

touristic intents
a film by **MAT RAPPAPORT**

A 3 mile long Nazi resort built taking cues from American industrial titan Henry Ford, is redeveloped as a contemporary vacation destination; how do we reconcile its history with modern commercial forces?

film prospectus

STATUS in post production.

82 minute fine cut available for review upon request.

AUDIENCE festivals, streaming, education

Estimated completion Sept. 2020.

CONTACT

trailer/web touristic-intents.com

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The mammoth site at Prora was designed to house 20,000 vacationing working class Germans while providing each room with a view of the water. The building was used in propaganda to forward a promise of leisure time and strengthen sympathies between the workers and the Nazi party. While the site was never completed by the Nazis, the Socialist East German government completed the construction and used it as a military training site that also included a small officers' resort. During this time, the site housed the largest group of East German Conscientious Objectors. Currently, the building is being redeveloped as a youth hostel, apartments, condominiums and hotels.



Sussanna Misgajski
Director, Prora Zentrum



Stephan Schacht
former conscientious objector



Uriel Busch
Developer



touristic intents grapples with the notions of place and identity in an era when the role of national monuments has become a defining issue for the selective maintenance of cultural memory.

The resort of Prora stands as a lasting reminder of how buildings become vehicles for political ideology and myth-making throughout their lives. Is there an obligation to remember a building's dark past? In the case of Prora, connections are drawn to the Nazi, GDR and contemporary political moments while acknowledging the influence of American industrialization and globalism.

Mat Rappaport
Director & Writer

Mat Rappaport is a Chicago based filmmaker, artist, curator, and educator known for works that utilize mobile video, performance, and photography to explore habitation, mass-tourism, perception, and power as related to built environments. Rappaport began his commercial career as a video editor and motion graphics designer for commercials and documentaies. He has worked on the motion graphics for Veins in the Gulf and Flannery. Recent experimental projects include the *range* series of performances employing commercial trucks, augmented with external cameras that capture video from the surrounding environment, and screens onto which video is projected as the truck navigates the city. Sitting in the passenger seat of the truck, the artist “remixes” the environment in real-time, performing a moving intervention into architectural space. range continues Mat Rappaport’s effort to shape the experience of urban environments through media-based interventions. In 2018, Rappaport developed the Range Mobile Lab, a platform for practice-based research based on a 1995 GMC delivery truck. The *Range Mobile Lab* serves to extend the range performances, architectural collaborations, and direct community engagement.

Rappaport’s work has been exhibited in the United States and internationally in museums, galleries, film festivals, and public spaces. Recent projects have been featured during EXPO Chicago, the Chicago Architecture Biennial in 2019 and 2017, Anniversary of the Jewish Ghetto in Venice, Italy, and 2018 Ann Arbor Film Festival and performances with the Range Mobile Lab at the Museum of Contemporary Art in Chicago and the Block Museum at Northwestern University. Rappaport is an Associate Professor at Columbia College in Chicago.

Ted Hardin
Producer

After receiving his M.A. from Florida State University in German Film Studies and an M.F.A. from the Ohio State University in Art, Ted Hardin worked with a variety of artists at the Wexner Center for the Arts in Ohio and the Banff Centre for the Arts in Canada as DP, director, editor, lighting director, and assistant director. He has collaborated with the alternative media collective Paper Tiger Television in New York, researched and shot the documentary, “Dark Near-Death Experiences” for German Television; produced and shot the documentary “Touristic Intent,” about mass tourism surrounding a Nazi-planned resort at Prora on the Baltic Sea.

Ted’s own experimental narratives and movement-based films have shown at festivals and galleries throughout the U.S. and Europe. For the last two decades, he has been collaborating with his partner Elizabeth Coffman on experimental shorts and documentaries. Their past efforts include the feature documentary about Bosnia, “One More Mile: A Dialogue on Nation-Building;” the short video and installation “Long Distance;” the experimental travelogue “Digital Afrika;” a feature documentary about wetland loss in Louisiana, “Veins in the Gulf;” and “Souls and Sonnets,” a 3-channel media installation about the 17th century Venetian poet Sarra Copia Sulam. They are currently finishing two documentaries: a feature documentary on the southern writer Flannery O’Connor that received funding from the National Endowment for the Humanities and major donors; and a feature documentary and installation “Venice is Thinking,” about the efforts to save Venice, Italy from sinking under the effects of climate change.

Ted is currently working on an experimental short about vision; several experimental shorts shot in Venice, Italy; the documentary “A Gathering of Strangers—the Making of the Merchant in Venice,” staged for the first time in the Jewish Ghetto of Venice during its 500-year anniversary; and developing the trans-media project “The Lost German Slave Girl” involving German immigration, slavery, and identity in New Orleans. Hardin is an Associate Professor, Columbia College Chicago.

Andrew Henke
Editor

Andrew is a post-production focused, visual media creative whose work spans documentary & commercial practices. A graduate of the Cinema & Television Arts Department at Columbia College, Chicago, he cofounded *Honey Jam*, a musically driven, media collective. His work with *Honey Jam* has lead to experience in a variety of roles inside the realms of creative & management highlighting Andrew’s passion for making process-centric content that aims to hybridize the discipline of documentary with contemporary formats & pacing of the social media age.



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