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Representing Capital in Cinema

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MASTER THESIS

**Universidade Lusófona de Humanidades e Tecnologia
Escola de Comunicação, Arquitectura, Artes e Tecnologias da Informação**

Lisboa

2020

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Dissertação defendida em provas públicas na Universidade Lusófona de Humanidades e Tecnologias no dia 22/07/2020, nomeado pelo Despacho de Nomeação n.º: 143/2020, de 19 de Maio, para obtenção do grau de mestre em ESTUDOS CINEMATOGRAFICOS, perante o júri com a seguinte composição:

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Acknowledgments:

To Janna Guichet, my spirit, soulmate and love of my life.

To my Family which I love with all my heart.

To Tobias Frühmorgen, for the unconditional support.

To Ana Luz Bullon, Lucas Rached, Vinicius Dias, Igor Malinovski, Patrick Orlando and Filipe Ruffato.

To all the people that helped me to realize the movie O Tapete.

To all the people in the world that are suffering injustice.

To the Families, Hohnhaiser, Ribow and Özbey.

To all my Friends, thank you for your existence.

Abstract:

The work is about the analysis of the representation of capital in cinema. There were analyzed different attempts to present it and clarified the main ideas of Karl Marx. The history of capitalism criticism in cinema; the book *Representing Capital* from Jameson; Toskano & Jeff Kinkle's book *Cartographies of the Absolute*, Sergei Eisenstein's attempt to film the book *The Capital* and Alexander Kluge's movie *News from the ideological antiquity* to find my own way of presenting the capital. The second chapter is the film report of the final movie *O Tapete* which shows my way to criticize the capital system and concludes the third part of the thesis.

Keywords: Capital, Cinema, Representation, Aesthetic, Criticism

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Introduction

I will analyze the representation of the Marxism theory of the Capital in Cinema. This dissertation is about the problem of its representation. I was wondering how the capital was presented in cinema since the beginnings of the industrialization until now. My question is which aesthetic concepts and different narrative resources have been used? For this reason, I make an analyze of what kind of works already exist which books treat the topic and how they investigate is. The thesis has three main chapters the theoretical part of the Representation of Capital, the practical film report of my short movie and the final movie *O Tapete*.

The theoretical part introduces us into the history of capitalism criticism in cinema. It brings up movies from all over the world from the Soviet Union until to the United States. Then we dive deeper into the theme and contextualize what capital means in different contexts and how it was represented. First, we will take a quick look on the book *Representing Capital* from Jameson and the main ideas of Karl Marx. Frederik Jameson was the one who called out the 'necessity of an aesthetic cognitive mapping'.

The writers Alberto Toscano & Jeff Kinkle where the ones who used it as Leitmotif for their book *Cartographies of the Absolute*. There they try to map the capital in visual arts. They search for the aesthetic of economy in philosophy, contemporary cinema movies, photography, fine arts among others to make the capital visible from different subjective point of view with the attempt to see how it was represented.

We go further on the research and bring up the historical attempt of Sergei Eisenstein to film the book *The Capital*. Just for the script he took over two years, it was a completely different approach of a movie, which was an insane plan and finally failed. Alexander Kluge used Eisenstein attempt as base for his eight-hour long movie *News from the ideological antiquity, Marx-Eisenstein-The Capital-Alexander Kluge*. The eight hours should represent a Labor Day, the film has three parts. The first one is about the attempt of Eisenstein and analyses his notes; the second one is about the 'commodity fetishism'; the last one about the paradox of the exchange society.

My methodologies where the analyzation of the Capital in literature, philosophy, aesthetics, cinema and visual arts to find a solution of the problem of representation of capital

in Cinema. Because I wanted to find my own way of presenting the capital or better say my way to criticize the capitalistic and financial system which is the last part of the theoretical chapter. The second main chapter describes the whole process from my final short movie *O Tapete*. From the first idea, to different treatments, the original script, the preproduction, the whole production process and the postproduction, and of course the third main chapter is the final movie. But first we are going to look into the history of capitalistic criticism in cinema.

I.0 . Theoretical part: representation of Capital

I.1 Capitalism Criticism in Cinema History

From the early beginnings, the cinema industry itself has been commercialized. Of course, the cinema is an industry and part of the “big system”. Making movies is very expensive and this money must be earned again. It is also an industry and a product that must bring profit with people working and capital of people that want more profit out of the capital. Cinema itself brings up the problem of the connection to the capitalistic system. “The relation between cinema and capitalism can be observed in several aspects. The first aspect would be the perception that cinema is a product of capitalism and this is linked to the process of discussion about the oligopolistic means of communication, as pointed out by some authors. That’s true in fact. So how can a capitalistic product make criticism on itself.” (Viana, 2013).

But first we have to understand what capitalism is. In the dictionary Cambridge it is defined as an “an economic, political, and social system in which property, business, and industry are privately owned, directed towards making the greatest possible profits for successful organizations and people”(Cambridge, 2020) The profit is made by use of labor and the capitalist makes the profit. But what is that capital?

First, we must see the capitalism system as whole. It is understood as an economic order based on private property production and open markets. We “in fact” live in a capitalistic world with a capitalistic system seen in the economic sense of view. For Karl Marx, the writer of the book *the Capital* it is a form of society which defines the wage between labor and capital.

The book *The Capital* was taken into the Unesco Heritage of documents. His big question is how something gets a value. For Karl Marx this “The theory’s basic claim is simple: the value of a commodity can be objectively measured by the average number of labor hours required to produce that commodity. “ (Prychitko, 2020)

The system of capitalism is criticized, and he tries to make visible the problem of the class relations of the workers: “The first volume of the book, *The Production Process of Capital*, appeared in 1867 and aimed to decipher the inevitable lawfulness of the capitalist mode of

production. In his theses, Karl Marx describes the increasing class opposition between the proletariat (work) and the bourgeoisie (capital) in capitalism.“¹(Unesco, 2020)

He criticized how the social gap between poor and rich was divided into classes, in which accumulation of private property from owners that bought the working force of the workers which in the same time were excluded from the profits. Many artists took the thoughts of Marx and tried also to decipher those class relations. So, as this is a big problem, the bigger problem is how to represent something abstract like the capital. So, what is capitalism criticism and how was it treated in the cinema history till now? My investigation will not be about the economic system, if it works or not, it will be about the “seventh art” cinema and its reflection to it. What kind of stories did the cinema use to talk about these themes? For me it's important to see which of all the topics like “injustice”, “speculation”, “globalization”, “working conditions”, “migration”, “crisis” have been thematized in cinema. With the problem of poverty and inhuman working conditions and the control of time many people begin to protest against the exploitation and social inequality. But nevertheless, it also brought to a big number of people wealth and prosperity. For this I want to start my investigation in the history of cinema and see how the Capitalism has been shown first.

Cinema doesn't only tell a story; it often shows a reality and its points problems that are often better told in stories.

Whether it has been the Lumiere Brothers, Charles Chaplin or the Italian neorealism. Every generation of the cinema has its movies about the criticism of the capitalistic system. Every year millions of people go to the cinema and see films in movie theaters all over the world so it has a lot of influence on people, so as an art form it can have also a pedagogic factor and it can show problems in our society.

We will look which parts of the world treated this theme and in which context in what time. I will analyze if the old cinema movies from the beginning of the cinema era are using the same themes as the critical capitalism movies today. In what ambiances do they play and with what kind of social classes appear and how are they presented. Are there more fiction or documentary movies which have been used? With the beginnings of industrial capitalism there have been criticism.

¹ Original: „Der erste Band, „Der Produktionsprozess des Kapitals“, erschien 1867 und zielte darauf ab, die zwangsläufige Gesetzmäßigkeit der kapitalistischen Produktionsweise zu entschlüsseln. In seinen Thesen beschreibt Karl Marx den zunehmenden Klassengegensatz von Proletariat (Arbeit) und Bourgeoisie (Kapital) im Kapitalismus.“

For this we must go back to the beginnings of cinema. I found several works that analyze this topic that I have chosen from different decades and countries and so open different perspectives. I will analyze chronologically the film history of capitalistic criticism. It starts right at the beginning of Cinema, France and the Lumiere Brothers in 1895 and one of their first Films. So, to see the effects of the capital we must analyze how the working class is represented in cinema. So, if Capitalism is the wage between Labor and capital, we have to see first how this labor is represented, so for Marx the profit was made from the time that the workers and the value of a commodity.

that value was created by workers, and that capitalist value amounted to what might be called social theft, stealing the time of the workers who were forced to work well beyond the hours needed for their subsistence. These excess hours, Marx said, were where profit was created. Capital though did serve a function in that it brought these workers together, conglomerated them in a way that actually meant that all labor, rather than privatized and individual, was now social. It was just that capital appropriated this labor and redistributed the profit from it into the hands of a wealthy few. (Broe, 2018)

So, we can see from the beginning of the movies there has been representation of Capital and Labor. If we see how much manpower is needed to make the machinery works, gives us a small hint of what is all behind. In this sequence we can see that really a lot of people are coming out of this factory, and for the spectator its visible to see that many people's time is been appropriated by the capital, and this sequence, where the camera has been set up to point at the doors to show the time and also the types of transport, like horses, bicycles that bring the people together... So, this sequence, that would a short sequence today, be a long sequence for the people of that time, because you get the sensation of a mass of people.

When you think that the profit goes only to a small amount of people, this contrast is very clear. This shows for me, that one of the first movies ever made can be interpreted as a capitalistic critic. "By way of brief and simplistic explanation, Marx shows in Capital that the only way for the capitalist to create profit or surplus-value — the ostensible aim of the capitalist — is through the use and control of labor power. The laborer works to reproduce his own value". (Conklin, 2014)

Charles Chaplin shows this wage between capital and how the workers are controlled very good in various sequences of the factory workers in modern times. There, the time, that are stolen from the working class is very good visualized by speed of the machines where he works. They are standing in a line and must work very fast, it's almost impossible to follow this high speed.

Charlie Chaplin in the character of the tramp takes a minute to smoke a cigarette and take a break. When he is in the toilet smoking, there is a screen where the factories owner, representation of the capital, screams at him and sends him back to work.

There they increase the speed of the assembly line. In another scene, in movie there is a eating machine. So that they don't lose a second of productivity of the worker. "Moments are the elements of profit" Karl Marx is a famous quote of Karl Marx in his book *Das Kapital*. And this moment is controlled by the capital in this movie Charles Chaplin has always had the themes of social issues in his movies. He, himself, grew up in poverty and even if he became one of the richest people in American showbusiness he always fought for the class consciousness of the proletariat.

One of his most famous quotes, where he criticized the system is the speech of the movie the great dictator where among other critics he says: "Even now my voice reaches millions throughout the world, millions of despairing men, woman and little children. Victims of a system, that makes man torture and imprison innocent people." (Chaplin, 1940) So, the very famous Charles Chaplin, that was known for his anarchistic ideologies takes this criticism to the United States.

But also, in other parts of the world, in the Soviet Union, there were critics about the capitalism system and in favor of the socialistic system. There as socialistic propaganda movies like Battleship Potemkin of Sergei Eisenstein show us how whole systems used the newest cinema techniques to fight the capitalism system. Sergei Eisenstein himself tried desperately to find a solution to represent the Capital in Cinema. But we will talk about this later in Chapter 1.3. The author Mark Steven, wrote in the book *Splatter Capital*, where he analyzes the representation of the capital in splatter movies. Steven claimed that Eisenstein is the beginning of gore movies, showing the bloody scenes in *Battleship Potemkin* and *Strike*, also from 1925, is about: "a factory-workers' revolt, triggered by fatally strenuous working conditions and then crushed by military force.

The film's final reel, titled *Liquidation*, depicts an armed assault on the striking factoryworkers' tenements Splatter Capital." (Steven, 2017)

This proletarian movie that where socialist movements supported by the Sowjet Union found also several streams in Germany of the Weimarer Republik. There the left-wing groups of Prometheus and Welt film tried to make movies that talked about this problem of the wage between capital and labor.

There were two big collectives that made proletarian movies criticizing the capital by criticizing the situation of the workers and their circumstances. *The problem of the world, life of a worker 1930* from Slatan Dudov brought up a big problem.

The life of a worker shows how the workers of that time had to live in Berlin. The movie starts very similar to the movie of the factory workers from Lumiere. We can see people many people coming out of the factories. Then we see a typical tram from Berlin, and we can again see the transportation problem and how the workers must spend the little money they earn on transportation. Then we see the basements of houses of the workers in Berlin. Poor people that get sick in the rooms that look like caves. Dirty and wet houses that makes the people sick. They put always signs like "Breeding place of tuberculosis". And others where they show an ill man, they put credits like "Deaf and dumb because of the wet houses."

They make portraits of people that look tired, angry and dirty. The children play in dirty backyards and on construction places looking for toys. Then the workers must move out because they can't pay the rent. The capitalist is always represented as a guy with a coat screaming at the people.

Also, there were movies like Kuhle Wampe: *To whom belongs the world?* In this movie that brings several genres together, it's a mix of fiction, documentary and propaganda movie. The script was written among other from Berthold Brecht and shows in his ending scene a great discussion about the system and its paradox logics. Many people are on the train talking getting a discussion about coffee that has been burned in Brazil. A man reads in the newspapers that 24 million pounds of Coffee have been burned. The people on the train first don't want to believe it. They say it's not possible. A capitalist represented in a suite with a Hut says it's propaganda. They keep on explaining what is happening. As there is so much coffee to be stocked in the harbor of Santos, and there comes always more new one, they have to burn it, so the price can be hold low, this is called global industry and it's a shame, says the man that reads the article. Then the capitalist explains "that if we would have a frigate, we

would have coffee, and if we would have coffee, we could do the business.” (Dudow & Brecht, 1931) Then a man says, we can’t change the world and an open discussion starts. A man says: “I can’t change the world. And you can’t, and you can’t, and the man over there also can’t, but who can? And a girl finishes the discussion: “those who don’t like the world as it is”. (Dudow & Brecht, 1931). So, this proletarian movie claimed the situation of the working class also as in the time of Neorealism in Cinema.

In the movie *Bicycle Thieves* the effects of the production systems are shown very good. Unemployment is everywhere and the situation in Italy is bad. The system makes the workers heavily dependent on work. The protagonist needs a bicycle to work and it gets stolen. So, his mission is to get this bicycle back so he can work again.

In the time after world war two there was a very important time in Italy in France where there has been made Social Movies. It was the time of neorealism and the nouvelle vague. With important movies and their directors like *Bicycle Thieves* (Vittorio de Sica, 1948).

In the movie *Inside Job* it is where the financial work is shown that the whole financial system is done for the enrichment of some people and the stock market is a big casino and the bank wins at the end.

This shows the power that the greed has for the human being. How people can get addicted to this system of playing. That’s why the wolves show their dark sides. It is like they are antiheroes doing what we are afraid of doing.

But then it is very important to see the other aspect, the economic aspect of the financial markets and its representations in cinema and how the system of capitalism is shown there.

After the wall street crash and the big economic crisis there were made also very interesting documentaries like *Inside Job* (Ferguson, 2010) or *Capitalism, A Love Story* (Michael Moore 2009) *Capitalism, A Love Story* from Michael Moores’ can be demonstrated as capitalism critic in documentary cinema. Michael Moore is self-staging and the main actor and wants to show himself as the defender of the poor, as he also did before in his older movies. It’s a very subjective point of view which he is showing, he is in front of the camera and everything is his own point of view. The capitalists are shown as the bad people which he must protect from:

Michael Moore goes even one step further. First of all, he wants from the managers of those big ones Banks benefiting from the 700 billion bank bailout package get

information about the use of taxpayers' money - and will of course not allowed. He then drives up with an armored cash transporter and demands (in vain) the return of the taxpayers' money. At the end, it locks Moore the New York Stock Exchange with the from American movies and TV series known yellow plastic band (Crime Scene, Do Not Cross) and explains the Wall Street without further ado to the scene of a crime. (Roth, 2010)

In the documentary *Time in the time of capitalism*, this documentary shows, like the movies of Charlie Chaplin, that time is ruled by the capital. In the documentary they show how time first was united in the world for global trading and travelling and then later on it was optimized so that the economists could always earn more and more money with the time they earn by the time of labor, so that the profit can always be higher. They show that in the U.S.A the workers strike because they don't even have time to go to the toilet. Another analogy to the time rulers criticized by Charles Chaplin before.

In *System Error* it is said that the crash of the system is near because the system, as Karl Marx said long time ago has a big problem: It's his paradox illusion that the growth is forever. But how can something that is not endless like this world keep on rising.

For that "representation itself" in media and art is a big problem because media producers have a lot of power and by the way a sort of people or groups, gender or males are represented. It can cause problems of stereotypes and someone can bring ideologies in it and make propaganda.

The global problem of the economic system was also shown in all kind of movies from different countries. The comedies of Charlie Chaplin showed with the aesthetics of comedy with the power that it must show and ventriloquize problems in a light way.

The Bourgeoisie movies of the late 30's in Germany and the propaganda movies of the Soviets had only one thing in mind. A global revolution with the target to make propaganda. While in movies like *Kuhle Wampe* it is more intellectual through open discussions about the paradox of our system, in their documentaries they take the position of the working class by showing it in a very subjective way. Sergei Eisenstein used the techniques of montage and its power to make his statements which were clearly anticapitalistic.

While the movies like *Bicycle Thief* try to show in a neo realistic way the situation of the working and non-working class in Italy and the bicycle as their only capital. Michael Moore's documentary are also in my point of view very subjective and his messages are

clearly represented by himself as the good and the establishment as the bad. That's why the problem of representation is a problem since the old Greeks. So, there is a lot of criticism on the system of the capitalism, but how is the aesthetic of such an absolute system in that we live in?

How can this capital that Karl Marx analyzed can be represented? We saw from many examples in critical cinema movies that the capital is often represented in a suite and a hat, in the older cinema. But nowadays where the system is everywhere how can it be made visible; how can the Marxism theory of the capital be represented.

Today as it exists a global capital that moves the politic and the economy, so it must be made visible. This will be analyzed later in the part of the Chapter 1.2 *Cartographies of the Absolute*. They search for an aesthetic of cognitive mapping that was called out of Frederick Jameson. There they tried to decipher the artistic visualization of this absolute system of capital in visual arts. Sergei Eisenstein made a historical try to represent *The Capital* in a movie, with a totality new point of view of making movies. This inspired Alexander Kluge to make an eight-hour movie which will be analyzed.

I made a short Movie with the name *O Tapete*, that talks about critical social problems of our time like the finance markets, the private property, the good-fetish, migration and racism. My final movie is about the speculation, the stock market and the banking system. About some people get rich by the suffering of people and their state crisis. My motivation for this work was not to change the world it is more about the way this system we live in can be criticized and how the capital is been represented in Cinema. Because when it's visible we can point at it and then maybe we could change things or at least understand or map the social world we live in.

1.2 Representing Capital & Cartography of the Absolute

Let's take a quick look at the book *Representing Capital* of Frederick Jameson. Frederick is a philosopher. In his representing capital he gives us a guide of how the book *the Capital* affected and what impact it had on him while reading it. His conclusion that is very provocative is that the book of Karl Marx is not about the critic of the economy, he makes a new way of thinking about the reading. In the first chapter he compares the book with Symphony of Rheingold and try to show us the complexity and dialectic of Marx which affected him in many ways. He makes us comfortable with the reading about money values and trading value.

He says that it can be solved the problem of Marx how a commodity through trading can get a new value. How M and M can be treated and again gets a new value and this complex. The statement that the book is about unemployment gives everything a twist. How is the crystallization of money after labor and work?

If the book is about unemployment, then it's clear that everything is going to end up in misery in this system.

Within the representation problem, he speaks about "the dilemma of representation as such" and points that: "the problem of representation today eats away at all the established disciplines like a virus, particularly destabilizing the dimension of language, reference and experience (which used to be the domain of literature study), as well as that of thought (which used to be that of Philosophy) (Jameson, p.3, 2011). Because of this he says that the Capital can't be made visible only his symptoms. He compares it to a disease which can be recognized through symptoms and representation. In that he makes a claim for the future that we have to make bigger efforts and try to decipher and find what can be made visible in the dark because since "it unrepresentable, capitalism is ineffable and a kind of mystery beyond language or thoughts; but rather that one must redouble one's efforts to express the inexpressible in this respect." (Jameson, p.5, 2011).

For this Karl Marx used his dialectical powers. But what did other in Arts, literature and Philosophers?

David Harvey is a U.S American British human geographer and social theoretician. He stands up for Neo Marxist ideas. He is one of the most cited geographers of the world. One of the

most famous quotes the problem which this book is about: “Capital is like gravity, invisible, discernible through theoretical abstraction and yet tangibly present in its effects.” (Harvey apud Toskano & Kinkle p.164, 2015). This quote of David Harvey brings up the main concern or question of the book *Cartographies of the Absolute*. Capitalism is a very abstract phenomenon. It’s very difficult to visualize in an aesthetic form. It’s trading traces are invisible and are very hard to visualize them, it brings up a new question up to aesthetic. How to visualize a global connection of a capitalistic world?

The book *Cartographies of the Absolute* was written by Alberto Toskano and Jeff Kinkle. Toscano is a philosopher and supervisor for doctoral students in many areas, one of his specialties is Marxism, Latin American Marxism and Marxism theories of emancipation.

The book was inspired by Frederic Jameson, he brought up the necessity of a cognitive mapping: “such an aesthetic called for the imperative elaboration of a cultural and representational practice adequate the highly ambitious (and Jameson suggest, ultimately impossible) task of depicting social space and class relations in our epoch of late capitalism or post modernity.” (Toskano, Kinkle, 2014)

Jameson’s cognitive mapping is an irritating concept that makes us think. It’s curious that it’s one of his concepts that is maybe the less explored of all. He mostly only talked in Interviews about it. It’s one of his concepts that is less experimented. He called out for such an aesthetic in the ‘conference Marxism and the interpretation of culture’ in 1983, when it was the time of neo liberalism in the United States. ‘The phrasing is important here: he didn’t announce its existence, detecting its presence in a corpus of works, but stressed instead the political need for its elaboration in both theory and practice.’ (Toskano, Kinkle, 2014)

He brought up a very tense conference speech where he treated the difference between the subjective and the collective capitalism, there is a huge gap between the daily based view on capitalism and the global collective reality. Toskano & Kinkle brought up the idea to use arts and written literature to visualize the global problem. The idea was born that if it would be possible to visualize cognitive mapping, then it would open the view on the main leaders of capitalism and so pointing at them could and made them visible could lower the power of regimes. Jameson just had the focus more on class relations and Toskano & Kinkle opened the field to much more differences in the world like gender differences which includes anti-racist and feministic topics. Kevin Lynch is a social geographer that first had studies

about cognitive mapping and so inspired Frederic Jameson. In his point of view. He is a social geographer that made:

It should possess a certain imageability. In his investigation. Lynch looked primary at Boston, jersey City, and Los Angeles, Interviewing und surveying Presidents not only to understand not only what they thought of their cities, but how they navigate them, how they pictured them in their minds, as they made their way around, or how they would draw their urban environs from memory.(Toskano & Kinkle p.22,2015).

Understand the complexity of our world. In the short movie of Charles and Ray Eames *Powers of Ten* (1977) we can see a young couple that is sitting in a parc having a breakfast. There is a camera over their head, and we are informed that the camera is only one meter above their head. Every ten seconds it will rise above their heads with the power of ten. It goes up in the space and till the highest point of the universe until it is '1024' up in the space, in the galaxy. A space travel showed visually that makes us understand the dimensions of knowledge that we must visualize outside of our imagination of the world.

But then they do another twist. They go backwards. The camera goes down to the earth and we see again this couple sitting on the floor. And we immerse into their inside into the 10-24 until we visualize an atom. „In just under nine minutes, the short film displays the upper and lower bounds of the then known universe. “(Toskano, Kinkle, 2014). Maybe the work of Charles and Ray were inspired by the thoughts of Edmund Burke. Charles and Ray used sublime aesthetics to create an emotional effect:

If we take into account the infinite divisibility of matter ... when it is pursued, the imagination fails just as much as sensuality: This is how these miracles of tininess astonish and confuse us, and we can no longer distinguish this effect of smallness from the giant itself, because sharing must be as infinite as adding, because mine cannot get to the idea of a complete unity before the idea of a complete whole to which nothing can be added. (Burke. Page.109, 1989)²

² Original:„Wenn wir die unendlicher Teilbarkeit der Materie berücksichtigen...bei deren Verfolgung die Einbildungskraft genauso versagt wie die Sinnlichkeit: So bringen uns diese Wunder der Winzigkeit in Erstaunen und Verwirrung, und wir können dieses der Kleinheit in seiner Wirkung vom riesigen selbst nicht mehr unterscheiden, denn teilen muss ebenso unendlich sein wie hinzufügen, weil mein zu der Idee einer vollkommenen Einheit nicht eher gelangen kann als zu der Idee eines vollständigen ganzen zu dem sich nichts mehr hinzufügen lässt. ² (Burke, p.109, 1989)

They play with the aesthetic effects of the sublime. And with the force of imagination where you are not able to add or take away to something complete, to something whole. Sartre says an intellectual must take the view of someone who is dominated. And so, framing could be a good way of a cognitive mapping. A way of expression, where we could understand our class and our relation to the others.

a tilt shot angled from below, in which [the elites and their allies] appear not as cultural elites but as enormous statues whose pedestals press down with all their weight on the classes which reproduce the life of society. Here there is no mutual recognition, courtesy or nonviolence (as between bourgeois who look into each other's eyes at the same height), but a panorama of violence endured, labor alienated, and elementary needs denied. If the intellectual can adopt this simple and radical perspective, he would see himself as he really is, from below. (Toskano, Kingle, 2014)

There he describes the class relations can be shown using camera angles in cinema. This could be a way of social mapping, like we saw with the surrealist map of the world. In this map that was painted by avant-garde Artists of the 1920s, they tried to make a social map of our world, where we could see the things from a different perspective. The Pacific Ocean was big in compared to the other parts of the world. Paris disappeared as a form of social protest and the Soviet Union was huge.

Jameson marks three ways to category in historical forms and capitalism and modes of their cultural representation: "The three historical bases are –the classical market capitalism, - the monopoly capitalism(imperialism), - and the contemporary (postmodern). (Jameson, 2011) Another question is how can an imperial capitalistic world be represented, when the other side of it is invisible, when the Mayas and Incas disappeared? In fine arts many Artist today use the mapping as criticism. There are many exhibitions all around the world that handle about this topic. It's a modern way of criticism in fine art, with its start of Kevin Lynch and his book about it. Lynch made the first sociological studies about the cognitive mapping by searching for the question how people realize their own city. How do they live in? What kind of mapping do they see in their head, where do they see themselves?

His book *City Sense and City Design* was written in the time after World War 2 where there was peace in Europe and the industry was booming. Guy Debord is a member of the Situanist International, a group of Avant-garde artists that found it boring to work only from 9-5 for their bosses and they criticized the way this system was made for the worker. It's good to see that mapping. This production and consumer world that we are part of, we are

every time more obsessive about images and appearance than about reality truth and experiences. This could be also a book of our time where Social Media is reign by Instagram and Facebook and where the image is the most important things in the moment.

The book *Society of the Spectacle* from Guy Debord is one of the great efforts to represent this almighty presence. The author wanted only a world map as cover. The map of the turn of the centuries with the colors that represented commercial relations.

The cover of the book the *Society of the Spectacle* republished has a black and white cinema in the background. The viewer is passive and wearing silly glasses. This picture gives us an allegory to the cave story from Platon. When the spectator is outside of the cinema, it's not that the spectacle is over. It is everywhere, in everything that surrounds our modern life there can be found examples of the almighty presence of the spectacle. The spectacle of everyday newspapers, the commercials everywhere, the brands, the movies, the internet, a direct critique to the consumer society that we live.

In the old Rome, in the book *Institutes of Oratory*, it is explained how this technique made it possible to speak through someone else point of view. Through this it was possible for example to speak through the enemy. It was a possibility of a representation. Suddenly it was possible to have long monologues of the enemy. The almighty gods could be on earth and cities or states suddenly had an own voice. This technique is more or less used by us today. They take as an example the quote of Oppenheimer when he first saw the fireball of the atomic bomb and he took a quote from Bhagavad Gita. "Now I become death, the destroyers of world." (Toskano, Kinkle, 2014). vs Cinematic Ventriloquism they say are often as Jameson said before movies where you can see the effects of the capitalism. They "whether give them the personification of a hero or a villain.

This is an easy medium for transmitting Ideas." (Toskano, Kinkle, 2014). *Wolf of Wallstreet* is a great example because it shows the greed of the financial society in an aesthetic way, we can understand a little bit. We do not fully understand the system, but we understand who the people are behind. Who are these wolves? This dark and unknown people in there. It's a funny fact that every time when the protagonist tries to explain in long monologues the financial world, he interrupts himself, because "maybe we don't want to know." (Toskano, Kinkle, 2014). It's a world where we maybe can find some answers but it's still a strange world where they say that movies sometimes transport this world as a kind of pervert world.

They take an interview as a metaphor for this with a swiss banker who gives the Capital system a own life as it would have an own existence an own life, as it would be a creature. A creature which only as they say “masters of the universe” can understand like it is shown in the movie” crisis in the financial market.” (Toskano, Kinkle, 2014). There the medium of the capital gets in a state of hypnosis to understand the trends in the financial markets and the he says worlds like: “ highest unemployment rates for decades, falling prices, there is no bottom in sign, crisis expression of underlying forces, problems, debt, borrowing, no production, looting on what’s left of our resources.” (Toskano, Kinkle, 2014). It describes the world of finance as a Psychosis state of being, with the evil. Evil like monsters, this brings us to the next point of the book where Kinkle & Toskano analyze dead areas in big American Cities like New York and Baltimore and it leads us to the movie Wolfen.

“First of all I have to say, I am a huge fan of the wire not only as a television show but pieces of art in the last cades.” (Wire, 2002). Barack Obama what is it that makes this T.V Show so special? A few books and University seminars were made about the show and Barack Obama invited the creators of the Serie to discuss in the white house. While in other T.V Series about cops, the chasing is the climax, here it is often skipped. The season one is about a corrupt institution, the Baltimore Police Department.

Within there are some rebels that try to make good Police work and fight against the Baltimore rug gang. But this guy are not the typical bad guys, they are their own rebels with their own fears trying to fight against their own system. In the next season many other institutions will be put in Focus. In the season 2 it’s the port economy the labor union. In the third season it’s Political environment in the season 4 the school system.

In the last part of the book they search for the lost spaces in the society where we can track the flows and give an aesthetic to the shipping centers in the harbors as a representation of the capital. Their search for this aesthetic goes deep by explaining the track of the coltan, what I took independently from this for a short movie. The third and final part leads the reader away from the urban realms of New York and Baltimore into the bare landscapes of late capitalist logistics centers and transshipment centers.

Then they show another artists Trevor Paglen, who shows by dark mapping secret Operations of the military that have been secret or many years and which he searched for with thousands of pictures from the Internet, he made pictures of the dark sky, in *the work another Night Sky*, where we can see satellites or with 1000mm zoom lenses he shows secret military

bases in the dessert. Or they show in examples of Lord of War, where they track the way of a bullet in the intro scene, from their production to the shot into a head of a small kid.

So, in this book it is for me a very good example that Marxism can be a cultural criticism without being political, no more from the social side. When we get to understand the way and the values of commodities and our class relation to this absolute system without being conspiring, then we at least can scratch on the surface on the problems of our time which are for me crisis unemployment, social injustice and anarchist speculations. Cognitive mapping is **for** me to find an aesthetic behind of the economic and social system to know where we live in. Even when the representation is in my point of view always dangerous and will be a discussion like it has been from the time of Aristoteles, has two sides, maybe you can track the effects of the capitalism, but representing the Capital is maybe a topic in which you can spend a whole life.

1.3 Eisenstein and Kluge Representing Capital

The decision is made to film the capital according to the scenario of K. Marx - this is the only possible formal way out ... 12.X (1927) "(Eisenstein apud. Kluge, p.17, 2008) The Russian director Eisenstein made the decision in 1927 decision to film the capital. After his film successes such as *Panzer cruiser Potemkin* and *October*, this was to be his most comprehensive work, an almost epic work. Eisenstein was supposed to assemble hundreds of meters of film roll from his *October* film at record speed and only had a few weeks to do it. It is much more difficult to assemble a film than to make it. Eisenstein was now sitting in front of 60,000 meters of material. This results in a total of 29 hours of exposed film material that he had to assemble in no time. Before that, he must sort and shorten it. So, it was an impossible task for him today.

He tried this by barely sleeping and spending up to 16 hours a day scan negative and literally cut it. He also took stimulant drugs so that he even had a chance to achieve this almost impossible goal. Before the Film *October* was finished, Eisenstein's health was very bad. In this bad condition he had only one wish in a mental state of madness, he wanted to film *The Capital* by Karl Marx, a cinematic revolution. Again, and again the approach of the revolution was the main purpose of his existence. Both his theoretical work and his films were fed from it. A shocking realization brought him to art:

It should not be that works of art bring beautify misery in a miserable world. Works of art are not there to offer pseudo solutions. Instead, you must look at the highest heights of high culture and learn it. So, you must become first a master first and then you have to destroy the temples of illusion with artistic means. Only after the all-consuming fire of the total disillusionment could start a truly emancipatory new beginning. (Soboleva, p.183, 2016)

So, he spent the next 2 years with this apparently incredibly insane plan. But nobody wanted to finance this film for him: neither the studios in the U.S.A, nor the Gaumont film rental, not even the central committee. Then he visited James Joyce in Paris, who wrote the modernist novel *Ulysses* and was already blind. So, there were only two possibilities for him: Either he wanted to film *Joyce Ulysses* parallel to the capital or the *Capital* according to the literary method of *Ulysses*. After the narrative example the book *Ulysses* he wanted to describe the capital using a 'human everyday life'. The whole world history in one day. But

how should that work? For this he made himself lots of notes. The Moscow Film Museum has around 25,000 pages of Notes from Eisenstein. He quickly realized that the film was not a full-length feature film, but rather could be a four-evening film like a Wagner. The note he wrote contained crazy ideas like:

“In the entire film, a woman cooks a soup for her returning husband. There are two overlapping associative topics possible (...) the cooking woman and the returning husband (---) The association of the third part (for example comes from the pepper with which it spices: pepper, cayenne. Devilishly spicy: Dreyfus. French Chauvinism (...) war. Ships sunk in the harbor (...) The sinking English ships (....) Could be covered well with the lid of the saucepan.” (Eisenstein apud Kluge, p.19, 2008).

It was a very difficult undertaking because the film wanted to reflect an internal and external act. The intern, the inner attitude should be a person that is accompanied until the late night. Association chains should give to the viewer from the human present until Trojan history, using subtexts. He wanted one to build an overall assemble with capital at the beginning and class struggles at the end. Discussed by two people and visualizing it for the audience

Alexander Kluge and the Capital

In 2007, the Suhrkamp Verlag published a call for tenders at a book fair, to film the *Capital*. Alexander Kluge took this up and followed many writers from Suhrkamp Verlag like Brecht or Benjamin who are interested in the Marxian thought. He called his movie: *News from the ideological antiquity, Marx-Eisenstein-The Capital-Alexander Kluge*.

First, of course, it must be said that Kluge did not try to film the book. As a normal mortal, of course, this is not possible. Not only is it a ideological, theoretical book written from the perspective of capital, but also because of his poverty on images and plot. But Alexander Kluge leaves things very different. He made three DVDs, the first one is called: *Marx and Eisenstein in the same House*; the second one: *All things are enchanted people*; and the third one: *Paradoxical and exchange society*.

In total they are eight hours long. He searched for pictures and lots of them. He gives a margin for aesthetics and in the old way as he already did on TV, he gives the interviewed

people a voice without undercut or interrupting them. The first DVD deals with Eisenstein's expectations of the movie, the second one is dedicated to the relationship between people and things, the third represents the exchange business in the center.

The first DVD deals with what Eisenstein imagined making. It shows his notes, which have already been briefly explained in this work, which appear in the movie in a form of collage, with big large letters and transfers the viewer is in a kind of hypnotic state.

The biographer Oksana Buokawa explains Eisenstein's intentions to the viewer. She gives us an insight view into the historical relevance in which spirit and body state Eisenstein was at the time when he had the outstanding unique decision summed up, this almost unreasonable task, to film a one-thousand-page book. The individual texts from Marx are faded in, almost like a mantra, again and again, or read out and recited. He deals with the lament of things which haven't been bought and their own life, Karl Marx wanted to give things a human right, as it were, a human right of the humans. For many chapters he deals with the childhood of thoughts.

In the first versions of the capital, his desire to change society can be found even more. Marx often brought up beautiful writings of antiquity and used metaphors which are also reminiscent of Nietzsche. Kluge's focus more on esthetic of the language and the history of the book rather than its ideology. Kluge's main concern is *The Capital* as an aesthetic phenomenon.

We come to the next big point where he raises the question: Can the capital say "I"? Dietmar Dath gives us a discourse about how he brought up the question in his book. Sophie Rois later thinks about money, Marx and Medea. In addition, excerpts from *Tristan and Isolde* by Richard Wagner are shown. The sailors and the singers are dressed as in the film *Armored Cruiser Potemkin*. They are condemned to death and develop the utopia of love. There also appears a quote from Goethe *Faust Two* quoted by Sophie Rois which is also used by Marx in the capital when he describes the function of money.

A very good comparison is also when two future GDR officers try to memorize the capital and play it back. It is funny and shows how far away today's society is not only ideologically, but linguistically from the aesthetic level from Marx. The two, a young man and a young woman read from it and they speak the lines almost like in a choir. They try to memorize it for an exam and analyze the text line for line. It is a very funny spectacle and so up to date, because then you understand the title of the film "News from the ideological

antiquity." In the end the young man, the officer, says: "can't we just memorize that?" (Kluge, 2008). And exactly that is what makes the topic so importantly new for us. Because it seems so abstractly far away from us it seems completely new to us.

The second DVD is about the 'commodity fetishism' that was treated by Karl Marx. According to him, goods go through a metamorphosis and get transformed. Eisenstein probably wanted to film this. After all, he wanted it in a proletarian scene of two people to film from 2:00 p.m. to midnight. In this, the elements should bring picture sequences and fragments to the classic economy through the montage.

With the help of an apparently simple street scene, today's economic effects are shown. An apparently trivial street scene in Berlin is analyzed and you can see it apparently there is a lot more to it. First, the camera is in the sky, then she goes down to a woman. The man and the thing on a normal street scene. An arrangement of materials and things. The camera flies through the image, which seems to stand still. It stays with the shoes. An off-voice tells that the invention of shoes dates to over 4000 years. That makes the historical concerns visible, because everything has its story. The clothing, the textile industry, it comes from a factory in India and it is said that people stand for it on the assembly line.

The camera continues to the house numbers. This stands for the numbering of the blocks, which in turn is subdivided and of course the land belongs to someone. Then the camera flies to the signs for underground gas and water pipes. We go to the front door and see a pen lock. It is explained that it comes from New York and that the intercom system was invented in 1899, also something later the talk back system. Shoes, textile industry, house number. The gratings below the entrance door was used in Berlin to save coal or potatoes. The cobblestones and straight curbs, the stainless-steel signs, everything has its own history and we see where things come from, where these stones come from and how these were brought there. Tom Twyker's 3D animation pays tribute to the things, the respect they deserve. A well animated process which we watch here.

While we see things, it is mainly about the production process, it is the focus that opens our eyes and lets us see behind things. A shoe is not just a shoe. It is the composition of its individual elements, all of them have their history and origin in production and its process. Then the camera goes up to the sky again and the slogan appears: At first glance, a product seems a matter of course, trivial. Analysis shows that it is a very tricky thing, full of metaphysical ingenuity and theological gnats!

All things are enchanted people

Marx claims that the goods reflect each other. That means they have phantasmagorical properties because they have been produced by humans. The worker's effort gives them this shine and magic. That is why he makes the claim 'All things are enchanted people' (Kluge, p.34, 2008) There is also a long conversation with Peter Sloterdijk. The topic is analyzed, discussed and philosophized in a long and detailed manner.

The classic revolution is examined on DVD 2. The French Revolution is reflecting on the values of Roman antiquity, which meanwhile seem to become closer. Rosa Luxemburg and her mysterious death become treated particularly in an 'extra'. Why didn't the chancellor do anything?

The part is also very interesting by Lucy Redler who represents the following and their ideology. In homage to Rosa Luxembourg shows the saying: "I was, I am, I will be." With it you'll get many extras. One of them is an important historical event which also looks like the archives are packed and summarized. One-night Karl Marx and Wilhelm Liebknecht sat together and discussed totally excited because they found an electric train in a shop window in London. They were enthusiastic about the vision when electrical sparks and the electric train form a coalition, nothing could stop this merger and it could revolutionize the world. Then, using the example of a parable of two soldiers in Verdun, the two in build trenches in their trenches to blow themselves up at the end. From above, from the air, or even from space, an alien might think that they are cooperate with each other since they are both uniform and appear well trained. It brings up the total worker "The total worker before Verdun. " (Kluge, p.36, 2008) This collective worker is treated in many chapters by Karl Marx, he is in the end somebody who is submissive to the industry and can't acquire anything for themselves and can't determine any parts of the project. Helge Schneider is used again and again at the ends of chapters 2 and 3 in a satire-like form to connect the chapters. Sometimes he's a soldier in the trench, sometimes he is a Hartz 4 (unemployment benefits) receiver.

The third DVD is about the paradox of the exchange society. Private property is the engine for everyone bartering, many different intellectuals treat the problem. On this DVD there are a lot of hanging lamps with the interview partners sometimes freestanding sometimes with backlighting, almost cartoon-like. The whole Marxist movement should be enlightened as the book enlightens you. The fact that he gets so many different speakers in the

film is like one gets a collective comment. They talk about the head of Chemnitz (a statue of Karl Marx head), the Black Friday, which is exactly at the time in which Eisenstein worked on capital. Ulysses as a third provider of ideas to tell the story of the Capital comes up but as well its moments of exposure. The German crisis becomes relevant which lasted until 1934. The overtaking force of robbery after which capitalism collapsed. In the Modernism is a different form of enrichment than before where it was only was military. A good is not what it appears to be, but an amulet. The material is a disguised material. There are debates about two intelligences within man. Marx sends both intelligences against each other. It's about the attitudes of a lawyer. Everything you say is part of a play. The goods are the mask of the citizen. It works around Balzac and the shape of the stingy banker. Because the loan has no mercy. Only the greatest storyteller can enchant the world. The magic of the is magical were. Likewise, the soul of the goods is compared to the nail men from Congo. Portuguese traders found this cult in Central Africa. With every nail in the head a wish was included. Things also go into a product. Desires and illusions of a worker, this gives the product a soul.

The film is collage-like and you notice the montage of the attractions as a role model, this principle of Eisenstein is to be noted. They collage techniques reminds us on Joe Hartfield. The typographic elements and experiments strongly remind on Russian constructivism. So, a picture aesthetic is created, which reflects the implemented Marxism in the Soviet Union. As before the film does not mention the ideology in the foreground, but the aesthetic phenomenon of capital. Because Marx is a poet, a poet. A scientific poet becomes poet. In my opinion, Alexander Kluge 's film is definitely the metaphor of the constellation included. Because from where you look at the individual topics changes their perspective. The constellation holds this 9-hour epic together and results a universal coat of paint. All chapters can stand on their own, but like a star in they are linked in a star constellation. Just mix the styles the film interesting, if a bit lengthy at times. One understands the analysis individual fragments and realizes that there is a larger philosophy of Kluge behind it. Only when you see the film as a whole can you recognize the artwork. The 8 -hours Capital (Frankfurt: Suhrkamp, p.15, 2008).

Karl Marx wrote more than 15 years on the first chapter of his book. Sergei Eisenstein tried to find a way of making for over two years writing more than 15.000 pages a film about it and Alexander Kluge makes an 8-hour movie to try to decipher this problem, which in my point of view can't be solved. Like Jameson compares the book of Marx with a Symphony, also Eisenstein said a movie should be more than some hours it must be many

days like an overture of Wagner. The theme is so complex and so hard to understand for us, that it is almost impossible to understand this universe of thoughts and dialectical writing. At the same time, I think that just because it is such a difficult topic it brings us to think different. Like Eisenstein thought about spherical books that can be read from all sides or Kluge, that made three chapters with different elements inside of one movie, from satire to comedy, interviews and 3d Animations.

1.4 Conclusion & My way of the representation of the capital

As it is almost impossible to represent the capital that is everywhere and nowhere, I started to focus on problems on the commodity chain and the exploitation, and the abstract finance markets. Basically, my intention was to show the international and global capitalistic world, and which influence it has on the human being. Before I started the writing of the script of *O Tapete* we had to prepare several treatments in with Tobias Fröhmer. One of my stories was inspired from Karl Marx's *The Capital* and Kluge's way to represent it. Kluge said that "all things are enchanted Man" (Kluge, p.34, 2008), to show the wishes that a worker puts into the commodity while working. When he goes to work, he maybe wishes that his son is healthy, that he can pay the rent, or they can buy another commodity. Kluge says that all these things give the product a value, plus the value that the buyer gives to him, for example the new cell phone will turn my life better.

For this I wrote a story where we track the way of the raw material until the user of the product. I wanted to follow the way of a raw material to see the global connection between exploitation, consume and production. The idea to see the injustice of an exploitation of a kid that is born rich and one that isn't and all the steps that we must take care of when we buy a product. The movie's name is *The Secret of Things*. The movie should play in the Christmas time so we can see even better the contrast between a working kid and a kid that lives with more than he needs. And in between we should see the route that a raw material makes from Africa to China and from China to Europe.

As this movie was impossible to realize because it would have been in two different countries and the budget wouldn't allow me this, I thought of another way of representation of the global finance system and crisis would be a good way.

As an inspiration to my movie was the political situation in Latin America in the moment. I found an article about a Portuguese Banker making money laundering for big companies in Venezuela. (Mandim, 2018). I in sort of one form maybe tried to map the crisis that are happening on the streets of Caracas, but also in whole Latin America in the moment. Chile, Bolivia, Ecuador, Nicaragua; everywhere the people are going out on the streets to protest the Capitalism as an endless system of oppression for them. The currency in Venezuela and Argentina have no value anymore. In the same time, there are people on the stock market making great earnings with that crisis. It's abstract for us, that's why it's so hard to understand and represent.

I represented the people that make profit with Capital in a satirical way to show the right-wing movement in Brazil with Jair Bolsonaro for example. I used the protagonist Paulo as ventriloquism to the audience to show, the in my point of view bad side of the representation of the capital. I used the crisis, because there it is where we best see the effects of a system that is everywhere and that's why it is so difficult to grab. I showed a Brazilian immigrant in Portugal that is racist to other immigrants. It's a contradiction and I used as a cultural critic on the politic movements with Donald Trump and Jair Bolsonaro. Most of the Brazilians living in Portugal voted for Bolsonaro even if they are discriminated by him. It's a contradiction, a paradox. The doormat was used as a side gag but with a strong metaphorical force for the private property and commodity and on the commodity fetish in which we project everything inside.

So, as I know about the dangers of representation, I made a satire and maybe by stereotyping I put the bankers in a bad light. I don't know if that is good in the end because it can make prejudices and I don't think that all bankers are evil, more I was interested to bring up a kind of *Robin Hood Story* where the working class people steal the money and bring justice because in this story it's about a corrupt banker. I really don't want to bring socialist ideologies into my movies. For me capitalistic criticism is more a way to understand why things are going in wrong directions in this world. Why the global capital is often more important than human beings; why there still exists exploitation. So, in this way it's for me an investigation to recognize the social system in which we live in, and why politics economy and social life are so connected with each other. Depictions of money, the world of bankers and the collapse of vanished empires. Even then, financial crises, provoked by speculators, struck industry, which outraged what Marx wrote: "This gang knows nothing about production and has nothing to do with it."³ (Zeit, 2020)

³ Original: "Darstellungen des Geldwesens, der Welt der Banker und der Zusammenbrüche erschwindelter Imperien. Auch damals schlugen Finanzkrisen, provoziert von Spekulanten, auf die Industrie zurück, was Marx empörte. Er schrieb: "Diese Bande weiß nichts von der Produktion und hat nichts mit ihr zu tun".

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2.0 Production protocol of the short movies:

Final Short Movie: O Tapete



Fig.1. Movie Poster: *O Tapete*

2.1 Intention

I wanted to make a representation of the capitalistic system by a Satire. I think the best way to see the effects of the Capitalistic System is in times of crisis, I wanted to use this topic as a claim of my movie. *O Tapete* brings up many things it's about the speculation on crisis, money laundering, commodity value and about racism. At the same time, it should have some funny moments. That's why I tried to give our main character a really a fetish for clean shoes. In the country in which I grew up, in Germany, and in whole Europe, there is a huge problem with migration, so this was also a topic I wanted to talk about. Maybe some crisis is because of speculations, maybe not. But I wanted to show migrants from an intelligent point of view. I took the character of a shoe cleaner to represent the working class, getting exploded by the capital, which was in a way represented by our main character Paulo, the banker.

Paulo stands symbolic for the right-wing neoliberal system represented by Donald Trump or Jair Bolsonaro. son of immigrants but in the same time racist to other immigrants. Paulo's shoe fetish is just the mirror of his inner soul. As much as he tries to clean his soul, it is still dirty because he treats the people bad like a doormat to clean his dirt. That's why the gag with this doormat. Josefina and Alonso are two Venezuelan migrants that migrate from the crisis in their home country. They should be a kind of Robin Hood that share the money

with the fake policeman, the shoe cleaner and their mother in Venezuela who needs to buy medicaments.

Logline

An egomaniac banker with an obsession for clean shoes speculates on the crisis of countries and gets tricked.

Synopsis

When the banker Paulo hears that he must delete information from the bank system, he tries to buy the security Alonso to do the dirty job for him. The security worker Alonso and his sister Josefina trick the banker Paulo. They want to get the money back which he earned from their home country by speculating.

Keypoints of Story

1. ACT:

Paulo must delete the log dates from the bank system because he did illegal inside trading in the past. In the elevator of the bank he hears a phone call of the security worker Alonso. It's about a new crisis in his home country Venezuela, Paulo speculates on it. At home he gets in a fight with his new neighbor Josefina. He accuses her that she has stolen his doormat.

2. ACT:

The crisis in Venezuela breaks out and Paulo earns good money. He offers Alonso, who's sister got shot in a demonstration in Venezuela; money for deleting the log dates. The fight with his neighbor escalates. He calls two policemen on the street to arrest Josefina. The police arrest her, while Paulo talks racist things to her. Alonso deletes the log data from the central system and gets money from Paulo.

3. ACT:

The next morning Paulo comes to work thinking that everything is going well, but the police have received the log data from Alonso. On the TV screens in the bar there is the video of Paulo insulting Josefina in the news. Alonso and his sister Josefina tricked Paulo to get the money back, which Paulo earned by speculating on their home country. They sit in a coffee and split the money while Paulo gets arrested in front of them by the police.

O Tapete is a movie about a corrupt Brazilian Banker operating in Lisbon. As he tries to blur his log data out of the bank system for making illegal money laundry for corrupt states, he got tricked by two Venezuelans that take his money and repart it with the poorer people. The banker is stereotyped with a fetish for his shoes and gets into fight with his neighbor for accusing her to steal his doormat.

My intention was to show a person that is a little bit perverse in the sense of that he makes money while a crisis breaks out. He enjoys that he was right with the speculation he heard in the bank from security worker Alonso. He also drives mad when he got stolen his doormat and shows his racist face, even when he is a migrant and trades with international companies. This is a quote to the new Political right wings movement in the U.S.A and in Brazil.

Shooting:

We shot the movie on 4 days on 7 different Locations. As we didn't have a real budget I had to compromise everything, so we could do it possible to have this big amount of people.

Locations

I wanted it to play in Lisbon, so as it is not the bank capital like London or Frankfurt, I wanted it to play in more monumental classical buildings. For this I searched a lot of places in Lisbon and I talked with many banks. But since nobody wanted to be a part of a bank corruption story the location scouting of the bank was very difficult. In the end I had a new tactic and I went on with my search and I understood I had to separate the locations in a location in front of the building. Therefore, I had to search for a monumental building, and one inside of the building, in the best case with a view to a big street, so I could fake that we are in a Private Investment Bank Luckily after many days of searching I found the location of the beautiful building of the Universidad Nova in front of the park of Campo Martires da Patria.



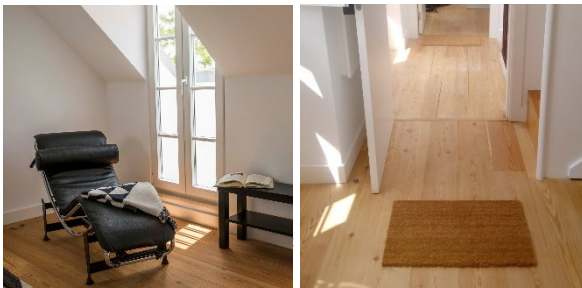
Fig.2. Location: Bank Outside; Campo Martires da Patria

This building was used for many historical movies and has been a palace in the past. It fitted perfectly to our story. The inside of the Bank, his office we found a location at the Avenida Liberdade which is the most famous and glamorous street in Lisbon, where the stock market is located.



Fig.3,4. Location: Bank Inside, Elevator; Rua Avenida Liberdade

So, I tried to put on the nostalgic aesthetic of New York of the 50s or the elder style of national Banks than the skyscrapers aesthetic. Paulo's home was filmed in the street of Rua Penha de Franca. It was an extra effort to find a location with two doors which are in front of each other and have daylight.



Casting:

For the casting we contact all model Agencies in Lisbon and acting schools. We have one Brazilian mainactor Alexandre Rabello. Two Venezuelan Side Actors which were harder to find than we thought, so that we finally got them from Madrid and Barcelona. The lawyer, the barkeeper, 2 Fake Policeman, 2 real policeman, the shoepolisher and so in total 10 Actors.

CAST: Main Actors



Fig.5,6,7. Paulo: Alexandre Rabello; Venezualan: Alonso: Ernesto Monteiro; Josefina: Natalia Paolini

CAST: Side Actors



Fig. 8,9,10. Advogada: Ana Sant Ana; Baarkeeper: Patrick Orlando



Fig.11,12,13: Fake Policeman: John, Lucas Rached; Shoepolisher: Philipe Rufato

2.2 Technical Approach:

To get a cinematic movie aesthetic I needed a good Team, in many ways. A good technical team which could use the Arri Alexa; to get a good image quality with high dynamic range and a big variety of color range. So, we could get the most out of the colors and make a cinematic look in the post production. And as well a good lightning team was important, so we could get a high quality and high Key Images of the Banker.

Important was that the house, where the banker was living had a quite clean look, so we could show his personality. Therefore, I made a big list of technical lightning, so we could be safe to get a great lightning. For the house it was important to have natural light. We found a very nice corridor where we had natural lightning from the top. Here the Technical List annexed:

Technical List: O Tapete

Cabos de adaptors:

Adaptors:

2x Adaptor RCA/BNC

Cabos BNC:

6x Cabos BNC

Electricidade:

6x Adaptador eléctrico CEE/Chucko

3x Enroladeira Schuko

4x Extensão tripla Schuko borracha 3/5mts

Iluminacao:

Grip:

5x Garra de aperto 1 pino 16mm

14x Bolas de ténis

2x Molas de metal

6x Super garra Manfrotto 035 Super Claw

3x Garra de mola 1 pino 16mm

4x Mathelini

4x Braço mágico

9x Rótula

4x Ventosa (?)

Iluminacao HMI:

1x Arri D25 HMI Fresnel 2500W

1x HMI 1200W Fresnel

Iluminacao Kino:

1x Iluminação kino ~ oder Divalight

Iluminacao LED:

1x Iluminação LED

1x Iluminação LED CN-ST 432 C2 ~ (2?)

Iluminacao tungstenio:

1x Tungsténio 1Kw Fresnel

1x Tungsténio 2Kw Fresnel (?)

1x Iluminacao tungstenio - LM#09 - (1x 300W T/1x 650W T/1x 800W/1x 1000W T)

Modeladores de Iluminacao:

3x Garfo

2x Bandeira negra 90x76

1x Reflector basculante 100x100 prata/dourado

1x Frame difusor 100x100

1x Quimera p/DMG Maxi

1x Bandeira negra 100x76 cms

3x Bandeira negra 61X122cms

Tripes Iluminacao:

8x Ceferino

2x Girafa iluminação

4x Tripé de iluminação Standart28 Crank - 120/230cms

1x Tripe de ilmininacao Standart16 – 133/390cms

1x Tripe de ilmininacao Combo 62/98cms

Imagem:

Camaras Cinema:

1x Mattebox/Portafiltros clip on 4x4

1x Fotômetro

1x Saco de assistente

1x Arri Alexa XT (nicht plus)

Filtros Camara: 4x4

1x Filtro 4x4 85

1x Filtro 4x4 Pro-Mist 1/8

1x Filtro 4x4 Clear

1x Filtro 4x4 Polarizadorv

Monitores:

1x Monitor OLED 17"

2x Adaptador de bateria para monitor

1x Monitor LCD HD 6"

Objetivas cinema:

1x Objectivas Prime para Super35 / Montagem PL /
16mm/24mm/28mm/32mm/40mm/50mm/85mm/135mm T.2.1 /

Duplicador Zeiss Mutar 2x

1x Objectiva zoom Super35/4K

Tripes Cinema:

1x Tripés cinema 150mm

1x Tripés cinema 150mm Cine 150 Short/Base

1x Cabeça tripé de cinema 150mm

Maquinaria:

Assessorios maquina:

1x Magliner Junior

10x Saco de areia

1x Caixa de imagem 15 x 20 x 30

6x Paganinis 7,5 x 20 x 30

Dollies:

1x Twister

1x Mini grua

18x Esticador

1x Taça lateral

4x Trilho curvo 45°

1x Bazuka grande

2x (3x) Trilho recto 230cm

Visual Elements

The visual elements that repeat very often are for example, the shoes, the doormat, the cell phone and the T.V. News. The shoes are the fetish of the protagonist Paulo. As the movie has a satiric touch, the shoes are also a symbol of the clean business world. The doormat is the metaphor for the personal wage on the one side; and for the way Paulo treats the people on his surroundings. The cell phone is an important element because it shows the all-day use of it in the business world and the global use of it, of how people communicate with it. It is almost everywhere at any time, just like in the movie, where it appears in almost every scene.

2.2 Original Script: O Tapete:

1.EXT. APARTAMENTO PAULO TERRAçO DIA.

PAULO, um homem de quarenta anos com um fato caro esta num terraco com visao para o rio Tejo sobre os tetos de Lisboa a limpar os seus sapatos.

2.INT. CORREDOR PAULO DIA.

Paulo sai da sua casa e limpa os seus sapatos.

3. INT. ESCADAS CORREDOR PAULO DIA.

Josefina sobe com caixas de mudanca.

JOSEFINA

BOM DIA.

Paulo nem olha para ela.

4. EXT. BANCO. DIA.

PAULO, esta sentado num banco enquanto O ENGRAXATE engraxa seus sapatos. O engraxate esta trabalhando duro. Paulo nem olha pra ele e fala com a sua advogada SARA.

PAULO

O que voce nao podia me dizer por telefone?

Sara olha para o engraxate, mas Paulo acena que esta tudo bem e ela pode falar.

SARA

Parece que a policia ja sabe de tudo. Das transacoes, do esquema da Venezuela .. alguem contou para eles.

PAULO

Porra! Tudo? Voce acha que vao me prender? Mas o que eles sabem?

SARA

Sabem do dinheiro todo .. dos desvios .. dos bancos ... ja prenderam uns tres la no Brasil.Temos que dar um jeito nisso..voce consegue resolver isso dos dados de registros no computador?

PAULO

Nao vai ser facil.. bem, vou pensar ... mas eu resolvo isso ...

Engraxate termina o trabalho.

ENGRAXATE

Pronto senhor ..

PAULO olha descontente para seus sapatos.

PAULO

Mas isso ficou uma merda. Por isso voce e um engraxate.

SARA

Credo. Nao seja assim Paulo.

PAULO

Ok . assim que conseguir alguma coisa eu te ligo.

Paulo esta estresado. Paulo sacode a cabeça e vai embora sem pagar. O engraxate fica confuso e espera o pagamento. Sara olha para Paulo que vai embora, olha para o engraxate e paga o servico.

5.EXT. BANCO. DIA.

Paulo entra num edificio grande na zona financeira.

6. INT. CORREDOR/ELEVADOR BANCO DIA.

Paulo espera o elevador com o telemovel na mao. Ao seu lado esta o seguranca ALONSO que falando por telefone e mastigando forte um chiclete. Paulo se irrita esperando o elevador.

ALONSO (ESPAÑOL)

Alo, alo ..Oie no te escucho bien. ¿Como esta la Familia?

Quédate tranquila..Pues calma..quien te conto eso?

Quien te dijo que el bolivar va caer? Paulo interessa-se pelo assunto do dinheiro e presta atencao a conversa.

ALONSO (ESPAÑOL) (CONT'D)

Ah! estas hablando de Martin que trabaja en el ministerio de finanzas. Ah! Fue aquel Martin, el amigo del Tio que esta en el gobierno..dios mio..si la gente se enterara..oie..me prometes que no vas a esa manifestacion. No, no quedate en casa..escucha..ni bien aprenda el idioma me encuentra un trabajo en lo mio, en de IT y los saco de toda esa mierda ahi...

Paulo olha para Alonso que desliga o telefone, suspirando.

7. INT. ESCRITORIO PAULO. DIA.

Paulo vai ao computador, pesquisa e percebe que os investidores internacionais estão a retirar o dinheiro da Venezuela. Ele faz algumas anotações e começa a fazer pesquisas de empréstimo. Ele especula sobre a queda do valor da moeda. No escritório, faz várias ligações. Mais anotações. Mais gráficos. Mais ligações.

8. INT. CORREDOR PREDIO PAULO. NOITE.

Paulo fala ao telefone com a advogada, enquanto caminha pelo corredor do seu apartamento.

PAULO

Olha, eu tenho um plano. Se tudo der certo amanhã,
já tenho o dinheiro para pagar um cara pra limpar os
registos no banco. Ele para a sua porta e olha para o chão.

PAULO (CONT'D)

Não acredito que alguém me roubou o tapete.

Olha o corredor e vê um tapete na casa da vizinha.

PAULO (CONT'D)

Não... acho que meu vizinho novo roubou o meu tapete.

ADVOGADA

Você tá brincando?! Quem é que rouba um tapete? Tem certeza?

PAULO

Eu acho que sim.. e igual ao meu. Um tapete marrom.

Paulo pega o tapete e o leva para a sua porta. Limpa os sapatos e entra.

9. INT. CORREDOR CASA DE PAULO. DIA.

Paulo está a falar ao telefone, apressado para sair de casa. Limpa os sapatos de forma minuciosa, calcando-se em seguida, cuidadosamente.

10. INT. CORREDOR CASA DE PAULO. DIA

Sai de casa e quando vai limpar os seus pés, vê o tapete novamente na porta da vizinha. Volta a apanhar o tapete e coloca-o a sua porta, limpando os pés.

PAULO

Sim, ja estou indo. Eu sei que ja vao abrir os mercados.
Voce vai ver, vamos ganhar muita grana. Caracas ja esta
um inferno.. que otimo .. Paulo desce as escadas apressado.
No meio do caminho da um encontrao com

JOSEFINA

Paulo desce as escadas apressado. No meio do caminho da um encontrao com JOSEFINA,
uma mulher latino-americana de 30 anos com as compras.

JOSEFINA

Hey .. cuidado!

As frutas caem da sua bolsa.. Paulo pisa em alguma fruta, olha desconte para seu pe sujo mas
segue apresado sem olhar para Josefina e continuando a descer as escadas. Josefina ve o
tapete na porta de Paulo, agarra-o e leva-o para dentro de seu apartamento.

11. INT. ESCRITORIO DE PAULO. DIA.

Paulo esta em frente ao seu computador, ansioso. Os mercados na Venezuela estao quase a
abrir e ele espera.Quando abrem, o Bolivar desvaloriza mais de 50%. Paulo inicia as
transacoes.

12. INT. Corredor Banco. dia.

Paulo sai do banco e dirige-se ao engraxate, que se encontra na frente do banco. Senta-se na
cadeira e joga uma nota ao engraxate de forma estúpida. Dali, avista Alonso que se esta ao
telefone desesperado.

ALONSO (ESPANHOL)

Ai dios mio pero yo le dije!! Porque fue??

Si ella lo sabia..Mama..por dios que estas diciendo?

ALONSO desliga o telefone, senta-se e comeca a chorar, cobrindo o rosto com as maos.

PAULO(ESPANHOL)

Oie, senhor. que paso?

ALONSO (ESPANHOL)

Usted habla espanol?

PAULO (ESPANHOL)

Si, es que mi abuelo vivia en Venezuela.

ALONSO (ESPANHOL)

Ah si? Entonces usted sabe que esta pasando en Caracas!? Es que mi hermana..ella estaba en las manifestaciones y le pegaron un tiro. Ahora esta en el hospital y se esta muriendo..

O engraxate suja acidentalmente a meia de Paulo, e este da-lhe um pontape.

PAULO

Put a que pariu, voce e burro?! Paulo olha-o com furia.

Alonso observa atentamente a cena.

Paulo finge interesse na historia de ALONSO.

ALONSO (ESPANHOL)

Ella esta muy mal Senor. Nosotros no tenemos un seguro de salud privado...y ahora que el dinero no vale nada ella se va morir Senor..no hay nada que pueda hacer..

PAULO (ESPANHOL)

Cuanto cuesta una operacion?

ALONSO (ESPANHOL)

Mucho, demasiado.. unos 20.000 dolares por lo menos..de donde voy a sacar tanta plata. Paulo desvia o olhar de Alonso e olha para o lado de fora da janela.

PAULO (ESPANHOL)

.. es muchoyo le puedo yudar..pero tu me tienes que ayudar primero.

ALONSO (ESPANHOL)

Claro, senhor! Claro, senhor! Hago lo que sea.

Alonso atira o seu chiclete no chao. Paulo o pisa sem ver.

13. INT. CORREDOR DE PAULO. NOITE.

Paulo chega em casa e nao ve o tapete em sua porta, olha e tambem nao o ve na casa da vizinha. Esmurra a porta da vizinha mas ninguem abre. Continua batendo ate que ela vem atender.

JOSEFINA

Ola-

Paulo ve que o tapete esta dentro de sua casa.

PAULO

Olha! Eu vou te dizer So uma vez!

Por favor, me devolva o Meu tapete.

JOSEFINA

Desculpa-me Senhor, mas ... nao e sua esse tapete. Pero el senhor quem e?

PAULO

Eu sou SEU vizinho .. e primeiro aprenda a falar o nosso idioma antes de mais nada..

JOSEFINA

Perdon, o que o senhor disse!?

PAULO

Me da logo esta merda de tapete antes
que eu chame a policia.

Paulo tenta entrar na casa de JOSEFINA para pegar o tapete.

JOSEFINA

Esta loco? Dejeme en paz!!

JOSEFINA fecha a porta em cima de Paulo.

14. INT. PAULO CASA. DIA.

Paulo entra em casa, furioso Limpa os sapatos ... vai ate a janela e, vendo a policia na rua, chama-os a gritar.

PAULO

Ei, Srs., eu fui roubado. Por favor subam
ate aqui. 3o Esquerdo.

15. INT. CORREDOR PREDIO. NOITE.

Paulo abre a porta e vai falar com o policia.

POLICIA 1

O Que aconteceu?

PAULO

A besta da minha vizinha me roubou o
tapete da porta.

POLICIA 1

O tapete?

PAULO

Sim, essa gente de merda parece rato .. essas pestes.

POLICIA 1

Ah! com certeza e uma ilegal.

PAULO

Espero que seja presa. E que volte pro
seu pais de merda. Os policiais tocam a
campainha e quando ela abre a porta ja
prendem JOSEFINA com brutalidade.

JOSEFINA

Estan locos? Dejenme en paz!!

PAULO

Sim, tira esse lixo de gente daqui.

Voce nao serve nem para ser estuprada.

Paulo entra na casa dela e pega seu tapete.

Coloca em sua porta, limpa os pes e entra satisfeito.

16. INT. APARTAMENTO. NOITE.

Paulo vai ate seu cofre e tira o dinheiro para ALONSO.

Coloca-o sobre a cama e vai tomar banho.

17. INT. ESCRITORIO 2. NOITE.

Madrugada. Alonso e Paulo entram num escritorio do banco e vao ate um computador.

ALONSO (ESPANHOL)

Que dia fue? El 25 de enero..ok..si ya veo usted hizo transacciones para el Banco.....

PAULO (ESPANHOL)

Si si ... fue la primera vez que hice negocios con tu pais.

Alonso olha com desprezo.

ALONSO (ESPANHOL)

Bueno, esta todo aqui. Solo faltan borrar los datos de registro...pero antes..donde esta mi dinero?

Paulo da o envelope de dinheiro a ALONSO.

ALONSO (ESPANHOL) (CONT'D)

Usted sabe que en mi pais hay gente muriendose de hambre..con todas estas especulaciones ustedes se llenan de plata y hay gente que no puede pagar sus medicamentos. Paulo olha com indiferencia para

ALONSO.

Olha para os sapatos, limpa-os e sai.

18.INT. APARTAMENTO PAULO. DIA.

Paulo calca os sapatos, faz o seu ritual e sai confiante de casa.

19. INT. CORREDOR.DIA

Para e limpa os sapatos no tapete

20. INT. BANCO HALL.DIA

Paulo entra no seu escritorio e vai ao computador. Ele recebe uma mensagem da advogada para se encontrarem.

21. INT. RESTAURANTE DIA.

Paulo e a advogada fazem um brinde. Eles estao felizes.

ADVOGADA

Como e que voce sabia que o valor
do Bolivar ia cair tanto?

PAULO

Aprendi ... comprar quando ha sangue nas ruas.

O Garcom vem e olha com desprezo para Paulo.

GARCOM

Por favor o Senhor pode ir se embora.

PAULO

Eu?! E voce quem e?

ADVOGADA

Olha Paulo, voce esta na Televisao!

Paulo se vira e nas televisoes vem-se as imagens das cenas e discurso de odio contra a vizinha. Os empregados olham para Paulo com espanto e raiva. A Policia entra e o prende.

POLICIA 2

O Senhor esta preso sobre acusacao de
lavagem de dinheiro e sonegacao de impostos.

22. EXT. RUA. DIA.

Alonso, Josefina e o policial falso do dia anterior estao sentados num cafe a rir de Paulo.

POLICIA 1

¿En serio creen que me veo como un policia?

Josefina e Paulo riem.

JOSEFINA

..pero ellos si lo son.

Paulo sai do restaurante algemado e vai em direcao ao carro da policia. Ele percebe que tudo foi um truque.

23. EXT. CAFE. DIA.

Alonso pega o telemovel e liga a mae.

ALONSO(ESPANHOL)

... Hola Ma, querida ya recuperamos la plata

que perdimos con la crisis.... esta todo bien..si
te quiero..espera que te paso con mi hermana. Ele
passa o telemovel a sua irma Josefina, entrega um
envelope para cada um dos policiais falsos e sai com
a sua irma.

JOSEFINA(ESPANHOL)

Alo, Mama, si ya esta todo bien. Conseguimos el dinero
para tus medicamentos..y ya falta poco y vamos estar todos
juntos..

24. EXT. PARQUE. DIA.

Os dois caminham ate o engraxate. Dao-lhe um envelope. O engraxate abre, olha e sorri.

FIM

Pre-Production

To find the right locations was the hardest part I think of all. We had to find a bank and as it is a critical movie about corruption and speculation no bank wanted to lend us their location as I told before. In the casting for the Movie we had several problems that had to be solved also. The actors that we needed had to speak Spanish because of the story and more than this they had to be real Venezuelan for the authenticity of the movie. I made received a list of Agencies in Portugal and searched for Casting Agencies in Spain. Then we come to next problem, the problem of the budget. In fact, it was a 'No-Budget' Production and we had to handle with many problems because of this. I could take a small credit from friends to pay at least the accommodations for the actors that came from Spain and to pay the catering and some costs.

As the actors liked the script and the idea of working with this idea, I found many actors in agencies and could have the pleasure to even choose. The actors sent me casting per

WhatsApp where they performed. Finally I rented an Airbnb and so the actors felt good and where happy that we could make it like this. It was also good for the chemistry they have in the movie I think because they got used to each other and made rehearsal at home. The next problem was the transport and to manage all the location changing. Luckily I had Janna Guichet that managed everything incredible.

For the catering we ordered on the first day pizza for all. On the second day, as we had a location changing, we ate, and then at the second place we didn't have nothing. That was a big problem I guess because this was also the day when data got lost. This brings us to the next thing I learned for the future. In my next movie I need a Team in which everyone has only one position so that no such big errors can happen. But we also solved this problem. One month after the shooting we had a Re-shooting with a small team. As I had no more recourses, luckily, I found Filipe Rufato to do the Camera Operator. The problem was that the actors in the meantime went to cut their hairs, that's why we waited a month.

We filmed again the scene in the "Server room" of the Universidad Lusofona. It was a big obstacle, but we did it great. The actors look the same as one month before, and the scene is great. I learned a lot with this experience. But first we take a look at the planed shooting.

The Shooting:

Day: 1

The first day of shooting were all the scenes that played inside of his house. In the corridor. So, we had the two flats that were in front of each other. We had a big daylight rooftop out of Plexiglas, so we had a nice lightning. In fact, we had very small space we had to film a lot with wide angle lenses, so that we could you the whole day. In the beginning we started with some easy shots of the main actor coming out of the house and then increase every time more and more the action. As we had a lot to film on this day and we had a strict day plan, we did it as fast as we could but not without forgetting the target of the quality of playing and lightning and everything.

Cast																						
Set	Tomas, Janna, Christoph, Pavel, Ana Luz, Ruffato ,Lucas, Mariana Baltazar, Marine																					
Office																						
O TAPETE																						
CALL SHEET		Thursday, 20.06.2019				day #		01		of 04												
		Forecast:				Sunrise:		06:12														
		Morning: cloudy				Sunset:		21:05														
		Evening: cloudy				Weather		23°-15° Cloudy														
		Wind:		25 km/h																		
LOCATION	1 CORRIDOR					times on location 1:		Director:		08:00												
:	Rua Penha da França, 138							1 st AD:		08:00												
								Camera:		08:00												
								Assistant/cam		08:00												
								Production		08:00												
								Sound:		08:00												
								Light:		08:00												
								Light:		08:00												
								Set Design:		08:00												
								Wardrobe:		08:00												
								Makeup:		08:00												
								Ready to shoot:		08:40												
								Morning break		(15 min) 11:45												
								Lunch		(60 min) ca. 14:30												
								Afternoon break		(15 min) 19:15												
								End of Shooting:		21:45 Approx.												
						CELLPHONE on SET: +34 619 006 519																

SEQ	INT/ TIME		Pages	Shots.	IMAGE	CHARACTER	EXTRAS / SPECIALS
2	I/D		1/8	3	Paulo is cleaning his shoes	Paulo	Props: Cell Phone, Doormat Costume: Suit Makeup: Normal
8	I	D	5/8	4	Conversation with the lawyer in the phone	Paulo	Props: Cell Phone Costume: Suit Makeup: Normal
19	I	D	1/8	3	He cleans his shoes in the dormat	Paulo	Props: Doormat Costume: Suit Makeup: Normal
10	I/D		2/8	4	Paulo is talking on the phone and grabs his neighbor's doormat	Paulo	Extras: Props: Doormat, Phone Costume: Suit Makeup: Normal(paulo) Specials:
10B	I	D	1/8	2	Josephina takes Paulo's doormat	Josephina	Props: Doormat, Groceries Costume: ??? Makeup: Josefina(darc)
10A	I	D	2/8	3	Josephina and Paulo run into each other. He steps on a fruit	Josephina and Paulo	Props: Groceries, Phone Costume: Suit and ...?? Makeup: Normal(paulo), Josefina(darc) Specials: Tener varias frutas para la que va a pisar
3	I/D		1/8	3	Josephina is moving in and meets Paulo	Paulo and Josephina	Props: Caixas de mundanza Costume: Suit and ROPA 1 (J) Makeup: Paulo (Normal) Josefina (darc),
13	I/D		6/8	5	FIGHT Paulo and Josefina	Paulo, Josefina	Extras: Props: Doormat Costume: Suit and ??? Makeup: Paulo (Normal) Josefina (darc),
14	I	D	1/8	2	Paulo calls the police	Paulo, Fake Policeman	Props: Doormat Costume: Suit, Police dress Makeup: Normal(Paulo), Josefina (darc), Police Officer (Normal)
15	I	D	7/8	4	Paulo opens his door for the police and they arrest Josefina	Paulo, Josefina	Extras: Props: Doormat, Handcuffs Costume: Suit, Police dress, Makeup: Normal(Paulo), Josefina (darc), Police Officer (Normal) Specials:
16	I	N	1/8	2	Paulo counts the money	Paulo	Props: Doormat Costume: Suit Makeup: Normal

☐ be on time ☐

Nº	Character	Actor	Arrival	Wardrobe	Makeup	Rehearsal	Ready
	Paulo	Alexandre	08:00	08:00	08:15		08:45
	Josefina	Natalia	11:00	11:00	11:15	12:00	12:15
	Fake police	Jean	18:00	18:00	18:15		18:45

Anz.	Extras	Shots	On location	Wardrobe	Makeup	Rehearsal	Ready

☐ DO NOT SMOKE

1st AD
Ana Luz
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Production Coordinator
Janna Guichet
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Production Assistant
Bruno
+351 919 162 825

Day 2:

This day was the very most difficult of all days because we had two different locations. One was in the server room of the University ULusofona. We had a special permission to film in the University's server room and it only could be on Friday morning because we were depending on a guy that had the keys and opened the room for us specially. The other problem was that the second location was in another part of the city at the Avenida Liberdade and the problem was that we had this location only till 18:00 and for this location we needed big lightning and a dolly that we had to bring there.

So, we split up. While one part of the crew, me the D.O.P and the Sound Operator were at the Ulusofona with the wardrobe and the Make Up, the other part of the crew went to the office at the Avenida Liberdade. We did the lightning in the first location only using 3 LED Lights. In the meantime, the other part of the crew went to the office and prepared the set with the dolly, the rails and the lightning and the office itself, it was completely empty room and our production designer staged Paulo's office. In the office of Avenida Liberdade, we also filmed the elevator scene, which we could film, after the office had closed. This was maybe the most difficult day and where also mistakes with the data saving happened. But from the time Management we didn't have really a choice. Here the Call sheet from the second day:

[illegible]

SEQ	INT	time	Pages	Shots.	IMAGE	CHARACTER	EXTRAS / SPECIALS
17	INT	N	5/8	4	Alonso and Paulo Serverroom Alonso deletes the logdatas	Alonso, Paulo	Extras: Props: computer Costume: suit and uniform Makeup: normal both Specials:
6	INT	D	5/8	5	Elevator scene: Paulo hears what Alonso says about crisis	Alonso, Paulo	Extras: Props: 2 cellphones + chicle Costume: suit and uniform Makeup: normal both Specials:
7	INT		1/8	4 with dolly	Office: Paulo speculates in the market	Paulo	Extras: Props: 4x Screens Computer Costume: suit Makeup: normal Specials:
11	INT		3/8	2	Office: Paulo wins Money by speculating	Paulo	Extras: Props: 4x Screens Computer Costume: suit Makeup: normal Specials:

□ be on time □

Nº	Character	Actor	Arrival	Wardrobe	Makeup	Rehearsal	Ready
	Paulo	Alexandre	09:00	09:00	09:15	09:30	10:00
	Alonso	Ernesto	09:00	09:00	09:15	09:30	10:00

□ DO NOT SMOKE

1st AD
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Production Coordinator
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Production Assistant
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Day 3:

On the 3rd day we had all the locations outside of the University Nova de Medicines, which in the movie would be our Bank. We had the permission of the university to use all the area in front of the building, so we could take all the technical stuff there and park our cars. We got also the permission to use one of the rooms specially for wardrobe. We had several scenes with the shoe cleaner outside of the building. The second location was a coffee that was at the other side of the building.

As we knew the shots would be in the shadow, we brought some daylight lightning. We got the electricity from another restaurant. In the end of the day we had the shot inside of the 'Bank' building walking with a dolly sliding. This was the day where we had the most

actors. In total we had 10 actors, including the technical staff, we were in total 20 people on the set.

Cast								
Set	Tomas, Janna, Christoph, Pavel, Ana Luz, Ruffato ,Lucas, Mariana Baltazar, Marine							
Office								
O TAPETE								
CALL SHEET for		Saturday, 22.06.2019		day #	03	of 04		
		Forecast:		Sunrise:	06:13			
		Morning: cloudy		Sunset:	21:05			
		Evening: cloudy		Weather	Sunny Clouded			
				Wind:	18 km/h			
LOCATION :	OUTSIDE OF THE BANK Campo Mártires da Pátria, 13	times on location 1:	Director:	08:00				
			1st AD:	08:00				
			Camera:	08:00				
			Assistant/cam	08:00				
			Production	08:00				
			Sound:	08:00				
			Light:	08:00				
			Light:	08:00				
			Set Design:	08:00				
			Wardrobe:	08:30				
			Makeup:	08:30				
			Ready to shoot:	09:00				
			Lunch	(60 min) ca. 14:30				
			End of Shooting:	20:00 Approx.				

		CELLPHONE on SET: +34 619 006 519							
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SEQ	INT/ TIME		Pages	Shots.	IMAGE	CHARACTER	EXTRAS / SPECIALS
5	I/D EXT	D	1 1/8	2 Dolly	Paulo enters the Bank	Paulo	Props: Costume: <u>Suit</u> Makeup: <u>Normal</u>
4	EXT	D	7/8	5	Paulo talks to the lawyer while a shoecleaner cleans his shoes	Paulo, Lawyer, Shoecleaner	Props: cleaning bank, shoe cleaner set Costume: <u>suit 1, lawyer dress, shoecleaner dress</u> Makeup: <u>Normal</u>
12	EXT	D	5/8	6	Paulo offers Alonso money	Paulo, Alonso, Shoecleaner	Props: cleaning bank, shoe cleaner set, cellphone Costume: <u>suit 1, suit 2, shoecleaner dress</u> Makeup: <u>Normal</u>
22	EXT	D	1/8	3	Paulo gets arrested	Paulo, Alonso, Josefina, 2 Fakepoliceman	Extras: Props: <u>coffe, pastel de nata</u> Costume: <u>Suit 1, casual dress for all 4, 2 Policecostume</u> Makeup: <u>Nomal</u> Specials:
23	EXT	D	2/8	1	Alonso and Josefina call her mother	Alonso, Josephina, 2 Fakepolice	Extras: Props: <u>coffe, pastel de nata , money, cellphone</u> Costume: <u>Suit 1, casual dress for all 4, 2 Policecostume</u> Makeup: <u>Nomal</u> Specials:
24	EXT	D	3/8	2	Alonso and Josefina give money to the shoecleaner	Alonso, Josefina, Shoecleaner	Props: <u>money and envelope, shoecleaner props</u> Costume: <u>all causal</u> Makeup: <u>Nomal</u> Specials:

□ be on time □

Nº	Character	Actor	Arrival	Wardrobe	Makeup	Rehearsal	Ready
	Paulo	Alexandre	08:30	08:30	08:30	09:00	09:15
	Lawyer	Ana	10:15	10:15	10:30	11:00	11:15
	Cleaner	Ruffato		10:30	10:45	11:00	11:15
	Alonso	Ernesto	12:00	12:00	12:00	12:45	13:00
	Fake Policeman	Jean	15:15	15:30	15:15	16:00	16:30
	Josefina	Natalia	15:15	15:30	15:15	16:00	16:30
	Policeman	Óscar	15:15	15:15	15:30	16:00	16:30
	Policeman	João	15:15	15:15	15:30	16:00	16:30

Day 4:

The last day of the shooting was inside of a bar. We had big windows, that could have been a big problem for our light. But again, the magic of the cinema helped us, and we had a very grey sky. So were lucky and had a beautiful soft light. We had only the scene of Paulo telling his lawyer that he won the money and the scene where he gets arrested from the police. Afterwards we made the scene one in the script, where our protagonist cleaning his shoes. This was quite an easy shooting day if we didn't have the problem that we lost the suit of the main protagonist on the street. As we went out on the streets in the morning, we forgot them on the street. I went with the producer on location and then suddenly we recognized that it was lost. Inside there were all the dress with watch and shoes.

It was like a nightmare because we needed it for the scene and without all the production would have felt down. So, Janna went back to the University to ask around if it was there, but it wasn't. She went with the home to see if it was there, but it wasn't but a man came to her and said that he saw the bag we were searching on the street. So, she went to the next Police Station and went there. And it was like a miracle, but it was there. We had it back. In the meantime, we prepared a shot where we saw only the face of the protagonist unfocused, so we used that time till we had his dress back. We made a deal with the bar, so that we could stay the whole day there, when we eat there so we had the catering included, what was great for us. We had 4 actors on the set.

Cast																		
Set	Tomas, Janna, Christoph, Pavel, Ana Luz, Ruffato, Lucas, Mariana Baltazar, Marine																	
Office																		
O TAPETE																		
CALL SHEET for			Sunday, 23.06.2019				day #		04		of 04							
Forecast: Morning: cloudy Evening: cloudy											Sunrise:		06:13					
											Sunset:		21:05					
											Weather		Cloudy, Rainy					
											Wind:		18 km/h					
LOCATIONS:	BAR Banana Bar Lisbon	times on location 1:		Director:		10:00												
				1st AD:		10:00												
				Camera:		10:00												
				Assistant/cam		10:00												
				Production		10:00												
				Sound:		10:00												
				Light:		10:00												
				Light:		10:00												
				Set Design:		10:00												
				Wardrobe:		10:00												
				Makeup:		10:00												
				Ready to shoot:				11:30										
				Lunch		(60 min)		15:00										
				End of Shooting:		15:00 Approx.												
CELLPHONE on SET: +34 619 006 519																		

SEQ	INT/TIME		Pages	Shots.	IMAGE	CHARACTER	EXTRAS / SPECIALS					
21	INT	D	5/8	2 Dolly	Paulo is drinking and talking to the waiter. He appears on the TV and is insulted. The police arrives and arrests him.	Paulo, 2 real Policeman, Waiter	Props: TV screen, 2x Policeoutfit, Handcaves Costume: Suit, Bartenderlook Makeup: Normal					
1	INT	D	1/8	5	Paulo is cleaning his shoes in the window	Paulo	Props: cleaning bank, shoe cleaner set Costume: white shirt Makeup: Normal					

□ be on time □

Nº	Character	Actor	Arrival	Wardrobe	Makeup	Rehearsal	Ready
	Paulo	Alexandre	10:00	10:00	10:15	11:15	11:30
	Waiter	Patrick	10:00	10:15	10:00	11:15	11:30
	Policeman	Óscar	10:15	10:30	10:45	11:15	11:30
	Policeman	João	10:15	10:45	10:30	11:15	11:30

□ DO NOT SMOKE

Postproduction:

I made the editing of the movie with the Program Adobe Premiere Pro. Therefore, I sorted the whole material and the time of rough cutting took me one month. The sound editing took me also one week. Then, together with a professional Sound Designer we made a Sound Design for the movie. It was important that the foleys that we were using underline the shoe fetish of our protagonist Paulo. Therefore, we searched for stitch sounds that give the audience a sort of incommode. In the color grading we wanted to give the audience a feeling of an old Cinema look, like a bank film in an old Financial district. Not in a modern building with skyscrapers more a New York from the 1950's than a future skyscraper feeling. For that we took of the saturation and gave a brown touch to everything, but highlighting the middle tones, so that the suites of the businessman still looks shiny.

Music:

For the music I worked with a musician from Latin America who is a specialist with guitars. He came to Lisbon and we made the music in a session of 16 hours in the studios at the Ulusofona. He brought a Charango, that is typical for Andin Music, as well as the Cuatro Venezolano. With that I wanted to give a political statement and make it a Latin-American movie. Inspired on the music of "Gustavo Santaolalla" we played the parts of the movie where it fitted with music and made minimalistic sound layers so the viewer has time to think during the periods between the dialog parts that are very intense to follow the story.

Problem Solving and what I have learned

First, I learned that I must confirm and reconfirm everything in the pre-production planning. As I had to do a lot of Production, I think that a lot of problems were because I had to many positions. I also learned a lot about many areas, beginning from script writing where I had a big support of my teacher Tobias Frühmorgen, who always had a helping hand and great advices for me. With patience and a creative mind, he showed me how it is possible to find a solution for every problem. And this process went on. As I didn't have too much experience I know for the next time that the director is the last control instant on the set and next time I have to listen to sound and see the monitor, what I not always did. So, because of this we had some problems with the sound in the outside scenes, because they were recorded not loud enough sometimes. Luckily, we had the clip Mics on the suit of the actor and I had an impressive support of Mike Woloszyn who helped me with the sound editing and Restauration, so we have a good result in the end. He worked for more than two weeks on the sound Design.

In the editing I found myself with the mistakes that I made as a director. As I made the editing by myself, I think this was the biggest point of my learning curve, because now I understand much more about the shooting plans that I have to do, so that the Images work good together. The scenes that I planned good before, where afterwards also easy to edit. The ones that I didn't I had many extra hours. Tobias Frühmorgen also was a big support in that phase of editing. In the Visual concept I learned many things also of the use of lenses and what choice I did. They have a strong effect on the viewer and the focus to. I never thought that to produce a short movie would have so many obstacles on the way. After the editing in the color grading and with the Graphic Design. I really learned until the last day of studies.

2.3 Next Project: 3D Short Movie: *The Mystery of Things*

What I took for the future out of this was a great experience and a big amount of knowledge. My next project raised out of this project because it was one of my ideas for the short movie as well. I worked on it with Tobias Frühmorgen in his classes that's why I would like to show it also in this paper.

My intention was to show the international and global networked world of capitalism and which influence it has on the human being. As I went deeper into the topic, I found themes like crisis and migration as well as the "commodity fetishism", a topic that I wanted to talk about. For our final project we had to write in the classes from Tobias Frühmorgen different stories to depict which will be the final movie. Inspired from a quote of Alexander Kluge about the 'commodity fetishism': "All things are enchanted people" (Kluge, p.34, 2008).

I wrote a story about a child worker from the Kongo who gets switched with a European Kid. I wanted to follow the way of a raw material to see the global connection between exploitation, consume and production. The idea to see the injustice of a kid that is born rich and one that isn't and all the steps that we must take care of when we buy a product. The movie's name is *The Secret of Things*. The movie should play in the Christmas time so we can see even better the contrast between a working kid and a kid that lives with more than he needs. And in between we should see the route that a raw material makes from Africa to China and from China to Europe. I wrote the script and in the moment the 3D Artist Andreas Lindenberg is working on the modeling and animation of the movie. Here I will explain the script and the visualization of the short movie which is in process and will be published in Christmas 2020.

1. Intro

You can see the production steps that are carried out, the individual raw materials such as copper, lithium, are processed in factories, they are assembled on the assembly line in a Chinese factory. And finally, they are put a pack and brought to a port by truck. Then they are brought to a port and shipped in huge container ships.

2. INT. Christmas, night

The ten-year-old HANS, an average boy from the German affluent society, receives a Christmas present. With indifferent refill, he tears up the package and accepts his new cell phone. An apple logo can be seen on the packaging. Hans takes the cell phone and goes to his room, which is equipped with all conveniences. He sits on the bed and starts typing on the cell phone. He goes to the selfie function, does a pose and pulls the trigger to take a selfie.

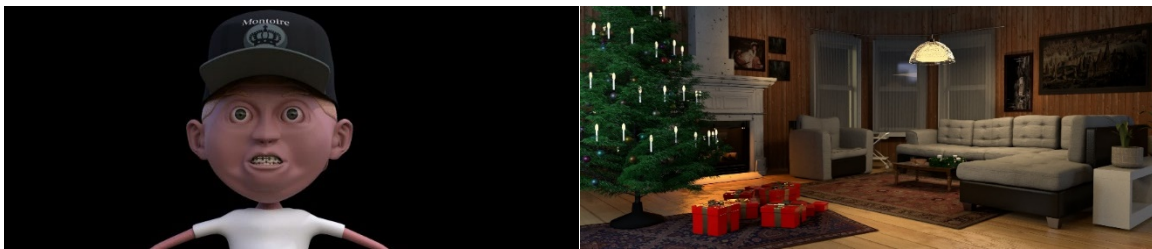


Fig. 14,15. Hans, Christmas eve in the living room

3. EXT. African mine, night

As if by magic, he is suddenly in an African mine. Hans looks around and hides behind a stone.



Fig. 16,17. Mines in Kongo

4. INT. Christmas, night, house

The mine worker NUKA suddenly stands in Hans' bedroom. Nuka, who is wearing a miner's dress, looks around in shock. Someone's knocking at the door. Hans mother: "The Christmas dinner is on the table!" Nuka locks the door and leans against it.



Fig. 18, 19. Nanku, Hans bedroom

5. EXT. African mine, night

Hans looks around and finds a work dress and puts it on. He covers his face with a cloth. He looks up at the stars.

6. EXT. Christmas, house, night

You can see the house from the outside. Nuka comes out of the window and jumps in the snow.



Fig.10. Hans House

7. EXT. African mine, night

Hans is shouted at that he must work. He picks up a bucket and runs through the rain into the mud.

8. EXT. German Pedestrian zone, Night

Nuka is standing in front of a huge shop window with only electrical appliances. He pulls out Hans' cell phone and sees himself on the screen in the selfie function. He thinks for a moment and pulls the trigger. Black screen.

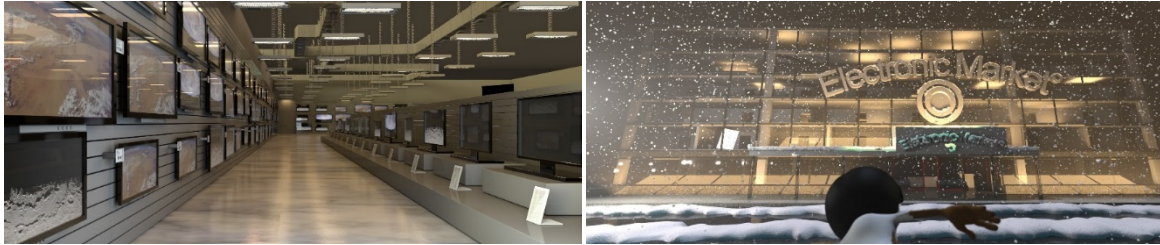


Fig.11,12. Electronic Market

THE END