relation to images of childhood evil, sexuality, criminality, war, and other modes of experience.

—Pamela Robertson Wojcik

THE KID, Feb. 2

THE KID
1921, Charles Chaplin, USA, 54 min.
With Charles Chaplin, Jackie Coogan

Tuesday, February 2, 6:00 pm

In Chaplin’s first feature-length film, the Little Tramp raises an abandoned boy (Coogan) but orphanage officials want to pull them apart. Silent film with synchronized music score. 35mm. Plus a short film TBA (ca. 20 min.). (MR)

DEAD END, Feb. 5, 9

DEAD END
1937, William Wyler, USA, 93 min.
With Sylvia Sidney, Humphrey Bogart

Friday, February 5, 2:00 pm
Tuesday, February 9, 6:00 pm

Class tensions in a Manhattan neighborhood involve an earnest working girl (Sidney), a struggling architect (Joel McCrea), a fugitive gangster (Bogart), and the pugnacious youngsters known as the Dead End Kids. 35mm. (MR)

LITTLE MISS MARKER, Feb. 16

LITTLE MISS MARKER
1934, Alexander Hall, USA, 80 min.
With Adolphe Menjou, Shirley Temple

Tuesday, February 16, 6:00 pm

Shirley’s sugar is mixed with a little more spice in this pre-Code Damon Runyon tale. Left by her father as a "marker" for a bet, she ends up in the reluctant custody of racetrack tout Sorrowful Jones (Menjou). 35mm. (MR)

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

Chicago premiere!

CEMETERY OF SPLENDOR
2015, Apichatpong Weerasethakul, Thailand, 122 min.
In Thai with English subtitles. Director Weerasethakul will be present for discussion on Monday (see p. 13).

January 29—February 4
Fri. at 2:00 pm and 6:00 pm; Sat. at 3:00 pm and 8:15 pm; Sun. at 4:45 pm; Mon. at 6:30 pm; Tue. at 7:45 pm; Wed. at 7:30 pm; Thu. at 6:00 pm

Chicago premiere!

MEKONG HOTEL
2012, Apichatpong Weerasethakul, Thailand, 61 min.
In Thai with English subtitles.
Saturday, January 30, 7:00 pm
Wednesday, February 3, 6:15 pm
Thursday, February 4, 8:15 pm

Chicago premiere!

ANESTHESIA
2015, Tim Blake Nelson, USA, 90 min.
With Sam Waterston, Kristen Stewart

January 29—February 4
Fri. at 8:15 pm; Sun. at 3:00 pm; Mon. at 8:00 pm; Tue. at 6:00 pm; Wed. at 7:30 pm; Thu. at 8:15 pm

Seijun Suzuki

KANTO WANDERER
1963, Seijun Suzuki, Japan, 92 min.
In Japanese with English subtitles.
Saturday, January 30, 5:15 pm
Monday, February 1, 6:00 pm

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

Highlights of the festival confirmed to date include SUNSET SONG (UK) by Terence Davies, and WONDROUS BOCCACCIO (Italy) by the Taviani brothers, as well as THE GIRL KING (Finland) by Mika Kaurismäki, and the feature animation PHANTOM BOY (France), new from the directors of the popular A CAT IN PARIS.

THE HIGH SUN (Croatia/Slovenia), a Cannes prizewinner, tops our growing roster of official Academy Awards submissions including MODRIS (Latvia) and KOZA (Slovenia). GLASSLAND (Ireland) was awarded a Special Jury Prize at Sundance, and FREE ENTRY (Hungary) won the SXSW festival Gamechanger Award. Unique independent film selections include the bittersweet comedy FAMILY MEMBER (Cyprus) and the maverick documentary HEARTS KNOW THE RUNAWAY BRIDES (Netherlands). A special celebration will accompany the U.S. premiere of 1916: THE IRISH REBELLION (Ireland), produced by Notre Dame University.

The 19th Annual Chicago European Union Film Festival brings the vibe of Europe’s movie culture as close as your theater seat. Be there!

HEARTS KNOW * THE RUNAWAY BRIDES (Netherlands)

GLASSLAND (Ireland)

HIGH SUN (Croatia/Slovenia)

SUNSET SONG (UK)

164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.
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3) Visit our main office 9:00 am-5:00 pm, Monday-Friday.
4) Call 312-846-2600 during business hours, 9:00 am-5:00 pm, Monday-Friday.

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

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

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

Take the CTA! The Gene Siskel Film Center is located one-half block south of the State/Lake L (brown, green, orange, pink, and purple lines), and just outside of the Lake red line subway stop. We are also located on a number of State Street buslines.

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

FIRST CHICAGO RUN!

THE LAST MAN ON THE MOON

2014, Mark Craig, UK, 95 min.


Astronaut Eugene "Gene" Cernan offers a revealing look at the glory days of the U.S. space program and the less-than-glorious tragedies, politics, and family neglect that went into the making of a space hero. A masterful storyteller, 81-year-old Cernan doesn't gloss over the risks, doubts, and near-misses that were involved in fulfilling JFK's dream of Americans beating the Soviets to the moon. DCP digital. (BS)

February 26—March 3
Fri. and Sun. at 2:00 pm;
Sat. at 5:00 pm;
Mon. and Tue. at 6:00 pm;
Wed. at 8:00 pm;
Thu. at 8:15 pm