

**From Erotics to Poetics of Documentary Remembering:  
Patricio Guzman's *Battle of Chile* (1979) and *Chile: An  
Obstinate Memory* (1997)**

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**Abstract:** *After Haneke's The White Ribbon, cinema has freshly opened up the question of generational logic to understand historical events that refuse containment within the praxis of history-writing. How the psychological landscape participating in the event is shaped, or how the event shapes the next generation, is what this paper is deeply interested in. I shall try to understand the relationship between photograph and memory, truth and documentary cinema, situating its affective and conceptual force within Chile. Attempting to make sense of the political, memorial, and historical transformations between the rise of Salvador Allende and his subsequent murder in the coup, to the next generation separated by around twenty years, this paper tries to understand the long and troublesome process of coming to terms with the unseen, as captured and argued by two important documentary films by Patricio Guzman – Battle of Chile, and Chile: An Obstinate Memory. I shall try to unpack Guzman's journey to the point where he reintroduces a generation to its collective national past investigating the power of memory: the role consciousness plays in remembering, and whether human memory is truly obstinate in the act of remembering; or whether forgetting is always its preferred component, the 'other' we often overlook.*