

JLG – SONIMAGE : Paper Abstracts

Yvonne Abusow

"Ethics as the New Aesthetics in Godard's Later Films"

This paper discusses some of the aesthetic innovations of Jean-Luc Godard's later films in light of his attempts to create a unique film language that could be used as a tool for social change. Godard's socially and ethically conscious artistic experiments are further discussed in light of the legacy of Sergei Eisenstein and Dziga Vertov – two of the most versatile filmmakers to have equated – both in theory and practise – aesthetic innovation with service to a social revolution. By comparing and contrasting 2 or 3 Things I know About Her(1967), Hail Mary(1985), and King Lear(1987) with Dziga Vertov's The Man With the Movie Camera (1929) and Eisenstein's Alexander Nevsky (1938) and Oktyabr (1928), and referencing interviews with Godard as well as other relevant sources, this paper will argue that Godard has brought to a new, (post) modern level the idea that 'ethics is the new aesthetics', propagated by the masters of the Soviet Montage.

Michel Cadé

"Le travail dans le cinéma de Jean-Luc Godard : une aussi longue absence"

Paradoxalement Jean-Luc Godard a commencé sa carrière par un film Opération Béton (1954) qui montrait le travail. Mais son premier long métrage, A Bout de souffle (1960), manifeste éclatant d'une Nouvelle vague émergente, inscrivant son action, totalement décalée par rapport au genre, dans la continuité du film noir, donc loin du travail, sauf à considérer Patricia vendeuse occasionnelle du New York Herald Tribune comme une figure de travailleuse. Jusqu'à sa « conversion » à un cinéma militant le travail va occuper dans le cinéma de Godard une place infime pour ne pas dire inexistante, quelques plans de Vivre sa vie (1962) ou de Masculin Féminin (1966) encore s'agit il toujours de métiers du « tertiaire » et quelques plans plus significatifs dans Deux ou trois choses que je sais d'elle (1967). Après 1968 le travail devient pour Jean-Luc Godard le sujet de Tout va bien (1972) essai d'un cinéma militant grand public dans l'air du temps, puis, à deux niveaux celui de Numéro 2 (1975) et Comment ça va ?(1975). Le travail salarié et la façon dont il interpelle cinéaste et société est l'un des éléments clé de Six fois deux, sur et sous la communication, émissions de télévision de 1976 produits pour FR3. Revenu a un cinéma distribué par les circuits traditionnels, parler de retour au cinéma traditionnel serait un contre sens sur l'œuvre et la place de Godard dans le cinéma, il utilise dans Passion (1987) la réflexion qu'il a mené, peut être inconsciemment, sur le travail, en l'occurrence ouvrier, et sa représentation. A partir de ces prémices l'on s'interrogera d'abord sur les raisons qui ont amené Godard à faire peu de cas du travail, de façon générale, dans son œuvre. Le tournant post-1968 constaté, même si le travail n'est, sauf exception, toujours pas l'intérêt premier du réalisateur, la place qu'il prend désormais dans son œuvre ressortit de deux formes filmiques différentes la fiction et le film « documentaire » sans négliger les circulations qui chez Godard se produisent de l'un à l'autre. Analyser les façons qu'a Godard de construire la représentation du travail par des voies parfois inattendues, la parole plus que l'image dans Tout va bien par exemple, la radicalité de l'abandon du travail dans Passion, la médiation de l'écriture dans Six fois deux, confrontées au corpus, plus vaste, de la représentation du travail dans le cinéma permettra de s'interroger sur l'originalité et la pertinence de ses choix.

John Carnahan

"Motion in and of Godard's Soigne ta Droite"

In this paper, a close look at Jean-Luc Godard's slapstick comedy Soigne ta Droite supports a consideration of Godard as a contemporary movement artist. In particular, Godard's compositional concern with the speed, facing, and initiation of figure movement in this 1987 film is correlated with other examples from his films, videos, texts, and interviews in an effort to describe Godard's "choreography" according to his own (cinematically-expressed) terms.

Soigne ta Droite displays some of Godard's favorite choreographic "scores:" vehicle transportation, rapid coupling and uncoupling, the procession or process, and the skirmish. These movement motifs are among the most visible yet least discussed aspects of Godard's style. Acting as dynamos within his audiovisual compositions, they resemble the strategies of his contemporaries in the world of dance improvisation: de-dramatized gestures, tableaux-vivants, indeterminacy, and task-based actions. Yet, especially in Soigne ta Droite, they are also allied to the "low" vocabulary of slapstick: aggression and lust give these gestures a

bracing, antisocial quality related to Godard's fascination with images of vandalism.

My paper will also consider "motion" in the sense of a film's forward progress, inaugurated by the appearance of its title, an event Godard often postpones or repeats. This wider sense of "movement" speaks to the film audience's task of staying still, facing forward, and being ready, like the passengers on *Soigne ta Droit's* repeatedly delayed airplane. This (start and) stop-motion animation yields analogs to Godard's ideas of progress in politics and love, and his frequently expressed desire to "return to zero." Like Etienne-Jules Marey and Eadweard Muybridge, Godard explores the movie camera's ability to decompose and re-compose motion, and so enters the field of body-based phenomenology described by theorists like Maurice Merleau-Ponty and Maxine Sheets-Johnstone.

Daniel Fairfax

"The Theoretical Texts of the Groupe Dziga Vertov"

One of the most intriguing aspects of the bountiful archival material unearthed for the *Jean-Luc Godard: Documents* compendium was the rediscovery of two texts composed on behalf of the *Groupe Dziga Vertov*: *Manifest pour Fatah*, written in the context of the group's work on *Jusqu'à la victoire*, and *Que faire?*, a dot-point fleshing out of Godard's famous dictum that, rather than political films, it is necessary to make films politically, which had previously only been published in an English translation. Jean-Pierre Gorin would complain in interviews that "Nous sommes avares de textes théoriques," but these two pieces, taken together with the voiceover track for *Letter to Jane*, give a taste of what a more prolonged and developed preoccupation with theory by the Group could have yielded.

This paper will aim to give a detailed overview of the two texts, which intervened into the debates over politically radical and Marxist filmmaking that convulsed the French cinema in the post-1968 period, and examine the films *Luttes en Italie*, *Letter to Jane* and the unfinished *Jusqu'à la victoire -* as the most theoretically developed works of the Dziga Vertov period - in relation to the texts. The breakthrough represented by the re-publishing of these pieces should not be underestimated, as they allow for a reconsideration of Godard and Gorin's collaboration in view of the sophisticated thinking given to the functioning of the image, particularly in *Manifest pour Fatah*, which was further developed by Godard in his video work later in the 1970s. The paper will argue that, in spite of Godard's rejection, with *Ici et Ailleurs*, of many of the precepts of Marxist filmmaking he had earlier espoused, the texts highlight the formative importance of the Dziga Vertov period in sculpting his views on the role of the image within the power structures of late capitalism, which have evolved and been developed in his entire output since that time.

Andre Habib

"Godard's utopia(s) or the performance of failure"

As Samuel Beckett would have it, "[t]o be an artist is to fail, as no other dare fail." Failure is, in other words, possibly the greatest accomplishment of an artist. If this is true, then Godard is one of the greatest artists alive. His works have systematically struggled against producers, television channels, film commissioners and museum curators, who all have, at some point or another, refused to follow Godard in his enterprise, to the point where one could almost argue that there is a performance of "failure", an aesthetic of "refusal" that is embedded in his creative process. A part from the many abandoned projects (a film in Abitibi, Québec, in 1968, *Jusqu'à la victoire* [co-directed with Jean-Pierre Gorin in Palestine], transformed into *Ici et ailleurs* [co-directed with Anne-Marie Miéville] in 1975, a project to shoot Beckett's *Oh! Les beaux jours* in 1961, and the many unshot scripts that are part of the godardian archive), and the "unsuccessful" films (from *Les carabiniers* onwards), many of his films, video and television works have been refused or were disregarded by those who commissioned them: the body of Dziga Vertov group films, all refused by the TV channels who commissioned them, the two television series (France tour *detour deux enfants*, *6x2 Sur et sous la communication*) both aired at an impossible timeslot instead of the one initially planned ; the memorable "film sur Lausanne," the *Lettre à Freddy Buache*, a film about a refused film (incorporating the refusal of the commissioner as part of the film) ; the failed attempt at helping develop a national television in Mozambique, in 1978, etc. etc. More recently, the 2006 Centre Pompidou exhibit, initially called *Collage(s) de France* (after Godard's failed attempt to obtain a Chair at the Collège de France in Paris), finally entitled *Voyage(s) en utopie*, after Dominique Païni, the commissioner, quit, and the museum forced Godard to find an alternative solution to replace the initial project, on the "ruins" of the previous one.

This brief enumeration indicates Godard's constant and never ending struggle with the centers of power (television of film producers, museum curators, etc.), who's refusals become a confirmation of an

homogenization of culture within the “society of the spectacle,” and, retrospectively, an acknowledgement of Godard’s “visionary” art. It could also indicate a more subtle aspect: could we consider these failed attempts as “performances” (after all, “refusal” is part of the history of modernism, from the “salon des refusés” onwards), knowingly self-producing an image the artist as necessarily marginalized and in resistance? This talk, using different examples, but concentrating on the exhibition *Voyage(s) en utopie*, will try and detail that claim and try and understand how the performance of failure is fundamentally inscribed in Godard’s creative process.

Sarah Hamblin

"The Sound of Revolution: *Tout va Bien* and the Problem of Representation"

There is an interesting moment in *Tout va Bien* where three characters, each representatives of a different political group, deliver a speech outlining their principles. Given the use of direct address in these moments, one would assume that these speeches mark moments where characters explain their personal opinions about the wildcat strike and express their own political values. This, however, is not the case. Rather, each of them is quoting from a political tract: the manager’s direct address to the camera describing the historical changes since Marx and Engels is taken from Saint-Geours’ *Long Live Consumer Society*; the CGT steward reads his comments from *Union letterhead* and speaks in the language of capitalism – mergers, markets, production, corporate profits – rather than in his own words as a worker, and even the red-headed striker, whose speech seems grounded in her own experience – her fatigue, the smell on her clothes – is taken from an article published in the Maoist journal, *La Cause du Peuple*. In this moment it is clear that party orthodoxy eclipses the power of an individual to articulate a political position outside of party rhetoric. Political struggle is thus recast as the struggle for power between parties; no longer about the fight for self-emancipation, individuals are reduced to mouthpieces for the party line. Indeed, *Tout va Bien* is rife with moments like these where the relationship between sound and image is unclear, and the problem of representation – who speaks for whom – becomes politically significant. As such, this paper examines how the tension between sound and image in *Tout va Bien* underscores its critique of the mediated nature of contemporary experience, specifically in relation to political action, and its rejection of orthodox party politics as a mode of social transformation. This paper takes up Godard’s use of sound within his political modernist aesthetic and, through an examination of its relationship to visual style, analyzes how *Tout va Bien* rethinks radical politics outside the confines of the party structure. In doing so, this paper argues that the ambiguity of this relationship is fundamental to an understanding of the Dziga-Vertov group’s revolutionary film aesthetic as one that privileges self-emancipation.

Junji HORI

"Godard and the Concentration Camps"

In an interview held in 1985, Jean-Luc Godard evokes André Lacaze’s atypical novel on the Holocaust, *Le Tunnel* (1978), as a possible source material for a film, and explains one of his own peculiar points of view as to the representation of the concentration camps (Godard par Godard, I-603). The novel describes the construction of a tunnel by a band of prisoners of Mauthausen, composed of people from different social backgrounds, under the control of a homosexual German Kapo. Godard is apparently interested in the distorted power relationships engendered in the camp, as also confirmed by the recurrent appearances of Andrzej Munk’s *Passanger* (1963) in *Histoire(s) du cinéma*. Along with the focus on the human relationships in the extreme condition, his long-term concern about the bureaucratic aspects of the camp is also worth investigating (cf. “*Feu sur Les carabiniers*”, I-239 etc.). We know that the subjects of the Holocaust and the Resistance are one of his long-standing interests, all the more appealing for us because they are treated in an unusual, anti-Lanzmannian fashion. What are the backgrounds and consequences of these uncommon viewpoints on the representation of the important period of the twentieth century? These observations lead us to bring together two cineastes who, allegedly quite opposite, share nevertheless a striking affinity concerning the Second World War: Godard and Steven Spielberg. The fact that Godard has repeatedly spoken ill of Spielberg, culminating in the farcical sequence in *Eloge de l’amour* (2001), could be interpreted as a type of defence mechanisms against Spielberg’s films, in particular *The Schindler’s List* (1994), which could be said, in my view, to “appropriate” unintentionally many of Godard’s original ideas as to how to represent the camp.

More importantly, another feature of Godardian view on the Holocaust is that it tends to see the event not as the unique, unrepresentable phenomenon (as in Claude Lanzmann’s project), but as something that could always be compared with other catastrophic events (Gulag, Palestine, Algeria, Sarajevo...). This idea of the repetition of history obviously derives from his idiosyncratic concept of “montage”. But what should be emphasized here is that the standpoint from which Godard regards these repeated histories is inevitably quite ambiguous in terms of

identity, which accounts partly for his fondness for the distorted human relationship as described in Lacaze's novel. Conversely, this chosen ambiguous position is what enables him to juxtapose multiple historical tragedies.

I will extend this discussion by also evoking some of Godard's preferred literary works such as Marguerite Duras' *La Douleur* (1985) and Arthur Koestler's *Darkness at Noon* (1940), hoping to shed passingly some light on the much-discussed recent problem of Godard's anti-Semitism.

Russell Kilbourn

"Mnemonics, Economics, Ethics: Godard's Underworld Journeys"

"One way to look at *In Praise of Love* would be as a fragmentary remake of Jean Cocteau's *Orphée* – a movie about the attempt to retrieve a lost love that haunts Alphaville and is itself haunted by France's German occupation" (J. Hoberman). This paper reads the critique of Steven Spielberg's *Schindler's List* (1993) in *In Praise of Love* (*Eloge de l'amour* [2001]) through the lens of Cocteau's retelling of the Orpheus myth, by way of mid-60s films like *Alphaville* (1965) – in many ways Godard's answer to *Orphée* (1949): there is more than a little of the underworld journey in Lemmy Caution's 'strange adventure' in the de-humanized dystopia of the title. By the same token, *Orphée* is far more than a modern re-setting of the classical katabasis. Jacques Aumont views 'the Zone' (*Orphée*'s underworld, filmed in part on location in the ruined military barracks at St. Cyr) as a "space where time escapes time, memory is frozen and history is abolished. As such, it represents the recent Holocaust, the Lager of death, amnesia and forgetting" (Williams 128). Complicating the general diagnosis of cultural amnesia, the Zone in Aumont's reading is thereby representative of "the sudden anamnesis performed by so many films in the immediate post-war period, films that often depicted a journey through ruins associated with the theme of memory" (Williams 128). Cocteau's idiosyncratically allegorical engagement with the memory of WWII and the Resistance in France finds a curious complement in Godard, whose preoccupation with the question of representing such themes resurfaces in his 2001 film, whose black-and-white first section seems to address *Schindler's List* on the visual-stylistic level, even as its colour-saturated final third – an exceedingly rare extended flashback sequence – ups the ante with a direct satire of Spielberg's attempt to buy the rights to an elderly French couple's story of fighting in the Resistance. Here Godard's ongoing critique of the commodification of the image merges with the question of representing certain aspects of the war in an incisive, if typically dialectical, analysis of the relation between commodities and memory, in an attempt to resist what Richard Terdiman calls the necessary forgetting behind reification: the cultural amnesia at the heart of late capitalist modernity. How has Godard's critique of this relation changed? Has it softened with time, becoming more 'elegiac'? In what relation does Godard stand to other contemporary European filmmakers (Michael Haneke comes first to mind) with a comparable anti-Hollywood agenda?

Julien Lapointe

"Jean-Luc Godard's *Passion*: Between Parametric Form and Network Narrative"

The extent to which Jean-Luc Godard's *Passion* (1982) can be understood in terms of its narration is a question that has long divided critics. Robert Stam, Alain Bergala and Godard himself have suggested that the film's story is ostensible to his creating a series of self-contained images, more conspicuous for their beauty than their subservience to the narrative. Conversely, David Bordwell, Colin McCabe and Gilberto Perez (*London Review of Books*) have asserted that *Passion* contains considerable narration, but in such a convoluted manner as to render comprehension difficult.

My essay argues that *Passion* adheres to narrative conventions in exemplifying a mode of storytelling defined by David Bordwell as the network narrative. Furthermore, I contend that its filmic style corresponds to a mode termed parametric form by Kristin Thompson. I therefore emphasise the aesthetic conventions informing Godard's shot selection and narrative construction. In analysing two scenes, I elucidate how Godard uses matching scenes, shots, sounds and gestures to establish self-conscious stylistic patterns which, as per parametric form, cannot be attributed to any narrative function. I also highlight how Godard enfolds the film's *dramatis personae* within a complex set of storylines, as per the network narrative, attributing to them individual arcs that converge and overlap at seeming random.

Finally, I observe that, given its intricate narration and elaborate stylistic patterns, *Passion* requires multiple viewings to be appreciated. As such, I consider whether it can be read as anticipating the so-called "puzzle film" of later Hollywood years, whose richly designed visual motifs and complicated plots invite repeat viewings. In an age when re-watching the same film on cable TV and VHS/DVD has become the norm, *Passion* can be understood as Godard's precocious response to the ever-changing trends in cinematic spectatorship.

Timothy Long

"Parametric Narration in Film and Painting: Jean-Luc Godard's *Vivre sa vie* and the masculin/féminin series of Ian Wallace."

In this presentation I will apply the idea of "parametric narration" to a comparative analysis of the work of French filmmaker Jean-Luc Godard and Canadian visual artist Ian Wallace. "Parametric narration," a term developed by film theorist David Bordwell in his 1985 publication "Narration in the Fiction Film," defines a category of hybrid filmmakers who combine the narrative conventions of the European art film with the formal experimentation of the avant-garde filmmaking tradition. I believe this term offers a productive way of discussing the relationship between Godard's filmmaking and Wallace's paintings, in particular his masculin/féminin series which incorporates stills from the films of Godard, Rossellini and Antonioni. Both painter and director, it will be argued, use "parametric" devices to break the frames of painting and cinema respectively. The focus for this discussion will be Jean-Luc Godard's *Vivre sa vie* and a new series of paintings by Wallace based on this and other films of the Nouvelle Vague. These paintings will be presented at the MacKenzie Art Gallery in conjunction with the SONIMAGE symposium.

"*Vivre sa Vie*" offers a prime example of Godard's rupturing of the frame of cinema. Godard signals his intentions in this direction through two *mise-en-abîmes*, one at the beginning of the film and one at the end, which are inset into the fabric of the film in a way which is analogous to how film stills are inset into the fields of Wallace's canvases. The first *mise-en-abîme* is the story of the young girl who describes her favorite animal, a bird, which she likes because "you take away the outside, and then take away the inside, and what you are left with is the soul." This is precisely what Godard achieves by breaking both form and content to expose the "soul" of cinema. The second *mise-en-abîme* is the recounting of the Edgar Allan Poe story in which a painter's lover/model dies at the very moment when he gives the painting its final lifegiving touches. Significantly, the voice you hear at this point is Godard's (the book obscures the face of Nana's lover as he reads her this story). Hollywood cinema, like Poe's painter, destroys real life and replaces it with an illusion. In other words, at the moment when the viewer becomes absorbed within the frame of the painting/film, s/he loses contact with "reality," that is, what lies outside the frame. Through this story, Godard identifies the task which he has set for himself, which is to expose and disrupt the framing devices which separate art from life. This work with the frame occurs at several points and in several ways throughout the film. The musical soundtrack is broken by introducing silence, abruptly, unpredictably (see Royal Brown's article on this subject). Similarly, blindness is used to disrupt the cinematic framing of vision, hence the frequent use of shots "blocked" by the backs of heads. In the case of Wallace's painting, the parametric combination differs slightly from Godard's but is nevertheless analogous: representational conventions of photography/film combined with the formal experimentation of the modernist avant-garde of visual art. In the paintings of the masculin/féminin series, Wallace juxtaposes pairs of stills from films by Godard and other Nouvelle Vague directors of the 1960s: one image presenting the masculine point of view, the other the feminine. The framing of the film stills, however, is disrupted by its unstable relationship to the monochromatic fields of paint into which they are inserted. Awareness of the still qua still is reinforced by the alienating frame which surrounds it; uncritical identification with cinematic viewpoints, both male and female, is replaced with critical distance as the viewer comes to terms with all that lies outside the cinematic frame.

Ultimately, I would argue, it is the intention of both Godard and Wallace to critique the underlying violence which structures conventional gender relationships. Notice the *mise-en-abîme* of Nana watching the silent film version of Joan of Arc. Silence is equated with violence. In this scene, the viewer is allowed for the only time in the film a straightforward cinematic construction: close-ups of a woman watching a film which is itself an uncomplicated set of reaction shots tightly framed on the protagonists' heads. These conventional shots encourage sympathetic identification, thus allowing us to identify with the victim of violence (Nana) who is in the process of identifying with another victim of violence (Joan of Arc). In this scene, I would argue, Godard lets down his avant-garde guard for a brief moment to allow viewers to grasp the viewing structure which really interests him: a structure which is, I suspect, intimately connected with scapegoating (see the work of René Girard on this topic). What is implicit for Godard, is much more on the surface in Wallace's work, where form and narration are constantly set at odds in a see-saw battle of identification and alienation between masculine and feminine. As in Godard, the viewer's place is constantly disrupted to make the viewer conscious of their insertion into potentially exploitive, violent, victimizing situations, which, ironically, are presented as nonchalantly as possible.

Brooke Leurer

"Title: The Face of Nana/Anna: The Crisis of the Image in *Vivre Sa Vie*"

This paper discusses the ubiquitous image of Nana, played by Godard's then wife, Anna Karina in *Vivre Sa Vie* (1962), and the crises that arise in her image. In particular, the close-up of Nana/Karina is examined in the context of the photographic medium and its claim to reality, and how that reality is continually blurred, challenged, and ambiguous throughout the film. The image of Nana/Karina is especially problematic because Godard indirectly refers to his relationship with Karina, and thus, confuses actress and character, and the act of "acting" itself. Are we seeing Nana, Karina, or Karina playing Nana onscreen, or are the two impossibly intertwined and indistinguishable from one another? Nana's descent into prostitution and final death, despite her existential claims of personal responsibility and self control, suggests that just as Nana fails to attain the freedom to "live her life", Karina is similarly powerless, violated, and frozen in the image, and nothing less than a prostitute for Godard, her cinematic pimp.

Gloria Monti

"The Anxiety of Influence: Bertolucci/*The Dreamers*/Godard"

Bernardo Bertolucci's *Partner*, made in 1968, was the film in which he attempted to become Jean-Luc Godard. Bertolucci declared that this film made him suffer the most and described his body of work in the Sixties as sado-masochistic. The Italian director embraced Godard's idea that the only way to respect the spectators is not to think about them when making films. Thus films become monologues. As a result, the audience suffers from a lack of participation in the films (sadistic), while the director suffers the ideological and economic consequences of this lack of communication (masochistic). In 1967, Bertolucci wrote an article for *Cahiers du Cinema* appropriately titled, "Versus Godard." In the Seventies, Bertolucci claimed that he had freed himself from Godard's influence and entered a period of artistic harmony and personal happiness.

In my paper, I argue that on the other hand Godard remains a powerful presence with which to contend in Bertolucci's films. As Robert Kolker has pointed out, because Godard's example entails redefining cinema's conventions through the foregrounding of film form, and the interrogation of film production, it is impossible for Bertolucci to return to a filmmaking practice that ignores such a crucial lesson. I will highlight the Godardian elements in Bertolucci's work from the past four decades and will analyze in detail his most recent film, *The Dreamers*.

I will analyze the following topics: the relationship between father and son, filmic style, and the use of Godard's iconic actor, Jean-Pierre Léaud. From *Spider's Stratagem*, the first film Bertolucci made after *Partner*, to *Dreamers*, Bertolucci's films address problematic relationships between a male protagonist and his father, or a father figure. This constant preoccupation inevitably refers to the mentoring relationship that Bertolucci had with Godard and to the struggle in which Bertolucci had engaged to find his own distinct voice. Bertolucci's filmic style continues to refer to Godard, with the insistent use of jump cuts in *Besieged*. Jean-Pierre Léaud appears both in *Last Tango in Paris* and *Dreamers*. *Dreamers* also features the ultimate homage to Godard: an excerpt from *Bande à Part* juxtaposed to a sequence in which the three protagonists impersonate their Godardian predecessors running through the Louvre.

Douglas Morrey

"Jean-Luc Godard, Christophe Honoré and the Real Legacy of the New Wave in French Cinema."

It has become a critical commonplace, over the decades since the early 1960s, to compare new French film releases to the *Nouvelle Vague*. The *New Wave* continues to stand as the benchmark against which all developments in French cinema are measured. But what do we mean when we make these offhand comparisons? Which version of the *New Wave* are we referring to, how do we identify and measure its relevance, and how do contemporary filmmakers position themselves with respect to the burden of aesthetic heritage that the *Nouvelle Vague* represents?

This paper will seek to address these questions by analysing the films of Christophe Honoré against the mirror of Jean-Luc Godard. Honoré's *New Wave* inheritance has been frequently remarked upon, notably in his most successful films *Dans Paris* (2006) and *Les Chansons d'amour* (2007). By comparing precise examples and sequences from films by Honoré and Godard, I will investigate the extent to which this influence is Godardian and, by extension, will ask how far our understanding of 'the *New Wave*', in the common critical currency, is synonymous with the films of Jean-Luc Godard.

This comparison will necessarily involve the cataloguing of some thematic commonalities (the indecisive and pluralistic love lives of young people; domestic disputes; the city of Paris as character in the fiction) and stylistic tropes (location shooting, quick edits, integration of music and songs, direct address and self-reflexivity), but it will also enquire as to what extent these characteristics combine to create a less tangible 'essence' of the New Wave that can be identified with a mood or an attitude. In particular, this paper will investigate spontaneity (or, perhaps more precisely, the appearance of spontaneity) as a key marker of the New Wave sensibility. How do Godard's films cultivate an appearance of spontaneity? Is there something paradoxical about a contemporary director like Honoré seeking to generate an impression of spontaneity through recourse to well-worn New Wave techniques and, if so, how does he negotiate this difficulty? Should we understand the New Wave as a historically fixed set of production conditions and aesthetic conventions or as an artistic stance, an energy, an attitude of readiness that can be transferred to other contexts?

Hudson Moura

"Jean-Luc Godard and Glauber Rocha: Questioning and experimenting with the representation of history."

Godard had a great influence throughout the world in the new cinemas of the 1960s and 70s, such as the celebrated Cinema Novo in Brazil. In this presentation, I endeavor to analyze and reveal the huge impact Godard's work had on Glauber Rocha's films. By analyzing their shared interests, issues, and intentions, I aim to show how their approaches affected both Brazilian and French cinemas.

Despite having unique and distinct techniques in their filmmaking, directors Glauber Rocha and Jean-Luc Godard have much in common. Both began their work in cinema at the end of the 1950s, and both have received impressive professional recognition as directors. Most importantly, they have similar concerns regarding their own work as filmmakers as well as similar assumptions about cinema's potential role in contemporary society. For the generations following them, each is acknowledged as being one of the most influential filmmakers in his country.

Rocha and Godard were close to each other for several years in the 1960 and 70s, and they made a film together (*East Wind*). Both have been making films that are intellectually engaging through the intertwining of contemporary references and quotations from films, literature, history, and philosophy formatted as complex hypertext. Thus, with each viewing of their films, one discovers new reasoning, new networks, and new interpretations due to the richness of the assembled sounds and images, all of which serve to extend the meaning of their films, as revealed in *Histoires du Cinéma(s)* and *Historia do Brasil*.

For instance, in *Allemagne année 90 Neuf Zéro*, Godard films the Germany of post-Wall Berlin in order to assess Western history through European cinema and culture. His recycled-collage shows a typical concern of Godard's cinema about the significant meaning of the images. He questions how we understand history and how symbols are used to depict the Eastern-Western difference. What does one expect of this new beginning for Western history? The banalization of historical representations in contemporary society has removed the force of the images and reduced the discourses into stereotypes about identity.

Rocha—known for his political and visceral approach to history—delivered a body of films and TV programs which were the angriest and most overpowering in Brazilian contemporary cinema. For instance, in *Di*, Rocha creates a documentary-essay by invading, with his film crew and a carnival group, the funeral of one of the most famous Brazilian painters. He shows the painter's face in his coffin, despite the family's traditions and objections. In this way Rocha claimed to create an allegory of Brazilian culture by desecrating the painter's body and demystifying his paintings while celebrating Brazilian identity.

My goal in this presentation is to expose Godard and Rocha's shared yet distinct approaches to representing history, as close or as remote as they seem to be. I aim to show how these impassioned intellectual filmmakers have become two of the greatest intellectuals and most talented creators of modern cinema.

Glen Norton

"The 'Hidden Fire' of Inwardness: Cavell, Godard and Modernism."

This paper investigates Stanley Cavell's appraisal (as delineated in 1971's *The World Viewed*, amended slightly in his 1993 essay "Prénom: Marie") of the early films of Jean-Luc Godard, in order to better understand the latter's place within the development of 1960s cinematic modernism. For Cavell, modernism does not merely demonstrate a break with classical tradition; modernist art is reflexive or self-questioning only to the extent to which it attempts a continuation with its past. While all of Godard's work falls under the modernist rubric of reflexivity, Cavell's contention is that there is a split between his films which attempt a continuation with the past in good faith and his films which remain insincere and even irresponsible in their attempt. Grounding Cavell's

claim is Classical Hollywood Cinema's use of certain "natural" conventions to render its characters into easily understood types. Thus only *A bout de souffle* and *Alphaville*, because of their reflexive use of the hard-boiled type who embodies "hidden fire" (i.e. an unlimited capacity for self-assuredness and self-knowledge), are labeled "masterpieces". In comparison, much of the rest of Godard's work Cavell sees as "inventiveness compromised". In these films, Cavell claims that Godard wants his characters to perform their inwardness and not live it in the manner of a type. These films are therefore reproached by Cavell for forming a critique of consumer culture which treats people as if they were soulless automatons while offering no alternative notion of what a "humanizing" culture or indeed any notion of what the "human" entails. Though Cavell claims Godard's cinema remains absent from any position in which to question the world and our place in it with any legitimacy, this paper's claim is that it amounts to a continual questioning of the place from which cinema is presupposed to legitimately speak. Through an in-depth analysis of salient moments from both *Vivre sa vie* ("*Nana fait de la philosophie sans le savoir*") and *Bande à part* (the Madison dance), this paper comes to the conclusion that Godard's reflexive attitude manifests as the exploration of the conditions necessary for cinema to embody inwardness. Therefore Godard's cinema must be understood as a constantly self-questioning, self-correcting inquiry into the limits of the cinematic depiction of inwardness, of the "soul". Godard's is therefore not an irresponsible form of modernist cinema, as Cavell would have us believe, for its aim is precisely to explore the conditions necessary for the possibility of the cinematic expression of inwardness once the notion of type has lost its "naturalness".

Anita Orgurlu

"Long Live the King! *Les Carabiniers* and the Canadian Labor Crisis."

Jean-Luc Godard's *Les Carabiniers* (The Riflemen) 1963, a film that some forty years later brings to mind the invasions of Afghanistan (2001) and Iraq (2003), visualizes eloquently the global dilemma of today. This seminal anti-war film remains as avant-garde as when it first aimed to startle audiences out of complacency.

The post 2001 global shift in capitalism has witnessed Canada change its policy from a peacekeeping nation to a war-alliance nation. This belligerent move is administered vis-à-vis strategies, Louis Althusser defined as ISA (Ideological State Apparatus), which serve to recruit young and unemployed into the army under the guise of pursuing a job. What is particularly striking about this new work opportunity is that aboriginal communities, themselves victim of historical ISA discursive practices, are particularly targeted in the new war economy. This paper decodes the practices of interpellation by examining Godard's 'making-false' [faire-faux] by use of clichés to realize the exploitative role of the military as 'providers of labor' for poor and working-class Canadians within the workings of late stage capitalist crisis.

The need for work and recognition is a motivating factor as much for unemployed Canadians as it was for the clumsy, cliché, tongue-in-cheek characters seeking riches in *Les Carabiniers*. Thorstein Veblen contended that (hu)man qualities were built based upon workmanship and that "the common run of mature men approve workmanship rather than sportsmanship". He wrote on the transformation to sportsmanship; "self-interest industrial cultures developed so far as to leave a large surplus of product over what is required for the sustenance of the producers. Subsistence by predation implies something substantial to prey upon" hence, a deterioration into aggressive and combative animals. Godard portrayed sportsmanship-like parodied roles of Michelangelo, Ulysses and their parasitic wives Cleopatra and Venus. Considering the over production, over consumption, unemployment and debt of today, Veblen's theory proves viable.

Godard, through self-reflexivity and intertextuality, reveals the cinematic illusion at work, inclusive of cultural production, bourgeois cinema, television, news and the like. By observing the characters in *Les Carabiniers* and the ridiculousness of their dilemma his cinematic clarity is cause to question the crisis of labor and the new job offer by the military.

T.A. Pattinson

"The Photograph as Stasis: Jean-Luc Godard's *Letter to Jane* (1972) and *Je Vous Salue, Sarajevo* (1993)"

This paper compares and contrasts two of Godard's films that centre around the still photograph. *Letter to Jane* (made in conjunction with his Dziga Vertov collaborator Jean-Pierre Gorin) interrogates the image (of Jane Fonda in Vietnam). Godard and Gorin discuss and deconstruct the image using semiotics, the nature of photographic composition, lighting, colour, Fonda's "star status" as a tool to affect social change, and the timeline between the production of *Tout Va Bien*, the photograph in question, and the making of *Letter to Jane*. Conversely, *Je Vous Salue, Sarajevo* investigates the image of violence in a world where art and culture are seemingly incommensurable. Life is epitomized in objects from the micro-levels of banality (cigarette) to the

macro-level (war), and every link in between props up a dying culture that would allow the aggression taking place in the photograph to exist. The affective power of both images depends on time (the almost thirty years separating the films) and the type of narration that accompanies each film: in *Letter to Jane*, a narration of politics parallel to the image (but in no way subservient to it, or vice versa); in *Je Vous Salue, Sarajevo*, a narration of poetry despite the image (of violence). The disjunction of sound, image, and time call into question the felicity of the image and how meaning can be made from it."

Mazin Saffou

"Performance Anxieties: Anna Karina as Auteur and Collaborator in Godard's Cinema"

Resume: This essay refocuses the multiple and various roles of Anna Karina, both as Godard's partner and muse and as a prominent female icon of the French New Wave. It explores the ways in which the roles that Karina plays in Godard's Early Period reflects the oft-tempestuous relationship between them and to emphasize the interstitial spaces where cinema and reality merge; where the cinema becomes a site where an interpersonal relationship between Godard and Karina is being dialogued. In addition it examines how we can look at Karina as an artistic collaborator to Godard, an auteur in her own right based on theoretical frameworks that re-emphasize the often ignored but integral role of screen performance and Karina as a metatextual and intertextual sign system.

Céline Scemama

"Histoire(s) du cinéma de Jean-Luc Godard : du montage pour faire de l'histoire."

Avec *Histoire(s) du cinéma*, Jean-Luc Godard engage la dernière partie de son œuvre qui entend utiliser l'écran pour faire de l'histoire. L'inventivité formelle et la complexité de l'œuvre ne peuvent être considérées indépendamment de l'entreprise historique du film. L'écran peut être un véritable écran de la mémoire, car pour Godard, seul le montage – qui comprend toutes les formes de rencontres des images et des sons – est apte à montrer les processus historiques en faisant revenir à l'image ce que contiennent les épreuves laissées par le temps.

Godard manipule les mots, les images et les sons ; tout, dans cette œuvre monumentale, se voudrait archives, preuves, témoignages et les processus historiques se voient, s'entendent et se lisent en même temps. Les mots, les images et les sons sont disloqués ou imbriqués les uns dans les autres sans aucun agencement linéaire. Saccades, clignotements, surimpressions, effets d'iris, volets, fondus enchaînés, enchaînements rapides, répétitions, les images sonores d'*Histoire(s)* produisent des éclats. Le tiraillement, le brouillage, l'interférence, la dissonance sont les figures d'une vision de l'histoire qui ne cherche ni synthèse ni réconciliation ni arrangement entre ce qui s'oppose. Les luttes et les tiraillements ne se résorbent pas et ne sont jamais résolus. Le cinéma des *Histoire(s)* fait revenir les images comme on fait revenir les morts. Mais faire revenir les images ne peut ni sauver ni ressusciter les morts. Et Godard convoque Saint Paul – « L'image viendra au temps de la résurrection » – dans sa tentative de « faire revenir » à l'image les oppressions du passé.

Juerg Stenzel

"Jean-Luc Godard: Dans le noir du temps (2002) La „mise en film“ d'une structure musicale."

La question de l'utilisation de musiques, nouvelles ou préexistantes, dans les films de Jean-Luc Godard n'occupe qu'une place minimale dans la bibliographie surabondante du cinéaste. Godard lui-même ne s'est que très rarement exprimé sur ce sujet. La question ne se pose pourtant pas : Godard est un créateur important pour ce qui concerne les nouveaux rapports entre images, langage et musique ; il a rejeté, dès ses premiers courts métrages, les conventions des „musiques de film“. (Juerg Stenzel a récemment présenté toute la gamme dont dispose le „musicien Godard“.1)

Parce qu'ils sont conçus à partir de deux œuvres musicales complètes, deux courts métrages occupent une place à part dans la création godardienne: *Armide* (la contribution à *Aria*, 1987), basé sur le légendaire „monologue d'Armide“ de l'opéra *Armide* de Lully, et *Dans le noir du temps* (dernier chapitre de *Ten Minutes Older: The Cello*, 2002) qui utilise *Spiegel im Spiegel* (Miroir dans le miroir) dans la version pour violoncelle et piano du compositeur estonien Arvo Pärt (*1935).

Dans *Armide* Godard applique sa conception cinématographique du montage à la bande sonore en complétant le célèbre „monologue“ par d'autres extraits du même opéra. Sa „mise en scène“ radicale, autant d'un point de vue visuel que musical, vise l'essence même de ce „monologue“, la déchirure entre la passion

amoureuse et la rage mortelle du personnage d'Armide.

La stratégie de *Dans le noir du temps* est inverse: l'œuvre de Pärt est utilisée intégralement tout au long des dix minutes du film qui présente dix „dernières minutes“ différentes de la vie humaine. Les dix „chapitres“ sont des regards en arrière, non seulement face à la mort, mais également sur sa propre création, en particulier sur ses Histoire(s) du cinéma, terminées quatre années auparavant. Le film se compose essentiellement de citations cinématographiques, mais aussi de citations d'œuvres littéraires.

L'organisation temporelle des dix parties ne se limite pas à une addition banale de dix fois une minute; elle suit la structure préexistante de l'œuvre „minimaliste“ de Pärt. Comme cela est si souvent le cas chez Godard, par l'oreille, le musicien Godard saisit le „sens“ structurel et expressif de la musique choisie. En revanche, la musique semble respecter la structure visuelle du film ... Godard est le cinéaste qui a effectivement concrétisé l'idée de „contrepoint musical“: la musique ne double ni n'„amplifie“ ce que disent le visuel et les mots par leurs moyens propres. Chez Godard „montage“ est synonyme de composition (dans le sens de „polyphonie musicale“).

Une fois de plus une œuvre de Godard contredit les déclarations de son créateur, qui dit ne pas disposer de connaissances musicales. Il dispose de l'outil essentiel: les oreilles, celles d'un compositeur créatif, qui s'exprime en images, paroles – et musiques.

David Sterritt

"Godard, Schizoanalysis, and the Immaculate Conception of the Frame."

Drawing on my essay "Schizoanalyzing Souls: Godard, Deleuze, and the Mystical Line of Flight," forthcoming in *Journal of French Philosophy*, this paper looks at Godard's portion of the 1985 film *Hail Mary* through the lens of schizoanalytic theory as developed by Deleuze and Guattari in their *Capitalism and Schizophrenia* books. I've chosen this film because its complex imbrications of narrative drama, theological speculation, Catholic iconography, and Protestant music are well suited to the themes I want to explore, which pertain to the notion of soul as it winds through Godardian cinema and Deleuzian theory, often using such aliases as virtuality and élan vital and spiritual automaton.

One of my interests is the connection between Godard's highly intuitive cinema and the "transcendental unconscious" that Deleuze and Guattari speak of in *Anti-Oedipus*, where they seek to rediscover the unconscious as a machinic assemblage geared to the production of desire and "libidinal investments of the social field." Another is the applicability of central schizoanalytical tropes – deterritorialization, lines of flight, and nonhuman becoming – to *Hail Mary*, which deterritorializes being in ways that are physical, metaphysical, astrophysical, and sometimes all three. Remembering that *Hail Mary* was influenced by Françoise Dolto's biblical hermeneutics, I argue that her theologically informed psychoanalysis illuminates the film far less lucidly than the schizoanalytically informed atheology that Deleuze and Guattari espouse. My other major theme is the role of the body without organs in *Hail Mary*, where it catalyzes the conquest of Mary's organ-ized theological body by the soul-full schizz-flows of nonhuman-becoming.

My goal is less to arrive at a conclusive destination than to emulate the strolling schizo imagined by Deleuze and Guattari, scanning the horizon for intriguing desiring-machines, spiritual automata, flows of becoming, and breaths of fresh film-philosophical air. Godard partakes of precisely this spirit in *Hail Mary*, where he works to achieve "an 'Immaculate Conception' of the frame," by which he means a mode of improvisational practice that abstains from preconceived organ-ization so as to open fresh frontiers of intuitive perception. "Reason is always a region," Deleuze declares, "carved out of the irrational.... Underneath all reason lies delirium, and drift." Schizoanalysis discovers lines of mystical flight radiating from the irrational, as Deleuze makes clear when he writes that "[a]t the limit, it is the mystic who plays with the whole of creation, who invents an expression of it whose adequacy increases with its dynamism." Like him, Godard sees delirium and drift as emphatically positive energies that proffer our best hope for freeing our machinic flows from stifling cultural categories and liberating them into torrents of untrammelled love and productive desire.

Tyson Stewart

"The Romance of the Intellectual in Godard: A Love/Hate Relationship."

The Nouvelle vague was grounded in an appeal to Bazinian realism and thus the interplay between fictional and non-fictional characters in Godard's films I believe is particularly relevant. We can argue that because the very idea of representation was put into question (because of the photographic trace) in Nouvelle vague realism, that what we see are biographical people instead of fictional characters. A Bazinian line runs through Godard thus. The filmmaker repeatedly used real life public intellectuals to interact with fictional characters in his films (Brice

Parain in *Vivre sa vie*; Francis Jeanson in *La chinoise*; Jane Fonda in *Tout va bien* and *Letter to Jane*; Godard in *Notre Musique...* and so on). It is significant perhaps that the public intellectual is already an icon/representation (in the political sense) when he/she enters the terrain of the fictional. This is one way that Godard achieves his cinematic realism. In this respect, political and fictional representations intertwine at a similar level of cultural importance.

I'm investigating the intersection between stardom and the intellectual in the early films of Godard and the Dziga Vertov Group's films *Tout va bien* and *Letter to Jane*. Intellectuals had reached the status of star before. Indeed since the Enlightenment this has been a trend. But the stardom of intellectuals hadn't been explored on screen this rigorously before. The films also examine the role of the intellectual while also deconstructing the idea of stardom. By turning the intellectual into a star and a star into an intellectual the films are able to examine class politics more practically—and the films themselves become the necessary tools for conducting such an analysis. To illuminate our study, we incorporate definitions of the intellectual drawn from classical critical theory by Gramsci, Brecht, Benjamin, and Althusser, all intellectuals Godard would have been aware of (if not directly influenced by).

The intellectual in Godard goes through various phases of appraisal. From engagement (*Le gai savoir*) to complacency (*La chinoise*), moral fortitude (*Une femme mariée*) to absolute indecency (*Letter to Jane*), the character is branded with different connotations, things that guarantee a certain view of this social type. He/she is a site of anxiety that signals a shift in political thinking—from the ironic to the utopic and then the absurd. In sum, the intellectual was marked with the gift and curse of ambivalence, a strategy that confers onto its subject love and hate, adoration and condemnation.

Today still, he asks what is the role of the organic intellectual in a globalized world (*Éloge de l'amour*) or if the cosmopolitan intellectual might be better off tending to his roses and flower bed (*Notre musique*). Or, more acidly, is the intellectual mission today not fundamentally absurd, as he/she parades around the world solving ethnic problems (*For Ever Mozart*)? The intellectual as a subject of representation has received little to no attention in studies of Godard. This is a start in that direction.