

NOTHING HAPPENS

**Chantal
Akerman's
Hyperrealist
Everyday**



Ivone Margulies



Nothing Happens Chantal Akermans Hyperrealist Everyday

Jordan Schonig



Nothing Happens Chantal Akermans Hyperrealist Everyday:

Nothing Happens Ivone Margulies, 1996 Through films that alternate between containment order and symmetry on the one hand and obsession explosiveness and a lack of control on the other Chantal Akerman has gained a reputation as one of the most significant filmmakers working today Her 1975 film *Jeanne Dielman 23 Quai du Commerce 1080 Bruxelles* is widely regarded as the most important feminist film of that decade In *Nothing Happens* Ivone Margulies presents the first comprehensive study of this influential avant garde Belgian filmmaker Margulies grounds her critical analysis in detailed discussions of Akerman's work from *Saute ma ville* a 13 minute black and white film made in 1968 through *Jeanne Dielman* and *Je tu il elle* to the present Focusing on the real time representation of a woman's everyday experience in *Jeanne Dielman* Margulies brings the history of social and progressive realism and the filmmaker's work into perspective Pursuing two different but related lines of inquiry she investigates an interest in the everyday that stretches from postwar neorealist cinema to the feminist rewriting of women's history in the seventies She then shows how Akerman's corporeal cinema is informed by both American experiments with performance and duration and the layerings present in works by European modernists Bresson Rohmer and Dreyer This analysis revises the tired opposition between realism and modernism in the cinema defines Akerman's minimal hyperrealist aesthetics in contrast to Godard's anti illusionism and reveals the inadequacies of popular characterizations of Akerman's films as either simply modernist or feminist An essential book for students of Chantal Akerman's work *Nothing Happens* will also interest international film critics and scholars filmmakers art historians and all readers concerned with feminist film theory *Film-Konzepte 47: Chantal Akerman* Fabienne

Liptay, Margrit Tröhler, 2017-08-28 Das Werk der Chantal Akerman hinterlässt umfasst nahezu fünfzig Filme experimentelle und erzählende dokumentarische und fiktionale literarische und autobiografische Arbeiten die für das Kino und für das Fernsehen ebenso wie als Installationen für den Ausstellungsraum entstanden sind Akerman verstand sich selbst als Grenzgängerin zwischen dem künstlerischen und dem kommerziellen Film als Nomadin nicht nur auf dem Gebiet des Filmemachens wo sie ständig zwischen den Genres hin und her springt und doch immer wieder mit sich selbst konfrontiert ist So zeugen ihre Arbeiten bei aller Vielfalt zugleich von der konsequenten Adressierung existenzieller Fragen Es geht in ihnen um Erfahrungen der Unbehaustheit in *H TEL MONTEREY* oder *LES RENDEZ VOUS D ANNA* und des Exils in *D EST SUD* oder *DE L AUTRE C T* um Gesten des Widerstands in *SAUTE MA VILLE* oder *JEANNE DIELMAN* und des Begehrens in *TOUTE UNE NUIT* oder *GOLDEN EIGHTIES* oder um das Filmemachen und Briefeschreiben an die Adresse der Mutter einer polnischen Jüdin die Auschwitz überlebte in *NEWS FROM HOME* oder *NO HOME MOVIE* Beharrlich fragt Akerman nach dem Miteinander in dieser Welt nach den Möglichkeiten des Lebens und Überlebens im Angesicht der Gewalterfahrungen des 20. Jahrhunderts Der vorliegende Band hält Rückschau auf das bedeutende Werk der Regisseurin **Chantal Akerman:**

JEANNE DIELMAN Eva Kuhn, 2025-05-05 For the first time in 70 years the Sight and Sound poll has been topped by a film

directed by a woman and one that takes a consciously radically feminist approach to cinema Things will never be the same Laura Mulvey Im Dezember 2022 wurde in der alle zehn Jahre stattfindenden Umfrage von Sight and Sound berraschend Chantal Akermans Jeanne Dielman 1975 zum besten Film aller Zeiten gew hlt Mit ihren rituell ausgef hrten repetitiven Gesten produzieren die Figur Jeanne Dielman und ihre Darstellerin Delphine Seyrig nicht nur ein Bild von sich selbst ein Bild das jedem unterstellenden Blick standh lt sondern machen auch ein in den Privatbereich abgeschobenes Arbeitsfeld ffentlich die unbezahlte weil unzahlbare Haus und Sorgearbeit Durch eine einzigartige Verklammerung von Film arbeit und Hausarbeit bildet Jeanne Dielman ein Bollwerk gegen die Kapitalisierung von Lebenszeit und erm glicht im geteilten Kinoerlebnis den Fokus auf jene Dinge zu lenken die den feinen und schlie lich entscheidenden Unterschied machen Insofern hat der Film nichts von seiner damaligen Schlagkraft eingeb t lt felt as though there was a before and after Jeanne Dielman just as there had once been a before and an after Citizen Kane Laura Mulvey Im Gegenteil Die stille Revolution die der Film anst t scheint ihr volles Potenzial erst in der Zwischenzeit entwickelt zu haben **The Shape of Motion** Jordan Schonig,2022 In The Shape of Motion Cinema and the Aesthetics of Movement author Jordan Schonig provides a new way of theorizing cinematic motion by examining cinema s motion forms structures patterns or shapes of movement unique to the moving image From the wild and unpredictable motion of flickering leaves and swirling dust that captivated early spectators to the pulsing abstractions that emerge from rapid lateral tracking shots to the bleeding pixel formations caused by the glitches of digital video compression each motion form opens up the aesthetics of movement to film theoretical inquiry By pairing close analyses of onscreen movement in narrative and experimental films with concepts from Maurice Merleau Ponty Henri Bergson and Immanuel Kant Schonig rethinks longstanding assumptions within film studies such as indexical accounts of photographic images and analogies between the camera and the human eye Arguing against the intuition that cinema reproduces our natural perception of motion The Shape of Motion shows how cinema s motion forms do not merely transpose the movements of the world in front of the camera they transform them 100 Queer Films Since Stonewall Chelsea McCracken,Matt Connolly,2025-05-01 100 Queer Films identifies 100 films that shaped the trajectory of queer cinema connected with larger movements and showcased the artistry of queer filmmaking In addition to those films that already hold significant places in queer film canons this volume examines often overlooked titles By highlighting hidden gems alongside well known classics this book makes a valuable accessible contribution to queer film studies While queer films have existed since the beginning of cinema this book focuses on films released after the Stonewall uprising in 1969 Stonewall is considered a turning point for queer politics and representation and the 50 years since that event have generated an explosion of queer creativity The book describes significant formal elements of each film and connects them to their interrelated contexts By moving in chronological order it introduces a contemporary history of queer film and provides an overview of major developments in LGBTQ communities cultures and politics This volume presents a framework for

understanding the value of queer film Papermill Joseph Antony Kalar,2006 The gritty landscape and language of the working man from a great forgotten writer **Women and Experimental Filmmaking** Jean Petrolle,Virginia Wright Wexman,2005 Women and Experimental Filmmaking gathers essays by some of the top scholars in cinema studies dealing with women experimental filmmakers Tracking the topic across racial economic geographic and even temporal boundaries Jean Petrolle and Virginia Wexman s selections reflect the deep diversity of methodologies and research The introduction sets out by addressing the basic difficulties of both historiography and definition before providing a historical overview of how these particular filmmakers have helped shape moviemaking traditions The essays explore the major theoretical controversies that have arisen around the work of groundbreaking women such as Leslie Thornton Su Friedrich Nina Menkes and Faith Hubley With the film makers representations of women s subjectivity ranging across film video digital media ethnography animation and collage Women and Experimental Filmmaking represents the full spectrum of genres techniques and modes **Afterimages** Laura Mulvey,2019-11-15 Marking a return for Laura Mulvey to questions of film theory and feminism as well as a reconsideration of new and old film technologies this urgent and compelling collection of essays is essential reading for anyone interested in the power and pleasures of moving images Its title Afterimages alludes to the dislocation of time that runs through many of the films and works it discusses as well as to the way we view them Beginning with a section on the theme of woman as spectacle a shift in focus leads to films from across the globe directed by women and about women all adopting radical cinematic strategies Mulvey goes on to consider moving image works made for art galleries arguing that the aesthetics of cinema have persisted into this environment Structured in three main parts Afterimages also features an appendix of ten frequently asked questions on her classic feminist essay Visual Pleasure and Narrative Cinema in which Mulvey addresses questions of spectatorship autonomy and identity that are crucial to our era today *Feminism and the Cinema of Experience* Lori Jo Marso,2024-11-01 From popular films like Greta Gerwig s Barbie 2023 to Chantal Akerman s avant garde classic Jeanne Dielman 1975 feminist cinema can provoke discomfort Ambivalence stasis horror cringe these and other affects refuse the resolution of feeling good or bad leaving viewers questioning and disoriented In *Feminism and the Cinema of Experience* Lori Jo Marso examines how filmmakers scramble our senses to open up space for encountering and examining the political conditions of patriarchy racism and existential anxiety Building on Akerman s cinematic lexicon and Simone de Beauvoir s phenomenological attention to the lives of girls and women Marso analyzes film and television by directors ranging from Akerman Gerwig Mati Diop Catherine Breillat and Joey Soloway to Emerald Fennell Michaela Coel Audrey Diwan Alice Diop and Julia Ducournau Through their innovative and intentional uses of camera sound editing and new forms of narrative these directors use discomfort in order to invite viewers to feel like feminists and to sense the possibility of freedom On Women's Films Ivone Margulies,Jeremi Szaniawski,2019-07-25 On Women s Films looks at contemporary and classic films from emerging and established makers such as Maria Augusta Ramos

Xiaolu Guo Val rie Massadian Lynne Ramsay Lucrecia Martel Rakhshan Bani Etemad Chantal Akerman or Claire Denis The collection is also tuned to the continued provocation of feminist cinema landmarks such as Chick Strand s Soft Fiction Barbara Loden s Wanda Valie Export s Invisible Adversaries Cecilia Mangini s Essere donne Attentive to minor moments to the pauses and the charge and forms bodies adopt through cinema the contributors suggest the capacity of women s films to embrace shape and question the world *What Forms Can Do* Patrick Crowley, Shirley Jordan, 2020-02-26 How does form propose a bridge between the text and the world beyond This volume investigates the agency of form across a spectrum of twentieth and twenty first century French and Francophone writings renewing the engagement with form that has been a key feature of French cultural production and of analysis in French studies Psychoanalysis and the Image Griselda Pollock, 2008-04-15 Psychoanalysis and the Image brings together an influential team of international scholars who demonstrate innovative ways to apply psychoanalytical resources in the study of international modern art and visual representation Examines psychoanalytic concepts values debates and controversies that have been hallmarks of visual representation in the modern and contemporary periods Covers topics including melancholia sex and pathology to the body and parent child relations Advances theoretical debates in art history while offering substantive analyses of significant bodies of twentieth century art Edited by internationally renowned art historian Griselda Pollock **New Nonfiction Film** Dara Waldron, 2018-08-09 New Nonfiction Film Art Poetics and Documentary Theory is the first book to offer a lengthy examination of the relationship between fiction and documentary from the perspective of art and poetics The premise of the book is to propose a new category of nonfiction film that is distinguished from as opposed to being conflated with the documentary film in its multiple historical guises a premise explored in case studies of films by distinguished artists and filmmakers Abbas Kiarostami Ben Rivers Chantal Akerman Ben Russell Pat Collins and Gideon Koppel The book builds a case for this new category of film calling it the new nonfiction film and argues in the process that this kind of film works to dismantle the old distinctions between fiction and documentary film and therefore the axioms of Film and Cinema Studies as a discipline of study Atlas of Emotion Giuliana Bruno, 2020-05-05 Atlas of Emotion is a highly original endeavour to map a cultural history of spatio visual arts In an evocative montage of words and pictures emphasises that sight and site but also motion and emotion are irrevocably connected In so doing Giuliana Bruno touches on the art of Gerhard Richter and Annette Message the film making of Peter Greenaway and Michelangelo Antonioni the origins of the movie palace and its precursors and her own journeys to her native Naples Visually luscious and daring in conception Bruno opens new vistas and understandings at every turn Phenomenology and the Future of Film J. Chamarette, 2012-09-28 Using hybrid phenomenological approaches to film this book focuses on how moving images are experienced and encountered as well as read and viewed Its close engagements with films and installations by four contemporary French filmmakers explore the limits and possibilities of cinematic subjectivity *The Rhythm of Images* Domietta Torlasco, 2021-06-08 A rigorous and

imaginative inquiry into rhythm's vital importance for film and the moving image. Focusing attention on a concept much neglected in the study of film, *The Rhythm of Images* opens new possibilities for thinking about expanded perception and idiosyncratic modes of being. Author Domietta Torlasco engages with both philosophy and cinema to elaborate a notion of rhythm in its pre-Socratic sense as a manner of flowing, a fugitive mode that privileges contingency and calls up the forgotten fluidity of forms. In asking what it would mean to take this rhythm as an ontological force in its own right, she creatively draws on thinkers such as Giorgio Agamben, Roland Barthes, Gilles Deleuze, and Luce Irigaray. Rhythm emerges here as a form that eludes measure, a key to redefining the relation between the aesthetic and the political and thus a pivotal means of resistance to power. Working with constellations of films and videos by international artists from Michelangelo Antonioni, Jean-Luc Godard, and David Lynch to Harun Farocki and Victor Burgin among others, Torlasco brings to bear on them her distinctive concept of rhythm with respect to four interrelated domains: life, labor, memory, and medium. With innovative readings of artworks and critical texts alike, *The Rhythm of Images* fashions a vibrant, provocative theory of rhythm as the excess or potential of perception. Ultimately, the book reconceives the relation between rhythm and the world-making power of images. The result is a vision of cinema as a hybrid medium endowed with the capacity not only to reinvent corporeal boundaries but also to find new ways of living together.

Slow Movies Ira Jaffe, 2014-05-14 In all film, there is the desire to capture the motion of life, to refuse immobility. Agnes Varda has noted, "But to capture the reality of human experience, cinema must fasten on stillness and inaction as much as motion." *Slow Movies* investigates movies by acclaimed international directors who, in the past three decades, have challenged mainstream cinema's reliance on motion and action. More than other realist art cinema, slow movies by Lisandro Alonso, Nuri Bilge Ceylan, Pedro Costa, Jia Zhangke, Abbas Kiarostami, Cristian Mungiu, Alexander Sokurov, Bela Tarr, Gus Van Sant, and others radically adhere to space-times in which emotion is repressed along with motion. Editing and dialogue yield to stasis and contemplation; action surrenders to emptiness, if not death.

Lesbian Inscriptions in Francophone Society and Culture Renate Günther, Wendy Michallat, 2007

The Place of Poetics within Documentary Filmmaking Keith Marley, 2023-07-21 This collection aims to give insight to the reader as to how poetic approaches to documentary filmmaking have helped to develop the documentary form into a rich and diverse way of representing the real world in film. As such, it is the aesthetics of documentary filmmaking that becomes the primary focus of discussion within this collection. The majority of the chapters are written by documentary filmmakers who give insight into how poetics have influenced their own approach to documentary filmmaking, while other chapters are written by film scholars who analyse the work of others in order to uncover how poetics are manifested in existing documentary films. This book will be of interest to those who produce documentary films as well as those who have an interest in the work of other documentary filmmakers.

A Short History of Film Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2008-03-01 The history of international cinema is now available in a concise, conveniently sized and affordable volume. Succinct yet

comprehensive A Short History of Film provides an accessible overview of the major movements directors studios and genres from the 1880s to the present More than 250 rare stills and illustrations accompany the text bringing readers face to face with many of the key players and films that have marked the industry Beginning with precursors of what we call moving pictures Wheeler Winston Dixon and Gwendolyn Audrey Foster lead a fast paced tour through the invention of the kinetoscope the introduction of sound and color between the two world wars and ultimately the computer generated imagery of the present day They detail significant periods in world cinema including the early major industries in Europe the dominance of the Hollywood studio system in the 1930s and 1940s and the French New Wave of the 1960s Special attention is also given to small independent efforts in developing nations and the corresponding more personal independent film movement that briefly flourished in the United States the significant filmmakers of all nations censorship and regulation and how they have affected production everywhere and a wide range of studios and genres Along the way the authors take great care to incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts Compact and easily readable this is the best one stop source for the history of world film available to students teachers and general audiences alike

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