KINONIK

VIVRE SA VIE (1962)

Directed by Jean-Luc Godard

APRIL 30TH 7pm

WEDNESDAY MAY 7th 7PM



In twelve chapters: a life and its choices. Not choices made by a character who knows what she wants or loves, but by one who knows, above all, that she can choose. Who must believe in freedom — even against the weight of social and economic forces.

Jean-Luc Godard's fourth film, ***Vivre sa Vie*** (1962), unfolds in the rise of consumer culture in 1960s Paris, following Nana Kleinfrankenheim as she leaves her family behind to pursue acting. Played by Godard's muse and first wife, Anna Karina, Nana's aspirations are thwarted and exploited by those around her. Yet her story of "descent" may only be a question of perspective — as Nana herself says: "After all, everything is beautiful. You only have to take an interest in things, see their beauty. It's true...things are just what they are. A face is a face. Plates are plates... And life is life."

Layering experiment upon experiment, ***Vivre sa Vie*** blends an episodic structure, cinéma vérité style, improvised dialogue, and Brechtian alienation effects — strong backlighting, characters turned from the camera, fractured narrative, and voiceover — into an abrupt, unsentimental exploration of a life. Godard, ever aware that "reality is a vulnerable quantity, steers *Vivre* through the usual cargo of signs and wonders toward a restless interrogation of surface and meaning": a study of agency, language, and love.

One of Godard's most celebrated works, ***Vivre sa Vie*** thrums with raw energy, elevated by Raoul Coutard's luminous cinematography and Karina's quiet, wrenching performance. It is a cinematic portrait that continues to reverberate, decades beyond its context.