


**Sinister, Singular,
and Subversive:**

The Cinema of Juraj Herz



BEAUTY AND THE BEAST,
Jan. 25, 27

ALSO:
Stranger Than Fiction, Pauline Kael



164 N. State Street

www.siskelfilmcenter.org

CHICAGO PREMIERE!

BOTERO

2018, Don Millar, USA, 83 min.

He has been called the most popular living artist, and he has called himself “the most Colombian of Colombian artists.” This authorized portrait of Fernando Botero, including unprecedented access to the 86-year-old artist, covers the amazing story of his career and the vast range of his work. After growing up in poverty in Medellin, Botero developed his signature style of startlingly rotund figures ensconced in paintings (and, later, sculptures) bursting with humor, energy, color, and sharp social commentary. In English and Spanish with English subtitles. DCP digital. (MR)

The Wed., Jan. 8, screening is a Movie Club event (see p. 3).

January 3—9

Fri., 1/3 at 2 pm and 6:15 pm;
Sat., 1/4 at 3 pm;
Sun., 1/5 at 5:30 pm;
Mon., 1/6 at 6 pm;
Tue., 1/7 at 7:45 pm;
Wed., 1/8 at 6 pm;
Thu., 1/9 at 8:30 pm

PANORAMA
LATINX



“Enjoyable...
an appealing
overview of the
artist’s life and
works.”

—Paul Parcellin,
Film Threat



Harriet

2019, Kasi Lemmons, USA, 125 min.
With Cynthia Erivo, Leslie Odom Jr.

“A rousing and
powerful drama.”

—A.O. Scott, *The New York Times*

Harriet Tubman, one of the most heroic figures in American history, gets a long-overdue screen treatment in this stirring biopic of the young slave woman who escaped to Philadelphia and then returned time and again to lead other slaves to freedom. Director Lemmons (EVE'S BAYOU) said that she wanted to avoid both “slavery porn” and the “fuzzification” of African American heroes. As brought to life by the intense and edgy performance of Cynthia Erivo, Harriet comes across as believably obstinate, impulsive, and passionately, even recklessly driven. DCP digital. (MR)

January 3—9

Fri., 1/3 at 3:45 pm
(Open-captioned) and 8 pm;
Sat., 1/4 at 5 pm and 7:45 pm;
Sun., 1/5 at 3 pm;
Mon., 1/6 at 7:45 pm;
Tue., 1/7 at 6 pm
(Open-captioned);
Wed., 1/8 at 7:45 pm;
Thu., 1/9 at 6 pm

Gene Siskel Film Center MOVIE CLUB

Everyone's in the club! Just by attending the monthly Movie Club film and participating in the conversation, you're in!

Join us for the Gene Siskel Film Center Movie Club, which will include a post-screening conversation and a complimentary beverage.

Wednesday, January 8, 6:00 pm

BOTERO

(See description on p. 2.)

Facilitator TBD.

BOTERO, Jan. 3-9



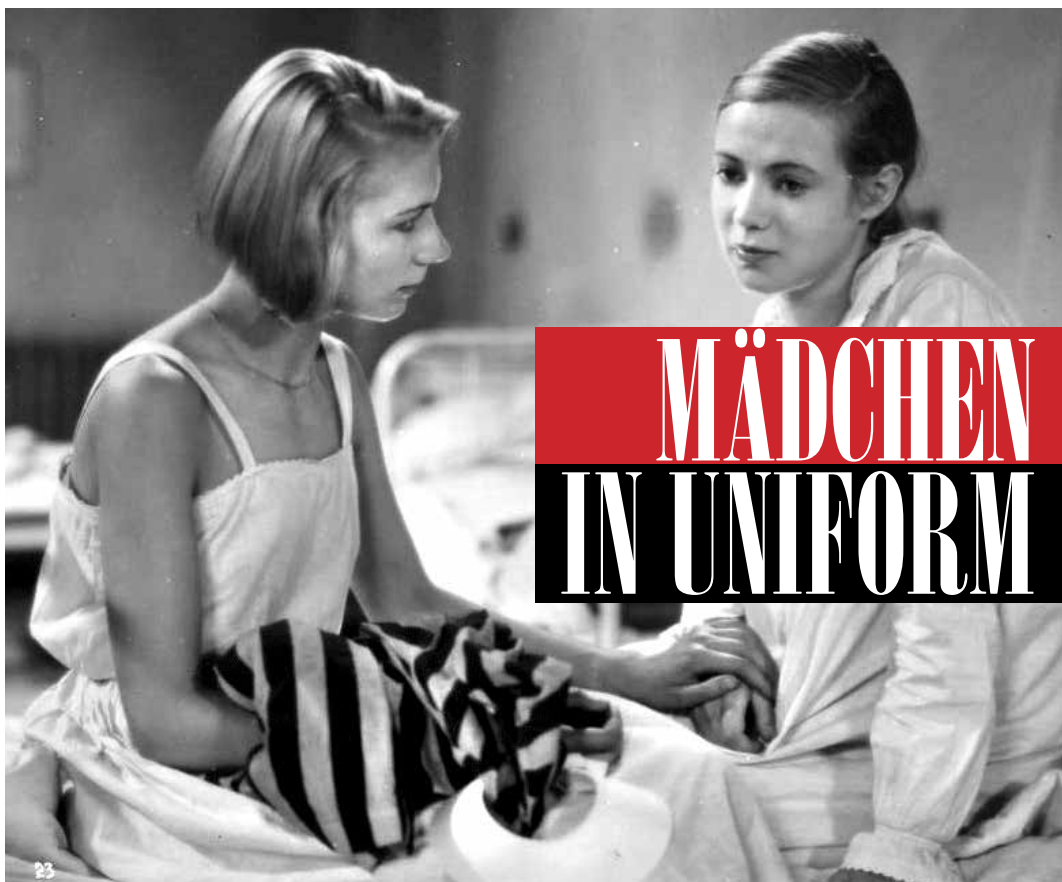
| WEDNESDAY 1 | THURSDAY 2 | FRIDAY 3 | SATURDAY 4 |
|-------------|--|--|---|
| Closed | 6:00 PAIN & GLORY (Run) 6:00 TEBLORES (Run) 8:15 LAW OF DESIRE (Special) 8:15 AYA OF YOP CITY (Run) | 2:00 BOTERO (Run), p. 2 2:00 HE DREAMS OF GIANTS (Stranger), p. 13 3:45 HARRIET (Run), p. 2 [OC] 3:45 THE MAN WHO KILLED DON QUIXOTE (Special), p. 13 6:15 BOTERO (Run), p. 2 6:15 MÄDCHEN IN UNIFORM (Special), p. 4 8:00 MOVING PARTS (Special), p. 4★ 8:00 HARRIET (Run), p. 2 | 3:00 THE CREMATOR (Herz), p. 16 3:00 BOTERO (Run), p. 2 5:00 HARRIET (Run), p. 2 5:00 GOLDEN SIXTIES: JURAJ HERZ + Short (Herz), p. 16 7:30 BETRAYAL (Stranger), p. 14★ 7:45 HARRIET (Run), p. 2 |

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

| SUNDAY 5 | MONDAY 6 | TUESDAY 7 | 8 | 9 | 10 | 11 |
|--|--|--|--|---|---|---|
| 3:00 HARRIET (Run), p. 2 3:00 HE DREAMS OF GIANTS (Stranger), p. 13 4:45 THE MAN WHO KILLED DON QUIXOTE (Special), p. 13 5:30 BOTERO (Run), p. 2 | 6:00 BOTERO (Run), p. 2 6:00 MOVING PARTS (Special), p. 4 7:45 HARRIET (Run), p. 2 7:45 MÄDCHEN IN UNIFORM (Special), p. 4 | 6:00 HARRIET (Run), p. 2 [OC] 6:00 GOLDEN SIXTIES: JURAJ HERZ + Short (Herz), p. 16 7:45 BOTERO (Run), p. 2 8:30 MOVING PARTS (Special), p. 4★ | 6:00 BOTERO (Run), p. 2 MOVIE CLUB 6:00 THE CREMATOR (Herz), p. 16 7:45 HARRIET (Run), p. 2 8:00 HE DREAMS OF GIANTS (Stranger), p. 13 | 6:00 HARRIET (Run), p. 2 6:00 MÄDCHEN IN UNIFORM (Special), p. 4 7:45 BETRAYAL (Stranger), p. 14★ 8:30 BOTERO (Run), p. 2 | 2:00 GAUGUIN FROM THE NATIONAL GALLERY (Run), p. 8 2:00 WHAT SHE SAID: THE ART OF PAULINE KAEI (Run), p. 5 4:00 RECORDER (Stranger), p. 14 4:00 THE RIVER (Kael), p. 6 6:00 GAUGUIN FROM THE NATIONAL GALLERY (Run), p. 8 6:00 WHAT SHE SAID: THE ART OF PAULINE KAEI (Run), p. 5 7:45 RECORDER (Stranger), p. 14 8:00 MCCABE AND MRS. MILLER (Kael), p. 6 | 2:45 BONNIE AND CLYDE (Kael), p. 6 3:00 OIL LAMPS (Herz), p. 17 5:00 WHAT SHE SAID: THE ART OF PAULINE KAEI (Run), p. 5 5:00 MORGIANA (Herz), p. 17 7:45 GAUGUIN FROM THE NATIONAL GALLERY (Run), p. 8 7:45 RECORDER (Stranger), p. 14 |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 3:00 GAUGUIN FROM THE NATIONAL GALLERY (Run), p. 8 3:00 WHAT SHE SAID: THE ART OF PAULINE KAEI (Run), p. 5 4:45 SUNKEN ROADS (Stranger), p. 14★ 5:00 LAST TANGO IN PARIS (Kael), p. 7 | 6:00 GAUGUIN FROM THE NATIONAL GALLERY (Run), p. 8 6:00 THE RIVER (Kael), p. 6 7:45 OIL LAMPS (Herz), p. 17 8:00 WHAT SHE SAID: THE ART OF PAULINE KAEI (Run), p. 5 | 6:00 RECORDER (Stranger), p. 14 6:00 WHAT SHE SAID: THE ART OF PAULINE KAEI (Run), p. 5 7:45 GAUGUIN FROM THE NATIONAL GALLERY (Run), p. 8 8:00 BONNIE AND CLYDE (Kael), p. 6 | 6:00 GAUGUIN FROM THE NATIONAL GALLERY (Run), p. 8 6:00 MCCABE AND MRS. MILLER (Kael), p. 6 7:45 SUNKEN ROADS (Stranger), p. 14 8:15 WHAT SHE SAID: THE ART OF PAULINE KAEI (Run), p. 5 | 6:00 WHAT SHE SAID: THE ART OF PAULINE KAEI (Run), p. 5 6:00 MORGIANA (Herz), p. 17 8:00 GAUGUIN FROM THE NATIONAL GALLERY (Run), p. 8 8:00 LAST TANGO IN PARIS (Kael), p. 7 | 2:00 MILLENNIUM ACTRESS (Fringe), p. 20 2:00 A WOMAN OF PARIS (Special), p. 11 3:45 REDOUBT (Run), p. 9 3:45 A COUNTESS FROM HONG KONG (Special), p. 11 6:00 MEAN STREETS (Kael), p. 7 6:15 MILLENNIUM ACTRESS (Fringe), p. 20 8:00 REDOUBT (Run), p. 9 8:15 MIDNIGHT FAMILY (Stranger), p. 15 | 2:00 ALL MY SONS (NT Live), p. 8 3:00 FERAT VAMPIRE (Herz), p. 17 5:00 SIGN OF CANCER (Herz), p. 18 5:15 A HOUSE IS NOT A HOME (Stranger), p. 15★ 7:45 REDOUBT (Run), p. 9 7:45 CASUALTIES OF WAR (Kael), p. 7 |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 2:30 REDOUBT (Run), p. 9 2:45 A COUNTESS FROM HONG KONG (Special), p. 11 5:00 BAND OF OUTSIDERS (Kael), p. 7 5:00 A WOMAN OF PARIS (Special), p. 11 | 6:00 A WOMAN OF PARIS (Special), p. 11 6:00 SIGN OF CANCER (Herz), p. 18 7:45 REDOUBT (Run), p. 9 7:45 A HOUSE IS NOT A HOME (Stranger), p. 15★ | 6:00 REDOUBT (Run), p. 9 6:00 CASUALTIES OF WAR (Kael), p. 7 8:15 MIDNIGHT FAMILY (Stranger), p. 15 8:30 FERAT VAMPIRE (Herz), p. 17 | 6:00 MIDNIGHT FAMILY (Stranger), p. 15 6:00 BAND OF OUTSIDERS (Kael), p. 7 7:45 REDOUBT (Run), p. 9 8:00 MEAN STREETS (Kael), p. 7 | 6:00 REDOUBT (Run), p. 9 6:00 A COUNTESS FROM HONG KONG (Special), p. 11 8:15 MIDNIGHT FAMILY (Stranger), p. 15 8:30 MILLENNIUM ACTRESS (Fringe), p. 20 | 2:00 MARCEL DUCHAMP: ART OF THE POSSIBLE (Run), p. 9 2:00 ZOMBI CHILD (Run), p. 10 3:45 CITIZEN K (Run), p. 10 4:00 RINGU (Asia), p. 12 6:00 ZOMBI CHILD (Run), p. 10 6:15 MARCEL DUCHAMP: ART OF THE POSSIBLE (Run), p. 9 8:00 AT THE VIDEO STORE (Stranger), p. 15★ 8:00 CITIZEN K (Run), p. 10 | 3:00 CITIZEN K (Run), p. 10 3:00 BEAUTY AND THE BEAST (Herz), p. 18 4:45 CAUGHT BY NIGHT (Herz), p. 18 5:30 AT THE VIDEO STORE (Stranger), p. 15★ 7:45 ZOMBI CHILD (Run), p. 10 8:00 MARCEL DUCHAMP: ART OF THE POSSIBLE (Run), p. 9 |
| 26 | 27 | 28 | 29 | 30 | <h1>JAN</h1> <p>★ indicates special guest appearance [OC] indicates screening with open-captioned dialogue</p> <p>164 North State Street</p> | |
| 3:00 MARCEL DUCHAMP: ART OF THE POSSIBLE (Run), p. 9 3:00 ZOMBI CHILD (Run), p. 10 4:45 CITIZEN K (Run), p. 10 5:00 THE DISAPPEARANCE OF MY MOTHER (Stranger), p. 15 | 6:00 MARCEL DUCHAMP: ART OF THE POSSIBLE (Run), p. 9 7:45 CITIZEN K (Run), p. 10 8:15 BEAUTY AND THE BEAST (Herz), p. 18 | 6:00 RINGU (Asia), p. 12★ 6:00 CITIZEN K (Run), p. 10 8:30 ZOMBI CHILD (Run), p. 10 | 6:00 MARCEL DUCHAMP: ART OF THE POSSIBLE (Run), p. 9 6:00 ZOMBI CHILD (Run), p. 10 7:45 CITIZEN K (Run), p. 10 8:00 THE DISAPPEARANCE OF MY MOTHER (Stranger), p. 15 | 6:00 CITIZEN K (Run), p. 10 6:00 CAUGHT BY NIGHT (Herz), p. 18 8:30 MARCEL DUCHAMP: ART OF THE POSSIBLE (Run), p. 9 8:30 ZOMBI CHILD (Run), p. 10 | | |

To check for updates or to sign up for our email list, visit www.siskelfilmcenter.org or call 312-846-2800

JAN 2023



NEW RESTORATION!

1931, Leontine Sagan, Germany, 87 min.
With Hertha Thiele, Dorothea Wieck

Friday, January 3, 6:15 pm
Monday, January 6, 7:45 pm
Thursday, January 9, 6:00 pm

"The first truly radical lesbian film."

—B. Ruby Rich, *Jump Cut*

Long out of circulation and unavailable on video, MÄDCHEN is a landmark of feminist cinema, queer cinema, political cinema, and late Weimar-era German cinema. Based on a successful play by lesbian author Christa Winsloe and featuring an all-female cast, the film is set at a Prussian boarding school where a new arrival's passion for a strict but loving schoolmistress threatens the school's delicate balance of repression and indulgence. In German with English subtitles. New 2K DCP digital restoration. (MR)



CHICAGO PREMIERE!
FILMMAKERS IN PERSON!

MOVING PARTS

2017, Emilie Upczak, Trinidad and Tobago, 77 min.
With Valerie Tan, Kandyse McClure

Friday, January 3, 8:00 pm
Monday, January 6, 6:00 pm
Tuesday, January 7, 8:30 pm

"Respectfully recommended... Valerie Tian is terrific."

—Joe Bendel, *J.B. Spins*

Following the death of her father, a young Chinese woman (Tian) engages the services of smugglers in order to join her brother in Trinidad and Tobago. She secures a menial restaurant job that proves to be a conduit to prostitution when she finds herself pressured by debts. Avoiding both sensationalism and exoticism, MOVING PARTS effectively focuses on the complex ambience of its setting and the increasingly urgent problem of human trafficking. In English and Mandarin with English subtitles. DCP digital widescreen. (MR)

Director Emilie Upczak (Fri. only) and Chicago-based producer John Otterbacher (Fri. & Tue.) are scheduled to appear for audience discussion.



CHICAGO PREMIERE!

WHAT SHE SAID:

The Art of Pauline Kael

2018, Rob Garver, USA, 99 min.

"Exquisitely crafted...a pure, uncut hit of the tastiest cinephile candy imaginable."—Owen Gleiberman, *Variety*

Pauline Kael may or may not have been the greatest film critic of all time, but she was certainly the most memorably opinionated, and her celebrated opinions impacted the course of film history to an extent perhaps unmatched by any other critic.

An outsider to the Manhattan-centered "boys club" of the critical establishment, the Bay Area-based Kael came to prominence with her surprise best-seller *I Lost It at the Movies* in 1965 and, after securing a weekly platform at *The New Yorker*, became the most attention-getting critical voice of her time.

Through copious film clips, archival TV interviews, talking heads fervently pro and con, and readings of Kael's famously feisty prose

by Sarah Jessica Parker, this lively documentary portrait captures both the charisma of Kael and the heady ferment of an era when films—and film criticism—mattered more than ever before and, perhaps, since. DCP digital. (MR)

January 10—16
 Fri., 1/10 at 2 pm and 6 pm;
 Sat., 1/11 at 5 pm;
 Sun., 1/12 at 3 pm;
 Mon., 1/13 at 8 pm;
 Tue., 1/14 at 6 pm;
 Wed., 1/15 at 8:15 pm;
 Thu., 1/16 at 6 pm

PAULINE KAEL DISCOUNT!

Buy a ticket at our regular prices for WHAT SHE SAID: THE ART OF PAULINE KAEL, and get a ticket for any one film in the *Kael's Causes Célèbres* series (see pp. 6-7) at this discount rate with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount price applies to the second film only. Discount available in person at the box office only.)

Kael's Causes Célèbres

Critic Pauline Kael's impassioned embrace of certain films could have a profound effect on their reputations, sometimes resuscitating films whose initial receptions had been chilly, sometimes creating an advance buzz that paved the way for challenging films that might have otherwise met more resistance. From January 10 to 22, we present seven films that are especially important in defining Kael's taste and influence.

—Martin Rubin

PAULINE KAEI DISCOUNT! Buy a ticket at our regular prices for *WHAT SHE SAID: THE ART OF PAULINE KAEI* (see p. 5), and get a ticket for any one film in the *Kael's Causes Célèbres* series at this discount rate with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount price applies to the second film only. Discount available in person at the box office only.)



THE RIVER

1951, Jean Renoir, USA/India, 99 min.
With Patricia Walters, Thomas E. Breen

Friday, January 10, 4:00 pm
Monday, January 13, 6:00 pm

Kael said, "Renoir is probably the greatest director of them all." Set along the banks of the Ganges River, Renoir's adaptation of Rumer Godden's autobiographical novel centers on three young women of British blood whose comings-of-age are catalyzed by the arrival of a troubled American war veteran. The film's stunningly photographed location settings moved Martin Scorsese to rank *THE RIVER* and *THE RED SHOES* as "the two most beautiful color films ever made." 35mm. (MR)



MCCABE AND MRS. MILLER

1971, Robert Altman, USA, 121 min.
With Warren Beatty, Julie Christie

Friday, January 10, 8:00 pm
Wednesday, January 15, 6:00 pm

It is tempting to read this famed revisionist Western—about a dreamer (Beatty) who becomes a success in an unsavory business and is doomed by his refusal to bend to outside pressures—as a commentary on Altman's entire career. The film's considerable achievements include career performances from Beatty and Christie, haunting music from Leonard Cohen, and the authentic feel of Presbyterian Church, the town Altman built from scratch on a mountaintop in Vancouver. 35mm widescreen. (Peter Sobczynski)



BONNIE AND CLYDE

1967, Arthur Penn, USA, 111 min.
With Warren Beatty, Faye Dunaway

Saturday, January 11, 2:45 pm
Tuesday, January 14, 8:00 pm

Borrowing freely from the French New Wave, shifting tones with jarring audacity, and spilling more blood than ever before seen in a Hollywood movie, *BONNIE AND CLYDE* revitalized the gangster genre and transformed Depression-era bank-robbers Clyde Barrow (Beatty) and Bonnie Parker (Dunaway) into outlaw icons for a rebellious generation. Kael's 7,000-word review, appearing two months after the film's lackluster initial release, is credited with turning it into a phenomenon. 35mm. (MR)



LAST TANGO IN PARIS

1972, Bernardo Bertolucci, France, 126 min.
With Marlon Brando, Maria Schneider

Sunday, January 12, 5:00 pm
Thursday, January 16, 8:00 pm

Paul (Brando), an expatriate American in Paris, embarks on a three-day sexual rampage with a compliant stranger (Schneider). Aided by Kael's renowned rave, which compared the film's impact to that of *The Rites of Spring*, LAST TANGO achieved instant notoriety as much for Brando's vulgar, funny, revealing monologues as for the violent anonymous sex transparently rooted in a quest for self-obliteration. In English and French with English subtitles. 4K DCP digital restoration. (BS)



MEAN STREETS

1973, Martin Scorsese, USA, 112 min.
With Harvey Keitel, Robert De Niro

Friday, January 17, 6:00 pm
Wednesday, January 22, 8:00 pm

Turning his camera to the tough Italian neighborhood in New York where he grew up, Scorsese follows Charlie (Keitel), a fledgling collector for the local mob, as he tries to balance his strained romance with an epileptic girlfriend and his friendship with her violent, unstable brother, Johnny Boy (De Niro). The role won De Niro critical acclaim and marks the first collaboration of one of the most celebrated actor/director pairings in film history. 35mm. (Christopher Sanew)



CASUALTIES OF WAR

1989, Brian De Palma, USA, 112 min.
With Sean Penn, Michael J. Fox

Saturday, January 18, 7:45 pm
Tuesday, January 21, 6:00 pm

One of Kael's last great causes célèbres was CASUALTIES OF WAR, a film that divided critics and represented a marked change-of-pace for a director whose stylish thrillers she had long championed. Based on a real incident from the Vietnam War, it tells of an American reconnaissance squad, sexually and otherwise frustrated, who are incited by their sergeant (Penn) to kidnap a Vietnamese girl, over the increasingly urgent (and risky) objections of one of the soldiers (Fox). 35mm widescreen. (MR)



BAND OF OUTSIDERS

(BANDE À PART)
1964, Jean-Luc Godard, France, 97 min.
With Anna Karina, Sami Frey

Sunday, January 19, 5:00 pm
Wednesday, January 22, 6:00 pm

BAND OF OUTSIDERS' resonant mix of wintry melancholy and high-spirited digressions (including the Louvre dash and the famous "Madison" dance) has made it one of Godard's best-liked films with audiences, critics, and filmmakers (notably Hal Hartley and Quentin Tarantino). Two guys (Sami Frey, Claude Brasseur) compete for a girl (Karina) in their English class and concoct a movie-fed scheme to burgle her aunt's villa. In French with English subtitles. DCP digital. (MR)

CHICAGO PREMIERE!

GAUGUIN

FROM THE NATIONAL GALLERY

2019, Patricia Wheatley, UK, 90 min.

"Doesn't shy away from the problems this post-impressionist star poses for art lovers today."—Andrew Pulver, *Guardian*

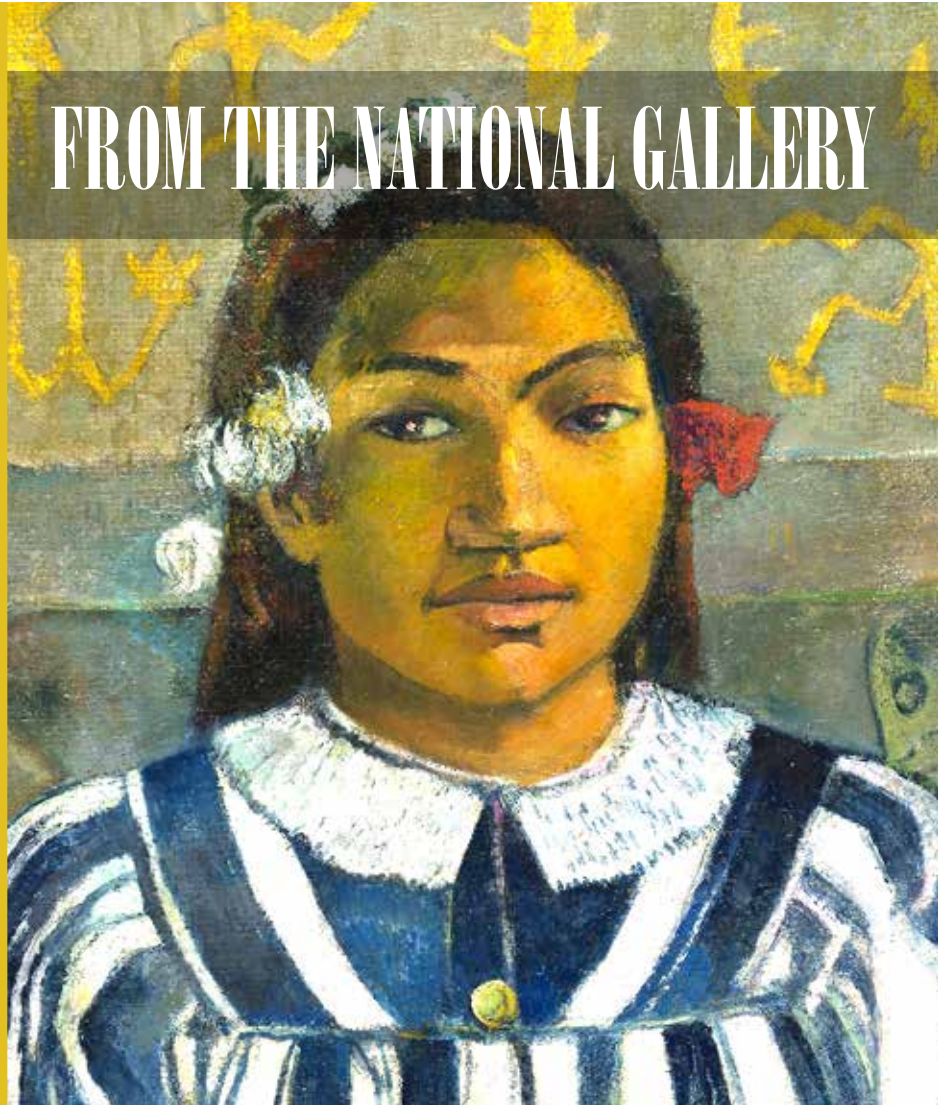
This new 60-minute documentary about the life and work of Paul Gauguin is followed by a 30-minute private view of the acclaimed National Gallery exhibition *Gauguin Portraits*. Filmed in Tahiti, France, the Marquesas Islands, and the UK, the documentary examines Gauguin's legacy not only through the lens of art history, but also those of gender and post-colonial politics. Filmed in high definition with stunning close-ups, the private tour of the exhibition is led by co-curator Christopher Riopelle. DCP digital. (Description courtesy of CineLife Entertainment)

**SPECIAL PRICES: \$14 GENERAL;
\$8 MEMBERS/STUDENTS**

January 10—16

Fri., 1/10 at 2 pm and 6 pm;
Sat., 1/11 at 7:45 pm;
Sun., 1/12 at 3 pm;
Mon., 1/13 at 6 pm;
Tue., 1/14 at 7:45 pm;
Wed., 1/15 at 6 pm;
Thu., 1/16 at 8 pm

*Paul Gauguin,
Merahi metua
no Tehamana,
1893, The Art
Institute of Chicago*



NT LIVE

ALL MY SONS

2019, Jeremy Herrin, UK, ca. 165 min.
With Bill Pullman, Sally Field

Saturday, January 18, 2:00 pm

America, 1947. Despite hard choices and even harder knocks, Joe (Pullman) and Kate Keller (Field) are a success story. They have built a home, raised two sons, and established a thriving business. But, with the return of a figure from the past, long-buried truths are forced to the surface in Arthur Miller's blistering drama. DCP digital. (Description courtesy of NT Live)

**SPECIAL PRICES: \$14 GENERAL;
\$8 MEMBERS/STUDENTS**

REDOUBT

“Breathtakingly beautiful.”

—Glenn Kenny,
The New York Times

2019, Matthew Barney, USA, 134 min.
With Anette Wachter, Matthew Barney, Sandra Lamouche

CHICAGO PREMIERE!

The Greek myth of Diana the huntress is the inspiration for director Barney (CREMASTER cycle) in a long-awaited new film set in the snowy wilderness of Idaho’s Sawtooth Mountains. Diana (Wachter), now a present-day sharpshooter with a high-powered rifle, lives rough in a tent with her virgin attendants at hand. An artist, The Engraver (Barney), and his partner, The Electroplater (K.J. Holmes), transgress in Diana’s realm and draw her ire with their art/alchemy that steals nature in spirit. Without dialogue. **Note:** No animals were harmed. DCP digital. (BS)

January 17—23

Fri., 1/17 at 3:45 pm and 8 pm;
Sat., 1/18 at 7:45 pm;
Sun., 1/19 at 2:30 pm;
Mon., 1/20 at 7:45 pm;
Tue., 1/21 at 6 pm;
Wed., 1/22 at 7:45 pm;
Thu., 1/23 at 6 pm



CHICAGO PREMIERE!

MARCEL DUCHAMP: ART OF THE POSSIBLE

2019, Matthew Taylor, USA, 90 min.

Was Marcel Duchamp the most important artist of the twentieth century? This substantial yet accessible overview makes a compelling case for the man who painted a mustache on the Mona Lisa and turned a urinal into an art exhibit. Abandoning such encumbrances as taste, tradition, seriousness, and absolutes, his goal was to make “works of art that are not works of art” but rather concepts and creative gestures that are completed by the spectator. Pop Art, Fluxus, post-modernism, conceptual art, performance art, and much else marched (and continues to march) through the door that Duchamp kicked open. DCP digital. (MR)

“The definitive Duchamp documentary... Informative, funny, interesting, and clever.”
—*Movie Meister*

January 24—30

Fri., 1/24 at 2 pm and 6:15 pm;
Sat., 1/25 at 8 pm;
Sun., 1/26 at 3 pm;
Mon., 1/27 at 6 pm;
Wed., 1/29 at 6 pm;
Thu., 1/30 at 8:30 pm



CHICAGO PREMIERE!

CITIZEN K

ГРАЖДАНИН К

2019, Alex Gibney, UK/USA, 126 min.

Award-winning documentarian Gibney (*TAXI TO THE DARK SIDE*, *GOING CLEAR*) sets his sights on former Russian oil billionaire Mikhail Khodorkovsky, seen (like Orson Welles's Kane) as a bundle of contradictions who is as charismatic as he is confounding. From humble half-Jewish roots, he rose to become the wealthiest man in the country. After helping to engineer the ascendancy of Vladimir Putin, Khodorkovsky grew recklessly critical of Putin's authoritarian policies, leading to his arrest and imprisonment. In Russian and English with English subtitles. DCP digital. (MR)



January 24—30

Fri., 1/24 at 3:45 pm and 8 pm;
Sat., 1/25 at 3 pm;
Sun., 1/26 at 4:45 pm;
Mon., 1/27 at 7:45 pm;
Tue., 1/28 at 6 pm;
Wed., 1/29 at 7:45 pm;
Thu., 1/30 at 6 pm



"A wildly entertaining and timely picture."

—Ed Gibbs,
Little White Lies

CHICAGO PREMIERE!

ZOMBI CHILD

2019, Bertrand Bonello, France, 103 min.
With Louise Labeque, Wislenda Louimat

Under a plot built on possession and ulterior motives, director Bonello (*NOCTURAMA*) explores the wages of colonialism and cultural appropriation through two merging stories. Orphaned by a Haitian hurricane, Mélissa (Louimat), fictional granddaughter of a real-life zombie, attends an elite academy founded by Napoleon. The school's only black student, she finds that popular classmate Fanny (Labeque) has an underlying reason for courting her friendship. In French, Haitian, and English with English subtitles. DCP digital. (BS)



"Bold and compelling."

—David Ehrlich,
Indiewire

January 24—30

Fri., 1/24 at 2 pm and 6 pm;
Sat., 1/25 at 7:45 pm;
Sun., 1/26 at 3 pm;
Tue., 1/28 at 8:30 pm;
Wed., 1/29 at 6 pm;
Thu., 1/30 at 8:30 pm

Chaplin without Charlie

An actor/director whose films centered resonantly on his own persona (usually the iconic Little Tramp character), Charles Chaplin made two films in which he appears only in brief cameo roles. They are among his most adventurous and offbeat works, although both encountered resistance from critics and public.



A WOMAN OF PARIS

1923, Charles Chaplin, USA, 82 min.
With Edna Purviance, Adolphe Menjou

Friday, January 17, 2:00 pm
Sunday, January 19, 5:00 pm
Monday, January 20, 6:00 pm

Chaplin doesn't appear (save for a brief cameo) in this daring, fascinating film—a sophisticated comedy of manners, book-ended by a deceptively melodramatic opening and a startling, morally complex ending. A village girl (Purviance) is driven by romantic disappointment to Paris, where she becomes the toast of the town, desired by a bon vivant (Menjou) and an earnest artist (Carl Miller). Silent film with synchronized music score. 35mm. (MR)



New 4K restoration!

A COUNTESS FROM HONG KONG

1967, Charles Chaplin, UK, 108 min.
With Marlon Brando, Sophia Loren

Friday, January 17, 3:45 pm
Sunday, January 19, 2:45 pm
Thursday, January 23, 6:00 pm

Chaplin's final film was greeted with an onslaught of hostility that baffled the 70-year-old filmmaker, who until the end of his days considered it one of his very best movies. Originally conceived in the late 1930s, this bittersweet blend of romantic comedy and shipboard farce concerns an uptight American diplomat (Brando) who finds a refugee Russian prostitute (Loren) stowing away in his cabin. New 4K DCP digital restoration. (MR)

TWO-FILM DISCOUNT!

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

FROM ASIA, WITH LOVE

Contemporary Cinema from Hong Kong, Taiwan, South Korea, Japan, and China

Lecturer: Jennifer Dorothy Lee

From Jan. 24 through May 5, we offer *From Asia, With Love: Contemporary Cinema from Hong Kong, Taiwan, South Korea, Japan, and China*, a series of fourteen programs with weekly Tuesday lectures by Jennifer Dorothy Lee, Assistant Professor of East Asian Art at SAIC. The series is presented in cooperation with the SAIC Dept. of Art History, Theory, and Criticism. Additional screenings of the films on Fri. or Sat. do not include Prof. Lee's lecture. Admission to all *From Asia, With Love* programs is \$5 for Film Center members; usual prices for non-members.

—Martin Rubin

This series will examine how new uses of moving image and sound in cinema from Hong Kong, Taiwan, South Korea, Japan, and China demonstrate the intense preoccupations of their filmmakers. Themes of national loss and cross-border tensions, of seeking revenge and settling debts, and of transcending the unbearable present in the fantastical will be explored. In what ways do contemporary filmmakers from Asia negotiate devastating histories and memories, all the while performing on a globalizing stage for international viewerships?

—Jennifer Dorothy Lee

RINGU

1998, Hideko Nakata, Japan, 96 min.
With Nanako Matsushima, Rie Ino'o

Friday, January 24, 4:00 pm
Tuesday, January 28, 6:00 pm

This legendary J-Horror classic centers on a bootleg videotape that brings agonizing death within seven days to those unlucky enough to view it. That curse falls on a TV reporter who is investigating the unexplained death of her niece, and she now has one week to unravel the mystery of the contaminated tape. In Japanese with English subtitles. DCP digital. (MR)



RINGU, Jan. 24, 28

Upcoming films in *From Asia, With Love*

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

January 31 and February 4
AUCTION
1999, Takashi Miike, Japan, 115 min.

February 11
TETSUO: THE IRON MAN
1989, Shin'ya Tsukamoto, Japan, 67 min.

February 14 and 18
LADY VENGEANCE
2005, Park Chan-wook, South Korea, 115 min.

February 21 and 25
MOTHER
2009, Bong Joon Ho, South Korea, 129 min.

February 28 and March 3
SHOPLIFTERS
2018, Hirokazu Kore-eda, Japan, 121 min.

March 10
THE PIANO IN A FACTORY
2010, Meng Zhang and Bo Gao, China, 119 min.

March 17
WILL YOU STILL LOVE ME TOMORROW?
2013, Arvin Chen, Taiwan, 104 min.

March 24
THE WEDDING BANQUET
1993, Ang Lee, Taiwan/USA, 106 min.

April 3 and 7
TAIPEI STORY
1985, Edward Yang, Taiwan, 119 min.

April 10 and 14
POLICE STORY
1985, Jackie Chan, Hong Kong, 100 min.

April 17 and 21
POLICE STORY 2
1988, Jackie Chan, Hong Kong, 122 min.

April 24 and 28
SHAOLIN SOCCER
2001, Stephen Chow, Hong Kong/China, 87 min.

May 1 and 5
TBA

Stranger Than Fiction

DOCUMENTARY PREMIERES



From January 3 through 29, the Gene Siskel Film Center celebrates the art of the documentary in a special way, with the series *Stranger Than Fiction: Documentary Premieres*. Dreams, obsessions, and power plays figure in many of these eight films, in which a search for truth or meaning is often an underlying theme.

Filmmaker appearances are scheduled with *BETRAYAL*, *SUNKEN ROADS*, *A HOUSE IS NOT A HOME*, and *AT THE VIDEO STORE*. Check our web site at www.siskelfilmcenter.org for exact details and guest appearance updates.

—Barbara Scharres

HE DREAMS OF GIANTS

2019, Keith Fulton and Louis Pepe, UK, 85 min.

Friday, January 3, 2:00 pm
Sunday, January 5, 3:00 pm
Wednesday, January 8, 8:00 pm

Since their 2002 film *LOST IN LA MANCHA*, filmmakers Fulton and Pepe have been chronicling the brainstorm, travails, and pratfalls of director Terry Gilliam (*BRAZIL*) as he grappled with successive attempts to produce *THE MAN WHO KILLED DON QUIXOTE*, his obsessive project of a lifetime. With first-hand access to the final chapter in the bizarre 25-year journey, the filmmakers bring it all full-circle, as an angst-ridden, conspicuously older, but perhaps not wiser Gilliam muses on his complex creative process as he finally brings the film to the finish line. DCP digital. (BS)

Stranger Than Fiction continues on next page.

TWO-FILM DISCOUNT!

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

THE MAN WHO KILLED DON QUIXOTE

2018, Terry Gilliam, Spain/Belgium/France, 132 min.
With Adam Driver, Jonathan Pryce, Stellan Skarsgård

Friday, January 3, 3:45 pm
Sunday, January 5, 4:45 pm

"A wild, absurdist, crazy-quilt, soaring flight of bat-bleep fantasy." —Richard Roeper, *Chicago Sun-Times*

After a quarter-century of tries and misses, Gilliam's fabled bucket-list project finally comes to fruition with a dream star-pairing of Pryce as the flighty, demented shoemaker who believes he is Don Quixote, and a wackily energetic Driver as the crass Hollywood director-turned-auteur whose long-ago student film comes back to haunt him. DCP digital. (BS)



Stranger Than Fiction CONTINUED

BETRAYAL: WHEN THE GOVERNMENT TOOK OVER THE TEAMSTER'S UNION

2019, George Bogdanich, USA 70 min.
Narration by William Forsythe

**Saturday, January 4,
7:30 pm**
**Thursday, January 9,
7:45 pm**

**Director George
Bogdanich in person at
both screenings.**

Now seen here in the completed full-length version, BETRAYAL outlines three decades of government overreach into Teamster Union affairs. The hard-hitting sleuthing of director Bogdanich unearths a far-reaching and convoluted story, with a major Chicago angle, of a Justice Department action led by then-U.S. Attorney Rudy Giuliani. Seeking to purge the powerful union of mob influence, a 1989 Consent Decree resulted in a massive government cash grab, suppression of Constitutional rights, and the destruction of the careers of a number of dedicated union officials. DCP digital. (BS)



RECORDER: THE MARION STOKES PROJECT

2019, Matt Wolf, USA, 87 min.

Friday, January 10, 4:00 pm and 7:45 pm
Saturday, January 11, 7:45 pm
Tuesday, January 14, 6:00 pm

In the course of roughly thirty years, Marion Stokes—a Philadelphia African American librarian, leftwing activist, and borderline hoarder—obsessively recorded more than 70,000 VHS tapes charting news events large and small, national and local, as seen on TV. This oddly compelling documentary pieces together the bizarre story of the creation of a vast and now historically priceless unfiltered archive of news events as they unfolded simultaneously on multiple channels of network television. Was she an obsessive crank or a brilliant visionary? DCP digital. (BS)



SUNKEN ROADS: THREE GENERATIONS AFTER D-DAY

2019, Charlotte Juergens, USA, 91 min.

**Sunday, January 12,
4:45 pm**
**Wednesday, January
15, 7:45 pm**

**Director Charlotte
Juergens in person
on Sunday.**

A commemorative pilgrimage to Omaha Beach for the 70th anniversary by a group of D-Day veterans is seen from a new perspective through the eyes of the 20-year-old filmmaker in a project begun as a tribute to the great-grandfather she never knew. As the men come to rely on and bond with her as a surrogate granddaughter, the journey extends from Cornwall, England, where troops trained for the invasion, to joyful and tear-filled welcomes in the villages and towns they liberated throughout Normandy. In English and French with English subtitles. DCP digital. (BS)





MIDNIGHT FAMILY

2019, Luke Lorentzen, Mexico, 90 min.

Friday, January 17, 8:15 pm
Tuesday, January 21, 8:15 pm
Wednesday, January 22, 6:00 pm
Thursday, January 23, 8:15 pm

Emergency healthcare provided at breakneck speed is the astonishing subject of this documentary set in the late-night streets of Mexico City, where ambulance service is largely left to the self-taught ministrations of wildcat EMT crews. The Ochoa family business is a private ambulance operated with gutsy determination but iffy compensation by dad Fernando, his two sons, and a family friend. In Spanish with English subtitles. DCP digital. (BS)



World premiere!

A HOUSE IS NOT A HOME: WRIGHT OR WRONG

2020, Mehrnaz Saeed-Vafa, USA, 74 min.

Saturday, January 18, 5:15 pm
Monday, January 20, 7:45 pm

Director Mehrnaz Saeed-Vafa and subject Jonathan Rosenbaum in person at both screenings.

This intimate saga links the filmmaker's long-lost family home in Tehran, an historic Frank Lloyd Wright house in Alabama, and the formative years of renowned film critic Jonathan Rosenbaum. Rosenbaum, son of a family of movie-theater owners, grew up in the Wright house, now a museum. Documenting the home over a period of years, Saeed-Vafa finds parallels between Wright's design eccentricities and the twisting course of dysfunctional family histories. DCP digital. (BS)



AT THE VIDEO STORE

2019, James Westby, USA, 72 min.

Friday, January 24, 8:00 pm
Saturday, January 25, 5:30 pm

Director James Westby in person at both screenings.

The independent neighborhood video store is both celebrated and eulogized in this lively documentary that conjures up an age when wildly eclectic selections of VHS tapes graced the shelves of these establishments, including Chicago's own Odd Obsession Movies. John Waters, Bill Hader, Thelma Schoonmaker, Todd Haynes, Nicole Holofcener, and others testify to the life-altering and career-making effects of their video store experiences. DCP digital. (BS)



THE DISAPPEARANCE OF MY MOTHER

(STORIA DI B.—LA SCOMPARSA DI MIA MADRE)

2019, Beniamino Barrese, Italy, 94 min.

Sunday, January 26, 5:00 pm
Wednesday, January 29, 8:00 pm

Mother-son tensions escalate into guerilla warfare when the unwilling subject is legendary Italian model Benedetta Barzini, a Sixties icon, and her son is the fledgling filmmaker hell-bent on documenting his mother's life. 76-year-old Barzini revels in the slovenly demeanor of a bag-lady to thwart her director, but is yet a lioness in the classroom, and a blazing goddess in a rare guest turn on the catwalk. In Italian and English with English subtitles. DCP digital. (BS)

Sinister, Singular, and Subversive:

THE CINEMA OF JURAJ HERZ

From January 4 to 30, the Gene Siskel Film Center, in collaboration with Comeback Company, presents *Sinister, Singular, and Subversive: The Cinema of Juraj Herz*, an eight-film series devoted to the Czech director who specialized in the offbeat and the macabre.

The touring retrospective is produced by Comeback Company. Curated by Irena Kovarova. Originated at the Metrograph, New York. Films provided by the Czech National Film Archive and První veřejnoprávní. Photos courtesy of Czech National Archive.



New restoration!
THE CREMATOR

(SPALOVAČ MRTVOL)
1969, Juraj Herz, Czechoslovakia, 95 min.
With Rudolf Hrušínský, Vlasta Chramostová

Saturday, January 4, 3:00 pm
Wednesday, January 8, 6:00 pm

"Essential viewing... this is an immensely suggestive, disturbing film, as well as a dazzlingly inventive and horribly enjoyable one."—Jonathan Romney, *Film Comment*

In his most renowned film, Herz combines calculated stylistic excess with a mordant flair for perverse sex and macabre violence. Comedies don't come much blacker than this 1930s-set tale of a fastidious crematorium-operator (Hrušínský) passionately devoted to his calling. When the Nazis march into Prague, he identifies fervently with his new masters, but the discovery that his wife is half-Jewish sends him off the deep end into madness and murder. In Czech with English subtitles. New DCP digital restoration. (MR)



GOLDEN SIXTIES: JURAJ HERZ

(ZLATÁ ŠEDESÁTÁ: JURAJ HERZ)
2009, Martin Šulík, Czech Republic/Slovakia, 57 min.

Saturday, January 4, 5:00 pm
Tuesday, January 7, 6:00 pm

This 2009 documentary on Juraj Herz features in-depth interviews and copious clips from the director's work. Interview subjects include film-world luminaries Miloš Forman, Věra Chytilová, Miroslav Ondříček, and more. In Slovak and Czech with English subtitles. Digital video. (Description courtesy of AFI Silver)

Preceded by the opening salvo of Herz's brilliant career, *THE JUNK SHOP* (SBĚRNÉ SUROVOSTI, 1965, Juraj Herz, Czechoslovakia, 31 min.), a work of nonstop invention set over the course of a single day at a paper recycling facility frequented by oddballs. In Czech with English subtitles. DCP digital. (Description courtesy of Metrograph/Nick Pinkerton)

JURAJ HERZ DOUBLE-BILL DISCOUNT!

Buy a ticket at our regular prices for the first Herz film on any Saturday in January, and get a ticket for the second Herz 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 film only. Discount available in person at the box office only.)



OIL LAMPS

(PETROLEJOVÉ LAMPY)

1971, Juraj Herz, Czechoslovakia, 101 min.
With Iva Janžurová, Petr Čepek

Saturday, January 11, 3:00 pm
Monday, January 13, 7:45 pm

Iva Janžurová and Petr Čepek are peerless as miserably married cousins in Herz's early 20th-century period piece, set in a provincial town, Jilemnice, that's riven by repressed desire and smoldering secrets. Adapting the novel by Jaroslav Havlíček (*The Good Soldier Schweik*), Herz plumbs deep within the psychology of his characters—Čepek's syphilitic groom, unable to consummate the wedding and rapidly losing his mind; Janžurová's disappointed bride, robbed of the family of her dreams—in this gripping and gorgeous film. In Czech with English subtitles. DCP digital. (Description courtesy of Metrograph/Nick Pinkerton)



MORGIANA

1972, Juraj Herz, Czechoslovakia, 99 min.
With Iva Janžurová, Josef Abrahám

Saturday, January 11, 5:00 pm
Thursday, January 16, 6:00 pm

Based on a novel by Alexander Grin (sometimes referred to as "Russia's Edgar Allan Poe"), Herz's sumptuously colored, turn-of-the-century Gothic tale centers on two sisters (both played by Iva Janžurová), one pretty and sweet, the other ugly and sadistic. The latter sets about slowly poisoning her sibling, with unexpected but still gruesome results. The film's title refers to neither sister but to the evil sister's cat, whose point-of-view perspectives, together with the poisoned sister's hallucinatory visions, contribute to the film's flamboyant visual style. In Czech with English subtitles. 35mm. (MR)



FERAT VAMPIRE

(UPÍR Z FERATU)

1981, Juraj Herz, Czechoslovakia, 93 min.
With Jiří Menzel, Dagmar Veškrnová

Saturday, January 18, 3:00 pm
Tuesday, January 21, 8:30 pm

FERAT VAMPIRE is a satire on consumerism, a potent piece of anti-automobile propaganda, and perhaps Herz's purest horror exercise. A doctor (Menzel) is upset to lose his ambulance driver (Veškrnová) to a job as rally driver for foreign car manufacturer Ferat, and even more upset when he hears whispers that Ferat cars use human blood for fuel. Assaulted by censors, the film still boasts a blood-bathed dream sequence, a disturbing industrial soundtrack, and a piquant performance by Zdenka Procházková as Madame Ferat. In Czech with English subtitles. DCP digital. (Description courtesy of Metrograph/Nick Pinkerton)

Juraj Herz continues on next page.

THE CINEMA OF JURAJ HERZ CONTINUED



SIGN OF CANCER

(ZNAMENÍ RAKA)
1966, Juraj Herz, Czechoslovakia, 87 min.
With Zora Božinová, Ilja Prachař

Saturday, January 18, 5:00 pm
Monday, January 20, 6:00 pm

SIGN OF CANCER is one of the first films touching on the horror tradition to be produced during Czechoslovakia's Communist period. A warped detective story that begins with a murder in a hospital—the investigation of which reveals rampant incompetence, alcoholism, graft, and highly unprofessional goings-on between staff and patients—the film's implicitly critical depiction of a public service sector overloaded with underqualified Party stooges would land Herz in trouble with censors for what was not to be the last time. In Czech with English subtitles. DCP digital. (Description courtesy of Metrograph/Nick Pinkerton)



BEAUTY AND THE BEAST

(PANNA A NETVOR)
1978, Juraj Herz, Czechoslovakia, 84 min.
With Zdenka Studenková, Vlastimil Harapes

Saturday, January 25, 3:00 pm
Monday, January 27, 8:15 pm

A tale you'll know well—innocent girl presents herself as sacrifice to a cursed, freakish beast living in isolation, and learns to live with and love her captor—is turned into something very different in Herz's morbid imagining. Reworking well-known source material for this dark, grimly atmospheric fable, Herz defamiliarizes it, imagining a beaked bird/snake/mammal hybrid Beast unlike any seen on screen before, and overlaying the proceedings with a sense of real danger that's missing from better-known versions. In Czech with English subtitles. DCP digital. (Description courtesy of Metrograph/Nick Pinkerton)



CAUGHT BY NIGHT

(ZASTIHLA MĚ NOC)
1985, Juraj Herz, Czechoslovakia, 130 min.
With Jana Riháková, Jana Brejchová

Saturday, January 25, 4:45 pm
Thursday, January 30, 6:00 pm

Born to Jewish parents, Herz spent part of his youth in Ravensbrück labor camp, an experience which may have obliquely informed much of his work, and which is directly reflected in CAUGHT BY NIGHT. Coming to what was conceived as a biography of Communist journalist Jožka Jabůrková, a victim of Ravensbrück, Herz went his own way, creating a nauseously stylized vision of hell on earth that is, with Wanda Jakubowska's THE LAST STAGE (1948), one of only two fiction films made by a camp survivor about the experience. In Czech with English subtitles. 35mm. (Description courtesy of Metrograph/Nick Pinkerton)

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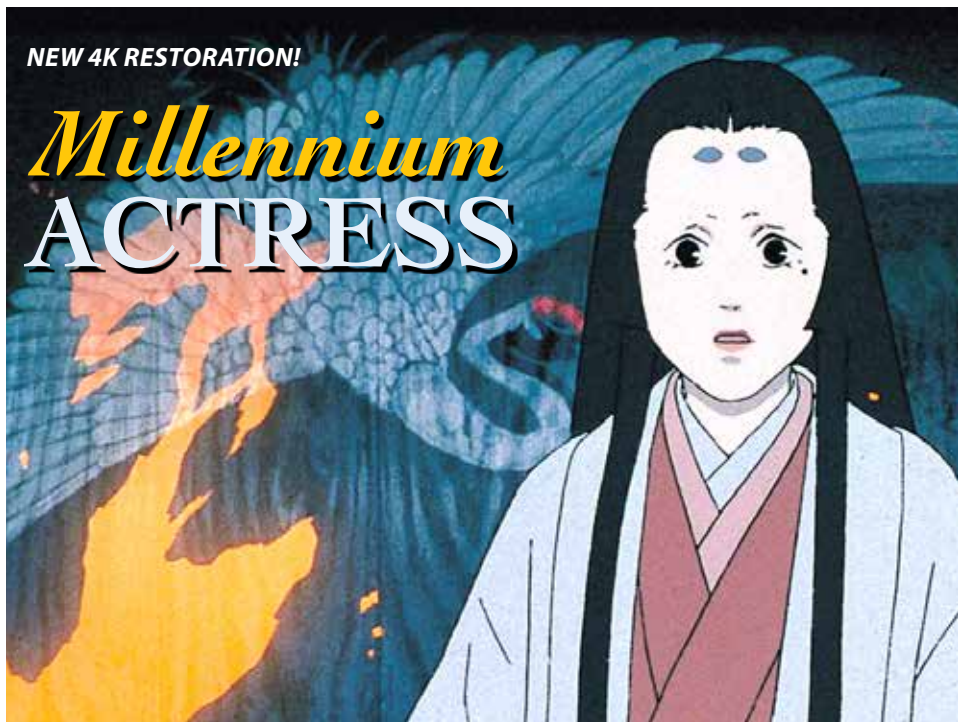
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The Gene Siskel Film Center is located one-half block south of the State/Lake L (brown, green, orange, pink, and purple lines), and just outside of the Lake red line subway stop. We are also located on a number of State Street buslines.

Ticket prices:

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



FRINGE BENEFITS

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

(SENNEN JOYŪ)
2001, Satoshi Kon, Japan, 87 min.

Friday, January 17, 2:00 pm and 6:15 pm
Thursday, January 23, 8:30 pm

Decades after the actress Chiyoko Fujiwara has retired from the public eye, a pair of filmmakers interview her for a documentary. What begins as a straightforward accounting of her days in show business morphs into a centuries-spanning epic, shifting fluidly between scenes from Chiyoko's life and the historical films she starred in until the two become inseparable. Master animator Kon (PERFECT BLUE) blends together one hyperkinetic set piece after another in a frenzy of movie-mad intoxication. New 4K DCP digital restoration. (CW)