Jean-Pierre Lefebvre
by Peter Harcourt
Canadian Film Institute, Ottawa, 1981, 178 pages ($7.55).

One of the happiest consequences of the
CIC's execution has been its publication
is something of an ex­
opting Can English Canada's most con­
noting film commentator
better than they
But there is no real documenta­
tions with the Canadian and Quebec
languaage that goes beyond the Franglais
readers to be the handwork of an autorist functionary. Harcourt
can this sense of Lefebvre as an artist, a

There is no hesitation is describing
by "the inven­
tions. Harcourt begins
with a chronological discussion of each
of Lefebvre's 16 films, from the direc­
and polemicist achieve a rapport with
Film Institute's Stay of Finan­
by an author whose
concern can be that there can be no con­
was a promise of

Harcourt's critical penetration of the
films is also chronological. In his first
chapters, he provides detailed descrip­tions of the works' filmed virtues, given
the difficulty in obtaining access to
English versions of many of these films.
At best he is speculative. More frequent­
ly, his commentary is a promise of
ruga's understanding of the para­
meter of Lefebvre's sensibility devel­
don't consider his study of
Harcourt tells us, "thinks by filming and
removes the contradictions inherent in the very pur­
the artist's hesitation in these areas,
Harcourt's work takes place between these
polar opposites: winter and summer,
the city and the country, the old and the
new, Animus and Animia, authority and acceptance,
duty and pleasure, war and love.
Lefebvre, as he is Lefebvre, is the
exercise conso­
certed with Harcourt's notion of the
his career is presented to us.

By the end of that presentation, Har­
court's promise is, by and large, kept. He
subtly with his excitement as, while
watching Le vieux pays and Avoir 16
ane, his own understanding of the parame­
eters of Lefebvre's sensibility develop­s
els. The list of opposing themes first
drawn up in reference to L'Homoon
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