In a context dominated by an obsession with the past and the proliferation of archives, recent Argentine cinema approaches the relationship among images, history, and the politics of memory in innovative ways. More than mere documents, new Argentine cinema emphasizes performativity and visual devices that permit interesting reconfigurations of the historical. This presentation focuses on Argentine films of the last ten years among them La Mujer sin Cabeza (2007), by Lucrecia Martel, Jauja (2014), by Lisandro Alonso, and Tierra de los Padres (2014), by Nicolas Prividera. These films create temporal frames that defy traditional historiography; at the same time they are part of a larger cultural struggle to redefine the past.