## Auteur/Provocateur



## AUTEUR/PROVOCATEUR The Films of Denys Arcand

## top, but that you cannot Edited by the Thomas only two

ourse, politicians like to think that they can come up with contesting brand new every other day, so they do not like being eminded that they are merely rephrasing old doctrines. Another hing people hate about my documentaries is that I often include ery amusing sequences in the midst of my analysis. You can make un of politics and politicians only within the strict framework of thicial parody. As long as the audience is fully aware that they are eatching a comic film or a variety show on television, then you an laugh at the authorities. But if you start making fun of the iovernment within the carnestly serious discourse of an NF ocumentary on an election or a Referendum, then you make nemies; not only amone politicians, but also in the medic lecause the media are the PRAEGER acolytes in a massive frau tecking to convince us that we are governed by people who know that they are doing. Have you ever seen anyone laugh in the

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With the international critical and commercial successes of "Le Declin de l'empire americain" ("The Decline of the American Empire," 1986) and "Jesus de Montreal" ("Jesus of Montreal," 1989) Denys Arcand has risen to the forefront of Canadian filmmaking. These films brought wider recognition to a director whose career spans 30 years and who has played a pivotal role in the development of our perception of French-Canadian cinema. This collection of essays presents a complete portrait of this fascinating filmmaker. Arcand has consistently produced intelligent and challenging works whose caustic expositions of society's contradictions leave no one indifferent, from the controversial documentary "On est au coton" ("We're Fed Up," 1970), censored by the National Film Board for its subversive description of the textile industry in Quebec, to "Rejeanne Padovani" (1973), a fiction film shifting from operatic beauty to graphic violence in its depiction of analysis of the failure of the nationalist dream that underlies the entire French-Canadian culture..

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