

The portrait of the ruined city as the construction of a photojournalistic view. The journey of Elsa Medina in Mexico City.

Retrato de la ciudad derrumbada como edificación de una mirada fotoperiodística: El viaje de Elsa Medina por la Ciudad de México.

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Abstract

With the analysis of the photographs that Elsa Medina took of the consequences of the earthquake that hit Mexico City the 19th of September of 1985, we want to observe how the photojournalistic way of seeing does construct itself. After that, Elsa Medina will work at the newspapers *La Jornada* (Ciudad de México) and *El Sur* (Estado de Guerrero). With professionalism and knowing very well how to use her camera, she offers the portrait of a wounded city.

Keywords

Earthquake, Mexico City, 19th of September of 1985, Elsa Medina, Photojournalism.

Resumen

A través del análisis de las fotografías que Elsa Medina tomó de las consecuencias del terremoto que afectó duramente a la Ciudad de México el 19 de septiembre de 1985, pretendemos observar cómo se construye la mirada fotoperiodística que después pondría al servicio de los periódicos *La Jornada* (Ciudad de México) y *El Sur* (Estado de Guerrero). Con profesionalismo y gran dominio de la cámara, propone el retrato variado de una ciudad herida.

Palabras clave

Terremoto ; México DF ; 19 de septiembre de 1985; Elsa Medina ; fotoperiodismo.

1. Introduction

Like the majority of Mexico City inhabitants that didn't live very far from downtown, at 7 hours and 19 minutes on Thursday, September 19th, 1985, Elsa Medina felt the strong, long shake that, for a few months, transformed some neighborhoods of the capital into a desolate battlefield. Her young son, age 7, was crossing the street in front of the building where they lived on his way to school. She went down to get him, went back up to their apartment and remembers that when she arrived, fortunately, she got a telephone call from her father to make sure everything was alright (Gautreau, mayo 2017). It was the last call she would receive for days since afterwards the telephone lines went down and she only received news over the radio or via printed press. Unless they headed out on foot to observe the situation in detail, people in the capital didn't have exact information on the whereabouts of their family and friends.

Unlike the majority of the inhabitants of Mexico City, Elsa Medina decided to go out, not looking for friends or family, but rather to take pictures to portray the collapsed buildings and the vulnerability of the people. In 1985, Elsa Medina did not see herself as a journalist yet as she did not work in the press, not even as freelance, and worked in other things to make a living, graphic design in particular¹. However, when you review the negatives taken throughout the day on September 19th, you could say without a doubt that on that date Elsa Medina was already a photojournalist and had the skills required to practice such profession: curiosity, determination, technique, and above everything, a point of view based on information.

In the following, we invite the reader on a tour of Mexico City, from Etiopía subway station to Hidalgo station, from Colonia del Valle to Alameda Central, from the SCOP² building to the ruins of Hotel Regis³. On this journey we will pause on the faces and on the facades of buildings portrayed by Elsa Medina in order to analyze the mechanisms of her point of view.

The 1985 earthquake, the largest natural catastrophe for the Mexican capital in the 20th century constitutes a singular "laboratory" for the photojournalist as it possesses several characteristics. It is a sudden, unpredictable event. It causes dramatic consequences in the short and long term. The urgent need to find victims of the event causes a limitless number of momentary scenes related to rescue work. Daily life in the streets affected by the earthquake is transformed on September 19th and the following days. The photographer feels the urgency to portray this situation that oscillates between life and death, vulnerability and the need to act, conscious that this day causes a rupture in the city's contemporary history upon defining it always as a damaged city⁴.

This text proposes the first advances of a larger investigation that is being done on the photojournalistic work of Elsa Medina between 1985-2000. Although Medina is recognized by both the photojournalist association and the photography historians as a professional whose work is necessary to save, disseminate and even, at times, bring back so that it forms part of the visual memory of the last decades of the 20th century in Mexico. There are no monographs on her production. Nor is there research that goes much more in depth than her most iconic photographs. The purpose of our work is to have access to the negatives⁵ of the author, to the images published in newspapers, and in particular the newspaper *La Jornada* where she worked from 1986 to 1993, in Mexico City, and from 1997 to 1999 as newspaper correspondent in the city of Tijuana. The images analyzed in the present text were not published at that time but are interesting to use because they show the photographer's to react in the seriousness of a natural catastrophe and camera skills that don't let her get carried away with emotion but rather comply with the requirements of a real report. The analysis of the production of Elsa Medina will be done in future publications to show the progression of her point of view.

2. A catastrophe that sharpens the senses

Although the 1985 earthquake is generally analyzed from a distance as a catastrophe that has marked a milestone in the capital's populations with the beginning of an awareness of the civil society as to the administration of its urban daily life (Leal Martinez, 2014), the earthquake was, above all, out-of-the-ordinary sensory and emotional experience. Mexico City is frequently the site of earthquakes but the quake of September 19th, 1985 was the most devastating due to its magnitude – 8.2 on the Richter Scale – and length in an area known for the specific morphology of the subsoil of the city's center: "the seismic wave became trapped in the aqueous terrain of the ex lake" and amplified the resonance of the wave thus damaging mainly buildings between 7 and 12 floors (Rueda, 2012). The recording of the physical experience of an earthquake is almost impossible to do. How do you conserve the unbalanced feeling and dizziness caused by the earth's movements? In the 80s, you couldn't easily record the sounds made by objects falling, the walls cracking and causing panic. The most evident register –although it is done posteriori from the time of the catastrophe– is the visual register that allows us to capture forever the material damage to buildings, rescue efforts, the faces of posttraumatic pain.

On September 19th, 1985, the photographer took over 300 photographs. She goes to a photography store to ask for credit on a few rolls since she was without supplies for an entire day of work and without money to buy rolls (Gautreau, December 2016). This act clearly reflects her commitment to visual information that guided the actions of Elsa Medina in the mid-80s. she overcomes her own distress for the lives of her family and friends, the need to register the consequences of the telluric catastrophe. Contrary to accredited press photojournalists –whose images of the earthquake were immediately published and passed quickly to posterity– like Marco Antonio Cruz and Andres Garay⁶, Elsa Medina walks without a sense of

direction, without a work order on behalf of an agency or newspaper, with the indications that people go giving her in the streets. She photographs the first broken pieces of glass and buildings affected in the streets of Colonia Del Valle and Colonia Narvarte until arriving at the SCOP building via Xola Street. She takes two entire rolls at the Secretary of Communications building. At the top, the last four floors were damaged by the quake, one of them having completely collapsed and with the curtains, rendered useless, hanging over the facade (See Image 1).

Image 1.



SCOP Building. September 19th, 1985. © Elsa Medina

This photograph symbolizes the damage suffered not only by the workers of the SCOP, but rather the damage suffered by the whole country. It was a public building built in the 50s that carried the symbol of cultural nationalism promoted in the Post-revolution. The bottom part of the building features gigantic sculptures and murals made with "Mexican mosaic" on the sidewalls. Among the artistic works of Juan O'Gorman, Francisco Zuñiga and Jose Chavez Morado –among others– you can see the central position of the Mexican flag. It is surrounded by windows with broken glass and the presence of two helicopters is a sign of the first rescue efforts.

Image 2.

Group of people in front of the SCOP building. September 19th, 1985. © Elsa Medina

Around the destroyed building are the first faces of pain, testament of the emotion caused by the trauma of a ground that is no longer synonymous with stability. With the murals, the sculptures and the twister structure of the SCOP as a backdrop, a woman who is upset is embraced by a man who tries to offer her some security after the minutes of horror experienced and the helplessness in the face of the magnitude of the damage (See Image 2). With a closed frame, Elsa Medina also isolates the sad face of a woman whose gaze is lost towards the right side of the photo, showing her helplessness (See Image 3.) There are few photos of pain among the photographer's negatives. As the day goes on and her tour of the city arrives at the historic district, Medina's point of view leaves behind the emotions and focuses on portraying the destruction and the efforts to organize rescues and reestablish order in the midst of chaos. This progressive change in her images reflects the different stages that human beings experience in the face of an earthquake. At first, they give priority to

the fear during the earthquake, the stupor in the face of the destruction, distress for the lives of people around them. Yet quickly reason takes over one's emotions and guides them towards action. According to the authors of the article, "Human behavior in situations of catastrophe":

Neuroscience research shows that human beings rarely resort to only one type of behavior. Generally, there is a chain of behavioral reactions. The first tend to be instinctive reactions that then lead to reasonable reactions base on the areas of the brain involved in the treatment of information (Provitolo et al., 2015).

Image 3.

Woman. September 19th, 1985. © Elsa Medina

3. The immediately consequences of the earthquake: destruction and rescue

Over 30 years later, in December 2016 (Gautreau, December 2016), we have tried to rebuild

with Elsa Medina and the help of her negatives the exact route that she took through Mexico City from morning to sundown on September 19th. But the memory is deceiving and it was impossible to determine all the streets the photographer walked down. However, we did make a list of the different neighborhoods and strategic places in the city which she passed. The following is an outline of her tour that day. From the street Adolfo Prieto en la Colonia del Valle, she walked toward Etiopía subway station and down Xola until reaching the SCOP building, most likely in her car that she returns in and leaves at home after having taken some 50 pictures in the area of the Secretary of Communications. Now on foot, she walks down Coyoacan Avenue towards Chilpancingo subway station and walks north on Insurgentes, photographing the streets perpendicular to this large thoroughfare. Upon reaching the corner of Glorieta de la Cibeles en la Roma Norte, she walks south until she gets to the corner of Tamaulipas Avenue and Juan Escutia Street. She continues on Nuevo León and Chilpancingo Street and heads towards her son's school. She decides to leave him at a friend's house to continue with her photography in the company of her friend and camera companion, Flor de Maria Cordero. Neither of them have press credentials but nevertheless, they decide to go downtown where they arrive mid-afternoon. Approximately from 5pm to dusk, they walk a route that starts near the Monument to the Revolution and continues down the República Street towards Reforma Avenue and Hidalgo subway station to get to Alameda Central, Juarez Avenue and Niño Perdido Street (now Eje Central). Elsa Medina covered more than 10 kilometers and photographed a dozen damaged buildings, some of them becoming symbols of the 1985 earthquake, like the Copicentro building.

The earthquake's random, arbitrary character that destroys some buildings and leaves others intact is reflected in the photography of the two buildings side by side who didn't have the same luck (See Image 4)⁷. The two upper floors of the building on the right are completely destroyed and its slanted walls threaten a total collapse. On the other hand, the building on the left seems to have only suffered damage on the wall

they share, as if its neighbor pulled it during the quake. We note that, as a consequence of the 1985 earthquake, a great controversy came to light on the conditions of the buildings in the city, and above all, the corruption in the construction sector that supposedly authorized these building that auto-were not built to earthquake-resistant construction codes. The punctum of the image of Medina is comprised of two people behind the broken glass of the windows in the building that still stands. They seem small and reflect the helplessness of being human in the face of a violent telluric movement that had occurred just hours before. A few meters away –although they can't see it as well as those who observe from the street– the furniture and curtains of the floor above to the left look as if they are about to all off given the non-existent facade.

Image 4.



Buildings affected by the earthquake. September 19th, 1985. © Elsa Medina

The same contrast is reflected in the image the photographer took immediately afterwards⁸ (See Image 5). In this case, you can accurately geographically pinpoint the shot thanks to the presence of a sculpture of Venus de Milo. This sculpture is found (and was there in 1985) at the corner of avenues Álvaro Obregón and Insurgentes. The slanted angle of the shot gives it movement.

The Venus is in the foreground at the right, while the debris of a building occupies the background to the left side of the image. A dozen passersby walk past the damage and many of them are observing the hanging ce-

ment blocks. The rather closed shot of the debris gives the audience the feeling that they are about to fall on the people in the street, supplying a metaphoric effect of the earthquake: on September 19th, 1985 the world of this city's citizens came crashing down⁹. La Venus constitutes an ambivalent counterpoint. It's the symbol of mutilations due to the absence of its arms – the same image of Mexico's capital city that day -, but not having been affected by the earthquake, it stands tall and exudes stability in the midst of catastrophe.

Image 5.



Buildings affected by the earthquake on the corners of avenues Alvaro Obregon and Insurgentes. September 19, 1985. © Elsa Medina

These two photographs taken towards noon on the day of September 19th, reflect the dual character of natural catastrophes and earthquakes in particular: the violence of the seismic wave meets the stability of certain structures, human life cohabits with material destruction, the helplessness and the anguish lead to action.

Upon beginning her visual register of the afternoon, Elsa Medina takes a photo that would become her most emblematic shot of the earthquake, despite not having been published in the media during the following days. As we have already mentioned, Medina was not working at the moment for any newspaper and didn't have a way of getting her images to the press. However, analysis of her archives allows us, without a doubt, to say, thanks to its quali-

ty and expressivity, her shots would have been favorably received by newspapers. But such is the fate of the negatives; they do not always find an immediate point of view and thus they offer the pleasure of being rediscovered decades later, giving us the chance to bring back experiences sometimes forgotten. The image in question (See Image 6) was taken on Jose Maria Iglesias Street, north of the Republic Square. The destroyed building in the background is the Hotel Principado in which over 100 people lost their lives that day. Gray tones dominate the image, as if the air were saturated with cement dust as a result of the destruction. In this dusty environment a flag appears leaning towards a group of people trying to rescue people from the hotel remains. If you look closely you will see that the flag is upside down, with the eagle hanging down from the prickly pear branch. A flag hung upside down could be the sign of something (a building, a ship, a country, etc.) being taken over by enemy control or a sign of danger. In addition to associating the emblem of Mexico to the destruction, Elsa Medina emphasizes the pain of the city's inhabitants with this image as well as the urgent need for help. In fact, the issue of foreign aid also became another controversy linked to the catastrophe.

Beyond its intense aesthetic and symbolic meaning regarding '85, this photography is very relevant for the photographer's professional career. In 1985, Elsa Medina participated in photography workshops at CUEC¹⁰ of UNAM with Nacho Lopez, recognized Mexican photographer from the 1950s who she considered at that time to be her main teacher. Together with other young photographers (and Andres Garay as leader) they created the Grupo MOFI (which stands for Independent Photographic Movement, in Spanish) in efforts to systematize the photographic work and organize expositions¹¹. Belonging to this group surely motivated her to go out to the streets with her camera on September 19th, 1985, even if it were only to compare her images with those of the other members of the workshop and Grupo MOFI. Months later, in 1986, ENAH¹² based its annual photography contest on the earthquake. Nacho Lopez

and some of his students – among them being Medina – entered the contest as a collective and won second place (Gautreau, May 2016). To announce the winners of the contest, the newspaper *La Jornada* – independent left-wing newspaper founded in 1984 with high readership in Mexican intellectual and cultural circles) – chose the photo of “the upside down flag” to announce the awards¹³. Elsa assures that this publication led to them accepting to give her a test in order to become photographer at *La Jornada*, a test which consisted of fulfilling photographic requirements for 10 days. She took the test in July 1986 and her first photo was published in the newspaper on July 25, 1986 starting a long career with the newspaper, which only ended at the end of the 90s.

Image 6.



Upside down flag. September 19, 1985. © Elsa Medina

Without having known she had taken a photograph that would have a long and successful

fate, Elsa Medina continues her road towards the city's historic district. This neighborhood suffered the most damage during the earthquake. According to the photographer, (Gautreau, December 2016), from Monument to the Revolution, she continued towards Paseo de Reforma, therefore going towards the Hidalgo station, then going down Doctor Mora Street, close to Alameda Central to the west. Upon arriving at the corner of this street and Juarez Avenue (south of Alameda) she found the remains of Hotel Regis that would become one of the visual icons of 85¹⁴. She did not focus, as other photographers did, on the hotel's old, useless sign, but instead took various shots of Juarez Avenue with the Monument to the Revolution as the vanishing point (see Image 7). The proof sheet allows one to see some 10 shots around the Regis building, with more or less closed frames and different people (police, firemen) that appear and disappear from the scene. One of these shots (See Image 8), taken at a great angle, lets you see the chaos that Juarez Avenue had become just hours after the earthquake. The debris occupies the inferior part of the image. To the right are the ruins of the hotel. Several people try to walk among the twisted metal and pieces of torn cement. Under a cloudy sky at sundown, blurry from the presence of the characteristic dust of that catastrophic day, the Monument to the Revolution still stands but looks crossed out by a slanted cement pole. This image offers an apocalyptic view of the city, both due to the destruction and general atmosphere, something unreal and mysterious, that comes from the grey tones. Nevertheless, upon observing the proof sheet in detail, we see that a few minutes (or seconds before), Elsa Medina turned her camera to the east, photographing the other side of Juarez Avenue and the intact Latin American Tower. In these shots, there are no fallen buildings. The street is clean and you can walk or ride down it without running into any obstacles. Once again it shows the arbitrary character of the material destruction after the earthquake.

Image 7.



Proof sheet. Mexico City's historic district. September 19, 1985. © Elsa Medina

Imagen 8.

Juarez Avenue, to the west. September 19, 1985. © Elsa Medina

Imagen 9.

Rescue of a boy trapped in the wreckage. September 19, 1985. © Elsa Medina

Another aspect of September 19th is the organization of the rescue efforts registered from different points of view. Taking up what could be considered almost cliché in the visual record of earthquakes, she portrays a boy

in a stretcher transported by various citizens among the ruins of his building (See Image 9). The absence of law enforcement is made apparent by this image like in another in which a woman tries to direct the chaotic traffic in the city (See Image 10). One of the biggest complaints by citizens after the earthquake was the absence of reactivity on behalf of the government and the disorganization by municipal and federal authorities regarding the catastrophe. Several of Medina's images show the idea that police and firefighters were overwhelmed by the magnitude of the destruction. A single police officer on a pile of debris holds his useless machine gun with an empty expression (See image 11) while another leans on a traffic light post (See image 12). With various buildings in ruins to their backs and a "no U-turn" sign that dominates the picture, the police seem to represent the fact that there is "no going back" for a deeply-wounded city.

Imagen 10



A woman tries to direct traffic. September 19, 1985. © Elsa Medina

Image 11.

Police. September 19, 1985. © Elsa Medina

Image 12.Police in the historic district. September 19th, 1985¹⁵. © Elsa Medina

4. The power of daily life

However, and as it occurs from prehistoric times in all areas of the world affected by natural catastrophes, people rise and organize to regain dignity and control of their daily lives. In the days following September 19, Elsa Medina picks up her camera once again to register a city that has to live despite the chaos. She carries out what we could consider two different reports: some 150 negatives in daylight hours in the streets in the center of the capital and over 200 negatives, at night, of rescue efforts and clean up work in the Secretary of Labor building¹⁶. These shots are not so focused on fallen buildings but rather on the inhabitants of the city and their tasks, the need for the day-to-day triumphs over the dejection and the resignation. The city citizens need to eat, get information, go to work when possible and look for lodging option if they were rendered homeless. These images of daily life in Mexico City show that Elsa Medina already had a great mastery of the art of capturing urban moments. This ability will be fully expressed in the pages of *La Jornada*, given that the newspaper gave a lot of freedom to its photographers, especially in the 1980s, to take photos of daily life in the capital, along with their work orders. John Mraz emphasizes the importance of this type of image at the end of the 20th century in order to show inequality:

The daily life in the photography of the new generation does not fall into folkloric, yellow journalism, or official categories. They try to discover and portray the reality in Mexico in photos that insistently document the class differences that so define the country. Instead of masking the extreme injustice of the distribution of the nation's riches with the formula "we're all Mexican and therefore all equal", their eloquent images go directly the heart of the matter (Mraz et al., 1996: 54).

Image 13.

Shoes always clean. September 19th, 1985. © Elsa Medina

Image 14.

Eating and ice cream. September 1985. © Elsa Medina

All the photos that we could classify as image of daily life – except for the man who getting his shoes shined (see image 13) – were taken after September 20th and in them there is no urgent and immediate need to inform but rather a close look at the human being in apocalyptic times. You have to imagine the city streets still full of debris to measure the scope of the usually humdrum gesture of buying an ice cream (See image 14). With apparent indi-

ference to the crushed Volkswagen, vendor and customer return to habitual commercial exchange in the city. The deeply necessary act of eating is repeated in the picture of the people seated at a table in the street under the healthy suggestion “wash your hands before eating” (See image 15). In these images daily life reigns over the violence of the earthquake and emphasizes the dignity of the city inhabitants, especially with the shot of the father of a family who has lost their home and is sitting on the side of a fountain together with their few rescued items (See image 16). He seems to be waiting, but, for what or for whom? Relatives? A truck to move with or a miracle? Once again a detail captured in frame by Elsa Medina serves as a metaphor of the catastrophe that just rocked this city: a doll seems to be crushed by a large bag reflecting the fragility of humans and their constructions in the event of strong earthquakes. The problems of the thousands of people who lost their homes thanks to the earthquake of 85 is represented in this shot emphasizing the importance of a roof over one’s head in order to live with dignity.

Image 15.

“Wash your hands before eating”. September 1985. © Elsa Medina

Image 16.

Waiting for lodging. September 1985. © Elsa Medina

Conclusions

After having accompanied Elsa Medina on the tour that brought her to portray the material loss and human pain and suffering of a city shaken after the earthquake of September 19th, 1985, we can say that Medina was already a photojournalist and on that day she built and carried out a true photographic report. The most important thing was to register although it was not to inform immediately. The quality of the images, the variety of the shots and the urgent point of view with which she focused on certain subjects show her mastery of working the camera and her quick action in the making of a sufficiently significant frame to propose a visual micro-story. Paradoxically, the chronicle of an earthquake –that we rediscover via a systematic review of its negatives– goes revealing the construction of a point of view. That point of view that for more than 15 years was exclusively at the service of information with a point of view always strong.

Image 17.



Information first. September 1985. © Elsa Medina

Notes

1. For more information on the career of Elsa Medina as photojournalist, see the following references: John Mraz. (2016). *The alibi perfecta of Elsa Medina*, Puebla, Contemporary Cultural Center. 31 p.; "Personal chronicle of small successes". En Alfonso Morales Carrillo (Dir.), "Journeys to the Center of the Image III. Approaches to Mexican Photojournalism", Luna Cornea n°35, México D.F., CONACULTA, Center of the Image, pp. 200-211.; Luis Jorge Gallegos. (2011). *Self-portraits of Mexican Journalism*. 23 testimonies, Mexico D.F., Economic Culture Fund, pp. 367-394.; as well as the online interview: https://www.canal-u.tv/video/universite_toulouse_ii_le_mirail/elsa_medina_castro_un_regard_photographique_marion_gautreau.34763

2. Centro SCOP, Secretary of Communications and Public Works, located at the corner of Uni-versidad Avenue and Xola Street, Colonia Narvarte.

3. Hotel Regis, located between the streets Cristobal Colón, Doctor Jose Maria Luis Mora, Balderas and Juarez Avenue, historic district. The Plaza de la Solidaridad was later built on this lot.

4. This article was completed in October 2017. Just a few days after an earthquake shook the country on September 19, 2017, exactly 32 years after the 1985 earthquake. This coincidence opens a new wound in the history of the Mexican capital and the visual aspects of this recent catastrophe should also be analyzed in the years to come.

5. Consulting the negatives is difficult given that the majority of them are in La Jornada's photographic repository that is not open for access to the general public, and does not allow the reproduction and dissemination of the photographs it contains beyond the pages of the newspaper. Elsa Medina keeps the negatives from September 19th, 1985 in her home and gave us the digitalized proof sheets of these negatives.

6. These photographers worked for La Jornada in 1985. On September 22, 1985, the newspaper published a double-page spread comprised exclusively of photos of the earthquake titled "Living, after all" and credit is given to the two previously-mentioned photographers as well as Arturo Fuentes and Luis Humberto Gonzalez. The most iconic photograph of the catastrophe is titled "Nuevo León Building in Tlatelolco", by Marco Antonio Cruz.

7. The exact location of these buildings is unknown, but by their order in the film roles, they are probably

located on a street perpendicular to Insurgentes Avenue, near Colonia Roma or Colonia Condesa.

8. Image 4 is negative 43 and image 5 is negative 44 of the same film roll of 36 negatives.

9. Defeño: inhabitant of Mexico City (Distrito Federal).

10. Cinematographic Studies University Center.

11. «We didn't have money, but we did have photographic paper, coffee and alcohol». (Gautreau, mayo 2016)

12. National School of Anthropology and History (ENAH, for its Spanish acronym)

13. From then on, the photograph of « the upside down flag » has been published again and again. It illustrates, for example the cover of the book Images

and Testimonies of '85 (the awakening of civil society) published in 2000 by the September 19th" Neighbors and Victims Union (UVyD, for its Spanish acronym).

14. On September 20th, La Jornada published a small photograph of the Hotel Regis on page 3 (without exact credits the author). The image of the hotel ruins taken by Enrique Metinides on 9/19/ is one of the most famous.

15. This image is directly taken from the proof sheet since we couldn't have access to the original negative. You can see the blue mark indicating that it was selected by the photographer as one of the most important images of her report of 9/19/1987.

16. Also in December 1985 (together with many other photographers, which unlike her, has press credentials) she created a complete register of the demolition of the Secretary of Labor building.

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