

S. Eisenstein and A. Best Maugard Two Cinematographic Points of View over Public Health and Social Care

Adolfo Best Maugard (1891—1964) was a Mexican artist, who was designated in 1930, by Mexican government, censor and adviser of the film recording ¡Qué viva México! Unfinished movie made by Sergei Eisenstein (1898—1948) in the Mexican states of Oaxaca and Hidalgo. Along of the shooting work the relationship between both artist was great, especially if one takes in consideration that the diplomatic relations between Mexico and the Soviet Union broke just in January of that year.

Beyond the advices given by Best Maugard to Eisenstein about the locations to record his film, since an artistic point of view, is possible to identify esthetics interchanges between both artist, which includes formal aspects and artistic expression media, been the most evident of this, the incursion on cinema by Adolfo Best Maugard after his experience beside the soviet director.

In the 30s Best Maugard would become part of the Mexican artists who made an effort to consolidate Mexican cinematography, more specifically between 1933 and 1937 Best Maugard dabbled in cinematographic direction recording a total of three movies, two short movies and one film. The first short movie was a documentary called „Humanidad“ (Humanity) it was about the role of the Mexican Social Care, unfortunately this short film doesn't preserve complete in our days, in spite of the aforementioned it is possible to have an idea about the content of the documentary film through the cinematographic reviews of the Mexican critics. Furthermore, through the fragments preserved it is possible to see the esthetics strategies employed by Adolfo Best.

On the other hand, within the broad filmography of Sergei Eisenstein exist a short film named „Misery and fortune of woman“ recorded in 1929, just one year before him traveled to Mexico, it is a propagandistic piece about women abortion, in this film Eisenstein deployed a lot of editing strategies which had been developed by Lev Kuleshov previously.

In this work I am going to show some cinematographic relations between „Misery and fortune of woman“ and „Humanidad“ and also some influences of others films from Eisenstein and Mexican filmography, and the presence of some formal esthetic sources employed by Adolfo Best and Sergei Eisenstein in they films in general, with the idea to show some esthetics interchanges between both artist, but also to achieve a better understanding of the discursive differences emanated from the both social revolutionary process at the beginning of the XX century, it's to say the Mexican and the Soviet Revolutions, and they incipient perspectives over Social Care and Social Health captured in the short films aforementioned.

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