

SINEMA KETIGA (THIRD CINEMA)

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Geopolitical: Cinema representing the “Third World”

During the Cold War, nations were divided into three camps:

- The “First” World: The U.S. and those countries aligned with the U.S. and with capitalism
- The “Second” World: Those countries aligned with the Soviet Union and with communism
- The “Third” World: Formerly colonized nations (particularly in Latin America, Asia, and Africa) that weren’t aligned with either

Aesthetic: A “Third” Style of Cinema

- First Cinema: Commercial Cinema
- Cinema designed to distract, entertain, and make \$\$\$
- First Cinema Capital: Hollywood

Second Cinema: “Art” Cinema

- Cinema designed as a vehicle for personal expression
- Second Cinema Capital: France & Italy
- i.e., Fellini's 8½

Qualities of Third Cinema

Thematic:

- Documents anti-colonial struggle
- Depicts poverty, everyday life
- Conflict between traditional ways of life and modernity
- Complex relationship between colonizer and colonized
- Uncertainty about post-colonial future

Political:

- Resists colonial and neo-colonial power
- Sees cinema as a means of fighting against oppression
- Critiques social and economic inequalities
- Aims to inspire the spectator to fight for change
- Critiques both internal and external forces of oppression

Aesthetics of Third Cinema

Influence of Soviet Montage

- Desire to provoke political thought:

Influence of Neorealism/New Wave

- Handheld cameras, Location Shooting, Natural Light, Long Takes, Nonprofessional Actors, Direct Sound
- Ambiguous spatial and temporal leaps
- Underplayed Dramatic Moments and Anti-climaxes . . . No three-act structure
- Dreams blend with Documentary Reality (often incorporating news footage)
- Consumer Culture blends with Folklore

Third Cinema: Why Third?

- Third Cinema is an aesthetic and political project whose principles have guided filmmakers throughout the regions of Africa, Asia, and Latin America.
- While its principles were originally defined and used to rally filmmakers in the 1960s and 1970s, Third Cinema still influences filmmaking strategies and projects today.

- Third Cinema continues to evolve as political, social, and cultural climates change throughout the world; the tone of a Third Cinema film can reflect a revolutionary atmosphere and deliver its message with confidence, convey the disillusionment of failed or coopted revolutions, or express frustration with class, racial, or gender oppression continued colonial impulses from First World nations. For this reason, Third Cinema's importance in filmmaking history and its power to deliver social commentary with the aim of inspiring change cannot be understated.

- In its earliest stages, as articulated by the classic manifestoes and theories of the 1960s and 1970s, Third Cinema was a militant practice parallel with revolutionary struggles of this period, produced with the intention of provoking discussion with and amongst its viewers and proposing alternative visions of the past, present, and future.

Fernando Solanas and Octavio Getino: “Towards a Third Cinema”

- **Fernando Ezequiel 'Pino' Solanas** (born 16 February 1936) is an Argentine film director, screenwriter and politician. His films include *La hora de los hornos* (The Hour of the Furnaces) (1968), *Tangos: el exilio de Gardel* (1985), *Sur* (1988), *El viaje* (1992), *La nube* (1998) and *Memoria del saqueo* (2004), among many others. He was National Senator representing the Autonomous City of Buenos Aires for six years. Solanas went into exile in Paris in 1976, only returning to Argentina with the arrival of democracy in 1983.

- **Octavio Getino** (August 6, 1935 in León, Spain[1] – October 1, 2012) was an Argentine film director and writer who is best known for co-founding, along with Fernando Solanas, the Grupo Cine Liberación and the school of Third Cinema. Getino was born in Spain and migrated to Argentina in the 1950s. In 1964 he was awarded the Premio Casa de las Américas for his short-stories book Chulleca. Getino also left a number of essays on cinema and sociology. From 1989 to 1990, Getino led the Instituto Nacional de Cinematografía (INCAA).

La hora de los hornos (The Hour of the Furnaces) (1968)

The Hour of the Furnaces (1968) Part 1: Neocolonialism and Violence
subs Eng/Ita/Fra

<https://www.youtube.com/watch?v=jQOXKoMH0E0>

Duration: 1'24"

The Hour of the Furnaces (1968) Part 2: Act for Liberation subs
Eng/Ita/Fra

<https://www.youtube.com/watch?v=OqaHNU03aag>

Duration: 1'50"

The Hour of the Furnaces (1968) Part 3: Violence & Liberation subs
Eng/Ita/Fra

https://www.youtube.com/watch?v=ePJpI3_sV_Y

Duration: 34"