



*Time, Power, and Resistances in Latin America:
Narratives, Democracy, and Global Reconfigurations
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Interdependence between social temporalities and narratives in the Argentine audiovisuals *Memoria del saqueo* (2004) and *Shok: crónicas del saqueo* (2024)

Interdependencia entre temporalidades sociales y narrativas en los audiovisuales argentinos *Memoria del saqueo* (2004) y *Shok: crónicas del saqueo* (2024)

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ABSTRACT

The notion of temporality has become an increasingly recurrent topic in social research, as time is no longer understood as a fluid through which events simply pass, but rather as a constitutive dimension of social processes. The audiovisual world (re)constructs time by articulating its own discursive temporality, where the creators' perspectives intersect with technological possibilities. This study explores the interdependence between two temporalities, the social and the narrative, through the analysis of two audiovisual works produced in Argentina: the documentary *Memoria del saqueo* (2004) by Fernando Solanas and the series *Shok: crónicas del saqueo* (2024) by the homonymous creative collective. In both works, audiovisual discourse legitimizes itself as an archive and representation of events, processes and identities, making it possible to interpret both historical contexts, their similarities and their differences. The documentary genre—whether within the national film industry or on its margins, through video activism or cine piquetero—emerges as a powerful social analyzer and an articulator of networks of resistance and sociopolitical struggle. Based on film analysis grounded in Critical Discourse Studies and the theoretical-methodological perspective of temporalities from the Sociology of Time, the study identifies dialectical relationships between the audiovisuals and the historical-political, social, economic and cultural context and the cinematic tradition of recording collective memory; between the political documentary and the broader process of “the political”; among political documentaries that become devices of critical questioning and social intervention; and between political audiovisuals with a documentary vocation and the very genre and its modes of representation, given that their discourse depends on the political intention of the narrative. These works are expressions of cultural resistance in times of crisis, audiovisual art with political aims, activism and the recording of collective memory, and they function as vehicles for the expression and construction of identities that constitute what is understood as “the popular,” which for Latin American peoples is equivalent to the narrative of everyday life.

Keywords: Temporalities; Political Documentary; Militant Cinema; Cultural Resistance; Collective Memory.

RESUMEN

La noción de temporalidad es un tema cada vez más recurrente en las investigaciones sociales, toda vez que el tiempo ha dejado de entenderse como un fluido en el cual entran y salen los acontecimientos, para ser considerado como constitutivo de los procesos sociales. El mundo audiovisual (re)construye el tiempo, articulando una temporalidad discursiva propia en la que se combinan las miradas de los creadores y las posibilidades tecnológicas. El presente estudio busca un acercamiento a la interdependencia entre ambas temporalidades, la social y la narrativa, a partir de dos audiovisuales realizados en Argentina: el documental *Memoria del Saqueo* (2004) de Fernando Solanas y la serie *Shok: crónicas del saqueo* (2024) del colectivo de creación homónimo. En cada una de estas obras el discurso audiovisual se legitima como archivo y representación de acontecimientos, procesos e identidades; permitiendo interpretar ambos contextos históricos, sus similitudes y diferencias. El género documental - ya sea parte de la industria cinematográfica nacional o al margen de esta, mediante el videoactivismo o cine piquetero- destaca como un poderoso analizador social, articulador de redes de resistencia y lucha sociopolítica. A partir del análisis fílmico de los audiovisuales mencionados, tomando como base los Estudios Críticos del Discurso y la perspectiva teórico-metodológica de las temporalidades, proveniente de la Sociología del tiempo, se identificaron relaciones de naturaleza dialéctica en estas obras audiovisuales con veinte años de diferencia: De los audiovisuales con el contexto histórico-político, social, económico, cultural y la tradición cinematográfica de registro de la memoria colectiva. Del documental político con un proceso más amplio que es lo político, fuera de lo cual no puede ser entendido. Entre documentales políticos que devienen dispositivo de cuestionamiento crítico e intervención social, marcados por la contingencia, la cercanía al reportaje, el valor testimonial y la multiplicidad de fuentes. Del audiovisual político con vocación documental, en el propio género y sus modos de representación, pues su discurso depende de la intención política del relato. Se trata de expresiones de resistencia cultural ante periodos de crisis, arte audiovisual con fines políticos, activismo y registro de la memoria colectiva a través del documental y vehículos de expresión y construcción de las identidades que conforman lo popular, que para los pueblos de América Latina, equivale al relato de lo cotidiano.

Palabras clave: Temporalidades; Documental Político; Cine Militante; Resistencia Cultural; Memoria Colectiva.

INTRODUCTION

In Argentina, history is repeating itself. A little over twenty years after the 2001 crisis that marked a turning point in the history of the southern nation, Javier Milei's arrival at the Casa Rosada in December 2023 once again shook society to its core. Since then, digital platforms have become the scene of political and cultural resistance against the president's measures.

To recount the protests from within, the documentary series *Shok: crónicas del Saqueo* (2024) was born and is available on the YouTube platform. The scenes are comparable to those brought to light in 2004 by the prominent filmmaker and politician Fernando (Pino) Solanas in the documentary *Memoria del Saqueo*, which takes the crisis at the beginning of the century as its main setting and time frame.

In each of these works, the audiovisual discourse is legitimized as an archive and a representation of events, processes, and identities, allowing for the interpretation of historical

contexts, their similarities, and their differences.

The documentary genre in particular—whether part of the national film industry or outside it, through video activism or piquetero cinema—stands out as a powerful social analyzer, articulating networks of resistance and sociopolitical struggle.

A Memoria del Saqueo (2004) and *Shok: crónicas del saqueo* (2024) were made twenty years apart, but a comparison between them is possible insofar as they are expressions of denunciation of periods of crisis, audiovisual art with political aims, activism, and the recording of collective memory through documentary film, vehicles of popular resistance that, for the peoples of Latin America, are equivalent to the narrative of everyday life.

Both works are particularly representative of “models and worldviews that depart from the monochrome of the modern West” (Hernández Navarro [comp.] 2008, p. 12). They propose a vision of simultaneity that combines different temporalities as “metaphors of an antagonistic time” or “places of temporal disagreement.” (Ibid.)

Social temporalities is the category used to encompass those multiple times characteristic of social processes endowed with permanent movement, as specific modes of being in dialectical relation to themselves and their environment. It is a sphere of knowledge that refers to “how each society, each world, each history makes itself, and thus allows us to rescue time as a constitutive dimension of the social” (Valencia, 2002, p. 25).

This theoretical-methodological perspective seeks to conjure up the unilateral view of time as an objective, unique, and homogeneous process that has marked social studies, both in hegemonic Western visions and in the Marxist countercurrent. The latter places temporalities in reproduction systems (the market, industries, the media), displacing those of social groups with different, even opposing, dynamics.

Several researchers have taken on the great challenge of studying the temporality of human consciousness: whether from the perspective of experience, as in the case of philosopher Henry Bergson, or the experiential condition, as in the case of Edmund Husserl, according to Rizo (2012).

Heidegger identifies two temporalities: vulgar or public time and original time, while Merleau-Ponty (1945) develops the notion of the field of presence. (Fossa, 2016)

In the field of sociology, Norbert Elias (1997) makes a notable contribution with his critique of the separation between object and subject as the basis for the idea of objective and subjective time. His proposal also points to temporal experience rather than the notion established in philosophical tradition.

For their part, the proposals of Marxist-leaning authors Ernest Bloch, Antonio Gramsci and Louis Althusser coincide in “the notion of plural temporality as a critique of colonialism, permanent revolution, and emancipatory political action,” according to Morfino (2022). They take into account the multiplicity of times—even contradictions—and consider plural temporality as a critique of colonialism, permanent revolution, and emancipatory political action.

In *Reading Capital* (2004), Althusser presents the differential temporality underlying Marx’s

work, which he calls “the complex time of production,” questioning the definition of historical time as the sum of absolute times.

Antonio Gramsci, for his part, highlights a conception of plural temporality that traverses individuals and social groups, presenting it as a multiplicity of times that coexist but do not cohabit.

As we can see, the emergence of these often segregated temporal configurations has thrown Western periodization narratives into crisis.

Mexican sociologist Guadalupe Valencia proposes a solution to this dichotomy, positing the two-dimensionality of time as a theoretical and methodological resource, using pairs such as change/permanence and instant/duration, among others.

Thus, the succession of before-now-after is classified as *chronos*. The term *kairos* includes “the various recognizable stages in each story [that] overlap, articulate, cancel out, or enhance each other in a wide variety of ways that are expressed in a distended time in which the present contains and synthesizes diverse pasts and futures.” (Valencia, 2007)

The author herself (2012) states that “in each temporal sequence it is possible to distinguish the simultaneity of times that are contradictory, overlapping, bifurcated, variegated, parallel, or intertwined, allowing us to explore the temporal plurality of our worlds.”

Time is thus understood as a constitutive dimension of the social, and subjects, events, and contexts can be analyzed as doubly temporal processes.

Based on the paradigm of temporalities, light is shed on the construction of new decolonizing and emancipatory paths.

DEVELOPMENT

New Latin American Cinema (NCL, for its acronym) interprets, like no other art form, the heterochronic temporalities in Latin America and the Caribbean.

In political documentaries, the vehicle par excellence for recounting the “here and now”—in the words of Chanan (2011, p. 45)—the underlying mode is almost always the historical present. By assuming the public and the political as the habitat of creation and the subject of representation, the cinematographer becomes a useful instrument for recording and rescuing from archives the events that shape politics across the whole of society.

Heirs to the Santa Fe School in Argentina, the Cine de la Base and Cine Liberación collectives were part of this vocation, the latter created by Octavio Getino, Gerardo Vallejo, and Fernando Ezequiel Solanas (Pino). The so-called third cinema exalted testimony, activism, and the writing of history. It was marked by collective production and distribution, the presence of voices usually silenced by elites, and a willingness to engage in dialogue to promote social change.

With that praxis learned and enriched, Pino Solanas returned to documentary filmmaking in 2004 after several years of making fiction films, to bring *Memoria del Saqueo* (Memory of the Looting) to life. Formally, he revisits the structure based on fragments, quotations, pedagogical intent, and the touch of news and propaganda known from *La Hora de los hornos* (The Hour of

the Furnaces, 1968).

However, by the end of the 20th century and the beginning of the 21st, the gradual introduction of new information and communication technologies (ICT) had revitalized the production and consumption of audiovisual media, facilitating access to recording and editing equipment and, with it, the emergence of creative collectives outside the industry.

Memoria del saqueo arrives in this context of flourishing political audiovisual production linked to the effervescence of testimony, the reconstruction of memory, and the emergence of social movements, creative groups, and trade unions that “function as records of events and participate in public debates on social issues.”

These collectives take everyday life as their environment and, “seemingly disconnected, ultimately form a visual mosaic that strives to place the viewer in the scene of the events, in a kind of urgent chronicle that seems to overflow the filters of conventional media” (Redondo, cited by Martínez et al., 2012).

The so-called piquetero cinema inhabits this socio-digital territory, updating its codes without abandoning the influence of the documentary and the “participatory reportage” characterized by Chanan (2014, p. 31).

It is precisely in these Latin American filmmaking collectives that Francisco Sierra locates the origins of video activism, characterized by its critical, alternative, non-commercial, and counter-hegemonic nature, and by its production outside the industrial system and the mainstream.

Shok: crónicas del saqueo (2024) belongs to this legacy. As a documentary series, it presents the crisis from a perspective different from traditional media, highlighting struggles, inequalities, and injustices.

It belongs to the type of production in which, according to De la Puente (2021), “concern for cinematic language and technical care are subordinated to the political urgency of leaving an audiovisual record, of documenting, which gives it a testimonial-type realism that attempts to give an account of what is happening: a demonstration, a protest, a roadblock, a situation of repression by the security forces, an assembly, a political event.”

Audiovisual discourse is multitemporal

As an inseparable part of discourse, narrative temporalities encompass the orderly and intentional flow of images, sounds, and elements of audiovisual language that convey meaning. It includes the filmmaker/narrator’s temporal perspective and the temporal markers or configurations (order, frequency, duration) used in the construction of the narrative.

In addition to their intrinsic nature, narrative temporalities express dialectical interdependence with social temporalities, production technologies, dissemination channels, etc.

Time is a category of discourse that determines the emergence of narrativity and differentiates narrative from description. For Roland Barthes (1977, p.45), events are understood to the extent that they are presented in a structure that is “essentially temporal.”

Gérard Genette's contributions from narratology reveal narrative mechanisms, also facilitating the understanding of cinematic time. Meanwhile, in Todorov's proposal in *The Genres of Discourse* (1996), it is possible to distinguish combinations created by audiovisual montage. Gaudreault and Jost (1995, pp. 26-29) conclude that the narrative is a doubly temporal sequence, which includes, on the one hand, the "narrated thing" or time of events, and on the other, the narrative act itself or the duration of the audiovisual work. García Jiménez (1993) also develops temporal combinations.

Documentaries in convergence...

Shok: Chronicles of Looting (2024) inhabits the interconnected digital universe in which dissimilar content and formats, aesthetics, rhythms, levels of complexity, scope, and duration can coexist. Henry Jenkins (2008) calls this convergence.

This is a scenario that facilitates the participation of cultural citizens and the representation of diverse identities, including self-representative ones. Although also subject to logics of domination and dispute over meanings, new opportunities are opening up to deploy the documentary in multiple ways without losing its essence, which in the case of the audiovisual heirs of the NCL refers to dialogue with the community, belonging to organizations and collectives, and interactivity.

In this ecosystem, social temporalities have no anchors, only moments. "A here and now, we might say, already totally dehumanized, or at least alienated from the natural biological and psychic rhythms of the human" (Hernández-Navarro [comp.] 2008, p. 11). A conception of non-time in the name of instantaneity, ubiquity, and immediacy of the network society is favored by digital social networks. However, amid the comings and goings, audiovisual media continues to offer the possibility of the "recoverable archive."

The new forms of documentary filmmaking are neither antagonistic to their predecessors nor definitive. Moreover, while digitization of production technologies and access to communication accelerate processes, these are not equally assimilated by citizens across social groups and are subject to economic, social, cultural, political, and technological mediations.

In the field of audiovisual production, documentary filmmaking opens up space for collaborative and participatory work in progress, continuing the tradition of distancing itself from industrial production models to provide open, intensive access to social networks in the generation and consumption of content. In his doctoral thesis, García Jiménez describes it as a triple hybridization: narrative, technological, and creative.

"In short, the digital environment facilitates the production, distribution, and exhibition of documentaries, combining the production values and cultural prestige of experimental and avant-garde cinema with the sales and consumption mechanisms of today's audiovisual industry." (García-Jiménez, 2015, p.49).

CONCLUSIONS

Online content distribution platforms have introduced new temporal configurations that coexist with traditional discursive forms.

The contingency of the filmed events and the production in progress of *Shok: crónicas del saqueo* (2024) gives life to a narrative constructed from highly significant, short-lived images

with an episodic structure.

It is an essentially narrative documentary series, although it also draws on emotions, representations, and testimonial value through subjects who tell the story in their own languages, territories, and disputed meanings. In each of the chapters, time is condensed in the form of collages or stretched out through aerial views, and prolepsis completivas (previews) are often used, a kind of announcement of the historical present, the predominant time frame in the work.

It is a tribute to *Memoria del saqueo* (2004), a documentary in which Fernando (Pino) Solanas is elliptical and fragmentary in his discourse, without affecting the density of a discourse in which the plurality of times—both represented and discursive—that follow one another stand out, marking its grammar of juxtaposition.

In both audiovisual narratives, the sensations of time's passage operate through editing techniques such as transitions, slowed-down/sped-up images, and the soundtrack. Without evading descriptive images that seek to generate meanings in line with political intent, they constitute narratives based on the succession of events. The filmmakers' active involvement places them on the same side as the subjects they film, as evidence of their position in popular struggles. The testimonies reinforce the convention of verisimilitude so demanded of documentaries.

The comparative works highlight the documentary's expository and participatory modes, permeated by rational analysis and logical cause-and-effect connections. There is a tendency to emphasize messages and their connotations through direct images, which can serve as illustrations or counterpoints. For example, the burden of movement and rhythm is placed on the presentation of the popular, the protests, and the streets. At the same time, power is illustrated with slow-motion and distant images, symptoms of emptiness. In this way, they condense temporalities, exploiting ellipsis and fragmentation within the discourse. The order is marked by themes rather than chronological time. The proximity of the dissemination context to the context described enhances the referential and testimonial capacity of the political documentary, always "in contingency," in Chanan's (2011) words.

The editing takes on syntactic and semantic functions, producing meanings, spatio-temporal relationships, and causality between events, exponents of the different temporalities recounted in their respective narratives. It establishes and maintains rhetorical continuity, rather than spatial or temporal continuity. In both texts, editing reveals itself as a creative process, ranging from the definition of intention to the distribution of the audiovisual work.

Political intentions are emphasized, though they do not insist on revisiting the facts; rather, they focus on revisiting moments and images with connotative value that disrupt the narrative's frequency. Speed is associated with the movements within the shot, their duration and juxtaposition, the music, the sounds, and the rhythm.

In both cases, these are hybrid narratives, with chapter structures that include headings identified by intertitles and transitions with video effects. The purpose is almost always the same: to contrast, to connote by opposition.

Although separated by two decades, these works express a desire to intervene, to occupy

public space, and to constitute a documentary record of mobilizations and cultural resistance.

Observation of the aforementioned audiovisual works allows us to identify areas in which dialectical relationships are expressed:

- Between audiovisual works and their historical context—political, social, economic, cultural—and, in this case, with the Argentine cinematographic tradition of recording collective memory.
- From the political documentary to a broader process, which is the political, outside of which it cannot be understood: the public sphere, power relations, social institutions, and individuals.
- Between the conventions of adherence to reality and artistry. The political documentary has been a device for critical questioning and social intervention, marked by contingency, proximity to reporting, testimonial value, and a multiplicity of sources (archives, newsreels, propaganda, and advertising), which are hybridized during the process of artistic creation from a perspective of complexity, rupture, and emancipation.
- Political audiovisuals with a documentary vocation, in line with the genre itself and its modes of representation, since the political intention of the narrative determines its discourse.

Three aspects are considered particularly relevant in the analysis of this documentary series: first, the consolidation of collaborative production practices; second, the capacity for distribution outside the traditional media industries through the use of digital platforms; and third, the possibility of productions in progress, whose deployment can reach more than one digital social network.

At least four elements interconnect these works with a documentary vocation: the narrative structures in the temporal construction of the stories, the reference to aspects of reality that mobilize collective memory, a blurred boundary between the artistic and militant function of the work, and the dialectical relationship with the historical context that constitutes the very essence of the political documentary.

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