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On s'est tous défilé, Godard, Jean Luc, 1988
Changer d'image, Godard, Jean Luc, 1982
Comment ça va (How's it going), Godard, Jean Luc, 1976
Meetin' WA, Godard, Jean Luc, 1986
Letter to jane, Godard, Jean Luc, 1972
Numéro deux (Number two), Godard, Jean Luc, 1975
Prénom Carmen (First name: Carmen), Godard, Jean Luc, 1983
Allemagne neuf zéro (Germany 90 nine zero), Godard, Jean Luc, 1991
Hélas pour moi (Oh woe is me), Godard, Jean Luc, 1993
Le dernier mot (The last word), Godard, Jean Luc, 1988
British sounds (See you at Mao), Godard, Jean Luc, 1969
Histoire(s) du cinéma (Histories of film), Godard, Jean Luc, 1989
Lotte in italia (Struggle in italy), Group, Dziga Vertov, 1970
Aria, Altman, Robert, 1987
For ever Mozart, Godard, Jean Luc, 1996
Scénario de 'Sauve qui peut la vie', Godard, Jean Luc, 1979
Éloge de l'amour (In praise of love), Godard, Jean Luc, 2001
Tout va bien, Godard, Jean Luc, 1972
Le Livre de marie (the Book of mary), Miéville, Anne-Marie, 1984
Grandeur et décadence d'un petit commerce de cinéma (Rise and fall of a little film company), Godard, Jean Luc, 1986
Un film comme les autres (A film like any other), Godard, Jean Luc, 1968
Puissance de la parole, Godard, Jean Luc, 1988
Détective, Godard, Jean Luc, 1985
Jlg/jlg - autoportrait de décembre (Jlg/jlg - self-portrait in december), Godard, Jean Luc, 1994
France/tour/detour/deux/enfants, Godard, Jean Luc, 1978
Soft and hard, Godard, Jean Luc, 1985
Je vous salue Marie (Hail Mary), Godard, Jean Luc, 1985
Six fois deux (Six times two), Godard, Jean Luc, 1976
Deux fois cinquante ans de cinéma français (2 X 50 years of French cinema), Miéville, Anne-Marie, 1995
Les enfants jouent à la russie (The kids play russian), Godard, Jean Luc, 1994

Nouvelle vague (New wave), Godard, Jean Luc, 1990
Le gai savoir (The joy of learning), Godard, Jean Luc, 1969
One plus one, Godard, Jean Luc, 1968
Cinétracts, Godard, Jean Luc, 1968
Sauve qui peut (la vie) (Every man for himself), Godard, Jean Luc, 1980
Passion, Godard, Jean Luc, 1982
Ici et ailleurs (Here and elsewhere), Godard, Jean Luc, 1976
Lettre à Freddy Buache, Godard, Jean Luc, 1981
Pravda (Truth), Godard, Jean Luc, 1970
Contre l'oubli (Against oblivion), Akerman, Chantal, 1992
Vent d'est (Wind from the east), Godard, Jean Luc, 1970

Éloge de l'amour

“**** A haunting, intense work . . . not just to be seen, but to jot down notes, ruminate, and see again.”

– Liam Lacey, *The Globe and Mail*

“NNNN. The most beautiful film in the Cannes Competition this year.”

– John Harkness, *NOW*

“Godard’s moving new meditation on love, aging, and the meaning of life.”

– Peter Howell, *The Toronto Star*

ÉLOGE DE L'AMOUR

Director: Jean-Luc Godard

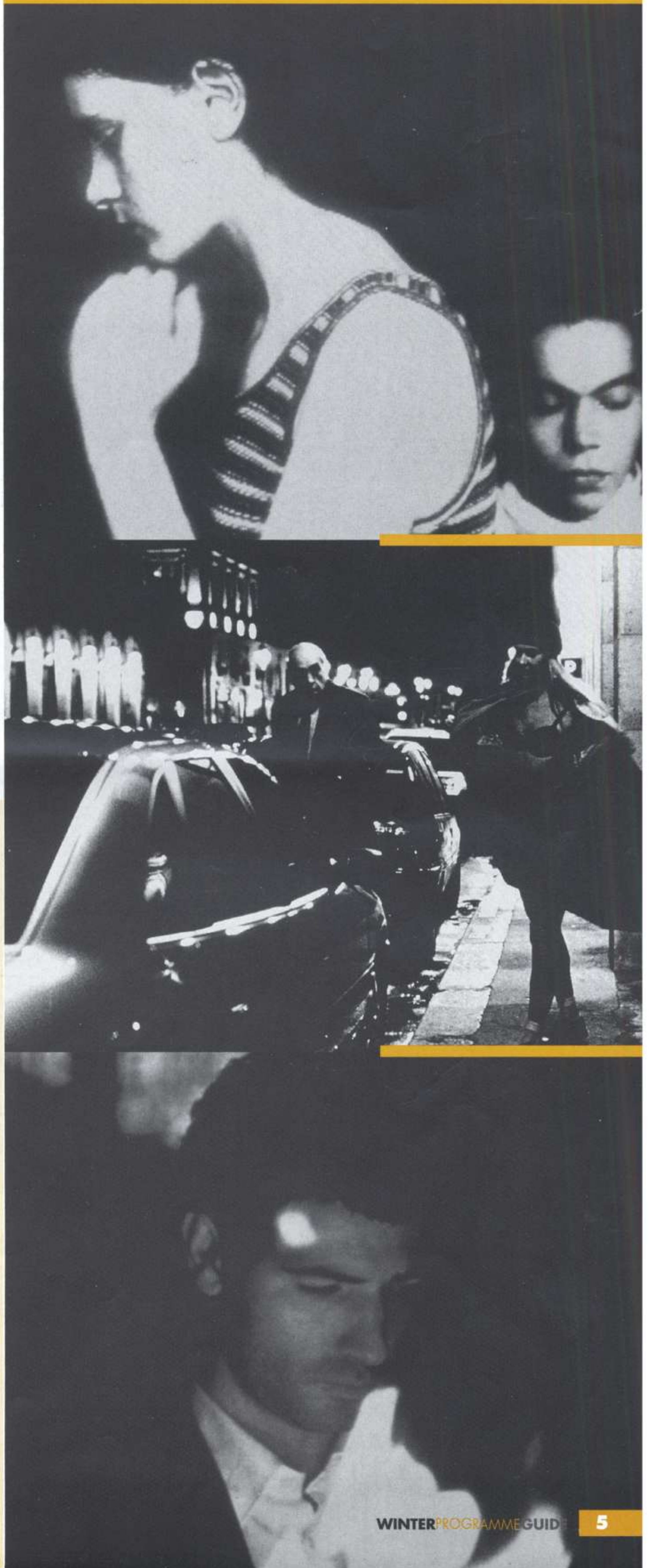
Switzerland/France 2001 98 minutes

Cast: Bruno Putzulu, Cécile Camp

Few films capture the tenor of our times by looking intently to the past as Godard’s magisterial new work. The story of Edgar, who is struggling to produce a work (a film? a cantata?) about the French Resistance and Simone Weil, *ÉLOGE DE L'AMOUR* splits itself between two time periods, two connected stories, and two contrasting visual approaches. The first half, shot in lustrous, neo-nitrate black and white, turns Paris into the capital of melancholy; its monuments, luminous and august, are postcard icons, seeming to mock the very notion of memory. (The first film Godard has shot in Paris since *MASCULIN FÉMININ*, thirty-five years ago, *ÉLOGE* has a *nouvelle vague* luxuriance of nocturnal Parisian street scenes.) In the second half of the film, the natural world, here evoked by the Brittany coast, which has consistently offered respite or even succour in the “transcendental” films of Godard’s late career, is rendered as a video conflagration of sulphurous oranges, toxic blues, and pestilential yellows. Godard’s nasty wit is apparent, particularly in a screed against Spielberg and America, but his mourning for a lost culture (stolen paintings, the films of Bresson) and for a time of political heroism, turns *ÉLOGE* into elegy. It is part requiem for a world of art, politics, and philosophy that has been colonized, subdued, and traduced, part bitter screed against a state in which resistance is impossible and everything is for sale, even history and the individual “gaze.” In its brooding on the passage through life, on memory (and its impossibility), on the impotence of art, Godard’s masterpiece has the sad, unnerving quality of a farewell note. “A major work by one of cinema’s greatest living directors . . . *ÉLOGE DE L'AMOUR* suggests that Godard is still very much a part of cinema’s future” (Adrian Wood). – JAMES QUANDT

Friday, January 18 6:30 p.m. • Saturday, January 19 8:45 p.m.
Sunday, January 20 3:30 p.m. • Tuesday, January 22 8:45 p.m.
Thursday, January 24 6:30 p.m.

EXCLUSIVE LIMITED RUN!





GODARD FOR EVER (II): A JEAN

Season II: "The time for action has past, the time for reflection has come."

WEEKEND, whose very title is terminal, famously proclaimed "*fin de cin ma*," and, coinciding as it did with the upheavals of 1968, has been frequently read as an apocalyptic finale to an epoch – that of Godard's *nouvelle vague* period which began with BREATHLESS, and of DeGaulle's dominion in the postwar politics of France. Godard did not make it easy for anyone to follow him out of that conflagration and into the Maoist scene he had already critiqued in LA CHINOISE, and which now forged his thought and art. The zip, wit, and beauty, the linguistic and formal *jeux* of his sixties films became increasingly suspect, if not anathema, in his post-'68 cinema, in which he joined with a group of like-minded artists, particularly Jean-Pierre Gorin, and made films under the rubric of the Dziga Vertov collective. The popular view that, as Godard sank into a morass of Maoism, his poetry turned into polemics, his play into puritanism, is tempting but reductive. His auto-critiques often soured into masochism, but amid the harangues and cant, the seemingly unGodardian surety of the "correct" ideology and image, the old

Godard – of ambiguity, beauty, humour, and lucidity – often emerged. Some of the Dziga Vertov work has been criticized as the assumed politics of a poseur or provocateur (VLADIMIR AND ROSA especially), but though occasionally punishing or off-putting, the films of this period are also often very funny, lovely, and startlingly prescient. (As with Godard's sixties work, they have more to say about the way we live now than much contemporary cinema.) ICI ET AILLEURS, which has its origins in the Dziga Vertov period, uses brute juxtapositions to make its pro-Palestinian point, but seems genuinely sorrowful and uncertain, something critics rarely remark upon; it is "too simple and too easy to divide the world in two" we are told in the coda, surely not a sign of Manichaeism thought. The film's complex, layered text and imagery, its anguish and scepticism all confute its agit-prop approach, and the result is as touching and beautiful as it is incensing. (The camera treats a Palestinian woman who is not who she pretends to be with the same tender but wary regard accorded the face of Anna Karina in Godard's previous films.)

In the second and final installment of our comprehensive Jean-Luc Godard retrospective, we present one of the most challenging and beautiful bodies of work in all of cinema: the films and videos that Godard made after WEEKEND. Long neglected, this period (or, more properly, periods) of Godard's career, which extends from the thorny films of the Dziga Vertov collective to his most recent, the glorious ÉLOGE DE L'AMOUR, has slowly displaced the canonical Godard (shown in the first season of the retrospective) as the subject of analysis and acclaim. Several volumes of criticism dedicated to Godard's post-sixties cinema have appeared or are forthcoming, and the recent "For Ever Godard" conference at the Tate Modern in London, which focused almost exclusively on his work after SAUVE QUI PEUT (LA VIE), amply demonstrated this resolute critical tilt toward "late Godard." The appraisal of this period, as significant to the history of cinema as the initial phase of Godard's career, has been complicated by its size and complexity – it spans more than three decades and incorporates many shifts in subject, formal approach, and tone – and by the rarity of material. Never easy to see, the Dziga Vertov films have all but disappeared from availability and must be secured from obscure sources, often in poor or unsubtitled prints; the video works, though signal achievements in that medium, have had limited circulation; and even the celebrated films of Godard's so-called spiritual or transcendental period have either gone undistributed or have disappeared after brief exhibition. It is a grave irony that the importance of this oeuvre is inverse to its attainability (and hence renown). As Richard Brody wrote in his recent Godard profile in *The New Yorker*: "The loss is tragic; it's as if American museums and galleries were to show nothing of Picasso after Cubism." Suffice it to say, then, that the second season of our Godard retrospective, which marshals material from dozens of sources in Europe and North America, offers the rarest of opportunities to see "a body of work that is truly rich and strange, and as ambitious, diverse, and inspiring as anything [Godard] produced in his supposed 1960s heyday" (Michael Temple and James S. Williams).

"The films that Godard has made . . . since 1979 are arguably deeper, more technically accomplished, and more daring than the early ones." – Richard Brody, *The New Yorker*

- LUC GODARD RETROSPECTIVE

"The bourgeoisie created a world in its own image," the narrator of BRITISH SOUNDS intones, "comrades, we must destroy that image." This baleful admonition arose from Godard's rigorous analysis of cinema as cultural product, of how the structures of language and consciousness are determined (and deformed) by consumer capitalism. Deconstruct or destroy the image, he naïvely believed, and ways of seeing would also be radically changed, forcing a transformation of the world. Ironically, the "bourgeois image" he was so intent on expunging included much that Godard loved – the novels, paintings, and music that were the wellspring for his art and life. He later told an interviewer that during this time, "I didn't read, I didn't go to movies, I didn't listen to music. In those years I wasn't alive." Though the Barthesian density of cultural allusion and textual play in such sixties films as PIERROT LE FOU and TWO OR THREE THINGS I KNOW ABOUT HER was replaced in the Dziga Vertov films by the structuralist philosophy of Althusser, Godard could not suppress his magpie impulse, nor his wit or

devotion to beauty. Just as the revolutionaries of LA CHINOISE always seem about to break into Demy formation – the "Mao! Mao!" pop song all but calls for Arthur Freed and colour-coded frocks – the chaste or hectoring tone of the Dziga Vertov essays keeps succumbing to puns and word play ("L.O.V.E." gets teased out of ALL ABOUT EVE in ONE PLUS ONE), to wry personal observation and visual abstraction. (The circular shuttle of streetcars in PRAVDA, for example, reminds us that no one shoots traffic more exquisitely than Godard.) Ever a dialectician, Godard managed, if uneasily, to be both ideologue and aesthete.

Echoing Barthes, Godard says at the end of TWO OR THREE THINGS I KNOW ABOUT HER (as the lights quite literally go out on a lawn full of consumer products) and in his crucial film/essay, LE GAI SAVOIR (with the lights out on a television studio) that "the problem is to get back to zero," to clear away the vast accumulation of "incorrect" signs



GODARD FOR EVER (II): A JEAN

and false consciousness that distorts language and makes it impossible to see (and feel) clearly. If in the sixties he had employed the disjuncture of sound and image as a Brechtian "alienating" device, Godard now wished to analyze and reveal the processes of production, to examine the relationships between politics and language, sound and image (and later, television or video and film) by producing works that questioned their own status as cultural products and their ability to tell the truth. This idealistic, doomed struggle to work outside of established distribution systems led to a series of withdrawals – from the industry, from Paris and then France, from city life and film culture – establishing the pattern of exile that became more marked over the next decade, as Godard became increasingly influenced by his collaborator and companion Anne-Marie Miéville.

Perhaps because of sexism and the routine image of Godard as autonomous genius, the impact of Miéville on his work has never been adequately addressed. Can one infer, for instance, from her own films, with their pristinely shot interiors, full of natural light and Cézanne-like compositions, and their lambent, precisely framed Swiss landscapes, that the celebrated visual style of Godard's late period is infused with her sensibility? Certainly after they first collaborated in 1970, and after she helped nurse him back to health after a motorcycle accident the following year, his work quickly lost the doctrinaire tone of the Dziga Vertov period, and became more searching, feminist, and acerbic, with a new emphasis on the quotidian, the domestic, intimate, and pastoral. He did not, however, jettison political analysis, but, following a path apparent in *TWO OR THREE THINGS*, concentrated on the effect of invisible social and economic forces on the everyday life, at work and at home, of his subjects.

Extricating Miéville's influence from Godard's work may be futile, even pointless; though their names may not be synonymous the way Straub and Huillet's are, their worlds have been closely bound for more than three decades. In 1973, intent upon controlling the entire production of their works, they moved to Grenoble, and then a few years later to the little Swiss town of Rolle, and set up a kind of home factory for their projects. Rather than "getting back to zero," Godard started over, and the title of *NUMÉRO DEUX*, the masterpiece of the subsequent period, refers in part to its being promoted as a remake of *BREATHLESS*. The two magisterial video series which Godard and Miéville produced for French television, teeming with ideas about technology, children, language, sexuality, and communication, and with formal innovations that transformed the possibilities of the medium, served as a reservoir for all of his later work. That one can easily trace a straight trajectory from the layering of texts and images of *ICI ET AILLEURS*, Godard's first collaboration with Miéville, to the astonishing experiments of his *HISTOIRE(S) DU CINÉMA* is ample evidence of her impact on his work.

"I want to see clearly," exclaims Aurore Clément as the mother in Miéville's *THE BOOK OF MARY*, the short film appended to Godard's controversial retelling of the Virgin Birth, *HAIL MARY*, "Why is everyone afraid of clarity?" Her plaint echoes Godard's post-*WEEKEND* work, particularly *LE GAI SAVOIR*, which was intent

upon this question – the need to see without deceiving, the desire to know "how to know." "Learning to See, Not to Read" says a flashing text in *ICI ET AILLEURS*, and in *STRUGGLES IN ITALY* Paola Taviani attempts to "see through" the bourgeois ideology that positions her as a consumer. If the Dziga Vertov period offered a dogmatic approach to finding "the joy of knowledge," Godard's subsequent work with Miéville suggested that we are so enmeshed in systems of signification which we cannot understand or control, only the pre-linguistic has any hope of authenticity. This dire message was delivered in works of great beauty and compassion (even exuberance), an irony that became more distinct as he proceeded into what is commonly known as his "transcendental" period.

The more despondent, even bleak, his vision became in the subsequent decades, the more sumptuous and ecstatic his films were in their awe of the world's beauty. Mixing spirituality and spite, melancholia with impish wit, his films after *SAUVE QUI PEUT (LA VIE)* turned from zero to infinity; late Godard is imbued with imagery of the sacred and invocations of the divine. The director's materialist concerns with language (making words fit actions), representation (finding "the right image"), and fetishism (sex as commodity, human relations as consumerism) remain or intensify, and many themes and motifs are repeated from his sixties work. Prostitution is as much a structuring metaphor in *SAUVE QUI PEUT (LA VIE)* as it is in *VIVRE SA VIE* or *TWO OR THREE THINGS*. Suicide and torture are as prominent in late Godard, and though there is little carnage in *SAUVE QUI PEUT* and *NOUVELLE VAGUE*, the car is still the weapon it has always been for him (e.g. *WEEKEND*, *PIERROT LE FOU*). *NOUVELLE VAGUE* repeats ideas, settings, and events from *CONTEMPT* – most significantly, the connection between polyglot and international capital – and many of Godard's late films draw on the earlier film's classic treatment of filmmaking (*GRANDEUR ET DECADENCE*, *FOR EVER MOZART*, etc.). "Let the images flow faster than the money does," Godard says in *KING LEAR*, which looks back to *TOUT VA BIEN* and, again, *CONTEMPT*. And woman is as much an enigma and destroyer in *PRÉNOM: CARMEN* as she is in *PIERROT LE FOU* or *BREATHLESS*. The disjuncture between early and late Godard has perhaps been overstated, then, but where the sixties films were marked by what James Monaco calls "the battle to rescue life from abstraction, to return to the comfort of the concrete," the post-1980 films have shown a preoccupation with drop-dead aestheticism and with the ineffable: finding a form for "the blank page" of memory and the process of artistic creation, for a sense of the sacred and a new veneration of nature. Now the time for action was past, as Godard's *petit soldat* once said, and the time for reflection had come.

"I feel like I'm landing, for the first time after twenty years in movies, in this beautiful country of narrative," Godard said when *SAUVE QUI PEUT (LA VIE)*, which he called "my second first film," was released in 1980. It was not a soft landing. As bitter as it is beautiful, the film is a nakedly autobiographical portrait of a world in which "we cannot seem to touch without bruising." *SAUVE QUI PEUT* announces a new or second *nouvelle vague*, in which the Swiss countryside, with its wildflowers, cows, crags, birds, bells, lakes and forests,

replaces Paris as the locus of Godard's meditations on the connections between capital, language, sex, and work. *Pace* Harry Lime, Switzerland has given civilization much more than the cuckoo clock; with its history of neutrality and isolationism, aura of alpine purity, and reputation as haven for world capital, the country initially seems a strange locale for the urban philosopher and *flâneur*. But Godard, who grew up there and has carried only a Swiss passport all his life, has increasingly emphasized his origins. His early films are full of foreign French accents – Russian, Danish, American – and in some of his later work, his own voice takes on an exaggerated Swiss lisp. Setting is the most obvious instance of Godard's "how Swiss is it?" *projet*; the Bosnian war scenes in *FOR EVER MOZART*, for example, were staged on land once owned by his Swiss grandparents. (That Godard has Proustian memories of his childhood there makes this even more perverse.) He has also produced several commercials for the Swiss fashion company Marithé and François Girbaud, and uses the music of Swiss composer Honegger in *LE DERNIER MOT*. (One wonders if he is familiar with the scarily immaculate black-and-white photos of Arnold Odermatt, a documenter of traffic accidents for the Swiss police, who seems to share Godard's eye for the spectacle of wreckage.)

Godard's most important Swiss antecedent, though, is Jean-Jacques Rousseau, the eighteenth-century philosopher whose *Émile* is the basis for Godard's watershed film *LE GAI SAVOIR*. A Swiss Protestant (like Godard) who converted to Catholicism (with which Godard is fascinated), Rousseau called himself "Citizen of Geneva." There are many parallels between his life and thought and Godard's; the authoritarian moralism of his condemnation of theatre as a corrupting force, for example, bears comparison with the puritanism of Godard's Dziga Vertov period, and their interest in knowledge and education is similar. Brilliant and combative, both men often estranged their supporters as well as the authorities they attacked. Rousseau's *Social Contract* was as reviled by the church as was Godard's *HAIL MARY*, both works considered products of the anti-Christ by the faithful. Rousseau and Godard both moved from Paris and ended up in a kind of Swiss exile, the former on the isolated island of St. Pierre, the latter in the village of Rolle where, he jokes, even Federal Express does not deliver. Solitude offers solace, and for both, nature is refuge from and requital for the horrors of humanity.

Rousseau's pantheism or nature worship, most fervent during his seclusion in St-Pierre, finds a profound echo in Godard's late work. But rather than the simple reveries of a "solitary walker," as Rousseau called his ruminations on nature, Godard's are mediated by technology and merge "some of the most sumptuous and awestruck images of nature ever put on film" (Brody) in a visual and aural montage of great complexity. (It is no accident that Godard and Miéville called their production company Sonimage – sound and picture.) The lovely Lumière-like street sequences in such early films as *UNE FEMME EST UNE FEMME* and *MASCULIN FÉMININ*, and Godard's cubist deployment of the detritus of pop culture had revealed his determination to "find greatness in the ordinary . . . to bear witness to the grandeur of the ordinary," which,

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as he turned from the urban to the pastoral, found expression in rapt, almost numinous compositions of traffic, clouds, jet contrails, trees, lakes, and meadows, and in dense aural collages of traffic (again), surf, screeching birds, telephones, overlapping dialogue, and music, most of it classical (for example, the snatches and snippets of Mahler, Dvorak, Chopin, and Bach in HAIL MARY, Lully in ARMIDE, Bizet and Beethoven in PRÉNOM: CARMEN, Mozart, Fauré, and Ravel in PASSION, and the layered Dolby orchestrations of voice, music, and nature sounds in KING LEAR and GERMANY NINE ZERO). The difficulty of dealing with the sheer aural profusion of Godard's late films has posed a formidable obstacle to criticism; a famous article on NOUVELLE VAGUE was written by a blind woman.

This extensive use of classical music reflects Godard's growing desire to situate his work in the great tradition of Western art. His late films lovingly recreate, rework, rearrange (and sometimes derange) key literary works and paintings: Shakespeare in KING LEAR and DETECTIVE; Dostoevsky in SOIGNE TA DROITE; Delacroix, El Greco, Goya, and Rembrandt in PASSION; Kafka, Goethe, and Pushkin in GERMANY NINE ZERO; the legend of Alcmena and Amphitryon in HÉLAS POUR MOI; and a veritable congress of Flaubert, Pushkin, Dostoevsky, Gershwin, Vermeer, Mozart, and Cézanne in JLG/JLG. Interspersed are references to beloved films (by Bresson and Rossellini especially) and allusions to his own work – "Ma voiture japonaise!" Hanna Schygulla cries in PASSION, echoing her consumerist sisters in LES CARABINIERS and WEEKEND. Godard's insistent emphasis on the continuity between masterworks of Western culture and his own films alienated some who once greeted his methods as an exemplary model for a politically conscious "counter" or "third" cinema. The very canon Godard so admires and which he abjured during the Dziga Vertov period is held in contempt by what was once Godard's natural constituency, who no doubt find his late excursions into the sublime reactionary.

Cultural memory, manifested in these citations to literature, painting, and art, is an obsession of Godard's late work, and for him is inextricable with political memory, just as artistic resistance is for him synonymous with political resistance. "Politics today is the voice of horror," he opines in HAIL MARY, and though Godard has always treated the history of the twentieth century as one of unmitigated terror and injustice – as Edgar Typhus's list of wars and atrocities in MADE IN USA suggests – he has assumed an almost vatic voice in his recent work, such as ORIGINS OF THE 21ST CENTURY, cataloguing the barbarities of the past and present as a prophesy of more horror to come. In particular, he has fixated upon the Holocaust and its representation, rebuking Spielberg and Boltanski for their usurpation of its trauma, and, in HISTOIRE(S) DU CINÉMA, combining imagery of the concentration camps with a clip of Elizabeth Taylor from A PLACE IN THE SUN (one of many images of hands and benediction in late Godard). The Holocaust was alluded to or discussed in many of Godard's sixties films: the tattooed numbers on the women in ALPHAVILLE; the brief discussion of the camps and German guilt in the café in MASCULIN FÉMININ; and, most markedly, the "Memory" sequence in UNE FEMME MARIÉE in which Roger Leenhardt

plays an investigator in the trial of Auschwitz perpetrators. (As a filmmaker, theorist, and mentor to André Bazin, Leenhardt represents for Godard an ideal of cultural memory.) But in his recent work, including ÉLOGE DE L'AMOUR, he returns again and again to the Holocaust as a rupture – of politics, art, consciousness, history.

Many ironies or paradoxes attend "late Godard," which, some critics have argued, falls into two distinct but related periods: the "transcendental" and the recent period of "solitude." (The theoretician Gilles Deleuze calls Godard's "an extraordinarily populated solitude.") As the director has withdrawn from the world, into a hermetic, solitary existence, topical politics – the Bosnian war, the reunification of Germany, the fate of culture in a globalized market – have become central to his work. A gleaner supreme, Godard has produced through his artisanal approach to filmmaking, particularly in the homemade HISTOIRE(S), work of such staggering complexity that an industry of exegesis has only begun to plumb its meanings. And, as has already been remarked, the pessimism of his post-SAUVE QUI PEUT (LA VIE) period – marked by motifs of blindness, incest, and suicide, the "civilization of the rump" which Belmondo cites in PIERROT LE FOU becoming a fixation on anal rape, constipation, and shit – is coincident with a ravishment of sound and image (*sonimage*) that is engulfing.

The bleak, mournful tone of Godard's late work is not new; neither is his sense of imminent demise. Creative exhaustion may be the subject of SOIGNE TA DROITE and DETECTIVE (which quotes from Shakespeare's final play and refers several times to "the poet who quit writing"), and the death of cinema the recurrent theme of THE ORIGINS OF THE 21ST CENTURY (in which Godard whispers from the ruins "adieu, adieu") and ÉLOGE DE L'AMOUR, but CONTEMPT was also about those things. Like his beloved Edgar Allan Poe, Godard has always been an elegist, lamenting that the past is past, only now his elegies have a new urgency, due in part to his own sense of mortality. The "zero" he once wanted to get back to now signifies an annulment of life; the credit sequence of SAUVE QUI PEUT superimposes a zero over the term LA VIE. His version of KING LEAR is structured around the word "nothing" (or "no thing"). PRÉNOM: CARMEN centres on artistic and sexual impotence (Godard plays a "washed up" director), NUMÉRO DEUX on impotence and constipation (the woman is literally "stopped up"), HAIL MARY on sexual frustration, SAUVE QUI PEUT on immobility, and Godard's own self portrait in JLG/JLG is set in December, as if to emphasize the *fin* of many things. Like Sokurov, he is drawn to the subject of death, but that imminence is not consoling. The word "fatal" is attached to beauty (in HISTOIRE[S]) and to Bolero (in MOZART), Goya's *Disasters of War* and Monet's portrait of his wife Camille on her death bed are quoted, as is the boy Edmund's walk to his suicide in Rossellini's GERMANY YEAR ZERO (again in HISTOIRE[S]). The catalogue of decease in Godard is vast.

Late Godard is full of whispering, stuttering, stammering, and silence: Isabelle Huppert's speech impediment in PASSION, the irregular responses of the children in FRANCE/TOUR/DÉTOUR/DEUX/ENFANTS,

the stretches of speechlessness in SIX FOIS DEUX, the actress caught on one word in FOR EVER MOZART, even the delay between the typing and the production of the words in HISTOIRE(S) DU CINÉMA. Godard, seemingly resigned to the incapability of language to express anything concrete and real, says in MOZART: "Knowledge of the possibility of representation consoles us for being enslaved to life. Knowledge of life consoles for the fact that representation is but shadow," which recalls Roger's assertion in TWO OR THREE THINGS I KNOW ABOUT HER, "Ce n'est pas le réel que nous pensons. C'est un fantôme du réel." (It is tempting to suggest that Godard displaced language to Miéville; her films bristle with aphorism and elaborate speech.)

This sense of futility, of being *stuck* and inarticulate, is again ironic, because Godard continues to be prolific, and, if ÉLOGE DE L'AMOUR is any indication, his mastery is undiminished. The profusion of HISTOIRE(S) DU CINÉMA alone refutes his own doubt; nothing will ever match its immensity. Godard recently quoted Picasso: "I will go on painting until painting refuses me and doesn't want me anymore." If the unthinkable ever happened and Godard's art refused him, we would be left as bereft and inconsolable as he has long appeared to be.

– JAMES QUANDT

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Video stills for SIX FOIS DEUX and FRANCE/TOUR/DETOUT/DEUX/ENFANTS courtesy of Electronic Arts Intermix, New York <www.eai.org>.

PASSPORT TO GODARD!

Available to Cinematheque Ontario members only; to receive reduced ticket prices purchase our "Passport to Godard." Eleven separate tickets for \$42.80 (including GST). For complete details and restrictions consult the Godard Passport Order Form or call (416) 968-FILM. Members may purchase passports only from Cinematheque Ontario's Advance Ticket Box Office located at 2 Carlton Street, Suite 1600, Toronto, until January 25, 2002.

Choose Three from A; Three from B; Three from C; Two from D:

Eleven tickets for \$40 (plus GST) for members.

A:

A FILM LIKE THE OTHERS
BRITISH SOUNDS/PRAVDA
VENT D'EST
STRUGGLES IN ITALY
ONE P.M./ONE PARALLEL MOVIE
VLADIMIR AND ROSA
ICI ET AILLEURS/COMMENT ÇA VA

B:

LE GAI SAVOIR
ONE PLUS ONE (SYMPATHY FOR THE DEVIL)
TOUT VA BIEN/LETTER TO JANE
DETECTIVE
KING LEAR
SOIGNE TA DROITE
HÉLAS POUR MOI
FOR EVER MOZART

C:

NUMÉRO DEUX
SAUVE QUI PEUT (LA VIE)
PASSION
PRÉNOM: CARMEN
HAIL MARY
NOUVELLE VAGUE

D:

GRANDEUR ET DÉCADENCE
SCÉNARIO DU FILM PASSION/
SOFT AND HARD/MEETING WA
2 X 50 YEARS OF FRENCH CINEMA/
ORIGINS OF THE 21ST CENTURY/
THE OLD PLACE
GERMANY NINE ZERO/JLG/JLG



LE GAI SAVOIR

IMPORTED 35MM PRINT!

LE GAI SAVOIR (THE JOY OF KNOWLEDGE)

Director: Jean-Luc Godard
 France/Germany 1969 91 minutes
 Cast: Jean-Pierre Léaud, Juliet Berto

All but impossible to see, this is one of Godard's most important films: "If Godard has filmed a 'summa,' then this is it; the title of the film expresses the essential spirit of Godard's work as well as any phrase I can think of" (James Monaco). LE GAI SAVOIR was made in the wake of the events of May '68, and is a poetic essay on the problems of education. (French TV commissioned Godard to adapt Rousseau's *Émile*, and this was the result.) Jean-Pierre Léaud, Truffaut's alter ego and star of Godard's MASCULIN-FÉMININ, plays Émile Rousseau, and Juliet Berto (of WEEKEND and LA CHINOISE) plays Patricia Lumumba. Eager to know "how to know," they meet in a darkened television studio for seven nights to analyze the relationships between politics and language, television and cinema, sound and image. Their discourse, influenced by such philosophers as Walter Benjamin and Guy Debord, is funny, incisive, provocative, engrossing – and as reflective of our time as of its own. "A key film in Godard's career" (Ronald Bergan).

Saturday, January 19 6:30 p.m.

A FILM LIKE THE OTHERS

(UN FILM COMME LES AUTRES)

Director: Jean-Luc Godard
 France 1968 100 minutes

There is perhaps no title in film history more ironic than this; it is so *unlike* any other film that it is difficult to describe. Certainly no Godard work prompted such a firestorm of reaction, not even HAIL MARY. Whether one calls it legendary or infamous, the film prompted a near riot at its late December screening in New York in 1969. Less than ten percent of the audience managed to stick it out, and those who left were voluble about their sense of being assaulted by a film with two simultaneous soundtracks (one in French, the other in English). Even with ample preparation, the audience at the recent screening at the National Film Theatre, London was tumultuous. There is much ambiguity, contradiction, and apocrypha surrounding the history and analysis of the film, discussed with great detail and clarity in an online paper at <www.elshaw.tripod.com>. Now we can finally consider the actual "evidence" in this very rare screening of Godard's newsreel about the political events of 1968 and the future of the revolution in France.

preceded by

CINÉ-TRACTS

Directors: Jean-Luc Godard, Alain Resnais, and others
 France 1968 approximately 20 minutes (5 x 2-4 minutes)

An epochal attempt at democratic filmmaking and distribution, in which a number of French filmmakers shot short political "tracts" on 100 feet of 16mm silent black-and-white film, acting as producer, director, editor, cameraman. Distributed to classrooms, labour groups and other forums, these anonymous ciné-tracts were designed to spur political debate in the wake of the events of May '68. Godard's contributions are montages of still photographs with text, focusing on the class struggle and the divide between pro- and anti-Gaullist forces.

Tuesday, January 22 6:30 p.m.



ONE PLUS ONE

IMPORTED 35MM PRINT!

ONE PLUS ONE (SYMPATHY FOR THE DEVIL)

Director: Jean-Luc Godard • France 1968 99 minutes • Cast: The Rolling Stones, Anne Wiazemsky

"A movie experience of major importance . . . beautifully and carefully composed, a kind of testament to Godard's very original, creative impulse" (Vincent Canby, *The New York Times*). Godard's first film in English devoted almost half its running time (five of its ten sections) to a recording session with The Rolling Stones; their takes and retakes of "Sympathy for the Devil" are intercut with a porn shop owner declaiming from *Mein Kampf*, Black Panthers in an auto junkyard reading excerpts from Eldridge Cleaver, and Anne Wiazemsky as Eve Democracy spraying polemical graffiti around London and giving one-word answers to a volley of political questions. Godard declared creation and destruction to be the twin themes of this revolutionary film about revolution. Funny, infuriating, Stones-cold brilliant, ONE PLUS ONE was publicized at its time of release as "Jean-Luc Godard on sex, black power, acid, murder, pornography, rape, fascism, revolution, brutality."

Wednesday, January 23 8:45 p.m.

PRAVDA

Directors: Jean-Luc Godard, Jean-Henri Roger, Paul Burron
 France 1969 76 minutes

A contentious, commanding work, shot clandestinely in communist Czechoslovakia, PRAVDA is structured in two parts: a travelogue of Prague, "like Delacroix in Algiers or Chris Marker in the strike-torn factories of Rhodioceta"; and an analysis of those surreptitious images, which include footage from the Czech national news filmed from a hotel room television, and sequences showing the Russian military presence. (A famous, much analyzed sequence features a long take of a man working on a lathe at a Skoda factory.) Full of typically wry Godardian observations – billboards for American corporations along the highway, Hertz and Avis monopolies on car rentals, TV announcers wearing cashmere sweaters – PRAVDA employs beautiful shots of Prague streetcars to suggest the shuttle between socialism and capitalism, past and present, practise and theory, politics and aesthetics. Some critics have discerned contempt or condescension in the filmmakers' belief that there is a way to "think correctly," and that the Czech peasants, students, soldiers, and workers who are ostensibly the "heroes" of the film are therefore naive or misguided in their ideology. But PRAVDA's critique of the documentary form is powerful and important, a signpost to current debates about the (im)possibility of capturing "truth" (*pravda*) in filmmaking.

preceded by

BRITISH SOUNDS (SEE YOU AT MAO)

Directors: Jean-Luc Godard, Jean-Henri Roger
 France 1969 52 minutes

"One of Godard's most successful political films" (Wheeler Winston Dixon). Produced for and then banned by London Weekend Television, Godard's documentary about "the unspoken body of woman" (Colin MacCabe) and the connections between capitalism and sexuality is a pivotal work of his Maoist period. A ten-minute tracking shot of a car assembly is followed by a controversial sequence in which a nude woman roams about her flat, talks on the telephone, and has her pudendum scrutinized by the camera in close up as a voice-off reads a feminist text. This unnerving long take anticipates the issues of control, voyeurism, and degradation in such later works as NUMÉRO DEUX, ARMIDE, and SAUVE QUI PEUT (LA VIE). Subsequent sequences, with a cavalcade of pop and political icons (Mao, Nixon, The Beatles), use more "British sounds" (voices, noise, music) to examine the interconnections between the media, the workplace, rock music, and political change. "Of all of Godard's early political films, BRITISH SOUNDS is one of the most compact and precisely structured" (Dixon).

Friday, January 25 8:45 p.m.

GODARD

VENT D'EST



VENT D'EST (WIND FROM THE EAST)

Directors: Jean-Luc Godard, Jean-Pierre Gorin, Gérard Martin

Italy/France 1970 90 minutes
Cast: Gian Maria Volonté, Anne Wiazemsky

"A pioneering film, an avant-garde film, an extremely important film" (Peter Wollen), Godard's "Marxist western" includes cameos by Vanessa Redgrave, Glauber Rocha, and Warhol impersonator Allen Midgette. Another of Godard's films about the making of a film, VENT D'EST attempts to create a new kind of cinema by critiquing all previous modes of filmmaking, including Godard's own. (He is especially contemptuous of *cinéma-vérité*.) VENT begins as a revolutionary western about the workings of colonialism made by Third World filmmakers, and then turns into an auto-critique, analyzing its own first section, before proceeding to a "dream" of the colonized rising up to eliminate the oppressors. Many of the same critics who rejected the film's defence of violence – Godard champion Vincent Canby called the political rationale "pure junk" – also celebrated the incorrigibly Godardian wit and formal beauty with which the message is delivered. "There is a rhythm and a logic to the film itself that has nothing to do with truth and that recalls the rhythm and logic of such great, conventional films as VIVRE SA VIE, LA CHINOISE, and TWO OR THREE THINGS I KNOW ABOUT HER" (Canby).

Saturday, January 26 6:30 p.m.

STRUGGLES IN ITALY

(LOTTE IN ITALIA; LUTTES EN ITALIE)

Directors: Jean-Luc Godard, Jean-Pierre Gorin
France/Italy 1969 76 minutes
Cast: Anne Wiazemsky, Paola Taviani

"The most interesting of the Dziga Vertov films" (Colin McCabe), and the one that Godard was happiest with, STRUGGLES IN ITALY was commissioned by RAI Television which, like the London television network that commissioned BRITISH SOUNDS, refused to show it. (STRUGGLES has never been released in an English version; Godard and Gorin had no funds to prepare an English track. We present it with its first English translation in electronic subtitles.) The film focuses on a young woman, Paola Taviani (her real name, whose filmic reference is accidental, is nicely Godardian), who considers herself a Marxist revolutionary, but who is shown to be a product of bourgeois ideology in many aspects of her life. Paola tries on a sweater, and Godard shows the processes, the "relations of production" that have gone into making that sweater. (Godard seems ever prescient, as this is now a common strategy of anti-globalization movements.) The notion of "struggle" – between sound and image and between forms of political thought – is thoroughly investigated in the examination of this woman's belief systems and her attempt at self-transformation.

Tuesday, January 29 8:45 p.m.

ONE P.M. (ONE PARALLEL MOVIE)

Directors: Jean-Luc Godard, David Pennebaker, Richard Leacock
USA 1969 90 minutes • With: Rip Torn, Jefferson Airplane

A rare and fascinating document of a clash of visions and methods: Godard's with that of New American documentarist David Pennebaker. Their mutual admiration led to a plan to make a film called ONE A.M. (ONE AMERICAN MOVIE) about the possibility of revolution in the United States, which Godard was convinced would ignite in California. A series of interviews, with Eldridge Cleaver, Tom Hayden, Jefferson Airplane, a Wall Street executive, and a little girl from Harlem were intercut with commentaries by Rip Torn. (Cleaver reportedly used the one thousand dollars paid for his interview to escape the country.) Shot by Pennebaker and Richard Leacock, the project was eventually abandoned by Godard when he became disillusioned with its politics, and the two American directors refashioned it, employing footage of Godard, and renamed it ONE P.M. which suggests not only ONE PARALLEL MOVIE but also ONE PERFECT MOVIE (and, as Godard referred to it thereafter, ONE PENNEBAKER MOVIE). Radically different from Godard's original plan, the new work critiques his political naïveté, and reveals a vast disparity between his concept of documentary filmmaking and that of his American admirers.

Wednesday, January 30 8:45 p.m.

VLADIMIR AND ROSA (VLADIMIR ET ROSA)

Directors: Jean-Luc Godard, Jean-Pierre Gorin • France/Germany/USA 1971 106 minutes • Cast: Jean-Luc Godard, Jean-Pierre Gorin

Initially titled SEX AND REVOLUTION, the thorny, even aggravating VLADIMIR AND ROSA stars its two directors – Godard as Vladimir Lenin and Gorin as Karl Rosa (Luxemburg) – plus Anne Wiazemsky and Juliet Berto from LA CHINOISE in a work about the Chicago Eight conspiracy trial and the Black Panthers. (The judge is here called Himmler.) Parody and polemics combine as a song about "Weathermen and Weathergirl" accompanies shots of Chinese people holding Mao's red book aloft, Godard opens his fly and takes out a billy club, and Godard and Gorin give a literally "running" commentary on revolutionary art at a tennis court where the players are nattily attired bourgeoisie (one of many tennis references in Godard's cinema). "One of the most groping of the Dziga Vertovs" (John Francis Kreidl).

Thursday, January 31 8:45 p.m.

TOUT VA BIEN

Directors: Jean-Luc Godard, Jean-Pierre Gorin • France 1972 95 minutes • Cast: Jane Fonda, Yves Montand

A return to Godard's New Wave origins and in many ways an update on CONTEMPT, this scalding, funny portrait of a strike at a sausage factory combines Brecht and Jerry Lewis in its brilliant rapprochement with "narrative cinema" and its use of stars. Jane Fonda plays She, an American journalist, whose political views and her affair with He (Yves Montand), a television director making his living from commercials, are both radically altered by the strike. A film about the making of a film, the breakdown of a relationship, and the political aftermath of May '68 in France, TOUT VA BIEN is one of Godard's richest films and a high point in Brechtian cinema. The brilliant *mise en scène* features a massive cutaway set of the factory (to "reveal" its inner workings) and a long tracking shot through a supermarket to rival the traffic jam sequence in WEEKEND. "Moving and witty . . . a film of true political importance" (Vincent Canby, *The New York Times*). "In the history of political cinema, TOUT VA BIEN ought stand an equal footing with Eisenstein's BATTLESHIP POTEMKIN" (Robert Lort).

followed by

LETTER TO JANE (LETTRE À JANE)

Directors: Jean-Luc Godard, Jean-Pierre Gorin • France 1972 52 minutes

A companion piece to TOUT VA BIEN, LETTER TO JANE earned instant notoriety for its harsh scrutiny of a photograph of Jane Fonda visiting Hanoi. For almost an hour, Godard and Jean-Pierre Gorin analyze the photograph, collaging it with images of Fonda in KLUTE and shots from such Hollywood classics as THE MAGNIFICENT AMBERSONS and THE GRAPES OF WRATH. Variouslly hailed as brilliant, rigorous filmmaking, and condemned as vicious, sexist, condescending, and even "offensively inhuman," LETTER TO JANE is all but impossible to see these days, its rarity increasing its importance.

Friday, February 1 8:15 p.m. (note early start time)



FREE SCREENINGS!

SIX FOIS DEUX: SUR ET SOUS LA COMMUNICATION

(SIX TIMES TWO: OVER AND
UNDER COMMUNICATION)

Directors: Jean-Luc Godard, Anne-Marie Miéville
France 1976 600 minutes (12 x 50 minutes)

"Visually astounding and intellectually fertile, it is as though one is seeing television for the first time" (Colin McCabe). Truly revolutionary and monumental, this series of six one-hundred-minute programmes was actually shown on French television on six consecutive Sundays in 1976 with the warning: "This programme does not have the usual features of our programmes." Each

section is divided into two fifty-minute parts; the first is a visual essay on some aspect of contemporary life (the nature of work, representation, journalism), the second an interview that makes personal the theoretical issues raised in the first section. The voices and bodies of everyday people are heard and seen, the silence and awkwardness of conversations are left intact, and the very process of "communication" is revealed (from both "sur"/above and "sous"/underneath), as the production and consumption of images and sounds are inspected and parsed. As theorist Gilles Deleuze said in an important essay on this series, it places one as "a foreigner in one's own language."

Parts 1 & 2: Sunday, February 10 3:30 p.m.

Parts 3 & 4: Saturday, March 9 2:00 p.m.

Parts 5 & 6: Sunday, March 10 2:00 p.m.

Please note that admission to these screenings is free, and that they are held in the Education Theatre, Art Gallery of Ontario.

COMMENT ÇA VA?

Directors: Jean-Luc Godard, Anne-Marie Miéville
France 1978 78 minutes
Cast: Anne-Marie Miéville, M. Marot

The jaunty, casual tone of the title belies the film's weighty nature; its analysis of images in films and newspapers anticipates current concerns about media manipulation and truth. An analysis of a photograph, though not in the vitriolic vein of *LETTER TO JANE*, the film features Anne-Marie Miéville as Odette (her name a sign that Godard could not let go of his bibliophilic jokes, even in high didactic mode), a typist who works for a Communist magazine. She and the editor inspect an image of a young Portuguese man at the head of a group of demonstrators confronting armed soldiers, and compare it to an image of French workers. The editor argues that the "gathering of information" is a corrupt process, at worst "a cancer." Their discussion is intercut with scenes of the editor's son and his compliant wife carrying on their lives, apparently oblivious to the issues that affect them. Made between *NUMÉRO DEUX* and *SAUVE QUI PEUT (LA VIE)*, this complex disquisition is an important transitional work for Godard. "Ordure de journaliste! Ordure du journaliste!" (Godard).

preceded by

ICI ET AILLEURS (HERE AND ELSEWHERE)

Directors: Jean-Luc Godard, Anne-Marie Miéville
France 1974 55 minutes

"A rare form of lucidity and purity" (Jonathan Rosenbaum) and "a summit" (Gilles Deleuze), *ICI ET AILLEURS* is a vastly important though little seen work. It was a watershed for Godard: his first collaboration with Anne-Marie Miéville, his first major experiment with video, and one of his most political and rigorous interrogations of "the image." (It was frequently invoked at the "For Ever Godard" conference in London as the turning point in Godard's career, and clearly prepares for such recent work as *HISTOIRE(S) DU CINÉMA* and *ORIGINS OF THE 21ST CENTURY*.) The film takes footage from a polemical documentary, called *JUSQU'À LA VICTOIRE (UNTIL VICTORY)*, commissioned by the Palestinians and shot by the Dziga Vertov group in 1970, and juxtaposes it with images of a French family watching television. (The "ici" or "here" of the title is France and its consumerist society, the "ailleurs" or "elsewhere" is the Middle East.) The Palestinian militants whom Godard had filmed four years before were subsequently killed in the September massacres, which forced him to reconsider the tone and purpose of his images. (The unnerving, flashing titles tell us that "all the actors died.") A stunning and disturbing work, *ICI ET AILLEURS* is structured around many dichotomies and juxtapositions – image and sound, the French Revolution and the Arab Revolution, Hitler and Golda Meir, Moshe Dayan and a Palestinian warrior, Kissinger and a porn shot of a woman's ass – and makes provocative, distressing analogies between the Holocaust and the Palestinian uprising. The film's summation – a rich and brilliant flurry of ideas – attempts to draw these "either/or" conditions into the dialectic of the "et" or "and" of the title, striving to see images, and the world, whole.

Saturday, February 2 8:45 p.m.



FRANCE/TOUR/DÉTOUR/DEUX/ENFANTS

Directors: Jean-Luc Godard, Anne-Marie Miéville
France 1977-78 312 minutes (12 x 26 minutes)

"Probably as great as anything Godard has ever done" (Colin MacCabe), this now legendary work has not been shown in Toronto in over a decade. A series of twelve half-hour television programmes, it summons up a funny, frightening image of contemporary France through interviews with two children (the "deux enfants" of the title), Camille and Arnaud, who are asked existential questions (and others, such as why the cleaning woman gets paid but mother does not, or if the day ends or night falls. The questioner is Robert Linard, who is actually Godard with a markedly Swiss accent.) Parables and politics, metaphysics and metaphors, science fiction and anthropology, the opinion of specialists and the words of innocents all combine in frank, funny attempts to assume the viewpoint of children to see how the everyday world operates on given truths and proffered reality. If Roland Barthes replaced Art Linklater on "Kids Says the Darndest Things," you might get something like this great work. "One of the two best films of the year. . . . These wildly inappropriate discussions concern light, atomic war, metaphysics, sex, and death. . . . A typically bizarre and hilarious meditation on childhood as an institution" (J. Hoberman, *The Village Voice*).

Sunday, February 3 1:00 p.m.

Please note: Due to the extraordinary cost of presenting this video, special ticket prices are in effect: \$7 (including GST) for seniors and members; \$10 for non-members.

NEW 35MM PRINT!

SAUVE QUI PEUT (LA VIE) (EVERY MAN FOR HIMSELF)

Director: Jean-Luc Godard • France 1980 87 minutes • Cast: Isabelle Huppert, Nathalie Baye

Magnificent (and mandatory!): a brand new 35mm print of a pantheon work which Godard considered his "second first film." *SAUVE QUI PEUT (LA VIE)* marked Godard's re-emergence into the world of narrative and beauty after the political films of the Dziga Vertov period, and after a serious motorcycle accident (which figures centrally in the film). Setting the tone for his subsequent work with its blend of Swiss pastoralism, blunt sexuality, and severe vision of human relations, *SAUVE QUI PEUT* charts the intertwined lives of three characters: Paul Godard (Jacques Dutronc), a filmmaker whose marriage is on the rocks; his ex-wife Denise Rimbaud (Nathalie Baye), who wants to escape to the country; and Isabelle Rivière, a prostitute who sells her body to lead a free life (an echo of Anna Karina in *VIVRE SA VIE*). Jaggedly witty and woundingly beautiful, *SAUVE QUI PEUT* suggests that capitalism has so distorted modern life that "we cannot seem to touch without bruising." "No Godard film since *PIERROT LE FOU* has excited me as much as *SAUVE QUI PEUT (LA VIE)*" (Andrew Sarris). "A stunning, original work . . . breathtakingly beautiful and often very funny . . . I trust it will outlive us all" (Vincent Canby, *The New York Times*).

followed by

SCÉNARIO VIDÉO DE SAUVE QUI PEUT (LA VIE)

Director: Jean-Luc Godard
France 1979 20 minutes

A video essay anticipating Godard's "second first film," *SAUVE QUI PEUT (LA VIE)*.

Tuesday, February 5 6:30 p.m.



SAUVE QUI PEUT (LA VIE)

NEW 35MM PRINT!

NUMÉRO DEUX Director: Jean-Luc Godard • France 1975 88 minutes • Cast: Sandrine Battistella, Pierre Oudry

A brand new 35mm print made especially for this retrospective of "one of the most ambitious and innovative films in [Godard's] career" (Jonathan Rosenbaum, *Chicago Reader*). *NUMÉRO DEUX* is "the key to late Godard" (J. Hoberman, *The Village Voice*) and is compulsory viewing on any level. "Is it pornography or is it politics?" a voice asks of this film in its prologue. *NUMÉRO DEUX*, whose very title is a scatological double entendre, examines how consumer capitalism deforms family life. (As such, it is probably more relevant now than at the time of its release.) Mixing film and video in an astonishing series of layered and split-screen images, the film offers a portrait of a young working-class couple whose high-rise apartment is the locus for invisible economic forces that affect their sex lives, the workings of their bodies, and their relationship with their children. "A masterpiece . . . among the most visually compelling films Godard has ever made. . . . Compared to it, virtually every other movie in town is just a cavity on the screen" (Hoberman). "[Godard's] own secret self is never closer to the surface than in *NUMÉRO DEUX*" (David Sterritt). Note: We strongly warn audiences that this film contains material that some might find offensive.

Monday, February 4 6:30 p.m.

NUMÉRO DEUX

PASSION



RARE ARCHIVAL PRINT!

PASSION

Director: Jean-Luc Godard
Switzerland/France 1982 88 minutes
Cast: Isabelle Huppert, Hanna Schygulla

Godard authority Colin McCabe named *PASSION* "Godard's masterpiece of the 80s," and it's hard to disagree. (Long unavailable, the film screens tonight in a very rare print.) Huppert is a stuttering factory worker; Michel Piccoli her suave, abusive boss; Schygulla a temperamental hotel manager; and Jerzy Radziwilowicz (Wajda's "man of iron") a Polish film director who produces sumptuous *tableaux vivants* of Rembrandt, Goya, and Delacroix while worrying about the political situation back home. A bracing update of Godard's *CONTEMPT*, a wry and anguished meditation on the process of filmmaking and its place in the tradition of Western civilization, *PASSION* is "about as close to the ecstatic as Godard can get. . . . If you can't imagine a film at once brutally slapstick and austere visionary, go see *PASSION*. And, if you can imagine such a film, see *PASSION* again" (J. Hoberman, *The Village Voice*).

preceded by

LETTER TO FREDDY BUACHE

(LÉTRE À FREDDY BUACHE)

Director: Jean-Luc Godard
France 1982 11 minutes

"If you know how to film mountains, water, grass, you will know how to film people," Godard suggests in this epistle about the connection between landscape and cinema. Incorporating scenes of the verdant Swiss landscape around Lausanne, stop motion sequences of people walking in the street, quotes from Ravel and Baudelaire, and a dedication to Flaherty and Lubitsch, *LETTER TO FREDDY BUACHE* is an urgent missive about the imminent death of cinema.

Wednesday, February 6 8:45 p.m.

PRÉNOM: CARMEN (FIRST NAME: CARMEN)

Director: Jean-Luc Godard
France 1984 95 minutes
Cast: Maruschka Detmers, Jacques Bonaffé

Sexual desire and desperation are the propelling forces in Godard's gorgeous, erotically explicit reworking of Bizet's *Carmen*, which won the top prize at the Venice Film Festival. Godard retained the themes of the opera – sex, death, passion, jealousy, the fear of women – but jettisoned almost everything else (as he always does with source material). His *Carmen X* (voluptuous Maruschka Detmers in a role designed for Isabelle Adjani) visits her institutionalized uncle Jean (Godard), a washed-up film director whose muttered aphorisms include "kids today are scum." *Carmen* convinces the addled uncle that she and her lover will use his apartment to shoot a documentary, but intends to use it in a plot to kidnap a tycoon. (Echoes of *BANDE À PART*.) Jacques Bonaffé is the hapless policeman who pursues *Carmen* and, faced with her self-possessed beauty, flails ineffectually at his flaccid penis – one of many images of impotence in late Godard. "In *FIRST NAME: CARMEN*, Godard has captured the spirit of erotic feverishness as few have in the mystery of movies. . . . A violent lunge at the carnal mysteries" (David Denby).

Thursday, February 7 8:30 p.m. (note early start time)

HAIL MARY (JE VOUS SALUE MARIE)

Director: Jean-Luc Godard • France 1984 86 minutes • Cast: Myriem Roussel, Thierry Rode

Unscreened in Toronto in many years, the most controversial work of Godard's career was the target of bans, bombings, pray-ins, Papal denunciations, and blizzards of outraged letters to the editor around the world. Ironically, Godard's retelling of the Virgin Birth is the purest expression of the "transcendental" preoccupations of his late work. (David Denby called it "one of the most radiant and tenderly religious movies ever made.") Though Godard's version of the sacred mystery is fixated on Mary's naked body, and seems blasphemously offhand and amusing – Mary dribbles basketball when not working at a gas station, and Joseph makes his living as a cab driver – its surging deification of nature and woman's body suggests an intense search for the divine in everyday life. "Of those people claiming to understand women better than Godard does, few have come close to seeing them with this kind of jolting force" (Denby).

preceded by

THE BOOK OF MARY (LE LIVRE DE MARIE)

Director: Anne-Marie Miéville • France 1984 20 minutes • Cast: Bruno Cremer, Aurore Clément

From Godard's long-time partner Anne-Marie Miéville, a lovely, upsetting study of a young girl "training for loneliness" as she suffers through the breakup of her parents' marriage. The pristine Swiss lakeside locales and Cézanne-like still lifes suggest the world of *NOUVELLE VAGUE*, and the emphasis on clarity of vision indicates the abiding theme of Godard's work.

followed by

PETITES NOTES À PROPOS DU FILM JE VOUS SALUE MARIE

Director: Jean-Luc Godard • France 1983 25 minutes

As the title suggests, notes on the inception and making of *HAIL MARY*.

Friday, February 8 8:45 p.m.

IMPORTED 35MM PRINT!

DETECTIVE (DÉTECTIVE)

Director: Jean-Luc Godard • France 1985 98 minutes • Cast: Nathalie Baye, Johnny Hallyday

Gloriously funny and very moving, *DETECTIVE* "is pure Godard. . . . Godard's best film since *EVERY MAN FOR HIMSELF*" (Vincent Canby, *The New York Times*). Godard crosses *GRAND HOTEL* with film noir, and assembles a superb ensemble of top French actors to play four families whose paths cross in a luxury hotel: Nathalie Baye is the unhappy wife of an airline pilot (Claude Brasseur); Johnny Hallyday is Jim Fox Warner, the seedy pool shark she has fallen in love with; a crazed Jean-Pierre Léaud is a hotel detective determined to solve the murder of a crime chieftain; and craggy Alain Cuny is a Mafia godfather who totes around a little girl. (Emmanuelle Seigner plays "Princess of the Bahamas" and Julie Delpy is the "Wise Young Girl.") The jokes revolve around money, the mob, and boxing – pugilist Tiger Jones keeps turning up – but the film has a mysterious nocturnal beauty that transforms it into an elegy for love lost and culture curtailed. Dedicated to John Cassavetes, *DETECTIVE* "has the lightness and zip of [Godard's] sixties features" (Dave Kehr, *Chicago Reader*).

Saturday, February 9 6:30 p.m.



DETECTIVE

GRANDEUR ET DÉCADENCE D'UN PETIT COMMERCE DE CINÉMA

(THE RISE AND FALL OF A SMALL FILM COMPANY)

Director: Jean-Luc Godard • France 1986 91 minutes • Cast: Jean-Pierre Léaud, Jean-Pierre Mocky

There are few funnier Godard films than this satire about the perils of commercial filmmaking, whose mock-heroic title captures some of its spirit of travesty. New Wave icon Jean-Pierre Léaud plays a director determined to revive his fading career. With his equally distraught and high-strung producer, Léaud auditions actors on an assembly line, hustles Germans for co-production money, and discusses film history with none other than Jean-Luc Godard. (*Variety* says his cameo appearance, in which he takes a swipe at Roman Polanski, is the high point of the film.) Treating the cinema-as-dream-factory metaphor with amusing literalness, *GRANDEUR ET DÉCADENCE* looks back to *CONTEMPT* in its bitterly funny portrait of filmmaking. The mood of desperation is certified by the Janis Joplin songs on the soundtrack, and the sense of the "end of things" in this virtuosic comedy reminded *Cahiers du cinéma* critic Alain Bergala of Tarkovsky's *THE SACRIFICE*.

Saturday, February 9 8:45 p.m.

PRÉNOM: CARMEN



HAIL MARY





SCÉNARIO DU FILM *PASSION*

Director: Jean-Luc Godard • France/Switzerland 1982 54 minutes

Godard authorities such as Peter Harcourt consider this video as one of the director's central works. An intimate, revealing inquiry into the genesis and production of *PASSION*, it explores the process by which Godard fills in the blank space (the blank page of the script, the blank screen before the images are made and projected, the blank of memory lapse). Mozart's *Requiem*, the paintings of Titian and Goya, and Godard's poetic ruminations turn this film about a film into a haunting refrain of lost civilization. "The Passion According to Jean-Luc" (Stéphanie Moïsson), *SCÉNARIO DU FILM PASSION* assigns liturgical meaning to the cinema, and is prime evidence for analysts who consider Godard's late period spiritual, transcendental, or even Christian.

followed by

SOFT AND HARD (SOFT TALK ON A HARD SUBJECT BETWEEN TWO FRIENDS)

Directors: Jean-Luc Godard, Anne-Marie Miéville • France 1985 56 minutes

Godard authorities Michael Temple and James S. Williams find in this rarely seen work "a whole new spirit of conference and exchange . . . the first sequences that actually look and sound like *HISTOIRE(S) DU CINÉMA*." Jean-Luc and Anne-Marie at home: soft and hard, male and female, solitude and togetherness, sound and image, indoors and out, domesticity and commerce, work and leisure, the factory and the apartment, documentary and fiction (images from *REAR WINDOW* and *GONE WITH THE WIND*) overlapping, coinciding, separating. In this fascinating, private portrait of the daily routine of the two filmmakers and companions, she irons, he sleeps then plays mock tennis, they take a walk, and together ponder the question: "This project to grow, to become subjects. Where has it gone?" And give a soft answer: "It is hard to say. It is hard to say." A kind of parody of French cinema's obsession with *le couple* and a candid self-portrait that extends some of the issues raised in *NUMÉRO DEUX*, *SOFT AND HARD* is requisite for understanding the project of Godard and Miéville over the past two decades.

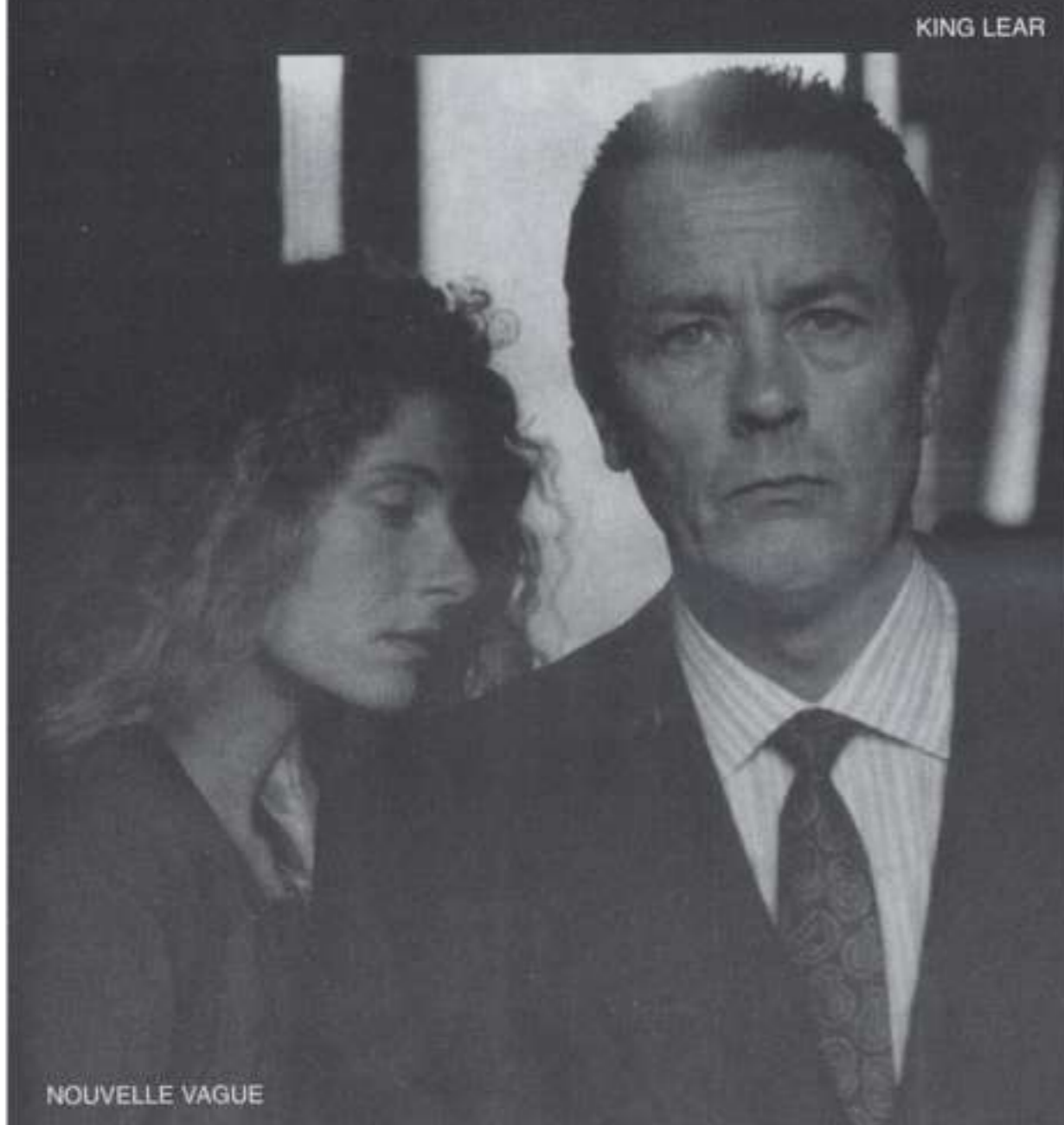
followed by

MEETING WA

Director: Jean-Luc Godard • France 1986 26 minutes • With: Woody Allen, Jean-Luc Godard

Godard meets Woody Allen and the result is flinch-making derision, the encounter of a philosopher and a fool.

Tuesday, February 12 6:30 p.m.



KING LEAR

KING LEAR

Director: Jean-Luc Godard • Switzerland/USA 1987 90 minutes • Cast: Burgess Meredith, Molly Ringwald

Never released in Canada, *KING LEAR* is now considered essential, though its initial critical reception was perplexed or hostile. (As Jonathan Rosenbaum has written: "It may drive you nuts, but it's probably the most inventive and original Godard film since *PASSION*.") More Cocteau and Beckett than Shakespeare, the film stars opera director (and then *enfant terrible*) Peter Sellers as William Shakespeare Jr. the Fifth, a scriptwriter assigned to develop "an approach to 'King Lear' after Chernobyl and without nudity." Burgess Meredith is a befuddled, very American "Learo" on holiday in a Swiss resort, Molly Ringwald is splendid as his daughter Cordelia, and Godard himself appears in techno-dreadlocks as Professor Pluggy (or The Fool), muttering acid observations about movies and money out of the side of his mouth. The supporting cast includes Norman Mailer, who worked on the script, Woody Allen, and Leos Carax, who plays Edgar. "Godard's 'rediscovery' of Shakespeare is a grand statement about the power of moviemaking" (Richard Brody, *The New Yorker*).

preceded by

ARMIDE

Director: Jean-Luc Godard • Britain 1987 10 minutes • Cast: Marian Peterson, Valeria Allain

In the best sequence from the anthology film *ARIA*, in which ten directors turned ten opera arias into ten small movies, Godard sets Lully's *Armide* in a body-building gym overlooking the Seine in Paris. The baroque music is matched by the fragmented, ornate imagery of women's bodies pumping and perspiring. "Since *PASSION*, Godard's been appropriating the history of the nude in Western art as a way of justifying his own voyeurism. In this throwaway, he easily beats the Helmut Newtons at their own game" (Amy Taubin, *The Village Voice*).

Tuesday, February 12 8:45 p.m.



GERMANY NINE ZERO

SOIGNE TA DROITE (KEEP UP YOUR RIGHT)

Director: Jean-Luc Godard • France 1987 82 minutes • Cast: Jean-Luc Godard, Jane Birkin

Released in North America only this year, and unavailable in Canada, Godard's droll comedy about "the journey towards death" combines Tati, Dostoevsky, Jerry Lewis, and Goethe, plus dozens of other references in a densely textured, sumptuous, modern-day *Odyssey*. (In the Homeric mode, it returns to *CONTEMPT*, as so many of Godard's later films do.) Godard plays The Idiot, a shambling, perhaps demented filmmaker who asks himself: "How to be part of the world?" Ill treated as a passenger on a jet whose pilot is reading a how-to book on suicide, he has better luck as a director, and is given funding for a new film provided he can produce it within twenty-four hours. (This before digital filmmaking.) Whether musing on the origins of the universe, the difficulty of artistic creation, or the legacy of the student movement of 1968, *SOIGNE TA DROITE* is by turns haunting and hilarious. (Jane Birkin plays a grasshopper.) With its recurrent image of a little girl getting a glass door slammed in her face – one of the most radiant Godard has ever created – and the final shots of sea and sky through a French window, the film is visually and aurally ravishing.

Wednesday, February 13 8:45 p.m.

GODARD FOR EVER (II): A JEAN-LUC GODARD RETROSPECTIVE

HISTOIRE(S) DU CINÉMA

Director: Jean-Luc Godard • France 1994 265 minutes

"Perhaps the greatest capstone of [Godard's] career . . . sure to be one of his most enduring legacies."

– David Sterritt

A hand crafted, artisanal monument, subsuming both the history of cinema and the history of the twentieth century in its glorious density, Godard's magnum opus is utterly unique: there has never been anything else like it in cinema, and never will be again. A signal event, and one that every Godardian and cinephile must see at least once.

HISTOIRE(S) DU CINÉMA has been compared to Joyce's writing, particularly FINNEGAN'S WAKE; for instance, see Jonathan Rosenbaum's essay on the HISTOIRE(S) in *Trafic*, which points out that Godard's method is based on quotation, paraphrase, and allusion, on aural and visual layering, and on multilingual puns. Musical analogies are also apt, as HISTOIRE(S) DU CINÉMA is polyphonic, structured by refrain and counterpoint, and has chorale-like sequences. Indeed, such obsessive, sprawling and idiosyncratic musical works as Sorabji's *Opus clavicembalisticum*, Nancarrow's *Studies for Player Piano*, or Messiaen's *Catalogue d'oiseaux* also spring to mind when absorbed in (or absorbed by) Godard's impossibly profuse and associative opus.

The inception of the HISTOIRE(S) came in a series of illustrated lectures Godard gave in Québec over thirty years ago. (Pedagogy is certainly part of its project; it is, in its crazy way, a primer.) A very personal history of the cinema, braided with an almost private history of the horrors of the century with which cinema was synonymous, Godard's HISTOIRE(S) – the very title plays on the sense of stories, narratives, History, and histories – is hardly encyclopedic. (Godard leaves out what he considers unimportant, which is a lot.) A vast reverie, fashioned from his own archive of images with his video-editing machine in his home in Rolle, the work is essayistic, discursive, associative, poetic, compiling clips and images from films favoured and assailed, which are superimposed and collaged with paintings, texts, and typographical elements (much of them punning), loops of porn and Holocaust imagery, all of it accompanied by a dense soundtrack of Godard's aphorisms (and occasional invective), the staccato rat-a-tat-tat of his electronic typewriter, bursts of dialogue and music (from Hermann to Hindemith, Bach and Bartok to Shostakovich). Unsurprisingly, Godard's merging of film and political history is often shocking; in "Control of the Universe" he places Hitchcock as a master of the public, "more than Hitler, more than Napoleon," and his segue from Holocaust to Hollywood imagery has been much remarked and explicated. In "The Coin of the Absolute" he pays tender tribute to Italian neorealism, confirming again that the Second World War (as in ÉLOGE DE L'AMOUR) is his point of reference for current matters.

The sheer omnivorousness of HISTOIRE(S) DU CINÉMA and the simultaneity of its many modes – film criticism, autobiography, poetry, eulogy, moral philosophy, history and narrative – make it the summa of Godard's work; encompassing, even oceanic, it comes closest to his dream of possessing and remaking the world through the medium and material of cinema.

Part 1A: Toutes les histoires 51 minutes

Part 1B: Une histoire seule 42 minutes

Thursday, February 14 6:30 p.m.

Part 2A: Seul le cinéma 26 minutes

Part 2B: Fatale beauté 28 minutes

Part 3A: À la Monnaie de l'absolu 26 minutes

Saturday, February 16 6:30 p.m.

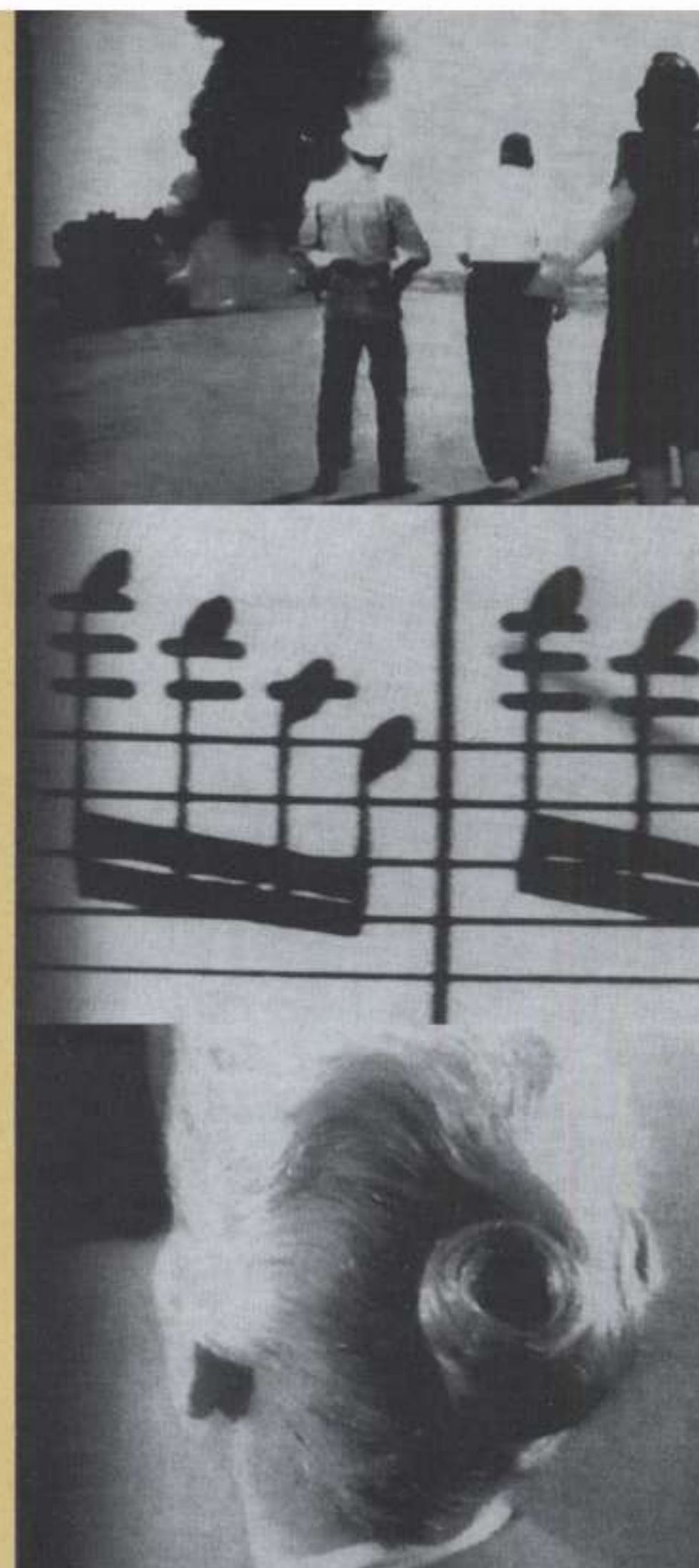
Part 3B: Une Vague nouvelle 27 minutes

Part 4A: Le Contrôle de l'univers 27 minutes

Part 4B: Les Signes parmi nous 38 minutes

Tuesday, February 19 6:30 p.m.

Please note: There are no individual tickets to the three screenings in this series. A series ticket costs \$15 (including GST) for members, seniors, and student members; \$25 for non-members.



IMPORTED 35MM PRINT!

NOUVELLE VAGUE

Director: Jean-Luc Godard • Switzerland/France 1990 89 minutes • Cast: Alain Delon, Domiziana Giordano

"The most beautiful movie made since THE MAGNIFICENT AMBERSONS" (Armond White, *Film Comment*). NOUVELLE VAGUE was voted the number one unreleased foreign language film of the nineties in a major *Film Comment* poll of critics and film curators. (You will likely not have another chance to see it.) Echoing many of the concerns and motifs of Godard's CONTEMPT, especially the connection between language and capital, NOUVELLE VAGUE is the apotheosis of the director's late period – dense, luxuriant, bafflingly beautiful. Godard has said the film is about "elective affinities," and he couldn't have chosen a more striking pair of actors to embody opposites who attract: the Botticelli beauty Domiziana Giordano from Tarkovsky's NOSTALGHIA, and Alain Delon, steely icon of the French gangster film. She's an entrepreneur who runs into him in her Maserati and has him nursed back to health in her Swiss villa. After drowning, he returns as a very different double. A nocturnal sequence in which a servant moves through the villa lighting lamps is worth more than the rest of the decade's commercial cinema put together. "One of the ten best of the year . . . A virtuoso performance . . . [that] confirms the degree to which Godard is now a Swiss filmmaker – obsessed with money, power and landscape in the rocky heart of Europe" (J. Hoberman, *The Village Voice*).

Sunday, February 17 1:00 p.m.

GERMANY NINE ZERO (ALLEMAGNE NEUF ZÉRO)

Director: Jean-Luc Godard • France 1991 62 minutes • Cast: Eddie Constantine, Hanns Zischler

One of the great films of the last decade, Godard's political "thriller" stars Eddie Constantine as Lemmy Caution, the detective he played in ALPHAVILLE, and now known as "The Last Spy." In his search for a missing girl, Caution encounters a series of bizarre characters, including Don Quixote and Delphine de Stael, in the devastated land that once was East Germany. The film's title echoes that of GERMANY YEAR ZERO, Rossellini's classic film about survival in post-WWII Germany, signalling Godard's intention to meditate on the state of the newly reunified country. Dense with literary and cinematic references (Kafka, Goethe, Pushkin, Rossellini, Ophüls) and full of Godard's spiky aphorisms about European history – "between a German peace and a German war, there's not a difference of nature but of degree" – GERMANY NINE ZERO subsumes centuries of culture into its musings on the death of that very civilization. "Its images of nature are so beautifully composed that they verge on the ecstatic . . . A funny and weirdly inspiring cry of protest against the blankness and sleek indifference of the present" (Terrence Rafferty, *The New Yorker*).

followed by

JLG/JLG –

SELF-PORTRAIT IN DECEMBER (JLG/JLG – AUTO PORTRAIT DE DÉCEMBRE)

Director: Jean-Luc Godard • France/Switzerland 1994 54 minutes • With: Jean-Luc Godard

"The best film of the year" (Amy Taubin, *The Village Voice*), JLG/JLG is considered by Godard scholars as one of Godard's most essential late films. The snowy fields and frozen lakes of the Swiss countryside become a poetic metaphor for the director's state of mind (and age), and winter a season of melancholy and mourning. In the amber-lit refuge of home, surrounded by his beloved books, Godard muses on his childhood – "I was already in mourning for myself" – and lingers on close-ups of his weathered hands. (Agnès Varda does the same in THE GLEANERS AND I.) Though JLG/JLG has some of the stark, staring sadness of late self-portraits by Bonnard or Van Gogh (or Dürer), Godard's lament for a culture past and for his own diminution is also very funny; an unanswered phone, a young, intrusive housekeeper, clips from favourite films (by Ray, Rossellini, Demy) and caustic jokes soon provide counterpoint to Godard's song of surcease. (A blind film editor, sheers poised over unfurling celluloid, has become one of the most analyzed and debated figures in all of Godard.) "Radiant . . . tender . . . poignant" (Amy Taubin). "JLG/JLG and HISTOIRE(S) DU CINÉMA are the most extraordinary pledges ever made to preserve . . . movie culture" (Armond White, *Film Comment*).

Thursday, February 21 8:15 p.m. (note early start time)

FREE SCREENINGS!

PUISSANCE DE LA PAROLE

(POWER OF THE WORD)

Director: Jean-Luc Godard • France 1988 25 minutes

Note: French with no subtitles

The title refers to a work by Edgar Allen Poe, which Godard quotes extensively, in which two angels discuss "the nature of the cosmos and the creative potential of language" (Jean-Louis Leutrat). The music is by Bach, Beethoven, Strauss, Franck, Ravel, Cage, Dylan and Leonard Cohen.

followed by

L'ENFANCE DE L'ART

Director: Jean-Luc Godard • France 1990 8 minutes

Note: French with no subtitles

Godard's contribution to the UNICEF film HOW ARE THE KIDS?

followed by

LE DERNIER MOT (THE LAST WORD)

Director: Jean-Luc Godard • France 1988 13 minutes

Note: French with no subtitles

"A moving still life that ranks as one of Godard's least seen and most compelling late works" (Wheeler Winston Dixon). No surprise that "last words" should appeal to Godard the elegist, and he seized the opportunity of a television commission for the anniversary of *Madame Figaro* to excavate the finest final words of a series of fictitious French celebrities. But, perhaps inevitably, the project turned into a stirring work about the French Resistance, the death of a young philosopher who was tortured and shot by the Nazis, and the paintings of Fra Angelico.

followed by

CHANGER D'IMAGE

Director: Jean-Luc Godard • France 1982 9 minutes

Note: French with no subtitles

Godard pictures himself bound and beaten in this significant but largely unknown video work.

Saturday, February 23 2:00 p.m.

Please note that admission to these screenings is free, and that they are held in the Education Theatre, Art Gallery of Ontario.

GODARD FOR EVER (II): A JEAN-LUC GODARD RETROSPECTIVE



HÉLAS POUR MOI

HÉLAS POUR MOI (WOE IS ME)

Director: Jean-Luc Godard • France/Switzerland 1993 90 minutes • Cast: Gérard Dépardieu, Laurence Maslh

Unscreened in Toronto since our limited run in 1994, HÉLAS POUR MOI "plays a defining role in Godard's later oeuvre" (Laetitia Fieschi-Vivet). Godard often employed commercial icons of the French cinema – Alain Delon, Jean-Paul Belmondo, Johnny Hallyday – but usually "against the grain" of their screen personae. His teaming with Gérard Dépardieu, cast as an ordinary man who suddenly finds that he is speaking with the voice of God, not only supplied a bilingual, blasphemous wordplay on the word "God" in both director's and actor's names for the marketing campaign (GODard, DéparDIEU), but also promised a popular breakthrough for the director, given Dépardieu's box-office pull. That Dépardieu departed the film halfway through the shoot hardly seems to matter; his presence is almost totemic, and Godard's interest certainly lies elsewhere. Poetic, perverse, occasionally impenetrable, HÉLAS POUR MOI shunts its beefy star aside in image after sublime image of Swiss landscapes, lavishing its attention on symphonic surges of classical music, natural light, and fulgent colour. "The best film of the year" (Marco de Blois, *24 Images*). "NNNN... [Godard] creates breathtaking moments" (John Harkness, *NOW Magazine*).

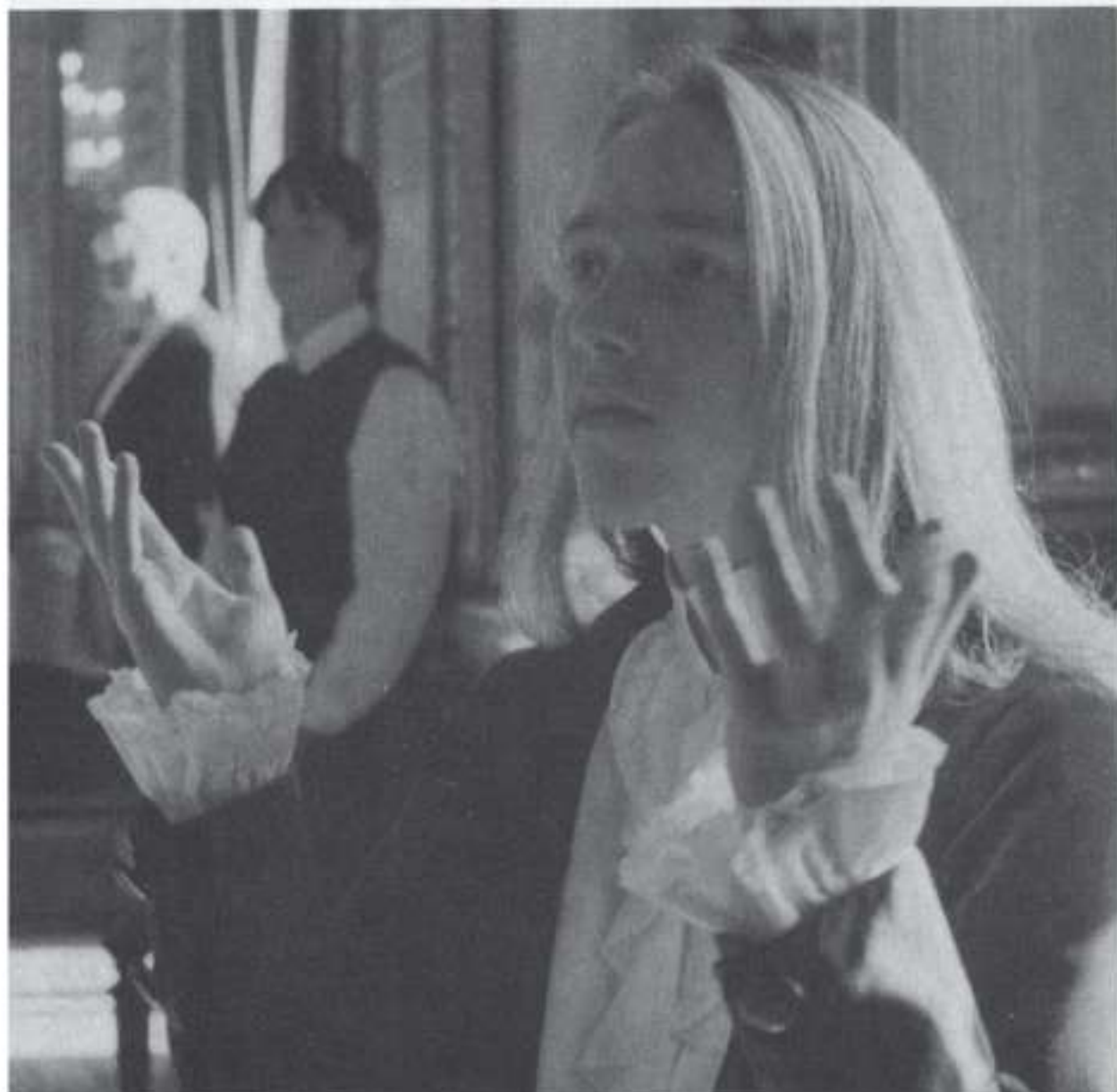
Saturday, February 23 6:30 p.m.

FOR EVER MOZART

Director: Jean-Luc Godard
France/Switzerland 1997 84 minutes
Cast: Madeleine Assas, Ghalia Lacroix

"Pretty damn important, and pretty damn moving... What's extraordinary about the film is the elegance, grace, and gallows humour with which it deals with issues of form, beauty, classicism – and with why Godard, who in my book is the greatest filmmaker of all time, cannot be Mozart" (Amy Taubin, *The Village Voice*). Never released in English Canada – this is likely your only chance to see it – FOR EVER MOZART is about war and about art (and if art can ever be truthful about war), and consists of four loosely connected stories or movements. Linking them all is the character of The Director (another of Godard's many self-portraits) whose new film faces impossible casting problems. His daughter's theatre troupe goes to Sarajevo to act in a production of Musset and finds itself in the midst of the Bosnian war. In the final sequences, the Director finishes his war epic, FATAL BOLERO, and the brutality and moral chaos of the Bosnian conflict is contrasted with the music of Mozart, at once ameliorative and impotent. Godard returns to the ideas of FOR EVER MOZART in many of his recent works, particularly ÉLOGE DE L'AMOUR, and is obviously unsettled by the beauty with which he renders the horrors of our age. "There's not a single frame in this film that's less than ravishingly beautiful" (Taubin).

Thursday, February 28 8:45 p.m.



FOR EVER MOZART

FREE SCREENINGS! TORONTO PREMIERE!

THE CHILDREN PLAY RUSSIAN

(LES ENFANTS JOUENT À LA RUSSIE)

Director: Jean-Luc Godard
France/Switzerland 1994 63 minutes
With: Laszlo Szabo, Jean-Luc Godard

One of the rarest Godards, this important video work comes to us as a belated Toronto premiere. Commissioned to make a work about the cultural legacy of Russia, Godard perversely (characteristically) stayed right at home, cast himself as Dostoevsky's Idiot, and instead produced an "experiment in literary investigation." With readings of Chekhov, enactments of Anna Karenina's suicide, and clips from films both Russian (by Tarkovsky and Eisenstein) and not (Olivier's HAMLET, Kubrick's FULL METAL JACKET), Godard ranges far afield to show the connections between nineteenth-century literature and twentieth-century cinema. "Brilliant" (Amy Taubin, *The Village Voice*).

followed by

ON S'EST TOUS DÉFILÉ

Director: Jean-Luc Godard
France 1988 13 minutes

Jean-Louis Leutrat sees this short video, made for Swiss fashion company Marithé and François Girbaud, as "a precursor or messenger of Godard's exuberant late style." Godard's coursing video of fashion parades, performance art, street life, texts by Mallarmé, and thoughts about decor and Goya shows how popular culture is "written" on the body.

followed by

FOR THOMAS WAINGGAI

(POUR THOMAS WAINGGAI)
Directors: Jean-Luc Godard, Anne-Marie Miéville
France 1991 4 minutes

Godard's powerful contribution to the omnibus film, CONTRE L'OUBLI (LEST WE FORGET), made to mark the thirtieth anniversary of Amnesty International.

followed by

CLOSED

Director: Jean-Luc Godard
France 1987 2.5 minutes

Ten commercials Godard made for the fashion company Marithé and François Girbaud.

Saturday, March 2 2:00 p.m.

Please note that admission to these screenings is free, and that they are held in the Education Theatre, Art Gallery of Ontario.

TORONTO PREMIERE!

2 X 50 YEARS OF FRENCH CINEMA

(DEUX FOIS CINQUANTE ANS DE CINÉMA FRANÇAIS)

Directors: Jean-Luc Godard, Anne-Marie Miéville
France 1995 49 minutes • With: Michel Piccoli

"In verve, sly wit and sheer bravado, this is vintage JLG" (Derek Elley, *Variety*). By turns vicious and plaintive, Godard's history of French cinema was commissioned by the British Film Institute to mark the centenary of film (an event which Godard characteristically rejects as a capitalist ruse). It first sets up Michel Piccoli (the star of CONTEMPT and countless French classics) as a straw man as president of the French centenary celebrations, and then proceeds into the dense, elegiac mode of the HISTOIRE(S) DU CINÉMA, paying homage through clips, texts, and stills to Godard's heroes: Cocteau, Bresson, Bazin, Rohmer et al. Ruing the state of French cinema and the mortality of the art form in general, Godard's idiosyncratic history is also malicious and self-mocking. "The first (and maybe the last) best film of the year" (Amy Taubin, *The Village Voice*). "The most intellectually engaging movie of the year" (Eric Gregerson).

followed by

TORONTO PREMIERE!

ORIGINS OF THE 21ST CENTURY

(L'ORIGINE DU VINGT ET UNIÈME SIÈCLE)

Director: Jean-Luc Godard • France 2000 13 minutes

Commissioned to launch the 2000 Cannes Film Festival, THE ORIGINS OF THE 21st CENTURY is a great and distressing work of moral philosophy that suggests that cinema, at its most exalted, offers a sanctuary from the atrocities of the last hundred years. (Concomitantly, bad cinema is, to Godard, akin to those atrocities.) Typically dense and ornery, ORIGINS delivers a volley of verbal and visual puns, newsreels of war and torture, hard core porn (golden showers), shots of dead world leaders (Stalin, De Gaulle, Kennedy, Hitler), and clips from favourite films by Rossellini, Renoir, Bergman, Dreyer, Mizoguchi, and Jerry Lewis. Godard's chamber piece of gulags and failed gods ironically intones that the twentieth century constituted "the most beautiful years of our lives." Requisite Godard.

followed by

TORONTO PREMIERE!

THE OLD PLACE

Directors: Jean-Luc Godard, Anne-Marie Miéville
USA/Switzerland 1999 47 minutes

Troubling and gorgeous, this essay on "the status of the fine arts at the end of the twentieth century" was commissioned by the Museum of Modern Art, New York. Launching a stinging attack on Christian Boltanski's use of Holocaust imagery in his art works, Godard and Miéville rummage through centuries of art and philosophy – Bergson and Bresson, Beauvoir and Borges (and many others whose names don't start with B) are invoked – to fashion a sad meditation on lost culture, lost illusions, lost ideals. A work of great consequence, THE OLD PLACE receives its Canadian premiere here.

Friday, March 8 6:30 p.m.