

In memoriam Chantal Akerman // A Life Cycle Becoming Purified Through the Autobiographical Narratives of Mother and Daughter: No Home Movie (2015)

With a filmography that put her mother at its focal point throughout her life, Akerman maintained the distinctive elements of her work (woman and the everyday life, long take, and repetitive compositions) in her last film *No Home Movie* (2015).

The film distinguishes itself by portraying the mother and the daughter together for the first time with their bodily presence. In this way, the film can be discussed from the perspective of documentary realism. Yet, it has been a huge limitation for the film to be discussed solely on this perspective regarding its qualities of reflecting the universes of her past films and maintaining the qualities of minor narrative which is attributed to her filmography. In this paper, my purpose is to explore Akerman's last movie, *No Home Movie*, in two phases. In the first phase, I am going to discuss the elements of the film descriptively within the framework of Deleuze and Guattari's "minor literature". In this context, my emphasis is going to be the (auto) biographical layers of both the mother and the daughter. In the second phase, I am going to focus on the shooting preferences of Akerman for the film.

With its shootings that consisted of mostly her mother's house in Belgium and Akerman's state as a passenger by the footages of the landscape during her travels, I suggest that the film can be analyzed within the concept of "contingency" offered by Kracauer and the concept of "time-image" of Deleuze. The basis of my analysis about the plan-sequences in her mother's house is going to be shaped by the Kracauerian debate on the distinctive qualities of cinema (recording the flow of life that is related to the concept of "contingency" and revealing functions such as the "familiar"). As for the footage of landscapes during her travels, to explore the elements in which time is expanded and speech is reduced my analysis is going to be supported by the concept of time-image offered by Deleuze.

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Ipek Altun obtained her bachelor's degree in Psychology and her master's degree in Media and Visual Studies from Bilkent University, Ankara, Turkey. To date, her research and work experience have proceeded predominantly in the field of creative industries. Within this scope, she has contributed to the studies that convey the work lives and experiences of creative communities from different perspectives. She continues her studies at the Communication Sciences doctorate program of Hacettepe University, Ankara, Turkey.