

***Comment ça va? D'Après Godard.***

"I have always been moved by things that are divided" Jean- Luc Godard.

"Interdisciplinarity, of which there is so much talk, is not a question of confronting well-established disciplines (none of which, in fact, would consent to letting themselves go). In order to carry out an interdisciplinary approach, it is not sufficient to choose a "subject" (a theme) and to summon two or three sciences around it. Interdisciplinarity involves the creation of a new object that belongs to no-one", wrote Roland Barthes, in 1972, in a text entitled "Jeunes chercheurs" and which was published in issue 19 of the *Communications* journal.

The "new object" described by Roland Barthes in this text on research is the definition of a project, which he goes on to christen as the "Text". Over time, this scattered, disseminated entity, which circulates from one unique writing to another, gives rise to areas of contiguity and separation, of overlaps and differences. This multiplicity of differential gaps, however, leads to the emergence of a significant figure that is the contrary of a unified figure.

The parallel drawn by Barthes between the Text and interdisciplinary research remains as operational today as it was in 1972 when it comes to reflecting on the fields of video and multimedia.

The field of video creation, much like what Roland Barthes described under the term "interdisciplinary research", is a platform for unique expressions, for diversified approaches, which does not exactly fall within the strict boundaries of film or video art, a notion which is, in itself, problematic in this day and age; rather, it falls within the purview of a new object: a scattered territory of aesthetic experiences that fall into points of convergence, between art and film, between film and performance, between video and sound creation, breaking down the borders between aesthetic fields.

Caught between numerous hypotheses on reality, history, and intimacy, the modern video creation of the last decade is not a transcendental field in and of itself. Rather, it is an undecidable territory to which artists commit themselves as they do to photography, drawing, computer graphics, or objects.

Quite a few modern works of video art take up a number of such issues by

displacing them in order to explore the full reach of their utopian scope: the appropriation of diverse cultural sources from the world of mass media against the backdrop of the network-based Internet, human time and autofiction throughout the world, singularity and intimacy, reformulated at the scale of common time, between public and private space, unique representations of the self establishing a dialogue with the work of image-production, placing montage, fragmentation and the representation of filmic space at the centre of their most decisive concerns.

For several years, the confluence of contemporary art and the documentary genre has proved to be particularly fertile ground. Indeed, this is due to the fact that documents and archives, as questions and methods, constitute a veritable frontier for the thinking behind contemporary creation. The emergence of documents within the economy of knowledge modifies -- has modified, throughout the entire 20th century -- the status of memory. Indeed, images provide memory with support, a prism for reflection, which leads the gaze towards the object of the memory and on the memory of the object, which are presented unambiguously, even in their formulation. Moreover, documents give rise to types of assemblies and montages that act as the basis for the elaboration of stories, forms of historicisation. The creation of archives raises a question on History and personal, unique stories. Such is the nature of the document: a use value for the re-appropriation of subjectivities, of forms of historicity, through the multiplication of tale hypotheses.

The *Comment ça va ? D'Après Godard* film project-program, based on the eponymous film by Jean -Luc Godard, *Comment ça va ?* (1978) presents documentary and documented films, highlighting their capacity to cross history, to recover truth and reality, not as their ultimate goals, but rather, as tools, as reserves of forms, to undertake a journey, a trajectory, a path through complex political geographies.

In *Comment ça va ?* (1978, 70'), Jean -Luc Godard films a dialogue opposing a trade unionist and a left-wing activist on the subject of information processing and, specifically, on how two shots should be treated. The shots in question involve the Carnation Revolution, in Portugal, and a clash between strikers and riot police during a demonstration in France. The filmmaker described the genesis of this film, through a commentary delivered by a voice over, in the following terms: "This is the story of a guy who gets news from some other guy, who happens to be his father. And then this other guy talks to him about a woman with whom he had a thing going on at the office, a woman with whom he's making a film showing how a Communist newspaper is made". Not only does the film "expose" the full complexity of the ideological disagreements and tensions that divided the French left-wing movement, in doing so it also dissects the rhetorical dimension at work behind all information-writing activity through its montage and its movement, by deliberately placing the film, as the

opening and closing credits put it, at the centre of the tension between two elements: "A film between the actor and the spectator, a film between activity and passivity".

Here, the works of the *Comment ça va ? D'après Godard* program express a number of shared hypotheses regarding both revisiting some of the topoi in modern art as well as work-creation and the possibility for narration. It is, in short, a series of films involved in reflecting on the present day.

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