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**Urban Spaces**  
**Auditorium**  
Presentation

Film and video

**CITY AND SUBJECTIVITY**

Presented by the Goethe-Institut, sponsored by Robert Bosch Argentina S.A.  
Curator: Rubén Guzmán

Starting on Saturday, June 13th, in the Auditorium of Fundación PROA, Av. Pedro de Mendoza 1929.  
Program projection days and schedule to be confirmed.

On the occasion of the exhibition **Urban Spaces**, this film and video cycle proposes a series of subjective viewpoints of the city, ranging from fiction, documentaries, and the audiovisual arts.

Each one of the programs offers a multiplicity of ways of seeing the urban environment. In the selected works, the urban spaces surround and define the characters, or, in other words, the metropolis becomes the protagonist.

Debates will accompany the projections in the Auditorium of Fundación PROA.

More information: [www.proa.org](http://www.proa.org)

**Video Art and Experimental Film**

“Each generation must construct its own city”, foreshadowed the Italian Futurists. Due to their content, many of the titles included in the video art and experimental film program are along the lines of that idea. The forms, however, vary: from video art to peripheral documentaries, the works are as innovative as they are creative, dreamily exposing the different urban spaces.

**Program 1** (1 hr. 20 min.)

- *My Winnipeg*, by Guy Maddin. (Canada, 2007, 80’)

The Canadian city of Winnipeg (Manitoba) is assembled from within the delirious memory of its director, the talented Guy Maddin.

**Program 2** (1 hr.13 min.)

- *La Plata: Arquitectura, Urbanidad*, by Mario Chierico. (Argentina, 1997, 9’)

A hidden treasure of Argentine video art, *La Plata: Arquitectura, Urbanidad* shows the city of La Plata, and icon of national urbanism from a *Tesoro escondido del videoarte argentino*, *La Plata: Arquitectura, Urbanidad* muestra la ciudad de La Plata, icono del urbanismo nacional, desde una mirada simpáticamente irreverente.

- *Ciudad Modern*, by Terence Gower. (Canada, 2004, 6’)

Gower revisits Modernist Mexican architecture from the 50s and 60s, interweaving in an aseptic way frivolous, still images of a popular Mexican film from 1966.

- *Vacancy*, by Matthias Müller. (Germany, 1998, 14’)

Departing from the archive material from the opening day of the city of Brasilia, Müller constructs an empty and melancholic space of an uncertain city.

- *Under Construction*, by Zhenchen Liu. (France, 2007, 10')

Zhenchen Liu combines digital photos with videos of an old Shanghai district and its last inhabitants, victims of China's progressing new capitalism.

- *No Damage*, by Caspar Stracke. (Germany, 2002, 13')

Produced immediately after September 11th, *No Damage* reconstructs the architecture of New York City from scraps of over eighty fiction and documentary films.

- *Banlieue du Vide*, by Thomas Köner. (Germany, 2004, 12')

The composer and multimedia artist Thomas Köner combines the nocturnal images of surveillance cameras of desert routes with memory-sounds in a video worthy of contemplation.

- *Das Schlafende Mädchen*, by Corina Schnitt. (Germany, 2001, 9')

A sequence that travels through the typical and ideal urbanization of the suburbs. But behind these images and the silence, only broken at the end, a deep discomfort is generated.

#### Program 3 (1 hr. 2 min)

- *Howrah Howrah*, by Till Passow. Germany/ India, 2001, 26')

In *Howrah Howrah*, awarded in various documentary film festivals, Passow's aesthetic vision is detained at the Howrah train station in Calcutta, India.

- *Un Miércoles Noche en Tokio*, by Jan Verbeek. (Germany, Japan, 2004, 6')

A subway door, shot at the Tokyo rush hour, is the epicenter of this daily drama.

- *Sguardi Superstiti*, by Marco Pasquini. (Italy, 2007, 30')

In August of 2006, the inhabitants of a bombarded area of Beirut, Lebanon, return to their neighborhood during a ceasefire.

### **Fiction and Documentary**

The fiction and documentary program focuses on the cities of Berlin and New York, the latter in a sensitive and rarely seen documentary by Rosa von Praunheim. At the same time, the city of Berlin is portrayed from diverse angles: Ruttman's abstract documental, Böttcher's historical registry, and Alexander Kluge's comments. The program is complemented by an almost fictional self-reference by Peter Kahane.

#### Program 4 (1 hr. 5')

- *Berlin, Sinfonía de una Gran Ciudad*, by Walter Ruttmann. (Germany, 1927, 65')

Ruttmann's masterpiece must be seen and heard as an abstract documentary, as a dream or impression of Berlin reconstructed through montage and rhythm.

#### Program 5 (1 hr. 48')

- *Brutalidad en Piedra*, by Alexander Kluge. (Germany, 1960, 12')  
The movie uses architecture to analyze National Socialism.

- *The Wall (Die Mauer)*, by Jürgen Böttcher. (Alemania, 1990, 96)  
Without emitting any judgement, Böttcher's documentary limits itself to observing and giving testimony to the "fall" of the Berlin wall.

Program 6 (1 hr. 37')

- *The Architects (Die Architekten)*, by Peter Kahane. (Germany, 1990, 97')  
Nearing age 40, the rebellious architect Daniel Brenner believes to have the opportunity of a lifetime: the design of a cultural center in a satellite city of the ex Federal Republic of Germany.

Program 7 (1 hr. 30 min)

- *Surviving New York (Überleben in New York)*, by Rosa von Praunheim. (Germany, 1989, 90')  
In one of her best documentaries, Rosa von Praunheim shows the tribulations and attempts of the German girls Claudia, Uli and Anna to conquer the fascinating New York.