

# 1968: A Global Perspective

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## **"Trapped Within the Fortress?": the Radical Cinemas of 1968**

This paper launches from two Latin American manifestoes--Julio Garcia Espinosa's "For an Imperfect Cinema" and Solanas and Getino's "Towards a Third Cinema"--in order to outline certain expectations about and assumptions made regarding, the politics, form and reception of radical cinema in the late sixties. For example, both manifestoes discuss revolutionary praxis and film as a tool, not a recording mechanism and not, ideally, as a commodity (similar to the Situationist International's stance). Both aim to move beyond cinema and toward action; as an important counterpoint, Jean-Luc Godard at no point abandoned cinema, not even when he declared an end to it in 1967. After discussing form, politics and reception by way of Glauber Rocha, Makavejev and Godard, this paper will move toward contemporary incarnations of the same discussion. Michael Moore, for example, makes mainstream political films (which are, arguably, not "third cinema"). Steve McQueen, in 2003, was not allowed to shoot any film in Iraq, for his production *Queen and Country*. Would films about this hot topic, such as *Taxi to the Dark Side*, be "third cinema"? Contemporary inheritors of Godardian aesthetics include Sadie Benning and Gregg Araki, whose queer video and film productions notably lack the aim of "world revolution" of 1968, but which are definitely in political opposition to the mainstream. What have we learned and inherited, not just from the form of radical cinema in 1968 but from its reception and from changing political contexts between 1968 and today?