

# Post Dictatorship Argentine Cinema / The Cinematic City

## Class Three: Memory Machines and Cybercities

*(Hombre mirando al sudeste*, dir. Eliseo Subiela, 1986)

*Moebius (Möbius Strip)*, dir. Gustavo Mosquera R. and students of the Universidad de Cine, 1996

*La sonámbula* (The Sleepwalker), dir. Fernando Spiner, script by Ricardo Piglia, 1998

### ***Some quotations to consider:***

‘Nosotros pensamos en la idea de una película de ciencia ficción en el sentido de que hay una idea, una especulación sobre el presente que se traslada al futuro. Tomamos la problemática de la memoria, las cosas que se recuerdan o no en la Argentina, y lo convertimos en un universo en el futuro, donde ese es el problema que define la vida. Quiero decir que en última instancia la ciencia ficción no es otra cosa que usar el futuro para hablar del presente. Entonces la película es una película de ciencia ficción porque funciona de esa manera, porque está puesta en el futuro, y por lo tanto, como pasa con la ciencia ficción, es muy política (la ciencia ficción es un género muy político casi de manera natural, porque se trata siempre de sociedades donde se está produciendo siempre algún tipo de conflicto).’

Ricardo Piglia, Entrevista - <http://www.mabuse.com.ar/mabuse/piglia.htm>

‘Metz argues that 'cinema is a technique of the imaginary' [...]. However, the scope of today's (counter)revolution [...] emerges from a reversal of these very terms: the imaginary is a technique of cinema, or rather, of mediation generally. Such a reversal de-ontologizes the unconscious and further suggests that the unconscious is cinema's product [...]’ p.64

Jonathan L. Beller, "Kino-I, Kino-world" in Nicholas Mirzoeff, ed., *The Visual Culture Reader*

‘por supuesto nosotros pensamos que la mujer era un mito, por eso le pusimos Eva Rey, que es una especie de Edipo Rey, peronista, que remitiera de una manera tangencial a Eva Perón’

Ricardo Piglia <http://www.mabuse.com.ar/mabuse/piglia.htm>

‘[T]he most terrible and perhaps the most promising monsters in cyborg worlds are embodied in non-oedipal narratives with a different logic of repression, which we need to understand for our survival. [...] Unlike the hopes of Frankenstein's monster, the cyborg does not expect its father to save it through a restoration of the garden [...].’

Haraway "Cyborg Manifesto" (150-51)

‘Without the reorganization of the visual, the massive, global immiseration that

currently exists could not be effected. The postmodern distortions, which are actually spatial, temporal and corporeal transformations, and hence new forms of social relations, are created and sustained through a generalized extension of the capacity to mediate vision and to prolong the interface between human beings and social machines.'

Bellner, p. 78

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