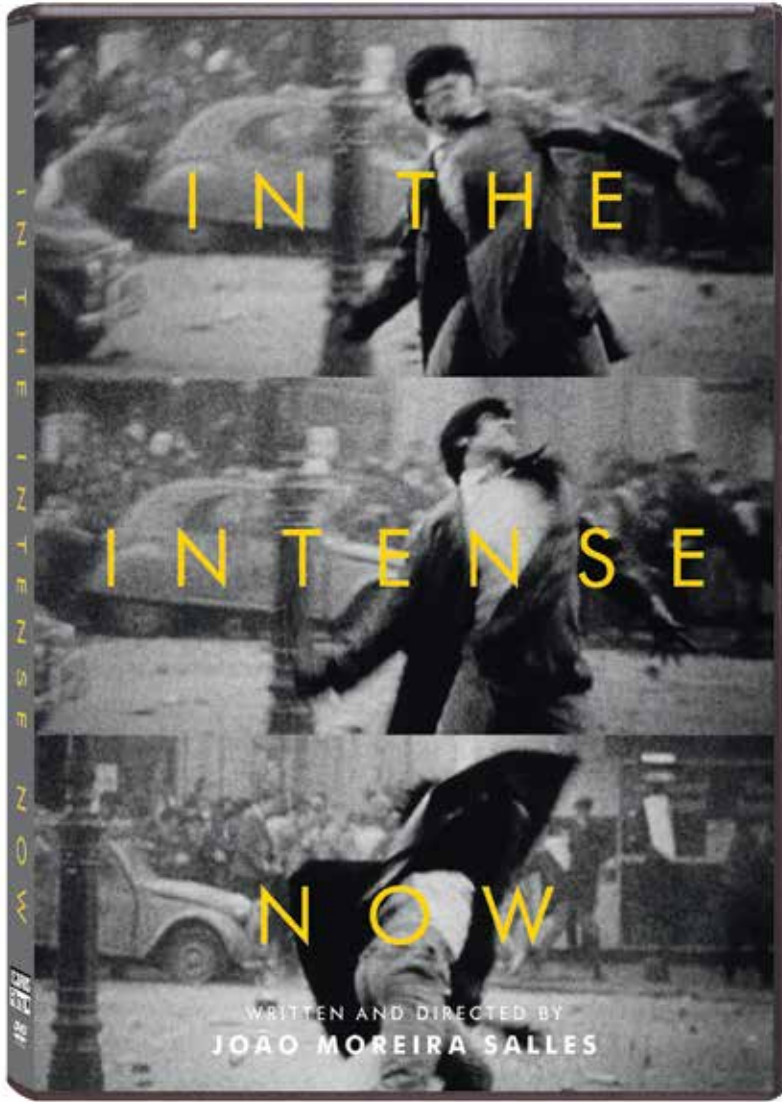


“MELANCHOLY, INSPIRING AND EVOCATIVE.”

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“A document of an incendiary time when hope, along with the stench of tear gas and gunfire, was in the air.”

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Made following the discovery of amateur footage shot in China in 1966 during the first and most radical stage of the Cultural Revolution, *IN THE INTENSE NOW* speaks to the fleeting nature of moments of great intensity. Scenes of China are set alongside archival images of the events of 1968 in France, Czechoslovakia, and to a lesser extent, Brazil. In keeping with the tradition of the film-essay, they serve to investigate how the people who participated in these events continued onward after passions had cooled. The footage, all of it archival, not only reveals the state of mind of the participants – joy, enchantment, fear, disappointment, dismay – but sheds light on the relationship between a document and its political context.

Narrated in first person, the film reflects on that which is revealed by this footage. What can one say of Paris, Prague, Rio de Janeiro, or Beijing by looking at the images of the period? Why did each of these cities produce a specific sort of record? These images include footage of the French students’ uprising in May of 1968, images captured by amateurs during the invasion of Czechoslovakia in August of the same year, shots of funerals of students, workers and police officers killed during the events of 1968 in the cities of Paris, Prague, and Rio de Janeiro, and the scenes that a tourist – the director’s mother – filmed in China in 1966, the year of the Great Proletarian Cultural Revolution.

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