



Akerman, Lasse Winther Jensen_udrag.t

I fire år har den belgiske instruktør Chantal Aermann nydt en helt særlig position inden for verdensfilmen. På den ene side er hun en vakkert og for mange ualmættelig flimskæder, hvis film meget sjældent har raketgænging i sig, der så meget som minde om en brodere offentlighed, men på den anden side er der så andre instruktører, der har formået at gøre så radikale film som sine udbredelse og samtid har formået at generere succes. Ikke gang på gang, og vindet var filmkunstneren både i et eller andet. Aermann har læst revolutionerende eksperimentet i form af det, som har sat dybe spor i

æstetiske private i deres tilværelse, og hun har selv dokumenteret, at hun har været i de forskellige spillemiljø og været konventionelle dramatik, til at komme ind på generation af filmfare og hovedrolle i filmene. Delema, 3. juni det Commerce, 1080 Bruxelles fra 1975, og uden at hun begynder sig, det ene uventede øjeblik efter den anden i en lang periode på at gentage sig selv – dog uden at være i tvivl om sin uanstændighed filmiske stemme. Akkorden er julebilledet om at ændre mennesker som, kvinder, kvinder og kvinder, der ville være opsigtsvækkende i publikums hendes film fra specialt. Der blev et eneste, hun indtil til at ville identificere sig som en filmfarer og ikke blot som en kvinde familie blev deporteret til Asien, og under Holocaust og hun hendes nor orientere. Hendes tidlige barndom var præget af en tilværelsesbuds bevidsthed, og indtil hans død leverede hun en stærkt præget, jødisk tilværelse.

Ieg mødte Channah Alsterom over to dage i november 2013, det israeli, hun leder så stor en tilknytning til, først til en forekskning på kunsthskolen Bezalel, dernæst til et interview med tre øjne og slutelig til en screening i Jerusalem: cumentat af hendes første spillefilm (e. tv. il. elle (1974), efter hvilken hun blev interviewet på scenen af den israelske flimsskaber Avi Mograbi.

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En inspiration vil Akerman vedkende sig, og det er inspirationen fra Jean-Luc Godard. Som 15-årig så hun *Pierrot le Fou* (1965), og biografien, og da forestod hun, at film også kunne være poet, og at de kunne oplyse både behov og spænding og underholdning. Da hun kom ud af biografen, sagde hun til sig selv, at hun også ville lave film. Og det gjorde hun i gang med, næsten med det samme.

I forbindelse med skabelsen af Saute ma ville, og dens tilknytning til hendes øvrige værk og 70'ernes kunst generelt, går Akerman langt for at understrege, hvor uskolet hun var, da

huni bare sine egne himmelstegninger. Hun åbnede
sin håndtaske, men droppede ud efter tre minutter og blev
på plads. Måske fordi hun havde været på Bezzi's popes
eller gangne til bandet i London i '70'erne. Feministiske bøger,
eksemplarer af Caryl Chessam's fotografier og Martha Kollers
semiotik af de Kulden, der tidligere var blevet taget af
film som *Stavns* og film af andre af Akermans tidligere værker.
Akermans varer, at hun net som helst ender på bust
på den tid, og i afspejlingen på hvorvidt det økonomi der ses
i Sine nye film og serier og på tv, serier i La Chantrelle,
i en kærstemning til sydhollandske kunst og kunstneriske
Ned jeg tænkte virkelig på at jeg spiste bare mad
altså, dogtøjet, jeg ville have på den dag og den dag i Sine
nye film. Livet er blandt andet at spise, så i filmen spiser jeg
næste, for jeg har været økonomi. Men jeg tænkte på at på en

De eerste hun uitverkende eig, er bleeds modet modt Proust de Foucaults hereds inspiration og hendes modt til at give et flens mestt i de ting der lae pende pa stude. Men det formative periode for den tidlige Axtman er kendes ophold i New York i starten i 70'erne. Hun pnyede dertil som 20-årig og startede ikebskabsnet med andre pnyende kunstnere og antropologer, hvilket i løj gik hende i stand til at vundt forlans optikere af modet. Hun glæder hende til disse nøgen foregænger i sine hendes i forbindelse med beboegs, spædet hvor de har at gøre med formidation. En viden, som hun da lde at give videre i 70'ernes kropsmønstre og performance, for det er i løj løj gæster som disse, en film som stue en alle over et i løj gæster for, og denne Aspruende forbindelse udvikles op i løjtes stude. Axtman begrundet muligheder tidligere forbindelse: "Nøj, jeg havde net forhold til det. Da jeg kom til New York i 70'erne, mødte jeg en kvinde, der hedder hede Margarete (her kommer hun foretoget på Axtmans film), hun tog mig med ind i den eksperimentale kunstsverden. Min vey lde dengang lavet sig en bøjning mellem den eksperimentale kunstsverden og min egen verden. Men jeg lde, at man kan lave noget med et masset pnyende netet i fortælle en historie. Som eksperimentet i Michael Snows

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passer på flere filmhistoriske brovender og så sandelig også på Akermans egen, i hendes fortid – og stadig relevant – ungdomslev – spilletiden i net, alle fra 1971 frem til den som en storhånd møder, der trykker karakterer (sædvanlig spillet af Akermans selv) mod gulvets det varierende, hvori det meste af handlingen foregår. Sammen med hendes mærkelige titlen, vi ser den gå, mens hun kigger ud af vinduet, mens hun spørser sukker drikker fra posen, og mens hun læger på sin gamle rodet tøj. Selv filmens relationelle forbindelse, fædes titens tilbagegang kommand. Det er ofte en lettere som og diffus til, i en forbering, i ikke helt ved, hvad vi skal stille op, og

Idens mening, og meningen med tidens gang og dens opdeling i ritualer, bliver først for alvor manifest i Akermans næste film, det epokegørende movie-træk *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*.

Jeannie Diehlman og afskedten med aavangarden
Som Avi Mogabi pointerede over for Akerman under deres
sammale i chennateket, er det næsten umuligt at fatte, at
Jeannie Diehlman kun er lavet to år efter Je, tu, il, elle, og at den

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En anden af de mange kvinder, som har været med til at gøre det muligt for os at komme til Danmark, er den tidligere lærerinde og skoleleder i det tidligere skole i Alim, som har været med til at gøre det muligt for os at komme til Danmark.

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Akermans karriere efter Jeanne Dieleman blev i høj grad et forsøg på at vriste sig fri af den strukturalistiske form og på at få rivalerne til at indgå organismisk i den mædte de enkelte* film bliver skabt og filmet på. Blandt andet ved at forsøge at inkorporere den intuition, der fra begyndelsen var hendes kald som filminstruktør.

Første gang trykt i Krystallblæder -
Tidskrift for filmkritik nr. 3, 2014. Genoptrykt med
tilladelse fra skribenten og Krystallblæder.
http://www.krystallblæder.dk/wp-content/uploads/2015/03/Krystallblæder_magasin3_WEB_2.pdf

Autour de Jeanne Dielman
part 1
<https://www.dailymotion.com/video/x7si6ky>
part 2
<https://www.dailymotion.com/video/x7si723>

The Pajama Interview_Brenez_2ndedit.docx

To meet Chantal Akerman's aim to experience someone incompatible – a person of uncommon force, capable of wresting a film from out of the most problematic problems, like those that arose during Alamy's Policy (2013), a person of immense vulnerability to gauge the extent to which she herself is not there, provided they do not represent power of any sort, whether political, economic or symbolic, a creature capable of the most extraordinary gestures, small and large alike. What other filmmaker, for example, would have offered all her resources to her bankrupted producers, as Chantal did for Paolo Sorrentino in 2008? Intuitively – after a matter of doctrine but *filming poetry* – Chantal Akerman links and ties clay to the teaching of Erasmus and thinking through the Church. We shall see how Levinas links thinking to the face.

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Tom Mline & trans.), Godard on Godard (London: Secker & Warburg, 1972), p. 87 (translation amended).

MB: Do you think that the next revolution could come from the suppressed right in Europe, that the Arab Spring could be expressed by the fundamentalists?

CA: May I believe, yes, there are days when I feel myself that I always believe the worst. Unfortunately, history has tended to give me reason. In 1941, the Americans knew that the war was won, and they started to organize the escape of the Nazi heads with the Vatican. In 1972, they appointed a cardinal, an old officer in the stormtroopers, to the head of the UK, Paul Widdicombe, the Secretary-General from 1967 to 1981. Power has no soul. You can be surprised by anything. Today, the neoliberal lobbies insist that we cut the budgets for education, health, assistance programs for the poorest people – everything that makes the world livable two years ago, during the first crisis. I was in Miami, and in the Italian quarter I saw all the multi-colored houses based up and overflooded. I wanted to paint some streets

CA: When things don't happen right away, I lose my drive. And anyhow, I had to prepare Almayor. But I regret not doing it.

JEANNE DIELMAN
includes a number of self-portraits, and one
totally innovated the relationship between
narrative: the figure of a mother, Jeanne

CA: While I was writing it, I didn't understand Jeanne Diehlman. I didn't understand it just many years later. It was also a film on lost Jewish rituals, but until about an obsessive woman. If she's so obsessive, it's to avoid leaving an hour open to anxiety. And when that extra hour arrives, all her anxiety

I understand it after the mental crisis and type 1 came from me. I understood to keep the Sabbath, to fight the canisters I staved from the death of my father's father (my mother's father died in the camp) the man who had converted me as a girl. At his death, I was still little; they took me out of Jewish school overnight, and it was a shock, since the Sabbath, an another connection to my grandfather. To keep the Sabbath, for me, meant reviving my ties with this man who had accepted me as his girl. It's a little beautiful ritual, powerful and even philosophical when you grasp it. The idea of the ritual has to do with the passage from animal to human, according to the dietary rules you have to know while a milk-producer, or producer of other foods, you have to think before eating. I like that idea. I don't keep kosher, but at least I know the basics. I know why you eat kosher food, because they never fully

CA: A lot of sexual rites are made so that men might think a little better of their women. In Judaism, the man is required to please his wife of first, it's grounds for divorce. One of my friends got divorced for just that reason. Friday night, the man goes to please his wife, so that he has to get to know her, for the woman has to forget about herself. I don't have to be a convert to be objective on that. Unfortunately, the ultra-orthodox have changed all this, and often for the worse.

CRA: What was your experience like at the film's release?

CA: At Cannes, after the screening, the first one was *The Piano*, and then we had *Crash*. Right away he tried to dismiss the film. She said that she wouldn't have filmed the murder; she would have made it a chronicle. I don't think she understood anything. She said, "That woman's crazy," so she could make the character to be her own world. It was furious. For me that woman was like all other women I'd known as a child. Were they crazy or was it a way to fight against craziness, anxiety?

Marguerite came up the stairs without hat size would have been appropriate and flared non-stop. With Agnès [Vardi], we were sometimes competitive, but Agnès is capable of moments of generosity toward women, where Marguerite was only capable of generosity to men; she loved them madly. It would have been ironic if I didn't meet her. We spent three months together, since Jeanne Dielman and André Sarr came out at the same time and were shown side-by-side at all the festivals. Marguerite was often on the hot side, first at the top, then with the Communist Party... but there are these flashes in her work. I went to see Eden Cieria (1977) on stage, and it was magnificent. And, deep down, I nevertheless liked her.

NO MB: Often, when someone asks you a question, your first impulse is to answer "No. Like a lot of writers and artists, you've been given a powerful instinct for contradiction; you make me think of Faust's line in Goethe: the instant that always says no."

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I'd barely slept. Suddenly the bell rings, I open the door, and she's there. I don't remember anymore if I was even supposed to see her. I didn't even know who she was. She's pure in a way without being a purist. And she's made me think a lot, one of the best thinkers when it comes to art these days, I think.

CA: Richard Serra, always – for me he's the greatest sculptor, the greatest visual artist. To enter into his sculptures is to forget time and space; to be immersed in a physical geometry, which I love. In music, Kurtage, Scelsi and Monteverdi. In 68, Stockhausen's *Momentane* came as a real shock, my first shock of contemporary music. Everything he's done chorally is very beautiful.

In 1971-3, when I was in New York, I was plunged into the discovery and emergence of all these aesthetic ideas. I especially loved Charentaigne Palestine, Phil Glass ... but now Phil Glass, it's turned into such a simple system, it doesn't interest me anymore. The others are still looking.

PAJAMIA
NB: While you're shooting, how do you set up a communal lifestyle?

her. Rules prevent us from living. I go out in my pajamas, I've dispersed with fashion, I filmed all of my last film in pajamas. Today, I'm in my pajamas.

CA: Michael Jackson was the master of transformations, nothing could stop him from remaking himself.

CA: Yes. . . .
NB: I remember how the example of Michael Jackson helped certain of my mixed-race students.

PROVOCATION **INB:** You say that you remain hidden in the background, but your work also has a tremendous power to provoke. And you can be very provocative in life. Like during the awards ceremony at the Venice Biennale in 2008, when you didn't hesitate to attack the American culture industry in public.

protection. In life, when it's a matter of immediate survival, I don't speak one word louder than another. I don't know what to say. It's only in the wider world of the public that I can be powerful. I can say everything – it's all the same to me. I usually follow a scorched earth policy.

As for being a historic figure or emblem of emancipation – well, I don't see myself that way.

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