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| **About you** | **[Salutation]** | Maria | [Middle name] | Ioniță |
| [Enter your biography] | | | |
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| **Your article** |
| Akerman, Chantal (June 6 1950, Brussels, Belgium – October 5, 2015, Paris, France) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Chantal Akerman was a Belgian filmmaker, artist and film professor known for her austere, minimalistic style, her feminist themes and her depictions of alienation, dislocation and repression, all masterfully expressed in her best-known film, *Jeanne Dielman 23, quai du Commerce 1080 Bruxelles* (1975). |
| Chantal Akerman was a Belgian filmmaker, artist and film professor known for her austere, minimalistic style, her feminist themes and her depictions of alienation, dislocation and repression, all masterfully expressed in her best-known film, *Jeanne Dielman 23, quai du Commerce 1080 Bruxelles* (1975).  Akerman was an autodidact who abandoned film school before the end of the first term. Her debut feature, the 1968 short Saute Ma Ville (*Blow Up My Town*) displays the jump cuts, discontinuous editing and anarchic camera movements typical of Godard and the French New Wave. Soon however, influenced by the work of Jonas Mekas and Michael Snow, which she discovered during a two-year stay in New York, her style grew increasingly more abstract and sparse, favoring slow pans and lengthy shots that isolate her anomic protagonists.  These thematic and stylistic preoccupations are best expressed in her magnum opus, the stately *Jeanne Dielman*. At 201 minutes, the minimally plotted film is a study in duration, unfolding at a glacial pace and depicting, over three days, the steady mental unraveling of the titular housewife, played by the elegant, remote Delphine Seyrig as an opaque being, defined solely by her stifling routine. Akerman uses precise framing and static shots to establish a sense of rhythm subsequently broken by subtle variations that signal Jeanne’s increasing distress. Selected List of Works *Saute Ma Ville (Blow Up My Town;* 1968*)*  *Je tu il elle (I... You... He...Sh*e., 1974)  *Jeanne Dielman 23, quai du Commerce 1080 Bruxelles* (1975)  *D’Est* (*From the East,* 1993)  *La Captive* (*The Prisoner,* 2000)  *De l’autre côté* (*From the Other Side,* 2002) |
| Further reading:  (Foster)  (Margulies) Paratextual Material (Akerman)  (Akerman, Saute ma ville) |