

BLACK BOX

November/2009

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1 EXECUTIVE SUMMARY

1.1 LETTER OF INTENT

Black Box is a documentary that unfolds timeless concepts from philosopher Vilém Flusser about us humans and the way we use technology to relate to each other.

Presented in a highly visual way, using animations and interviewing the most renowned developers, influential businessmen, artists and philosophers, BLACK BOX will show how Flusser's ideas are being applied to our daily lives and how we can use his concepts to launch our perception into the future.

Black Box is budgeted at _____ with a strong emphasis on creating an interesting documentary for TV and Festivals that will stand time. BLACK BOX will be a visual mark both in presenting philosophical concepts in an accessible way and creating a reference about the subject.

Vilém Flusser is still today one of the most intriguing thinkers of the technological shifts, presenting one of the most radical analysis of our culture. His philosophical work written in the 1960's, foresaw the impact of technical innovations today and is an insight into the future of our cultural/technological phenomena.

This documentary will encompass both his original work and how it is manifested in our globalized cultural context.

His popularity across Europe and the practical use of his theories across the globe will further contribute to a great project.

The result will be a timeless documentary that can be broadcasted multiple times year after year.

1.2 SYNOPSIS

Vilém Flusser (1920-1991) was born in Prague, Czech Republic. His philosophical concepts are presented in light of his life story, marked by his flight from Nazi-occupied Prague in 1940, and 30 years of life in Brazil. The film will use amazing visual effects, animations and editing to create a dynamic and interesting experience, creatively reflecting the unique personality and quick wit of this irreverent and remarkably charismatic thinker. With testimonials from friends, artists, academics, businessmen, inventors who worked with Flusser or his ideas, the film weaves a web of the importance of his legacy, ultimately demonstrating the extent to which his ideas affect us all.

The documentary will present the following elements:

- 1- Who Was Flusser: A charismatic depiction of the overwhelming presence for which Vilém Flusser is well known, emphasizing certain aspects of his personality with anecdotes told by his friends and family.
- 2- The Way We Communicate: An introduction to Flusser's communication theories through narration and interviews.
- 3- Visual Concept of the Theories: We will contextualize Flusser's theories with amazing 2D and 3D animation.
- 4- Leaping Outside the Black Box: We will make a transition between his theories exemplified by animations into the real world, using amazing scenery, music and atmosphere to exemplify the concept.
- 5 – World Context: with interviews of top businessmen and visionary inventors we will show the practical application of Flusser's theories in simple daily life from internet, mobile technology to the "cloud", web-relationship websites and many more examples that can still be created.

INTERVIEWS WE AMBITION:

Linus Torvalds, Ray Kurzweil, Sergey Brin, Cláudio Prado, José Miguel Wisnik, Celso Lafer, Walter Zanini.

1.3 TARGET

Our target is to make an accessible documentary aimed at opinion makers, people from the visual arts industry, students of arts and communication, and the general public. We intend to make Flusser's BLACK BOX accessible to all, rather than alienating people. We believe that younger people 17 years and up to 50 years old will find strong interest in the film, because of the story, content and style.

"BLACK BOX" will be distributed to national and international broadcasting companies and festivals. Besides Brazil, we believe this project has great appeal to territories where Flusser lived and taught: Czech Republic, Germany and France.

We already have a co-production agreement with Produkce Radim Prochazka, a renowned production company in Czech Republic, for Czech Republic TV Territory only. Also, we have an agreement with *flusserstudies.net* for an exclusive web version, to further promote the film.

We are currently seeking other partners that can co-produce and distribute this project internationally.

We also intend to release "BLACK BOX" in national and international film festivals. Some festivals have already shown great interest in the project such as the Munich Festival and Robion's Summer Festival (town where Flusser lived in southern France). Some other festivals that we intend to participate are: Rio Film Festival; CinePE; Tiradentes Film Festival; FIC – Brasilia International Cinema Festival; Sheffield Festival; Sundance Festival; It's All True (International Documentary Film Festival Brazil). We strongly believe that besides documentary and film festivals, "BLACK BOX" will be of interest to some TV broadcasters, such as:

BBC	TV Futura	NATIONAL GEOGRAPHIC
SESC TV	TV Brasil	HISTORY CHANNEL
PBS	TV Cultura	DISCOVERY NETWORK LATIN AMERICA & WORLDWIDE

Parallel to commercial distribution we plan to promote the film through the Internet after all markets have been explored, some of the portals we target are: The Auteurs (www.theauteurs.com), Snag Films (www.snagfilms.com), Growing Minds (www.stumbleupon.com/stumbler/growingminds/), BlipTV (blip.tv).

We also seek to distribute the film to Philosophy, Arts and Communication schools, "BLACK BOX" is already connected with the following universities around the world: UFMG, UERJ, USP, PUC-SP, FAAP, UNICAMP – all of them in Brazil – and to Universität der Künste (Berlin, Germany), University of Connecticut (USA), Hungarian Academy of Fine Arts, Universidade Autônoma Barcelona (Spain), Università della Svizzera Italiana (Switzerland), Charles University (Czech Republic) and University of Weimar (Germany).

We aim to target also some artistic circuits, such as special exhibitions and art showcases, museums, for example. "BLACK BOX" is already linked to the following art organizations: Artpool and C3 (Hungary), Goethe Institute Prague (Czech Republic), MECAD / Media Centre d'Art i Design (Barcelona, Spain).

Finally, the film can also be released in DVD, distributed for home video and rental in multiple territories.

1.4 SUBPRODUCTS DESCRIPTION

Inspired by Flusser's theories of communication, we plan to complement the project with additional interviews. Until the moment, we plan at least to have the web version to promote interest in the documentary and familiarize the audience with individual concepts of the project to have as follows:

The most recognized website about Flusser, *flusserstudies.net*, and European Photography will distribute the web version of "BLACK BOX", which will consist in small short films made with parts of the documentary but mainly with different footage from the main documentary.

1.5 BUDGET

The budget is attached to this document.

2 TREATMENT

2.1 WHY FLUSSER?

A critical and observative thinker of the technological shifts, especially in the field of communication, Vilém Flusser formulated a completely new and radical analysis of our culture. His philosophical fictions and essays, written as early as the 1960's, presented us projections of the impact of technical innovations and are resumed today to understand recent cultural phenomena. For decades, he dedicated himself to classes and lectures on the structural changes in our culture and the way we communicate, thus gaining international notoriety as "thinker of the digital age" and "philosopher of the new media". Self-educated, he had a great importance for Brazilian intellectuality as a journalist, writer and professor. During his life, he published essays and articles in different languages (Portuguese, French, English, German and Czech) for which he would translate himself, denoting his freedom of thought and his language skills.

Having died in 1991, he didn't live to see the current multimedia boom that his provocative and visionary theories foresaw. His legacy has had repercussions in the work of many young academics, intellectuals, artists and designers, from all over the world, many of which take part in this project. We will present multiple examples of how his ideas are an important contribution to life in times of mass media and globalized culture.

2.2 SCRIPT

2.2.1 THE CHARACTER'S CONSTRUCTION: INSIDE THE BLACK BOX: FLUSSER

In order to give form to this remarkable character during the film, we will reconstitute to the viewer the charismatic and sometimes overwhelming presence for which Vilém Flusser is well known, emphasizing certain aspects of his personality with anecdotes told by his friends and family.

UPROOTED, MIGRANT, GROUNDLESS

"There are no boundaries. [...] Only time will bring down the concept of frontiers all over the place: this is a man, this is a woman, this is Germany, that is France. There are no blacks or whites, no pure cultures or pure disciplines. Any systematic thinking is wrong, all kinds of systems are a violation. Reality is so tangled and for that reason, interesting".

Vilém Flusser

Flusser always remained a migrant, an uprooted, since his flight from Prague during the Second World War, until his self-exile in the south of France, as well as during the 30 years he lived in São Paulo. Thus, Vilém Flusser's life followed a path full of dramatic elements and stories that insert him in a notorious generation of exiles. *"I survived, dizzy, to the beastly and stupid Nazi earthquake that ate up my world"*. He felt like a stranger in the world, a concept he developed in his work, to which many can relate to. Flusser is, above all, a stateless person, groundless (*Bodenlos* as he defined himself), a citizen of the world. From this detached perspective, he developed a criticism of nationalist and authoritarian regimes and showed the importance of the migrant, who transports his culture wherever he dwells, acting as an innovative element.

CHARISMATIC, CONTROVERSIAL, PROVOCATIVE

"Vilém Flusser was a vigorous, dense and incisive thinker. [...] [He] was not a well-behaved thinker".

Celso Lafer

Flusser was an outstanding speaker and professor who played an important role in the life of several people, performing in crowded amphitheatres, gesturing and attracting with his irreverence. According to those who met him in person, Vilém Flusser was someone who had encyclopaedic knowledge, whose charisma generated an almost hypnotic effect, which, combined with his peculiar sense of humour, made him a provocative character.

Moreover, in the weekly reunions he organized at his house, Flusser was involved in the formation of many exponents of Brazilian culture, among which Celso Lafer is the most well known. He was engaged for a long time in the "Brazilian project", to which he contributed by teaching Philosophy and Human Sciences in different courses in some of the most respected institutions of São Paulo, and even starting the Social Communications graduation course at Fundação Armando Álvares Penteado. He had numerous of his articles published on the biggest Brazilian newspapers, *Folha* and *Estado de São Paulo*, and in 1962 became a member of the Instituto Brasileiro de Filosofia (Brazilian Philosophy Institute).

POLYGLOT, GLOBAL, SPIDER

"We must begin to weave dialogical threads between ourselves, not those which we have inherited at birth in our lost homelands, but the ones which we have created in a free way".

Vilém Flusser

Vilém Flusser was a communicator. Throughout his life, he sought to establish connections with as many interesting personalities as possible, in order to share as well as to spread his ideas through the world. For years, he kept the same routine: walking to the post-office and sending out countless letters to correspondents in different countries, which denoted his passion for writing and dialogue. From his old typewriter, Vilém Flusser weaved a net of contacts such as artists, writers, journalists, politicians and scientists. With that, he tried to mobilize everyone around him into collaborative projects. Thus, Flusser assured the continuity of his legacy, which manifests itself today thanks to this affective and intellectual network.

CYBERPUNK, CRITIC, LIBERTARIAN

"Indeed we are actively generating our tools and through them we are generating the world, but it is also true that those tools are hitting back on us and are generating us".

Vilém Flusser

Vilém Flusser was a tech buff, always fascinated with the new findings in the technological fields. With his remarkable critical spirit, he was able to foresee many developments resulting from the rise of cybernetic culture he experienced during the 1970's and the 1980's. In his book *Towards a Philosophy of Photography*, a milestone for the new media theory, he starts analysing the photographic image in order to discuss the structural shift our society is going through, in which apparatuses and automated processes surround men and change their way of seeing and apprehending the world. Flusser was a radical opponent of the "programming of social life" that turns man into a functionary, serving a one-sided communication, which massifies and alienates us. Thus, he reformulated the question of human freedom in the information and new media society, engaging in an anti-authoritarian dialogue as a way of operating in the world. This assured his permanence in the virtual sphere as well, since artists and scholars of the electronic culture make use of his visionary theories to this day. These were the theories that granted him an international media philosopher status and awarded him certain fame upon his return to Europe in 1972.

Finally, with all he achieved, Vilém Flusser managed to reach his ultimate goal: being recognized as an original and relevant thinker for some of the most important issues of our time. As a European thinker, Flusser ended up drawing attention to his previous work, written in Brazil. In November of 1991, Flusser died tragically when the car his wife was driving hit a truck near Prague, his hometown he was visiting to give a lecture. He was at the peak of his activity and had attained success in establishing a network of transnational contacts, tightly connected to his life path and his work.

2.2.2 THE WAY WE COMMUNICATE: INSIDE THE BLACK BOX: MEDIA

"Our electric extensions of ourselves simply by-pass space and time, and create problems of human involvement and organization for which there is no precedent".

Marshall McLuhan

The documentary will encompass both Vilém Flusser's ideas and how they are manifested in our globalized cultural context. We will swing back and forth between these two guidelines. His theory, which cannot be separated from his life experience, resulted in a philosophic attitude towards life. In that sense, Flusser was a real character: someone who had a peculiar way of living by his theories. This characterization is the first of our main objectives (as presented in section 2.2.1).

The second objective is to show how essential his communication theory is for the comprehension of what lies inside the black box of the so-called new media today. Both Flusser's posture and his visions were concerned with the question of freedom in modern society, which is the film's ultimate argument.

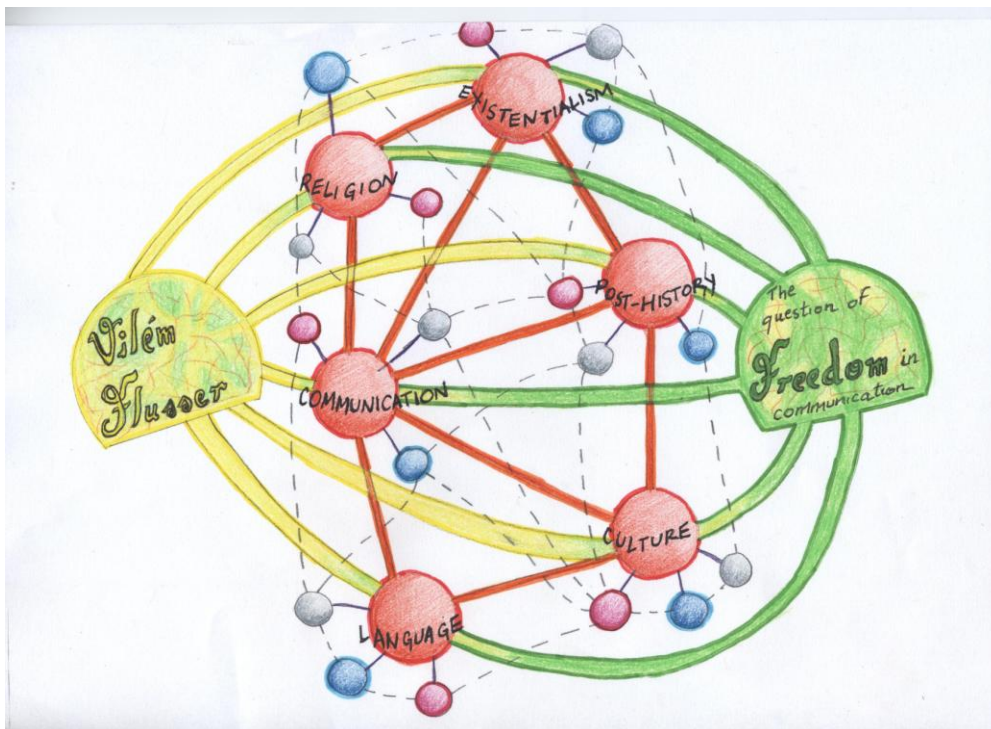


FIGURE 1: DIAGRAM FOR THE FILM - FLUSSER'S WEB

Flusser identifies two industrial revolutions: the first one changed *work* and the second, initiated by photography and telegraphy, changed *communication*. According to him, this codified/digital revolution provoked by television, personal computers and video is as profound as the revolution caused by the steam engine.

The exercise he employed was, in fact, perceiving a new stage of culture contaminated by the explosion of new media techniques and turning a critical eye upon the devices seen as "black boxes", whose programmed interior is completely opaque and uncertain. We are becoming more and more mere machine operators, "button-pushers", interface users: our reality is increasingly mediated by apparatuses that simulate our thoughts and actions.

Flusser would call for a reflection on the possibilities of creation and freedom in a society that is ever more programmed and dominated by technology. This reflection intended to point out the ambivalence of the increasing dominance of electronic means of communication.

Today, we are threatened by discursive massification whereas dialogues realize free relationships of recognition and appreciation. Therefore, dialogues need to be technically and socially implemented. Discursive structures, such as television and radio broadcasting, and their technical materialization ought to be changed into dialogical channels with the incorporation of mobile and interactive means of communication. Thus, there is a requirement for creative and technological solutions enabling the full potential use of our communication tools.

That is why, in our exposure of the importance of Flusser's legacy, we will include interviews of people that work in the cultural and communications industry (CEO's, workers and/or artists) in order to discuss the way we communicate. We are especially interested in testimonies from today's thinkers of the digital age. People with singular competences, working in the most diverse sectors: politicians (involved in the development of policies regarding digital culture); members of the cultural industry from the various stages of television, radio and cinema broadcasting processes; and internet specialists and *entrepreneurs* (from open-source developers to the Google experience).

2.3 THE TRANSMISSION OF PHILOSOPHICAL CONCEPTS: VISUAL TREATMENT

In order to communicate the elements of Vilém Flusser's theoretical body of work, it will be necessary to make use of visual features that allow us to transmit these philosophical concepts to the audience in a poetic and palatable manner. This will be achieved by incorporating concept-images, didactical animations and textual interventions over the recordings. These features will be accompanied by philosophical narrations recorded by the participants of the project (cf. 2.5 Interviews).

The collection of concept-images will be constituted of atmospheric landscapes, animations and archive footage. An image research will orient the selection of this material, whose function will be to ambient the viewer in a contemplative perspective. The effect we are looking for with the combination of concept-images and our sound proposal (cf. 2.4 Montage and sound proposal) is similar to the one achieved in the film "Baraka" (1992) by Ron Fricke. Part of this collection has already been acquired in Europe, especially in southern France, where Vilém Flusser lived for 20 years and imbued himself in that scenery to develop his writings. The rest of these images will be captured after a location research performed by the technical crew during pre-production.



FIGURE 2: ATMOSPHERIC LANDSCAPE FROM "BARAKA"

The concept-images captured to this date are listed below:

- Lake Salagou dam, south of France, as an allusion to the idea of the photograph as a barrier of history.
- Flusser's library and correspondence at the Flusser Archive in the Universität der Künste in Berlin, as a reference to the order and chaos of the thinker's mind.
- The bridges of Prague, to ambient Flusser's concept of bridges.
- Wind at the top of Mount Aigoual, south of France, to evoke the winds of information and the nomadism of the mind.
- Vltava River in Prague and Danube River in Budapest, in a direct allusion to the meaning of Flusser's name in German, "he who moves the flow, the river".
- Flusserian artwork in a conceptual art exhibition at the Kunsthalle Museum in Budapest, which represents reality as a sum of the fictions that model it.
- Children in playgrounds with building blocks and letters, representing the playful and tactile aspect of the construction of knowledge.

The didactical animations will be created *ex nihilo* for the film and will count with both 3D and 2D animations. In 3D, we will animate some entries of the glossary proposed in the book *Towards a Philosophy of*

Photography. The idea is to punctuate the film with some capital concepts from Flusser's most renowned work. Below is an example of an entry from Flusser's glossary, revised by Andreas Müller-Pohle and Bernd Neubauer:

Photographic gesture: *A gesture of hunting, where the photographer and the camera unite to become a single, indivisible function. The gesture seeks new situations, never before seen; it seeks what is improbable; it seeks information. The structure of the gesture is quantal: it is one of doubt composed of point-like hesitations and point-like decisions. It is a typically post-industrial gesture: it is post-ideological and programmed, and it takes information to be "real" in itself, and not the meaning of that information.*



FIGURE 3: FLUSSER'S PHILOSOPHY OF PHOTOGRAPHY PRESENTS A CRITICAL APPROACH TO THE WAY WE PRODUCE IMAGES

The other entries from Flusser's glossary are: artists, creativity, dialogue/discourse, functionary, habit, picture, prototype/reproduction, project, society and telematics.

The 2D animations will be used to explain excerpts from the philosophical narrations of the interviewees, in order to make them more palpable. We can mention the short film "I met the Walrus" (2007) by Josh Raskin, as a reference of animation used to this effect. In the scripting process, after capturing the interviews, we will elaborate a list of animations.



FIGURE 4: USE OF MIXED ANIMATION TECHNIQUE FROM "I MET THE WALRUS"

Some animations based upon interviews captured in Europe are listed below:

- Codes being swapped (ideograms, alphabets, numbers) to represent the evolution of codes and meaning.

- Animation that zooms from the human scale and enters smaller and smaller levels until it reaches the atom scale and the void, to represent the evolution of science towards abstraction.
- Faucet that pours advertisement, image used by Flusser in an essay in which he questions the use of daily evidence as proof of scientific theories.

The textual interventions will consist in the construction of a hypertext with the philosophical concepts addressed during the film. This hypertext will appear episodically, revealing the association between the concepts Flusser mobilizes. Its appearance will be that of a rhizome, a web animated to resemble a network of cerebral synapses, semi-transparent over the image of the film.

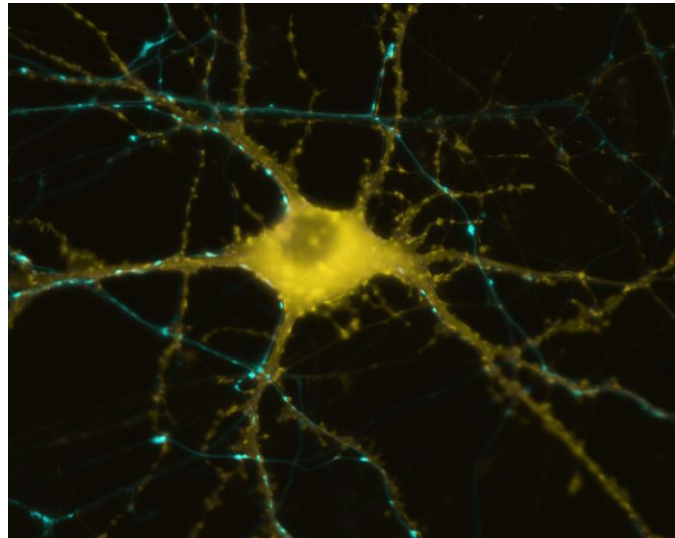


FIGURE 5: BRAIN SYNAPSES AS A REFERENCE FOR THE HYPERTEXT

As for the biographical elements, some of these have already been captured in Europe (Czech Republic, Hungary, Germany and France). Among the images collected, we can highlight shots from Prague, from his house in Robion, in southern France, as well as the presentation of the play "Bodenlos – Without Ground" in Prague and Berlin, performed by the Brazilian theatre company Grupo de Teatro da Poli. Moreover, we were given access to the full content of the video archives of the Flusser Archive at the Universität der Künste in Berlin.



FIGURE 6: SCENES FROM THE PLAY "BODENLOS" AT THE FLUSSER ARCHIVE

2.4 MONTAGE AND SOUND PROPOSAL

The main guideline for the montage will be to reproduce the frantic rhythm of Vilém Flusser's thought, which was observed in his speeches, classes and lectures. Vilém Flusser lived in an essay-like way, as he himself put it in his "philosophical autobiography", *Bodenlos*. He chose the essay as a metaphor to represent his anti-academicism and his free thinking. Flusser would devour all kinds of information and would roam the fields of knowledge as a "surface dancer", as some say. This characteristic will dictate the film's rhythm, as it dictated his writings, with short and striking episodes, which cross the themes, in the same way Flusser overflowed the divisions between disciplines.

The montage will follow a free association of ideas, which qualified Flusser's train of thought and play on words, supported by the didactical elements from the animations and hypertext. A good reference for this digressive narrative style is the documentary "Island of Flowers" (1989) by Jorge Furtado.

During the montage, the images from the interviews will not necessarily be preserved, in favour of the sound register (voice over) as a conducting thread for the testimonies, allowing the insertion of concept-images and didactical animations. Furthermore, the biographical episodes of Flusser's life will be portrayed using archive footage and re-enactments.

The insertion of 3D animated entries from *Towards a Philosophy of Photography* will occur punctually, as didactic pauses in the narration, emphasizing important concepts, as if we were reproducing one of Flusser's classes. The hypertext, as was informed earlier, will be incorporated when keywords associated to certain keywords are evoked, illuminating them in the animation.

The film will have testimonies in different languages (Portuguese, English, German, Czech, French, Russian and Hungarian). The montage will attempt to place these diverse cultural realities in dialogue, which will result in a unique sonic dimension entuned with the thinker's work.

As for the sound research that will compose the film's audio track, we will mix different elements to reinforce our treatment:

- Radio and television noise, newscast excerpts to represent Flusser's criticism of domineering and ideological one-way communication;
- Interviewees' testimonies that dialogue with Flusser and themselves, sounds of the city, internet noise to give the audience the feeling of being inserted in a form of dialogue;
- Narrations, archive recordings of Flusser's speeches and reading from his work by the interviewees to evoke Flusser's presence nowadays;
- Original soundtrack with music composed by Vilém Flusser's son, Viktor Flusser, and atmospherical soundscapes that evoke nature and technology.

2.5 INTERVIEWS

The interviewees that compose the film's narrative thread have a unique importance in the context of Vilém Flusser's life and in the fields of contemporary media theory and communication. This documentary will put them in dialogue, in resonance with Flusser's work. The film will therefore count with contributions from an international array of people with notorious conceptual and practical knowledge, in a trans-disciplinary perspective. The interviewees will receive a list of questions beforehand and will choose those that fit them better. They will also be invited to suggest themes that enrich their testimony. Furthermore, each interviewee will be asked to read an excerpt from Flusser's work that is especially meaningful and insightful to them. The selection of the participants is based upon the relation they had with Flusser, directly when he was alive, as well as indirectly by means of his intellectual legacy. We are also looking for interviewees from the cultural and communications industry that can point out different aspects of their practical knowledge that relate to Flusser's critical analysis.

Twenty interviews have already been recorded, sixteen more are already scheduled and at least fifteen others are pending. Part of the interviews was shot in Europe during the months of June and July 2009.

2.5.1 INTERVIEW LIST IN BRAZIL

Prof. Dr. Norval Baitello Junior (CONFIRMED)

One of the most important Brazilian scholars in Semiotics, focused in divulging Flusser's contribution to this field. *"Flusser was an anthropophagus"*.

<http://www.revista.cisc.org.br/ghrebh/index.php/ghrebh>

Prof. Dr. Gustavo Bernardo Galvão Krause (CONFIRMED)

Major disseminator of Flusser's works from his Brazilian period. Co-editor of Flusser Studies, the main electronic scientific journal based on Flusser's work. *"Flusser tried his best to force the emergence of new perspectives"*.

www.dubitoergosum.xpg.com.br

Prof. Dr. Márcio Orlando Seligmann-Silva (CONFIRMED)

Compared Literature and Literary Theory Doctorate at Freie Universität Berlin. Professor of Literature Theory at UNICAMP. Published "Media, translation and Judaism in Walter Benjamin and Vilém Flusser". *"For him, the freedom of the migrant permits him to overcome his homelands"*.

Prof. Dr. Milton Vargas (FILMED)

Close friend, he introduced Vilém Flusser to the University of São Paulo in order to teach Philosophy of Science. Founding member of the Instituto Brasileiro de Filosofia, published the book "For a philosophy of technology".

Cláudia Giannetti (FILMED)

Specialist in media art, a theoretician and a writer, an exhibitions and cultural events curator. She has published "Flusser and Brazil", part of the International Flusser Lectures editions, organized by the Flusser Archive at the Universität der Künste in Berlin. *"The problem of the images was and is, that they are superficial and unsharp: they are not denotative, but connotative and dialectical Art"*.

<http://artmetamedia.net/>

Mauro Chaves (CONFIRMED)

Journalist, writer, playwright, composer and artist. Editorialist of the Estado de S. Paulo newspaper since 1981 and political commentator for the Rede Gazeta de Televisão. Took part in the philosophical encounters at the Flusser residence.

Prof. Dr. Leonidas Hegenberg (PENDING)

Philosophy Doctorate at USP and member of the Instituto Brasileiro de Filosofia. Professor at the Instituto Tecnológico de Aeronáutica, teaching a course about Symbolic Logic that Vilém Flusser and Milton Vargas took part in.

Prof. Dr. Rafael Cardoso (CONFIRMED)

Art History Doctorate at University of London's Courtauld Institute of Art. Professor and organizer of the publication "The Coded World: for a philosophy of design and communication".

Miguel Flusser (CONFIRMED)

Son of Vilém Flusser.

Prof. Dr. Celso Lafer (CONFIRMED)

Former Foreign Minister of Brazil. Studied with Vilém Flusser's daughter and attended the weekly encounters promoted by Flusser at his residence. "*Vilém Flusser was a vigorous, dense and incisive thinker. [...] [He] was not a well-behaved thinker*".

Manuel da Costa Pinto (PENDING)

Journalist and essayist. Has a column about literature at Folha de São Paulo. "*The art of meeting represents, finally, the Promised Land of this thinker of the exile*".

Philippe Henry (FILMED)

Producer, screenwriter and director. He collaborated with Flusser in the Casa da Cor project during the late eighties. "*He was entirely future, completely launched. Probably because he had lost his past.*"

Roberto Keppler (FILMED)

Engineer, designer and visual artist, he was a student of Flusser's at FAAP. His visual poetry works are very influenced by this background. "*I met him, already bald, that's true, but alive, so much alive that it is hard to believe that he is no longer among us*".

Augusto de Campos (PENDING)

Poet, translator, literary and music critic. A part of Flusser's social and intellectual circle in Brazil. Experiments with the new media, presenting his poems on electric billboard, videotext, neon, hologram and laser, computer graphics, and multimedia events, involving sound and music.

<http://www2.uol.com.br/augustodecampos/>

Rodrigo Duarte (FILMED)

Philosopher, he directs special attention to Flusser's work in Brazil.

Michael Hanke (FILMED)

Directs a research group on Vilém Flusser at the Federal University of Minas Gerais. Has written many texts on Flusser, focusing on his Communicology theory. "*His greatest discovery was to realize that any media possesses its own logic. [...] If we change the structure of the media we also change the information and thus the perceived reality*".

Mônica Barth (FILMED)

Visual artist and Flusser's niece. She was very influenced by his ideas, especially on the gesture of writing and painting, in a double movement of divulgation and incorporation of his writings.

José Cabral Filho (FILMED)

Architect, head of the LAGEAR – Graphical Laboratory for Architectonic Experimentation. Using immersive digital technologies, applies cybernetics principles to design processes with special regard to house design in Brazil.

<http://www.arquitetura.ufmg.br/lagear/>

Gabriel Borba (FILMED)

Artist and architect. Responsible for museography at the Museu de Arte Contemporânea in São Paulo. He was Vilém Flusser's personal assistant in the early 1970's. *"Flusser was not only reason"*.

Claudio Prado (CONFIRMED)

Former Director of Digital Policies for the Brazilian Ministry of Culture, he is currently the Director of Digital Culture Laboratory of Brazil and the Executive Coordinator of the Digital Culture Brazilian Forum in 2009. He also had contact with Vilém Flusser in person.

Guto Araujo (PENDING)

Senior Director of Product Management, Emerging Markets for Yahoo Inc.

Other pending names: Ricardo Mendes, Mário Ramiro, Maria Tereza Louro, Laymert Garcia dos Santos, Ricardo Azevedo, Maria Lília Leão, Sandro Canavezzi de Abreu, Ely Bueno, José Carlos Ismael, Gabriel Waldman, Walter Zanini, Chico Bueno de Aguiar, Eva Batlicková, Marcia Tiburi, Eduardo Longmann, Sami Douek, Sérgio Paulo Rouanet, José Miguel Wisnik.

2.5.2 FOREIGN LIST OF INTERVIEWS

+CZECH REPUBLIC

Prof. Dr. Jiří Bystřický (FILMED)

Czech philosopher. Flusser specialist from Charles University in Prague.

Prof. Dr. Katerina Krtilova (FILMED)

Professor of Media Philosophy at the University of Weimar (Germany).

+FRANCE

Louis Bec (FILMED)

Flusser's personal friend. Visual and plastic artist, director of the ISRP – Scientific Institute of Paranaturalistic Research. Biologist and zoosystemicist, he conducts researches on the inter-relations between art, science and technology. In this field, he has collaborated creatively with Flusser in 1987 writing and producing computer generated images for the book "Vampyrotheutis Infernalis". *"He was my friendship property"*.

Fred Forest (FILMED)

New media artist that mixes text, photography, video, installations, internet and other objects coming from mediatic networks. He has exhibited his works in several Biennales worldwide, including more than one time in Brazil. Developed several projects of "sociological art" that investigated the action of new technologies on society, for which Flusser wrote many texts. He has written the book "One artist + One philosopher" about these collaborations, which is still unpublished. *"He considered that video was a tool that allowed an intersubjective communication"*.

+GERMANY

Andreas Müller-Pohle (FILMED)

Photographer and editor of photography magazines European Photography and Equivalence. He has been the editor of many of Flusser's texts. *"Life is there to accumulate as many standpoints as possible"*.
www.equivalence.com

Andreas Ströhl (WILL BE FILMED BY LOCAL FILM CREW)

Founder of the film festival Days of European Film in Prague and Brno, in Czech Republic, and teacher of Media Theory at the University of Innsbruck, Austria. Since 2003, he has directed the festivals Internationale Münchner Filmwochen GmbH (International Munich Film Weeks), Filmfest München (Munich Filmfest) and the Internationales Festival der Filmhochschulen (International Festival of Film Schools). He is responsible for the

diffusion of Flusser's texts in English. *"His thematic concerns are woven together like threads, which in the end form a complete network of texts"*.

Prof. Dr. Anke Finger (FILMED)

Co-editor of Flusser Studies, an electronic scientific journal about media philosophy and cultural studies based on Flusser's work. She has published the book "Vilém Flusser: uma introdução" along with Rainer Guldin and Gustavo Bernardo Krause. *"Media theory is what made him famous"*.

www.flusserstudies.net

Prof. Dr. Friedrich Kittler (WILL BE FILMED BY LOCAL FILM CREW)

Professor of Aesthetics and History of Media at Humboldt-Universität zu Berlin. Worldly-known media theorist. He has published "Literature, Media, Information Systems: Essays", Amsterdam: Ed. John Johnston, 1997; "Flusser zum Abschied", in Kunstforum international, 117, 1992; "Unter dem Diktat der Zeit", in Über Flusser. Die Fest-Schrift zum 70. von Vilém Flusser", Düsseldorf: ed. Volker Rapsch, 1990.

Marcel René Marburger (FILMED)

Scientific supervisor of the Flusser Archive in Berlin. Co-editor of the International Flusser Lectures.

www.flusser-archive.org

Prof. Dr. Siegfried Zielinski (FILMED)

Director of the Flusser Archive in Berlin. Professor of Medialogy and Technoculture at the European Graduate School in Saas-Fee, Switzerland and professor of Media Theory with emphasis on Media Archeology at Universität der Künste of Berlin. Founding rector of the Academy of Arts and Media in Cologne. *"He was a surface dancer"*.

+HUNGARY

Gustav Hamos (FILMED)

Videomaker from the so-called 'Berlin School'. Very influenced by Flusser. They were developing a film project with a script from Vilém Flusser at the time of Flusser's death. *"He was someone I could call a master"*.

Prof. Dr. Laszlo Beke (FILMED)

Art historian and professor of Interdisciplinary Studies at the Hungarian Academy of Fine Arts, Budapest. *"There are three important books on Photography: Susan Sontag, Roland Barthes and Vilém Flusser"*.

www.c3.hu

Miklós Peternák (FILMED)

Writer, lecturer, visual artist and filmmaker. Head of the Intermedia Department of the Hungarian Academy of Fine Arts. Director of C3, Center for Culture and Communication, in Budapest.

www.c3.hu

Giorgy Galantái (FILMED)

Artist and founder of ArtPool, research centre on art of Hungary, has a lot of material on Flusser. His works of art were very much influenced by Flusser.

www.artpool.hu

+RUSSIA

Prof. Dr. Valeri Savtchuk (WILL BE FILMED BY LOCAL FILM CREW)

Media theorist and photography critic. Has created the Chair of Philosophy of New Media at the University of Saint Petersburg.

+SWITZERLAND

Prof. Dr. Rainer Guldin (FILMED)

Professor of Philosophy at Università della Svizzera Italiana, in Lugano. Co-editor of Flusser Studies, an electronic scientific journal about media philosophy and cultural studies based on Flusser's work. Published "Philosophieren zwischen den Sprachen. Vilém Flusser's Werk" and along with Anke Finger and Gustavo Bernardo Krause "Vilém Flusser: uma introdução". www.flusserstudies.net

+UNITED STATES

Edith Flusser & Dinah Flusser (WILL BE FILMED BY LOCAL FILM CREW)

Widow and daughter of Vilém Flusser. Edith has witnessed and accompanied Flusser during the escape from Prague in 1939 and was always Flusser's biggest reader and enthusiast.

3 BIOGRAPHY AND FILMOGRAPHY OF THE DIRECTORS

3.1 CHICO TOLEDO

Chico Toledo is a sociologist that has been working with audiovisual production since 2004. He has worked in video production companies and research centres, mostly with documentaries (ethnographic, urban-sociological, institutional and in the area of folklore).

Since 2006, he has been working with the French-Brazilian director Henri Arraes Gervaiseau as his assistant director, having produced the feature film 'Retrato de Grupo' (recently released) and the documentaries 'Moro na Tiradentes' (2007) and 'Vou morar na Tiradentes' (still in production). Among his main works are the documentaries 'Yvy Rupa – A Terra é uma só, visões Guarani da descoberta das Américas' (2009) and 'Saúde Participativa' (2009), 'Kusiwa, o Caminho do Risco' (still in production), 'Niantao' (2007), all of them as editor. Finally, he has subtitled the television series '6x2 - Sur et sous la communication' and 'France Tour-Detour' directed by Jean Luc Godard (for the VideoLounge of Sao Paulo's 28th Biennale of Arts); the films of Guy Debord, among them, 'The Society of Spectacle' and 'The Critique of Separation'; and Sembene Ousmane's 'Camp de Thiaroye', 'Emitai', 'Xala' and 'Guelwaar'.

3.2 MAURÍCIO DWEK

Maurício Dwek is a Chemical and Materials engineer. He has worked at the Centre of Formation and Forest Technology (CEFLORA) in Cruzeiro do Sul-AC in the field of professional education in Agroindustry and as a teacher of Sciences.

Since 2004, he has been a member of the theatre group 'Grupo de Teatro da Poli' (GTP), working as an actor. In 2008, he starred the first professional play of the group, "Bodenlos – Without Ground", inspired on the life and work of Vilém Flusser, of which he was also the musical director. In 2009, the play was presented at the 11th International Amateur and Independent Theater Festival Apostrof, in Prague, and at the Universität der Künste in Berlin, invited by the Flusser Archive. He is currently working as a producer for GTP.

4 BIOGRAPHY AND FILMOGRAPHY OF THE PRODUCER

Brasileira Filmes is a production company of advertising, entertainment and cultural content. Some of Brasileira Filmes Commercial clients are África, Age, EURO, Lew Lara/TBWA, Loducca, Lowe, and Y&R. In addition to advertising, Brasileira Filmes expanded its business experiences and achievements to the production of cultural and entertainment content.

Brasileira Filmes also produced and released 10 short films winning many awards and gaining international notoriety. Some of the awards are: Best Video and Best Script in the 10th National Video Festival, 2005; Best Script in the II Curta Canoa (Short film festival in Canoa – Brazil), 2006; selected among 10 short-movies for the Itamaraty Prize for Brazilian Movie (Prêmio Itamaraty ao Cinema Brasileiro), 2006; Best Argument in the Cine Esquema Novo (Brazilian New Cinema Festival), 2006.

We are currently developing and producing 2 feature films, and 3 TV shows for the international market. Brasileira Filmes believes in culture as an essential basis of our knowledge. We constantly seek ways to promote, express and record the art, talent and culture of our people.

5 DETAILED BUDGET

Please find attached the detailed budget in Brazilian Reais (R\$) and in US Dollars.

6 FINANCIAL PLAN

In order to have the documentary-film ready, the total budget to be financed is US\$ XXXX. All the costs involved on what was already shot are not going to be considered.

At the moment, we are waiting for the final approval of the documentary on the Rouanet law – that supports culture dissemination by discounting taxes from companies that want to use their money to sponsor cultural projects. Once these approvals are obtained, we will start to present the project to potential sponsors. The goal is to get some funding via Rouanet and partially via The table below shows how the values are going to be allocated:

	Figures in USD	Figures in Brazilian Reais
Total Budget	\$	R\$
Rouanet	\$	R\$
...	\$	R\$

7 TIMELINE

ACTIVITIES	2009				2010							
	SEP	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG
1 PRE- PRODUCTION												
Research and script	X	X										
Research archive images	X	X										
Hire technical crew			X	X								
Crew meetings	X	X	X	X	X							
Interviews - planning	X	X	X	.								
Outside shooting - planning	.	.	X	X	X							
2 PRODUCTION												
Interview shooting		X	X	X								
Rent equipment					X							
Equipment test					X							
Hire shooting technical crew					X							
Conceptual images shooting						X						
3 POST- PRODUCTION												
Capture and back up				X		X						
Organize material				X			X					
Transcription and translation to Portuguese				X		X						
Editing crew meeting	.					X						

2D Animation		▪				X	X	X	X	X	X	
3D Animation	▪	▪	▪	▪	▪	X	X	X	X	X	X	▪
Sound and Image editing						X	X	X	X	X	X	
Create and record original soundtrack		▪							X	X	X	
Subtitles				▪			▪	▪	▪	▪	X	
Sound Mixing and Master				▪	▪		▪	▪	▪	▪	X	
Color and light correction				▪	▪		▪	▪	▪	▪	X	

4 CLOSING

Delivering the documentary	▪	▪	▪	▪	▪	▪	▪					X
Budget Closing accounting	▪	▪	▪	▪	▪						▪	X
Premiere												X

8 EXTRAS

Attachments:

Letter of intent - Radim Prochazka Produkce

Letter of intent- *flusserstudies.net*

DVD content:

Trailer and photos