

André Gaudreault

## The Future History of a Vanishing Medium

2014

<https://doi.org/10.25969/mediarep/13692>

Veröffentlichungsversion / published version  
Sammelbandbeitrag / collection article

### Empfohlene Zitierung / Suggested Citation:

Gaudreault, André: The Future History of a Vanishing Medium. In: Annie van den Oever (Hg.): *Technē/Technology. Researching Cinema and Media Technologies – Their Development, Use, and Impact*. Amsterdam: Amsterdam University Press 2014, S. 261–271. DOI: <https://doi.org/10.25969/mediarep/13692>.

### Nutzungsbedingungen:

Dieser Text wird unter einer Creative Commons - Namensnennung - Nicht kommerziell - Keine Bearbeitungen 4.0/ Lizenz zur Verfügung gestellt. Nähere Auskünfte zu dieser Lizenz finden Sie hier:

<https://creativecommons.org/licenses/by-nc-nd/4.0/>

### Terms of use:

This document is made available under a creative commons - Attribution - Non Commercial - No Derivatives 4.0/ License. For more information see:

<https://creativecommons.org/licenses/by-nc-nd/4.0/>

# The Future History of a Vanishing Medium

André Gaudreault

## Notice

This article began as my contribution to a panel at the 2012 Society for Cinema and Media Studies (SCMS) conference in Boston entitled “The Disciplinary History and the Identity of an Academic Discipline: Historicizing Film History.” In his invitation, the panel organizer had explicitly asked me to explore the ideas found in my most recent research into the “digital revolution” and the question of the “death of cinema.” The task was to “conclude a panel with some thoughts about the future of film history” by attempting to gauge the possible impact on future film historiography by the promised disappearance of celluloid and the recent changes to the entertainment available in movie theaters, where it is now commonplace to consume work normally intended for the small screen, such as *filmed* operas, stage plays, and ballets.

I quickly realized that it would be quite risky, at an academic conference, to engage in reading the future and to appear, without a safety net, to be making predictions to which could be applied none of the rules for validation to which scholars are accustomed, even in the humanities. And so I opted for a relatively playful approach, that of letting people attending the panel imagine that it was not André Gaudreault speaking to them in the present but rather someone from a brand new generation (Paul-Emmanuel Odin, a young scholar who exists in real life and who I thank for allowing me to give him a fictitious role in my presentation) speaking to them from the future.

Now that the digital turn has shattered to pieces the very idea of cinema as a linear and monolithic medium, we may truly wonder about the future history of this almost boundless medium that is in the process of taking shape and which we still call “cinema.” One thing is certain: cinema is in crisis; it is in the process of changing, of mutating even, here and now, in our presence, live, right before our eyes. But it’s not just cinema, it’s not just media, which is changing and mutating. *We too are also in the midst of a process of mutation.* We

as *film viewers*, but also as active members of the small community of *film studies scholars*. The boundaries of cinema-as-medium are not the only ones constantly shifting; there are also the boundaries of what we call film studies. And, by extension, the boundaries of that discipline within film studies we call film history. What will become of film history if “films” disappear and the movie theater is no longer devoted only to films? What will remain of film history after the “digital revolution”?

The intuition I had when I was asking myself this kind of question was that the *telos* of the new historians would have to rely on the proliferation and hybridity of cinema, its multiple territories, its fragmentation. I came to the conclusion that the paper I would deliver at Boston should tend to show how the historians of the near future would be obliged to pass from a kind of unified history (the history of the cinema) to a fully fragmented one (the history, say, of the “variants of cinema” that exist today (“cinema” films but also museum installations, television series, films for smartphones, etc.) – variants that have gained ground since the boundaries became so blurred between genres and media that our center of interest has shifted from a close-up on “classical narrative” cinema, as it is known, to that more overarching and encompassing reality known as “moving images.”

In this light, I came up with an approach which threw my audience off guard a little, at the same time as I asked for their cooperation by putting them in a situation in which they would project themselves into the future with me (or rather with my avatar), not to a Society for Cinema and Media Studies (SCMS) conference in Boston in 2012, but to the annual conference of the same association thirty years later (in 2042), after it had once again changed its name (a pure supposition on my part, of course) to become the Society for Moving Image Studies (SMIS).

I ask the reader of the present text for the same sort of cooperation, which requires a kind of intellectual gymnastics which we are not used to encountering in a scholarly presentation. The reader will understand that, while the rules of the game usually require a text derived from a conference paper to erase most of the signs of its verbal origins, I have not followed this rule in the present case, for obvious reasons.

A.G.

## Presentation of the Speaker

[Reminder: We are in 2042, four months after the fourth edition of the conference, “The Impact of Technological Innovations on the Historiography and Theory of Cinema”]

We've just been informed that, thanks to the “*Back to the Future Vision Device*,” patented recently by James Cameron, Jr., there has been a last-minute change to the program. We were supposed to hear a paper by André Gaudreault, but he will be ante-retro-replaced by Paul-Emmanuel Odin who, despite his ample years, is something of a junior himself, because he is the son of the father of semio-pragmatics, Roger Odin.

Paul-Emmanuel Odin defended his dissertation (entitled “*L'inversion temporelle du cinéma*”) some thirty-one years ago (in July 2011), at the Université de la Sorbonne Nouvelle. Let us now hear this specialist of retro-temporality, Paul-Emmanuel Odin, who will share with us a paper entitled “*From Cinema to Moving Image and Then to Post-cinematic Media*.”<sup>1</sup>

I would like to begin by pointing out that my paper is a follow-up to one that I gave eleven years ago, in November 2031 [remember: we are supposedly in 2042...], at the third edition of the conference “*The Impact of Technological Innovations on the Historiography and Theory of Cinema*,”<sup>2</sup> which was held simultaneously in Montreal, Paris, Hollywood, and Mumbai using holo-digital telepresence technology. The title of that paper was “*What Remains of [So-Called] Cinema Since the Advent of Post-Cinematic Media: A Semio-Pragmatic Approach*.”

I remind you that at the time we had by then all adopted the expression “*moving images*” in place of the word “*cinema*,” which had become completely obsolete around the year 2020, and that the “*Impact*” conference of 2031 was the first time that “*post-cinematic media*” were conceptualized, having before that date been in their infancy.

I remind you also that the word “*cinema*,” derived from the camera invented by the Lumière brothers, which they had called the “*Cinématographe*,” became current in the 20th century to describe the new art form, often at the expense of that all-American expression “*motion pictures*.” Here is an exemplary case of the word “*cinema*” being rejected by two major figures in the history of moving images, Orson Welles and Peter Bogdanovich:<sup>3</sup>

### **Peter Bogdanovich**

Was it true that one director told you not to call them “*movies*,” but “*motion pictures*”?

### **Orson Welles**

Ah, that was a friend of yours, Peter – that was George Cukor, and remember, he was from the New York stage. That probably had something to do with it. Nowadays, I'm afraid the word is rather chic. It's a good English word, though – “*movie*.” How pompous it is to call them “*motion pictures*.” I don't mind “*films*,” though, do you?

### Peter Bogdanovich

No, but I don't like "cinema."<sup>4</sup>

This brief dialogue is a compact overview of some of the names used in the 20th century to describe moving images: "movies," "motion pictures," and "cinema." Between "cinema" and "motion pictures" the industry was always partial to "motion pictures," while scholars often preferred "cinema." Think of the current name of "Academy of Moving Image Arts and Sciences" which, you will recall, was known until 2020 as the "Academy of Motion Picture Arts and Sciences," a name that lasted almost a century after being adopted by the industry in the 1920s.

What the Academy did in 2020 was to give precedence to the concept "moving" over that of "motion," whereas the expression "motion picture" was proposed 107 years earlier precisely because the concept "moving" was rejected. William Paul explained this in an article published in 1997,<sup>5</sup> at a time when journals were still printed on paper:

In the fall of 1913 *The Moving Pictures News*, a prominent exhibition trade journal that had been recently purchased by its competitor *Exhibitors' Times*, promised among other innovations that it would soon "announce the new name of the merged publications." A couple of weeks later the new name appeared: *The Motion Picture News!*<sup>6</sup>

One of the reasons Paul gave for the preference for *motion* over *moving* was the latter's relatively vulgar and popular aspect, and the fact that *motion*...

[...] help[s] signal the "highest aspiration of *The Motion Picture News* [...] to represent the art and industry of the motion picture in a dignified, honorable and progressive spirit." [...] The change was also possibly a marketing strategy to distinguish itself from its chief competitor, *The Moving Picture World*.<sup>7</sup>

By means of an ironic swing of history's pendulum, we went, then, from *moving* to *motion* in the 1910s and from *motion* to *moving* in the 2010s.

You will recall that it was during the digital revolution in the early part of this 21st century that the expression "moving images" began the discreet invasion that led it to completely dominate what was still known at the time as the field of film studies, or cinema studies. To such an extent that in 2017 the organization hosting this week's conference decided to face the music and, once again, change its name. At the time of the digital revolution, our association was indeed known as the Society for Cinema and Media Studies (SCMS), after having been named in 1969 the Society for Cinema Studies (SCS).

Here is what the Web 4.0 site of our association has to say about this:

The late 1990s saw the debut of digital media as a growing field of study. During the last decade the number of Scholarly Interest Groups (SIGs) has expanded, reflecting the growth of sub-fields in Cinema and Media Studies, many intermedial and interdisciplinary. In 2002 the “M” for Media was added to SCS to reflect these changes and create the Society for Cinema and Media Studies.<sup>8</sup>

Thus what lay at the source of the change of name in 2002 was the “digital turn” that threw things and people into confusion about the identity of the medium. Nevertheless, 1969 was not the year of the association’s Big Bang. Its first version was founded ten years earlier, in 1959, by a gang of visionaries:

In 1959 the Society of Cinematologists was founded with an initial council consisting of Robert Gessner (New York University), president; Hugh Gray (UCLA), secretary; and Gerald Noxon (Boston University), treasurer.[...] The journal of the organization, which had been started in 1961 as *The Journal of the Society of Cinematologists*, became *Cinema Journal* in 1966.<sup>9</sup>

The web site informs us of the French origins of the word “cinematologist,” one worthy of the fabulous sixties:

The first name of the Society was always controversial. The term “Cinematologist” was adapted by founding president Robert Gessner from the French “filmologie,” a term coined by Gilbert Cohen-Séat in 1948 [...] <sup>10</sup>

What those who took over the Society in 1969 did was make the word “cinematologist” vanish and replace it with “cinema,” the same word that fell under the wrecking ball in the 2020s, to be replaced systematically by “moving images” in a manner that the two months of intensive research I have just completed has enabled me to trace.

While it did not succeed in dominating the field for all time, the expression “moving images” that we adopted with such unanimity some twenty years ago was not, of course, unknown in the 20th century.<sup>11</sup> Here, for example, is a brief remark by none other than the very first president of our association, Robert Gessner himself, in an article published in *The Journal of the Society of Cinematologists*, the ancestor of our beloved *Moving Image Journal*, which took over from the journal known as *Cinema Journal* at the time of the SCS and SCMS. Here is what Gessner wrote in 1962:

For an aesthetic-historical importance, however, *LIFE OF AN AMERICAN FIREMAN* is entitled to be considered the single most important improver in the history of the Moving Image.<sup>12</sup>

It's astonishing, isn't it, to find here, word for word, the title of courses found today in many of our universities since at least the 2030s: "The History of the Moving Image!" They were visionaries back then, I tell you...

Let's move on to my hypotheses as to why the term "cinema" was rejected in the 2010s in favor of the expression "moving image." We all know it was the fault of the digital revolution, which began in the final years of the 20th century and had an enormous impact on all media, and especially cinema. At least that is what my research has enabled me to ascertain. So much so that that the ensuing paradigm shift pushed "film studies" and "cinema studies" aside in favor of "moving image studies."

The first thing to note is that the digital revolution upset the kinematography apple cart more than is generally acknowledged. This revolution was not just the convergence of media and the multiplication of platforms; it was also a shift in perception that shook the pillars of the temple to such an extent that the social users of media went through an almost chronic period of instability more intense than anything the world of moving images had seen before. The arrival of sound and the advent of television were tempests in a teapot compared to the tsunami of the digital revolution.

Beginning around the year 2000, the media universe began a period of unprecedented turbulence. The classical media lost almost all their bearings, setting each one in search of its identity.

You may have noticed that I am using the word "media" in the plural. I should point out, for younger readers that it was still customary as late as the early 2020s to distinguish media from each other, something more or less inaugurated by the patriarch of what was still known as "media studies," Marshall McLuhan, with his groundbreaking study whose title, *Understanding Media*,<sup>13</sup> used the plural form of the Latin word "medium." This was before total convergence took hold with the release of "Grand Digital HypeMedia" in the year 2025, which changed everything.

The first decade of the 21st century, let me remind you, was a time when the definition of cinema was as uncertain, shifting, elusive, imprecise, unstable, variable, etc., etc., as could be. One of the questions that scholars were constantly asking, believe it or not, was the then already age-old question posed by André Bazin some time earlier, "What is cinema?" This also took various other forms: "When is it cinema?," "Where is cinema headed?," "Is it cinema?," etc., a fact corroborated by the titles of film books being published during this period. Here is a selection of volumes which all share this anxiety over the future of cinema:

Cherchi Usai: *The Death of Cinema*<sup>14</sup>

Cinergon film journal: "Où va le cinéma?"<sup>15</sup>

Rodowick: *The Virtual Life of Film*<sup>16</sup>

Dubois et al.: *Yes, It's Cinema*<sup>17</sup>

Tryon: *Reinventing Cinema*<sup>18</sup>



Fig. 1: Cover page of issue no. 226 of the magazine Paris Match, dated July 18 to 25, 1953.<sup>1</sup> © Paris Match/Scoop.

Make special note of the more recent one, by Dudley Andrew, who inverts the terms of Bazin's question to proclaim loud and clear: *What Cinema Is!*<sup>19</sup>

On the ground, two camps faced off: some people in the media camp announced the imminent death of cinema, while the others proclaimed on the contrary that cinema was shining brighter than ever and that its future was assured. Those in the former camp are the victims of what Philippe Marion and André Gaudreault called the DEAD CINEMA syndrome.<sup>20</sup>

Many others at the time saw cinema, on the contrary, as expanding and extending widely. So much so that there was a shift from Gene Youngblood's *Expanded Cinema*<sup>21</sup> to the *Extended Cinema* of Philippe Dubois and company.<sup>22</sup> These two seemingly contradictory syndromes co-existed and waged a titanic battle for people's hearts:

What is remarkable in this title, is not the term “extended”; it is to continue calling new forms like installations, performances with projections, closed-circuit television, the computer processing of images, holography, and all which has happened to the image since the arrival of the computer and the telephone. [...] Cinema is not in the process of declining, of disappearing, or sinking into oblivion, but rather, in the infinite variety of its forms and practices, it is more alive than ever, more multiple, more intense, more omnipresent than it ever has been.<sup>23</sup>

As for the opposite idea of the death of cinema, that is nothing new. It was even a recurring theme throughout the 20th century. In July 1953, the magazine *Paris Match* asked the question “Will cinema disappear?”<sup>24</sup> (Fig. 1). It fingered those responsible: Hollywood’s dramatic crisis and the desperate battle between new techniques and television.

The crisis cinema was going through at the turn of the century is not the first it has known. The history of the seventh art has been punctuated fairly regularly by intense moments when the medium has been radically called into question. Before the crisis brought on by the appearance of television, there was the one caused by the transition from silent to sound film. In each case, a few doom and gloom types took the opportunity to announce the death of cinema. And yet cinema did not die: not in 1930, nor in 1950, nor in 2010, even if at the time newspapers sometimes carried apocalyptic stories, as in the particularly over-the-top example shown in Fig. 2.

It’s true that between 2010 and 2012 there was reason enough to worry. Those in the “cinema” camp sometimes seemed like chickens with their heads cut off, running around in every direction on the planet “cinema.” Cinema, a word increasingly garnished with scare quotes!

Here, in no particular order, are some of the symptoms of the 2010s blues:

- University programs which no longer dared to openly call themselves “cinema” studies programs. It’s always “Cinema and this,” “Cinema and that,” “Cinema and I don’t know what all else!” For example, Concordia University, Montreal: “Film and Moving Image Studies”; Université du Québec à Montréal: “Cinéma et images en mouvement”; York University, Toronto, “Cinema and Media”; University of California at Santa Cruz: “Film and Digital Media.”
- In other instances, the word “cinema” starts to take a back seat; it becomes a mere adjective. University of Southern California: “Cinematic Arts”; Oakland Community College: “Cinematic Arts Program.”
- In some cases, things split open!!! The word “cinema” is abandoned and out and out replaced by “Moving Images.” It’s the beginning of the end. Georgia State University: “Moving Image Studies.”

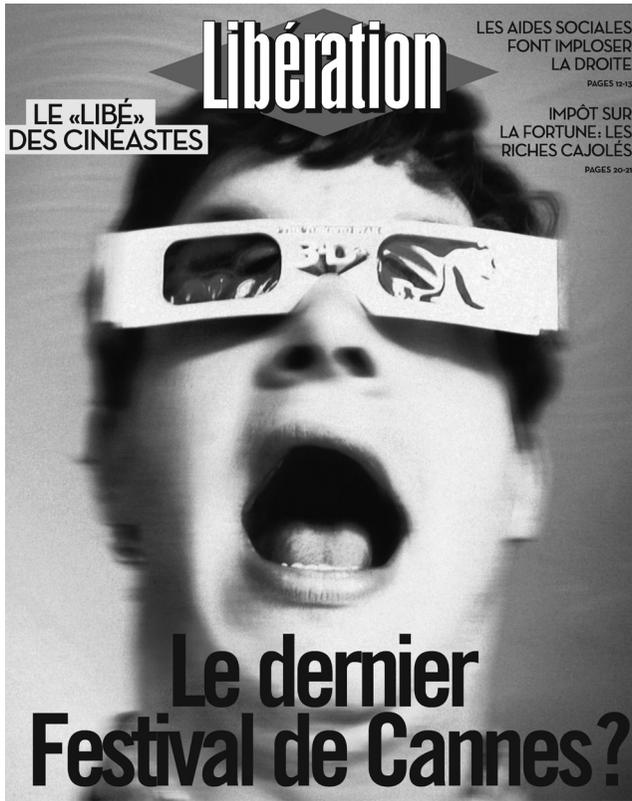


Fig. 2: Cover page of the French daily newspaper *Libération*, May 12, 2011.  
 © *Libération*. Photo credit: Benjamin Rondel/Corbis.

- There are also lots of examples of this identity crisis outside of academia. In late 2010 in France, the *Centre national de la cinématographie* got a makeover by changing its name to the *Centre national du cinéma et de l’image animée*...
- On the other side of the pond, there was also the case of the *Cinémathèque québécoise*, hitherto known for its exclusive love of cinema. It surreptitiously changed its vocation from that of a “Cinema Museum” to the less specific and less glamorous “Museum of the Moving Image.”<sup>25</sup>

To give an idea of the disorientation that reigned in the first decade of the present century, I have chosen a case study, which was documented, in 2010 precisely, by a scholar who had participated, decades before, in the famous Brighton conference, André Gaudreault.

In fact the case documented by Gaudreault concerns the *Cinémathèque québécoise*, whose management staff, questioned by him, revealed the extent to which they felt confined on planet “cinema” at the time, and how they felt completely

lost and disoriented. Here as evidence is a statement by one of the curators of the institution:

Over the years we have often discussed various names to describe the Cinémathèque [...] soliciting the opinion of members of the board of directors, the director, the communications department, or of external consultants. To such an extent that I have lost my bearings. [...] Already back in the 1990s we tried the expression “Museum of the Moving Image,” then we went back to “Museum of Cinema” and now we have gone back to “Museum of the Moving Image.”<sup>26</sup>

And this statement by the executive director:

I heard [this suggestion] this week: “Museum of Cinematographic Diversities.” A little “politically correct,” no? For my part, I sometimes talk of film variants, but I would never say “Museum of Film Variants”!<sup>27</sup>

We can see how urgent it had become to settle things in people’s minds. We also see the lay of the land – mined land – on which “moving image” was soon to take hold in people’s minds.

Before concluding, I would like to share with you a final hypothesis. I believe I have found one of the turning points (perhaps the turning point...) which, historically, pushed “film studies” to become “moving image studies.” I refer to an international conference organized in May 2010 by the ARTHEMIS research group (the “Advanced Research Team on History and Epistemology of Moving Image Study”<sup>28</sup>) of Concordia University in Montreal. Headed by Martin Lefebvre, ARTHEMIS is a research infrastructure which, as it defines itself, is “dedicated to the study of the evolution of film studies as a discipline,” and which exists since 2007.<sup>29</sup> In June 2010, ARTHEMIS organized a major conference (in which the cream of film studies participated<sup>30</sup>) under the title “The ARTHEMIS International Conference – Moving Images Studies: History(ies), Method(s), Discipline (s).”<sup>31</sup> We might say that the die had now been cast: not only did the conference make no mention of “film studies”; it was more concerned with the history, methods, and discipline of “moving image studies.”<sup>32</sup> The ARTHEMIS group has thus surreptitiously passed from the study of a phenomenon (“moving image studies”) to something that begins to have every appearance of a discipline: “moving image studies.”

We can see once again, in a highly emblematic way, the concern that gave rise to the present text: that a group which declares itself to be devoted above all to the study of the evolution of “film studies” has made its focus (according to the title of its conference) not, precisely, “film studies,” but what some people might see as a competitor: “moving image studies.”<sup>33</sup> With hindsight, at a distance of

32 years, we might think of this as the date when the discipline whose name our association now promotes was born.<sup>34</sup>

I will now conclude in the form of a wish. I believe it is time, today in 2042, to change the name of our association once again, and I hope great numbers of you will support the proposition I have formulated which will be voted on at the General Assembly tomorrow to the effect that the Society for Moving Image Studies (SMIS) henceforth be called the Society for Post-Cinematic Media Studies (SPMS) in order to reflect the compromise that has been worked out over the past ten years between those in favor of a return to the term “cinema” and the members of our association who are firmly opposed, seeing in the term no more than a cheesy Romanticism. At the same time, this name change would confirm the validity of our association’s decision, in 2002, to open our community to the media reality and intermedial reality of moving images...

THE END<sup>35</sup>

*Translated by Timothy Barnard*

27. For the whole quote, see “What Are Media?” in this book.
28. Metz, *Le Signifiant imaginaire*, 75.
29. Christian Metz, “Existe-t-il une approche sémiologique de l’esthétique?” (unpublished manuscript of a conference paper, Metz archive at Bibliothèque du film (BiFi), Paris, 1971). The paper will be published in 1895, no. 70 (forthcoming).
30. Christian Metz, “Trucages et cinéma,” in *Essais sur la signification au cinéma*, vol. 2 (Paris: Klincksieck, 1972).
31. In a private email.
32. Christian Metz, (unpublished review, Metz archive at Bibliothèque du film (BiFi).
33. Christian Metz, from notes on Rudolf Arnheim’s *Film as Art* (unpublished notes, Metz archive at Bibliothèque du film [BiFi], Paris).

## The Future History of a Vanishing Medium

1. Notice: some footnotes are from the present (by the author of the text, André Gaudreault), others are supposedly from the future (by the avatar of the author of the text, Paul-Emmanuel Odin). This will be indicated by one of the two following tags: [Note by the author] and [Note by the avatar of the author].
2. [Note by the author] Only the first edition of this conference has taken place, in November 2011 at the Cinémathèque québécoise in Montreal, organized jointly by André Gaudreault (Université de Montréal) and Martin Lefebvre (Concordia University). See the conference report by Daniel Fairfax in *Cinema Journal* 52, no. 1 (Fall 2012): 127-131, available at [http://muse.jhu.edu/login?auth=0&type=summary&url=/journals/cinema\\_journal/v052/52.1.fairfax.html](http://muse.jhu.edu/login?auth=0&type=summary&url=/journals/cinema_journal/v052/52.1.fairfax.html).
3. [Note by the avatar of the author] Peter Bogdanovich and Orson Welles, *This Is Orson Welles*, ed. Jonathan Rosenbaum (New York: Da Capo, 1998), 23. It should be noted that Welles and Bogdanovich are not much fonder, it seems, of the expression “motion pictures” than they are of “cinema.”
4. [Note by the author] *Ibid.* My thanks to Timothy Barnard for bringing this quotation to my attention.
5. [Note by the avatar of the author] William Paul, “Uncanny Theater: The Twin Inheritances of the Movies,” *Paradoxa* 3, no. 3-4 (1997): 321-347.
6. Paul, “Uncanny Theater...,” 231 [in note]. The “Announcement” was originally published in *The Moving Picture News*, September 27, 1913, vol. 8, 13, 15.
7. *Ibid.*, “An Acknowledgment,” originally published in *The Motion Picture News*, October 25, 1913, vol. 8, 16, 14.
8. [Note by the author] This quotation is in fact drawn from the present-day website: [http://www.cmstudies.org/?page=org\\_history](http://www.cmstudies.org/?page=org_history).
9. [Note by the author] *Ibid.*
10. [Note by the author] *Ibid.*
11. [Note by the avatar of the author] See in particular, as early as 1996, the title of two books by Noël Carroll: *Theorizing the Moving Image* (Cambridge: Cambridge University Press, 1996) and *Interpreting the Moving Image* (Cambridge: Cambridge University Press, 1998).

12. [Note by the avatar of the author] Robert Gessner, "Porter and the Creation of Cinematic Motion: An Analysis of 'The Life of an American Fireman,'" *The Journal of the Society of Cinematologists* 2 (1962): 1-13.
13. Marshall McLuhan, *Understanding Media: The Extensions of Man* (London & New York: McGraw-Hill, 1964).
14. [Note by the avatar of the author] Paolo Cherchi Usai, *The Death of Cinema: History, Cultural Memory, and the Digital Dark Age* (London: BFI, 2001).
15. [Note by the avatar of the author] "Où va le cinéma?" *Cinergon* 15 (2003).
16. [Note by the avatar of the author] David Norman Rodowick, *The Virtual Life of Film* (Cambridge, MA: Harvard University Press, 2007).
17. [Note by the avatar of the author] Alessandro Bordina, Philippe Dubois and Lucia Ramos Monteiros, eds, *Où, c'est du cinéma: Formes et espaces de l'image en mouvement/ Yes, It's Cinema: Forms and Spaces of the Moving Image* (Pasian di Prato: Campanotto Editore, 2009).
18. [Note by the avatar of the author] Chuck Tryon, *Reinventing Cinema: Movies in the Age of Media Convergence* (New Brunswick, NJ: Rutgers University Press, 2009).
19. [Note by the avatar of the author] Dudley Andrew, *What Cinema Is!* (Malden: Wiley-Blackwell, 2010).
20. [Note by the avatar of the author] See André Gaudreault and Philippe Marion, *The Kinematic Turn: Film in the Digital Era and Its Ten Problems*, trans. Timothy Barnard (Montreal: Caboose, 2012). See also Gaudreault and Marion, "Measuring the 'Double Birth' Model against the Digital Age," *Early Popular Visual Culture* 11, no. 2 (May 2013).
21. [Note by the avatar of the author] Gene Youngblood, *Expanded Cinema* (New York: Dutton, 1970).
22. [Note by the avatar of the author] Philippe Dubois, Frédéric Monvoisin and Elena Biserna, eds, *Extended Cinema/Le cinéma gagne du terrain* (Pasian di Prato: Campanotto Editore, 2010).
23. [Note by the avatar of the author] *Ibid.*, back cover.
24. [Note by the avatar of the author] *Paris Match* 226 (18-25 July 1953).
25. [Note by the avatar of the author] All reference to the "Musée de l'image en mouvement" has now disappeared from the website of the Cinémathèque québécoise (<http://www.cinematheque.qc.ca/fr>). Until quite recently, one could find the following statement there: "Devoted to the past and headed for the future, the Cinémathèque québécoise is Montreal's museum of the moving image."
26. [Note by the author] Pierre Jutras, then program director and curator of international cinema, television and new media, in an email to the author on May 27, 2010.
27. [Note by the author] Yolande Racine, then executive director of the Cinémathèque québécoise, in an email to the author on October 15, 2010.
28. [Note by the author] Research group headed by Martin Lefebvre, Concordia University, Montreal. See: <http://arthemis-cinema.ca/>. [my italics].
29. [Note by the author] [my italics].
30. [Note by the avatar of the author] In particular Noël Carroll, Francesco Casetti, Dominique Chateau, Tom Gunning, Laurent Jullier, D.N. Rodowick and others.

31. [Note by the avatar of the author] See: <http://arthemis-cinema.ca/en/news/596>. The author of the present text participated in this conference, where he gave the Martin Walsh Memorial Lecture (Association canadienne d'études cinématographiques/ Film Studies Association of Canada, at the annual Congress of the Humanities and Social Sciences) entitled "Home cinema et agora-télé: deux oxymores de notre modernité médiatique" (unpublished).
32. [Note by the avatar of the author] In order to maintain uniformity in the present text, even though the word "image" is plural in the title of the conference ("Moving Images Studies"), I speak here of "moving image studies."
33. [Note by the author] In an email exchange on January 4, 2013, Martin Lefebvre explained to me that, in the beginning (around 2007-2008), film studies was the subject of the group's research. The initial name of ARTHEMIS was "Groupe de recherche sur l'histoire et l'épistémologie des études cinématographiques" (there was no corresponding English name). Lefebvre added: "In the meantime, I began work on a doctoral program [A.G.: Which began in the fall of 2008] and it was clear that its name was not going to be limited to Film Studies [A.G.: As I mentioned above, it is called 'Ph.D. in Film and Moving Image Studies']". [At the same] time, we were looking for an acronym for the research group. [...] As the Ph.D. was lining up to be Moving Image Studies, we began to play with different acronyms and we ended up with ARTHEMIS. [...] To the extent that ARTHEMIS's mandate concerns 'Moving Images' we are, in principle, opening research up to something other than cinema in a 'strict' sense of the term (meaning a certain agreed-upon meaning that has been more or less 'stable' in the language since the 'classical' period, before the issues raised by the arrival of new media)." On the question of the paradox that I raise, Lefebvre adds: "[I]t is only a residue of the previous version of the group, the pre-ARTHEMIS version. It is thus not really a paradox. [...] It's a leftover, no more and no less." The fact that the expression "film studies" owes the fact that it has been present on the home page of the group from 2007 to the present day to a slip-up speaks volumes, it seems to me, about the new realities facing film studies. Lefebvre acknowledges this, and writes: "[I]n the end, if we neglected to revise the description of our research objectives and distinguish between 'Film Studies' and 'Moving Image Studies,' it's because the theoretical unconscious didn't see any urgency, especially given that 'Film Studies,' from a certain point of view, can constitute a sub-set or province of 'Moving Image Studies.'" To which I would add: there is no doubt that such a slip, if it was one, is a demonstration (thank you, Freud!) of the return of the repressed.
34. [Note by the avatar of the author] There already existed, for at least a decade, a field known as "moving image studies," in which cognitive studies dominated (see the journal called *The Journal of Moving Image Studies* [see <http://www.avila.edu/journal/index1.htm>] and the "Society for Cognitive Studies of the Moving Image" – SCSMI [see <http://scsmi-online.org/>]) but there was no pretention at the time amongst their promoters to replace "film studies."
35. [Note by the author] All the websites referred to in this article were consulted a final time on February 27, 2013, the date my manuscript was submitted.