

A DERRIDEAN READING OF *STILL BURN* (2018): THE ILLNESS OF A FAMILY ARCHIVE

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ABSTRACT

This article proposes a Derridean reading of the documentary *Still Burn* (2018) by Mauricio Alfredo Ovando, focusing on the film's exploration of family archives and the complex relationship between memory, history, and identity. By examining the filmmaker's confrontation with his grandfather's controversial past, Alfredo Ovando Candia, the film exposes the tensions between personal and public histories. Through a deconstructive perspective, the article reflects on how the film employs cinematic techniques to interrogate the nature of the archive. *Still Burn* reveals the archive as a dynamic and contested space where memories are continuously constructed and reconstructed. The film's exploration of the illness of the archive highlights the destructive and creative potential of memory, as well as the ways in which individuals and families grapple with difficult histories. Applying Derrida's concept of pharmakon, the article argues that the film functions as a substance that operates according to the dose and the recipient. The film's ability to open up new possibilities for understanding the past is tempered by the painful process of confronting traumatic events. It proposes that *Algo Quema* offers a reflection on the role of memory in shaping our identities, on the ways in which the past continues to haunt the present and the future.

Keywords: Bolivian Cinema, Memory, Archive, Documentary, Deconstruction.

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