

TYPO
FILM

ICT SOCIETY / IMAGE BUILDING
MARKET OF AESTHETICS
POWER POINTLESS PRESENTATION
PLANET CULTURE
NEXT NATURE

BEAUTIFUL WORLD



MADE
IN
EUROPE

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

www.all-media.info

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; techno-

logical 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, re-

Visual inflation as inspiration

the reality of media, matter and words.

petition 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 pub-

lications 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

introduction **SOCIETY OF SPECTACLE**

IMAGE BUILDING

on globalization (*ORBITAL IMAGINEERING*)

MARKET OF AESTHETICS

on the economic image (*ART OF DISAPPEARANCE*)

POWER POINTLESS PRESENTATION

on the political image (*VISUAL POWER*)

PLANET CULTURE

on the image in culture

NEXT NATURE

on the image in nature (*SIG[N]ATURE*)

PICT SOCIETY



INTELLECTUAL PROPERTY

REGIMES CONSTITUTES
AN OUTSIDE WITHIN CREATIVE INDUSTRIES
BY ALIENATING LABOUR FROM ITS

MODE OF INFORMATION OR FORM OF EXPRESSION

Text: Ned Rossiter

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 Virillio
(the information bomb) London 2000

WE'RE SPEAKING IN TONGUES.

Mixing languages as we communicate, 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.

Text: H.N. Werkman 1926. Vertaald uit nederlands door: Max Bruinsma. (Catalogue of Strategies) Bis Publishers 2001

It is a postmodern banality to state that significance can only be found in in the empty spots between the words, sounds and images generated by media.

**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

RESPECT LIMITATIONS!

Text: Geert Lovink
(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 geboortegrond van de toekomstige beeldintellectuelen te bemesten met zo veel mogelijk conceptuele verbeelding, mediumspectifieke reflectiviteit, interdisciplinariteit, multi-medialiteit 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.**

"THE BEST JUST GOT BETTER." (www.microsoft.com) **Thesis: Understanding**

Upholds. **Action - Two URLs:** The global rich: <http://www.forbes.com/lists>.

The global poor: <http://www.worldhunger.org/articles/oxfam2.htm>.

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**

ACOPALYPSE NOW **BOLD AND THE BEAUTIFUL** **SEX- AND SHOPPING SOCIETY**

FARENHEIT 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** **DIGITAAL LEVEN**

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

Selected by: Geert Lovink, Henk Oosterling, Mieke Gerritzen and others.

"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

IMAGE BUILDING

**THE
EARTH
HAS BEEN
SOLD OUT**

Text: Henk Oosterling

**THERE IS
NO CRISIS,
NO RECESSION,
ONLY MARKET
CORRECTIONS.**

**THE MORE VISIBLE,
THE MORE REAL
AND TRUE
THINGS
ARE.**

Text: Henk Oosterling, Visual Power/Sex, Bis Publishers 2003

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'idée 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 vends quelque chose il prendra 30 %. Ce sont, paraît-il des conditions normales certaines galeries prenant 75%. Ce que c'est? En fait, des objets. Text: Marcel Broodthaers, 1964. Selected by: Marjolijn Februari.

**THE
STAGE
IS NOT MERELY
THE MEETING PLACE
OF ALL THE ARTS,
BUT IS ALSO THE RETURN
OF ART TO LIFE.**

naam: Oscar Wilde

**FRIENDS
ARE SO
OLD MEDIA**

"For people who play [Internet] games all night and don't have any friends, don't have any hobbies, to come into the army is a very big shock." Text: Finnish Defence Forces Captain Jyrki Kivela, on the downsides of drafting Web addicts, 5 August 2004

**WE WANT
YOUR
IDEAS!**

Text: Geert Lovink

Learning from Michael Moore

The confrontational strategies of US-American filmmaker and critic Michael Moore keeps on surprising the both author and his fast growing audience. **How could Moore's book Stupid White Men become a number 1 bestseller?** It is Moore's entertaining conversations and his ordinary outfit that allows him to engage with the 'ordinary hegemony.' His 'performative' documentary style in Bowling for Columbine borders the infotainment genre, yet his media methods are not perceived as a 'sell out' trick. Uncovering double binds and paradoxes is what Moore is good at. **Moore fits into a trend of broader polarization in US-American media life after decades of unprecedented silencing of dissent. He is part of a 'critical wave' that pushed Noam Chomsky onto the shelves of airport bookstores and brought Naomi Klein's No Logo to the attention of the masses.** The post-millennial movement has shifted and further grown, away from the more abstract issues of global trade and climate change towards even broader anti-war protests against the unilateralist policies of George W. Bush. Selected by Geert Lovink.

Blow up the mainstream. Don't buy, share!

Text: Geert Lovink

Imagine the unthinkable. REALIZE YOUR FANTASY.

Text: Stewart McBride

NEVER ATTACK THE SYSTEM IN TERMS OF RELATIONS OF FORCE.

DEFY THE SYSTEM BY A GIFT

Text: Jean Baudrillard. Selected by: Henk Oosterling

MARKET OF AESTHETICS

Culture jamming baldly 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

DATADANDY; IN THE ERA OF MULTIMEDIA MASS INFORMATION ONE CAN NO LONGER DIFFERENTIATE BETWEEN UNI- AND MULTIFORMITY.

IT'S ALL ABOUT PACKAGING

Als ons gezichtsvermogen een visueel beeld van de wereld vormt, hebben we een blinde vlek op de plek waar onze oogzenuw is aangesloten op de hersenstam.

Elke mentale constructie is tot op zekere hoogte een vervorming van wat ze vertegenwoordigt, en elke vervorming voegt iets nieuws aan de wereld toe. Text: George Soros

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 Kuilman

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

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 pre-mused to act like celebrities, regardless their income or actual social status.

The 'logofication' 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

THE ECONOMY IS COLONIZING CULTURE

Text: Max Bruinsma, Chris Keulemans

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.* The comfort of fat and sugar. The lure of the couch." Text: Geert Lovink

In the economy of fame the market of celebrity remains a sphere that is dominated by mystique.

The production of stars is surrounded by thick ideologic cloud that makes it impossible to understand, discuss and deconstruct sudden popularity. Text: Geert Lovink

THE MARKET IS THE MESSAGE
Text: Liesbeth Noordergraaf

ALL-INCLUSIVE

ZWAARLIJVIGHEID IS HET VERLIES VAN HET LICHAAM ALS GEZICHT.

Text: Baudrillard. Selected by Henk Oosterling

How to turn your creativity into money?

THERE IS A TRAGIC AND A COMIC REPETITION

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

Text: Gilles Deleuze

RECOGNITION IS THE MOST SUCCESSFUL PRODUCT OF TODAY

THE FUNDAMENTAL FACT OF MODERNITY IS NO LONGER THE EARTH CIRCLING AROUND THE SUN, BUT CAPITAL ENCIRCLING THE EARTH. Text: Henk Oosterling

ONE PLANET ONE NETWORK ONE STYLE
Text: Geert Lovink

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



Selected from a Rem Koolhaas Book

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

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

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

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 Joly

POWER POINTLESS 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

WORLD GLOBE EARTH MONDO

EVERY GOD IS A CRIMINAL

LOGOSPHERE GRAPHOSPHERE VIDEOSPHERE
Text: Timothy Druckrey

WAR AS CONTINUATION OF THE ABSENCE OF POLITICS BY OTHER MEANS.
Text: Jean Baudrillard, The Spirit of Terrorism

"Ihr sollt 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

A sphere -a world and celestial globe, a symbol of totality that since the days of empedokles and parmenides has been worshipped and explored by geometrists and metaphysicians. Text: Peter sloterdijk. Selected by Henk Oosterling.

RELIGION: In god we trust
POLITICS: In formation we trust
ECONOMICS: Information we trust
Text: Henk Oosterling

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

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 '(PUBLIC) 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!**

Text: Henk Oosterling

**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**

Text: Henk Oosterling

**DOOR DE WERELD
ALS RISICOMAAT-
SCHAPPIJ OP TE
VATTEN WORDT
DE MAATSCHAPPIJ
ZELFREFLEXIEF.**

Text: Ulrich Beck, "Risk society revisited."

**PROPAGANDA ENDS
WHERE
DIALOGUE BEGINS.**

Text: Marshall McLuhan

"THE WEST, IN THE POSITION OF GOD, HAS BECOME SUICIDAL, AND DECLARED WAR ON ITSELF"

Text: Jean Baudrillard, The Spirit of Terrorism.

PLANET CULTURE

Even as more and more countries sink into anti-immigration politics, the future is going towards the "blurred" subject: the citizen with dual nationality, the unauthorized immigrant who is part of an informal social contract in the receiving community, the global activist who goes as to do politics on a tourist visa, and there is more: cosmopolitan elites, IMF citizens....in brief, the blurring of narrow definitions of national membership.

Text: Saskia Sassen, author of Globalization and its Discontents.

**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.

De slachtofferlogica grijpt om zich heen: elk contact met de medemens wordt als potentieel bedreigend ervaren - als hij rookt, als hij een begerige blik op me werpt, voel ik me al gekwetst. Text: Slavoj Zizek

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

Text: Hardt & Negri (Empire)

**IF YOU SKETCH A DIAGRAM OF
RELATIONS IN WHICH CONNEC-
TIONS 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

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 geesthetiseerde maakbaarheid zal zijn vervangen:

Architectuur. Text: Henk Oosterling

WORLDS LEADING IMAGERY IS TAKING PLACE IN ARCHTECTURE

Text: Mieke Gerritzen

IF LEONARDO WAS ALIVE TODAY, HE WOULD BE A DUTCH ARCHITECT.

Text: Geert Lovink

AN ERA OF INTITUTIONALIZATION, 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

Cultural business can not compare to the strategy of McDonalds or big supermarkets.

Text: Geert Lovink

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

Text: Koert van Mensvoort

The function of the creative worker is not to produce, but to set new trends in consumption.

Text: Ned Rossiter

PUMP UP THE EFFECTS

make a thousand layers not just flashy cyber-images paste the entire society, all aspects of live.

Until everything gets cloudy, blotted with blurry imagery. welcome to photoshop city.

Text: Geert Lovink

NATUUR IS NIET NATUUR, MAAR EEN BEGRIP, EEN NORM, EEN HERINNERING, EEN UTOPIE, EEN TEGENONTWERP

TEXT: ULRICH BECK

AFTER THE CULTURE CRASH

Text: Geert Lovink

If the world isn't up to your standard, just invent a new one.

Text: Lies Ros

THE WORLD IS BECOMING A HUGE SHOPPING-MALL GARDED BY THE BIGGEST BROTHERS ON EARTH.

TEXT: ROB SCHRÖDER

DESIGNATURE

Text: Henk Oosterling

PARADISE BY THE LAPTOP LIGHT

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

DASEIN IS DESIGN

TEXT: HENK OOSTERLING

We nemen geen afscheid van het design, we nemen plaats in het design.

Text: Mieke Gerritzen

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 (bilwet)

Het reflexieve proces zou zich tot in het oneindige voortzetten als ze het niet welbewust zou beeindigen.

Om deze reden hebben godsdiensten en dogmatische politieke ideologieën zo'n grote aantrekkingskracht.

Text: George Soros. Selected by Henk Oosterling

Beautiful World Scenario by:
Henk Oosterling: www.henkoosterling.nl
Geert Lovink: www.networkcultures.org
Koert van Mensvoort: www.koert.com
Mieke Gerritzen: www.nl-design.net

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For more information please call + 31(0)654711506 or email: bworld@allmedia.info
All Media Foundation: Rustenburgerstraat 4, 1074 ET Amsterdam, The Netherlands

www.all-media.info

