

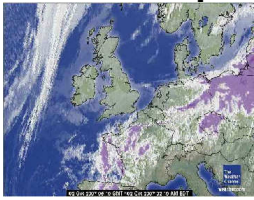
PAT BULLEN-WHATLING GALLERY

www.patbullenwhatlinggallery.co.uk

Presents:

'GLOBAL SHADOWS'

Description of film and elements used throughout.

The Film	I wanted to make a Postmodernist film deflating a number of grand narratives including; the claim of Science that we will one day have 'a theory of everything' (i.e. know Ultimate Truth) – the statement by Religions that, in their rather 'dubious sources', they already hold 'The Truth' and that extreme politicians each sell us their versions of 'The Truth' – including the most pursued grand narrative today – Globalisation.
Weather maps  visit weather.com	These were chosen as a branch of Science that, across the world, own some of the most powerful and expensive computers ever made – and yet it is admitted by most meteorologists that the weather will forever remain impossible to predict. The weather maps shown are actual forecasts (from a fantastic resource) and show time-lapsed images that progress across the screen – but, for all the undeniable and useful power of Science, were probably often wrong!
Map Inserts	During the running of the movie a series of pictures are shown overlaying the centre of the moving maps. These are, in places, shown in time to the beat and at other times they counterpoint the beat to echo the 'clash' of so many claims when shown against reality.
Map Text	Along with the series of pictures there are also phrases which attempt to show the irony of the promises of Grand Narratives. The U.S.A. is currently the ultimate force behind the push for Globalisation and it's desire is to see the world take up its own brand of 'Democracy' and with it 'Consumerism'. So, no matter what the West does to the rest of the world, so long as they become 'Good little Americans' in outlook (though, poor, of course) they will 'Thank us for it one day.' - and the U.S. will maintain it's position at the top of the pile. So, though the West kills you and strangles your individuality, we know that as soon as you see things our way you'll 'Have a nice day!'





<p>Image Overlays Set One.</p> 	<p>All the images in the first series shown (five in number) are openly advertised as fakes or reproductions (with the added irony that the 'fake' religious icons are advertising a 'fake' Grand Narrative).</p> <p>The Rolex, the crucifixes, the car and the Gucci bag are 'not real', but are they any 'less real' than the 'real' items? And what if the owner / viewer did not know? Would they be 'more real' then?</p>
<p>Image Overlays Set Two.</p> 	<p>These images differ from the first set in that they depict lifestyles on offer – from the 'romantic' grand narrative woven around Che Guevara, through the extreme policies (and promises) of politicians, the 'life changing' opportunity of The National Lottery (though you are statistically more likely to be murdered before you win that much) to the image of Osama Bin Laden; a living Grand Narrative that changes depending upon which side you view him!</p>
<p>Image Overlays Set Three.</p> 	<p>These images carry on the theme of the previous set; Prince Harry's life, in a democracy, should be worth no more than a poor man's life yet here he is depicted as a tried warrior – maybe he was. Whatever the reasons for his withdrawal his death would, undoubtedly, have been worth more to his enemy than a poor man's.</p> <p>The other pictures follow the grand narratives' theme and bring us back to 'Nike' trainers – which I think were advertised as fake – but maybe I remember it wrong - - - and that's the point.</p>
<p>Image Overlays Set Four.</p>  <p>Tina Sugandh A stunning international artist.</p>	<p>And so to Globalisation. Image One shows a MacDonald's alongside Mandarin symbols – yet this 'restaurant' is situated in the heart of Paris!</p> <p>A Mongolian boy enjoys a drink that has probably cost him dear and an Indian child holds up a banner accusing Coke of costing his environment dear too. Then MacDonald's in Russia (proof that America's grand narrative is incredibly powerful and difficult to resist) and lastly, to show that humanity <u>can</u> make globalisation work on a human level, is the Indian born Tina Sugandh, who now lives and works out of New York, and whose music is a proud blend of traditional Indian and American Rock. I chose her music as the backing track for the film for this reason – and because, although I was not born in India my own mother was.</p> <p>Tina Sugandh's website is - http://www.tinasugandh.com/ and well worth a visit!</p>

Image Overlays
Set Five.



And so to the Grand Narrative of 'Surgical Warfare'.

In the nineteenth-century the military theorist Karl von Clausewitz wrote that *'war is an extension of politics'* – and so it is today. If the grand narratives of the powerful (and powerless) cannot be realised by any other means history teaches us (another grand narrative by the way) that great powers and 'movements' quickly take up arms.

But war is rarely 'surgical'.

This series of five images begins with the romantic image of state of the art helicopters flying off into the rising (or setting) sun.

Going out to do their work and returning with 'only' the 'bad guys' harmed.

The second picture is more gritty however, while the third shows 'troops on the ground' (never 'surgical' and fraught with accidents and reprisals).

Pictures four and five, of this series, show the 'Shock and Awe' campaign against Baghdad and its aftermath – but not the victims.

Image Overlays
Set Six.



Consumerism is the target here – from the unlikely image of Chairman Mao enjoying a bottle of his sworn enemy's favourite beverage (or, is it fanciful? At the centre of the 'grand narrative' of Communism is it not true that the powerful indulged themselves with anything that took their fancy?) to the Chinese 'communists' working within a Capitalist framework.

Then we see 'Toyota' proudly blazed across the back of a Taliban vehicle – but the next shot shows us unsmiling men whose rockets are their main outlet for consumerism and, finally, two 'faceless' Taliban who are turning their rocket propelled grenade against the very society and political system that encouraged them to 'consume'!

Image Overlays
Set Seven.



'War brings Peace' and 'It's for their own good' are two parts of a grand narrative that can, perhaps, only be believed by those who are not on the sharp end of someone else's bullet or explosive device.

The reality is that those who oppose globalisation or any grand narrative caught up in it (fanatical fundamentalists all?) risk living in a world of horror and death – even if they have no strong views themselves – or are too young to have any views at all.

Even the 'perpetrators' of evil acts and cruelty are, themselves, hugely damaged by the experience of trying to 'live the dream' – but probably not quite as much as those they humiliate, torture and kill.

Image Overlays
Set Eight.



Only two pictures are used to illustrate this section. The first features a white dove (as symbol for peace) and a symbol of world leadership (a Pope).

"If you want peace prepare for war" is a famous saying, from "Epitoma Rei Militaris," by Vegetius, and yet even that is not enough.

If you want to keep your 'tools of war' sharp fight 'continuous small wars' that push forward the 'grand narrative' of the day and stop your enemies from establishing theirs (at least, that's the theory).

The second picture shows civilians in Gaza recently killed by Israeli troops – who are accused of using weapons banned by the Geneva Convention – a strange act from a country that was formed to protect the victims of illegal acts.

Still – 'Have a nice day, everyone!'

Image Overlays
Set Nine.



After the end credits another series of images are shown. As most of these are straightforward reinforcements of the attempts to deconstruct the grand narratives already tackled it remains worth mentioning two.

Firstly the African woman carrying a 'Big Mac' and a can of 'Coke'. This seems obvious that this is ironic. A poor woman trekking long distances to fetch poor quality food and a drink less quenching than water, yet, could it not be seen by those who support the grand narrative of globalisation that she is now, comparatively, rich.

She holds in her hands a high protein, high fat meal and a drink that is guaranteed to be free of any water-borne diseases!

'Globalisation works – They'll thank us for it one day!'

The second picture worthy of note is that of Christ but painted in a purely Indian style. It's not just economic and political forces that want to globalise – Religion has been working on that problem for a long, long time – but, as is usual with these things, the 'beneficiary' has to give up their views first to become 'receptive' – and Religion is best at this too.

Thank you for watching – and reading!