

LEGACIES OF THE PAST

Memory and Trauma in Mexican
Visual and Screen Cultures



Edited by Miriam Haddu and Niamh Thornton

Legacies of the Past

In memory of Andrea Noble

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Contents

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CHAPTER 4

Stages for an Assassination: Roles of Cinematic Landscape in Jorge Fons' *El atentado* (2010) and Carlos Bolado's *Colosio: el asesinato* (2012)

Maximiliano Maza-Pérez

A cinematic landscape can be interpreted as the filmic representation of a real or imagined space, which complies with a series of cultural functions that allow the aesthetic and ideological assessment of the film as a film discourse. According to Anton Escher (2006), the cinematic landscape is selectively perceived by the audience and can be accepted by it as representative of reality, despite being a production created intentionally. It is not that the landscape represented accurately reflects the way the audience perceives the physical world, but that the receiver trusts the representation. From these considerations, this chapter explores and characterises the functions performed by the cinematic landscape in *El atentado/The Attempt Dossier* (2010) by Jorge Fons and *Colosio: el asesinato/Colosio* (2012) by Carlos Bolado, two Mexican films that address political crimes from distinct aesthetic perspectives. In both films, representational spaces play a pivotal role in the reconstruction of historical events and, at the same time, are key elements that contribute to communicating the uncertainty about these historical moments that form part of an unresolved shared collective memory.

Since the premiere of Luis Estrada's film *La ley de Herodes/Herod's Law* (1999), the treatment of national political issues in Mexican cinema has taken a turn marked by a direct criticism of the abuses of governmental power and corruption among members of the ruling class. Unusually for a Mexican film about politics, Estrada's film dared to show the acronym, colours and logos of the main political parties in the country while openly criticising the abuses committed by the powerful during the presidential rule of Miguel Alemán (1946–52). After many decades of suffering the effects of censorship or self-censorship, Mexican filmmakers began the new century abandoning allusions, innuendos and indirect attacks that were the only way their films could refer to political events and criticise the figures of power.

While *La ley de Herodes* openly addressed the origins of the endemic corruption of the political system that was established in the country after the Partido de la Revolución Mexicana [Party of the Mexican Revolution] (PRM) became the Partido Revolucionario Institucional [Institutional Revolutionary Party] (PRI), the huge success achieved by the film is not solely due to its critical stance towards the institutions and political figures of the past, but because, as stated by Miriam Haddu (2007) and Ignacio Sánchez Prado (2014), its attack is implicitly extended to reach the administrations of Carlos Salinas (1988–94) and Ernesto Zedillo (1994–2000). For Haddu, ‘The film’s narrative, although set during the Miguel Alemán *sexenio*, continuously alludes to events, scandals and failed social projects that have become associated with Salinas’ term in office’ (2007: 30). In establishing a parallel between the modernising discourse of the Alemán regime and the advocacy of the benefits of neoliberal capitalism that distinguished the governments of Salinas and Zedillo, Luis Estrada’s film offers a deeply pessimistic view of the transformation processes experienced by the country during both presidential terms.

One of the stylistic strategies that predominates in *La ley de Herodes* is the use of the cinematic landscape as an aesthetic device to communicate a critical stance towards those who betrayed the revolutionary ideals and became corrupted by ambition. As a concept emanating from cultural geography, a cinematic landscape can be interpreted as the filmic representation of a space, real or imagined, which is located at the level of staging in a film. In conjunction with framing and editing, the cinematic landscape contributes to creating the spatial dimension of the film, while complying with a number of cultural functions that allow its aesthetic and ideological assessment as filmic discourse. Being selectively perceived by the audience, a cinematic landscape can be accepted as representative of reality, despite being created intentionally as part of the production process (Escher 2006). As mentioned above, it is not necessary that the depicted landscape accurately reflects the way in which the audience perceives the physical world, but that the audience trusts the representation that unfolds before its eyes.

In *La ley de Herodes*, the cinematic landscape of the fictional town of San Pedro de los Saguaros mimics the classic representation of the rural environment of Mexican cinema of the Golden Age (1930s–50s), especially those established by the collaboration between the director, Emilio Fernández, and cinematographer, Gabriel Figueroa, with the aim of demystifying the triumph of the revolutionary epic (see Tierney 2007 and Ramírez Berg 2015). By comparing the similarities and contrasts between Estrada’s film and *Río Escondido/Hidden River* (1947), one of

the most iconic movies of the Fernández-Figueroa team, Liz Consuelo Rangel (2006: 65) notes the presence of ‘blue skies with huge clouds’, the appearance of ‘saguaros in the foreground’ and the presentation of the main characters ‘from a very low angle’ as three characteristics of Emilio Fernández films found in *Herod’s Law* that work in the manner of aesthetic devices fulfilling a critical function. For Rangel,

[Mientras que] *Río Escondido* crea mitos históricos e idealistas del triunfo de la Revolución y así infunde un sentimiento nacionalista en su audiencia, *La ley de Herodes* [...] rompe con las imágenes idealistas y muestra una realidad corrupta que se vivió en aquellos años. (2006: 66)

[While] *Río Escondido* creates historical and idealistic myths of the triumph of the Revolution and thus instils a nationalistic feeling in its audience, *Herod’s Law* [...] breaks the idealistic images and displays a corrupt reality that was lived in those years.¹

Thus the portrayal of the cinematic landscape in *La ley de Herodes* as a stage for the abuse of power contradicts Aurelio de los Reyes’ (1987) assessment of the role carried out by the landscape in Mexican cinema, from its origins to the Golden Age, as a vehicle for the expression of a nationalist sentiment. He suggests that, ‘quizá la obsesión con el paisaje sea una constante de la producción de aquellos años; paisajismo y nacionalismo fueron términos equivalentes’ (1987: 72) [it is possible to say that the obsession with landscape was a constant in film production of those years; the landscape and nationalism were equivalent terms]. In contrast, in *La ley de Herodes*, the nationalist landscape of classic Mexican cinema gave way to a revisionist and critical landscape, which is evident in recent films such as Alfonso Cuarón’s *Y tu mamá también* (2001) and Carlos Reygadas’ *Japón* (2002).

On the basis of the discussion so far, and considering that *La ley de Herodes* shares an approach evident in a growing number of Mexican films that resort to filmic representation of space as a tool to challenge the nationalist vocation attributed to the landscape in Mexican classic films, this chapter explores and characterises the functions performed by cinematic landscape in two Mexican films that deal with political crimes from very contrasting aesthetic perspectives: *El atentado/The Attempt Dossier* (2010) by Jorge Fons and Carlos Bolado’s *Colosio: el asesinato/Colosio* (2012). In both films, the spaces of representation (Soja 1996) play a critical role in reconstructing the narrated historical events, while functioning as key elements that help to communicate the ideological stances of their directors.

El atentado was one of the four films produced with support from the Mexican Film Institute (Instituto Mexicano de Cinematografía, IMCINE), as part of the commemoration of the decade-long (2010–20) Bicentennial of Mexico's Independence and the Centennial of the Mexican Revolution.² These are periods that long dominate Mexican politics and whose commemorations are, therefore, necessarily burdened with their recurrence as unresolved hauntings. *El atentado* tells the story of the assassination attempt on the life of President Porfirio Díaz (1830–1915) (Arturo Beristáin) committed on 16 September 1897 by an alcoholic young man named Arnulfo Arroyo (José María Yazpik), who was lynched by a group of people who forcibly entered the police station where he was detained. The strange circumstances of his death led to an investigation which found that his murderers were actually agents of the metropolitan police under the command of General Inspector Eduardo Velázquez (Julio Bracho). The scandal prompted the immediate dismissal of Velázquez, who committed suicide in prison, in an act that heightened the mystery surrounding the case. The film is an adaptation of *El expediente del atentado* [The Assassination File] (2007), a novel written by the Mexican author Álvaro Uribe, which explores the hypothesis of the criminal conspiracy from inside Díaz's cabinet and examines the bonds of friendship between the failed assassin, his murderer and the writer Federico Gamboa (Daniel Giménez Cacho), author of the popular novel *Santa/Santa: A Novel of Mexico City* (1903), who was an officer of the Ministry of Foreign Affairs at the time of the attack on President Díaz and who serves as the main witness of the events depicted both in the novel and the film.

Centred on another political crime, *Colosio: el asesinato* tells the story of an alleged secret investigation aimed at uncovering the truth behind the murder of Luis Donaldo Colosio Murrieta (Enoc Leño), the PRI presidential candidate, who was assassinated on 23 March 1994 during a campaign rally in Tijuana. In the film, the investigation is entrusted to *El Licenciado* [The Lawyer], an official of the Mexican government with strong resemblance to José Francisco Ruiz Massieu (Odiseo Bichir), former governor of the state of Guerrero and later secretary general of the PRI. *El Licenciado* delegates the operation to Andrés Vázquez (José María Yazpik), a military intelligence officer and trusted ally. The investigation by Vázquez and his team reveal the many inconsistencies in the case and, above all, confirm that the crime is the result of a plot orchestrated from within the government. Finally, the evidence found by the investigators leads to the office of *El Doctor* [The Doctor], José María Córdoba Montoya (Daniel Giménez Cacho), the mysterious character who has ordered the inquiry and whose title and appearance suggest that he is based on the

head of the Office of the President and a politician very close to President Carlos Salinas (1988–94).

Although based on events in the public domain, the plot of the film is constructed from facts and situations inconsistent with the circumstances surrounding the assassination of Colosio. In March 1994, Córdoba Montoya did not have any formal authority over Ruiz Massieu, who didn't hold a public post, which would have supplied him with the necessary support to perform an investigation like the one which takes place in the film. Moreover, Córdoba Montoya himself was removed from office a week after the murder of Luis Donaldo Colosio and never again held a public position in the Mexican government (*Revista Proceso* 1995). Inaccurate in such factual detail, *Colosio: el asesinato* nonetheless, uses cinematic landscape to conjure the uncertainty of historiography.

From their opening scenes, both films show spaces of representation which are openly problematised, partly as a result of their intermedial relations. *El atentado* uses the theatre as a means of representing a version of Mexico City which unfolds before the viewer's eyes when the curtain of a *carpa* rises. Literally 'tent' theatre, the *carpa* was 'a popular Mexican theatrical tradition based on vaudeville and improvisation' (Shaw 2005: 125). As a form of popular theatre, the *carpa* has been a space where the popular classes could challenge the powerful through parody and humour. In improvised routines, comics criticised the rich and powerful, either openly or in a slightly veiled way. This opening establishes a liminal space in which the powerful can be attacked, foreshadowing the unfolding events.

As the curtain rises in *El atentado*, the streets and buildings of Mexico City are presented as an expansive backdrop. While this effect is at times clearly fictional, at others the film moves towards a form of documentary realism despite this presentational device. Representational spaces are varied, and their approach is achieved by wide shots and slow tracking shots. In that city painted on cardboard, the characters move as actors in a drama whose ending has already been written, so nothing can be done to change their destinies. The decision to theatricalise the staging of the film contradicts one of the functions that Andrew Higson (1984, 1987) attributes to cinematic landscape, which is to serve as a means to authenticate fiction. Because the film's events are not developed in real places or realistic simulations of such sites, the confirmation of their veracity remains suspended (Figure 4.1).

The strategy of spatial representation used in the first sequence of *Colosio: el asesinato* is diametrically opposed. The film begins with a quotation attributed to Vladimir Lenin, '[t]here are decades where nothing happens; and there are weeks where decades happen'. This quotation



Figure 4.1 Theatricalisation of the staging in *El atentado*.

emphasises the temporal over the spatial and the opening sequence continues with the representation of high-impact events in Mexican political life, such as: the murder of Cardinal Juan Jesús Posadas Ocampo on 24 May 1993; the entry into force of the North American Free Trade Agreement (NAFTA) and the uprising of the Zapatista Army of National Liberation (EZLN), both on 1 January 1994. This appears to be a way of signalling the indeterminacy of historical accuracy; although most of the events are given a date, they are presented without chronological order. This sequence culminates with the assassination of Colosio as the final point of a multi-layered event that transcends its own historical moment.

Notwithstanding the different ways in which *El atentado* and *Colosio: el asesinato* expose their spaces of representation, both films draw on the model of intermedial relationship that Jens Schröter denominates 'transformational intermediality' (2011: 2, 2012: 26) to define the dramatic spaces in which the stories unfold and in which one medium represents another and transforms it 'in such a way that its everyday, normal states of being are defamiliarized' (2012: 27). As a consequence, the qualities or characteristics of the represented medium are exposed as different, even opposed, to those from the representing medium, so that contrast and contradiction cause significant impacts on the functions performed by the cinematic landscape. Thus uncertainty and indeterminacy become central to the narratives.

In the first sequence of *Colosio: el asesinato*, spaces appear enclosed in boxes that occupy only a portion of the screen representing the media

coverage of various events of public interest, arranged in a succession of video segments, press photos, political cartoons and magazine covers. Although serialisation underscores both the absence of spatial completeness as well as the lack of temporary order, the fragmentation of the spaces presented in *Colosio: el asesinato* does not negatively impact on its function of displaying them as actual historical sites. On the contrary, the cumulative effect of the sequence helps to authenticate the fiction, since each fragment of space shown contains enough identificatory elements for the viewer to recognise them as representative of the totality of an actual historical location. This is because each fragment corresponds to what Mikhail Bakhtin calls a chronotope or 'the intrinsic connectedness of temporal and spatial relationships that are artistically expressed' (1981: 84). Together, these operate in accordance with the procedures defined by Jean-Michel Adam and André Petitjean (2005) from the perspective of the descriptive analysis of discourse as the matching between the semiotic-discursive macro-operations of anchoring and aspectualisation, that is, naming a place on the basis of one or more of its essential characteristics.

The transformational intermediality raised in the first sequences of both films is reinforced in their central scenes. In *El atentado*, the staging of the attack by Arroyo on Díaz takes place in a setting that represents an area of the Alameda Park in Mexico City as it had been in 1897, with the Moorish pavilion that was located on that promenade painted on the backdrop. Meanwhile, *Colosio: el asesinato* draws upon the mediated staging of the assassination, through the meticulous review of the crime scene's videos carried out by Vázquez and his teammates. The obsessive scrutiny of the images recorded on several videotapes intensifies the fragmentation effect of the main representational space of the story – the dusty terrain of the Lomas Taurinas neighbourhood in Tijuana, Baja California, where Colosio was assassinated. Vázquez's decision not to travel to Tijuana and to entrust the local investigation to a police ally forces both the protagonists and the spectators to reconstruct the facts and imagine the places where they occurred, from a disordered succession of images that are intended to be logical, both in narrative and spatial terms (Figure 4.2).

By resorting to theatrical staging as a point of reference for the significant locations of the action, *El atentado* also meets the metaphorical function attributed by Higson (1984, 1987) to the cinematic landscape. Since the film re-enacts events from national political life that troubled Porfirian society, the cinematic landscape becomes a metaphor for the environment that surrounded the circles of power in Mexico from the late nineteenth century. In *El atentado*, besides the outdoor spaces such as the streets, squares, parks and other public spaces, there are indoor spaces such as



Figure 4.2 The staging of the attack in *El atentado*.

the saloons, *pulquerías* [bars], bedrooms, living rooms, offices, workshops, printing houses, horse-drawn carriages and trains used as locations in a farce that culminates in a tragic ending. The use of the stage takes the form of a play within a play, allowing the main action to stand in contrast to the actions of a couple of *carpa* comedians acting before an audience. Their performances of some key episodes mock the circumstances surrounding the alleged assault. By shifting between spaces and locations the metaphor of the theatre helps illustrate how events leading up to the attack on President Díaz permeated the popular imagination. The *carpa* is a space to play out the public's attitude to the assassination attempt and as a meta-textual metaphor for the film itself. Chris Lukinbeal stresses the importance of metaphors to understand cinematic landscape, stating that '[l]arge metaphors in film structure common ways of seeing the landscape for a social or cultural group. Cinematic landscapes are sites where meaning is contested and negotiated' (2005: 14). The use of the *carpa* as part of the cinematic landscape foregrounds the act of storytelling and invites reflection on class relations during this period.

In *Colosio: el asesinato*, the strategy of spatial representation causes the metaphorical function of the cinematic landscape to be differently realised. In the scenes where Andrés Vázquez and his team review the details of the assassination, the original footage, recorded in the place where Colosio was murdered and attributed to MVS and Argos TV, is cross-cut with images re-created by the filmmakers with the intention of adding points of view – such as close-ups of some of the suspects in the conspiracy – that

the original footage does not have. The editing of the audio-visual material adds to the spatial and narrative fragmentation presented in the first sequence of the film in a strategy aimed at building very precise meanings about the guilt of some of the characters involved in the Colosio case (Haddu 2015: 457). These fictional elements incorporated into the film by Bolado transform the images of Colosio's murder into metaphors of the thoughts and emotions of the protagonists of the film and its viewers. In this regard, Haddu points out that

[t]hese images become crucial witnesses to the event and their scrutiny alludes to hidden plots, unknown participants, and a possible conspiracy against the presidential candidate [. . .]. The extensive examination of the frame-by-frame contents of the PGR footage does indeed lead the main character in the film to piece together the necessary evidence in order to formulate a conclusion that points towards a state-instigated plot to assassinate Colosio. (2015: 464) (Figure 4.3)

Moreover, the cinematic landscape of *El atentado* also serves as spectacle. This role, which Higson succinctly defined as 'a visually pleasurable lure to the spectator's eye' (1984: 3) is the most inherently spatial function of any cinematic landscape, because its value is not defined from a relationship of subordination to a non-spatial element (drama, historical event, character or sociocultural context) but is determined by the affective relationship established between the filmed space and the spectators that through the look seize and re-signify it. Similarly, the cinematic spectacularisation

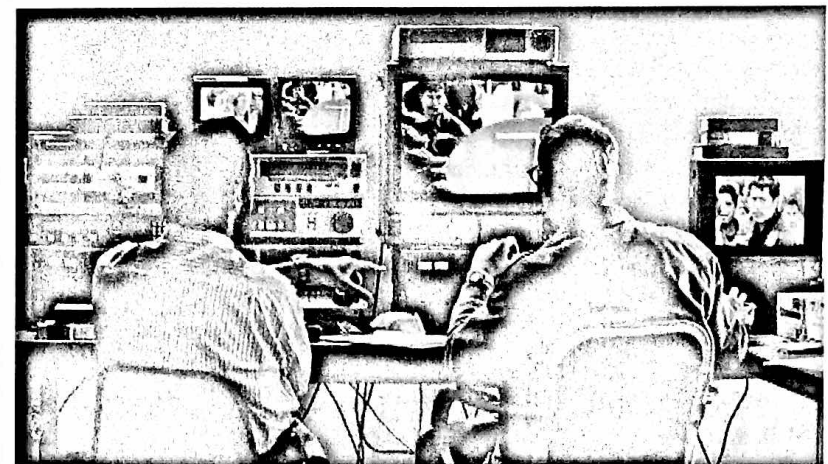


Figure 4.3 Fragmentation of space in *Colosio: el asesinato*.

of space conveys the director's ideological point of view to the audience, either directly or indirectly, through the eyes of the characters. *El atentado* is told from the perspective of the director Fons, whereby space is projected directly as an artificial environment, flat and without depth, because the events depicted in the narrative are equally artificial and superficial.

As for the role of the cinematic landscape as spectacle in *Colosio: el asesinato* and its relationship to the workings of social memory, the footage of the candidate's murder constitutes a horror show from which it is impossible to look away, because, largely, human beings are fascinated with all that they do not fully understand. Rafael Argullol refers to this power of seduction exercised by tragic images as an 'attraction to the abyss' (2012: 93–4) that belongs to the spirit of Romanticism, and which is located the same way in painting as it is in cinematic images. Thus images of murder in *Colosio: el asesinato* operate according to what Pierre Nora (1989: 12) called *lieux de mémoire*, that is, places of remembrance where people constantly return with the intention of giving meaning to the past. Haddu interprets the morbid repetition of the moment of Colosio's death in the film as a calling up of the 'cultural trauma' suffered by Mexican society in 1994 and attributes it to the need to find an explanation for the tragedy by its repeated viewing,

[m]irroring the condition of the individual subject that has become traumatized, a collective may find itself re-living and re-examining the traumatic event that has ruptured the social fabric and shattered its last illusions of peace, as was the case of Mexico in 1994. (2015: 462)

Discussing the relationship between cinema, space and memory, Astrid Erll notes that the landscapes and locations of the films function as detectors of collective memory: '[t]his last function of media – to trigger collective remembrance – is performed above all by particular locations or landscapes [...] which the mnemonic community associates with specific narratives about the past' (2011: 128). But what kind of narrative about the past is associated with the broad but artificial cinematic landscape of *El atentado*? Which concept of memory is related to the incomplete but realistic space of *Colosio: el asesinato*? The answers to these questions seem to be located in the distinction between Maurice Halbwachs' (1980) concept of 'collective memory', and the cultural notions of 'communicative memory' of Jan Assmann (2008) and the 'shared memory' of Paul Ricœur (2010).

For Halbwachs, collective memory grows over time and is the product of the interaction between media and the institutions, starting with

the retellings of the past that are shared by a society (see Erll, 2011: 15). Ancient history and the events of an absolute and mythical past, which are foundational to a community and which become traditions, are located in collective memory. The central function of this type of memory, named 'cultural memory' by Assmann (2008: 110), is the formation of cultural identity and is oriented towards the needs and interests of society in the present. By contrast, Assmann's communicative memory consists of everyday experiences shared by the population, which are projected onto a horizon limited by a few generations before disappearing or becoming part of the collective memory. Ricœur claims that shared memory exists in 'un plano intermedio de referencias en el que se realizan concretamente los intercambios entre la memoria viva de las personas individuales y la memoria pública de las comunidades a las que pertenecemos' (2010: 172) [an intermediate level of reference in which the exchanges between the living memory of individual persons and the public memory of the communities to which we belong are concretely carried out]. Based on these concepts, we can distinguish two approaches to the relationship between cinematic landscape and memory in *El atentado* and *Colosio: el asesinato*. With its open references to a distant past, conceived from the imagination created by the theatre and other forms of art such as the landscape painting of José María Velasco (1840–1912), the engravings of José Guadalupe Posada (1852–1913), as well as studio photography and the incipient press photography of the late nineteenth century, the cinematic landscape of *El atentado* points towards the narrative that has leaked into the country's collective memory about the *Porfirian pax* as an age of stealthy deceit, over whose ruins were erected the political institutions that have governed Mexico since the triumph of the Revolution. Meanwhile, in *Colosio: el asesinato*, the lack of a spatial totality is related to the way the film deploys the communicative memory of many Mexicans who remember and share that tragic moment when they were trying to make sense of and give order to the confusion of images that appeared before their eyes.

The inability of audio-visual media to capture the experience of reliving the past is also hinted at in one of the final scenes of *El atentado*, in which Álvaro Mateos (José María de Tavira), reporter for the newspaper *El Imparcial*, shows Gamboa a photograph of the capture of Arnulfo Arroyo, allegedly taken by an American tourist. Together with the snapshot, Mateos gives Gamboa the enlargement of a portion of the image where the attacker supposedly appears, surrounded by several people. Although the enlargement makes it possible to distinguish details that are unnoticeable in the original picture, the only visible part of Arroyo's body is the back of his head. Gamboa hardly pays attention to this primitive technical

experiment that attempts to confirm the veracity of the news event by concentrating on the details. For him, it is clear that Arroyo's failed attack is only the first link to a chain of events orchestrated from inside Díaz's cabinet with which he prefers not to get involved.

Using a different strategy in the climactic sequence of *Colosio: el asesinato*, officer Vázquez comes to the same conclusion as Gamboa. On submitting his report to *El Licenciado*, Vázquez and his colleagues stage the assassination of Colosio in an act reminiscent of the theatrical performance in *El atentado*. The stage is a pine forest, a completely different landscape from the arid terrain of Lomas Taurinas. It is a subtle but direct allusion to the place where the crime could have been ordered, *Los Pinos* [The Pines], the official residence of the Mexican president. As in *El atentado*, the strategy is to resort to the re-enactment as a way to make sense of the events. This has a further meta-fictional function. It works as a nod to the audience that *Colosio: el asesinato*, itself, is a re-staging of reality that has only a tentative hold on historical accuracy.

From the analysis of the functions fulfilled by the cinematic landscape in the films *El atentado* and *Colosio: el asesinato*, some significant conclusions emerge. First, the confirmation of the authenticity of the events presented depends not so much on the events being carried out in one bounded place but on the fragment of space shown being recognised as representative of the whole of a given real historical place. Second, the metaphorical function of the cinematic landscape is completely intentional in both films, achieved by the decision to incorporate very specific scenic elements, such as the theatrical backdrops in *El atentado* or the images cross-cut with the original footage in *Colosio: el asesinato*. Third, the ability of the cinematic landscape to evoke both long-term collective memory and other types of cultural memory is fulfilled through its spectacularisation. Together, these aesthetic strategies help to build the ideological discourse in Fons and Bolado's films.

Conclusion

As discussed at the beginning of the chapter, contemporary Mexican films draw on the stylised cinematographic representation of space as a vehicle to challenge the notion of landscape as a symbol of nationalism, as it was used in Mexican classic films. Likewise, although many of them look towards events and places of the past, at the same time they draw many parallels with the present. Political crimes such as those depicted in *El atentado* were common in Mexico in the first decades of the twentieth century, but they had become unusual until Colosio's murder in 1994.

By 2012, the year when *Colosio: el asesinato* was released, violence in the Mexican political arena had become commonplace again. More than thirty mayors have been murdered since the beginning of Felipe Calderón's presidency in 2006 (*Aristegui Noticias* 2012), two secretaries of state died in suspect plane crashes, and the president himself was revealed to have received death threats during the first months of his presidential term (*Revista Proceso* 2012). However, rumours, lies and multiple versions have prevailed over clear and forceful lines of investigation. The function of the deliberate stylisation and artifice of the *carpa* in *El atentado* and the fragmentary reconstruction of *Colosio: el asesinato* convey the challenges of sifting through political fictions in order to get to the truth.

Notes

1. Unless otherwise stated, all translations are my own.
2. The other films supported under this scheme were: *Hidalgo – La historia jamás contada* [Hidalgo – The Untold Story, formerly *Hidalgo-Molière*] by Antonio Serrano; Luis Estrada's film *El infierno/Hell* and the documentary *La cámara Casasola* [Casasola's Camera] by Carlos Rodrigo Montes de Oca. Three other films set during Independence and the Revolution that did not compete in this call for submissions also received support from IMCINE: *Chicogrande* by Felipe Cazals, *El baile de San Juan* [The Dance of San Juan] by Francisco Athié and *Revolución/Revolution* by several directors. All were released in 2010.

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