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FILM AND THEATRE

The big question is whether there is an unbridgeable division, even opposition, between the two arts. Is there something genuinely "cinematic"?

Almost all opinion holds that there is. A commonplace of discussion has it that film and theatre are distinct and even antithetical arts, each giving rise to its own standards of judgment and canons of form. Thus Erwin Panofsky argues, in his celebrated essay "Style and Medium in the Motion Pictures" (1934, rewritten in 1946), that one of the criteria for evaluating a movie is its freedom from the impurities of theatricality. To talk about film, one must first define "the basic nature of the medium." Those who think prescriptively about the nature of live drama, less confident in the future of their art than the *cinéphilés* in theirs, rarely take a comparable exclusivist line.

The history of cinema is often treated as the history of its emancipation from theatrical models. First of all from theatrical "frontality" (the unmoving camera reproducing the situation of the spectator of a play fixed in his seat), then from theatrical acting (gestures needlessly stylized, exaggerated—needlessly, because now the actor could be seen "close up"), then from theatrical furnishings (unnecessary "distancing" of the audience's emotions, disregarding the opportunity to immerse the audience in reality). Movies are regarded as advancing from theatrical stasis to cinematic fluidity, from theatrical artificiality to cinematic naturalness and immediacy. But this view is far too simple.

Such over-simplification testifies to the ambiguous scope of the camera eye. Because the camera can be used to project a relatively passive, unselective kind of vision—as well as the highly selective ("edited") vision generally associated with movies—cinema is a "medium" as well as an art, in the sense that it can encapsulate any of the performing arts and render it in a film transcription. (This "medium" or

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non-art aspect of film attained its routine incarnation with the advent of television. There, movies themselves became another performing art to be transcribed, miniaturized on film.) One *can* film a play or ballet or opera or sporting event in such a way that film becomes, relatively speaking, a transparency, and it seems correct to say that one is seeing the event filmed. But theatre is never a "medium." Thus, because one can make a movie "of" a play but not a play "of" a movie, cinema had an early but, I should argue, fortuitous connection with the stage. Some of the earliest films were filmed plays. Duse and Bernhardt and Barrymore are on film—marooned in time, absurd, touching; there is a 1913 British film of Forbes-Robertson playing Hamlet, a 1923 German film of *Othello* starring Emil Jannings. More recently, the camera has "preserved" Helene Weigel's performance of *Mother Courage* with the Berliner Ensemble, the Living Theatre production of *The Brig* (filmed by the Mekas brothers), and Peter Brook's staging of Weiss's *Marat/Sade*.

But from the beginning, even within the confines of the notion of film as a "medium" and the camera as a "recording" instrument, a great deal other than what occurred in theatres was taken down. As with still photography, some of the events captured on moving photographs were staged but others were valued precisely because they were *not* staged—the camera being the witness, the invisible spectator, the invulnerable voyeuristic eye. (Perhaps public happenings, "news," constitute an intermediate case between staged and unstaged events; but film as "newsreel" generally amounts to using film as a "medium.") To create on film a *document* of a transient reality is a conception quite unrelated to the purposes of theatre. It only appears related when the "real event" being recorded is a theatrical performance. And the first use of the motion picture camera was to make a documentary record of unstaged, casual reality: Louis Lumière's films of crowd-scenes in Paris and New York made in the 1890's antedate any use of film in the service of plays.

The other paradigmatic non-theatrical use of film, which dates from the earliest activity of the motion-picture camera, is for the creation of *illusion*, the construction of fantasy. The pioneer figure here is, of course, Georges Méliès. To be sure, Méliès (like many directors after him) conceived of the rectangle of the screen on analogy with the proscenium stage. And not only were the events staged; they were the very stuff of invention: imaginary journeys, imaginary objects, physical metamorphoses. But this, even adding the fact that Méliès situated his camera "in front of" the action and hardly moved it, does not make his films theatrical in an invidious sense. In their treatment of persons as things (physical objects) and in their disjunctive presentation of time and space, Méliès' films are quintessentially "cinematic"—so far as there is such a thing.

The contrast between theatre and films is usually taken to lie in the materials represented or depicted. But exactly where does the difference lie? It's tempting to draw a crude boundary. Theatre deploys artifice while cinema is committed to reality, indeed to an ultimately physical reality which is "redeemed," to use Siegfried Kracauer's striking word, by the camera. The aesthetic judgment that follows this bit of intellectual map-making is that films shot in real-life settings are better (*i.e.*, more cinematic) than those shot in a studio (where one can detect the difference).

Obviously, if Flaherty and Italian neo-realism and the *cinema verité* of Vertov, Rouch, Marker, and Ruspoli are the preferred models, one would judge rather harshly the period of 100% studio-made films inaugurated around 1920 by *The Cabinet of Dr. Caligari*, films with ostentatiously artificial landscapes and decor, and deem the right direction to be that taken at the same period in Sweden, where many films with strenuous natural settings were being shot "on location." Thus, Panofsky attacks *Dr. Caligari* for "prestylizing reality," and urges upon cinema "the problem of manipulating and shooting unstylized reality in such a way that the result has style."

But there is no reason to insist on a single model for film. And it is helpful to notice that, for the most part, the apotheosis of realism, the prestige of "unstylized reality," in cinema is actually a covert political-moral position. Films have been rather too often acclaimed as the democratic art, the art of mass society. Once one takes this description very seriously, one tends (like Panofsky and Kracauer) to want movies to continue to reflect their origins in a vulgar level of the arts, to remain loyal to their vast uneducated audience. Thus, a vaguely Marxist orientation jibes with a fundamental tenet of romanticism. Cinema, at once high art and popular art, is cast as the art of the authentic. Theatre, by contrast, means dressing up, pretense, lies. It smacks of aristocratic taste and the class society. Behind the objection of critics to the stagy sets of *Dr. Caligari*, the improbable costumes and florid acting of Renoir's *Nana*, the talkiness of Dreyer's *Gertrud*, as "theatrical," lay the feeling that such films were false, that they exhibited a sensibility both pretentious and reactionary which was out-of-step with the democratic and more mundane sensibility of modern life.

Anyway, whether aesthetic defect or not in the particular case, the synthetic look in films is not necessarily a misplaced theatricalism. From the beginning of film history, there were painters and sculptors who claimed that cinema's true future resided in artifice, construction. It lay not in figurative narration or story-telling of any kind (either in a relatively realistic or in a "surrealistic" vein), but in abstraction. Thus, Theo van Doesburg in his essay of 1929, "Film as Pure Form," envisages film as the vehicle of "optical poetry," dynamic light architecture, "the creation of a moving ornament." Films will realize "Bach's dream of finding an optical equivalent for the temporal structure of a musical composition." Today, a few filmmakers—for example, Robert Breer—continue to pursue this conception of film, and who is to say it is not cinematic?

Could anything be farther from the scope of theatre than such a degree of abstraction? It's important not to answer that question too quickly.

Some locate the division between theatre and film as the difference between the play and the film-script. Panofsky derives this difference from what he takes to be the most profound one: the difference between the *formal* conditions of seeing a play and those of seeing a movie. In the theatre, says Panofsky, "space is static, that is, the space represented on the stage, as well as the spatial relation of the beholder to the spectacle, is unalterably fixed," while in the cinema "the spectator occupies a fixed seat, but only physically, not as the subject of an aesthetic experience." In the cinema, the spectator is "aesthetically . . . in permanent motion as his eye iden-

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True enough. But the observation does not warrant a radical dissociation of theatre from film. Like many critics, Panofsky is assuming a "literary" conception of theatre. To a theatre which is conceived of basically as dramatized literature, texts, words, he contrasts cinema which is, according to the received phrase, primarily "a visual experience." In effect, we are being asked to acknowledge tacitly the period of silent films as definitive of cinematic art and to identify theatre with "plays," from Shakespeare to Tennessee Williams. But many of the most interesting movies today are not adequately described as images with sound added. And what if theatre is conceived of as more than, or something different from, plays?

Panofsky may be over-simplifying when he decries the theatrical taint in movies, but he is sound when he argues that, historically, theatre is only one of the arts that feeds into cinema. As he remarks, it is apt that films came to be known popularly as moving *pictures* rather than as "photoplays" or "screen plays." Movies derive less from the theatre, from a performance art, an art that already moves, than they do from works of art which were stationary. Bad nineteenth-century paintings and postcards, wax-works à la Madame Tussaud, and comic strips are the sources Panofsky cites. What is surprising is that he doesn't connect movies with earlier narrative uses of still photography—like the family photo-album. The narrative techniques developed by certain nineteenth-century novelists, as Eisenstein pointed out in his brilliant essay on Dickens, supplied still another prototype for cinema.

Movies are images (usually photographs) that move, to be sure. But the distinctive unit of films is not the image but the principle of connection between the images, the relation of a "shot" to the one that preceded it and the one that comes after. There is no peculiarly "cinematic" as opposed to "theatrical" mode of linking images.

Panofsky tries to hold the line against the infiltration of theatre by cinema, as well as vice versa. In the theatre, not only can the spectator not change his angle of vision but, unlike movies, "the settings of the stage cannot change during one act (except for such incidentals as rising moons or gathering clouds and such illegitimate reborrowings from film as turning wings or gliding backdrops)." Were we to assent to this, the ideal play would be *No Exit*, the ideal set a realistic living room or a blank stage.

No less dogmatic is the complementary dictum about what is illegitimate in films—according to which, since films are "a visual experience," all components must be demonstrably subordinate to the image. Thus, Panofsky asserts: "Wherever a poetic emotion, a musical outburst, or a literary conceit (even, I am grieved to say, some of the wisecracks of Groucho Marx) entirely lose contact with visible movement, they strike the sensitive spectator as, literally, out of place." What, then, of the films of Bresson and Godard, with their allusive, densely thoughtful texts and their characteristic refusal to be visually beautiful? How could one explain the extraordinary rightness of Ozu's relatively immobilized camera?

The decline in average quality of films in the early sound period (compared with

the level reached by films in the 1920's) is undeniable. Although it would be facile to call the sheer uninterestingness of most films of this period simply a regression to theatre, it is a fact that film-makers did turn more frequently to plays in the 1930's than they had in the preceding decade. Countless stage successes like *Outward Bound*, *Dinner at Eight*, *Blythe Spirit*, *Faisons un Rêve*, *Twentieth Century*, *Boudu Sauvé des Eaux*, *She Done Him Wrong*, *Anna Christie*, *Marius*, *Animal Crackers*, *The Petrified Forest*, were filmed. The success of movie versions of plays is measured by the extent to which the script rearranges and displaces the action and deals less than respectfully with the spoken text—as do certain films of plays by Wilde and Shaw, the Olivier Shakespeare films (at least *Henry V*), and Sjöberg's *Miss Julie*. But the basic disapproval of films which betray their origins in plays remains. A recent example: the outright hostility which greeted Dreyer's latest film, *Gertrud*. Not only does *Gertrud*, which I believe to be a minor masterpiece, follow a turn-of-the-century play that has characters conversing at length and quite formally, but it is filmed almost entirely in middle-shot.

Some of the films I have just mentioned are negligible as art; several are first-rate. (The same for the plays, though no correlation between the merits of the movies and those of the "original" plays can be established.) However, their virtues and faults cannot be sorted out as a cinematic versus a theatrical element. Whether derived from plays or not, films with complex or formal dialogue, films in which the camera is static or in which the action stays indoors, are not necessarily theatrical. *Per contra*, it is no more part of the putative "essence" of movies that the camera must rove over a large physical area, than it is that movies ought to be silent. Though most of the action of Kurosawa's *The Lower Depths*, a fairly faithful transcription of Gorki's play, is confined to one large room, it is as cinematic as the same director's *Throne of Blood*, a very free and laconic adaptation of *Macbeth*. The quality of Melville's claustrophobic *Les Enfants Terribles* is as peculiar to the movies as Ford's *The Searchers* or a train journey in Cinerama.

What does make a film theatrical in an invidious sense is when the narration becomes coy or self-conscious: compare Autant-Lara's *Occupe-Toi d'Amélie*, a brilliant cinematic use of the conventions and materials of theatricality, with Ophüls' clumsy use of similar conventions and materials in *La Ronde*.

Allardyce Nicoll, in his book *Film and Theatre* (1936), argues that the difference may be understood as a difference in kinds of characters. "Practically all effectively drawn stage characters are types [while] in the cinema we demand individualization and impute greater power of independent life to the figures on the screen." (Panofsky, it might be mentioned, makes exactly the opposite point: that the nature of films, in contrast to plays, requires flat or stock characters.)

Nicoll's thesis is not as arbitrary as it may at first appear. I would relate it to the fact that often the indelible moments of a film, and the most potent elements of characterization, are precisely the "irrelevant" or unfunctional details. (A random example: the ping-pong ball the schoolmaster toys with in Ivory's *Shakespeare Wallah*.) Movies thrive on the narrative equivalent of a technique familiar from painting and photography, off-centering. It is this that creates the pleasing disunity of fragmentariness (what Nicoll means by "individualization"?) of the characters

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of many of the greatest films. In contrast, linear "coherence" of detail (the gun on the wall in the first act that must go off by the end of the third) is the rule in Occidental narrative theatre, and gives rise to the sense of the unity of the characters (a unity that may appear like the statement of a "type").

But even with these adjustments, Nicoll's thesis seems less than appealing when one perceives that it rests on the idea that "When we go to the theatre, we expect theatre and nothing else." What is this theatre-and-nothing-else? It is the old notion of artifice. (As if art were ever anything else. As if some arts were artificial but others not.) According to Nicoll, when we are in a theatre "in every way the 'falsity' of a theatrical production is borne in upon us, so that we are prepared to demand nothing save a theatrical truth." In the cinema, however, every member of the audience, no matter how sophisticated, is on essentially the same level; we all believe that the camera cannot lie. As the film actor and his role are identical, so the image cannot be dissociated from what is imaged. Cinema, therefore, gives us what is experienced as the truth of life.

Couldn't theatre dissolve the distinction between the truth of artifice and the truth of life? Isn't that just what the theatre as ritual seeks to do? Isn't that what is being sought when theatre is conceived as an *exchange* with an audience?—something that films can never be.

If an irreducible distinction between theatre and cinema does exist, it may be this. Theatre is confined to a logical or *continuous* use of space. Cinema (through editing, that is, through the change of shot—which is the basic unit of film construction) has access to an alogical or *discontinuous* use of space. In the theatre, people are either in the stage space or "off." When "on," they are always visible or visualizable in contiguity with each other. In the cinema, no such relation is necessarily visible or even visualizable. (Example: the last shot of Paradjanov's *In the Shadows of Our Ancestors*.) Some films considered objectionably theatrical are those which seem to emphasize spatial continuities, like Hitchcock's virtuoso *Rope* or the daringly anachronistic *Gertrud*. But closer analysis of both these films would show how complex their treatment of space is. The longer and longer "takes" toward which sound films have been moving are, in themselves, neither more nor less cinematic than the short "takes" characteristic of silents.

Thus, cinematic virtue does not reside in the fluidity of the positioning of the camera nor in the mere frequency of the change of shot. It consists in the arrangement of screen images and (now) of sounds. Méliès, for example, though he didn't get beyond the static positioning of his camera, had a very striking conception of how to link screen images. He grasped that editing offered an equivalent to the magician's sleight of hand—thereby suggesting that one of the features of film (as distinct from theatre) is that *anything* can happen, that there is nothing that can't be represented convincingly. Through editing, Méliès presents discontinuities of physical substance and behavior. In his films, the discontinuities are, so to speak, practical, functional; they accomplish a transformation of ordinary reality. But the continuous *re*invention of space (as well as the option of temporal indeterminacy) peculiar to film narration does not pertain only to the cinema's ability to fabricate "visions," to show us a radically altered world. The most "realistic" use of the motion-picture camera also involves a discontinuous account of space.

Film narration has a "syntax," composed of the rhythm of associations and disjunctions. As Cocteau has written, "My primary concern in a film is to prevent the images from flowing, to oppose them to each other, to anchor them and join them without destroying their relief." (But does such a conception of film syntax entail, as Cocteau thinks, our disavowal of movies as "mere entertainment instead of a vehicle for thought"?)

In drawing a line of demarcation between theatre and films, the issue of the continuity of space seems to me more fundamental than the difference that might be pointed out between theatre as an organization of movement in three-dimensional space (like dance) versus cinema as an organization of plane space (like painting). The theatre's capacities for manipulating space and time are, simply, much cruder and more labored than film's. Theatre cannot equal the cinema's facilities for the strictly-controlled repetition of images, for the duplication or matching of word and image, and for the juxtaposition and over-lapping of images. (Through advanced lighting techniques, one can now "dissolve" on the stage. But as yet there is no equivalent, not even through the most adept use of scrim, of the "lap dissolve.")

Theatre has been described as a mediated art, presumably because it usually consists of a pre-existent play mediated by a particular performance which offers one of many possible interpretations of the play. Film, in contrast, is regarded as unmediated—because of its larger-than-life scale and more unrefusable impact on the eye, and because (in Panofsky's words) "the medium of the movies is physical reality as such" and the characters in a movie "have no aesthetic existence outside the actors." But there is an equally valid sense which shows movies to be the mediated art and theatre the unmediated one. We see what happens on the stage with our own eyes. We see on the screen what the camera sees. In the cinema, narration proceeds by ellipsis (the "cut" or change of shot); the camera eye is a unified point of view that continually displaces itself. But the change of shot can provoke questions, the simplest of which is: from *whose* point of view is the shot seen? And the ambiguity of point of view latent in all cinematic narration has no equivalent in the theatre.

Indeed, one should not neglect to emphasize the aesthetically positive role of disorientation in the cinema. Examples: Busby Berkeley dollying back from an ordinary-looking stage already established as some thirty feet deep to disclose a stage area three hundred feet square. Resnais panning from character X's point of view a full 360°, to come to rest upon X's face.

Much may be made of the fact that, in its concrete existence, cinema is an *object* (a *product*, even) while theatre is a *performance*. Is this so important? In a way, no. Whether objects (like films or paintings) or performances (like music or theatre), all art is first a mental act, a fact of consciousness. The object aspect of film, the performance aspect of theatre are merely means—means to the experience, which is not only "of" but "through" the film and the theatre-event. Each subject of an aesthetic experience shapes it to his own measure. With respect to any *single* experience, it hardly matters that a film is usually identical from one projection of it to another while theatre performances are highly mutable.

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observation that "the screenplay, in contrast to the theatre play, has no aesthetic existence independent of its performance," and characters in movies *are* the stars who enact them. It is because the film is an object, a totality that is set, that movie roles are identical with the actors' performances; while in the theatre (in the West, an additive rather than an organic art?) only the written play is "fixed," an object and therefore existing apart from any staging of it. Yet this dichotomy is not beyond dispute. Just as movies needn't necessarily be designed to be shown in theatres at all (they can be intended for more continuous and casual looking), a movie *may* be altered from one projection to the next. Harry Smith, when he runs off his own films, makes each projection an unrepeatable performance. And, again, it is not true that all theatre is only about written plays which may be given a good or a bad production. In Happenings and other recent theatre-events, we are precisely being offered "plays" identical with their productions in the same sense as the screenplay is identical with the film.

Yet, a difference remains. Because the film is an object, it is totally manipulable, totally calculable. A film is like a book, another portable art-object: making a film, like writing a book, means constructing an inanimate thing, every element of which is determinate. Indeed, in films, this determinacy has or can have a quasi-mathematical form, like music. (A shot lasts a certain number of seconds, a change of angle of so many degrees is required to "match" two shots.) Given the total determinacy of the result on celluloid (whatever the extent of the director's conscious intervention), it was inevitable that some film directors would want to devise schemas to make their intentions more exact. Thus, it was neither perverse nor primitive of Busby Berkeley to have used only one camera to shoot the whole of each of his mammoth dance numbers. Every "set-up" was designed to be shot from only one exactly calculated angle. Bresson, working on a far more self-conscious level of artistry, has declared that, for him, the director's task is to find the single correct way of doing each shot. An image cannot be justified in itself, according to Bresson: it has an exactly specifiable relation to the temporally adjacent images, which relation constitutes its "meaning."

But the theatre allows only the loosest approximation to this sort of formal concern. (And responsibility. Justly, French critics speak of the director of a film as its "author.") Because they are performances, something always "live," theatre-events are not subject to a comparable degree of control, do not admit a comparably exact integration of effects.

It would be foolish to conclude that the best films are those which arise from the greatest amount of conscious planning; the plan may be faulty; and with some directors, instinct works better than any plan. Besides, there is an impressive body of "improvised" cinema. (To be distinguished from the work of some film-makers, notably Godard, who have become fascinated with the "look" of improvised cinema.) Nevertheless, it seems indisputable that cinema, not only potentially but by its nature, is a more rigorous art than theatre.

Thus, not merely a failure of nerve accounts for the fact that theatre, this seasoned art, occupied since antiquity with all sorts of local offices—enacting sacred rites, reinforcing communal loyalty, guiding morals, provoking the therapeutic discharge of violent emotions, conferring social status, giving practical instruction,

affording entertainment, dignifying celebrations, subverting established authority—is now on the defensive before movies, this brash art with its huge, amorphous, passive audience. Meanwhile, movies continue to maintain their astonishing pace of formal articulation. (Take the commercial cinema of Europe, Japan, and the United States simply since 1960, and consider what audiences have become habituated to in the way of increasingly elliptical story-telling and visualization.)

But note: this youngest of the arts is also the one most heavily burdened with memory. Cinema is a time machine. Movies preserve the past, while theatres—no matter how devoted to the classics, to old plays—can only “modernize.” Movies resurrect the beautiful dead; present intact vanished or ruined environments; employ, without irony, styles and fashions that seem funny today; solemnly ponder irrelevant or naïve problems. The historical flavor of anything registered on celluloid is so vivid that practically all films older than two years or so are saturated with a kind of pathos. (The pathos I am describing, which overtakes animated cartoons and drawn, abstract films as well as ordinary movies, is not simply that of old photographs.) Films age (being objects) as no theatre-event does (being always new). There is no pathos of mortality in theatre’s “reality” as such, nothing in our response to a good performance of a Mayakovsky play comparable to the aesthetic role the emotion of nostalgia has when we see a film by Pudovkin.

Also worth noting: compared with the theatre, innovations in cinema seem to be assimilated more efficiently, seem altogether to be more shareable—and not only because new films are quickly and widely circulated. Also, partly because virtually the entire body of accomplishment in film can be consulted in the present, most film-makers are more knowledgeable about the history of their art than most theatre directors are about the recent past of theirs.

The key word in many discussions of cinema is “possibility.” A merely classifying use of the word occurs, as in Panofsky’s engaging judgment that, “within their self-imposed limitations the earlier Disney films . . . represent, as it were, a chemically pure distillation of cinematic possibilities.” But behind this relatively neutral sense lurks a more polemical sense of cinema’s “possibility.” What is regularly intimated is the obsolescence of theatre, its supercession by films.

Thus, Panofsky describes the mediation of the camera eye as opening “up a world of possibility of which the stage can never dream.” Artaud, earlier, thought that motion pictures may have made the theatre obsolete. Movies “possess a sort of virtual power which probes into the mind and uncovers undreamt of possibilities. . . . When this art’s exhilaration has been blended in the right proportions with the psychic ingredient it commands, it will leave the theatre far behind and we will relegate the latter to the attic of our memories.”

Meyerhold, facing the challenge head on, thought the only hope for theatre lay in a wholesale emulation of the cinema. “Let us ‘cinematify’ the theatre,” he urged. The staging of plays must be “industrialized,” theatres must accommodate audiences in the tens of thousands rather than in the hundreds, etc. Meyerhold also seemed to find some relief in the idea that the coming of sound signalled the downfall of movies. Believing that their international appeal depended entirely on the fact that screen actors didn’t speak any particular language, he couldn’t imagine in

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Is cinema the successor, the rival, or the revivifier of the theatre?

Art forms *have* been abandoned. (Whether because they became obsolete is another question.) One can't be sure that theatre is not in a state of irremediable decline, spurts of local vitality notwithstanding. But why should it be rendered obsolete by movies? It's worth remembering that predictions of obsolescence amount to declaring that a something has one peculiar task (which another something may do as well or better). Has theatre one peculiar task or aptitude?

Those who predict the demise of the theatre, assuming that cinema has engulfed its function, tend to impute a relation between films and theatre reminiscent of what was once said about photography and painting. If the painter's job had been no more than fabricating likenesses, the invention of the camera might indeed have made painting obsolete. But painting is hardly just "pictures," any more than cinema is just theatre for the masses, available in portable standard units.

In the naïve tale of photography and painting, painting was relieved when it claimed a new task, abstraction. As the superior realism of photography was supposed to have liberated painting, allowing it to go abstract, cinema's superior power to represent (not merely to stimulate) the imagination may appear to have emboldened the theatre in a similar fashion, inviting the gradual obliteration of the conventional "plot."

Actually, painting and photography evidence parallel developments rather than a rivalry or a supercession. And, at least in principle, so have theatre and film. The possibilities for theatre that lie in going beyond psychological realism, in seeking greater abstractness, are not less germane to the future of narrative films. Conversely, the notion of movies as witness to real life, testimony rather than invention, the treatment of collective situations rather than the depiction of personal "dramas," is equally relevant to the stage. Not surprisingly, what follows some years after the rise of *cinema verité*, the sophisticated heir of documentary films, is a documentary theatre, the "theatre of fact." (Cf. Hochhuth, Weiss's *The Investigation*, recent projects of the Royal Shakespeare Company in London.)

The influence of the theatre upon films in the early years is well known. According to Kracauer, the distinctive lighting of *Dr. Caligari* (and of many subsequent German silents) can be traced to an experiment with lighting Max Reinhardt made shortly before, in his production of Sorge's play, *The Beggar*. Even in this period, however, the impact was reciprocal. The accomplishments of the "Expressionist film" were immediately absorbed by the Expressionist theatre. Stimulated by the cinematic technique of the "iris-in," stage lighting took to singling out a lone player, or some segment of the scene, masking out the rest of the stage. Rotating sets tried to approximate the instantaneous displacement of the camera eye. (More recently, reports have come of ingenious lighting techniques used by the Gorki Theatre in Leningrad, directed since 1956 by Georgi Tovstonogov, which allow for incredibly rapid scene changes taking place behind a horizontal curtain of light.)

Today traffic seems, with few exceptions, entirely one way: film to theatre. Par-

ticularly in France and in Central and Eastern Europe, the staging of many plays is inspired by the movies. The aim of adapting neo-cinematic devices for the stage (I exclude the outright use of films within the theatre production) seems mainly to tighten up the theatrical experience, to approximate the cinema's absolute control of the flow and location of the audience's attention. But the conception can be even more directly cinematic. Example: Josef Svoboda's production of *The Insect Play* by the Capek brothers at the Czech National Theatre in Prague (recently seen in London) which frankly attempted to install a mediated vision upon the stage, equivalent to the discontinuous intensifications of the camera eye. According to a London critic's account, "the set consisted of two huge, faceted mirrors slung at an angle to the stage, so that they reflect whatever happens there defracted as if through a decanter stopper or the colossally magnified eye of a fly. Any figure placed at the base of their angle becomes multiplied from floor to proscenium; farther out, and you find yourself viewing it not only face to face but from overhead, the vantage point of a camera slung to a bird or a helicopter."

Perhaps the first to propose the use of film itself as *one* element in a theatre experience was Marinetti. Writing between 1910 and 1914, he envisaged the theatre as a final synthesis of all the arts; and as such it had to use the newest art form movies. No doubt the cinema also recommended itself for inclusion because of the priority Marinetti gave to the use of existing forms of popular entertainment, such as the variety theatre and the *café-chantant*. (He called his projected art form "the Futurist Variety Theatre.") And cinema, at that time, was not considered as anything other than a vulgar art.

Soon after, the idea begins to occur frequently. In the total-theatre projects of the Bauhaus group in the 1920's (Gropius, Piscator, etc.), film had a regular place. Meyerhold insisted on its use in the theatre. (He described his program as fulfilling Wagner's once "wholly utopian" proposals to "use all means available from the other arts.") Film's actual employment has by now a fairly long history, which includes "the living newspaper," "epic theatre," and "happenings." This year marked the introduction of a film sequence into Broadway-type theatre. In two highly successful musicals, London's *Come Spy with Me* and New York's *Superman*, both parodic in tone, the action is interrupted to lower a screen and run off a movie showing the pop-art hero's exploits.

Thus far, the use of film within live theatre-events has tended to be stereotyped. Film is employed as *document*, supportive of or redundant to the live stage events (as in Brecht's productions in East Berlin). Or else it is employed as *hallucinant*; recent examples are Bob Whitman's *Happenings*, and a new kind of nightclub situation, the mixed-media discothèque (Andy Warhol's *The Plastic Inevitable*, Murray the K's *World*). The interpolation of film into the theatre-experience may be enlarging from the point of view of theatre. But in terms of what film is capable of, it seems a reductive, monotonous use of film.

Every interesting aesthetic tendency now is a species of radicalism. The question each artist must ask is: What is *my* radicalism, the one dictated by *my* gifts and

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temperament? This doesn't mean all contemporary artists believe that art progresses. A radical position isn't necessarily a forward-looking position.

Consider the two principal radical positions in the arts today. One recommends the breaking down of distinctions between genres: the arts would eventuate in one art, consisting of many different kinds of behavior going on at the same time, a vast behavioral magma or synaesthesia. The other position recommends the maintaining and clarifying of barriers between the arts, by the intensification of what each art distinctively is; painting must use only those means which pertain to painting, music only those which are musical, novels those which pertain to the novel and to no other literary form, etc.

The two positions are, in a sense, irreconcilable. Except that both are invoked to support a perennial modern quest—the quest for the definitive art form. An art may be proposed as definitive because it is considered the most rigorous, or most fundamental. For these reasons, Schopenhauer suggested and Pater asserted that all art aspires to the condition of music. More recently, the thesis that all the arts are leading toward one art has been advanced by enthusiasts of the cinema. The candidacy of film is founded on its being so exact and, potentially, so complex—a rigorous combination of music, literature, and the image.

Or, an art may be proposed as definitive because it is the most inclusive. This is the basis of the destiny for theatre held out by Wagner, Marinetti, Artaud, John Cage—all of whom envisage theatre as nothing less than a total art, potentially conscripting all the arts into its service. And as the ideas of synaesthesia continue to proliferate among painters, sculptors, architects, and composers, theatre remains the favored candidate for the role of summative art. So conceived, of course, theatre's claims do contradict those of cinema. Partisans of theatre would argue that while music, painting, dance, cinema, the speaking of words, etc. can all converge on a "stage," the film-object can only become bigger (multiple screens, 360° projection, etc.) or longer in duration or more internally articulated and complex. Theatre can be anything, everything; in the end, films can only be more of what they specifically (that is to say, cinematically) are.

Underlying the competing apocalyptic expectations for both arts, one detects a common animus. In 1923 Béla Balázs, anticipating in great detail the thesis of Marshall McLuhan, described movies as the herald of a new "visual culture" that will give us back our bodies, and particularly our faces, which have been rendered illegible, soulless, unexpressive by the centuries-old ascendancy of "print." An animus against literature, against "the printing press" and its "culture of concepts," also informs most of the interesting thinking about the theatre in our time.

What's important is that no definition or characterization of theatre and cinema, even the most self-evident, be taken for granted.

For instance: both cinema and theatre are temporal arts. Like music (and unlike painting), everything is *not* present all at once.

Could this be modified? The allure of mixed-media forms in theatre suggests not only a more elongated and more complex "drama" (like Wagnerian opera) but also a more compact theatre-experience which approaches the condition of painting. This prospect of increased compactness is broached by Marinetti; he calls it simultaneity, a leading idea of Futurist aesthetics. In becoming a final synthesis of all the arts, says Marinetti, theatre "would use the new twentieth-century devices of electricity and the cinema; this would enable plays to be extremely short, since all these technical means would enable the theatrical synthesis to be achieved in the shortest possible space of time, as all the elements could be presented simultaneously."

A pervasive notion in both advanced cinema and theatre is the idea of art as an act of violence. Its source is to be found in the aesthetics of Futurism and of Surrealism; its principal "texts" are, for theatre, the writings of Artaud and, for cinema, the two classic films of Luis Buñuel, *L'Age d'Or* and *Un Chien Andalou*. (More recent examples: the early plays of Ionesco, at least as conceived; the "cinema of cruelty" of Hitchcock, Clouzot, Franju, Robert Aldrich, Polanski; work by the Living Theatre; some of the neocinematic lighting techniques used in experimental theatres; the sound of late Cage and LaMonte Young.) The relation of art to an audience understood to be passive, inert, surfeited, can only be assault. Art becomes identical with aggression.

This theory of art as assault on the audience—like the complementary notion of art as ritual—is understandable, and precious. Still, one must not neglect to question it, particularly in the theatre. For it can become as much a convention as anything else; and end, like all theatrical conventions, by reinforcing the deadness of the audience. (As Wagner's ideology of a total theatre played its role in confirming the stupidity and bestiality of German culture.)

Moreover, the depth of the assault must be assessed honestly. In the theatre, this entails not "diluting" Artaud. Artaud's writings represent the demand for a totally open (therefore, flayed, self-cruel) consciousness of which theatre would be *one* adjunct or instrument. No work in the theatre has yet amounted to this. Thus, Peter Brook has astutely and forthrightly disclaimed that his company's work in London in the "Theatre of Cruelty," which culminated in his celebrated production of Weiss's *Marat/Sade*, is genuinely Artaudian. It is Artaudian, he says, in a trivial sense only. (Trivial from Artaud's point of view, not from ours.)

For some time, all useful ideas in art have been extremely sophisticated. Like the idea that everything is what it is, and not another thing. A painting is a painting. Sculpture is sculpture. A poem is a poem, not prose. Etcetera. And the complementary idea: a painting can be "literary" or sculptural, a poem can be prose, theatre can emulate and incorporate cinema, cinema can be theatrical.

We need a new idea. It will probably be a very simple one. Will we be able to recognize it?

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