

ADVERTISEMENT



movies



- [Complete Showtimes](#)
- [Now Showing](#)
- [Critics' Choices](#)
- [Main Movie Page](#)
- [Search Brief Reviews](#)

- [Theater](#)
- [Dance](#)
- [Performance](#)
- [Comedy](#)
- [Music](#)
- [Art](#)
- [Daily Specials](#)
- [Search Listings](#)

- [Classifieds](#)
- [Spacefinder](#)
- [Matches](#)
- [Job Site](#)
- [Back Page](#)
- [Restaurants](#)
- [Straight Dope](#)
- [Hot Type](#)

[Chicago Reader](#)

Listings for Friday, January 4, through Thursday, January 10, 2008

Critics' Choices

The Rape of Europa

Based on a book by Lynn H. Nicholas, this fascinating film documents the plundering and destruction of art during World War II; the moving and hiding of art, precautionary and otherwise, that were sometimes carried out on a massive scale (such as the Louvre being virtually emptied ahead of the German invasion, and preparations made by residents of Florence prior to the Allied bombing); and subsequent heroic acts of recovery. Part of the history lesson being conveyed here is how different the cultural climate was back then: Hitler and Goering, far from declaring that "stuff happens," were so passionate about stealing and hoarding cultural treasures that as much as a fifth of Europe's artworks were displaced. Filmmakers Richard Berge, Bonni Cohen, and Nicole Newhman do a superb job of telling this neglected story in vivid detail. 117 min. -- Jonathan Rosenbaum

This movie is currently playing at: [Music Box](#) | [Wilmette](#)

There Will Be Blood

Paul Thomas Anderson's fifth feature, a striking piece of American self-loathing loosely derived from Upton Sinclair's *Oil!*, is lively as bombastic period storytelling but limited as allegory. The cynical shallowness of both the characters and the overall conception--American success as an unholy alliance between a turn-of-the-century capitalist (Daniel Day-Lewis) and a faith healer (Paul Dano), both hypocrites--can't quite sustain the film's visionary airs, even with good expressionist acting and a

ADVERTISEMENTS

percussive score by Radiohead's Jonny Greenwood. Day-Lewis, borrowing heavily from Walter and John Huston, offers a demonic hero halfway between Thomas Sutpen in Faulkner's *Absalom, Absalom!* and James Dean's hate-driven tycoon in *Giant* (shot on the same location as this movie), but Kevin J. O'Connor in a slimmer part offers a much more interesting and suggestive character. This has loads of swagger, but for stylistic audacity I prefer Anderson's more scattershot *Magnolia*. R, 158 min. --
Jonathan Rosenbaum

This movie is currently playing at: [Century 12 and CineArts 6](#) | [Landmark's Century Centre](#) | [River East 21](#)



[Subscription and general information about the Reader.](#)
Questions? Comments? [Send us a message.](#)

© 1996-2007 [Creative Loafing Media](#) All Rights Reserved.