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Ivone Margulies

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#1559860 in Books Duke University Press 1996-02-09 1996-02-09 Original language: English PDF # 1 9.00 x .72 x 6.00l, 1.25 #File Name: 0822317230288 pages | File size: 52.Mb

Ivone Margulies : Nothing Happens: Chantal Akermans Hyperrealist Everyday before purchasing it in order to gage whether or not it would be worth my time, and all praised Nothing Happens: Chantal Akermans Hyperrealist Everyday:

0 of 0 people found the following review helpful. Five StarsBy CustomerGreat Book3 of 3 people found the following review helpful. an insightful look at the work of a gifted cineasteBy Kwisatz HaderackWith Margulies' "Nothing Happens", we get an insightful look at Chantal Akerman's oeuvre; this book expertly contextualizes her work and

provides a deep, intelligent, and meaningful analysis of both her masterpieces (among them "Jeanne Dielman") and her minor works ("Saute ma ville"). The reader will marvel at the narrative complexity and layers of meaning hidden in the apparent formal simplicity of "Jeanne Dielman" for instance, and discover the overarching formal, sociological, and political themes in Akerman's films. But that's not all; Margulies writes in a style that is a pleasure to read, and makes you feel you are in expert hands. A seminal work.0 of 0 people found the following review helpful. Five StarsBy sfgifana perfect study of a brilliant filmmaker

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.

A fine writer and a skilled and gifted critic, Margulies offers many new insights into Akerman's important work. The readings of Akerman's films in particular the contextualization of the work in a wider range of frameworks are excellent. An impressive book. Judith Mayne, Ohio State University