

## University of Regina, Saskatchewan, Canada

### The legacies of Jean-Luc Godard

While the films of Jean-Luc Godard may appear to be reaching a smaller and increasingly specialized audience with each new release, the continued growth of the substantial critical literature surrounding Godard's work underscores its significant and enduring influence on artists and scholars worldwide. A bilingual, inter-disciplinary conference celebrating Godard's 80th birthday will be held at the University of Regina, aiming to map the filmmaker's legacies in the fields of sound and image. This conference will coincide with a major exhibition of the work of Ian Wallace, entitled *Ian Wallace: Masculin/Féminin*, to launch a four-month city-wide festival of Godardian research, performance, exhibitions, and screenings, culminating December 3, 2010, the actual birthday of Jean-Luc Godard.

### Le legs de Jean-Luc Godard

Bien que les films de Jean-Luc Godard puissent paraître rejoindre un public plus restreint et de plus en plus spécialisé, les publications de plus en plus substantielles entourant son oeuvre soulignent l'importance de son influence de même que sa pérennité chez les intellectuels autant que chez les artistes. Une conférence interdisciplinaire et bilingue célébrant les 80 ans de Godard et visant à cerner le legs du cinéaste dans les champs du son et de l'image se tiendra à l'Université de Regina. Cette conférence coïncidera avec une importante exposition de l'oeuvre de Ian Wallace, intitulé *Ian Wallace: Masculin/Féminin*, qui lancera un festival de performances, d'expositions, de recherches et de visionnements liés à l'oeuvre de Godard, activités qui culmineront le 3 décembre 2010, anniversaire de Godard.



ART MATTERS



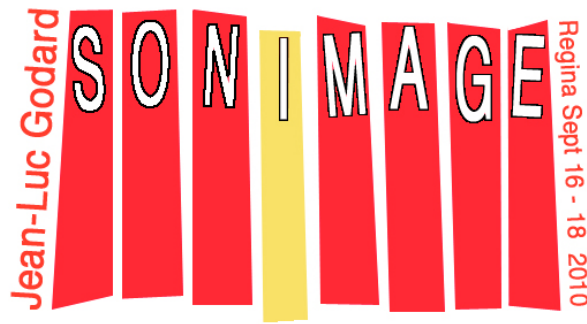
## Keynote Speaker's Biography:

Dr. Jean Roy is an internationally renowned film critic, scholar and educator. He holds an MFA from UCLA and a PhD from the University of Paris-X (Nanterre), which was granted With Great Distinction (1976). His dissertation dealt with the production of meaning in the films of John Ford. He is the author of *Pour John Ford* (1976, les Editions du Cerf) and *Citizen Kane* (1989, Nathan), and co-author of a dozen others books. He has taught film for the University of Paris-III (New Sorbonne) since 1973, the École supérieure libre d'études cinématographiques (ESEC) since 1976, the University of Bordeaux-III (Michel de Montaigne) since 1995, and is currently Associate Professor in Film Studies at the University of Paris-X.

He has been the senior film critic for the daily *L'Humanité* since 1986, and was recently elected President of FIPRESCI (International Federation of Film Critics). He has served as director of the French Federation of Film Societies, General Secretary of the French Film Critics Guild, Vice-President of the International Film and Television Council (Unesco), Director for nineteen years of the Critics' Week within the Cannes Film Festival, and is currently Vice-President of the French Film Journalists Union. He is a Member of the European Film Academy and the French Film Academy (Académie des Arts et Techniques du cinéma).

Dr. Roy has also served in numerous film festivals all over the world, including as President of the Grand Jury in Varna (Bulgaria), Kiev (Ukraine) and Paradise Island (Bahamas), and as a member of the Grand Jury in a dozen other festivals including Cairo (Egypt), Taormina (Italy) and Sandnes (Norway). Jean Roy was made Officer of the Order of Arts & Letters by the French government in 1993, Commander of Arts and Letters in 2010, and received a Medal at the 60<sup>th</sup> Annual Cannes Film Festival in 2007.





## **JLG – SONIMAGE: Conference Programme (last updated Sept 7)**

### **THURSDAY SEPTEMBER 16, 2010:**

**4-8 pm:** Registration for SonImage conference: Fifth Parallel Art Gallery, Riddell Centre, U of R.

**5-8 pm:** Opening reception for the SonImage student exhibition at the 5th Parallel Art Gallery.

### **FRIDAY SEPTEMBER 17, 2010:**

**8:15 am: Coffee** + Registration: Crush space, Shu-Box Theatre, Riddell Centre.

**8:45-10:15:** Panel I - Godardian Legacy in Film (location: Shu-Box Theatre)

Panel Chair and Opening Remarks: Philippe Mather, Media Studies (Campion College)

1) Douglas Morrey (U of Warwick, UK): “Jean-Luc Godard, Christophe Honoré and the Real Legacy of the New Wave in French Cinema.”

2) Hudson Moura (Simon Fraser U): “Jean-Luc Godard and Glauber Rocha: Questioning and experimenting with the representation of history.”

3) Gloria Monti (California State U, Fullerton): “The Anxiety of Influence: Bertolucci/The Dreamers/Godard.”

**10:15 : Coffee Break**

**10:30-Noon:** Panel II – (in French/ en Français) : Le travail, l'ecran, et la musique: aborder l'impossible rivage (location: Shu-Box Theatre)

Panel Chair: Nicole Côté, Département de français (U of R)

4) Juerg Stenzl (U of Salzburg, Austria): “Jean-Luc Godard: *Dans le noir du temps* (2002) La “mise en film” d’une structure musicale.”

5) Michel Cadé (University of Perpignan Via Domitia, France): “La représentation du Travail ouvrier dans le cinéma de Godard : aborder l'impossible rivage”

6) Céline Scemama (U of Paris I): “Histoire(s) du cinéma de Jean-Luc Godard : la résurrection dans les images.”

**Noon-1:00 pm:** Art for Lunch: SonImage Keynote Address by Dr. Jean Roy (University of Paris-X):

“Deux ou trois choses que je sais de lui.” (location: Shu-Box Theatre)

Introduced by Sheila Petty, Dean, Faculty of Fine Arts (U of R)

**1-2 pm:** Lunch at the University Club.

**2:15-3:15 pm:** Panel III - Formal Structure: Parametric Narration (location: Shu-Box Theatre)

Panel Chair: Rachelle Viader Knowles, Visual Arts, (U of R)

7) Julien Lapointe (Montréal): "Jean-Luc Godard's *Passion*: Between Parametric Form and Network Narrative."

8) Timothy Long (MacKenzie Art Gallery, Regina): "Parametric Narration in Film and Painting: Jean-Luc Godard's *Vivre sa vie* and the *masculin/féminin* series of Ian Wallace."

**3:15 pm: Coffee Break**

**3:30 - 5:00 pm:** Panel IV – Political Ideology and Stardom (location: Shu-Box Theatre)

Panel Chair: Shadia B. Drury, Department of Philosophy and Classics (U of R)

9) Sarah Hamblin (Michigan State U): "The Sound of Revolution: *Tout va bien* and the Problem of Representation"

10) Junji Hori (Kansai University, Japan): "Godard and the Concentration Camps."

11) Tyson Stewart (York U, Toronto): "The Romance of the Intellectual in Godard: A Love/Hate Relationship."

**5 - 7 pm:** Wine and snacks, University Club.

**7 pm:** City of Regina bus ride to the MacKenzie Art Gallery.

**7:30 pm:** Ian Wallace lecture at the MacKenzie Art Gallery's Schumiatcher Theatre

**8:30 pm:** Reception for the *Ian Wallace: Masculin/Féminin* exhibition at the Agra Torchinsky Salon.

9 pm: Screening: *Soft and Hard (A Soft Conversation on Hard Subjects)* (1986, video, by Jean-Luc Godard and Anne-Marie Miéville)

**SATURDAY SEPTEMBER 18, 2010:**

**8:15 am: Coffee:** Crush space, Shu-Box Theatre, Riddell Centre.

**8:45-10:15 am:** Student Panel V – Godard's Cinema with Karina and Beyond (location: Shu-Box)

Panel Chair: Christina Stojanova, Department of Media Production and Studies (U of R)

12) Brooke Leurer (U of R): "The Face of Nana/Anna: The Crisis of the Image in *Vivre Sa Vie*"

13) Yvonne Abusow (U of R): "Ethics as the New Aesthetics in Godard's Later Films"

14) Mazin Saffou (U of R): "Performance Anxieties: Anna Karina as *Auteur* and Collaborator in Godard's Cinema"

**10:15 am: Coffee Break**

**10:30-Noon:** Panel VI - Motion – Stasis – Memory (location: Shu-Box Theatre)

Panel Chair: Christine Ramsay, Department of Media Production and Studies (U of R)

15) John Carnahan (California State U, Hayward): "Motion in and of Godard's *Soigne ta droite*."

16) T.A. Pattinson (Wilfrid Laurier U): "The Photograph as Stasis: Jean-Luc Godard's *Letter to Jane* (1972) and *Je Vous Salue, Sarajevo* (1993)." **CONFIRMED**

17) Russell Kilbourn (Wilfrid Laurier U): "Mnemonics, Economics, Ethics: Godard's Underworld Journeys."

**Noon:** Lunch at the University Club.

**1:45-3:15 pm:** Panel VII -- Godardian Legacy in Philosophy (location: Shu-Box Theatre)

Panel Chair: Bela Szabados, Department of Philosophy and Classics (U of R)

18) David Sterritt (Columbia University): “Godard, Schizoanalysis, and the Immaculate Conception of the Frame.”

19) Glen Norton (Brock U): “The 'Hidden Fire' of Inwardness: Cavell, Godard and Modernism.”

### **3:15 pm: Coffee Break**

**3:30-5 pm:** Panel VIII – Work(s), Struggle and Utopia (location: Shu-Box Theatre)

Panel Chair and Closing Remarks: Charlie Fox, Department of Media Production and Studies (U of R)

20) Anita Orgurlu (Istanbul Bilgi U): “Long Live the King! *Les Carabiniers* and the Canadian Labor Crisis.”

21) Daniel Fairfax (U of Sydney, Australia): “The Theoretical Texts of the Groupe Dziga Vertov.”

22) André Habib (U of Montréal): “Godard’s utopia(s) or the performance of failure.”

5-7 pm Film Campion Auditorium - tbc

5-6:45 pm Reception, Campion College Senior Common Room, 4<sup>th</sup> Floor

7-9 pm: Dinner University Club

9-30 pm: Closing Reception



<http://www2.uregina.ca/sonimage>

## **JLG – SonImage : Panelist Biographies**

Yvonne Abusow is a recent Graduate of University of Regina. She graduated with a Bachelor of Fine Arts in Film and Media Productions and Studies. She is an aspiring filmmaker and her current projects include a film paying homage to the many faces of Jean Luc Godard, and being an instructor at a filmmaking camp for young adults.

Michel Cadé is Professor of Contemporary History at the University of Perpignan Via Domitia, and President of the Cinémathèque euro-régionale at the Jean-Vigo Institute in Perpignan, France. In 2010, he edited an anthology entitled “La Retirada en Images Mouvantes,” which examines the cinematic representations of the largest forced migration in Europe during the thirties.

John Carnahan has taught English and Film at California State University, East Bay, and The University of Wales, Aberystwyth. He has collaborated with Blaengar, John le Fan, and The Erika Shuch Project (dance/movement), and Social Forum Cymru and George Monbiot (theatre/politics), all because a six-week Godard retrospective once showed him the beau geste.

Daniel Fairfax is a PhD student at the University of Sydney, and is currently writing on the relationship between politics and aesthetics in three periods of Godard's work: the Groupe Dziga Vertov period, the 1970s video era, and the 1990s Histoire(s) project.

André Habib is adjunct professor of Film Studies in the Department of Art History and Film Studies at the Université de Montréal. He completed his Master's Thesis in 2001 on Godard's Histoire(s) du cinema and his PhD thesis on the Imaginary of ruins in cinema in 2008. He is the co-editor of the web journal Hors champ. He also co-edited with Viva Paci, Chris Marker et l'imprimerie du regard (Paris, L'Harmattan, 2008). His present areas of research include Iranian Cinema, Early Cinema and the Avant-Garde, Cinephilia and Melancholia.

Sarah Hamblin is a fourth year PhD candidate at Michigan State University. Her research examines the relationship between aesthetic form and radical politics in 1960s and 70s revolutionary cinema. Her dissertation focuses specifically on negative affects (boredom, disgust, paranoia) as modes of resistance in political modernist cinema and how they challenge traditional Marxist theories of revolutionary process.

Junji Hori is Associate Professor at the Department of Film and Media Studies, Kansai University. He is the co-editor of a collection of essays on Histoire(s) du cinéma entitled Godard, Image, History (Tokyo, Sangyo Tosho, 2001) and a collaborator of a thoroughly annotated Japanese DVD version of it. He has also translated several books, including Colin MacCabe's Godard: A Portrait of the Artist at Seventy.

Russell Kilbourn is Associate Professor in Wilfrid Laurier's Department of English and Film Studies. Russell has published on film, cultural studies, and comparative literature, as well as German author W.G. Sebald, and is currently finishing a book for Routledge on the representation of memory in art film. He is also a series editor for the Film and Media Studies series at WLU Press.

Julien Lapointe is a second year doctoral candidate in Film Studies at Concordia University. He has published in Film Quarterly, CinéAction and The Canadian Journal of Film Studies and presented a paper at the 2009 Film Studies Association of Canada conference. His research interests include narratology and formalist film theory.

Timothy Long has been Head Curator at the MacKenzie Art Gallery in Regina, Saskatchewan since 2001. His most recent curatorial project, the Mirror Series, is a three part investigation of mirrors, doublings and doppelgängers in contemporary art. His other interests include interdisciplinary approaches to ceramics, film, dance and performance art.

Brooke Leurer is a fourth year student in the department of Media Productions and Studies at the University of Regina. She is currently completing her final year of a BA Honours in Film Studies.

Gloria Monti teaches film studies at California State University, Fullerton. She has published an article on the representation of women in Godard's films ("Language/Woman: Two or Three Things I Know About Them" in *\*Phoebe\** 2.2 (1990): 80-88), she has taught courses on Godard (most recently in 2008), and since 1996, she has run a discussion list on Godard that counts 300+ members (<http://lists.topfive.com/listinfo.cgi/godard-topfive.com>).

Douglas Morrey is Associate Professor of French at the University of Warwick (UK). Among others, he is the author of *Jean-Luc Godard* (Manchester University Press, 2005) and the co-author of a new study of Jacques Rivette (Manchester University Press, 2009).

Hudson Moura received a Ph.D. in film studies and comparative literature at the Université de Montréal and he completed a postdoctoral fellowship in intercultural cinema at the School for the Contemporary Arts at Simon Fraser University. He is a sessional lecturer at the University of British Columbia and has been teaching at Simon Fraser University since 2006 in film studies and art and culture.

Glen W. Norton earned his PhD in Social and Political Thought at York University. His research interests focus on phenomenological approaches toward the study of the cinematic experience. He has published in numerous journals, including *\*Studies in French Cinema\**, *\*Post Script\**, *\*Senses of Cinema\**, *\*Film-Philosophy\** and *\*Cinema Scope\**. In his spare time he maintains the newly designed *\*Cinema=Godard=Cinema\** website.

Anita Orgurlu is an Instructor in Visual Communications at the Istanbul Bilgi University (Turkey), where she completed an M.A. in Cultural Studies in 2006. She has worked for international advertising agencies, and her areas of research include globalization and culture, culture and conflict, psychoanalysis and film.

T.A. Pattinson recently completed his MA in Communication Studies at Wilfrid Laurier University. His MA project was an analysis of Hans-Jürgen Syberberg's "Hitler: a Film from Germany" using Critical Theory (Max Horkheimer, Theodor Adorno). He is currently researching for his PhD project, looking at Gilles Deleuze's notion of "becoming" via the cinema of Jean-Luc Godard.

Mazin Saffou is a Bachelor of Arts Honours student at the University of Regina majoring in Film and Media Studies. In 2009, he was the co-recipient of the Jean Oser Prize, presented to the student(s) for an outstanding essay: "Men of Steel: A Diachronic Analysis of Superman, Reeve, and Reeves". Mazin studies performance theory, gender theory, and works within multiple theoretical frameworks.

Céline Scemama teaches film aesthetics at the University of Paris I (Panthéon-Sorbonne), and her areas of research include the works of Michelangelo Antonioni, Jean-Luc Godard and Robert Bresson. She has published "Histoire(s) du cinéma de Jean-Luc Godard : la force faible d'un art" (L'Harmattan, 2006) and the website entitled "La Partition des Histoire(s)."

Juerg Stenzl has studied music in Bern, Paris and at the University of Fribourg (Switzerland). Since 1996, he is Professor of Musicology at the University of Salzburg (Austria). He has been a guest professor in Switzerland, Germany, Italy and at Harvard University in 2003. His areas of research include medieval and contemporary music (Luigi Nono). His most recent publication is "Jean-Luc Godard - musicien" (Summer 2010).

David Sterritt is chair of the National Society of Film Critics, adjunct professor at Columbia University and the Maryland Institute College of Art, and chief book critic of Film Quarterly. His ten books include two about Godard, and he has written on Godard's cinema for Journal of French Philosophy, Cineaste, Film-Philosophy, and many other venues.

Tyson Stewart is completing a Master's Degree in Cinema and Media Studies at York University. His current research involves the representation of intellectuals in critical theory and popular culture and the work of Jean-Luc Godard.



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### **SonImage Conference Committee**

Prof. Charlie Fox, Media Production (co-chair) ([Charlie.Fox@uregina.ca](mailto:Charlie.Fox@uregina.ca))

Dr. Philippe Mather, Media Studies (Campion College) (co-chair) ([Philippe.Mather@uregina.ca](mailto:Philippe.Mather@uregina.ca))

Dr. Christina Stojanova, Media Studies (co-chair) ([Christina.Stojanova@uregina.ca](mailto:Christina.Stojanova@uregina.ca))

Dr. Nicole Côté, Département de français ([Nicole.Cote@uregina.ca](mailto:Nicole.Cote@uregina.ca))

Jeannie Mah, Ceramic Artist ([jmah@sasktel.net](mailto:jmah@sasktel.net))

Prof. Rachelle Viader Knowles, Visual Arts ([Rachelle.Viader.Knowles@uregina.ca](mailto:Rachelle.Viader.Knowles@uregina.ca))



A new exhibition at Regina's MacKenzie Art Gallery opening on September 17<sup>th</sup>, 2010, curated by Timothy Long:

***Ian Wallace: Masculin/Féminin: and Jean-Luc Godard***

Since the late 1990s, Vancouver artist Ian Wallace has paid homage to the groundbreaking cinema of Jean-Luc Godard and other masters of the Nouvelle Vague by incorporating stills from their films in a series of paintings titled masculin/féminin (after the Godard film of the same name). This exhibition, organized by the MacKenzie Art Gallery, will feature Wallace's most recent addition to this series. Accompanying the exhibition will be video screenings of *Soft and Hard (A Soft Conversation on Hard Subjects)* (1986, video, 48:00 min) by Jean-Luc Godard and Anne-Marie Miéville. The juxtaposition of artist and auteur reveals striking similarities in aesthetic strategies, in which form and narration are set at odds in a see-saw battle between masculine and feminine points of view.

Ian Wallace, whose photo-based art practice helped establish the international reputation of the Vancouver art scene in the 1970s, was recently awarded the prestigious Molson Prize from the Canada Council for the Arts in 2009.

