





# about doc.

Doc Films dates back to 1932, making it the oldest student-run film society in the nation. The programming model is unlike any other in the Cosmos—offering a different film every day for prices that haven't been seen since the Dust Bowl. Whenever possible, screenings are celluloid prints, projected by those well-trained in the craft.

## C:doc/autumn\_22/board/

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## pricing

general admission.....\$7  
quarter pass.....\$40

## address

max palevsky cinema  
1212 east 59th street  
chicago, IL 60637

## online

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

[www.facebook.com/  
DocFilmsChicago/](https://www.facebook.com/DocFilmsChicago/)

[@docfilmschicago](https://@docfilmschicago)

If you want to get involved...we're always looking for dedicated volunteers to staff screenings, design posters, and distribute posters. Contact the volunteer chair, design chair, and/or publicity chair(s) (respectively) if you are interested in any of the above!

# S P E C I A L



NIGHT OWLS and Doc Films present...  
*Jurassic Park*

Steven Spielberg, 1993  
sunday 9/25 \* 6:30pm \* DCP \* 127m



THE UNIVERSITY OF  
CHICAGO  
CENTER FOR EAST ASIAN STUDIES



*Light (光) + Your Face (你的臉)*

Tsai Ming-Liang, 2018 (both)  
saturday 10/1 \* 6:00pm \* DCP \* 18m + 76m

*screening is part of a chicago-wide event honoring  
the films of tsai ming-liang, details on next pages*

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## EVENTS

\* \* \* \* \*



**Rockefeller Chapel and Doc Films present...**  
*Nosferatu*

F.W. Murnau, 1922  
sunday 10/30 \* 7:00pm \* digital \* 81m

*screening at Rockefeller Chapel;*  
*free if student or passholder, else \$10*



**The Film Studies Center and Doc Films present...**  
*Long Day's Journey Into Night*

>>> in 3D! <<<

Bi Gan, 2018  
saturday 11/12 \* 7:00pm \* DCP \* 138m

*screening in Logan Center (Logan 201)*

**Tsai Ming-Liang: Chicago Fall 2022**

monday 9/21 – monday 10/3





## Your Face (2018)

Sponsored by Doc Films, the Taipei Economic and Cultural Office in Chicago, the Ministry of Culture-Taipei Cultural Center in New York, and the Center for East Asian Studies at the University of Chicago with generous support from a Title VI National Resource Center Grant from the U.S. Department of Education. Program presented in partnership with the Gene Siskel Film Center and the Block Museum of Art at Northwestern University. Programmed with support from J. Michael Eugenio.

Please join Doc at the Max Palevsky Cinema for the Chicago premiere screenings of *Light* (光) and *Your Face* (你的臉) to be followed by a panel discussion with director Tsai Ming-Liang and actor Lee Kang-Sheng and an audience Q&A moderated by University of Chicago Professor Paola Iovene.

Born in Malaysia in 1957, Tsai Ming-Liang is one of the most prominent film directors of the new cinema movement in Taiwan. In 1994, his film *Vive L'amour* was awarded the Golden Lion award at the Venice Film Festival, and this helped establish a place for him in the world of international film. In recent years, Tsai Ming-Liang has also moved on to installation art. His works have been well-received in Venice, Shanghai, and Nagoya. His 10th full-length feature *Stray Dogs* (2013) was awarded the Grand Jury Prize at the 70th Venice Film Festival.

digit. **Goodbye, Dragon Inn** (不散)  
SAIC, Gene Siskel Film Center  
9/12 \* 8:00pm \* 82m

digit. **Stray Dogs** (郊遊)  
SAIC, Gene Siskel Film Center  
9/19 \* 8:00pm \* 138m

digit. **Days** (日子)  
SAIC, Gene Siskel Film Center  
9/26 \* 8:00pm \* 127m

digit. **Journey to the West** (西遊) &  
**No No Sleep** (無無眠)  
Northwestern, Block Cinema  
9/30 \* 6:30pm \* 88m

DCP **Light** (光) + **Your Face** (你的臉)  
Doc Films, Max Palevsky Theater  
10/1 \* 6:00pm \* 96m

live: **Tsai Ming-Liang Artist Lecture**  
SAIC, Gene Siskel Film Center  
10/3 \* 6:00pm



*The Queen* (1968)

# doc90

friday 10/21 – sunday 10/23



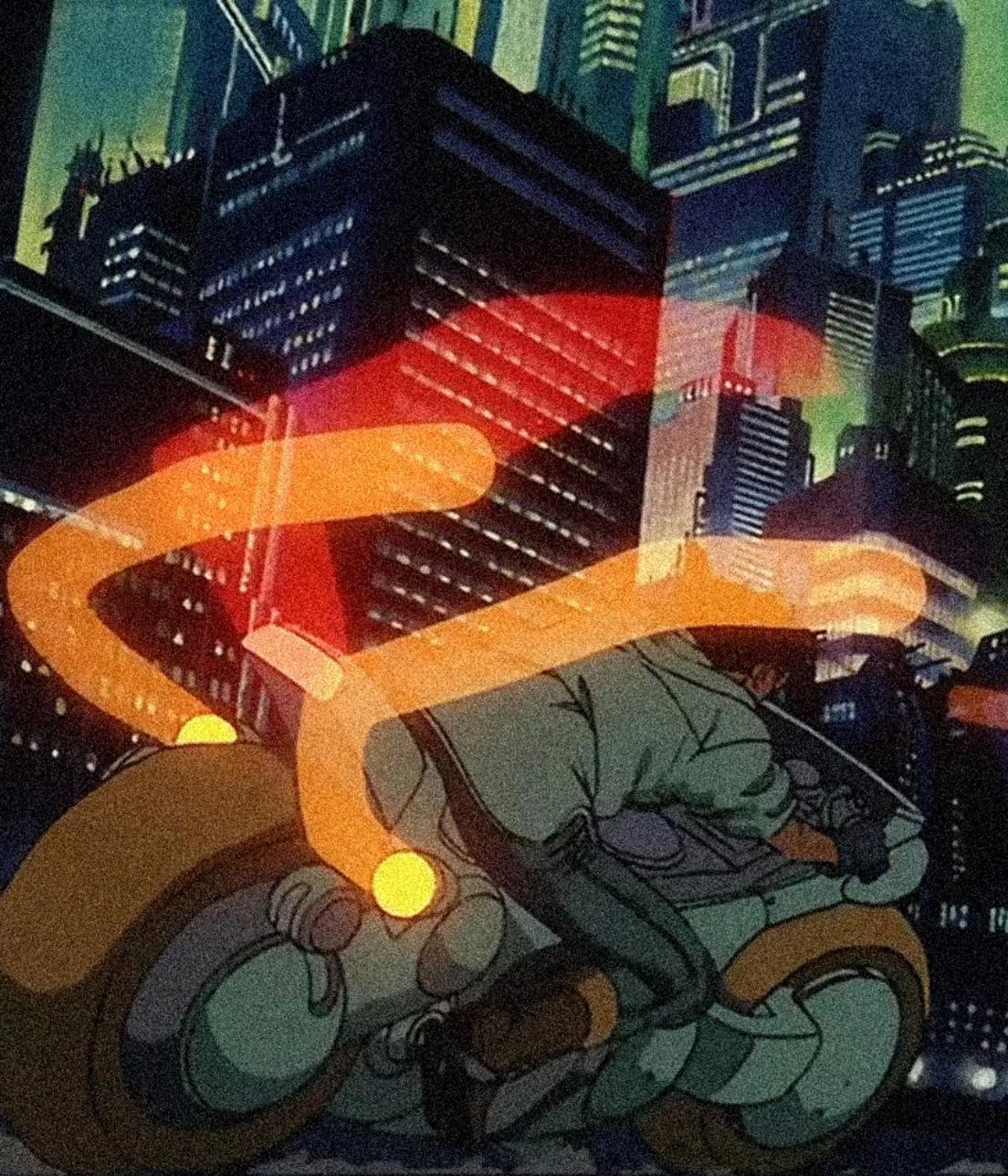
It comes as a shock to no one that Doc Films is older than 85 countries; we have all the hallmarks of an aged nation, like a murky origin story, a hoarded heap of ill-gotten relics, and many rocky (though thankfully nonviolent) transitions of power. It's hard to sum up 90 years of history in just a few paragraphs, but even if we wanted to, what we know about Doc is more tall tale than recorded fact. Instead, what we can give you is a look into the Booth, into the Board, and into the Doc archives—into the story, be it real or apocryphal, behind the screen in the Max P. Cinema.

When Doc began in 1932 (or 1941, or 1933, depending on whom you ask), it was comprised of a bunch of students interested in the “neglected application of the cinema arts [...] known as the Documentary Film.” But, after realizing that profit also matters somewhat, programming gradually expanded to include popular films, fiction, and narrative. Along the way, we clashed with—and sometimes absorbed—other film groups on campus, such as Law School Films and Contemporary European Films. In the ‘60s, Doc strode to the forefront of the American auteur era, inviting directors as varied as Hitchcock and Brakhage to the theater, and even got into a minor squabble with Roger Ebert about our status as the oldest film society in Illinois (yes, we won—we’re the oldest in the country). A calendar from the ‘70s proudly proclaims, “Still only \$6!” as advertisement for a quarter pass, and in these years Doc spawned a variety of film critique magazines, including *Voyeur* and *Focus!*. In the ‘80s, Doc moved to its current home in the Max Palevsky Cinema, and in the new millennium we’ve held steady as staunch appreciators of celluloid in a digital era.

These are some of the more well-recorded things that we know about Doc. Conversely, the bits in between are the parts of Doc memory which refuse to be captured in words, and instead live on as legends passed from person to person. Whether accosted at an RSO fair, pulled in by a scheming friend, indoctrinated after a screening, or coaxed into the projection booth not by promises of money or fame but by the allure of a rare celluloid print, the volunteers who stumble into Doc become the unwitting guardians of its history. In fragments, we receive bits and pieces—some common knowledge, like the names, Wanda and Evelyn, of the twin 35mm projectors that have faithfully served Doc for decades, and some lesser known, like the fact that the projectors came to us from an orphanage from the 1950s. In our opinion, it’s the puzzle of our history that makes Doc so interesting. How did a bunch of college students start a movie theater? How did a bunch of college students keep a movie theater? Our guess is that it’s been a combination of miracles and hard work. On our 90th anniversary, we’re here to celebrate whatever it is that happened, and to hopefully kick off another 90 years of Doc.

We think that many of the films chosen for this special occasion speak for themselves, but here are a few that deserve an extra note. Late on Friday evening, our 9:30pm slot is a screening of the drag classic *The Queen* (1968), preceded by *Lives:Visible*, renowned Chicago filmmaker Michelle Citron’s visual essay of ‘50s and ‘60s lesbian life. But there’s a catch: you can get in for free if you’re in drag, a ‘90s Doc tradition that we’re excited to revive.

*continues on next page >>>*



*Akira* (1988)



Saturday night will be crowned by a magnum opus of the Japanese New Wave: *Funeral Parade of Roses*. A favorite of many current members of Doc, this arthouse retelling of a Greek tragedy set in '60s Tokyo will be preceded by a talk with Paul Alivisatos, current University of Chicago president and former Doc president. President Alivisatos will recount his own days in Doc and speak on what Doc means to the university before this screening.

On Sunday, we'll celebrate our commitment to celluloid projection with two more Citron films, *Daughter Rite* and *What You Take For Granted*, this time on 16mm reels supplied by the Academy. Our capstone for the weekend is a 35mm print of *Au Hasard Balthazar*, a throwback to when Doc presented the Chicago premiere of Robert Bresson's acclaimed film.

We hope you can join us this weekend for some amazing films, and to participate in a little bit of Doc history yourself!

***Akira***

DCP  
Katsuhiro Otomo, 1988  
10/21 \* 7:00pm \* 124m

***Lives:Visible + The Queen***

DCP  
Michelle Citron, 2018 + Frank Simon, 1968  
10/21 \* 9:30pm \* 35m + 68m

***Twin Peaks: Fire Walk With Me***

DCP  
David Lynch, 1992  
10/22 \* 1:00pm \* 135m

***Marnie***

DCP  
Alfred Hitchcock, 1964  
10/22 \* 4:00pm \* 130m

***Funeral Parade of Roses***

DCP  
Toshio Matsumoto, 1969  
10/22 \* 7:30pm \* 105m

***Night of The Living Dead***

DCP  
George Romero, 1968  
10/22 \* 10:00pm \* 97m

***To Sleep With Anger***

DCP  
Charles Burnett, 1990  
10/23 \* 1:00pm \* 102m

***16mm  
Daughter Rite + What You Take For Granted***

16mm  
Michelle Citron, 1978 & 1983  
10/23 \* 4:00pm \* 53m + 75m

***35mm  
Au Hasard Balthazar***

35mm  
Robert Bresson, 1966  
10/23 \* 8:00pm \* 95m

*What's Up, Doc? (1972)*



## Wonderfully Loathsome: Screwball Romance Through the Ages

monday \* 7:00pm  
programmed by liam flanigan



Does it get any better than a screwball comedy? One of Classic Hollywood's foundational genres, these whip-smart movies are typically marked by mile-a-minute dialogue, class conflict, and—as this series will highlight—powerful romances. Although screwball partnerships are often distinguished by verbal sparring and clever comebacks, these films are all ultimately celebrations of love. Characters suffer through divorces, broken engagements, and endless bickering, but they also wind up with their destined partner. What's wrong with believing in love?

But enough about romance; these are comedies, after all, and ones that are meant to be seen in a theater. There is a particular magic to laughing your head off with strangers in a dark room, and such an experience has been all too rare the last few years. Whatever your comedic preferences, from the unmitigated zaniness of *Bringing Up Baby* to the wry urbanity of *Ninotchka*, there is sure to be a film for you in this lineup.

"Wonderfully Loathsome" is also, implicitly, a tribute to the luminous stars and extraordinary directors who have contributed their talents to the genre. Some featured artists are repeat masters of the form (Howard Hawks, Cary Grant, Katherine Hepburn), while others have made their mark with only one or two screwballs to their credit (Barbra Streisand, the Coen Brothers, Greta Garbo). We hope you enjoy all of their work.

***It Happened One Night***

Frank Capra, 1934  
10/3 \* 7:00pm \* 105m

***Bringing Up Baby***

Howard Hawks, 1938  
10/10 \* 7:00pm \* 102m

***Ninotchka***

Ernst Lubitsch, 1939  
10/17 \* 7:00pm \* 110m

***The Awful Truth***

Leo McCarey, 1937  
10/24 \* 7:00pm \* 90m

***What's Up, Doc?***

Peter Bogdanovich, 1972  
10/31 \* 7:00pm \* 94m

***Intolerable Cruelty***

Joel & Ethan Coen, 2003  
11/7 \* 7:00pm \* 100m

***The Philadelphia Story***

George Cukor, 1940  
11/14 \* 7:00pm \* 112m

***His Girl Friday***

Howard Hawks, 1940  
11/28 \* 7:00pm \* 92m

*Long Day's Journey Into Night* (2018)

A woman with long dark hair, wearing a green dress, is shown in profile, smoking a cigarette. Her hand is raised to her mouth, and a plume of smoke is visible. In the background, another person's hand holds a lit candle or cigarette holder, casting a warm glow. The scene is set in a dark, possibly indoor environment.

## After the 5th: China and the 21st Century

tuesday \* 7:00pm  
programmed by addison wood



This series was destined to fail from the beginning; a task as Herculean as surveying the cinema of China in the 21st century is, frankly, insurmountable. With "After the 5th," I wanted to lean into this inevitability, to find a way of demonstrating the idiosyncrasies of contemporary Chinese filmmaking rather than reaching for a broad-stroke overview.

Each film in my series holds unique ground within the modern landscape of Chinese culture. Films like *Black Coal, Thin Ice*, *Still Life*, and *Long Day's Journey Into Night* represent the continuity of arthouse practices of the fifth generation filmmakers, whereas *Wolf Warrior 2* and *House of Flying Daggers* demonstrate the viability of mass-marketed commercial filmmaking. While the epic has largely been relegated to superhero franchises and a handful of ultra-popular Netflix-funded directors in the US, China has continued to produce massive works of propaganda and historical epics at an astounding rate. And yet 21st century Chinese film skews our understanding of more "Western" genres such as the indie coming-of-age dramedy (*Girls Always Happy*) and modern, social documentary (*Bitter Money*). But Chinese entertainment does not exist in a vacuum; with *Up the Yangtze* and especially *Dead Pigs*, we get a glimpse into the way North American and Chinese filmmaking cultures have only just begun to interact with one another.

***Black Coal, Thin Ice***

Diao Yinan, 2014  
9/27 \* 7:00pm \* 110m

***Wolf Warrior 2***

Wu Jing, 2017  
10/4 \* 7:00pm \* 123m

***City of Life and Death***

Lu Chuan, 2009  
10/11 \* 7:00pm \* 133m

***Dead Pigs***

Cathy Yan, 2018  
10/18 \* 7:00pm \* 130m

***Girls Always Happy***

Yang Mingming, 2018  
10/25 \* 7:00pm \* 116m

***House of Flying Daggers***

Zhang Yimou, 2004  
11/1 \* 7:00pm \* 119m

***Still Life***

Jia Zhangke, 2006  
11/8 \* 7:00pm \* 111m

***Long Day's Journey Into Night***

Bi Gan, 2018  
11/12 \* 7:00pm \* 138m

***Bitter Money***

Wang Bing, 2016  
11/15 \* 7:00pm \* 163m

***Up The Yangtze***

Yung Chang, 2008  
11/29 \* 7:00pm \* 93m

*Irma Vep* (1996)



## Center Stage: The Films of Maggie Cheung

wednesday \* 7:00pm  
programmed by deany cheng



"For me, acting is life." – Maggie Cheung

A case could be made that Maggie Cheung is the most important film actor of the last forty years, as well as our last truly global superstar. A polyglot whose prolific twenty-year filmography spans three continents, Cheung heralded a modern, cross-cultural celebrity that bridged the institutional art-house of the West with emergent cinema from Hong Kong and China. Cheung's films often touched on themes of diaspora and Chinese identity in eras in which both were very much in flux, and through the lens of her work, we glimpse the promise and anxiety of a world about to transition to a new millennium.

By virtue of her collaborations with other greats of '90s Hong Kong cinema, both in front of and behind the camera, Cheung's oeuvre also functions as a capsule of that rich scene. This series alone features films directed by Jackie Chan, Stanley Kwan, and Johnnie To; and her co-stars run the gamut from global icons like Michelle Yeoh and Tony Leung Chiu-wai to performers like Anita Mui and Brigitte Lin—legends in their own right who never quite crossed over to the West. Cheung's filmography, then, is also the perfect entry point to an eclectic and rewarding cinematic tradition.

**Police Story**

DCP Jackie Chan, 1985  
9/28 \* 7:00pm \* 100m

**Police Story 2**

DCP Jackie Chan, 1988  
10/5 \* 7:00pm \* 122m

**Center Stage**

DCP Stanley Kwan, 1991  
10/12 \* 7:00pm \* 126m

**The Eagle Shooting Heroes**

Digital Jeffrey Lau, 1993  
10/19 \* 7:00pm \* 103m

**The Heroic Trio**

DCP Johnnie To, 1993  
10/26 \* 7:00pm \* 83m

**Irma Vep**

DCP Olivier Assayas, 1996  
11/2 \* 7:00pm \* 99m

**Comrades: Almost A Love Story**

DCP Peter Chan, 1996  
11/9 \* 7:00pm \* 118m

**Hero**

DCP Yimou Zhang, 2002  
11/16 \* 7:00pm \* 99m

**Executioners**

DCP Johnnie To & Siu-Tung Ching, 1993  
11/30 \* 7:00pm \* 97m

*Chimes At Midnight* (1966)

## Shakespeare Remixed

thursday \* 7:00pm  
programmed by michelle chow



10 Things I Hate About You (1999)

Come back to school with this off-kilter selection of Shakespearean adaptations—broadly defined. Here you'll find a host of different genres, from teen rom-coms like *10 Things I Hate About You* and *She's the Man* and old-school sci-fi like *Forbidden Planet*, an influential '50s space opera which draws inspiration from "The Tempest," to big-budget epics like Akira Kurosawa's stunning *Ran* and moody art-house numbers like *My Own Private Idaho*. In these adaptations, minor characters sharpen under the spotlight, and new settings raise different problems and questions.

Some films in this eclectic mix quote the source material verbatim; others are hardly recognizable compared to the supposed original. What does it mean to create by drastically adapting, especially given how deeply canonical Shakespeare is? The vast network of adaptations that Shakespeare supports, and is supported by, trouble concepts like originality, theatricality, and 'high' and 'low' culture. As each film sculpts out its relationship to the original and to the milieu of other adaptations, they crystallize a more rich sense of themselves—of their own portrayals of power, longing, curiosity, betrayal, infatuation, despair, comedy and tragedy, silliness and petty jealousy and ennui. As many reimaginings as there are, they leave room for even more, and even weirder ones, to follow.

**10 Things I Hate About You**

DCP  
Gil Junger, 1999  
9/29 \* 7:00pm \* 97m

**Ran**  
Akira Kurosawa, 1985  
10/6 \* 7:00pm \* 162m

**My Own Private Idaho**  
Gus Van Sant, 1991  
10/13 \* 7:00pm \* 102m

**Forbidden Planet**  
Fred M. Wilcox, 1956  
10/20 \* 7:00pm \* 98m

**Caesar Must Die**  
Vittorio & Paola Taviani, 2012  
10/27 \* 7:00pm \* 76m

**Chimes At Midnight**  
Orson Welles, 1966  
11/3 \* 7:00pm \* 115m

**Rosencrantz and Guildenstern Are Dead**  
Tom Stoppard, 1990  
11/10 \* 7:00pm \* 117m

**Strange Illusion**  
Edgar G. Ulmer, 1945  
11/17 \* 7:00pm \* 87m

**She's The Man**  
Andy Fickman, 2006  
12/1 \* 7:00pm \* 105m

-- preserved by the  
Library of Congress

*Belladonna of Sadness* (1973)

The background of the entire poster is a dense, textured painting of a woman's face. Her skin is pale blue, and she has dark blue eyes and pink lips. She is adorned with a sprig of cherries in her hair. The surrounding environment is a lush, colorful garden with various flowers in shades of red, yellow, green, and purple.

## Myths, Legends, and Folk Tales: A Brief History of Animation

thursday \* 9:30pm  
programmed by solana adedokun



*The Adventures of Prince Achmed* (1926)

Emerging in the late 19th and early 20th century, live-action and animated films share an intertwined history of development and growth that have transformed the world's entertainment industry forever. Despite animation's groundbreaking power, it is often underappreciated and relegated as a medium solely for children's entertainment. This series exists not only to break that harsh stigma, but to cultivate the audience's appreciation and interest in this challenging, unforgiving, yet utterly rewarding medium.

Each fantasy-adventure film that will be shown epitomizes the very best of animation in its respective time period, demonstrating not only the strength of animation as a serious storytelling method, but also as an artform unto itself. Whether it's the method of animation the filmmakers choose when bringing a story to life, or the way each technique lends a kind of character to the film that live-action cannot, audience members are sure to find something special in each movie.

***The Adventures of Prince Achmed***  
Lotte Reiniger, 1926  
9/29 \* 9:30pm \* 65m

***Belladonna of Sadness***  
Eiichi Yamamoto, 1973  
10/6 \* 9:30pm \* 86m

***Son of the White Mare***  
Marcell Jankovics, 1981  
10/13 \* 9:30pm \* 90m

***The Thief and the Cobbler: A Moment in Time***  
Richard Williams, 1992  
10/20 \* 9:30pm \* 89m

***Persepolis***  
Marjane Satrapi & Vincent Paronnaud, 2007  
10/27 \* 9:30pm \* 96m

***La casa lobo***  
Cristobal León & Joaquín Cociña, 2018  
11/3 \* 9:30pm \* 73m

***Coraline***  
Henry Selick, 2009  
11/10 \* 9:30pm \* 100m

***The Night Is Short, Walk On Girl***  
Masaaki Yuasa, 2017  
11/17 \* 9:30pm \* 93m

***Wolfwalkers***  
Tomm Moore & Ross Stewart, 2020  
12/1 \* 9:30pm \* 103m



## Programmers' Picks

friday \* 7:00pm

programmed by

addison wood, ian resnick, and hannah halpern

You walk through the dreary streets of Hyde Park pursued by a winter quickly approaching. The mist coats your face with an inescapable dampness, and you wonder to yourself where might refuge lie. Suddenly a great light slices open the near impenetrable haze, Ida Noyes Hall stands erect before you.

The doors lurch and creak as you pry them open. The hinges feel as though they might rip from the wall. You have escaped for now. Exhaustion having overtaken you, there is no point in resisting: your quarter pass is emerging from your wallet.

But what's this? It's Friday. Oh God anything but Friday! You cannot possibly bear the chilling terror of the programmers' picks. Ghoulish tales of vampirism, stalkers, a sunken place, cannibalism, and incestuous Greek families (we admit that last one isn't really that scary but look programming a series can be hard and maybe that's like a thing for some of y'all). You're trapped in the confines of the Max Palevsky Cinema. Never before have you seen such horrific sights on celluloid! But there is no escape. You are doomed for the next nine weeks to bear witness to the deepest horrors ever put to film...

DCP **Perfect Blue**  
Satoshi Kon, 1997  
9/30 \* 7:00pm \* 81m

DCP **Train To Busan**  
Yeon Sang-ho, 2016  
10/7 \* 7:00pm \* 118m

DCP **A Girl Walks Home Alone At Night**  
Ana Lily Amirpour, 2014  
10/14 \* 7:00pm \* 101m

DCP **Get Out**  
Jordan Peele, 2017  
10/28 \* 7:00pm \* 104m

35mm **Dogtooth**  
Yorgos Lanthimos, 2009  
11/4 \* 7:00pm \* 97m

DCP **The Funhouse**  
Tobe Hooper, 1981  
11/11 \* 8:30pm \* 96m

35mm **Enter The Void**  
Gaspar Noé, 2009  
11/18 \* 7:00pm \* 143m

DCP **Tetsuo: The Iron Man**  
Shinya Tsukamoto, 1989  
12/2 \* 7:00pm \* 67m

*Top Gun: Maverick* (2022)

***Top Doc: Maverdock:*  
New Releases**

saturday \* 7:00pm





*Autoerótica* (2021)



*Bullet Train* (2022)

DCP **Elvis**  
Baz Luhrmann, 2022  
10/8 \* 7:00pm \* 159m

DCP **Top Gun: Maverick**  
Joseph Kosinski, 2022  
10/15 \* 7:00pm \* 130m

DCP **Apples**  
Christos Nikou, 2020  
10/29 \* 7:00pm \* 91m

DCP **Bullet Train**  
David Leitch, 2022  
11/5 \* 7:00pm \* 126m

DCP **RRR**  
S.S. Rajamouli, 2022  
11/19 \* 7:00pm \* 181m

DCP **Autoerótica**  
Andrea Hoyos, 2021  
12/3 \* 7:00pm \* 92m

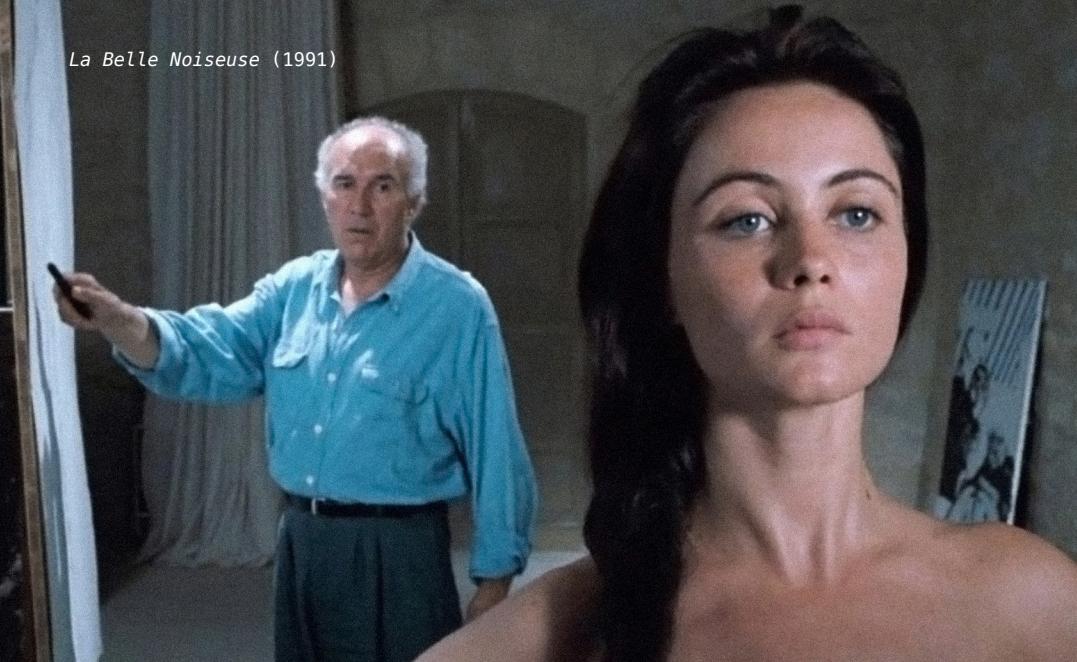


*The Nun* (1966)

**Jacques Rivette:  
New Wave Master**

sunday \* 5:00pm  
programmed by kathleen geier

## *La Belle Noiseuse* (1991)



Jacques Rivette was one of the greatest directors of his time, an acknowledged inspiration for such contemporary cinematic visionaries as David Lynch and Claire Denis. If his work remains less well known than that of his peers, that is largely because he was, as Martin Scorsese noted, "the most experimental of the French New Wave directors." His films are distinguished by their tendency to explode cinematic conventions and upset traditional narratives. He strongly emphasized the collective nature of filmmaking and his own methods were heavily collaborative. Many of his films were improvised or co-scripted by the actors.

Frequently, his most important collaborators were women. That's not surprising, because of all the French New Wave directors, it is Rivette who, along with Agnès Varda, is the most deeply interested in women. His films are notable for their strong female characters and their exploration of feminist themes. During our own era of ferocious antifeminist backlash, a film like his scathing masterpiece *The Nun* seems timelier than ever.

There are other reasons why Rivette seems necessary right now. In an era when political paranoia is at a fever pitch, his haunting films, with their conspiracy-obsessed protagonists, feel especially resonant. At a time when Hollywood products are more formulaic than ever, his radical experimentation is all the more thrilling. Finally, his films are greatly benefitted by being seen on the big screen, in the immersive environment of a theater. His films are demanding but also richly rewarding. Rivette is the rare filmmaker who can make you see not just cinema, but the world, in an entirely new way.

### ***The Nun***

DCP  
Jacques Rivette, 1966  
10/2 \* 5:00pm \* 140m

***Céline and Julie Go Boating***  
Jacques Rivette, 1974  
10/9 \* 5:00pm \* 193m

### ***Duelle***

DCP  
Jacques Rivette, 1976  
10/16 \* 5:00pm \* 121m

### ***Out 1: Spectre***

digit  
Jacques Rivette, 1972  
10/30 \* 5:00pm \* 264m

### ***The Gang of Four***

DCP  
Jacques Rivette, 1989  
11/6 \* 5:00pm \* 160m

### ***La Belle Noiseuse***

DCP  
Jacques Rivette, 1991  
11/13 \* 5:00pm \* 238m

### ***Joan The Maid: The Battles***

DCP  
Jacques Rivette 1994  
11/20 \* 5:00pm \* 160m

### ***Joan The Maid: The Prisons***

DCP  
Jacques Rivette, 1994  
12/4 \* 5:00pm \* 177m

