Short Documentary Film, Urban Art, and Local Memory: Lira Arte Público

María José Bogas Ríos [1,*] and María Abellán Hernández [2]

[1] Ciencias Sociales y de la Salud, Centro Universitario San Isidoro (adscrito a la UPO), 41092, Spain; E-Mail: mjbogas@centrosanisidoro.es

[2] Facultad de Empresa y Comunicación, Universidad Internacional de La Rioja (UNIR),18009, Spain; E-Mails: maria.abellan@unir.net

* Corresponding author

Abstract

This article explores the interplay between public spaces, urban art, identity, and local memory, engaging with new audiovisual formats such as the micro-documentary within the Lira Arte Público audiovisual project. The primary aim of this study is to delve into the themes, spaces, and dialogues that interconnect the city, urban art, and micro-documentaries. Employing a mixed-methods approach that integrates qualitative and quantitative tools, complemented by an analytical-synthetic framework and a narratological perspective, the research analyses the documentary series 'Muros con Historia-Edición Barrio Arte'. This series consists of six short documentaries, each ranging from four to five minutes in length. The findings elucidate the dual functionality of the series: firstly, as a documentary record enhancing the visibility of the artistic process; and secondly, as a platform for the testimony and affirmation of the identities of the collectives inhabiting the spaces transformed by the mural projects. The study conclusively identifies and discusses how audiovisual language, through both content and form, constructs and conveys the characteristics of the city, mural art, and the Latin American identity of the involved artists.

Keywords

Micro-documentary; muralism; Lira Arte Público; simbolic city; urban art; audiovisual.

1. Introduction

The resignification of art in public spaces has sparked intense debate, particularly regarding its perceived loss of autonomy in the face of political action or activism (López, 2020; Claramonte, 2010). In this context, artistic intervention in urban space aligns with the concept of contextual art, which is responsive to the architectural, urban, and vital specificities of the space and is tied to a specific moment, thereby conferring it with agency (Ardenne, 2006). In this vein, it is relevant to revisit Miwon Kwon's (2002) argument regarding the event curated by Mary Jane Jacob in Chicago in 1993, "Culture in Action." Miwon Kwon critically analyzes the new approaches that emerged during the event, which involve political considerations not without controversy. Promoted as a break from existing models of public art, "Culture in Action" adopted the city of Chicago as its stage and focused on the active participation of residents from various communities in the creation of the works. As such, the event served to test the territory of public interaction and participation; the role of the artist as an active social force; artist-driven educational programming as an essential part of the artwork; and projects that existed over an extended period of time, not just as spectator-oriented objects for brief viewing (Kwon, 2002, p. 100). In this way, the foundations of new genre public art would be established as a visual artistic practice that employs both traditional and unconventional media to communicate and interact with a broad and diverse audience, addressing issues relevant to their lives and based on participation. The value of the intersection between institution, artist, and community became key to understanding contemporary artistic practices, and can be traced in recent projects such as "Museo Situado," developed by several cultural agents from the Lavapiés

neighborhood (Madrid) in collaboration with the Museo Reina Sofía, or the actions carried out by the research and art projects of the Active and Collaborative Artistic Practices group in the El Carmen neighborhood of Murcia, where cultural actions were organized in collaboration with the communities inhabiting this physical space of Murcia.

This connection between the artistic action and the recipients of the productions, the community, underscores the importance of documenting and disseminating these interventions. This process becomes an integral part of the creative process, generating a new document work within the contextual artistic discourse. The current context therefore calls for adding a new poetic space, the digital one, to this intersection of agents in order to understand the multidimensionality that new genre artistic practices can acquire in light of the emergence of digital social audiences.

This study focuses on the documentary project Muros con Historia - Edición Barrio Arte, created by Lira Arte Público in 2018, which records the mural interventions during the Barrio Arte Urban Festival. Six renowned Latin American muralists participated: Inti Castro, Mono González, Francisco Maturana, Jade Rivera, Stfi and the Licuado collective. The project was sponsored by the Barrio Arte Alliance, a collaboration between four major cultural institutions in Santiago de Chile: the Gabriela Mistral Cultural Center (GAM), the Museum of Visual Arts (MAVI), the National Museum of Fine Arts (MNBA) and the Museum of Contemporary Art (MAC), with the aim of enhancing the Bellas Artes and Lastarria districts through mural interventions.

The micro-documentary series premiered in May 2020 on Lira Arte Público's Instagram channel and is also available on its YouTube channel. It consists of six short documentaries, less than six minutes each, which this article analyzes using a dual narrative approach to storytelling (content and discourse plane) (Chatman, 2013; Hjemslev, 1971), the audiovisual representation of the creative process of the mural intervention and the dialogue that the work establishes with the city and the documentary audiovisual language.

Lira Arte Público, founded in 2014 in Santiago de Chile, specializes in the production, curation and documentation of public art projects. Functioning almost as an art laboratory, its goal is to promote local and Latin American art through mural interventions, always considering the specificity of the site as the backbone of its proposals. The importance of the collective's work is based on two dimensions: the agentiality of the artistic proposals, which dialogue with the space and add value to the community, and the documentary dissemination that serves as a testimony of the process and promotion of the work done in the new digital ecosystems.

The objective of this article is to identify how the production of contextualized mural interventions facilitates connection and belonging, reflection and dialogue, which can be amplified through documentary audiovisual production that consolidates its link with digital audiences, extending the influence of urban art beyond the physical space.

2. Approach to public art and the contemporary Latin American mural.

The importance of art as a transforming element at the social level has been evaluated from different approaches, noting the existence of numerous case studies that analyze the interaction between art, artist, curatorship and citizenship as an emancipating and empowering power (Caso, 2020; Palacios, 2011). Active and committed artistic practices as social revitalizers pose, however, challenges to be considered, such as their instrumentalization in favour of trends or factual powers that ultimately bypass the concerns of citizens. The political condition of art, especially when it is projected in spaces inhabited by the citizenry -known as public art- turns out to be a primordial axis in the new lines of inquiry of the so-called context art or a new genre public art. Within this paradigm, the notion of the contemporary political mural can be incorporated as a form of resistance to hegemonic budgets (Híjar, 2017; Gómez, 2023) with a marked communicational character and response to totemic ideologies that sometimes participate in public artistic interventions.

The contemporary political mural is described by López (2007) as the one whose development space is the street,

"usually in working middle-class neighbourhoods, whose initiative comes from the artists themselves, who are the ones who manage the projects with official or community financial support" (p. 17). From different geographical areas, the contemporary political mural arose hand by hand with social protests and the incorporation of the artist as co-agent in these protests, breaking with the bourgeois and romantic image of the self-excluded artist. In Latin America, the research on mural production is extensive and ranges from the first approaches to Mexican muralism to the most general reviews (with a special focus on Argentina, Chile and Colombia) well into the 20th century. Zamorano and Cortés, for example, point out that Chilean artistic practices evolved in a similar way to European ones alongside relevant social changes in the cultural sphere which took place in the 20th century. In this way, sectors such as workers, unions and students were incorporated into the critical cultural reality, supported by some political and intellectual figures who facilitated the development of "a cultural expression of dissidence" (2007). In this line of events, the practice of muralism is presented as a living, active form of art to the extent that institutions, artists, collectives and citizens promote this type of intervention in a negotiated or consensual manner. This approach in the creation of mural works shares a collaborative essence understood as "a process of co-production in which ideally questions or disagreements about processes, methodologies and work ideas are permanently incorporated and shared, with the intention of integrating and generating agency with the different sensibilities that are added to the projects" (Grau, Juan and Lorente, 2020, p. 74).

The tradition of muralism in Latin America has a rich history and a strong social and political character since its first expressions. This tradition, aligned with the Contemporary Mural Movement that López describes, gradually leaves the institutional frame that houses it to dialogue directly with the spaces with no other pretension than the communication and participation of the implied communities. In fact, according to Zamorano and Cortés, "a mural tells stories (...) Muralists mediatize their plastic discourse based on a text -in which-they wish to massively co-participate" (2007). Outdoor mural interventions may be justified for various reasons, such as fighting against the architectural ugliness of the disorderly growth of cities or as part of urban revitalization programs in degraded environments. These interventions, operating under the logic of the open-air museum, offer a possibility of improvement as they are established as "a place where the paintings are made within the public space, to be appreciated by all those who pass through and live in that place" (Bravo, Fernández and Pinochet, 2021, p. 110).

Soneira (2015) emphasizes the role of the spectator in the interpretation of mural art, proposing that the task of documentation and dissemination in social digital spaces is an inherent part of current Latin American mural production. This translation and re-mediation of the mural to digital spaces must recode an image of large dimensions, where the variables of "magnitude and monumentality" (Zamorano and Cortés, 2007) are subordinated to small screen formats. This transformation may distort the dialogue between the wall and the architectural space that houses it and, possibly, also its own belonging to the community. However, in the line that Soneira draws, the dissemination of the mural works in networks or digital spaces achieves a wider knowledge of the project as well as a reach to unexpected audiences. Ultimately, the incorporation of recording and distribution by audiovisual means in digital spaces favors new possibilities of knowledge of the work, of the participating agents and even of the city or neighborhood that contains the piece, serving as promotion at various levels.

3. The micro-documentary

The micro-documentary is an emerging format in digital media and social networks. In this new context, it combines the characteristics of short vídeos with digitization, interactivity, personalization and space-time uniqueness. Communicatively, it stands out for its lightness, simplicity, popularity, contemporaneity, fragmentation and multiplatforming, with durations of around 5 minutes (Zhang, 2024, p. 1). The limitation of time and space makes the topics and quality of content more relevant than in the classic documentary. Thus, micro-documentaries must be closely related to their subject matter and present novel and unique content to capture the audience's attention and generate excitement (Zhang, 2024, p. 2).

According to Zhao (2023, pp. 36-37), both content and form should be considered in the creation of micro-documentaries. UGC (User Generated Content) techniques with low production costs and domestic media are often used. The visual and textual presentation of the micro-documentary is aligned with the narrative environments of new digital media and social networks, often facing a challenge whose resolution is presented at the end. Unlike the traditional documentary, which tends to have a slow pace, short videos use fragments of larger works to viralize the content.

The lack of specific studies on micro-documentaries makes it necessary to resort to general taxonomies of the documentary genre, such as those of Nichols (1997), who identifies four major categories: expository, observational, interactive (later participatory) and reflective. According to Sellés Quintana (2016), this taxonomy is widely accepted because it integrates the work of the analyst and the filmmaker, highlighting how they use the resources of narrative and realism, as well as the reactions of the viewers (p. 63).

Expository mode: The spoken discourse predominates in voice-over, guiding the plot with an informative purpose. It is a rhetorical rather than aesthetic modality associated with the classic documentary, where an argument is illustrated through images or contrasted with the spoken or written word, emphasizing argumentative logic and expository objectivity. There is however a poetic variant, which focuses on aesthetic exploration for the sake of argument rather than on the clear exposition of this argument.

Observational mode: Control is ceded to the events in front of the camera, and the filmmaker exercises less control. In its purest form, voice-over commentary, extraneous music, intertitles, reconstructions and interviews are ruled out (Nichols, 1997, p. 72).

Interactive mode: It is based on the experience of the encounter between the filmmaker and the object of the documentary. Here, the director interacts with what he/she observes through the camera, creating a sense of immersion and reinforcing veracity. This modality,

developed in ethnographic cinema and social theories of participatory research, shows the relationship between the filmmaker and the filmed subject. The director becomes a researcher, participating in the lives of others, gaining direct experience and reflecting it on film. It emphasizes the importance of testimonies and verbal exchange, introducing a sense of bias and local knowledge (Nichols, 1997, p. 79).

Reflective mode: It focuses on the process of film documentation and representation of the real world. It goes beyond the interactive modality, where the filmmaker participates and interrogates, encompassing meta-commentary and reflection on the documentary process itself.

4. Methodology

The research adopts a mixed-methods approach to analyse the documentary series 'Muros con Historia-Edición Barrio Arte', produced by Lira Arte Público. This project was distributed through various digital platforms, including the collective's Instagram profile, the Lira Arte Público website, and its YouTube channel. The series comprises six chapters as detailed in Table 1, all overseen by Esteban Barrera, who serves as the director, co-founder, and curator of Lira Arte Público, with Felipe Cifra S. responsible for the script and direction (see the full summary at https://osf.io/65hqg/?view_only=b1e656c8fabb40b3b7d447ee8f810cb3)

The choice of the sample is justified by the impact that the project has had in its territorial scope as well as the repercussions that the videos have in their respective distribution spaces. On YouTube alone, all the chapters exceeded one million views, with the chapter with the greatest reach accumulating a total of 11 million views. It is, therefore, an artistic and audiovisual project with impact, which ensures its pertinence and relevance. Accordingly, this text seeks to answer the following research questions:

RQ1: What themes, within the dimension of the content of the selected pieces, are manifested and what common elements prevail in this sense?

RQ2: How is the relationship between space, urban identity, the mural piece, and its protagonist agents discursively presented from the point of view of audiovisual expression?

The analysis was conducted with a deep dive into the content and expression levels of the pieces, based on Chatman's (2013) two-pronged approach. This thorough examination allowed for the identification and discussion of the main issues in the documentaries. The structure of the story was also meticulously defined, providing a comprehensive review to contrast the results with the documentary modalities of Nichols (1997). This process also helped to identify the category or categories in which these works could be included. The analysis also focused on identifying how the city is represented from the construction of the filmic story, assuming for such identification the spoken testimony of the artist-protagonist, the iconographic elements of the mural and, at a formal level, the types of recurring shots in the presentation of the mural and the artist, beside other diegetic and extra-diegetic discursive elements of interest such as music, sounds or editing resources that point out particularities of the short documentary or micro-documentary format.

5. Results and discussion

The analysis reveals a strong correlation between the themes explored in the mural project and the audiovisual project, both of which concentrate on Latin American identity and critical, social and pedagogical discourse. This connection underscores the link between the mural's theme and the dynamics presented in the contextual art. It's worth noting how these issues are effectively conveyed through the audiovisual language. We explore the expressive and content dimension, recognizing this separation only at an operational level. We understand that the narrative elements function as a cohesive whole, mutually reinforcing and generating a nuanced and intricate meaning that is characteristic of audiovisual enunciation.

5.1. Thematic Axes of Muros con Historia-Edición Barrio Arte

The very nomenclature of the chapters of the documentary series establishes a common thread that will support, on the one hand, the mural, a significant piece of art, and,

on the other, the artist or artists in charge of executing them. This predisposition from the title has a clearly informative function but, related to the existing ones (Casetti and Di Chio, 2007) of the story, they already present the protagonist agents: the artist or artists and the mural piece, who hold a central role in the narrative. As an omnipresent environment, we find the Bellas Artes-Lastarra neighborhood, which is also pointed out in the overall title of the project from the note 'Barrio Arte Edition'. Thus, the location is shown as primordial even from a strategic perspective of production and distribution.

The fundamental themes that were dealt with coincided with elevating Latin American identity as the narrative axis. Latin American identity is presented, on the one hand, in the oral intervention of the artists, with a marked explanatory or didactic character with respect to how the work relates to the current artistic discourse. In this sense, there is a link between the theme or argument of the mural and the building it complements. In the cases of 'El jardín de Gabriela' or 'El jugador de Palín', the correlation is more direct as the former directly alludes to the GAM and the latter to a sculpture present in the Fine Arts Museum.

All the pieces analyzed share common themes, although these are nuanced by the individual experience of the artist who is the protagonist of each chapter. These themes are further explored through the lens of six recurrent variables, which serve as the structural axes of the micro-documentary, and are answered from the personal testimonies of the artists. Two variables with a distinctly political nature (variables 4 and 5) are identified in this categorization, which connect with the foundations of early political muralism in Chile (Bellisario & Pock, 2020) and correspond to the tensions proposed by Kwon (2002) as an example of new genre art.

1) Origins: explanation of the artist's first steps or how they are linked to urban and mural Art.
2) Mural: explanation of the theme of the mural.
3) Process: explanation of the production process of the mural or ideation of the project.
4) Feminism: representation of women and feminist vindication.

5) Latin American Identity: the relationship of mural Art or work with symbolic social aspects of Latin American culture.

6) Art: reflections or explanations about some aspect related to Art or the development of mural Art in the Latin American context.

Based on a radial matrix (Figure 1), percentages are assigned according to the duration of the theme in relation to the total of each chapter, showing how the entire documentary series covers the identified axes in a balanced manner, except in Chapter 2, where the explanation of the process is longer. This difference is due to the fact that in this chapter, Stfi, a muralist focused on the vindication of the female role in urban Art, extends on the details of a process of cooperative work with the community. Likewise, since chapters 5 and 6 deal with the same narrative unit divided

into two parts, chapter 5 explains more about the work process, and in chapter 6, the voice of Mono Gonzalez's experience reflects on urban art. Likewise, in Chapter 6, the voices of Mono's assistants become relevant, and it takes more time to explain their origins and how they come to work with the muralist.

The data reflect sufficient evidence to assume that the preponderant modalities in the micro-documentaries analyzed would be expository and interactive since the topics dealt with essentially serve to present ideas based on the testimony of the participating artists. In this case, the poetic dimension of this modality is contained and fundamentally operates in the combination of the plane of expression. As for the interactive modality, although the filmmaker does not participate in the diegesis as a character, his presence is observed in the design and production of
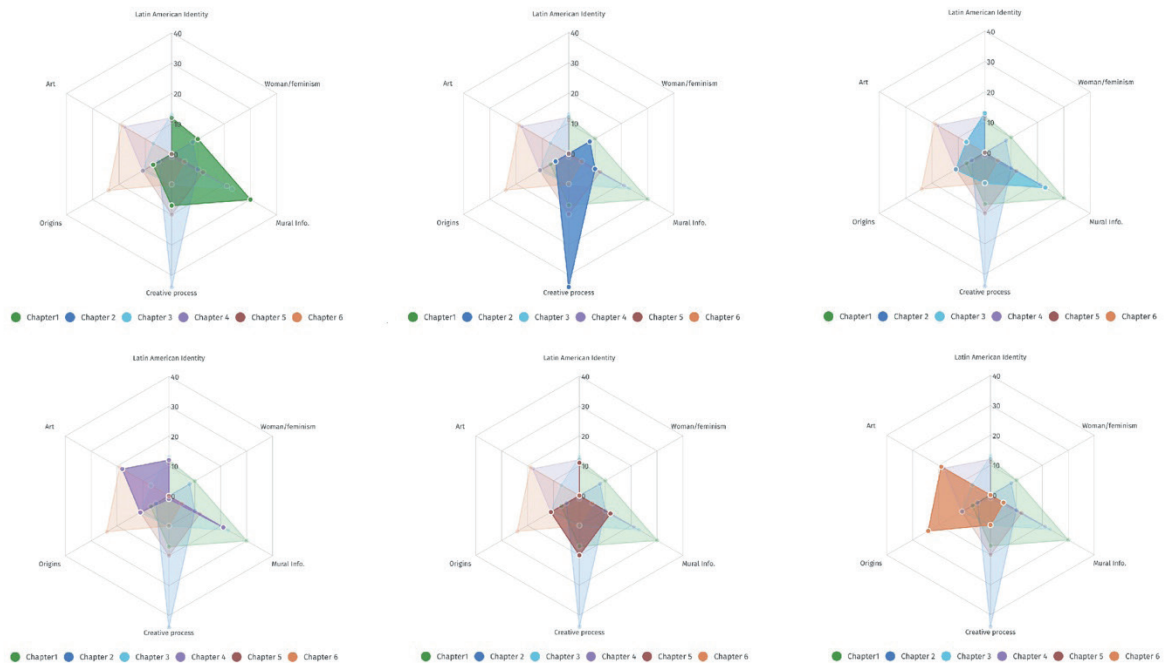

Figure 1. Thematic relevance by chapters. Source: Author's own elaboration. The infographic can be explored in the following ways: https://infogram.com/muros-con-historia-1h9j6q771zdzv4g?live

Chapter. Title-Artist	Problem
Chapter 1. La mujer sin Fronteras - Colectivo Licuado	*Latin American identity*
Chapter 2. El jardín de Gabriela - Stfi	*Female representation in art*
Chapter 3. Buscando la verdad - Jade Rivera	*Culture and tradition in Latin American art*
Chapter 4. El jugador de Palín - Francisco Maturana	*Social validation of urban art*
Chapter 5. La Guarida - INTI	*Generational rift among mural artists*
Chapter 6. La Guarida - Mono González	*Urban space as a place for meeting and dialogue*

Table 1. Issues addressed in each of the documentaries. Source: Author's own elaboration

the pieces -not in vain is it the same collective that supports the search for authors who will participate in the urban art festival-; but also to the extent that the camera operates as an implicit spectator and receiver of the conversation with the artists.

5.2. Narrative structures
All the chapters maintain a similar narrative construction since they begin with an introduction of the general theme or social problem to be addressed from the artistic point of view. This act includes a 10-second introduction and the presentation of the theme and ends with an aerial view and a graphic label with the author's signature and the title of the work.

Once the initial problem is established in the approach, Act II or the crux of the story begins. This is further subdivided into a first part that deals with the origins of the mural artists and their influences and a second part that deals with the creative process. Each micro-documentary ends by showing the finished work. The iterative structure of each chapter helps to create a sense of unity in the whole project, showing it as a large, fragmented work. The distribution of the duration in seconds of the median of the work's structure is organized as follows (see Figure 2): 70 seconds for Act I, 94 seconds for the first part of Act II, 87.5 seconds for the second part of Act II and a median of 42 seconds for Act III.
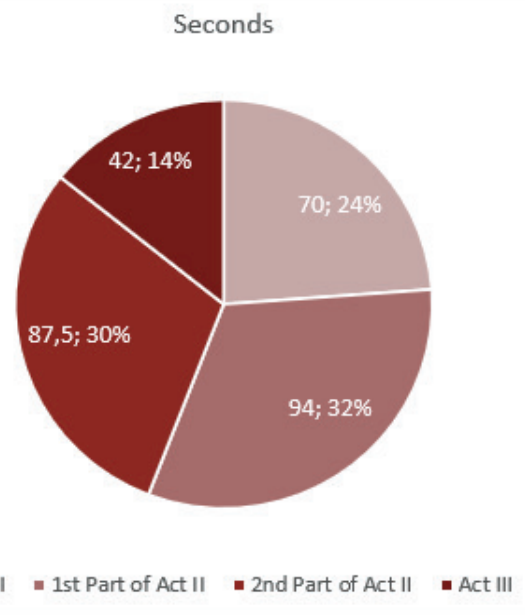

Figure 2. Graph of the median in seconds*act. Source: Author's own elaboration

In relation to the duration of the acts per chapter (see Figure 3), it is observed that in Act I (presentation of the problem), the chapter with the longest duration is Chapter 4, with 97 seconds, while the shortest duration is Chapter 6, with 46 seconds, followed by chapter 5 with 65 seconds, and the other chapters are between 70 and 75 seconds. In the first part of Act II (origins and influences of the artist), chapter 1 stands out with 146 seconds, followed by Chapter 6 with 120 seconds and Chapter 2 with 105
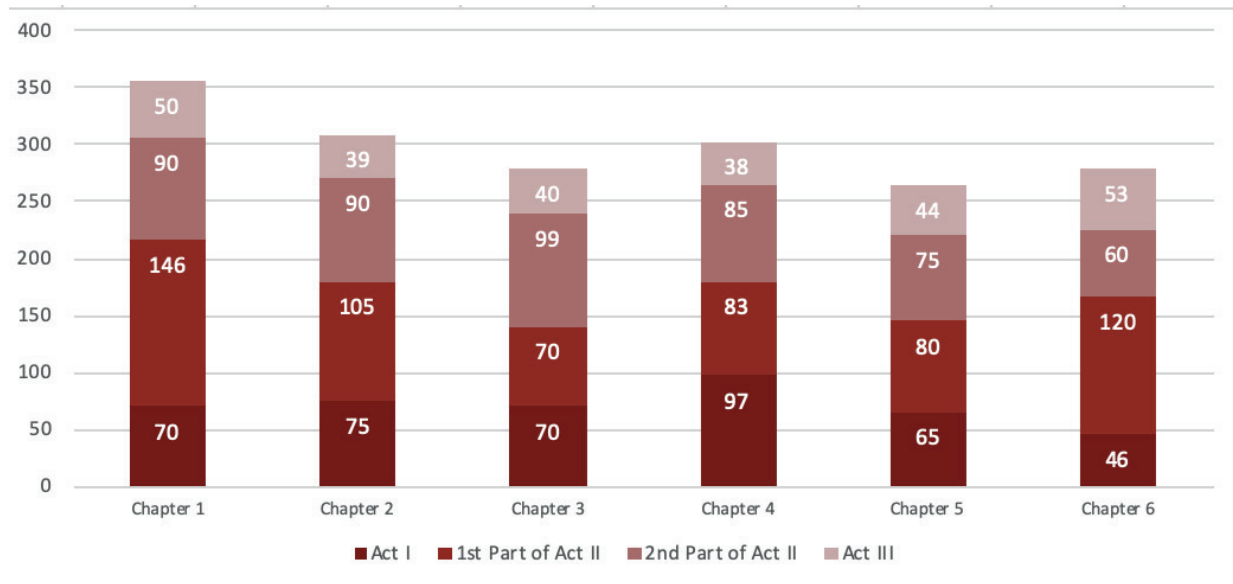
Figure 3. Graph of the distribution of each act per chapter in seconds. Source: Author's own elaboration

seconds, while Chapter 3 has the shortest duration with 70 seconds, and chapters 4 and 5 present similar durations of 83 and 80 seconds respectively. The second part of Act II (creative process of the work) and Act III (presentation of the artist and the finished work) show consistency in their durations. In the second part of Act II, Chapter 3 is the longest with 99 seconds, and Chapter 6 is the shortest with 60 seconds, while in Chapters 1 and 2 it lasts 90 seconds each, in Chapter 4 it lasts 85 seconds and in Chapter 5, 75 seconds. Finally, in Act III, the durations range from 53 seconds in Chapter 6 to 38 seconds in Chapter 4.

5.3. Discourse and audiovisual expression

At the discursive level, the narrator of the work is based on the sound plane with the testimony of the artists (either diegetic or voice-over). The style is direct and addresses the audience, exposing the story, through the director's disappearance and its delegation on the implicit spectator. The sound accompaniment is musical, without sound effects, which evidences an editing and montage work that avoids the logic of the direct documentary.

All the chapters begin with a header (Figure 4) constructed from 14 cut shots that play with short framing in almost the first two-thirds of the header, reserving the last third for the presentation of the title of the series over general aerial shots of some of the murals and buildings in the neighborhood.

If the structure is iterative in each of the chapters that make up the series, the visual language and planning they present are not exempt from this same condition. The problem is presented through the narration of the artist himself explaining this concept with shots generally of an expressive nature (detail shots, close-ups or short medium shots). The duration of these shots is 1 or 2 seconds, depending on the chapter, interspersed with black screens by simple cut, which offers a discontinuous, fragmented and very syncopated montage, breaking the juxtaposition of images. This part usually ends with aerial views of the city, of the place where the mural is going to be made, where two labels are superimposed: an initial one with the structure "Artist [artist's signature] country of origin" and a second label with "title of the work". The font used for these signs is an uppercase serif font, except for the handwritten artistic signature (see Figure 5).
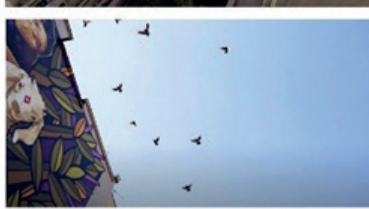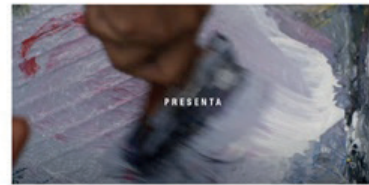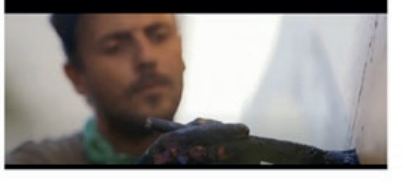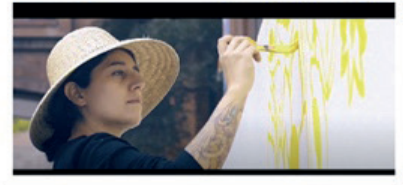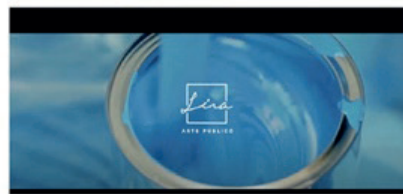
start

Figure 4. The capture of the plans that make up the headwaters. Source: Author's own elaboration based on Lira Arte Público (2020).

Figure 5. Collage with the presentation of each artist in each of the chapters. From left to right and from top to bottom: Chapters 1-6. Source: Author's own elaboration based on Lira Arte Público (2020).

The second act of the documentary uses a mainly expressive and narrative shot typology, highlighting detail shots and medium shots of the interacting social agents (see Figure 6). The duration of the shots is short, generally between 2 and 5 seconds, with abundant camera movements, using cameras on stabilizers or handheld. These shots show the process of creation of the work with details of paint pots and brush strokes, combined with medium shots of the protagonists, allowing both facial and body expressions to be appreciated. The descriptive shots are usually large general shots of the canvas, mixed with close-ups from the ground or aerial views taken with drones. All the pieces incorporate time-lapses of the creation in a wide shot. In this act, planes compartmentalize different themes, accompanied by optical transitions and music. The whole act is soundtracked by the artist's voice-over and music that is in tune with what is expressed in the mural work.

Figure 6. Exemplification of the typology of plans used in Act II. Source: Author's own elaboration based on Lira Arte Público (2020).

Figure 7. Medium shot of an artist at the moment of introduce himself. Source: Lira Arte Público (2020).

Finally, Act III begins with the artist and the work being presented to the camera, also in voice-over. In this case, we can find shots of the artist looking at the camera (see Figure 7). He introduces himself and names the mural, making himself and the mural itself present in the narrative. It always ends up with several aerial shots of the mural and the space in which it is located (see Figure 8).

The way in which the concepts of magnitude and monumentality, typical of muralism, are translated into the audiovisual language of the series takes shape in a double way. On the one hand, through the montage, where the contraposition of very closed shots produces a contrasting effect with the very open and aerial shots of the murals. This game produces a jump of proportion that increases the change of scale and reinforces the size of the mural and the building in relation to the citizenship and the artist. On the other hand, the use of general shots recorded with

drones and wide-angle optics allows us to embrace the urban dimensions better.

6. Conclusions

The representation of cities in the filmic discourse, whether fiction or documentary, is usually fragmented since the geographical dimensions of the urban space limit the visual coverage of the whole place. Thus, the physical space is always limited to the format and framing. However, there is another element that intervenes in the perception of the space of the mural and urban audiovisual record: the exhibition or moment of consumption.

The fact that the execution of the project is handled under the logic of the micro-documentary allows its exploitation in the different current digital channels and amplification of the scope of the project. This consideration is also reinforced after the analysis carried out, which shows a fast
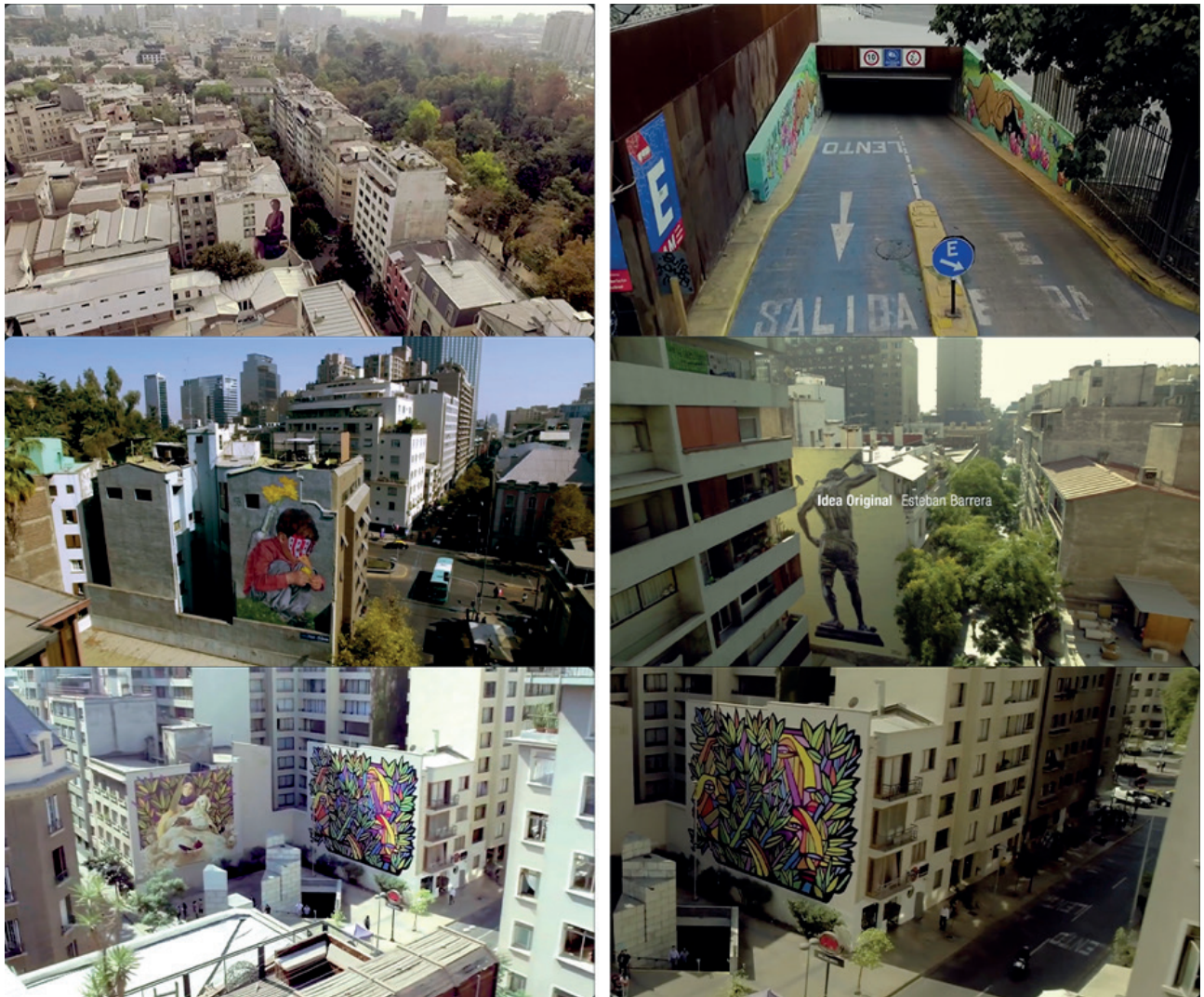
Figure 8. Final plans of the insertion of the mural in the urban context. From left to right and from top to bottom: Chapters 1-6. Source: Author's own elaboration based on Lira Arte Público (2020).

editing that uses the cut fundamentally as a transition of shots, resulting in a dynamic product that responds to the poetics of the new digital ecosystems.

In line with authors such as Rayner (2022), the audiovisual record that archives or documents processes and places "create admittedly intangible but multi-dimensional realities - merging place, film and the occasion of viewing the filmed place, and combining a record of the material world with a work of material culture, and an effort of immaterial human memory" (p. 830). Thus, in addition

to the content evidenced in the arguments or themes directly addressed in the analyzed pieces, as a whole and as an audiovisual document, the series Muros con Historia-Edición Barrio Arte acquires the "ability to contain memory" (Rayner, 2022, p.830), offering a co-existence of several times that consolidate this nuance: that of the urban art festival that hosted the mural interventions, the life history - vital moments in different times that are narrated - of the participating artists and the time itself of the audiovisual story. The use of these audiovisual recordings and their formal configuration, adapted to digital poetics, enriches

the understanding of new genre art previously identified. Thus, the concept of community expands not only to include the people living in the physical space where the artistic interventions take place, but also impacts the digital community, whose dialogue and engagement transcend the physical and temporal boundaries of the documented cultural action.

The political condition of art in public spaces is crucial to understanding its social impact. In the audiovisual pieces analyzed, this militancy can be observed in the vindication of local Latin American art, which is appreciated *per se* and ultimately linked to the surrounding reality. Public art, especially muralism, acts as a means of communication and resistance, involving the community in a direct dialogue. The artists, leaving the institutional sphere, create a closer link with the public, encouraging greater participation and collective reflection.

The Muros con Historia-Edición Barrio Arte project seeks to transmit the connection and commitment of the Lira Arte Público collective, the Chilean institutions and the participating artists with the space and its inhabitants. In short, contemporary political muralism in Latin America is not only a form of artistic expression but also a tool for social and cultural transformation, reflecting the aspirations and struggles of communities. The ability of these murals to tell stories and mediate plastic discourses is fundamental to their success and relevance in the current context. Dissemination and documentation in digital media broaden the reach and understanding of these works, allowing for greater interaction and knowledge of the project, the participants and the urban environment in which they are developed.

Given the nature of the story, which combines the vision of the artist and the walls intervened in the city, the filmic construction is based on a combination of short shots that focus on showing the artists -the people- or the materials -objects-, with a strong emphasis on detail shots of actions, such as paint brushes spread on the wall or close-ups of faces and hands, the most expressive and humanizing parts of a figure. These shots are interspersed with general and wide-angle shots (aerial drone shots) showing the buildings and murals created. The medium or general shots are reserved to connect and allow for a more fluid transition of the scale of the shot. At this point, we agree with Rizo (2006) in his consideration that the city cannot be thought of only as a physical space but also as a symbolic social construct that is reworked in each discourse.

The narrative construction of the documentary series Muros con Historia-Edición Barrio Arte offers an amplification of the social and symbolic space that, in the case of the exhibition, translates itself into the testimony of the artists, the themes treated and the use of certain planes. The particularities detected in the analysis establish a way of representing the city and urban art where the agents involved -artists- take the voice, and the buildings complement the discourse. Far from offering a static vision of the city or the buildings, the kinetic, brief shots with agile editing offer a symbolic representation of the city as a living, dynamic and vibrant entity.

References

Ardenne, P. (2006). Un arte contextual. Creación artística en medio urbano, en situación, de intervención. Cendeac.

Bellisario, A., & Prock, L. (2020). Arte ConTexto: Leftist Political Murals in Chile, 1960s to 1990s. *Latin American and Latinx Visual Culture, 2*(3), 29-52.

Bravo, M.; Fernández, D. y Pinochet, S. (2021). Los murales de la población San Miguel como pilar en la construcción de un imaginario urbano. (comuna de San Miguel, Santiago de Chile). Estudios sobre arte actual, 9. 109-125.

Casetti, F. y di Chio, F. (2007). Cómo analizar un film. Paidós.

Caso, A. (2020) Curadoría social en entornos artísticos: hablar y actuar en las Sullivan Galleries en School of the Arts Institute of Chicago. Umática. Revista sobre Creación y Análisis de la Imagen,3. 47-69 https://doi.org/10.24310/Umatica.2020.v2i3.11185

Chatman, S. (2013). Historia y discurso. La estructura narrativa en la novela y el cine. RBA

Claramonte, J. (2010). La república de los nes. Contribución a una crítica de la autonomía del arte y la sensibilidad. Cendeac.

Cortés Quesada, J. A., Barceló Ugarte, T. ., & Fuentes Cortina, G. . (2022). Estudio sobre el consumo audiovisual de la Generación Z en España. Fonseca, Journal of Communication, (24), 19–32. https://doi.org/10.14201/fjc.28216

Fernández, A. (2023). Murales urbanos: cuando el museo se traslada a la calle. En M. Bermúdez y M. Rojano (coords.) Estudios sociales, estética, arte y género: nuevos enfoques (pp. 33-49), Dykinson.

Gómez, A. M. (2023). Cuando los muros hablan: el muralismo como herramienta de (de)construcción de memorias contrahegemónicas. Cuadernos de Arte de la Universidad de Granada, 53, 189–202. https://doi.org/10.30827/caug.v53i0.24722

Híjar, C. (2017) Los murales actuales como herramientas de resistencia y vehículos de la memoria. Discurso Visual. Revista de Artes Visuales. 40. https://www.discursovisual.net/dvweb40/TT_05.html

Hjemslev, L. (1971). Prolegómenos a una teoría del lenguaje. Gredos.

Kwon, M. (2022). *One Place After Another. Site-Specific Art and Locational Identity*. The MIT Press.

Lira Arte Público. (2020). Home Page. YouTube. https://youtube.com/channel/UCVdBO_MTZYMc9GCYBkmby6w?si=9nZAvIwHfcs69H8D

López, I. (2020). ¿Piromanía política o autonomía regurgitada? Compromisos éticos y estéticos de las prácticas artísticas surgidas en la estela de la Bienal Whitney de 1993. Arte, Individuo y Sociedad, 32(1):45-58. DOI:10.5209/aris.60832

López, I. (2007). Arte político y tradición estética: sobre la institucionalización del mural político. Revista de la Facultad de Derecho de la Universidad de Granada. 9-24

Nichols, B. (1997). La representación de la realidad. Cuestiones y conceptos sobre el documental. Paidós.

Palacios, A. (2011). Arte y contextos de acción en el espacio público. Creatividad y Sociedad, 17, 1-20. URL: http://creatividadysociedad.com/ciudades-creativas

Rayner, J. (2022). The city (as) archive: are your memories in place? Landscape Research, 7(47). 829-839. https://doi.org/10.1080/01426397.2022.2077923

Rizo, M. (2006). Conceptos para pensar lo urbano: el abordaje de la ciudad desde la identidad, el habitus y las representaciones sociales. Bifurcaciones, 6. 1-13. https://www.bifurcaciones.cl/006/bifurcaciones_006_Rizo.pdf

Sellés Quintana, M. (2016). El documental. Editorial UOC. https://elibro.net/es/ereader/nebrija/58484?

Soneira, I. (2015). La identidad latinoamericana del muralismo en tiempo de redes sociales. Revista Lindes, 12, 1-15.

Zamorano, P. E. y Cortés, C. (2007). Muralismo en Chile: texto y contexto de su discurso estético. Revista Universum, 22(2). 254-274. http://dx.doi.org/10.4067/S0718-23762007000200017

Zhang, R. (2024), The narrative strategy of micro-documentary If Treasure Can Talk under the background of new media. Frontiers in Humanities and Social Sciences, 4 (3), 1-9. DOI:10.54691/jqv53k95

Zhao, J. (2023). Research on the Characteristics and Communication Strategies of Microdocumentaries in Short Video Background. Media and Communication Research 4 (9). 35-39. DOI: 10.23977/mediacr.2023.040905