



1968

An Event and its Afterlife

**Saturday & Sunday
22nd & 23rd
September**

1968: An Event and its Afterlife

A Cinematic and Literary Memorial of 1968

Second Iteration

The 2nd iteration of this series, shall commence a special focus on global cinematic experimentations around '68, which directly intervened in the cultural-political volitions of their times and vigorously interrogated the complex and contested relationship between aesthetics and politics. Through revisiting these interventions, one could get a sense of contesting interpretations of '68 and its afterlives. The present iteration seeks to introduce this thematic through a juxtaposition of *Czech New Wave* and *New German Cinema* on the first day and, *avant-garde Cinemas of India and Japan* on the second. The intent is to pull out these cinematic experimentations from their narrow 'national' brackets and, to situate them vis-à-vis the wider aesthetic-political stakes of their times. The attempt is to simultaneously view these singular cinematic interventions in their specific cultural-political contexts while exploring their contemporaneity with each other. Through this juxtaposition of cinematic experimentation, the concern is to ask: what is the relationship between an artistic intervention and the wider socio-political struggles of its times? What is the relationship between cinematic experimentation and emancipatory politics? What is the relationship between *artistic event* and *political event*?

Cinema and '68: Ruptures, Interruptions and Eruptions: Part 1

Czech New Wave and the Prague Spring - Beginning of an End

New German Cinema and '68 - Through a Glass Darkly

'68 and Avant-Garde Cinemas of Japan and India - The Men Who Left Their Will on the Film

Options for Passes

1. **Weekend Pass** - ₹500 (Valid for both the days)
2. **Day Pass** - ₹300 (Valid for either one of the days)
3. **Slot Pass** - ₹150 (Valid for any one particular slot)

RSVP to Register: tamaashatheatre@gmail.com, +919004609272

Studio Tamaasha: Bungalow 76, Aram Nagar Part 2, Behind Physioflex Gym, Versova



Day 1: 22nd September, 2018

Slot 1 (Time - 3:00 pm to 4:30 pm)

A Report on the Party and Guests (1966)

by Jan Němec (Dur: 68 mins.)

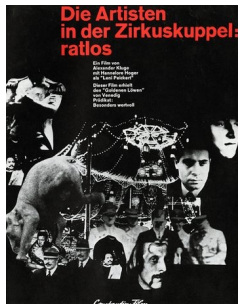


In Jan Němec's surreal fable, a picnic is rudely transformed into a lesson in political hierarchy when a handful of mysterious authority figures show up. This allegory about oppression and conformity was shortly released during the 1968 Prague Spring, before it was banned again in its home country for the next twenty years. In 1974, Jan Němec was forced to leave the country.

Slot 2 (Time - 5:00 pm to 6:45 pm)

Artist in the Big Top: Perplexed (1968)

by Alexander Kluge (Dur: 100 mins.)

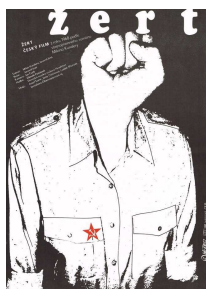


When old-school circus owner Manfred perishes while performing in the ring, his progressive daughter Leni tries to salvage the show by transforming it into a socially conscious carnival. But as ticket sales dry up, she must confront the expanding divide between her dreams and financial reality. Kluge admits that he made this film “under the direct impression of the student revolution (against the state, against the Vietnam War) in Germany” during 1968. For Kluge, among other things this film is about “‘trying hard’ in a brutal environment”. This experimental collage is considered as a symbolic representation of Kluge's own frustrations in trying to help stimulate the New German Cinema movement.

Slot 3 (Time - 7:15 pm to 8:45 pm)

The Joke (1969)

by Jaromil Jireš (Dur: 77 mins.)



Based on Milan Kundera's eponymous novel, *The Joke* tells the fragmentary tale of a man, Ludvik Jahn, expelled from the Czechoslovak Communist Party because of a political joke. After “rehabilitation” in the mines and a stint in prison, he hatches a revenge plot against the former friend who betrayed him. Produced during the political liberalization of the 1968 Prague Spring, it overtly satirizes the country's communist leadership during the Stalinist era. Despite being a success in theaters, authorities banned it for the next twenty years. Made near the end of the Czech New Wave, *The Joke* is acknowledged as one of its greatest works.

Day 2: 23rd September, 2018

Slot 1 (Time - 12:00 pm to 1:45 pm)

The Man who left his will on Film (1970)

by Nagisa Oshima (Dur: 94 mins.)



The film starts with a riddle, a metaphysical mystery. The real or imaginary disappearance of a student militant, a university student's camera getting stolen, and the thief then committing suicide. Another student sets out to trace the missing boy, fearing that he committed suicide; his only leads are conversations with the militant's estranged girlfriend and a roll of film shot by the boy just before he vanished. But it's less a mystery thriller than a series of provocative questions. What is militancy? Does 'struggle' mean violence? Is it really possible for an individual to identify with the interests of a group? And what part do sexual problems play in determining the feelings and actions of young people?

Slot 2 (Time - 2:30 pm to 4:30 pm)

Under the Pavement Lies the Strand (1974)

by Helma-Sander Brahms (Dur: 106 mins.)

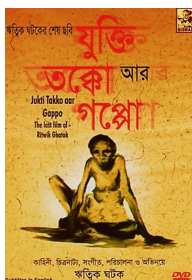


Taking its title from a slogan painted on walls during May '68, Sanders-Brahms' debut feature dramatizes the tensions in 1970s Germany between the personal and the political. In West Berlin, 1974, accidentally locked inside their performance space one night, Grischa and Heinrich, actors in an experimental stage production, use this unexpected exile from everyday life to start a relationship together. Though the film explicitly illustrates the utopian core of their sexual passion, both Grischa and Heinrich continue to face difficulties reconciling their political activism during 1968 with their current existence, which is divided between work and leisure, politics and private life.

Slot 3 (Time - 5:00 pm to 7:00 pm)

Jukti Takko Aar Gappo (Reason, Debate and a Story) (1974)

by Ritwik Ghatak (Dur: 120 mins.)



Set against the backdrop of the first Naxalite wave of rebellion in India, in his most enigmatic and personal film, Ghatak plays himself as an alcoholic and frustrated intellectual who, after being abandoned by his wife, sets off on an extraordinary journey across war-torn East Bengal. He is joined on his trip by Bangabala, a young refugee from Bangladesh; Nachiketa, an unemployed engineer; and Jagannath, a penniless teacher of Sanskrit. Their trip brings them into contact with other, similarly distinguished members of the educated class, striking workers, exponents of classical *Chhau* culture, and a band of Naxalite guerilla fighters.