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Nota di contenuto	Introduction -- The spectacle of the past. Cameras in the hands of "angry young men": filmmaking and the Cordobazo -- Filmmakers into film workers: Peronism, dictatorship, and the film industry -- Reimagining the left. The scene and the city: coded landscapes and collective memory in transition -- Experience, representation, and reproduction: displacement and El Sur de Solanas -- The mediated subject. Documentalismo: political filmmaking and social movements -- Postmodern exigencies: new media, memory, and critical spaces -- Conclusion.