



Arte?, documento?, política?

La construcción de memoria en el cortometraje alrededor del 68 mexicano [

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text (article)

Analítica

Latin American short films played an active role in transforming the local cultural field between the 1950s and 1970s. These works were characterized by aesthetic experimentation, intermediality, and social effervescence. Their interweaving of art and politics led us to reflect upon certain short films made about the Mexican Movement of 1968, which are the topic of this paper: *Comunicados cinematográficos del Consejo Nacional de Huelga* (Paul Leduc and Rafael Castanedo, 1968) and *Mural efímero* (Raúl Kamffer, 1968-1973). We analyzed them as aesthetic works, historical agents, and social documents. In (audio)visually recording a social mobilization and a performative artistic act, respectively, they reveal the communicational intent behind their productions (which, in both cases, followed shortly after their initial conceptions). They also suggest a desire to build a memory of the present. The effectiveness of the visual image as an historical document - and, therefore, its mnemonic character - is demonstrated by the ensuing development of a visual tradition and the ongoing restoration and promotion of these works due to their historical importance. In order to confirm these ideas, we also examine a contemporary Mexican film that looks back at images of 1968's student movement

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