A CALL TO ARMS

THE BOURGEOISIE CREATES A WORLD IN ITS OWN IMAGE. IN THAT CASE, COMRADES, LET US DESTROY THAT IMAGE. THE BOURGEOISIE CREATES A WORLD TO MATCH ITS IMAGE, BUT IT ALSO CREATES AN IMAGE TO MATCH ITS WORLD. IT CREATES AN IMAGE OF ITS WORLD THAT IT CALLS A REFLECTION OF REALITY.

CINEMA IS NOT A REFLECTION OF WHAT IS REAL BUT WHAT IS REAL IN THIS REFLECTION. THE FILM DOES NOT RECORD MOMENTS OF THE REAL, BUT SIMPLY MOMENTS IN THE DIALECTICAL PROCESS, AREAS/ERAS OF CONTRADICTION THAT HAVE TO BE EXAMINED IN THE LIGHT OF THE CLASS STRUGGLE. THE FILM EXPRESSES THE CLASS STRUGGLE BY PITTING THE IMAGE AGAINST THE SOUND AND THE SOUND AGAINST THE IMAGE. A REVOLUTIONARY IMAGE OPPOSES A REACTIONARY SOUND OR A REACTIONARY IMAGE OPPOSES A REVOLUTIONARY SOUND.

WE MUST STOP MAKING MOVIES AND ART IN GENERAL FOR IMPERIALISM. WE MUST STOP CONSUMING BOURGEOIS AESTHETICS. DURING THE SHOWING OF AN IMPERIALISTIC MOVIE FROM HOLLYWOOD, THE SCREEN SELLS THE VOICE OF THE BOSS-MAN TO THE VIEWER: THE VOICE SOOTHES OR IT SCOLDS OR IT BATTERS HIM LIKE A COP'S BILLY-CLUB. BUT DURING THE SHOWING OF A REVOLUTIONARY FILM, THE SCREEN IS SIMPLY A WALL THAT PRESENTS THE CONCRETE ANALYSIS OF A CONCRETE SITUATION. IT INVITES OUR PARTICIPATION IN ORDER TO RESOLVE THE CONTRADICTION EXISTING IN REALITY.

THE BOURGEOIS FILM IS A SUBSTITUTE FOR ACTION; THE REVOLUTIONARY FILM IS A CALL TO ACTION. ART IS A SPECIAL GUN IN THE REVOLUTIONARY STRUGGLE, AND ITS IMAGES ARE POWERFUL TO THE EXTENT TO WHICH THE REVOLUTION IS POWERFUL.

JEAN LUC GODARD