

Chantal Akerman

A Family in Brussels

Thursday-Saturday, October 11-13, 2001 6:30 pm
Sunday, October 14, 2001 5 pm

Dia center for the arts
545 west 22nd street new york

selected general bibliography, alphabetical

- Aubenas, Jacqueline, ed. *Chantal Akerman. Cahier no. 1*. Brussels: Ateliers des Arts, 1982.
- Deleuze, Gilles. *Cinema 2: The Time-Image*. Translated by Hugh Tomlinson and Robert Galeta. Minneapolis: University of Minnesota Press, 1989.
- Ishaghpour, Youssef. *Cinéma Contemporain: De ce côté du miroir*. Paris: Editions de la Différence, 1986.
- Kuhn, Annette. *Women's Pictures: Feminism and Cinema*. London: Routledge and Kegan Paul, 1982.
- Margulies, Ivonne. *Nothing Happens: Chantal Akerman's Hyperrealist Everyday*. Durham: Duke University Press, 1996.
- Mayne, Judith. *The Woman at the Keyhole: Feminism and Woman's Cinema*. Bloomington: Indiana University Press, 1990.

selected interviews, chronological

- "Toute une Heure: Corinne Squire Talks to Chantal Akerman." *Screen* 25, no. 6 (November–December 1984), pp. 67–71.
- "Getting Ready for the Golden Eighties: A Conversation with Chantal Akerman." By Gary Indiana. *Artforum* 21, no. 10 (Summer 1983), pp. 55–61.
- "Recontre avec Chantal Akerman: Les Rendez-vous d'Anna." By Caroline Champetier. *Cahiers du Cinéma*, no. 288 (May 1978), pp. 53–60.
- "Entretien avec Chantal Akerman." By Danielle Dubroux, T. Giraud, and Louis Skorecki. *Cahier du Cinéma*, no. 278 (July 1977), pp. 34–42.

Renowned filmmaker Chantal Akerman presents *A Family in Brussels* (1998), a stream-of-consciousness text, laced with autobiographical references, which encompasses multiple subjectivities. This is the first English-language production of this work, which Akerman wrote and performed as a monologue in Paris and Brussels.

Chantal Akerman was born in Brussels, Belgium, in 1950. In the early 1970s, when she was living in New York, she encountered the experimental cinema of Jonas Mekas, Michael Snow, and Andy Warhol. Employing similar approaches—with lingering shots, minimal dialogue, deserted spaces, and symmetry—her films explore such themes as the passage of time and ritualistic behaviors. In 1968, Akerman, aged eighteen, made her first short film, *Saute ma ville*, inspired by Jean Luc Godard's film *Pierrot Le Fou*. Her many other films include *Hôtel Monterey* (1972), one of two short films she made during her first trip to New York; *Je, tu, il, elle* (1974), her first feature-length film, which is now considered a classic in its exploration of female desire; *Jeanne Dielman, 23 Quai du Commerce, 1080 Brussels* (1975), her most celebrated work; *Toute une nuit* (1982); *Nuit et jour* (1991); *Portrait d'une jeune fille de la fin des années 60 à Bruxelles* (1993); *Un divan à New York* (1996); *Sud* (1999); and the recent feature film *La Captive* (2000), based on one part of Marcel Proust's *A la recherche du temps perdu*. Akerman exhibited *D'Est* (1993), a multiprojection portrait of Eastern Europe, at the Jewish Museum in New York in 1997. She was included in the 2001 Venice Biennale; the XVI International Video and Multimedia Arts Festival at the Musée d'art moderne de la ville de Paris in 2001; and the Media City Seoul 2000 biennial, in Korea. Akerman lives and works in Paris.