

About Love

19 october 2023

Shooting script

final version

written by Federico Bonelli

< 戒菸 >

總以為詩是青春尋路時
那韶光的尾巴
但其實我們拒絕吟唱
只是為了讓衰老掩飾那些早已成末路的空白
同那些夜晚煙霧繚繞一個緣由

Smettere di fumare

Ho sempre preteso che quella della poesia
sia la via della giovinezza
la traccia della storia
poi alla fine mi rifiuto di cantare
per lasciare che l'eta' copra il tempo perso
questa la ragione di questo fumo notturno

Hello,

First of all thank you all for the active help in creating this experience together. To participate into making a short film shall be a joyful formative experience for all the participants especially for the kids

For me is a superb occasion of meeting and getting to know each other in what we share as precious, the formation of new components of a better society through active, caring pedagogy.

As I expressed in the concept of this artistic work, the film is supposed to be cooperatively written to an extent by all participants into making it. As such is my cure to create the context and direct the collective efforts. The challenge of working together is a happy one.

I chose two important fragments of the whole concept of the film to be attached to the movement to be performed for the camera in the school.

The first comes from Arthur Rimbaud, the famous French poet. He wrote in his book "une saison a l'enfer" that "love had to be reinvented". Often quoted, rarely contextualized, this sentence that puts together hell, love and an act of intelligent rewriting. It always kept me in a state of bewildering. First of all talks about a complex sentiment, love, that becomes, in the intuition of Rimbaud themselves an invention, an old one, that has to be re engineered by an act of conscious design. The young poet that wrote this sentence as part

of a more complicated and controversial sentence. He took active part in the Paris commune in 1871, had a bohemian life, was part of the "damned" poets and yet became part of popular culture that reinvented effectively the role of love in the XX century and in the XXIst. Is a dangerous sentence, that leads a lot of passion to a strange and uncertain landscape were these re-invention has to take place.

The second piece of text that I chose as a guide for the imagination of all us is:

" Education is an act of love and thus an act of courage"

by the Brazilian thinker and pedagogue Paulo Freire.

In this sentence the emotion of love is connected with education and courage. That is due to the fact that Freire was himself a fugitive from a oppressive state he tried to fight with the weapon of education. In 1950 Brasil majority of people had no access to vote because had no access to education. There Freire started to teach to adults and developed a different philosophical perspective above marxist economical analysis of the class struggle to avoid in this change the idea that oppression is an inevitable passage. He envisioned a world of courageous people that allow the oppressed to shape from a struggle of revolts and revolutions to a society of transformation and evolution. I happily glanced some of the practices i have seen performed in your school as a bold move in this way of liberation and I am thrilled for them to have space in the film.

What follows is a proposal and a base for discussion with you about ideas, roles, movements of people and possibilities. We will have some time this week before shooting to develop it into a great shooting script and a wonderful experience, so thank you for your active participation.

I envision a movement that starts from the fifth floor and descend to the field below, were a transformation has occurred from gathering field that was thought to mimic militaristic rituals to a sport field.

My cinema is organized into movements and atoms, were the movement can be described in this case as a movement of the camera and the atoms as the elementary scenes it will be composed by. We will have 3D stereo sound being recorded with the shot that will serve as soundtrack for the movement, so every sound has to be performed accordingly.

FIRST MOVEMENT

Working question: come "io" puo' diventare "noi": "我"如何變成"我們" : how "I" can become "we"

a1: we start at the 5th floor at the washing basin close to the music hall. The camera is resting in a fixed detail shot of the basin, children hands enter the shot to wash themselves (3 childrens).

The camera is manned and starts walking backwards.

We start ear a solo flute. The flute moves with the camera, away from the basin, to enter into the flute music room.

a2: flute music room, the solo flute gets into the front of the class, finishes its theme and hold silent.

The camera turns to look to the students that blow air close to the instrument mimicking play but without emitting sound.

Camera goes back to the teacher.

The music starts again, this time the students play for real.

The camera pans to the corridor and is located on a dolly.

a3: the dolly pans backwards showing the length of the corridor. We see childrens carrying on a spoon an egg and moving with the camera. If an egg falls and breack thy have to go back to the start. The camera has them moving till the elevator.

a4: at the elevator there are two teachers with a bag. They receive the eggs from the student's spoon and put it inside a bag full of eggs

a5: T1, T2 start dscussing as they enter the elevator together with the camera. The discussion is inspired around a sentence of Marx and has to sound a bit as gossip.

dialogue

T1 - Life is fragile

T2 - We fill up with passions that burn through us like lava and disappear at the first ray of light. Love is a destructive force.

T1 - Small things make us happy. Courage above lust

T2 - This ocean is deep and filled with dangerous beasts

T1 - but we all can float and to float is half swimming

T2 - Courage



a6: the camera reaches the ground floor and pans right moving backwards to keep following the teachers, they move to the lavatories between the classes at the ground floor (see picture). The arrival of the group is the cue for the children chorus to sing

a7: the camera passes in that area while the chorus sings, pans over the kids singing while the two teachers go further to the motorbike waiting near the elephant slide



a8: The camera catches up with the two teachers near the elephant. The two handle the eggs to the scooter driver, the camera climbs on the scooter that leaves from side door with haste

a9: the camera reaches the market, enters the building and panning sharp Clockwise near a wall creates the premises for a hidden cut.

a9: is an extra shot were as the chime of the general playtime rings and the childrens start coming out of the building to play and eat their lunch as recreation time unfolds. Is shot as a center shot with the podium in the middle of the field and can be used for the end titles. It will be shot later in the day or another day from a tripod.





SECOND MOVEMENT

The market will be shot at closing time asking the people of some selected banks that wished to cooperate to stay a bit longer just for the film.

The sound used will be recorded in the morning and so giving a aerie impression of a place filled with people in booming activity. The people depicted is people we have observed before shooting and already asked to play with us. The pace is fast on the hands, as stylised as possible for the pantomymes (b3-b6)

Theme is set by the answer to the question "how do you know you are a good person?"

b1: The moped arrives at the market, the bag with the remaining eggs is given to a young man (Leon) with big boots that carries it inside. The camera follows him close.

CUT TO

The man waking with the same pace into the almost empty market

b2: The man starts handling out eggs from the bag, the camera follows the eggs passing from hand to hand going back to the hands of the young man.

Eggs can be touched, weighted, evaluated, looked through, smashed, put aside, packeted, licked, payed for, barthered, given back, refused...

b3: the pork meat lady: fixed shot, almost a pantomime, she packs the meat

"The first condition for the liberation of the wife is to bring the whole female sex back into public industry, and this in turn demands the abolition of the monogamous family as the economic unit of society." - Karl Marx, Friedrich Engels, "The Communist Manifesto" (1848)

b4: the fish girl, everyone gives her an egg till her hands are full

"Marriage should be based on the free choice of both parties, on monogamy, and on equality between man and woman." - "Marriage Law of the People's Republic of China" (1950)

b5: the lady of the fish balls, looks severely in the camera while the son tries to exchange eggs for food

"The history of all hitherto existing society is the history of class struggles...Man is governed by head, heart, and belly. Marriage can, therefore, in no way be abolished as long as the man is governed by his belly." - Karl Marx, Friedrich Engels, "The Holy Family" (1845)

b6: the woman of the veggies: talks to the egg as if it is her husband

"Marriage should be based on the free choice of both parties, on monogamy, and on equality between man and woman." - "Marriage Law of the People's Republic of China" (1950)

b ... : Other people we manage to have shots with will be attached to a quote afterwards

1. "If I can't dance, I don't want to be part of your revolution." Emma Goldman
2. "Love is the foundation of life, the driving force behind all progress, the source of all happiness, the bond that unites us, the light that illuminates our path. Love, in its various forms and manifestations, is the most powerful and revolutionary force that can transform individuals, communities, and societies." (Errico Malatesta, "Anarchy," 1891)

3. «Quel che si fa per amore, è sempre al di là del bene e del male.»

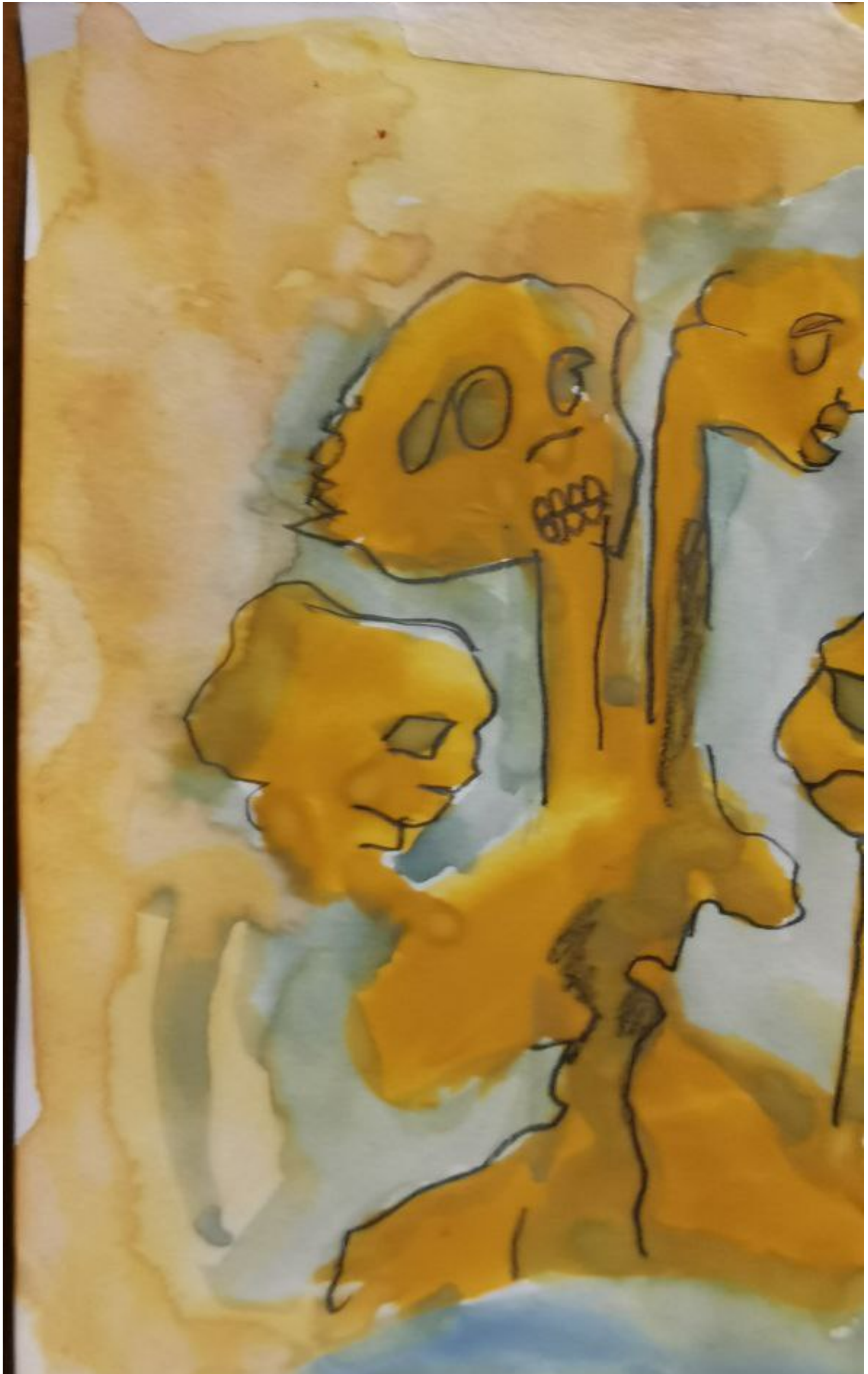
Frederich Nietzsche *Al di là del bene e del male*, trad. [Ferruccio Masini](#), Adelphi, 2007, § 153.

4. "Women hold up half the sky." - Mao Zedong, "Speech at the Peking Meeting of the Women's Congress" (1957)

b7: the red man (Peppino) appears in the background and starts to tempt the camera to go upstairs, we ear on the GTR "Blackbird" from the Beatles as it is sung by Stephan

"they know the price of everything and the value of nothing" Oscar Wilde







THIRD MOVEMENT

INT- Market second floor

The red man helps the camera to move in the space.

The camera moves towards the end of the hall. On turning a young woman arrives and walk to the camera. She makes a gesture to make the camera turn around.

On the end of the staircase there is the calligraphy of mister Cheng Lee. The translation of the poem has been given by Stephen.

River Snow

Endless mountains, with not a bird on sight

Endless paths, where human treads have vanished

A solitary old figure, donning straw cape and bamboo hat

Alone on the river, fishing in the frigid winter snow.

Translation by Stefan Doell

People are scattered in the second floor, reciting a sogetto.

If we cannot dance we are not going to be part of your revolution

Camera moves around while they perform a representation of their happy thought

EXT - DUSK

Tables are covered with red cloth, empty, moving in the wind.

superimposed fading in and out We ear (or see) the final poem.

< 戒菸 >

總以為詩是青春尋路時

那韶光的尾巴

但其實我們拒絕吟唱

只是為了讓衰老掩飾那些早已成末路的空白

同那些夜晚煙霧繚繞一個緣由

(Hsiaoying Lai)

Black

END TITLES

End titles on shot of "podio buffo" with children playing

This film would have been impossible

without the enthusiastic contribution of Phoebe Ma 馬夷美

Phoebe Ma 馬夷美 - Chief Organiser

Sunny Yang 楊鳳崗 - Production Assistants 助理

FIRST MOVEMENT - 開場同學

National Taitung University Laboratory Elementary School Students

戴岑安 TAI, TSEN-AN 胡玄勳 頤 HU XUAN XUN YI 吳秉洋 WU BING-YANG

National Taitung University Laboratory Elementary School Choir 台東附小合唱團名單

Teacher: 施珊珊 Shih Shan-Sjan

學生姓名 Choir Members

邱昱維 | 吳丞翔 | 邱鈺涵 | 林昀昕 | 盧衍而 |

林昱岷 | 謝沛鎔 | 王沛涵 | 李品叡 | 林妍昕 |

黃莞晶 | 胡陳姿璇 | 侯允恩 | 李佳諭 | 羅芷凌 |

黃子庭 | 李雨霏 | 葉妤恩 | 吳詠恩 | 鍾沂宸 |

陳昀嫻 | 邱鈺方 | 王曉珈 | 鄭羽彤 | 蔡王柔 |

楊祐瑄 | 姜采言 | 李采窈 | 王勻亭 | 黃旻芯 |

陳宥彤 | 鄭羽宸 | 張槿庭 | 蔡王愛 |

附小直笛隊名單 National Taitung University Laboratory Elementary School Recorder Ensemble

Teacher: 陳育致 Chen Yu-Chih

學生姓名 Ensemble Members

陳品旭 | 朱又仟 | 廖嘉心 | 藍于晴 | 陳品蓁 |

黃宣慈 | 王孟曦 | 朱育威 | 潘詩函 | 吳佳叡 |

謝柔謙 | 陳亞孜 | 陳奕妃 | 林立心 | 蕭晨希 |

張宥希 | 黃晨茵 | 曾湘扉 | 王品蕙 | 蔡語樂 |

趙永量 | 胡瑞玆 | 邱禾晴 | 柳雨彤 | 吳沛璟 |

林子清 | 莊柏堯 | 蔣侑岑 | 蘇紫曦 | 王鳳彰 |
 謝語宸 | 陳佩汝 | 朱妍瑄 | 杜忻恩 | 洪姍瑚 |
 陳品瑜 | 林晏希 | 林怡岑 | 管妍寧 | 陳侑昕 |
 歐子歆 | 涂家瑜 | 吳佳宸 | 吳琬甯 | 陳宣伊 |
 陳白軒 | 葉芳澤 | 鄭宏熙 | 劉宣妮

六年美班 Grade 6 Art Class

Teacher: 葉蟬甄 Jessie Yeh

Teacher: 涂景淵 Tu Jing Yuan

學生姓名 Students

梁家睿 Chung Liang | 陳威愷 Benson Chen

張然茜 Chole Chang | 狄靖庭 Lena Doell

苙萁 Lydia Huang | 王詩元 Lydia Wang

賴歆婕 Cussie Lai | 林品姩 Cindy Lin

高子淇 Jill Kao | 鄭榆宣 Nancy Cheng

陳妍孜 Angel Chen | 陳映汝 Jung Chen

廖晨妘 Mia Liao | 王禹文 Elly Wang

鍾坤凌 Queenie Chung | 鄭妤田 Nina Cheng

SECOND AND THIRD MOVEMENT

Leo Qiu 邱騰偉 - Mangiafuoco

Giuseppe Morgana - Red Devil 紅衣演員

Stefan Doell 狄永義 - The Guitar Instrumentalist 吉他手

Calligraphy by 書法 - 程瀛南 Cheng Yin-Nan

AS THEMSELVE IN THE BUREAUCRAT DREAM SEQUENCE

Taitung City First Public Retail Market Autonomous Association,

Chiu Tengwei-President 台東市公所-市場管理所, 宋文財-所長 -

Taitung City Office - Market Management Office,

Song Wencai - Director 台東市公所-市場管理所,

蔡佩蓁-幹事 -Taitung City Office - Market Management Office, Cai Peizhen - Secretary

SPECIAL THANKS TO:

佳味魚丸行, 鍾水秀 - Delicious fish balls shop, Zhong Shui Xiu 玉蘭蜜汁茶鵝, 張國基 - Magnolia honey tea goose,

Zhang Guoji 蔡記帥哥肉干, 吳金玉 - Choi Kee Handsome Dried Pork,

Wu Jinyu 玟蚊壽司, 林玟蚊 - Minzhi sushi, Lin Minzhi 隆盛商號,

林秀琴 -

Longsheng Company, Lin Xiuqin 葉氏海鮮,

林珮琴 - Yip's Seafood, Lin Peiqin 台東市第一公有零售市場自治會, 邱騰緯-會長

Extra sounds from remote participants

thanks to Radio Antidoto - radioantidoto.org

Hasko Visser, Vittorio Cino,

Francesco Rigoni, Cristina Vignone,

Fabio Bruno, Gabriele Zaverio

EXIBITION

Hsiao Ying Lai - Curator

- Office Management

- Electrics

- Video Technician

"Is love an art?" Eric Fromm - 1957

"Yes" Ovidius -2 AD

(c) 2023 Federico Bonelli all rights reserved

Notes

The three most important words in the text of the first movement are:

1. **Love** as social constructor and as absolute emotional energy
2. **Courage**
3. **Education**

Second movement is about MARKET as a myth. Souls and work are exchanged for money or goods, lust, envy as well worth, value and courtesy are exchanged. Beauty is offered, life is lost and found. Souls are treated like merchandise and exchanged. Theme is set by the answer to the question "how do you know you are a good person?"

The third movement is about the temptation of loneliness, ghosts of ideas and utopias. Opens up with the red man (the mefystofeles, the temptation). We play on the double meanings of symbolisms and colours in east and west so he is both good and bad. Bringing fortune and doom.

PEOPLE

Is of the outmost importance that everyone involved with the film is correctly mentioned in the end titles. We need to collect all names properly! Who is going to do this?

Person -- Role

Phoebe - Executive Production in Taigong, 1st AD

INSTITUTIONS

Collaborations - founding roles with logo if necessary etc.

BRIEF

I arrived in the city september 10 2023. I took place to stay in the third floor of Taitung Museum of Arts building. First floor a room, adjacent to a coffee place that sells his own brew of local coffee. The room serves as a place for worship of local religious groups, as a meeting room, as a lecture room.

From the staircase you can climb to the second floor. There is as well an elevator that has a nice sound routine if you take it, but makes you feel lazy. The day I arrived we climbed with the director of the museum. He found a big spider in a window and let it roam free down the staircase. Made me worry a bit but I said nothing.

Every revolution evaporates

and leaves behind

only the slime of a new bureaucracy

Franz Kafka

This film would have been impossible

without the enthusiastic voluntary contribution of Phoebe Ma 馬夷美

Federico Bonelli - Images

Phoebe Ma 馬夷美 - Chief Organiser

Sunny Yang 楊鳳崗 - Production Assistants 助理

FIRST MOVEMENT - 開場同學

National Taitung University Laboratory Elementary School Students

戴岑安 TAI, TSEN-AN 胡玄勳 頤 HU XUAN XUN YI 吳秉洋 WU BING-YANG

National Taitung University Laboratory Elementary School Choir 台東附小合唱團名單

Teacher: 施珊珊 Shih Shan-Sjan

學生姓名 Choir Members

邱昱維 | 吳丞翔 | 邱鈺涵 | 林昀昕 | 盧衍而 |

林昱岷 | 謝沛鎔 | 王沛涵 | 李品叡 | 林妍昕 |

黃莞晶 | 胡陳姿璇 | 侯允恩 | 李佳諭 | 羅芷凌 |

黃子庭 | 李雨霏 | 葉妤恩 | 吳詠恩 | 鍾沂宸 |

陳昀嫻 | 邱鈺方 | 王暖珈 | 鄭羽彤 | 蔡王柔 |

楊祐瑄 | 姜采言 | 李采窈 | 王勻亭 | 黃旻芯 |

陳宥彤 | 鄭羽宸 | 張槿庭 | 蔡王愛 |

附小直笛隊名單 National Taitung University Laboratory Elementary School Recorder Ensemble

Teacher: 陳育致 Chen Yu-Chih

學生姓名 Ensemble Members

陳品旭 | 朱又仟 | 廖嘉心 | 藍于晴 | 陳品蓁 |

黃宣慈 | 王孟曦 | 朱育威 | 潘詩函 | 吳佳叡 |

謝柔謙 | 陳亞孜 | 陳奕妃 | 林立心 | 蕭晨希 |

張宥希 | 黃晨茵 | 曾湘扉 | 王品蕙 | 蔡語樂 |

趙永量 | 胡瑞玳 | 邱禾晴 | 柳雨彤 | 吳沛璟 |

林子清 | 莊柏堯 | 蔣侑岑 | 蘇紫曦 | 王鳳彰 |

謝語宸 | 陳佩汝 | 朱妍瑄 | 杜忻恩 | 洪姍瑚 |

陳品瑜 | 林晏希 | 林怡岑 | 管妍寧 | 陳侑昕 |
 歐子歆 | 涂家瑜 | 吳佳宸 | 吳琬甯 | 陳宣伊 |
 陳白軒 | 葉芳澤 | 鄭宏熙 | 劉宣妮

六年美班 Grade 6 Art Class

Teacher: 葉蟬甄 Jessie Yeh

Teacher: 涂景淵 Tu Jing Yuan

學生姓名 Students

梁家睿 Chung Liang | 陳威愷 Benson Chen

張然茜 Chole Chang | 狄靖庭 Lena Doell

苙萁 Lydia Huang | 王詩元 Lydia Wang

賴歆婕 Cussie Lai | 林品姩 Cindy Lin

高子淇 Jill Kao | 鄭榆宣 Nancy Cheng

陳妍孜 Angel Chen | 陳映汝 Jung Chen

廖晨妘 Mia Liao | 王禹文 Elly Wang

鍾坤凌 Queenie Chung | 鄭妤田 Nina Cheng

SECOND AND THIRD MOVEMENT

Leo Qiu 邱騰偉 - Mangiafuoco

Giuseppe Morgana - Red Devil 紅衣演員

Stefan Doell 狄永義 - The Guitar Instrumentalist 吉他手

Calligraphy by 書法 - 程瀛南 Cheng Yin-Nan

AS THEMSELVE IN THE BUREAUCRAT DREAM SEQUENCE

Taitung City First Public Retail Market Autonomous Association,

Chiu Tengwei-President 台東市公所-市場管理所, 宋文財-所長 -

Taitung City Office - Market Management Office,

Song Wencai - Director 台東市公所-市場管理所,

蔡佩蓁-幹事 -Taitung City Office - Market Management Office, Cai Peizhen - Secretary

SPECIAL THANKS TO:

佳味魚丸行, 鍾水秀 - Delicious fish balls shop, Zhong Shui Xiu 玉蘭蜜汁茶鵝, 張國基 - Magnolia honey tea goose,

Zhang Guoji 蔡記帥哥肉干, 吳金玉 - Choi Kee Handsome Dried Pork,

Wu Jinyu 玟蚊壽司, 林玟蚊 - Minzhi sushi, Lin Minzhi 隆盛商號,

林秀琴 -

Longsheng Company, Lin Xiuqin 葉氏海鮮,

林珮琴 - Yip's Seafood, Lin Peiqin 台東市第一公有零售市場自治會, 邱騰緯-會長

Extra sounds from remote participants

thanks to Radio Antidoto - radioantidoto.org

Hasko Visser, Vittorio Cino,

Francesco Rigoni, Cristina Vignone,

Fabio Bruno, Gabriele Zaverio

EXTRA CREDITS Ines Sauer - script

"Is love an art?" Eric Fromm - 1957

"Yes" Ovidius -2 AD

(c) 2023 Federico Bonelli all rights reserved