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CHANTAL AKERMAN

GALLERY INSTALLATION
FILM RETROSPECTIVE
RELATED EVENTS

WALKER ART CENTER JUNE–AUGUST 1995



BORDERING ON FICTION: CHANTAL AKERMAN'S *D'EST*

FIRST MUSEUM INSTALLATION BY
CELEBRATED FILM DIRECTOR

WALKER ART CENTER JUNE 18 – AUGUST 27
GALLERIES A AND B

ABOUT THE ARTIST: A major figure in contemporary cinema, Belgian-born Chantal Akerman began making films in the late 1960s. She has produced a dozen feature films and numerous shorts that marry an elegant visual style to an obsession with the details and forces of everyday life.

ABOUT THE INSTALLATION: This summer, the Walker presents *Bordering on Fiction: Chantal Akerman's "D'Est,"* a film and video installation that uses as its central component Akerman's hauntingly beautiful cinematic portrait *D'Est (From the East)* (1993). She set out to record the disintegration of the former Soviet bloc on the eve of the unification of Western Europe and became engrossed in the pervasive feelings of despair and immobility apparent in the people and places she was filming. Much of the work focuses on a snow-clad Moscow, frozen in history but poised for precipitous change.

Six years in the making, this three-part installation deconstructs the film production process and captures the decline of Eastern Europe. In the first viewing space, *D'Est* is screened continuously. In the second, 24 video monitors arranged in eight triptychs simultaneously play dozens of individual sound/image segments from the film. The third space holds a single video monitor whose soundtrack and spare imagery capture Akerman's initial sources of inspiration for the project.





OPENING DAY CURATORS' DIALOGUE

SUNDAY, JUNE 18, 2 PM

AUDITORIUM \$4 (\$3)

Walker Art Center Director Kathy Halbreich and Film/Video Curator Bruce Jenkins host a conversation with their installation collaborators: Catherine David, curator of the 1997 Documenta international exhibition in Kassel, Germany, and former curator at the Galerie nationale du Jeu de Paume in Paris; and Michael Tarantino, an independent curator based in Brussels. They will discuss Akerman's new work, the state of moving-image media as an art form, and the future for international collaborative exhibitions. A reception follows in Gallery 8 Restaurant.

Bordering on Fiction: Chantal Akerman's "D'Est" was produced by the Walker Art Center, Minneapolis, in association with the San Francisco Museum of Modern Art; the Galerie nationale du Jeu de Paume, Paris; the Société des Expositions du Palais des Beaux-Arts, Brussels, with the Ministère de la Communauté française de Belgique; Kunstmuseum Wolfsburg, Germany; and IVAM-Centro Julio González, Valencia, Spain. The exhibition is made possible in part by grants from The Bohen Foundation and *Étant Donnés*, The French-American Endowment for Contemporary Art. Laser videodisc technology has been provided by the 3M Company.

SUNDAY TALKS PERSPECTIVES ON EASTERN EUROPE

ARIADA MAGARIL: FROM EAST TO WEST

SUNDAY, JULY 9, 3 PM LECTURE ROOM \$4 (\$3)

Magaril, a native of Ukraine, reverses Akerman's trip from the West to the East as she recounts her own story, describing images of the life she left behind as well as of the new life she found here in Minnesota. Magaril's engaging storytelling abilities were recently featured in the Illusion Theater's production of Ping Chong's *Undesirable Elements*.

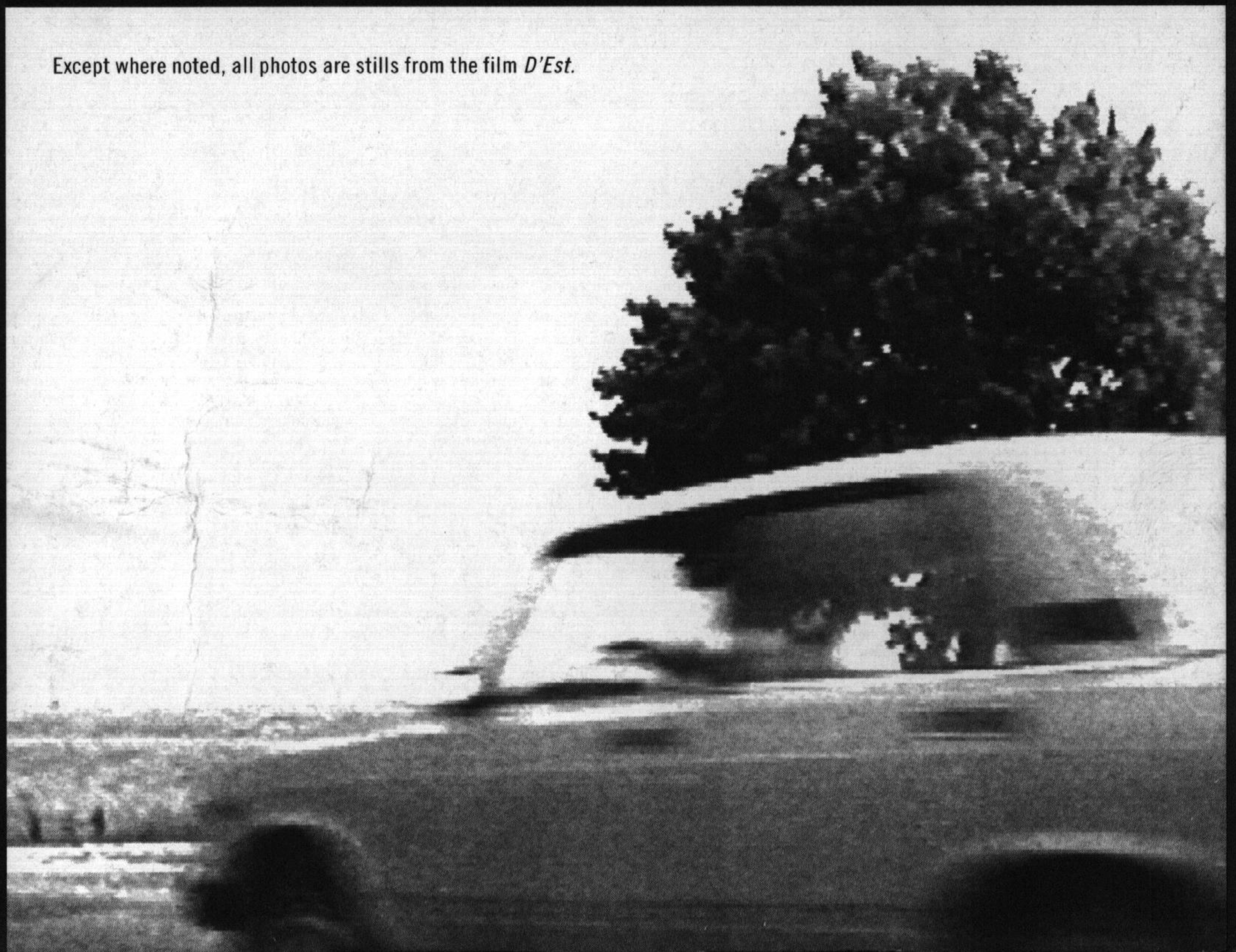
NICK HAYES: FROM WEST TO EAST

SUNDAY, JULY 30, 3 PM LECTURE ROOM \$4 (\$3)

Hayes is a longtime observer of Eastern European culture and politics, both as associate professor of history at Hamline University and as a frequent radio and television commentator. Fresh from a year spent in Zagreb and Budapest, he considers the social, historical, and aesthetic significance of the images of daily life depicted in Akerman's installation.

FOR TICKETS, CALL 375-7622 (TDD: 375-7585).

Except where noted, all photos are stills from the film *D'Est*.



WALKER ART CENTER

THIS RETROSPECTIVE OF SHORTS AND FEATURES LEADS UP TO THE REGIONAL PREMIERE OF AKERMAN'S *PORTRAIT OF A GIRL AT THE END OF THE 1960s IN BRUSSELS*. THESE SCREENINGS PROVIDE A RARE OPPORTUNITY TO EXAMINE THE WORK OF AN ARTIST WHO PLACES HER CAMERA IN THE SERVICE OF AN EXTRAORDINARILY CRAFTED, OFTEN STARTLING VISION OF PRIVATE PASSIONS IN AN IMPERSONAL WORLD. EXCEPT WHERE NOTED, ALL FILMS ARE IN FRENCH WITH ENGLISH SUBTITLES. COSPONSORED BY THE ALLIANCE FRANÇAISE.

CHANTAL AKERMAN

FILM SERIES WEDNESDAYS AND FRIDAYS

TICKETS EACH NIGHT: \$5 (\$4) FOR TICKETS, CALL

(\$ = Walker and Alliance members, AFDC cardholders, seniors, groups of 10+. All events take place in the Walker Auditorium. Arrangements for patrons with special needs (wheelchair seating, ASL signed interpretation, hearing augmentation devices, audio description) can be made by calling the box office at least two weeks in advance.

Chantal Akerman in *Je tu il elle*



FRIDAY, JULY 7

JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080
BRUXELLES

Akerman's third feature is regarded by many as her masterpiece. The film follows the daily routine of an obsessive-compulsive housewife (Delphine Seyrig) who sells her body on the side. 1975, Belgium/France, 198 minutes.

WEDNESDAY, JULY 12

J'AI FAIM, J'AI FROID (I'M HUNGRY, I'M COLD)

Made as part of the omnibus film *Paris vu par... 20 ans après* (*Paris Seen by... 20 Years Later*), this short film follows two teenaged girls who roam the streets of Paris at night in search of their own rites of passage. With Maria de Madeiros. 1984, France, 12 minutes.

NEWS FROM HOME

As Akerman reads letters from her mother in Belgium, her voice mingles with the sounds and images of New York's streets, evoking a fascination with and an alienation from an environment far from home. In English. 1976, France/Belgium, 85 minutes.

FRIDAY, JULY 14

SAUTE MA VILLE (BLOW UP MY TOWN)

Akerman's very first film, this modest black-and-white short tells the story of a young woman who cleans her kitchen and blows up the whole town when she lights the oven. 1968, Belgium, 13 minutes.

JE TU IL ELLE (I... YOU... HE... SHE)

Akerman plays Julie, a woman who experiences loneliness, hitchhiking, and sexual experimentation in a film whose beautifully austere style allows for an almost clinical scrutiny of raw emotion. 1974, Belgium, 90 minutes.

WEDNESDAY, JULY 19

LES RENDEZ-VOUS D'ANNA

This loosely autobiographical work (Akerman's first big-budget feature) about a fictional filmmaker's travels employs a highly formal style to make pointed visual statements about its characters, played by a cast of well-known European stars. 1978, France/Belgium/ Germany, 127 minutes.



AN IN RETROSPECT

ND FRIDAYS, JULY 7-28, 7 PM

ETS, CALL 375-7622 (TDD: 375-7585).

FRIDAY, JULY 21

LES ANNÉES 80 (THE 80s)

In 1983, Akerman made a quasi-documentary film that followed auditions and rehearsals for her musical *The Golden 80s*. In Akerman's words, "Between a script and a movie, one must go through a whole landscape. *The 80s* covers the time spent in this landscape." 1983, Belgium/France, 82 minutes.

THE GOLDEN 80s

This musical about love, seduction, consumerism, and work is set completely within the confines of a make-believe Brussels shopping mall (actually shot in a Paris studio). This unlikely production emerges as a delightful journey into a new genre whose predecessors are French "musical" directors Jacques Demy and Jean-Luc Godard. With Delphine Seyrig and John Berry. 1985, France/Belgium/ Switzerland, 96 minutes.



WEDNESDAY, JULY 26

TOUTE UNE NUIT (ALL NIGHT LONG)

Toute une nuit follows a series of romantic encounters in the course of a single night in Brussels; one character's story ends and another's begins through a chance encounter between the two. 1982, France/Belgium, 89 minutes.

HÔTEL MONTEREY

Akerman's first feature film was shot as a silent movie by Babette Mangolte, the cinematographer who also shot *Je tu il elle* and *News from Home*. Akerman used her signature fixed-frame long takes and extended camera movement to study a New York welfare hotel in all its terrifying yet beautiful emptiness. 1972, Belgium, 65 minutes.

FRIDAY, JULY 28

LA PARESSE (SLOTH)

La Paresse is Akerman's short contribution to the omnibus film *The Seven Deadly Sins*. Seven well-known women directors each took a sin, with filmmakers such as Bette Gordon doing "Greed" and Ulrike Ottinger doing "Pride." 1986, U.S./France/ Belgium, 14 minutes.

PORTRAIT D'UNE JEUNE FILLE DE LA FIN DES ANNÉES 60, A BRUXELLES (PORTRAIT OF A GIRL AT THE END OF THE 1960s IN BRUSSELS)

Akerman's most recent film reprises the themes of her earlier work. It is also true to her trademark style of infusing an elegant, somewhat restrained structure with larger-than-life emotions. A high school girl playing hooky meets a boy gone AWOL from the army. They wander the streets of Brussels together, and the girl orchestrates an affair between the boy and another girl whom she herself desires. Amy Taubin of the *Village Voice* calls this lesbian coming-of-age film "probably the most evocative ever made." 1994, France, 80 minutes.



POETIC WORK EXPLORES THE SPIRIT OF EASTERN EUROPE

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