Emotional Memory Forever: The Cinematography of Paul Ewing

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Over a period of ten years Paul Ewing documented the life of his family on film – initially using Super 8 film and then converting to VHS with the advent of the new technology. Through the lens of home movies, autoethnography and memory I discuss his approach to amateur image making and its lasting legacy.

Home movies have been the driving force behind a number of autobiographical documentaries such as Tarnation, Video Fool for Love and Stories We Tell. Here I take an auto ethnographic look at the films my own father made over a ten year period, prior to my parents divorce, and examine their impact on my own life and look to see what I can learn from the experiences of others outside of my own personal investment.

"Autoethnography is predicated on the ability to invite readers into the lived experience of the presumed "Other" and to experience it viscerally" (Blyomoy and Orbe 15). It is a research method that connects "the autobiographical and personal to the cultural, social and political" (Ellis xii). Autoethnography involves the turning of the ethnographic gaze inward on the self (Denzin 227). Autoethnographers use their personal experience as primary data reflexively to bend back on self and look more critically at self-other interactions.

Paul Francis Ewing was born in 1947 in Redhill in the United Kingdom. Inez Anne Taveira was born eight years previously in another part of the world entirely, Taiping in Malaysia or Malaya as it was known then. She immigrated to the UK when she was 21 to study acting and later teaching. She married Paul in 1970 and by 1976 they had two children – my brother Brendan and myself. Around 1978 Paul, or Dad, started to film the family. He wanted to "capture the moment. Like writing a diary".

Patricia Zimmerman writes, "Amateur film represents psychic psychics of dances and dreams. The family, dreams, and nightmares create new hybrids, new "discourses" (276). In the beginning of the last century Pierre Janet already noted that: "certain happenings ... leave indelible and distressing memories – memories to which the sufferer continually returns, and by which he is tormented day by and day."

Janet, postulated that intense emotional reactions make events traumatic by interfering with the integration of the experience into existing memory schemes. Intense emotions, Janet thought, cause memories of particular events to be dissociated from consciousness, and to be stored, instead, as visceral sensations (anxiety and panic), or as visual images (nightmares and flashbacks). Schachtel defined it as: "Memory as a function of the living personality can be understood as a capacity for the organization and reconstruction of past experiences and impressions in the service of present needs, fears, and interests" (294).

The images captured by Paul Ewing are part of both our consciousness and unconsciousness. I have revisited them on numerous occasions for varying reasons. Amateur film's otherness requires analysis of active relationships between maker and subject (Zimmerman 277). When I questioned Paul in regards to this research, he suggested that screening the films was very important to him. "Mum and I enjoyed them and then later the grand parents. Also you and Brien." I found it more than interesting that he placed my brother and myself last in the list of those who enjoyed the screenings. As a student of film I have looked for the stories within these images, looking to understand whom the man behind the lens was: potentially who the men behind the lenses have been. Who was the man from my/our memories, who was the boy, who were the boys who became the man/ men we are.

"The limbic system is thought to be the part of the central nervous system that maintains and guides the emotions and behavior necessary for self-preservation and survival that is critically involved in memory processing" (Van der Kolk 201). It cannot be coincidence that these descriptors sound familiar to any student or practitioner of cinema. We, the automaton: a moving mechanical device with no free will or consciousness. Piaget claimed that dissociation occurs when an active failure of semantic memory leads to the organization of memory on somatosensory or iconic levels (201). It cannot be coincidence that these descriptors sound familiar to any student or practitioner of cinema. We, the automaton: a moving mechanical device made in imitation of a human being.

The family filmmaker’s camera functions first as a go-between and only secondly as a recording instrument. To film is to take part in a collective game in the family domain. Filming is a shared activity among all family members. The family filmmaker’s camera is a part of the family’s consciousness. (Odin 15). It is a research method that connects "the autobiographical and personal to the cultural, social and political" (Ellis xii). Autoethnography involves the turning of the ethnographic gaze inward on the self (Denzin 227). Autoethnographers use their personal experience as primary data reflexively to bend back on self and look more critically at self-other interactions.

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One image, of Inez, my mother, comes up in my mind a lot. She stares into the camera as my Father films her. She appears to be engaged in a non-verbal conversation with him, with the camera. She doesn’t smile but looks ready to resign, the request to stop filming that is present in so many other instances of her in Paul’s films is absent – it seems to suggest there is no point in her asking. Shortly after the date stamped onto the video image, she revealed to my brother and myself that Paul had been having an affair. “Your father does not love us anymore”. In therapy I have explored both moments - the memory and the video taped image. Something in my mother’s gaze suggests the break, the end of the illusion Paul had crafted both on film and video, and in life.

Pierre Bourdieu, discussing family photography, argued that nothing could be filmed outside of what must be filmed. The same ritual ceremonies (marriage, birth, family meals, gift-giving), the same daily scenes (a baby in his mother’s arms, a baby having a bath), the same vacation sequences (playtime on the beach, walks in the forest) appear across most home movies. Discussing “common things,” Georges Perec contended the difficulty is “to free these images from the straitjacket in which they are trapped, to make them produce meaning and speak about what they are and what we are.” Home movies are precisely “common things.” Erving Goffman terms the process of “shifting of frame.” A film of minor importance can suddenly become a fabulous document when the historical context of reading changes. Every old home movie that operates within a different spatial, cultural, ethnic, or social framework will benefit from de-framed readings. Even if these images were not documents and were stereotypical home movies, they become precious because they look new. Hungarian filmmaker Péter Forgács “creates masterful reflections on the notion of the document itself: why one makes films; the language of the images and language itself; and the possibilities that the image holds for cognition” (Odin 266). The cinematography of Paul Ewing remains a source of possibilities.

References


