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Nota di contenuto	Cover -- Title Page -- Copyright -- Contents -- Acknowledgments -- Introduction. Looking Back: Global Cinema and the Legacy of New Waves around 1968 -- I. The Long Sixties: Cinematic New Waves -- 1. The "Long 1968" and Radical Film Aesthetics -- 2. "What Am I Doing in the Middle of the Revolution?": Ennio Morricone and The Battle of Algiers -- 3. Before the Revolution: The Radical Anxiety of Paulo Rocha's Cinema -- 4. The Czechoslovak New Wave Revisited -- 5. Internationalism and the Early Student Films of the German Film and Television Academy Berlin (dffb) -- 6. The Hour of the Furnaces: A Film "Happening" -- 7. Toward a New Mode of Study: The New Student Left and the Occupation of Cinema in Columbia Revolt and The Battlefront for the Liberation of Japan-Summer in Sanrizuka -- 8. Oshima, Korea, and 1968: Death by Hanging and Three Resurrected Drunkards -- 9. The Hypothetical and the Experimental: Reading Lindsay Anderson's If . . . Alongside Pier Paolo Pasolini's Teorema -- 10. Obscurity, Anthologized: Non-Relation and Enjoyment in Love and Anger (1969) -- II. Aftershocks -- 11. Re-presenting the "Just Image": Godard-Gorin's Vent d'est and the Radical Thwartedness of Maoist Solidarity after May 1968 -- 12. Medium UnCool: Women Shoot Back -- Feminism, Film, and 1968-A Curious Documentary -- 13. Third Cinema in the First World: L.A. Rebellion and the Aesthetics of Confrontation --

14. The Politics of (In)Action: Humanism, Violence, and Revolution in Satyajit Ray's *Pratidwandi*/The Adversary -- 15. Maysles Films: Some Paradoxes of Direct Cinema in the 1960s and 1970s -- 16. The Rhetoric of Parapraxis: The 1967 Riots and Hong Kong Film Theory -- 17. Cultural Revolution Models on Film: The Third World Politics of Self-Reflexivity in *On the Docks* (1972).  
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**Sommario/riassunto**

Examines the political cinema of 1968 in relation to global events.