

# The Education We Need

## Canadian Film Studies and Canadian Film

BY PETER HARCOURT

In the beginning was the image, but the image was too strong. It inspired feelings of desire. So the word was created to explain the image, to anchor it in concepts and to restrict it to thought. And the word became law. The word became sovereign over all thoughts and actions within all advanced countries in all parts of the world and over all education that would ever take place.<sup>1</sup>



### The philosophy of representation

The problem of cultural representation has existed since the beginning of time. Within different systems of religion throughout different periods of history, the icon has been received in two distinct ways: either it has been a source of mystery or it has been a source of mistrust. Either it has been espoused as a magical artifact or it has been dismissed as a graven image; either it has been worshipped or it has been disallowed.

Heads have rolled for it. In England, for example, during the reign of Oliver Cromwell in the 1650s, the heads of religious statues were defaced by the Roundheads. Islamic culture has traditionally prohibited representation (which is one of the reasons Persians have produced such intricately woven, non-representational rugs). Christianity, however, throughout its long reign, has varied in its response to the process of image-making – of imagining, in fact.

Initially, from the Greeks through the Romans, Mediterranean Catholicism accepted the fact that images which were felt to be sacred could be enormously powerful. They could reactivate among believers an enthralled *desire* to believe. So images of the saints or of Jesus Christ but especially of the Virgin Mary have always been encouraged.<sup>2</sup>

The later Nordic offshoots of Christianity, however, have been more severe than the Mediterranean Catholics in their attitude towards the image. Since the protestations of Martin Luther in the early 1500s, the beauty of

the image has been much less accepted than the authority of the word. As time has passed, however, Mediterranean cultures have remained more visual in their acceptance of the sensuous; whereas Nordic cultures have been more verbal in their philosophical questionings about the meaning of life.

In a classic interview in the 1970s,<sup>3</sup> Roberto Rossellini, talking about his master work, *Viaggio in Italia* (1953), contrasted cultures of draped togas with cultures of stitched cloth – initially furs and later suits. Rossellini suggested that different forms of clothing represent not just different responses to nature but different attitudes towards life.

However sweeping such generalizations may be, they often provide the springboard for more refined thought. Indeed, thinking of the work of Marshall McLuhan, we might want to contrast cultures of the eye with cultures of the ear – except that all cultures are, in their different ways, cultures of the ear.

In Mediterranean cultures, however – especially in communities in which the oral traditions have been kept alive – the ear, like the eye, can still provide access to wonder. When the ear is listening to the spoken word, to music, and to natural sounds, the effects that it registers can be as *wonder*-ful as the effects registered through the eye.

When Christianity was established and speech had become language because the word of God had been written down, not many people could read it. For illiterate Christians in the early days, the Latin ceremony of the Mass must have seemed more like classic opera than like going to church.<sup>4</sup>

It is in the north, then, first through European Protestantism and later through North American puritanism that words began to lose both their shamic authority and their sensual appeal. Poetry was devalued and words were used predominantly to issue commands.

The law of the Puritan God, the law that hates the senses, was conveyed through speech by way of the ear to the mind of man (from whom women would receive it afterwards, from their fathers and their husbands). Although music continued to be tolerated – music in the form of anthems or of spiritually uplifting hymns – images came increasingly to be mistrusted. Even the sensuous beauty of the natural world was seen as temptation. The most valued representational images within the culture of puritanism are portraits of all the family patriarchs who hold that world in order.<sup>5</sup>



### The practice of cinematic representation

Although not yet a century old, in its own way the history of the cinema recapitulates the moral tensions within that primordial project, religious or artistic, that wishes to offer to others representations of the world. If the first little film loop that W. K. L. Dickson devised for Thomas Edison was, in fact, matched to sound, for the first 25 years of its commercial life, however, the cinema was silent. Images moved in a world from which speech had been withheld.

While all films were accompanied by some kind of music and a few of them were tinted, the movies provided a magical world independent both of natural colour and of the sounds of speech. If most films used intertitles to help along the story, we didn't have to listen to them. The words on the intertitles were words referred to, glanced at by our eyes. They were not sonic representations of speech addressed to our ears.

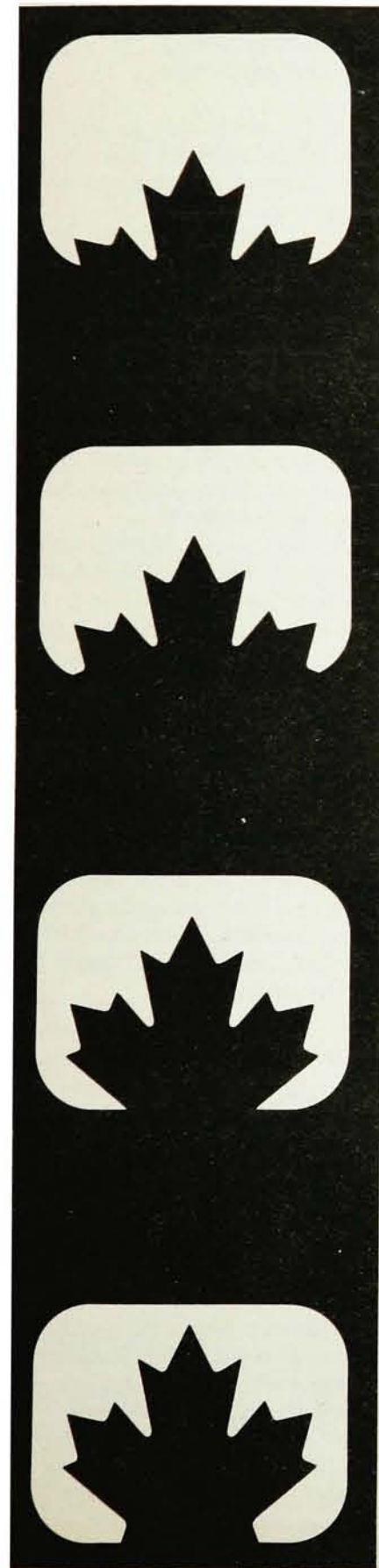
Many people who loved this cinema lamented the coming of sound. These people feared that films would never be the same again. They recognized that the silent magic of the rhythmical movement of beautiful mute people would be mired within theatrical forms of people talking to one another – as in real life. They feared the prosaic practice of realistic representation.<sup>6</sup>

If the silent film, through bypassing speech, has always held within its aura an ambience of dream, sound film increased the potential for the illusionary realism that is endemic to all forms of photographic representation.

Human consciousness mediates images more directly than it does words. There is no "double-articulation", as the linguists say, in the "decoding" of images. Images are analogical. They are more connotative, their semantic value less rigorously encoded, their eidetic appeal more immediately incited. Words, on the other hand, are more denotative. Within society, they provide a more acknowledged system of mediation and exchange. In regular speech, the range of their meanings is, culturally, more restricted. We tend to assume (as we do with people) that words mean what they say.

However, many of the first sound films strove to retain the magic of the speechless image.

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*Applause*, by Rouben Mamoulian (1929); *The Blue Angel*, by Josef von Sternberg (1930); *Kameradschaft*, by G. W. Pabst (1931); *L'Atalante*, by Jean Vigo (1934) – each film alternates scenes of speech with scenes of verbal silence in a way that allows these films still to make primarily a visual appeal.

In many ways, through the simplicity of its abstractions, Gustav Machaty's *Extase* (1933) is exemplary. Notorious in its own day for its nudity and sexual explicitness, it is virtually unknown in ours. It is a white-and-black film about light and darkness, about nature and civilization, about woman's desire and man's law. *Extase* is a film about life and death.

But we don't talk about films in that way any more. Our tools of analysis have become more precise. They have also been honed to perform a very different cultural task.



#### A minority cinematic practice within North America – the 'art house film'

What happened to the value of the image as Catholicism moved through Protestantism and into Puritanism also happened to the cinematic image with the coming of sound. As the prosaic notion of the 'photoplay' gained dominance through the acceleration of Hollywood's hegemonic control of the film industry throughout the world, the older notion of a dream cinema, a private cinema, a 'poetic' cinema, virtually disappeared.

It was still there, of course – in the films of Renoir, Bresson, and Cocteau in France, even in the films of von Sternberg, King Vidor, and (sometimes) Henry Hathaway in Hollywood. However, these dream films seemed eccentric – a bit to one side of the dominant commercial practice.

It was not until the end of the second world war that this personal cinema reappeared with any degree of acclamation. After the war, films began to emerge that seemed to restore the magic of the image as in the early, silent days. Initially springing from Italy and France but also from Sweden and Czechoslovakia and Canada and from other 'foreign' countries, this cinema came to be known as an 'art house' cinema.

In North America, this art house cinema would receive special treatment. While praised by the intellectuals and by all the film buffs, these art house films would receive a carefully monitored attention. Yet their presence was, for a time, destined to change the entire support system for the reception of cinema.

But what was this 'art house' cinema really? What were its actual characteristics?

To begin with, each film had a distinctly national flavour. Since new technologies facilitated both location shooting and shooting in available light, these films were freed from the constrictions of studio production – the kind of production that, in its heyday, Hollywood had always preferred.

Secondly, the best of these films all had a 'signature.' They felt as if they had been shaped by the controlling consciousness of a particular personality with their own personal style and (as we said in those days) their own 'world view'. Furthermore, these films tended to be more consciously thoughtful than the majority of films from Hollywood were at that time. This cinema came to be known as a *cinéma d'auteurs*. As spectators, we were all excited by a notion of popular film art. Yet what was happening in Europe in the '50s was not, in itself, particularly arty.

organized in a rather different way than the Hollywood product. In films made in Hollywood, the parallel systems of music, speech, and image all tend to be used to support one another. Each system is used to engage the emotions of the spectators, to retain their attention and to advance the plot.

In European films, however, these systems have frequently been constructed independently of one another. Their organizational strategies are less 'monodic' than 'contrapuntal.' Music and images are not used simply in the service of the story. Indeed, they are often deployed as independent, sometimes ironic systems for the production of alternate meanings and emotions.<sup>7</sup>

These strategies of construction allow a greater degree of spectator participation in the construction of meaning. Furthermore, by isolating it as just one element within the

Beatles, these films appealed to people of all ages. Also like the Beatles, they seemed here to stay.



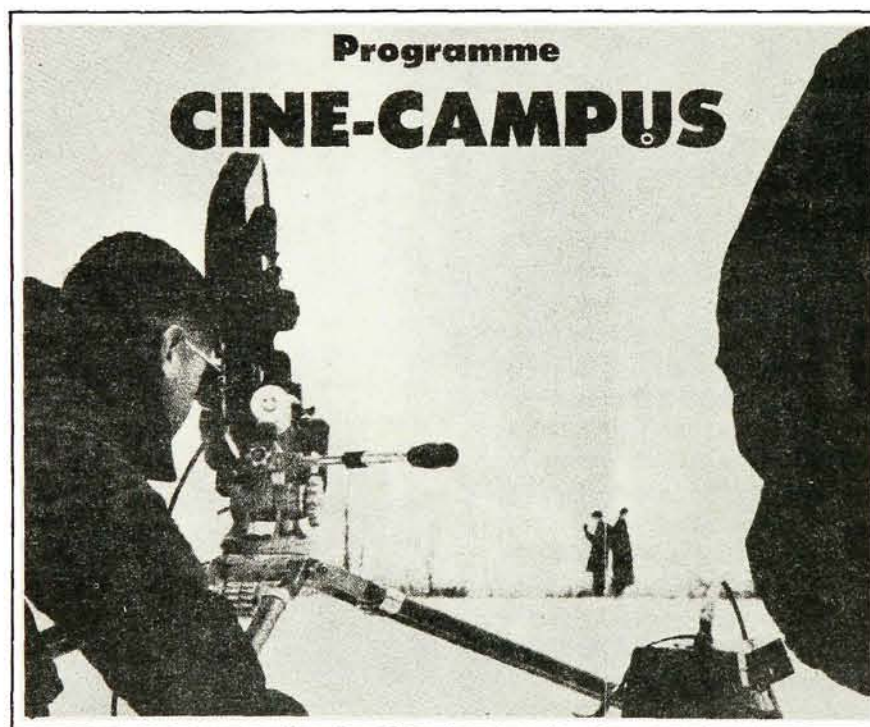
#### The beginning of the study of cinematic representation

Within the history of cinema, one cannot overemphasize the crucial role played by the film society movement, both in promoting the 'art' of film and in preserving its memory. It was within film societies throughout the western world that the first 'study' of film began.

Since the inception of cinema, the film society in Europe has played a curatorial role in the presentation of the artistic or minority product. In North America, however, while it had its beginnings in the '30s, it was not until the '50s that the film society gained momentum as a movement – both from the increased range of product and in Canada, oddly enough, from the Lord's Day Observance Act.

Until well into the '60s, this piece of legislation prevented daytime public screenings of films in theatres on Sundays. It would, however, allow private screenings that had been organized by film societies. Thus, for a time, the film society was given privileged access to the standards of 35 mm projection in professional cinemas.<sup>9</sup>

In many places, especially in small university towns, film societies were often closely associated with the academic community – if not organizationally, at least symbiotically: the academic community would always provide the film society with a reliable clientele. From this association between specialized product within film societies and specialized interests within university communities, the first film study courses were born.



For instance, at the end of the war in France, political strategies were put in place to ensure cultural survival. Cinema was part of that culture. There were systems of awards that facilitated 'quality' production; theatres were obliged to show a certain number of French shorts; and there were many little companies making many little films – a situation that encouraged the personal feeling of French films at that time.

While still industrial products (of course), intended to make a profit, through the particularities of their production, French films at that time often seemed like philosophical statements about the relationship of self to world. What this art house movement entailed, in essence, was the production of a cinema that was culturally specific to its place of origin and that was distinctly personal both in its style and in its point-of-view.

Of course, European films have always been

system, they restore to the image its primordial power to affect us subjectively according to our individual desires.<sup>8</sup>

Freed from studio uniformity and fixed tripod positions, freed from a narrative dependence on dialogic exchanges, European films of the late '50s and early '60s restored to cinema the primacy of its kinaesthetic appeal. As in the early days, it became once again a cinema for enthusiasts.

Amongst the university crowd and within the film society movement, everyone wanted to see Fellini's *La Strada* (1954) and Bergman's *The Seventh Seal* (1956). By the end of the decade, moreover, the *Nouvelle Vague* was upon us, as the early films of François Truffaut, Claude Chabrol and Jean-Luc Godard began to appear.

By the mid-'60s, along with the British refinement of American rock'n'roll, the cinema seemed to have become the most exciting art form ever. Furthermore, like the music of the



#### The British Experience

While film societies certainly played their role in Great Britain, by the mid-'50s, the study of film was more systematically institutionalized through a network of adult-education courses organized by the Workmen's Education Association (WEA); by a secondary-school teachers' group known as the Society for Education in Film and Television (SEFT); and by the work of the Education Department at the British Film Institute (BFI).



This Education Department was not a teaching department: it was a department designed to encourage teaching. The Education Department of the BFI had been established in the early 1950s to introduce film studies (or media studies, as it was even then becoming) into secondary schools. Under the inspired leadership of Paddy Whannel, the Education Department set for itself this national objective.

Within the parameters implied by this objective, the department had two basic priorities: to prepare film-study kits on selected themes and topics for the use of teachers in the schools; and secondly, each year, in a different part of the country, generally at a teachers' training college, to run an intensive two-week summer school for teachers to help them gain the confidence to introduce courses on cinema in the schools.

As a Scottish populist socialist, Whannel recognized that, in order to be successful, one had to gain access to 'ordinary' people. This meant reaching out to the kids in the schools. One had to build up, in effect, a critical mass.

While there was not much of a concern to celebrate the image in the work initiated by the Education Department of the BFI, there was this political desire to create a national movement. Moreover, this objective was achieved. By the mid-'70s in Great Britain, film- and media-studies had become part of the curriculum in the comprehensive schools. Whatever the terms of the discipline, it was put into place. One could take an "O"-level or an "A"-level in film as in any other subject.

Bolstered by a concentration of enthusiasm that took film as seriously as any other art, all this educational activity was supported by a multiplicity of publications. *Sight & Sound* and *The Monthly Film Bulletin* (both house publications of the BFI); *Screen* (brought out by SEFT) and later *Movie* and then *Framework*, combined with other, less trend-setting publications like *Films & Filming*, and *The Continental Film Review* to create an enormously varied discourse about the reception of film. Collectively they represented a substantial institution for the presentation of cinema and, of course, ultimately, for the kind of cinema that would get presented.<sup>10</sup>



### The American Experience

According to Professor Dudley Andrew of Iowa University, film studies developed rather differently in the United States. From the outset, the study of film was institutionalized in a different way.

By the early '50s, evidently, film courses had already been introduced at university level as

special topics claimed within departments of English, theatre, art, and journalism – as adjuncts to these disciplines.

*"Film societies in the late '50s grew up to the side of these other disciplines in part to dispute this claim. Each week film societies proclaimed that film was valuable in itself and not because it camouflaged some older values traditionally studied in universities. For many students and faculty these screenings set the emotional tone for the week and cued coffeehouse and classroom discussion in an informal manner."<sup>11</sup>*

This led to a situation that produced a brand of specialists within the academic community. Sometimes they were collectors, sometimes just film buffs. Often they were film tycoons who organized university film societies for their own personal profit. But certainly in the States, this

the context of the film society – as if a liberation from the institutionalized didacticism that traditionally took place within the universities. But the puritanical insistence on the word began to assert itself as soon as these institutional forces within academe seized command of film.

As early as 1945, Professor Robert Gessner had established at New York University a four-year curriculum leading to a Bachelor of Arts as a film major; and by 1959, he had founded what he insisted on calling the Society of Cinematologists. At least in the U.S., film studies was about to become a very serious academic pursuit.

The result of all this institutionalized enthusiasm was that academic politics appropriated the product that the film buffs had loved. They also imposed upon the vast and exciting field of cinema a series of 'respectable' but 'advanced' academic disciplines. Film

early film buff's list of great films and of great directors; it is another thing altogether to throw away the list. Yet, if academically nowadays, one is into textual systems and the production of culture, understandably, individual films become less and less a priority. Any film that might be deemed typical can serve to illustrate a theoretical position.

Furthermore, as both cause and effect of this process of shrinking, in the '70s, both film societies and film courses were faced with the soaring costs of 16mm rentals. We also had to deal with the gradual disappearance of fine quality 16mm prints, a situation that has led to the dependence now, for so much of the work that is done, on badly duped, often surreptitiously prepared, video copies of such films that still remain available.

In the old days when the film society movement was strong and when there were Sunday screenings at professional cinemas, a film that might have possessed a magic shimmer in its original 35mm format is now reduced by a video monitor in the classroom to something that retains as much visual authority as a xerox of a xerox. It is no wonder that the power of the image to move one to wonder has come to be ignored!

Silent films, the old-fashioned European art films, are often no longer studied in film departments today. Partly, this neglect is due to the fact that current academic theory doesn't engage with them but also because decent prints of them are no longer available. There are too few people who want to see them.

Even university film societies – at one time the bastion of the specialized product – are more likely in the '80s to be running a Joan Crawford retrospective than a retrospective of the films of Luis Buñuel. Ironically, Bergman and Fellini, whose films first made cinema seem academically respectable in North America, have largely been dropped from discourse. But everybody, everywhere, is interested in American genre – especially in melodrama and in horror films. What has brought about this educational narrowing and the concentration upon a few fashionable genres?



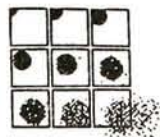
was not considered an advantageous institutional strategy. Other forces within the academy quickly came into play.

*"The group planning the overthrow of the academic film tycoons may be called the analysts. They offered methods by which to study any given film rather than a list of films to be studied. They realized that power in the university comes not from possessing objects of worth (rocks, flowers, films) but by way of a particular technique that transforms those objects into a certain kind of knowledge called geology, botany, or film analysis."*

*The technique that resulted from the effort of the analysts consists of factoring out from any film specifically cinematic values and processes."<sup>12</sup>*

The politics of 'film appreciation' began to change. There had been an extraordinary excitement about the power of the image within

became less and less something to study in its own right and more and more the pretext for studying other more demanding theoretical matters concerning the social production of culture.



### The decline of film appreciation

There are further considerations, however, that ought to be mentioned – simple material changes that contributed to a larger cultural decline.

Most important, unquestionably, involves the shrinking of the canon – of the range of films that are shown at film societies and which are offered for film study. It is one thing to get beyond the



### A historical digression

In the early days of film appreciation, writing about the cinema was largely affirmative. While there are some early examples of a concern about the maleficent effect that films might have, especially on children,<sup>13</sup> most of the early writing on the cinema was a celebration of its artistic achievement. Indeed, it was film buffery; but there was an excitement in the air as new talent



appeared on the scene or as scarcely thought-about Hollywood directors were bracketed off for special attention.

The work of the influential *Cahiers du cinéma* in the '50s and early '60s was largely of this kind. There was a critical debate, of course, especially between *Cahiers* and the equally interesting *Positif*; but it was always in the tone of a celebration of this wonderful medium – *le septième art!*

With the publication of *The American Cinema* by Andrew Sarris in 1968, this enthusiastic celebration was confirmed for us in English. But in the same year, the political upheavals in France and then throughout the rest of the western world were about to change the tone of cultural discourse for many years to come.<sup>14</sup> A new discourse was coming into play, a discourse less of 'revelation' than of 'suspicion'.<sup>15</sup> What is suspect, of course, is the power of the image – its irrational power to move us, to deceive us, to pretend through its beauty that the world is okay. This discourse of suspicion both nourished and necessitated the development of film theory.

Central to the establishment of this discourse in English are two historical facts. First of all, there is the germinal role played by the London periodical, *Screen*.

When Sam Rhodie took over as editor of *Screen* in the mid-'60s, he changed it from a teachers' manual into a theoretical trendsetter. Within about five years, the entire territory of film-teaching shifted throughout the English-speaking world.

Secondly, when Ben Brewster's literal translation of Louis Althusser's work in French was received as acceptable English for a text intended for the Open University, the English language changed as well!<sup>16</sup> All of a sudden, a jargon was born – and a jargon that, through its 'intervention,' could make the field of film studies sound like a discipline.

While the full diversity of film as a field has been diminished by this tendency to concentrate on film theory, within the university community, the effects have not been entirely negative. To refer again to Dudley Andrew:

*"Structuralism, semiotics, and poststructuralism are the furthest developments of this tendency. In one sense, these movements amount to a counterrevolution, power having been lifted from those who professed a narrow technique (film analysis) and given to those whose techniques are valorized by the prestige they have in other disciplines (linguistics, Marxism, psychoanalysis)."*

*"In surveying this great cycle of the development of film study we can see one constant. In each era and among each group there exists a privileged list (be it films, traits, methods) whose possession guarantees the group supremacy and for whose possession each group would readily ossify film study. The results of this parochialism*

*have been film buffism among the auteurs and obscurantism among the analysts. In both cases, special knowledge protects the empowered class. And this is disappointing because we all thought at one time that film study could serve as a focus for the renovation of the liberal arts. Instead it has fallen prey to the specialization and professionalism that have made academic departments bastions of entrenched power and tradition rather than fields of enquiry."<sup>17</sup>*

Understandably, it is popular culture – which in the cinema means Hollywood culture – that has seemed most amenable to the ideological analyses encouraged by the disciplines of Marxism, feminism (a category Andrew doesn't mention) or (the latest fashion) psychoanalysis.

In North America in the '60s, film departments were established with a great rush of enthusiasm – especially in the United States. But there have also been some negative effects from all this activity.



Meanwhile, in Canada...

In Canada, of course, the situation has run parallel to the situation elsewhere, influenced by the same trends and texts. Except that, initially, there were some differences; and ultimately, there has been a great loss.

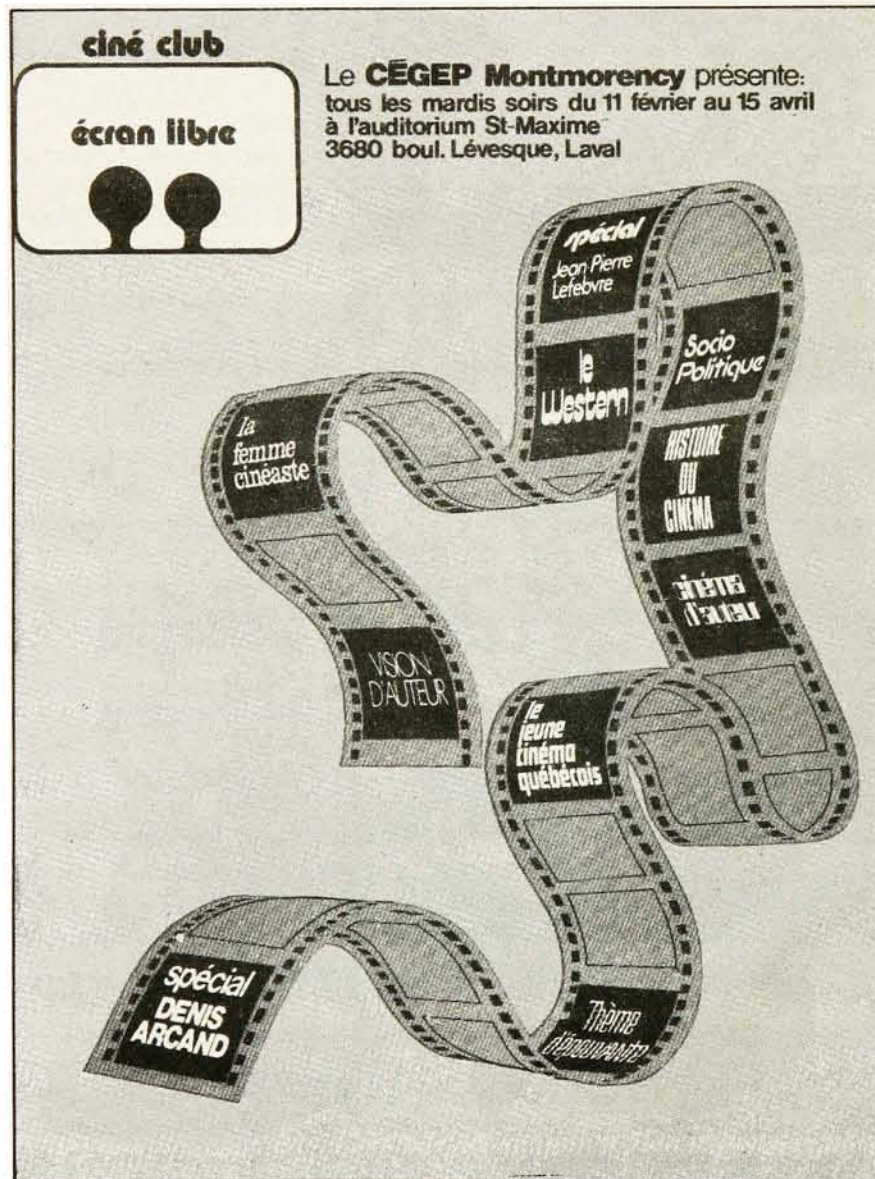
If film studies has failed to sustain itself in Canada, not just in relationship to Canadian film but also in relationship to the particularities of the Canadian situation, it has failed because the founding fathers and mothers failed fully to map out a strategy that might have guaranteed the continued cultivation of the field. It was the '60s; there was a lot of money about; the Beatles were singing; and we were all having so much fun.

Some of us, however, should have known better. Some of us had had experience elsewhere. For instance, Robin Wood, Jim Kitses and I had all worked in England. Moreover, both Kitses and I had been directly involved with Paddy Whannel and the Education Department of the BFI. Furthermore, in a way that might have recommended the British model, there was already in the schools in Canada a momentum that we could have tapped into.

Throughout the '60s, there had been a growing concern with media studies in the schools.<sup>21</sup> Indeed, when Hugo MacPherson was film commissioner, the National Film Board had established an educational program. With Mark Slade and Terry Ryan in charge of it, they even brought out their own little magazine which they also called *Screen*. And again somewhat like the BFI, the Film Board set up four summer institutes of media studies for teachers – working first at McGill and then at the University of British Columbia.

Barry Duncan, along with Roberta Charlesworth, is one of the pioneers of film and television study within the secondary schools in Ontario. He is also one of the founders of the Association for Media Studies. He explains it this way:

*"In 1966, The National Film Board in Montreal started the first summer institute for the study of film and television. Subsequently, teachers at all levels, including faculties of education and board consultants, started programs which included both critical viewing and creative projects in film, photography, video, and sound."<sup>22</sup>*



In its recognition of the territorial battles that take place within a university, Andrew's account is so clearheaded that it is frightening. According to Andrew, the development of the field of study has been dictated less by the needs of the field itself than by university politics. Furthermore, what has happened through this series of takeovers has been the collapse of film art into popular culture. As Ana Lopez has put it:

*"If there has been a crucial change in film theory since Lindsay, Eisenstein, and Bazin, it is most visible in the shift away from art and aesthetics towards texts, textuality, and the study of the production of meaning."<sup>18</sup>*

*"To reward the field of film by conferring on it departmental status ironically saps from it a native strength it possesses that otherwise could help implement radical changes in liberal education."<sup>19</sup>*

For the most part within North American universities, film departments have become territorial enclaves not that different from any other department and, nowadays, not even that popular.<sup>20</sup> Film is no longer the most exciting academic activity. A far more dynamic illustration of the production of culture within capitalist economy can be found now in the music business. So these days, within cultural studies, pop music is all the rage!



However, as the money dried up and equipment broke down and film rentals crept up,<sup>23</sup> the activities of the late '60s were difficult to sustain.

*"Programs that were hastily put together died. More important, however, was that some of the initial enthusiasm for screen education was diminished in the early '70s when budgets were cut, consultants returned to the classroom, and the back-to-basics movement in education discouraged many teachers who were unable to defend media study as a 'basic' for effectively coping with our electronic world."*<sup>24</sup>

In spite of these activities, however, as in the United States we set up little pockets of film study at university level, assuming (I guess) that the results of our valuable work would trickle down into the schools. While the Education Department of the British Film Institute had worked primarily through teachers' training colleges, in Canada, film studies programs within the university were sponsored largely by English departments that are, understandably, great custodians of the word. However, as in the States, these film studies programs also piggy-backed upon the local film societies and, in some cases, contributed to their decline.<sup>25</sup>

In 1970, the 'learned society' in the States that had initially established itself as the Society of Cinematologists had become the Society for Cinema Studies. However, it still consisted of a small band of about two dozen people.<sup>26</sup> Membership was by invitation only, and there was some concern in those days about jeopardizing our standards if we opened up membership to just anyone who might want to join our little group. Those were elitist times.

By the '80s, the American Society for Cinema Studies had over 500 members; and their annual general meetings, like any other academic annual general meeting, had become a showplace for scholarly exhibitionism and a marketplace for the writers of the next fashionable academic text. These meetings were not exactly democratic (any more than a stock exchange is exactly democratic), but they were no longer elitist in the old-fashioned, primogenitorial way.

In the early days, in the United States, there was a powerful national cinema but not much film culture. In Great Britain, there was not much of a national cinema, but there was a powerful film culture. Meanwhile, in Canada, where there was neither a cinema nor a culture, the people responsible for setting up film programs in Canadian universities failed either to work in co-operation with the secondary schools or to develop into an organization large enough to be of any consequence.

There had been an initial attempt in 1969 to found a Canadian film studies society, but at that time, there was an insufficient number of people to keep it alive. Then in the early '70s,

spearheaded by Seth Feldman and the late Martin Walsh – both at that time at the University of Western Ontario – an Ontario Film Studies Association was founded. After that, it was not long before this association expanded into the present Film Studies Association of Canada (FSAC).

But we have never gained a membership sufficiently large to allow us to register officially as a 'Learned Society.' While we remain a 'knowledgeable society,' and while, through the

print quality, print availability, and the cost of film rentals. We have not maintained our early contacts with the Association for Media Studies and so our work has had next to no effect upon the secondary schools. We have thereby failed to create collectively the necessary critical mass.

The great loss within this situation is that an entire era of Canadian film, including experimental film, has not been preserved within our culture. It is not even known by many young instructors teaching film today. It

puritanical societies; and the second involves my insistence that all films of quality are particular both in their place of origin and in their point-of-view. This is to declare that I still value the sense of a distinctive national flavour to be found, decreasingly, within films of different nations; and I still value enormously the presence of a signature – the sense that a film may give us of a distinctly personal style and view-of-the-world. In other words, I still believe in the value of film as art.<sup>28</sup>

If we apply these two insights to Canada, we can understand why the Canadian film industry has had such a checkered history, why Canadian television is generally so terrible, and why Canadian film has not received much attention within Canadian film studies.

Throughout our history, the Canadian government has taken radio seriously but failed to address the challenges either of film or of television. It is as if the medium that delivers 'information' through the ear is an appropriate medium to nourish and protect, while the media that brings us 'pleasure' through the eye are not taken seriously.

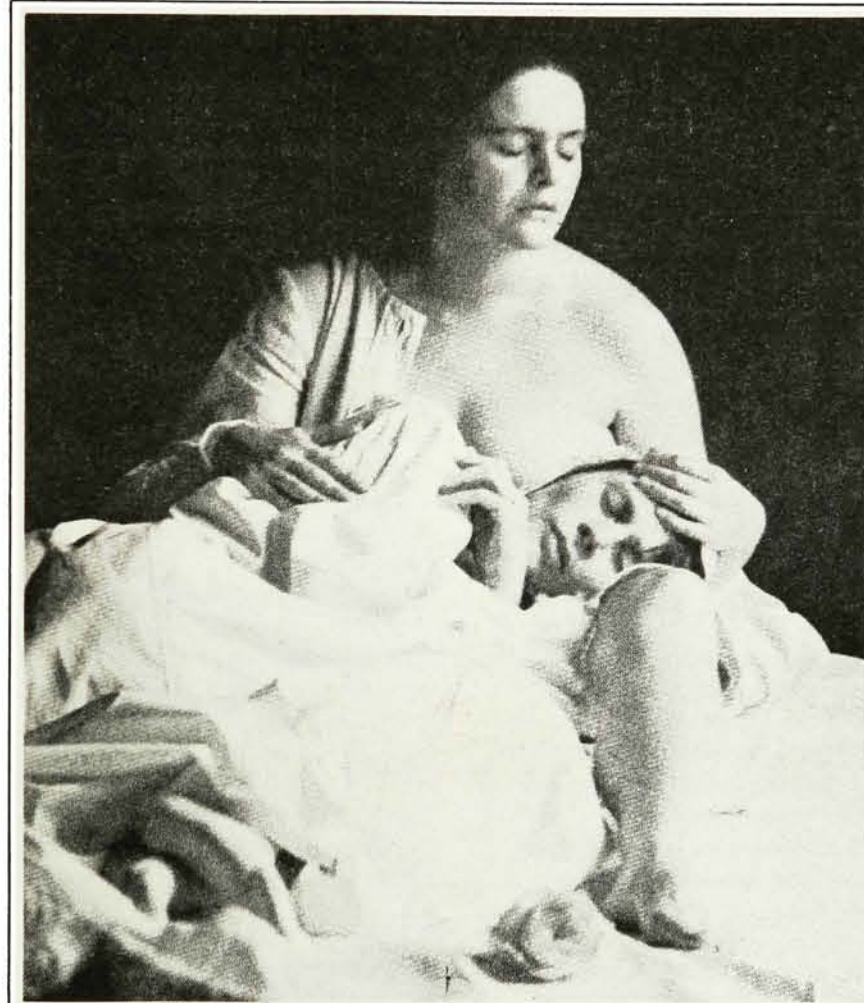
When it involves information, we want to inform ourselves; when it comes to entertainment, we'll let others do that for us – especially the Americans.

Like the Christians in the early days who, in order to bypass the sin of usury, put their money in the hands of the Jews, Canadians, traditionally, have been reluctant to take seriously the cultural value either of image-making or of fictive storytelling.<sup>29</sup>

In recent years, since our government has begun to take the visual media seriously in terms of an industry, these media are not being developed as forms of expression that would be of value to Canada as a nation (as radio traditionally has been): our film and television activities are being developed as gigantic entertainment industries with a mandate to produce a product that will sell around the world.

In terms of education, with film studies it has been like everything else. Canada must be the only country in the world that does not put its own achievement at the centre of its educational systems. Canada must be the only country in the world that offers exposure to its own culture, even to its own history, chiefly as an educational option for upper year high-school students.

In *The Guide to Film, Television and Communication Studies in Canada*, published by the Canadian Film Institute in 1985, among the hundreds of entries, there are about a dozen references to Canadian film. Furthermore, there are almost no references to experimental film.<sup>30</sup> So it is not surprising that in Barry Grant's anthology, *Film Study in the Undergraduate Curriculum*, largely aimed at the American market, there are only six references to Canadian cinema.<sup>31</sup> Moreover, only in Seth Feldman's description of the film at Western is Canadian cinema presented as



Sweden presents on May 19 Ingmar Bergman's  
**CRIES AND WHISPERS**

special courtesy of the Social Sciences and Humanities Research Council (SSHRC), we manage each year to hold our annual general meetings, we have never worked out priorities for our association and, certainly, we have rarely talked in terms of specifically national or even of particular pedagogical goals.

My own feelings about film studies in Canada is that we have lacked a central strategy that might have united us in a common project (as happened in Great Britain) and, because of our modest size, we have lacked sufficient clout to bargain as a useful lobbying group (as has happened in the States).<sup>27</sup>

We have never been able to influence, for example, the major film distributors concerning

should play, at regular intervals, in our art galleries and museums. It should have found a home within the curricula of our schools and universities.



**Université du Québec à Montréal**

**Film studies in Canada and the philosophy of representation**

Throughout this digressive, discursive discussion, I have been guided by two basic insights. The first involves my speculation concerning the mistrust of the image by Nordic,



central to the program. Worse than that, except for a contribution by Paul Sharits, there is no reference at all to experimental film!

So far in this article, experimental film has scarcely been talked about. Nevertheless, its presence is crucial. As the canon of film studies has shrunk and as, increasingly, Parisian intellectual imperialism has been employed to illuminate the workings of Hollywood cultural imperialism, there is less and less space left within academe either for experimental or for

university – as generally have Canadian studies.

Whatever neurological, epistemological model one adopts, whether one talks about the right- and left-hemisphere activities of the 'bicameral' mind,<sup>32</sup> or one makes distinctions between the animus and anima within human personality,<sup>33</sup> there can be no doubt that most of our educational activities, especially at university level, have been geared to encouraging one kind of thinking – the linear, the rational, the logical, and the practical. More radial, intuitive, and imaginative methods have been discouraged and often aggressively prohibited.

Within film studies, all these problems have been aggravated by the theoretical priorities of the past 20 years. The entire theoretical debate has bypassed any sense of a national cinema, a personal cinema, an experimental cinema, or (with the exception of Latin America) even of 'emerging' cinemas. Theory has banished aesthetics. It has turned its back on beauty and has turned away from 'pleasure'. Since Peter Wollen and Laura Mulvey's seminal and germinal articles back in the '70s, 'unpleasure' has been offered as a desirable aesthetic response.<sup>34</sup>

We have been defacing the statues again – covering them with graffiti, neutralizing the disturbing power of the image by the authority of the word.

The tragedy in all this, however, is that Canadian cinema, including Québécois cinema, has been a very visual cinema. In its classic period (say, from 1963 to 1977)<sup>35</sup> it was also a non-linear cinema. It was a landscape cinema, an introspective cinema. There were stories, of course, but never much of a plot. All our best films moved in a leisurely way over space through time – even, as has been argued, in many of our experimental films.<sup>36</sup> And while the sense of a signature is perhaps stronger in Quebec – in films made by Jean Pierre Lefebvre, Gilles Carle, Pierre Perrault, Jacques Leduc, Denys Arcand and Gilles Groux; there was also, in the old days, a strong sense both of a controlling style and of a personal vision in the early work of Paul Almond, Don Owen, Jack Darcus, Allan King, and Don Shebib.

What Canada was producing, actually, in the '60s and early '70s was, in fact, an 'art house' cinema. It was not, however, received as such.<sup>37</sup> Neither was it marketed as such. And except for a handful of 'specialists', it was not much taught as such. It certainly has not engaged the attention of the dominant theoretical discourse; nor – except for the work of Bruce Elder and now of Deborah Knight – has it generated a theoretical discourse of its own.

The classic Canadian cinema, both in French and in English, was a modest cinema. It was a same-size-as-life cinema, a strongly national cinema and, at its best, a distinctively personal cinema.

Perhaps like our uncertain country, our

cinema has never invited full imaginative participation in its cultural representations. It has never addressed itself to the need to deliver to its spectators the full force of its concealed desire. As Deborah Knight has so precisely formulated it:

*"What the films present to the spectator is the image of a lost or almost lost object of desire. Exquisite nostalgia is an aesthetic response to the present image of the endangered object of desire. And if it has been argued that Hollywood cinema's inevitable object of desire is the fetishized, objectified female protagonist, the object of desire in Canadian or Québécois cinema is more often something conceptual and abstract, something of aesthetic, historical, or humanist significance."*<sup>38</sup>

While distinctly different in its narrative organization, the Canadian cinema of this period was as worthy of attention as the cinemas of Italy, France, Sweden and Czechoslovakia.

Because of all the industrial activity at present going on in film in this country, it is difficult to generalize about our cinema today.<sup>39</sup> Yet it still seems that the films that get attention – films like *My American Cousin*, *Le Déclin de l'empire américain*, *I've Heard the Mermaids Singing*, *Un Zoo*, *la nuit* and *Family Viewing* – carry on from that earlier tradition.

Only the Hollywood cinema is truly and consistently a mythopoeic cinema. Indeed, it is its mythological authority that makes it, so overwhelmingly, an ideological cinema. It has been the ambition of film theory during these last 20 years to demystify this ideological power. In the late '60s, this task seemed important.<sup>40</sup> However, in the process, the Canadian cinema, the European cinema, the personalized cinema, the experimental cinema, have been shunted to one side.



What is to be done?

To paraphrase Gertrude Stein's comment, reputedly made to the young Ernest Hemingway: we must begin again and concentrate. The purpose now is not to overthrow film theory but (a) to challenge the hegemonic role that it has bestowed upon itself within the world of academe, and (b) to widen its base.

For example, there are other theories of consciousness available than those of Freud, enshrined these days within the neo-scholasticism of the followers of Jacques Lacan.<sup>41</sup> But these alternate theories never get talked about. Like the films of Bergman and Fellini, they have either never been part of discourse or have been

dropped from discourse or, indeed, (as in the case of Jung) they have been *erased* from discourse.

While continuing the valuable work that addresses itself to the social production of culture, we need to regain the flexibility that might accept within this discourse the *fact* of art.<sup>42</sup> This fact (if it is a fact) acknowledges that the greatest works of art to some extent *escape* the social and ideological factors that have determined their production. To cite a currently familiar example: theories concerning the production of culture may adequately explain a Salieri; they can less explain a Mozart.

Among the academic heavyweights at the present moment who engage with film theory, only Dudley Andrew has continued to be concerned with film within the aura of art.<sup>43</sup> And as Canadians, it seems to me that we have to begin with where we are.

In Canada, certainly within film and television, we are surrounded by a culture that is not our own. To deal with this surround, we need to know what we ourselves are doing, what we ourselves have done. This also means incorporating in a meaningful way the achievement of our experimental films in what we have achieved. After all, who is better known throughout the world as a great Canadian film artist – Don Shebib or Norman McLaren? Gilles Carle or Michael Snow?

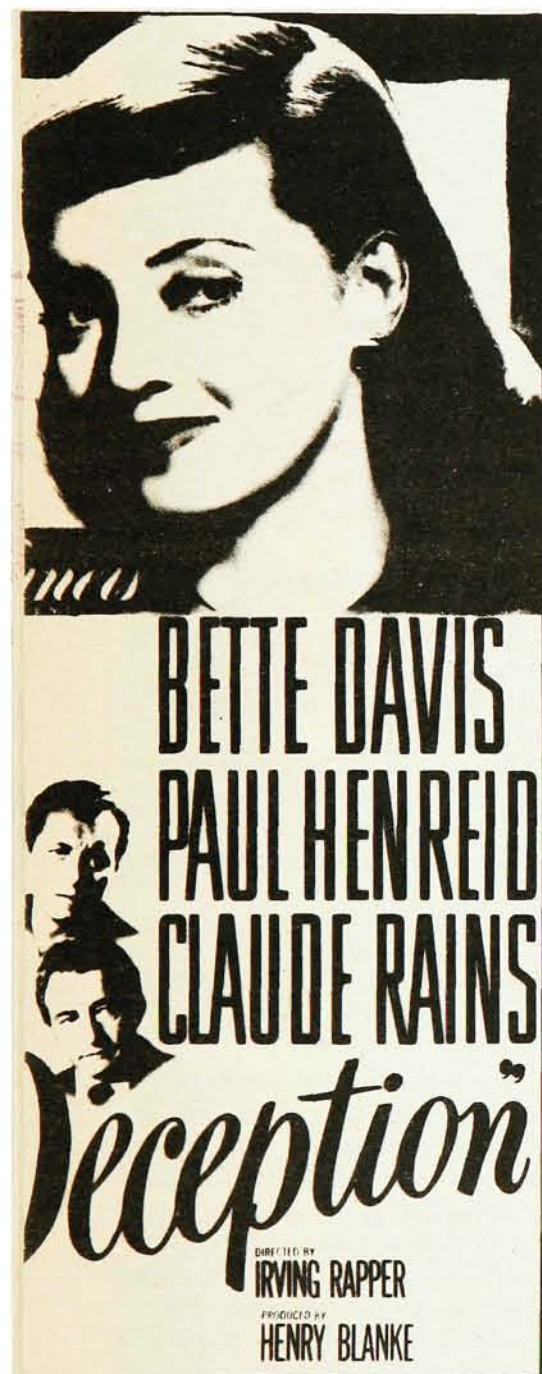
Arguably – as Dudley Andrew has already suggested – film departments could afford to rethink both their imaginative and their administrative boundaries;<sup>44</sup> and after a 20-year reign of hegemonic theory, a new pluralism is in order.

Politically, we must confront paradox. We must confront the fact that so much of recent theoretical activity, which thinks of itself as speaking from the left, actually harmonizes ever so complacently with the ruthlessly merchandizing spirit that speaks from the right.

Contemporary theory has replaced the artwork with a depersonalized notion of textuality. Contemporary merchandizing strategies have replaced the artwork with a notion of impersonal product.

Similarly, contemporary theory has demoted the concept of artist by its notion of a dominant ideology, the force of which the author may inflect but not inform; at the same time, contemporary merchandizing strategies have displaced the concept of author with a notion of production design: 'directors' are permitted marginal inflections of the work that they produce, but they must agree to work within the increasingly homogenized format demanded by international television sales.<sup>45</sup>

Both contemporary theory and contemporary merchandizing, though supposedly so different, are each accomplices in bringing about a sense of individual futility within an increasingly impersonalized world. One capitulates before the power of a dominant



Canadian film – let alone for experimental Canadian film.

Academics are professionals. Careers are at stake. Promotion and tenure proceedings are dependent on publication in learned 'refereed' journals, not on publication in *Descant*, *Parachute*, *CineAction!* or in *Cinema Canada!* As Canadian film has played a small role in Canadian cultural consciousness, inevitably it has played a defensive role in the Canadian



ideology; the other proclaims the power of a dominant market. Add to this the dominance of television now as a carrier of images, of its erasure simultaneously both of literacy and of memory—specifically of Canadian memory: in such a situation, the parodic simulacra of post-modernist discourse must seem, from the centres of urbanized, capitalistic power, to be the discourse we deserve.

It is not, however, the discourse that we need. Nor do we receive, in my view, the education that we need.



#### The Educational Challenge

While I may have quarrelled with some details presented by Bruce Elder in his challenging article in *The Canadian Forum* on "the cinema we need," many of its arguments seem relevant to our educational priorities.

*"To pretend that our consciousness (and so our personality) transcends the situation in which we live, that it is the site and origin of will and that it escapes conditioning by the situation in which it finds itself is a delusion that masks the most terrifying aspect of our modern technical system. Our 'individual' wills have been brought into conformity with the will to mastery and we, ourselves, have become technique."*<sup>46</sup>

While this statement remains problematical in relation to a national film policy, I could well understand it in relation to a national educational policy (if we were ever to have one).

So much that we learn at school—especially at university level—has less to do with inventing and discovering than with mastering and possessing. Indeed, at a certain level, it doesn't much matter whether this process of mastery concerns the techniques of linguistic philosophy or the techniques of the marketplace. In each case, the emphasis is placed on human will.

The spontaneity that Elder speaks of for his cinema—the self-awareness of its coming-into-being, the immediacy, multiplicity, and "non-causal, non-teleological forms of instructions (which) will not attempt to arrest time"<sup>47</sup> all this seems essential for a creative educational environment.

In such an educational environment, Elder's special form of experimental cinema could play a most important role. Such an environment might also help to restore the sense of wonder in the recognition that things exist (as Elder says), whether in themselves in the world or through their representations within culture. Such an

environment might help to restore to culture the primordially wondrous nature of the image—an image not created merely in the service of the word. Such an environment might also be less analytical than creative, less based on 'suspicion' than on 'revelation.'

Aldous Huxley was on to this many years ago. His concept of "wise passiveness" (which also involves a surrender of the will) was, according to Huxley, the life-source of creativity.

*"... wise passiveness, followed in due course by wise hard work, is the condition of creativity. We do not fabricate our best ideas; they 'occur to us,' they 'come into our heads'. Colloquial speech reminds us that, unless we give our subliminal mind a chance, we shall get nowhere. And it is by allowing ourselves at frequent intervals to be wisely passive that we can most effectively help the subliminal mind to do its work."*<sup>48</sup>

But this is the real world, as we are taught to say. As instructors in a classroom, we have the power to establish our educational priorities. If enough of us change our priorities in a particular way, then the system itself might change. What should be our priorities?

1. To begin with, we must acknowledge where we are. As Canadians, we cannot go on using aspects of French thought to help us clarify aspects of American culture. As Canadians, we have to acknowledge the types of discourse that have been possible here, the types of discourse that have been prohibited here; and then, from that vantage point, we can negotiate our own relationship with a multiplicity of theoretical positions and of cultural traditions.

For instance, why do the voices of Harold Innis, George Grant, Northrop Frye, and Marshall McLuhan seem such lonely voices? What kind of history has Canada produced? What is there in our literature besides struggles for survival and the cultural limitations of garrison mentalities? Why, in the field of painting, on the other hand, has there been such a celebration of the representational image? If we think through these problems and make them real, then we might have a different sense of ourselves when we set about to read the work of Louis Althusser or Jacques Lacan.

2. Secondly, while those of us who love the aura of the image within filmic representations, who allow ourselves to wonder at it, the reduction of the theatrical 35mm film to often imperfectly prepared 16mm prints was in itself a problem. It was a loss, and this loss has helped to inform the kinds of things that have been said—devaluing the image on the evidence of a devalued image.

During the past few years or so, the increased devaluation of the image from film to video has represented a further regression. All these various devaluations have helped in the collapse of aesthetics into theory.

However, high-definition television is on its

way. Those of us concerned with film studies generally and with Canadian film studies in particular may have a second chance. And perhaps this second chance will help film studies in a restoration of the image.

But this time, as a community, we must act collectively. Instructors at whatever level—film buffs, curators, feminists, nationalists, members of the Council of Canadians, Friends of Public Broadcasting, Boards of Education, whoever: we must all act together to make sure that high-quality video copies of the material we need are made available at a reasonable cost for cultural study and display.

3. Thirdly, we might retract the false dignity bestowed upon film by its departmental status within the university system and return to cinema its richness as a field. With a number of universities now examining their administrative structures and educational territories, a creative reorganization may well be feasible.

For instance, within a division (or institute) of cultural studies, there could be a number of centres of specialized concentration, catering especially to what might be called the emerging fields of enquiry—Canadian studies, women's studies, third-world studies, aboriginal studies, and media studies. Such centres could be allied

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Finally, we might be able to show all those 'invisible' Canadian films of the '60s and early '70s in the schools and in our art galleries. We might be able to screen them for a new generation of film instructors. We should also be able to screen the complete works of Ingmar Bergman and Federico Fellini and even, if you insist, of Douglas Sirk and, indeed, why not also of Bud Boetticher and of Hugo Fregonese?

We should also have access to the work of Bruce Baillie, Hollis Frampton, Bruce Elder, Joyce Wieland, and Michael Snow. To resuscitate an interest in minority film is to create the possibility of Canadian film. We must expand the canon both of texts read and of films screened. Ideally, with the right political organization, we could teach Hungarian cinema in the schools.<sup>49</sup>

with a number of different departments or faculties.

A film centre, for instance, should contain a workshop (which is not the same thing as teaching film production); it could have courses specific to film, on various authors, nations, modes, genres and theories. Some of these might be tied in with English courses; others (like documentary) might be tied in with journalism, sociology or anthropology. Film theory, of course, should continue in its present mode but it might recognize that the more complex it becomes, the more it overlaps either with linguistic or with political philosophy.

4. Finally, while retaining a sense of discipline within film studies, we must restore to film a sense of joy. As Einstein once said: "Imagination is more important than knowledge."<sup>50</sup> We must



return to the cultural value of cinematic representations and examine them with pleasure, not only with mistrust.

To make a final reference to Dudley Andrew: if we want to regain this joy in the study of cultural representations, we might have to shift away from ideological analysis and devise a hermeneutics appropriate for cinema. As Andrew has put it: "Only a hermeneutics tries to understand culture from the inside." And he continues:

"What is culture but the volume of texts harbored as valuable in any given epoch? It is the archive in which stand, catalogued or lost, those items that a culture can read and comprehend in a certain way and with a certain force. Thus meaning does not belong intrinsically to any film but is conferred upon it by the traditions (and within the conditions) of meaningfulness."<sup>51</sup>

In Canada, within our own culture, there is still a lot of cataloguing to be done. There are still a lot of texts, filmic or other, that need to be restored in order that they may be comprehended "in a certain way with a certain force."

This should be our educational priority for the '90s: a re-centering of our educational priorities on our own self-defined sense of space and time. We should be conscious of cultural differences, gender differences, class differences, ethnic differences – but, above all, we must be conscious and conscious of where we are.

What we have now, surrounded by American sounds and images, is a constant confrontation with an inaccessible Other – an Other that academically we then seek to 'problematize'!

Only if we can establish the education we need to live our lives with the dignity of self-understanding, only if we can establish the education that we need will we ever be able to create, in whatever form it may take, the cinema we need.

So be it!

#### Notes

<sup>1</sup> Or, as Herbert Read has written: "Before the word was the image, and the first recorded attempts of man to define the real are pictorial attempts, images scratched or pecked or painted on the surfaces of rocks or caves." in *Icon & Idea: the Function of Art in the Development of Human Consciousness*, by Herbert Read. (NY, Schocken Books [1954] 1965), p. 20.

<sup>2</sup> Representing sexual details within these figures, however, was another matter. See *The Sex of Christ in Renaissance Art and in Modern Oblivion*, by Leo Steinberg (1984).

<sup>3</sup> From "Rossellini on Rossellini" in *Screen* (London), Winter 1973/74 (Vol. 14 No. 4) pp. 79-81.

<sup>4</sup> Even in the 20th century, for a writer as secular as Mary McCarthy, the Catholic Mass was valued in much the same way. It gave her, as she explains, her first taste of the aesthetic. See *Memories of a Catholic Girlhood*, by Mary McCarthy (1957).

<sup>5</sup> As a contemporary example, see *Gertrude* (1964), the last film made by the Danish master, Carl Theodor Dreyer. Male portraits abound on all the walls. These portraits serve

to reinforce male power in this society that so painfully oppresses Gertrude – a woman of ideals and of desire.

<sup>6</sup> For lamentations about the coming of sound, see especially *Film*, by Rudolph Arnheim (1933) and *Theory of the Film* by Bela Balázs (1952).

<sup>7</sup> While I haven't space to argue these assertions extensively, I should like to claim that the work of even the great Hollywood masters like Hitchcock, Ford, Hawks and Welles is still more 'monodic' than the work of Bergman, Buñuel, Fellini, and Godard.

<sup>8</sup> For a further discussion of the characteristics of the 'art film,' see David Bordwell, "Art cinema as a mode of film practice," in *Film Criticism* (Vol. 4 No. 1), 1979.

<sup>9</sup> Of course, the situation was different in Québec. In Québec, somewhat paradoxically, while commercial films were banned for young people under the age of 18 until well into the '60s, a considerable film culture was built up through all the ciné-clubs established in the colleges classiques.

<sup>10</sup> For an indication of the institutionalized force of the current ideological position, see *The Cinema Book*, ed. by Pam Cook. (London, British Film Institute, 1985). This catalogue not only describes the educational material available from the BFI's Education Department, but conveys as well the 'correct' ideological attitude that should be adopted towards it.

<sup>11</sup> "An Open Approach to Film Study and the Situation at Iowa," by Dudley Andrew. In *Film Study in the Undergraduate Curriculum*, ed. by Barry Keith Grant. (New York, The Modern Language Association of America (1983), p. 40.

<sup>12</sup> *Ibid.*, p. 40.

<sup>13</sup> *Are They Safe at the Cinema?* by Janet Hills (London, BFI 1954).

<sup>14</sup> As Salem Alaton has written recently: "the Chicago riot, the Tet offensive, the assassinations of Martin Luther King Jr. and Robert F. Kennedy, the upheaval in Paris and the Soviet clampdown on Prague" – all these events serve as indicators of a crucial political year. (Toronto, *Globe & Mail*, January, 1988, A 18).

<sup>15</sup> See Paul Ricoeur's philosophical distinction between the School of Suspicion and the School of Revelation; cited in *Movies & Methods* Vol. II, ed. by Bill Nichols (University of California Press, 1985), p. 8.

<sup>16</sup> *For Marx*, by Louis Althusser, trans. by Ben Brewster. (Harmondsworth, Penguin University Books, 1969). See especially the glossary of technical terms, pp. 248-257 – a glossary that Brewster took pains to copyright!

<sup>17</sup> "An Open Approach" p. 41.

<sup>18</sup> "From Photoplays to Texts: Film Theory, Film Studies, and the Future," by Ana Lopez. *Cinema Journal* 24, No. 2 (Winter 1985), p. 59.

<sup>19</sup> "An Open Approach" (p. 43).

<sup>20</sup> "Ruminations of an Ex-Cinematologist," by Jack C. Ellis. In *Cinema Journal* 24, No. 2 op. cit., p. 50.

<sup>21</sup> While Marshall McLuhan's *The Mechanical Bride* had been published in the '50s, the paperback edition appeared in 1967. Furthermore, there were a number of provincial reports that also helped the situation at the secondary level. See *Living and Learning: Report of the Ontario Committee on Aims and Objectives in Education – The Hall-Dennis Report* (Toronto, Ontario Ministry of Education, 1968). Also, in Québec, there was *Le Rapport Parent* (The Parent Commission) which, in 1965, acknowledged the importance of film education in the schools. This commission was fully endorsed in an editorial in *Séquences* (Feb. '65) – the influential Catholic québécois film magazine.

<sup>22</sup> "Media Literacy: Saving Us from Myopia," by Barry Duncan. In *Indirections: Media Literacy Issue* (Vol. 9, No. 3), September 1984, p. 11.

<sup>23</sup> In 1967, the rental of a feature film for classroom use was about \$35.00. By 1970, when Brian Linehan was appointed head of the Toronto office of the Janus collection, the base price had risen to \$65.00. Nowadays, rentals of all films are well over \$100.00, even though in many cases it is the same

beat-up copy of the film that has been in circulation for 20 years! Recent films in colour can cost, for a single classroom rental, over \$200.00. No wonder there are smugglers and bootleggers!

<sup>24</sup> "Media Literacy" op. cit., p. 11. For a parallel account, see "Social and Economic Limits on Screen Education in Windsor Secondary Schools," by Stuart A. Selby. *Media Message*, (Vol. 10, No. 1), Fall 1980, pp. 11-14.

<sup>25</sup> When Harcourt arrived at Kingston in 1967 to establish the first courses in film at Queen's, he was automatically made a member of the board of the Kingston Film Society which was then a dynamic organization of over 900 members. About three years later, owing to a number of factors outlined above, but also owing to a competitive showcasing of film material on campus as part of the film studies activities, the Film Society had fewer than 200 members. Shortly after that, it collapsed.

<sup>26</sup> For a somewhat whimsical account of these early days, see "Ruminations of an Ex-Cinematologist," by Jack C. Ellis. In *Cinema Journal* 24, op. cit., pp. 47-52.

<sup>27</sup> Throughout these years, Canada possessed both a Canadian Film Institute and, later on, an Ontario Film Institute. But in spite of the valuable activities of these organizations, they were never funded sufficiently to allow them to be central or to play an initiating role, such as the BFI had played in Great Britain, or even as the Cinéma-thèque québécois has played in Québec.

<sup>28</sup> Proponents for the dismissal of individualized works of art as merely the property of the bourgeoisie have been with us since the Dada/Surrealist intervention in the early '20s. It is only in recent years, however, that these proponents have been tenured.

<sup>29</sup> About 10 years ago, during a conference at the University of Toronto, Allan King was discussing his early career in documentary. He explained that in the culture he came from, a Presbyterian culture, inventing stories would have felt like lying or like tampering with the books!

<sup>30</sup> *The Guide to Film, Television and Communication Studies in Canada*, (Ottawa, Canadian Film Institute, 1985). This guide, however, is not conspicuous for its accuracy, since the work of the Department of Fine Arts at Brock University has been omitted. There are courses in that department on both experimental and on Canadian cinema.

<sup>31</sup> *Film Study in the Undergraduate Curriculum*, ed. by Barry Keith Grant. op. cit., pp. 158.

<sup>32</sup> *The Origin of Consciousness in the Breakdown of the Bicameral Mind*, by Julian Jaynes. (University of Toronto Press, 1976).

<sup>33</sup> See especially "Two Kinds of Thinking" and "Anima and Animus" in *The Basic Writings of C. G. Jung*. (New York, The Modern Library, 1959).

<sup>34</sup> "Godard and Counter Cinema: Vent d'est" republished in *Readings and Writings*, by Peter Wollen (London, Verso, 1982); and "Visual Pleasure and Narrative Cinema," by Laura Mulvey, republished in *Movies and Methods* Vol. II, ed. by Bill Nichols (Berkeley, University of California Press, 1985).

<sup>35</sup> Starting with *Drylanders* in English Canada, followed by *Nobody Wave Goodbye*; and with *Pour la suite du monde* in Québec, followed by *Le Chat dans le sac*; and ending with the firing of Michael Spencer from the Canadian Film Development Corporation and the appointment of Michael McCabe to implement the new project of 'cultural industries.'

<sup>36</sup> "Exquisite Nostalgia: Aesthetic Sensibility in the English-Canadian and Québec Cinemas," by Deborah Knight. In *CineAction* No. 11, Winter '87-'88, pp. 30-37.

<sup>37</sup> Evidently, Peter Morris will be dealing with the reception and misreception of our art house cinema in his follow-up to *Embatled Shadows – A Passion Delayed*: "... most English-Canadian critics seemed to find it impossible to discuss a Canadian film in the same terms as, say, a French or Italian film. In this, they stood in absolute contrast to their colleagues in Québec." From a paper delivered at York University, 1987. Quoted with permission.

<sup>38</sup> "Exquisite Nostalgia..." by Deborah Knight. op. cit., p. 32.

<sup>39</sup> For an attempt to make connections between the present and the past, see "In Others' Eyes: Four Canadian Films Come Home from Cannes," by Geoff Pevere. In *CineAction* No. 11, pp. 21-29.

<sup>40</sup> For a tough and well-thought-out dismissal of the concept of the individual artist in cinema, very much appropriate to its time, see "La Politique des auteurs" Part One, "World View as Aesthetic," by John Hess. *Jump Cut* (Chicago, May-June '74), pp. 19-22.

<sup>41</sup> I am thinking of Jung, of course; but equally interesting is the work of Henri Laborit. Since his work has never been translated, his work is unknown. And yet books like *L'homme imaginaire* and *Éloge de la fuite* have had a direct effect upon the thinking both of Alain Resnais and of Jean Pierre Lefebvre. Furthermore, there is the entire field of Italian theory, which is far less dogmatic than the French, far less specialized, and not particularly concerned with being "original." See Eco and Bettetini, of course, but also the work of Gianni Vattini and his notion of *il pensiero debole*, or weak thought – thought deliberately removed from the centres of power.

<sup>42</sup> In England, the Dean of the new philistinism that speaks out against art is Terry Eagleton. In his work all concepts of art are collapsed into concepts of politics. *Harper's Magazine* (September 1986) published a clever piece of doggerel (to be sung to the tune of "Land of Hope and Glory") which skates through the history of English literature claiming that Chaucer, Shakespeare, Bunyan, Pope, Dickens and Yeats ought to be dismissed for having been ideologically incorrect. The poem/song ends with hope for the future:

There are only three names  
To be plucked from this dismal nest  
Milton Blake and Shelley  
Will smash the ruling class yet  
Milton Blake and Shelley  
Will smash the ruling class yet.

<sup>43</sup> American academics like Stanley Cavell, Bruce Kavin, and Gerald Mast have maintained independent positions, somewhat apart from the main theoretical debate; but see *Film in the Aura of Art*, by Dudley Andrew (Princeton University Press, 1984), 207 pp.

<sup>44</sup> I must say that at the outset, when I was setting up the film program at Queen's University, I felt that an undergraduate department was not what was needed. I wanted to establish an Institute – one that could offer some undergraduate courses but basically one that might move on to do work in film at the graduate level and possibly work with teachers. At that time, however, while there were institutes at Queen's, there were none that gave courses; so this model was abandoned.

<sup>45</sup> In 1985, Alain Jessua passed through Ottawa to present his latest film *Paradis pour tous*. While I enjoyed the film, I mentioned that I did not think it had the innovational excitement of his first feature film *La Vie à l'envers* (1965). He agreed. He said that he was lucky in that his producers let him make films about any subject he desired, as long as they looked like all other films! Peter Weir has expressed similar sentiments in *Film Comment* concerning the making of *Mosquito Coast*, accepting the fact that an individual style is incompatible with an international reputation.

<sup>46</sup> "The Cinema We Need," by R. Bruce Elder. In *The Canadian Forum* (Vol. LXIV, No. 746) February 1985, pp. 32-35. For many replies, including my own, see *Cinema Canada* 120-121, July-August 1985, pp. 26-38.

<sup>47</sup> "The Cinema We Need," p. 35.

<sup>48</sup> "Education on the Nonverbal Level," by Aldous Huxley. In *Daedalus*, Spring 1962. Reprinted in *Perspectives in the Study of Film*, ed. by John Stuart Katz. (Boston, Little, Brown & Co., 1971), p. 16.

<sup>49</sup> Such a course would then provide a place in our culture for the scholarship of Professor Graham Petrie of McMaster University. See *History Must Answer to Man: the Contemporary Hungarian Cinema* (Budapest, Corvina Kiadó, 1978/81).

<sup>50</sup> Quoted in *The Cultural Connection*, by Bernard Ostry. (McLelland & Stewart, 1978), p. 170.

<sup>51</sup> *Film in the Aura of Art*, p. 196.



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