BEAUTIFUL WORLD

TYPO-FILM BY MIEKE GERRITZEN

SCREENPLAY:
Henk Oosterling
Geert Lovink
Koert van Mensvoort
Mieke Gerritzen

EXTRA!! The autonomous leader by SILKE WAWRO

FULL SCENARIO BOOKLET
multi-lingual

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ALL MEDIA PRODUCTION
BEAUTIFUL WORLD

Beautiful World is a film about a feeling that prevails in the world at present. This feeling is one of joy, inspiration and refreshing innovation, but also one of being oppressed and manipulated through technology and economization. I call it a feeling because we cannot concretely define the situation: we cannot speak of left or right, black or white, text or image. It is a gray area, in which a mix of different cultures and countries, tradition and innovation, commercialism and idealism is searching for legitimacy. A world in which fusion and blending are forming an image of the future.

The "feeling" about the world that this film represents cannot be labeled as good or bad. We cannot say that our world was better in the past. Our position in life is different now; the affluent West has built as much as it possibly can build and has entered an age in which innovation and entertainment are what keeps the world turning economically. The popularization of art, science and media demands that culture find a new position for itself and set new goals. People continually want something new; our economic system is based on this. Products are not developed for durability; technological developments ensure innovation remains necessary. And it is not only products that do not last forever: organizations, too, are changing more rapidly.

The creative industry ensures that a small group of popular artists, creative heroes and superstars is reproduced everywhere, even in the supermarket, and presented as new product lines all around the world. Is speed making life more superficial? Do change and innovation mean that what is old no longer has value or meaning? If art is a reflection of society, the artist's subject matter will, for the time being, originate in the consumer industry and consist of media, products and identities. Beautiful World cites, refers to and makes use of this material with great enthusiasm.

Beautiful World is a typographical film which employs many quotes, statements and slogans by well-known and less well-known thinkers, artists and advertisers, from book titles, film texts and spam e-mail messages, and so on. The film also contains original texts. Typography has a broad meaning in this production: any image that has become iconic through fame, reputation and recognizability may be regarded and used as typography.

This typographical film is an experiment in consciously assigning intellectual value to the image. The film occupies a gray area and concerns itself with visual culture. Today, provocative logos and styles are designed to make us feel connected to each other. Those wishing to stay afloat in the information society cannot afford to ignore the importance of the image. The media are becoming more and more image-heavy, and the objects around us are becoming media. Beautiful World is a socially conscious film which reflects on what is happening in the world and makes viewers think.

The screenplay for Beautiful World is made up of quotes and statements, some of which have been collected and selected for their content and others of which have been written especially for the film. The philosopher Henk Oosterling, the media theorist Geert Lovink and Koert van Mensvoort assisted with the selection and also wrote texts of their own. The method of compiling the content has been used previously by Mieke Gerritzen in her publications Everyone Is a Designer, Mobile Minded and Next Nature.

The content of the texts determines the film's subject matter and its message. But the story, the drama and the manner in which the viewer experiences rather than reads the texts are generated by their treatment (by movement, animation and transitions). The sound, which will be selected and specially composed in the same way as the texts, will also contribute to the power of the images.

Thus far, the typographical film is a genre which has yet to establish its legitimacy. The (new) meaning of typography is an interesting way to show that icons such as a portrait of George Bush or Madonna are legible signs, just as words made up of letters and familiar logos are. The language of identity has come to determine our (visual) culture. We can read images, and look at language.

The subject of the film is the meaning of the image in relation to current events. This film seeks to show that the world is being "dumbed down" because practically everything has become linked to economic interests.
This dumbing-down has its attractive sides: aesthetics, sensation and entertainment are important subjects in the growing leisure economy in which experience plays such a key part. The media and the consumer industry play crucial roles in the development of image. Dumbing-down does not by definition equate to meaninglessness. Beautiful World, in which repetition and familiarity render a picture of our era, will particularly emphasize the aesthetic character of the consumer industry.

The screenplay is divided into six parts. The same message is delivered in all the segments, each of which uses a different angle and subject matter. This univocal approach and repetition is an important part of the film's concept.

"We hebben geen boodschap meer, we doen boodschappen," says Henk Oosterling—loosely translated, this means "We no longer have messages, we carry them."

Letters slide, words rotate, lines point in particular directions, two-dimensional texts create space. Powerful critical words are made legible by means of the noise of colossal Chinese factories. Mondrian is the standard grid of the future; the computer produces, initiates and renders superstars, from Che Guevara to Britney Spears, and hip animations on mobile phones.

Heavy philosophy with glamour, nostalgia and science. A thousand bombs and grenades; the world returns to its original form. Law and Order. From Greenfield to Red Band, from downtown to airline. From Mozart to DJ, lubricants for information and decoration. Visual inflation as inspiration. Text and language are taken apart and the film becomes a visual machine for the meaning, manipulation and seduction of the word.

It is a film containing text, in which the content is presented through shape, color and movement. A typographical film to look at. Living words, new characters. A critical and confrontational film. A film about a visual language of signs, codes and trends with the goal of deploying products, visions, statements, politics, subcultures and everything possible in the name of visible economic growth.

Beautiful World is a timely film about visual culture in which form and content are no longer presented separately and the boundaries of entertainment and high culture are unclear: the reality of media, matter and words.
PICT SOCIETY

With the visual continuity progressively taking over from the territorial contiguity of nations, the political frontiers were themselves to shift from the real space of geopolitics to the real time of the chronopolitics of the transmission of images and sound.
Text: Paul Virilio (the information bomb) London 2000

WE'RE SPEAKING IN TONGUES.
Mixing languages as we communi- cate, we mix media. We're speaking through: words and gestures, images, songs, clothes, brandnames.
Text: Max Bruinsma (Catalogue of Strategies) Bis Publishers 2001

Forget about the [old] rules we have learned about the readability of a text.
Text: Mieke Gerritzen (Catalogue of Strategies) Bis Publishers 2001

WHAT COUNTS IS A SLOGAN
because a good slogan is part of the house's reputation.

RESPECT LIMITATIONS!
Text: Geert Lovink (Catalogue of Strategies) Bis Publishers 2001

SURFACES CAN BE TURNED INTO SCREENS, ALL OBJECTS CAN TRANSMIT DATA.
Deep valleys of silent wisdom are supposed to open up if we look beyond the screening signs of the times.

THE SOBER STYLE OF RADICAL COMPRESSION IS THE SHINY POWER OF LOGO MULTIPlicity.
Text: Max Bruinsma (Catalogue of Strategies) Bis Publishers 2001

ALL COMMUNICATION IS A PROCESS OF TRANSLATION
Text: Ned Rossiter

I'M PRETTY SURE THAT ALL LANGUAGES AND SIGN SYSTEMS WILL BE UNIFIED IN OUR LIFETIMES, THE ONLY THING IS, THIS COMMUNICATIVE UTOPIA WILL BE BASED ON PISSING CALVINS.
Text: Peter Lunenfeld, USA (Urine Nation) - USER, MIT Press

VOLSTAAT DE GEDACHTE AAN EEN 'BEELDINTELLECTUEEL'?
Ik stel voor de geboortedag van de toekomstige beeld intellectueelen te bemesen met zo veel mogelijk conceptuele verbreding, mediumspeziele reflectiviteit, interdisciplinariteit, multimedialiteit en interactiviteit. Text: Henk Oosterling (NL) Uit speech: Visual Power Show Paradiso 2003

The World Wide Web is the obvious place to go looking for such multi-mediated ways of thinking. This is, after all, a medium in which the object, that of which it is composed (the source code), and any commentary on that object all exist contemporaneously and conceptually in the same place/non-place of the network.

The ability to scale windows within windows, to create instantaneous linkages, and to comment on the development of an art movement using an identical mode of production and distribution—all of this has led to the particular flavor of visualized, hyper-coded meta-commentary.
Text: Peter Lunenfeld (Visual Intellectual) USER, MIT Press

Lifestyle is more important as we think:
To deny one's lifestyle is silly self-deception. The only way to get rid of lifestyle is a change of paradigm.
The abolition of lifestyle requires nothing less than a revolution.
Text: Geert Lovink

It's time to liberate the visual from all claims and expectations. It is time to give up the battle for intellectual property. Copy-paste, insert and recycle, re-invent images. Create vision; become hyper-individual. Experience!
Text: Geert Lovink, Mieke Gerritzen / Henk Oosterling / Koert van Mensvoort / Liesbeth Noordergraaf (Introductie Visual Power - Sex)

STOP READING START BROWSING
Text: Geert Lovink (Read Me!) Autonomedia, New York
Of old, images were associated with the basic instincts of the sinful body, while text was associated with the sublimity of the mind. Why do we use the terms ‘critical detachment’ for texts and ‘dumbing down’ for images? Text: Koert van Mensvoort, Visual Power Show 2003

"NO MATTER HOW CYNICAL YOU GET, IT IS IMPOSSIBLE TO KEEP UP." (Lily Tomlin)

ADVICE: VISIT A BRIDAL EXHIBITION, "Hard-charging business people buy a Napa Valley vineyard and live the good life"

PROUD TO BE A PROBLEM (t-shirt)

"WAR IS PEACE, FREEDOM IS SLAVERY, KETCHUP IS A VEGETABLE" (email sig)

LEST WE FORGET LUCKY STRIKE (post nicotine statement) "You Can’t Stop Boredom"

CRITICISM: OXYGEN OF THE LOSERS "We are unfaithful to what we will be."

(Variation on Marcel Proust) THE MYTH OF THE INTERNET IS AMERICA’S INVINCIBILITY.


TODAY’S WISDOM: "NEOLIBERALISM WANTS TO PUT OUT THE GLOBAL FIRE WITH GASOLINE."

"TERRORISTS HAVE MORE FUN." "I WANT TO FOCUS ON MY SALAD."

(Martha Stewart, 2002) Non Relevant Organization (NRO) NO LOGO (booktitle)

CORPORATE DESIGN STILL SUCKS TOYS ‘R’ US LAW AND ORDER

ACOPLAPSE NOW BOLD AND THE BEAUTIFUL SEX- AND SHOPPING SOCIETY

FARENEITH 9/11 JUST DO IT LET’S MAKE THINGS BETTER Fastfood Nation (booktitle)

Rather Delete then subordinate "THE WORLDS BEST GOLFER IS BLACK, THE WORLDS BEST RAPPER IS WHITE AND GERMANY DOESN’T WANT TO GO TO WAR!" (early 2003 email sig)

"YOU’VE GOT REALITY" EVERYONE LOVES SCHOPENHAUER (TV MINI SERIES)

SITES DE PASSAGE (WEBLOG) PROUD TO BE BORED (ANOTHER T-SHIRT)

PROFESSION: APPLICATION ARTIST "Hell is other messages." "PARADISE BY THE LAPTOP LIGHT."

CATCH 22 PUBLISH OR PERISH DENK VRIJ, DENK AEGON

Live life to the Max WELCOME TO THE DESERT OF THE REAL GROUND ZERO

CHAOS EX MACHINA THE AGE OF ACCESS FUTURE SHOCK

IF WE DON’T HAVE IT, YOU DON’T NEED IT! N.I.M.B.Y.

Learning from Michael Moore

"The objective tendency of the Enlightenment, to wipe out the power of images over man, is not matched by any subjective progress on the part of enlightened thinking towards freedom from images. ...representation triumphs over what is represented." Text: Theodor Adorno, Minima Moralia. Selected by: Timothy Druckrey

Any from Creative Industries rhetoric is any critical consideration of intellectual property and its parasitical relation to creative, living labour. Text: Ned Rossiter

The More visible, the More real and True Things are.

Friends are so old media

We want your ideas!

The stage is not merely the meeting place of all the arts, but is also the return of art to life.

name: Oscar Wilde

Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie. Cela fait un moment déjà que je ne suis bon à rien. Je suis âgé de quarante ans... L'œil enfin d'inventer quelque chose d'insincère me traversa l'esprit et je me mis aussitôt au travail. Au bout de trois mois, je montrai ma production à Ph. Edouard Toussaint, le propriétaire de la galerie Saint Laurent. Mais, c'est de l'Art, dit-il et je exposerai volontiers tout ça. D'accord, lui répondis-je. Si je vous vend quelque chose il prendra 30% Ce sont, parait-il des conditions normales certaines galeries prenant 75%. Ce que c'est? En fait, des objets. Text: Marcel Broodthaers, 1964. Selected by: Marjolijn Februari.
MARKET OF AESTHETICS

IT'S ALL ABOUT PACKAGING

What was once done out of necessity will later be used for amusement. Text: Kevin Kelly

In every large corporation there are lines of communication along which lines, from toe to crown ideas flow up, and vetoes down. Text: unknown poet. Selected by: Dingeman Kullman

IN CULTURAL CAPITALISM, the relationship between an object and its symbol-image is turned around: the image does not represent the product; rather, the product represents the image. Text: Rifkin. Selected by Henk Oosterling

RECOGNITION IS THE MOST SUCCESSFUL PRODUCT OF TODAY

IT IS IN repetition AND BY repetition THAT FORGETTING BECOMES A POSITIVE POWER

Text: Gilles Deleuze

THE ECONOMY IS COLONIZING CULTURE

ODE TO OBESITY.
"You're trying to shed the extra pounds, but your resolve is under daily assault. The all-you-can-eat buffets. The convenience of drive-through. Supersizing. What a shame! The comfort of fat and sugar. The lure of the couch." Text: Geert Lovink

THE MARKET IS THE MESSAGE

ZWAARLIJVIGHEID IS HET VERLIES VAN HET Lichaam ALS GEZICHT.

Text: Baudrillard. Selected by Henk Oosterling

CULTURAL REVOLUTION, the revolution of the product

Culture jamming boldly rejects the idea that marketing - because it buys its way into our public spaces - must be passively accepted as a one-way information flow. Text: Naomi Klein, No Logo 2000

DATA DANDY: IN THE ERA OF MULTIMEDIA MASS INFORMATION ONE CAN NO LONGER DIFFERENTIATE BETWEEN UNI- AND MULTI-FORMITY.

INVENTION, NOT REVOLUTION, IS THE SOURCE OF SOCIAL RENEWAL. (NED ROSSITER)

THE STEADY DECLINE OF THEORY COMES WITH A RISE OF THINKERS FEATURED AS BRAND NAMES. The new media branch is no exception here. Theorists and artists are presumed to act like celebrities, regardless their income or actual social status. The ‘logification’ came up in academic texts in which names and quotes were exchanged in a random fashion. Theory is no longer a vastly expanding universe but a strictly policed zone. This time it is not the secret service or the communist party but the media system with its editors and critics that define who is in and out in the theory-as-celebrity maelstrom. Text: Geert Lovink

HOW TO TURN YOUR CREATIVITY INTO MONEY?
THE FUNDAMENTAL FACT OF MODERNITY IS NO LONGER THE EARTH CIRCLING AROUND THE SUN, BUT CAPITAL ENCIRCLING THE EARTH. Text: Henk Oosterling

When we switch off our television sets, we once again become private persons”, De Kerckhove said. BUT DO WE STILL KNOW WHO WE ARE? Text: Derk De Kerckhove. Selected by: Dingeman Kuilman

ERST KOMMT DIE SPHÄRE Dann kommt die moral. Text: Peter Sloterdijk. Selected by Henk Oosterling

IF YOU SKETCH A DIAGRAM OF RELATIONS IN WHICH CONNECTIONS ARE 'EXTERNAL TO THEIR TERMS', THEN YOU GET A PICTURE OF A NETWORK MODEL. Networks are produced by regimes of power, economies of desire and the restless rhythms of global capital. Text: Ned Rossiter

Can creative labour organise itself within an informational mode of connection? CREATIVITY - What’s in a Name? All industry is creative; all human activity creates something; and nearly all human activity is subsumed under industrial imperatives (including the consumption of media and other products). (anonymous) CREATIVE WORKERS ARE ALIENATED FROM THEIR INTELLECTUAL PROPERTY. Text: Ned Rossiter

Free cooperation is not an ideology that can be preached. If collaboration is forced upon people, either directly or unconsciously, it is no longer free. Text: Geert Lovink

MONEY DESIGNS THE WORLD Text: Mieke Gerritzen. Everyone is a designer, 2001 / Bis Publishers

I ONLY WORK WITH FRIENDS OR PEOPLE WHO CAN BECOME FRIENDS Text: Milton Glazer

NOW NOT ONLY YOU CAN GET POOR FASTER, YOU CAN GET POOR FROM ANYWHERE IN THE WORLD. Text: Richard Jolly

POW EP R Turen LESS PRESENTATION TERRORISM, LIKE VIRUSES, IS EVERYWHERE There is a global perfusion of terrorism, which accompanies any system of domination as though it were its shadow, ready to activate itself anywhere, like a double agent. Text: Jean Baudrillard, The Spirit of Terrorism. Selected by Henk Oosterling

LOGOSPHERE

GRAPHOSPHERE

VIDEOSPHERE

Text: Timothy Druckrey

"Ich soll wissen, daß kein Mensch illegal ist. Das ist ein Widerspruch in sich. Menschen können schön sein oder noch schöner. Sie können gerecht sein oder ungerecht. Aber illegal? Wie kann ein Mensch illegal sein?"

KEIN MENSCH IST ILLEGAL Text: Elie Wiesel

RELIGION: In god we trust POLITICS: In formation we trust ECONOMICS: Information we trust

THE ABSOLUTE UNDISPUTED BELIEF IN: ALLAH: muslimfundamentalism THE SELF: autofundamentalism MARKETS: marketfundamentalism

TEXT: Henk Oosterling

SELECTED FROM A REM KOOLHAAS BOOK
THE WORLD RISK SOCIETY
The discourse of risk begins where trust in our society and belief in progress end. "It is cultural perception and definition that constitutes risk. 'RISK' AND THE 'PUBLICO' DEFINITION OF RISK ARE ONE AND THE SAME. Risk and risk perception are 'unintended consequences' of the logic of control which dominates modernity. "THE MORE WE ATTEMPT TO 'COLONIZE' THE FUTURE WITH THE AID OF THE CATEGORY RISK, THE MORE IT SLIPS OUT OF OUR CONTROL. IT IS NO LONGER POSSIBLE TO EXTERNALIZE RISKS IN THE WORLD RISK SOCIETY" Text: Ulrich Beck, "Risk society revisited."

DON'T CLAIM! IN/SECURITY WE BELIEVE!
The religious still refuse to believe that we inhabit one world. Text: Henk Oosterling

URBI & ORBI
Text: The Pope

ARE THERE MOBILE BORDERS?
Text: Martijn Hazelzet

TOURIST THEORIST TERRORIST

"THE WEST, IN THE POSITION OF GOD, HAS BECOME SUICIDAL, AND DECLARED WAR ON ITSELF."
Text: Jean Baudrillard, The Spirit of Terrorism.

THE TERM GLOBALIZATION IS WIDELY USED TO EXPRESS A DIFFUSE FEAR FOR (FOREIGN) DOMINATION.
Within Western societies globalization is being mostly discussed by the fearful middleclass that is witnessing the melting of the social and cultural consensus models of post world war two (national) welfare state. Text: Marshall McLuhan

THE IMPERIAL POWER OF THE NEW DEAL.
If you sketch a diagram of relations in which connections are 'external to their terms', then you get a picture of a network model. Networks are produced by regimes of power, economies of desire and the restless rhythms of global capital. Text: Ned Rossiter

IF YOU SKETCH A DIAGRAM OF RELATIONS IN WHICH CONNECTIONS ARE 'EXTERNAL TO THEIR TERMS', THEN YOU GET A PICTURE OF A NETWORK MODEL.

DECOLONIZATION, DECENTERING OF PRODUCTION AND DISCIPLINARITY CHARACTERIZE THE IMPERIAL POWER OF THE NEW DEAL.

Text: Hardt & Negri (Empire)
WHO SETS THE STANDARDS?
Nationale erfgoed en identiteit is een functie van het pr-beleid van de gezamenlijke VVV's. Over 5 jaar zijn met de afbouw van de boerenstand, de esthetisering van het molenbestand en de urbanisering klompen, molens en dijken vervangen door een imago dat volledig door een geestheuriseerde maakbaakheid zal zijn vervangen.
Architectuur. Text: Henk Oosterling

WORLDS LEADING IMAGERY IS TAKING PLACE IN ARCHITECTURE
Text: Mieke Gerritzen

IF LEONARDO WAS ALIVE TODAY, HE WOULD BE A DUTCH ARCHITECT.
Text: Geert Lovink

AN ERA OF INTUITATIONALIZATION, MEGA-MERGERS AND SECURITY PARANOIA HAS ARRIVED. Text: Geert Lovink

WHEN YOU ARE LOOKING FOR A SOLUTION TO WHAT YOU HAVE BEEN TOLD IS AN ARCHITECTURAL PROBLEM – [CONSIDER THAT] THE SOLUTION MAY NOT BE A BUILDING.
Text: Louise Sandhouse

MEMORY TROUBLES: DELETE OR DIE!
Text: Geert Lovink

MULTIPLICATION OF TEXT IS A SOCIAL ACT.
Text: Paul Frissen

SPHERE DES SEINS? - BALL OF BEING.
Text: Peter Sloterdijk

NEXT NATURE
Nature changes along with us
The function of the creative worker is not to produce, but to set new trends in consumption.
Text: Koert van Mensvoort

PUMP UP THE EFFECTS
make a thousand layers not just flashy cyber-images paste the entire society, all aspects of life.
Until everything gets cloudy, blotted with blurry imagery.
Welcome to Photoshop city. Text: Geert Lovink

AFTER THE CULTURE CRASH
If the world isn’t up to your standard, just invent a new one.
The world is becoming a huge shopping-mall garded by the biggest brothers on earth.
Text: Rob Schroeder

DESIGNATURE
PARADISE BY THE LAPTOP LIGHT
Text: Henk Oosterling
TERRORISM LIKE VIRUSES IS EVERYWHERE
Text: Geert Lovink

IDEAS MAY TAKE THE SHAPE OF A VIRUS.
Text: Richard Barbrook

TECHNOLOGY IS A RELIGION. Become a believer.
Make your message a positive one, no matter what.
Humankind will be liberated from its dark forces.
Text: Geert Lovink

The function of the creative worker is not to produce,
BUT TO SET NEW TRENDS IN CONSUMPTION.
Text: Ned Rossiter

DAESEIN IS DESIGN
Text: Henk Oosterling

We nemen geen afscheid van het design,
we nemen plaats in het design.
Text: Mieke Gerritsen

THE NEW MEDIA ARE NOT BRIDGES BETWEEN MAN AND NATURE;
THEY ARE NATURE. (1969)
Edited by Eric McLuhan & Frank Zingrone

ONZE CULTUUR IS AL EEUWEN DIGITAAL
Text: Koert van Mensvoort

“L'histoire se répète?”
If repetition makes us ill, it also heals us.
Text: Gilles Deleuze.
Selected by Henk Oosterling

IT CAN'T BE THE FUTURE EVERYDAY.
Text: Geert Lovink (bilviet)

Het reflexieve proces zou zich tot in het oneindige voortzetten als ze het niet welbewust zou beeindigen.
Om deze reden hebben godsdienssten en dogmatische politieke ideologieën zo'n grote aantrekkingskracht.
Text: George Soros. Selected by Henk Oosterling

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