

it is much more present in our heads as an external memory of many images. This is not true only for the part of history, which was happening in front of the eye of a camera, but older history too, since it was reconstructed and re-imagined in many proper and improper ways in hundreds of feature films.<sup>5</sup>

But let us get back to the previous line of thinking. Rachel Moore in her book follows Eisenstein on his way to shooting in Mexico. As Eisenstein stopped in Paris, she reports that he read Lévy-Bruhl's book *How Natives Think (L'âme primitive)*, where, as we are told, he found other evidence of the "prelogic". Therefore, I can conclude this following of the Rachel Moore's presentation by remembering Eisenstein's unfinished job on his *Que Viva Mexico!* and by realising that, this project was one of anthropological or ethnographic movies, which was shot on the ground of the author's theoretical reflection that in turn had sprung from his practice as the film director.

5 Geoffrey Nowell-Smyth (1990: 161/162) discovered that one of the first war documentaries in film history, which depicted the American war against Spain in 1898, had been actually a reconstruction. War ships, for instance, were just models floating in a bathtub. So, very early in cinema history a fragment of film news, which became later a part of collective memory, demonstrated that shooting a film is always a construction of reality, no matter how we pretend and try to diminish a distance between representation and the represented.