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BRUNO SPOTORNO DOMINGUES

CONSUMER CULTURE, SPACE AND MEMORY IN CONTEMPORARY CINEMA: AN ANALYSIS OF UNTIL THE END OF THE WORLD, BY WIM WENDERS

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Conclusion Thesis presented as a requirement to obtain the title of Bachelor of Advertising and Propaganda by the Escola Superior de Propaganda e Marketing - ESPM.

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I dedicate this paper to my parents and my grandfather,

for the support and trust they have always placed in me.

Thank you very much.

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The current overabundance of images basically means that we are unable to pay attention. We are unable to be moved by the images. Today, stories have to be extraordinary to move us. The simple stories, these we can no longer see.
Wim Wenders

ABSTRACT

This paper analyzes Wim Wenders' film "Until the end of the world" (1991) as an unusual work of the New German Cinema in the contemporary (or post-modern) context of a consumer culture. The feature, which is not well known in the market, is analyzed through three main fundamental theoretical categories for the contemporary picture: space, memory and consumer culture. After placing the New German Cinema subject itself as an aesthetics founding movement that has been able to break the German cultural heritage (and the Nazi memory), a bibliographic research should conceptualize the matter of memory and space, as well as their relations with the contemporary establishment and the logics of a consumerism, where things are made for a large worldwide audience. The movie key scenes should illuminate the crucial aspects of those three theoretical categories that, as this work defends, brief this unique Wenders' film, by taking off his pictures from a post-modern panorama, where the director is often referred to.

Keywords: Space & memory, Wim Wenders, Consumer Culture, "Until the End of the World".

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1 INTRODUCTION

Among the German filmmakers of the so-called New German Cinema in activity, Wim Wenders is one of the most recognized in the context of a global film culture, when making films that - after a long period of activity in the United States - ended up merging traditions of a new German cinematography with industrial logic, themes, characters and landscapes from the Mecca of world cinema: the United States of America. Ever since he was invited to shoot a film in the USA in the 1970s, Wenders has become increasingly involved in culture, the imaginary, landscapes and themes dear to Hollywood, seeking a place in the most powerful cinematographic system in the planet, radically differentiated from the production logic historically more authorial and free of the European Cinema. It was not without great disappointments and even failures, as Peter Buchka (1987) showed, when rescuing Wenders' unsuccessful experience with the film *Hammet* (1982), which he would do with Francis Ford Coppola, until reaching the director's worldwide acclaim with *Paris, Texas* (1984).

From its vast cinematography, however, a film stands out for its uniqueness and for its unusual dimensions that, from a market point of view, compromised the access of large global audiences. In *Until the End of the W*orld (1991), Wenders "invites us to take a journey that can reach 'until the end of the world'", where the actors travel "through several cities, some full, others empty, desert", in a true "explosion of images flooding the screen" (MAIA, 2002, p. 37). "Wenders is a polyglot" - Maia will say - "he travels through several cities and circulates in love with the world" (p. 38). The film, an intriguing science fiction set in 1999, took no less than 14 years and 23 million dollars to reach the screens, being shot in 15 different cities, from seven countries on four continents, according to the Internet Movie Database (http://www.imdb.com/title/tt0101458/).

The story begins with Claire Tourneur, a character played by Solveig Dommartin, after an aimless season, returning home to Paris. The world was in a panic over the imminent fall of an Indian nuclear satellite, but Claire had her own concerns: she was looking for meaning in her life. In the middle of her return journey, Claire meets some of the characters who will be with her until the end of the story, including Trevor McPhee (whose real name is Sam Farber), a character played by William Hurt, with whom she ends up falling in love. Trevor, a mysterious American, travels the world collecting scenes on a machine that captures not only images, but the sensations that the user has at the time of filming and that same machine ends

up blinding him. "The experience of seeing can be painful" (MAIA, 2002, p. 39). The adventure lived by them, capturing images around the world, has the initial objective of making Trevor's blind mother see her relatives who are far away, thanks to an experiment developed decades ago by Henry Farber, Trevor's father.

As the story unfolds, Claire and Trevor are helped by Eugene Fitzpatrick, writer - and storyteller – until then Claire's boyfriend, as well as bank robbers, a detective, and other characters who appear little by little. The adventure ends in the remote Australian outback, where Trevor McPhee / Sam Farber's father, outlaw scientist Henry Farber, takes refuge with the aboriginals, hiding from the American government, which is after his invention. In Australia, before all the relevant characters in the story meet, the Indian satellite is destroyed by the Americans, causing most of the machines in much of the globe to stop working. Amidst the worldwide chaos of the technological world, Henry Farber's experiment is a success: helped by Claire, the blind woman will be able to see the scenes recorded by her son. After many emotions and family tensions between father and son, the mother's character, played by Jeanne Moureau, dies.

The scientist, after the death of his wife, remains obsessed with his own invention and decides to go further in his experiments, recording his dreams so that they can be seen on a screen. He, Claire and Sam are addicted to watching their own dreams on monitors, in the laboratory or on portable ones, but Eugene ends up saving Claire, removing her from the laboratory, treating her (like a drug addict, with withdrawal crises) while writing her story. Claire will be cured when she is able to read the novel written by her ex-boyfriend, freeing herself from her fixation in the images and returning to the realm of words, while reading her own story.

Until the End of the World has similarities with other films of Wenders, like the uncertain course, the lack of perspective on the future and the concept on the road of *Paris, Texas* (1984) and the relationship problems found in *Wings of Desire* (1987)). Wenders, says Peter Buchka, author of the book *Olhos não se compram* ("Eyes cannot be bought", 1987), is a typical filmmaker without a homeland, whose images turn to the world and the most diverse landscapes, building an apparently global and postmodern aesthetic, where cities of the whole world are stages to the dramas of characters marked by loneliness, the difficulties of human relationship, a certain coldness.

According to the author, since the first films, Wim Wenders would deal with some recurring reasons, such as:

> expatriation, in the form of anonymous bars and roads that lead nowhere; the absence of bonds between people, who establish contacts dictated by mere chance, or at least by a high degree of depersonalization; the absolutely stupid way of killing time, which in the pessimistic development of history does not gain an extra drop of meaning; and finally the escape to the roads, in which is fulfilled - here still in a somewhat obscure and uncertain way - something like a 'destination': a reason from which Wenders will later extract a very wide range of meanings (BUCHKA, 1987, p. .30).

The suggestive image of this "escape to the roads", perceived in *Until the End of the World* and *Paris, Texas*, among other films by the German filmmaker, is due to the expatriation felt by Wenders. For him, the homeland is "a dialectical concept" that refers in the same way to the "place of longing and intimidation". This is because "the feeling of security that is linked to the idea of homeland does not exist in the real state of the place that could the homeland", says Buchka (1987, p. 32). In addition, the author will say, the homeland is also an "oppressive state".

> What should be a protection against injustices from outside is, at the same time, also a wall that bars the attractions and hopes of the unknown. Homeland is also for him always [Wenders] an oppressive state, which keeps his imagination in chains. In this respect, it itself becomes a prison that does not let the fresh air of outside freedom penetrate. It is only by literally breaking the glass of the windows that the proof of the possibility of effectively getting out is obtained (BUCHKA, 1987, p. 32).

Such a question certainly has to do with the legacy that the generation of Wenders - well accompanied by cinema icons like Fassbinder and Herzog - had to receive and, at the same time, deny. Until the advent of the New German Cinema, the country's cultural tradition was irremediably marked by the Nazi regime, its worldview and also its aesthetics, which will create a kind of cultural vacuum that goes from the fall of the regime until the 60s. But unlike Fassbinder, who died a tragic and premature death and Herzog, whose cinema did not make any concessions - until recently - to Hollywood culture and cinema, Wenders set out on an uprooted trajectory of German culture and in tune with images and North American realities

and then global. From there are classic films like *The American Friend* (1977), *Hammet* (1982), *The State of Things* (1982) and *Paris, Texas* (1984) that rescue the USA. But Wenders would go further and be able to carry out an original project imagined by him and by actress Solveig Dommartin, the protagonist of our object of study, *Until the End of the World*, when the filmmakers' lenses began to focus on dozens of countries and continents, without giving up of erratic, lonely and apparently lost characters, in search of meaning in the midst of metropolis and Australian deserts.

Until the End of the World, therefore, presents itself as the most ambitious and radical film by the director, starting with its unusual length of 179 minutes (or, in the case of this study, the director's cut, of 280 minutes), and its production spread over several countries in Europe, Asia and Oceania, in addition to the USA. The film also stands out because it is a genre that the director has rarely worked on: science fiction. Here, Wenders radically works on some elements dear to postmodernity: the excess of technologies and contemporary communication systems, a brand so dear to postmodernism, the issue of weapons and systems of destruction (the land is threatened and its inhabitants live in a kind of panic that precedes absolute chaos, in the midst of general uncertainty), the clash between different cultures, the uprooting of the characters from their geographical spaces and the reduction of time due to the fast communication technologies - and here, it is mandatory to think in David Harvey's concept of a "time-space compression", analyzed in his book "Postmodern Condition" (2002). Finally, the need to recover memories of a family separated by personal problems and by circumstances or mistaken professional choices, as in the case of the scientist - father of the main character - who steals his own project, funded by the government of a hegemonic country, to make it a personal use.

When interviewed in the documentary *Window of the Soul* (2001), the filmmaker would make a revealing comment on the issue of image and its abundance in the contemporary cultural scene

> The current overabundance of images basically means that we are unable to pay attention. We are unable to be moved by the images. Today, stories have to be extraordinary to move us. The simple stories, we can no longer see them (WINDOW ..., 2001).

Wim Wenders also confessed, in an interview with filmmaker João Jardim (WINDOW ..., 2001), that if someone watches a film of his and says: "beautiful images", he will know that he failed, that he made a mistake, because that was not what he expected people to get from his work. For Wenders, "images have to serve a story". According to him, images need to be protected, and the best way he found for that is in the use of music and words: "I still feel that a film without music would be useless to me, and I would never make it. I would probably feel that the images would be naked, unprotected and that they would get sick and soon die". Music and words, therefore, accompany images, whose framing is essential for Wenders.

> The framing is very strange, because what is outside is almost more important than what is inside. We usually look at a frame for what it contains, in a painting, in a photo or in a film. Usually, we think about what's inside. But the real act of framing is to exclude something, and I think that framing is defined much more by what is not shown than by what is shown. So, there is an ongoing decision as to what will be left out. For me, framing is the most exciting part of the entire cinematographic process, because with each frame you take, you decide what is or is not part of the story. Therefore, the framing is totally related to the act of telling stories (WINDOW ..., 2001).

Wenders considers himself a storyteller and believes that the images must be in favor of the story. The filmmaker, admired for the exuberant images he has been creating for decades, makes a ruthless criticism of the current imagery culture. He comes to believe that all the images we see are either out of context or trying to sell us something.

> Most of the images we see are seen out of context. Most of the images we see do not try to tell us something, but to sell us something. In fact, most of the things we see, magazines, television, try to sell us something. But the fundamental need of the human being is that things communicate a meaning, as a child, when lying down, he wants to hear a story. It is not so much the story that tells, but the very act of telling a story creates security and comfort. I think that even when we grow up, we love the comfort and safety of stories, whatever the topic. The structure of the story creates meaning. And our life, in general, lacks meaning. Therefore, we have an intense thirst for meaning. I think the same thing happens with the other things we have in excess. I mean, we have too many things these days. The only thing we don't have enough is time, but most of us have everything in excess and having everything in excess means that we have nothing (WINDOW ..., 2001).

This work will focus on a rare film, little appreciated by the public in its full version and which did not receive from the market a real chance to be known and popularized. It is not the work of any ordinary filmmaker. Since the birth of the New German Cinema, Wenders has been an international reference in authorial cinematography, with a strong philosophical and existential content and a cult aura. In a delicate balance between American industry and the European art cinema tradition, Wim Wenders has been the most relevant European filmmaker in activity for the past three decades. In this way, this work intends to analyze how the images of *Until the End of the World*, by Wim Wenders, deal with the issue of consumer culture, space and memory in the context of postmodernity?

To answer our research question and reflect on the significance of the majestic aesthetic of this work, a project obsessively carried out by the director, over a decade and a half and dozens of attempts, amid countless financial and production difficulties, we believe it is pertinent to resort to the theoretical-conceptual categories of "space", "memory" and "consumer culture", themes intimately communicated with the discussion about postmodernity (and its aesthetic of excesses and an overdose of images), mainly focused on landscapes) and their culture - a culture that, in the mid-1980s, would already begin to be worked from the perspective of a "consumer culture". The fact is that Wenders' cinema does not adapt easily to a mere postmodern aesthetic, with its banality, its meaninglessness, its alienated and alienating way of dealing with reality. Wenders puts on stage situations and characters that err in search of a greater existential sense and this connects their stories with a modern conception of cinema. This tension between a postmodern aesthetic and an insistence on men's search for "modern" universal answers and meanings - in short ethical - certainly lend to Wim Wenders cinema much of its strength and attraction, as well as its strangeness and fascination.

Thus, this work has the general objective of detecting, based on the analysis of the monumental images that characterize *Until the End of the World*, how space, human memory and consumer culture are themed by the work of Wenders. As specific objectives, the work aims to: 1) characterize the contemporary issue of a consumer society marked by the phenomenon of the so-called "consumer culture"; 2) to resume briefly the history of German cinema, in its glory and decline with Nazism until its resurgence with the New German Cinema; 3) to place in the midst of this context the trajectory of Wim Wenders; 4) to work conceptually on the theoretical categories of "consumer culture", "space" and "memory" in their relationship

with the issue of postmodernity; 5) seek the expression / representation of these categories in the film *Until the End of the World* and; 6) compare these categories with the key scenes selected in the previous decoupage of the film.

From what has already been said, it seems that the importance of this work has been established. It is justified in different ways and in different contexts.

Thus, the work is divided into 5 parts. In addition to this introduction, a first chapter will address the issue of consumer culture and cinema itself as an art and cultural product; another should elucidate the issues of space and memory in the context of the postmodern world; in the last two, the methodology used to analyze the film *Until the End of the World* will be presented, its analysis in two categories and final considerations.

2 CONSUMER CULTURE, GERMAN CINEMA AND THE WORK OF WIM WENDER

This chapter will carry out a retrospective analysis of cinema, especially German cinema, the cradle of Wim Wenders' work. The history of German cinema will be briefly recovered, its heyday with expressionism until its complete destruction with the Adolf Hitler regime. After the post-war emptiness, cinematographic art resurfaces with the new filmmakers, among which the name of Wim Wenders stands out. The chapter closes with a theoretical and conceptual approach on consumer culture in general and the issue of cultural products within this universe.

2.1 CINEMA

The notion of what cinema really would be is still subjective, according to Merten (2005). "Realistic art", "open window to reality", "frame", "instrument of humanism", "fun", "inexhaustible source of profit", "tool for personal and other's knowledge", are some of the concepts listed by the author. According to most authors who define it from a technical point of view, cinema is the "technique of projecting photo frames (frames) quickly and successively to create the impression of movement" (http://en.wikipedia.org/wiki/Cinema).

Although many agree with its date and place of birth, on December 28th, 1895, at 9 pm, in the basement of the Grand Café de Paris, with the first session of what the brothers Auguste and Louis Lumière called "cinematographer", some critics and historians seek the origin of cinema in the shadows projected on the walls of Plato's cave. Others went further, remembering the pyramids of Egypt and "man's dream of eternalizing his image, of leaving traces of his passage through the Earth" (MERTEN, 2005, p. 12).

The successive montage of images had already been done, before the one presented by the Lumière brothers, in 1876, when photographer Eadweard James Muybridge photographed, with 24 cameras, in sequence, the passage of a horse, reassembling the images and placing them in "movement" through a device called "zoopraxinoscope". There were also numerous other inventions, such as the "praxinoscope", an image projection device that gave the illusion of movement (http://pt.wikipedia.org/wiki/História_do_cinema).

Historically, the Lumière brothers took credit for the invention of cinema, with their "cinematographer", which would have been invented, in fact, by Léon Bouly, in 1892, but patented by the brothers (http://pt.wikipedia.org/wiki/Auguste_e_Louis_Lumière).

2.1.1 GERMAN CINEMA

The German cinema at the beginning of the 20th century was strongly expressionist, of "opposition to impressionism, naturalistic representation and the codes of the classical perspective that have dominated since the Renaissance" (COLUCCI, 1999, p. 1). According to Merten (2005), expressionism was a movement of young bourgeois who "wanted to challenge the values of the authoritarian post-Bismarckian German society, with their models of class distinctions". The expressionists' objective was not to represent "concrete reality", but emotions and reactions using, for this, the distortion of reality, exaggeration and symbolism (MERTEN, 2005, p. 38). According to Colucci (1999, p. 1), a tendency to explore the irrational and impulses was already present in the arts since the second half of the 18th century.

In the films of Robert Wiene, Friedrich Murnau and Fritz Lang, one finds the romanticism of the German soul and a premonitory character, capable of even anticipating what "Hitler's Germany" would be like (MERTEN, 2005).

> Expressionism is, in fact, a European phenomenon organized from two movements formed in 1905: the French movement of fauves (savages) and the German die brücke (the bridge). The common point between them is the opposition to impressionism and naturalism, as well as the transposition into art of the artist's interior views on the troubled reality of the time. In painting, this can be seen in the works of Gauguin, Van Gogh, Ensor and Münch, among others (COLUCCI, 1999, p. 1).

According to Colucci (1999, p. 1), the tone of sensitive hedonism, of happiness - typical of some impressionist artists - would be what, perhaps, most bothered expressionists. The reality should be penetrated, not something to be looked at from the outside. The bourgeois class was a common target of expressionists, who would reveal a negative image and consider them responsible for the failure of human initiatives, for the inauthenticity of life in society - the total negativity of history ". The expressionist would reject the bourgeois world, as the first romantics did, and only art could save men from being transformed into machines by industrial society:

> The Industrial society struggles with no way out in the alternative between the want for power and the frustration complex: only with the total condemnation of the non-creative work imposed on humanity is it possible to spring a new civilization. Only art, as creative work, will be able to perform the miracle of converting into beauty what society has perverted into ugly. Hence the fundamental ethical theme of expressionist poetics: art is not only a dissension of the constituted social order, but also a willingness and commitment to transform it (ARGAN, 1992 apud COLUCCI, 1999, p. 2).

The Expressionist cinema at the beginning of the 20th century, consolidated Germany's film industry, making Germans internationally known for their strange and disturbing films, which would influence generations of filmmakers. Such influence would persist until contemporary cinema. This would be a cinema of visions and hallucinations, "of creating the universe by exacerbating forms" (VANOYE, 1994 apud COLLUCI, 1999, p. 3).

According to Colucci (1999), another important influence of this period would be the camera theater of the great author / theater director Max Reinhardt, as many actors and directors would come from theater and incorporate their experiences. In addition to the actors and directors, the contrasting lighting, with great lights and shadows, would become fundamental

for the creation of the expressionist atmosphere in cinema. The film *The Cabinet of Dr. Caligari* (1919), by Robert Wiene, is considered the mark of German expressionism, because it bears the mark of expressionist aesthetics through lighting, costumes, representation of the actors and, mainly, the scenarios, which give life to the objects.

Despite the short period of cinema with expressionist influences, great works were built, such as Wiene's "The Cabinet of Dr. Caligari" (1919), Fritz Lang's "Destiny" (1921), Murnau's "Nosferatu" (1922), and Pabst's "Pandora's Box" (1928).

2.1.2 NEW GERMAN CINEMA

The so called "New German Cinema" begins with the Oberhausen Manifesto, signed by 26 German filmmakers, during an international short film festival (Internationale Kurtzfilmtage Oberhausen), on February 28, 1962 (The Oberhausen Manifesto, http://web.uvic.ca/geru/439/oberhausen.html). Such a manifesto supported the thesis that young German filmmakers needed to get rid of the old ways and old aesthetics of cinema. "The old cinema is dead. We believe in the new". The new way of making cinema started to be noticed in the films of Fassbinder, Herzog and, later, Wenders, bringing to light political issues and breaking social conventions. Reinventing cinema was necessary, as no other country had lived through the horrors of war like Germany, where "cinema was used as an instrument of social control and propaganda of Nazi ideals, being an accomplice in the atrocities committed" (COLLUCI, 1999, p. 3). Hitler's regime would force many filmmakers, including Fritz Lang, Murnau and Pabst to emigrate, causing the expressionist aesthetic and the German film industry itself to virtually disappear. This vacuum would last for decades. Only in the 1960s did cinema return to take place in Germany.

> For postwar German children, this apparition was certainly forbidden - and, with it, strictly speaking, also any hope. They found themselves - and would become aware of it as teenagers - contaminated by their parents' barbarism. History weighed heavily on their shoulders and would later tarnish their childhood memories. Thus, they doubly alienated themselves from their origin: in the geographical and cultural sense (BUCHKA, 1987, p. 27).

At the time when the Oberhausen Manifesto was signed, the German film industry practically did not exist and filmmakers were forced to live with the guilt that, since World War II - when cinema became an instrument of the horrors of Nazism - weighed on the German cinema. The few remaining producers survived on porn films and by-products about German culture.

> There were some unexpressive remnants (...) who joined the bulk of the showroom owners to make an almost militant opposition to the Young German Cinema. For this 'old guard', as it was called, the 'young people' only produced 'films for the blind people homes' - films that, they supposed, nobody wanted to see (BUCHKA, 1987, p. 8).

From that moment on, the filmmakers - film students, for the most part - started to create their own production companies, which verged on bankruptcy with each new project, or had to work with television or in international co-productions, so that their films carried out. The filmmakers' projects then had to go through evaluation commissions from financial institutions, in addition to the newsrooms of public television companies. Mainly, adaptations of literary works were produced, trying to rescue the tradition broken by Hitler and ensuring that the authors' excessive creativity was not included in the films (BUCHKA, 1987).

But the German filmmakers were unhappy with this situation and expressed their desire to leave Germany or simply stop producing films, just at the moment when foreign audiences were turning their attention to German cinema. Rainer Werner Fassbinder was the first director of the New German Cinema to show his discontent and was followed by several others. Wenders, who kept himself apart from this discussion, ended up leaving Germany to be a director in a film produced by Francis Ford Coppola - Hammet (1982) (COLUCCI, 1999).

In 1982, Wenders spoke about the New German Cinema in a debate at the Ladri di Cinema festival in Rome:

> *Der Neue Deutsche Film* is not a specific category, like Neo-realism in Italy or Nouvelle Vague in France. There is no uniform style, nor common stories. We only had one need in common, that of making films in a country where this culture had been interrupted for years (WENDERS, 1990 apud COLLUCI, 1999, p. 5).

Wenders, Fassbinder and Herzog are considered the greatest representatives of this new cinema, but Wenders was the artist who penetrated the unfortunate heritage of the children of war with greater rigor and intensity. Wim Wenders' cinema is full of loneliness, search for identity, reflections on cinema itself, man's incommunicability in the contemporary world (BUCHKA, 1987).

> The nostalgic and paralyzing discomfort in the face of a reality that restricts all personal imagination; people's inability to reach a good understanding of each other and, as a dismal compensation, arbitrary (two-way) and unilateral media communication; the deteriorated relations between man and woman and the expatriation, which, especially due to this deterioration, becomes moving, since the propellent of all action, not by chance, is a child in a certain way (...); and finally (...), the deep and comprehensive relationship between dream, writing and travel (BUCHKA, 1987, p. 42).

Filmmaker Wim Wenders played an important role in the restoration of German cinema, with great public recognition and criticism. Wenders was born in 1945 in the city of Düsseldorf and grew up with images of Nazism. Graduated from the Faculty of Television and Cinema in Munich in 1970, he was the first filmmaker of his generation to really study cinema. During this period, he was a film critic and produced his first feature film as a final course work. According to him, his discovery of cinema is linked to the films of Jean-Luc Godard and he claims to have watched about two thousand films, including the Germans of the 1920s, during the second half of the 1960s (COLUCCI, 1999).

According to Colucci (1999), the American influence in Wenders' work comes from music, through rock and jazz and his first contact with American films: the western. Watching the films of Anthony Mann and John Ford, Wenders fell in love with his landscape and his heroes. Strong elements of connection with this genre can be seen in the films *The State of Things* (1982), *Paris, Texas* (1984) and in *Until the End of the World* itself (1991). Throughout his career, Wenders went from film critic to director of shorts, and from director of films made for television, to the greatest reference of the New German Cinema, with great critical successes, such as *Paris, Texas* and *Wings of Desire* (1987) , and accomplishments of large independent projects, such as *Until the End of the World*. Other important Wenders films are *The Scarlet Letter* (1972), *Alice in the Cities* (1973), *The American Friend* (1977), *The State*

of Things (1982), the failed *Hammet* (1982), *The Million Dollar Hotel* (2000), in addition to video clips and documentaries.

2.2 CULTURE OF CONSUMERISM

In his book "Consumer Culture & Modernity" (2002), Don Slater maintains that the central questions and concepts of reflection on consumer culture are the same that have occupied a prominent place in the modern intellectual life of the West, in general, since the Enlightenment. What happens, says Slater, is that the theme would have been "repackaged" and "relaunched" with prominence - as an academic and political product - by the neoliberal movement of the 1980s and especially by the debate about postmodernity, establishing a "zero year" Particularly significant around the "consumer culture" (SLATER, 2002, p. 12). The term, in fact, gains prominence alongside another expression today highlighted: the "consumer society". Slater begins by recalling that the "consumer culture" - and the issue of needs related to it - are essentially social in nature and should not be seen as merely "natural", let alone as "needs", "whims" or "wishes" (SLATER, 2002, p. 12).

> The consumer culture designates a social agreement where the relationship between the culture lived and the social resources, between significant ways of life and the material and symbolic resources on which they depend, are mediated by the markets. Consumer culture defines a system in which consumption is dominated by the consumption of goods, and where cultural reproduction is generally understood as something to be accomplished through personal free will in the private sphere of everyday life (SLATER, 2002, p. 17).

One of the aspects addressed by the author in his work refers precisely to the issue of culture. For many critics, says Slater, the expression consumer culture itself would represent the "destruction of a traditional and stable social order by industrial and capitalist relations that degrade the real culture" (2002, p. 15). This aspect would be linked to another issue: consumer culture refers to the notion of target audience or niche marketing, where forging a personal identity would be a process unrelated to both the worlds of work and politics, in a "process governed by the image game, style, desire and signs". Liberalism and postmodernism "apparently endorsed the murder of critical reason for consumer sovereignty: value systems alien to the market preferences expressed by individuals were ridiculed as elitist, conservative." Thus consumerism built in the 1980s would emphasize immediacy and radical individualism.

"This consumer culture is proudly superficial, deeply interested in appearances" (SLATER, 2002, p. 19).

The theme of culture is in the midst of these statements. By the notion of consumer culture, therefore, social practices, cultural values, ideas, aspirations and basic identities in the modern world are "defined and oriented in relation to consumption and not to other dimensions such as work or citizenship", says Slater (2002, p. 32). Thus, the idea of a culture structured by the consumption of goods is seen as a contradiction in terms since the term "culture" has historically been seen as "the social preservation of authentic values that cannot be acquired by money, nor for exchange in market". Hence the comparison between consumer culture and the older notion of "mass culture". This notion reduces culture to consumption (SLATER, 2002, p. 32).

Slater, who has a positive way of evaluating consumer culture, will refute this criticism, noting that the expression "mass culture" does not fail to demonstrate a certain prejudice against the "people" that would be identified with a "non-culture" or a "degraded culture". The same problem occurs with Adorno and Horkheimer's concept of "cultural industry", an expression created to replace "mass culture". Both concepts "leave the individual in a condition of chronic weakness" (SLATER, 2002, p. 76). It seems clear that the author does not agree with this view. While seeking to evaluate pros and cons, the Afterword for his work will say:

> On the other hand, there is a convincing argument that states, as a fact or hope, that - contrary to the exaggerated irony of an Adorno or the loquacious nihilism of a Baudrillard - most of us, even in the abyss of poverty or the pinnacles of opulence conformist, we are very far from being consumerist automatons and broncos. We can do it, and we really reinterpret, transform, rework, recover the material and experimental goods that are offered to us; in fact, we have to be able to do all of this simply to make sense of what is for sale and assimilate it into everyday life, in a critical or conformist way (SLATER, 2002, p. 204 [emphasis added]).

But Slater's analysis of the aspect of culture within a society and a consumer culture is not unanimous. Culture, says Isleide Fontenelle, became the main commodity of the consumer society, and "when it became a commodity - due to the logic that belongs to the latter -, culture would become disposable" (2007, p. 141). In the text "Consumption, fetishism and disposable

culture", the author proposes to think about the appropriation of the cultural sphere by the market, within a broad framework of commercialization of life that, on the one hand, "desecrates any form of art by submitting it to the commercial sphere and, on the other hand, puts the production of human meanings and experiences at the service of the market "(FONTENELLE, 2007, p. 142: 143).

More than seeing culture as a raw material for all types of aesthetic production, causing a fusion between the economy and culture spheres, the author sees another complementary movement: "culture becomes the very material to be consumed", because when proposing the consumption of images and experiences, what is being commercialized is a meaning and "the act of consuming becomes, in itself, a cultural act" (FONTENELLE, 2007, p. 142).

Although culture can have many definitions, an idea could be classified as unanimous among the various fields that study it: culture would be the way in which men express their lived experiences and their meanings. "It would be anchored, therefore, in feelings, values, beliefs, rituals shared in local, regional or national communities from real life stories and experiences" that are reflected in the various forms of art, including cinema itself. However, says the author, when packaged for consumption, these cultural forms would lose their original meaning, becoming simulacrum of experiences sold to the consumer's taste (FONTENELLE, 2007, p. 142).

3 SPACE AND MEMORY IN THE POST-MODERN SCENARIO

In this chapter, the questions of a supposed postmodern civilizational or cultural configuration will be addressed, in their relations with modernity and its values. The possibility of a society and culture marked by postmodernity will be analyzed above all in its consequences in the configuration of space, time and memory, with emphasis on the notions of Harvey (2002) and Huyssen (2000).

3.1 POST-MODERNISM

Postmodernity is a socio-cultural and aesthetic condition of the capitalist world. Although it is a common term, there are many controversies as to its meaning. According to

Harvey (2002), the culture of the advanced capitalist society has undergone profound changes in the "structure of feeling". Postmodernism would be a slow cultural transformation, emerging from cultural societies; a "change of sensitivity", whose landmark could be placed in the architecture of the 70's, according to Harvey (2000), or in the late 50's and early 60's, according to Pinkney (1996).

> With regard to architecture, for example, Charles Jengks dates the symbolic end of modernism and the transition to the post-modern time of 3:32 pm on July 15, 1972, when St Louis's Pruitt-Igoe housing development project (...), was dynamited as an uninhabitable environment for the low-income people it housed (HARVEY, 2002, p. 45).

Does postmodernism, asks Harvey (2002, p. 47), represent a radical break with modernism or is it a revolt within it against a form of "high modernism"? It would have a revolutionary potential "due to its opposition to all forms of metanarrative (...) and its close attention to 'other worlds' and 'other voices' that have long been silenced", or it could be just commercialization and domestication of modernism? Although the postmodern configuration raises doubts of this magnitude, there are characteristics or signs that are accepted by the various authors involved in the debate. Postmodern aesthetics are forged from:

> [...] total acceptance of the ephemeral, the fragmentary, the discontinuous and the chaotic that formed half of the Baudelairian concept of modernity. But postmodernism responds to this in a very particular way; it does not try to transcend it, oppose it or even define the 'eternal and immutable' elements that could be contained in it. Postmodernism swims, and even divides itself, in the fragmentary and chaotic currents of change, as if that were all that existed (HARVEY, 2002, p. 49).

Modernism would indicate a "varied set of aesthetic ruptures with the European realistic tradition from the mid-19th century onwards". Modernist artists reject the basic tenets of realism, of "reflexionist aesthetics", because they are unacceptably passive. Such passivity would reside not necessarily in the content of the works, but in the form (PINKNEY, 1996, p. 474).

> Form is, therefore, the central word of modernist aesthetics - with Russian FORMALISM, quite appropriately, being one of its main schools -, and it is the practical and theoretical emphasis on

> the form that guarantees the 'autonomy' of the work of art, that irreducibly aesthetic dimension that prevents it from being a mere historical document (realistic novel) or emotional expression (romantic lyric) (PINKNEY, 1996, p. 474: 475).

It is possible to find the origins of modernism in movements, such as naturalism, symbolism, cubism, futurism, expressionism, constructivism, surrealism, among others, from the 1880s onwards, or in individuals like Charles Baudelaire and Gustave Flaubert, going back to the year 1848. The "mass culture, the militancy and the revolution of the working class, the feminist agitation, the new technologies of the second Industrial Revolution, the imperialist war between 1914 and 1918 and (...) dynamism and the alienation of life in large European cities" would be the social factors that make up modernism (PINKNEY, 1996, p. 475).

> History can be seen as suffocated by the dead hand of tradition, by a social and aesthetic conservatism that weighs like a nightmare on the brains of the living. The modernist work must, through an immense effort of technological imagination, rise from this mob of dead, inauthentic past styles and purge them through the merciless rigor of its 'functionalism'. (...) Alternatively, the modernist artist can seek forces of dynamism already functioning within society and align with them in an attempt to liquidate the suffocating cobwebs of the cultural and political past (PINKNEY, 1996, p. 475).

According to Pinkney (1996), postmodern art can be seen as the "return to content", content that is concerned with form. According to him, "any attack on its elitism" (of modernist art) is "necessarily a criticism of its obsession with form" (p. 476).

> In this sense, postmodern art can be seen as the 'return of content', content that was either radically subordinate to modernist preoccupation with form or, occasionally, completely abolished. Such a model, extrapolated from the evolution of architecture, is excellently developed by Linda Hutcheon in A Poetics of Postmodernism (1988). She defined the postmodern novel (...) as 'historiographical metafiction'. These novels return to issues of plot, history and reference, which once seemed to have exploded due to the concern of modern fiction with textual autonomy and self-awareness, but without simply abandoning these 'metafictional' concerns (PINKNEY, 1996, p. 475).

The experience of space in modernity would be seen as an aesthetic problem of culture in the second half of the twentieth century, just as time was the great nucleus of the changes

that occurred at the beginning of the same century. The postmodern change is attributed, according to Harvey (2002), to a "crisis of our experience of space and time", where spatial categories would come to dominate the temporal ones. This view is corroborated by Pinkney: "the modernist obsession with time gives way, in postmodernism, to a concern with space and geography" (1996, p. 477).

In the arts, says the author, we sought to eternalize the work, removing it from the whirlwind of changes and the flow provided by time. Architecture, painting, sculpture, poetry, would do just that, eternalizing certain values through "spatialization", placing them in a spatial form.

> The architect, to mention the most evident case, tries to communicate certain values through the construction of a spatial form. Painters, sculptors, poets and writers of all kinds do nothing less. The written word itself abstracts properties from the flow of experience and fixes them spatially. 'The invention of the press plunged the word into space', it was stated, and writing (...) is, therefore, a definite spatialization (...). In fact, every system of representation is a kind of spatialization that automatically freezes the flow of experience and, in doing so, destroys what it strives to represent. 'Writing (...) removes practice and discourse from the flow of time' (HARVEY, 2002, p. 191).

Memory itself, says Harvey (2002, p. 201), is nothing more than a representation of time in space. "Time is always memorized not as a flow, but as memories of places and spaces lived, the story must really give way to poetry, time to space, as a fundamental material of social expression". In this regard, Pinkney (1996, p. 477) will say: "the styles of the past can be pleasantly reinvented, but perhaps only as one-dimensional images in the 'heritage industry' of an eternal present".

3.2 SPACE

According to Harvey (2002), objective meanings cannot be attributed to time and space, without considering the "material processes". These material processes serve, says the author, for the reproduction of social life.

> The objectivity of time and space comes (...) from material practices of social reproduction; and, as these can vary

geographically and historically, it appears that social time and social space are constructed differently. In short, each distinct mode of production and social formation incorporates a particular set of practices and concepts of time and space. As capitalism was (and continues to be) a revolutionary mode of production in which the material practices and processes of social reproduction are constantly changing, it follows that both the objective qualities and the meanings of time and space also change. On the other hand, if the advance of knowledge (...) is vital for the progress of capitalist production and consumption, changes in our conceptual apparatus (including representations of space and time) can have material consequences for the organization of life daily (HARVEY, 2002, p. 189: 190).

Spatialization through art, as previously mentioned (chapter 3.1), occurs, for example, through film, which despite being a representation of time, is restricted by space, by its confinement to a shallow canvas and to a room of cinema. By confinement, it is also possible to highlight the creation of private spaces of freedom or deprivation of it.

Another way of analyzing space is that of "imagination space" or "poetic space": fixing memories in space makes them more solid.

Bachelard (1964), in turn, directs our attention to the space of the imagination – 'the poetic space'. A space 'that was appropriated by the imagination cannot remain an indifferent space, subject to the researcher's measurements and estimates', just as it cannot be represented exclusively as the 'affective space' of psychologists. 'We think we know each other in time,' he writes, 'when all we know is a sequence of fixations in the spaces of being's stability.' Memories 'are immovable and the more securely fixed in space, the more solid they are'. (...) And the fundamental space for memory is the home – 'one of the greatest forces of integration of humanity's thoughts, memories and dreams'. Because it is within these spaces that we learn to dream and imagine (HARVEY, 2002, p. 200).

With the "memorial spatial memory", the being finds the "nostalgic memories of a world of lost childhood". This would be the foundation of collective memory and if time is "memorized not as a flow, but as a reminder of places and spaces lived, history must really give way to poetry, time to space, as the fundamental material of social expression". In this way, spatial images, like photography, have an "important power over history" (HARVEY, 2002, p. 201). For the author, there are different spatial practices, which can be "material",

which refer to the physical interactions that take place in space and throughout it, guaranteeing "production and social reproduction"; "Representations of space", which comprise the signs, meanings, codes and knowledge, which make it possible to understand such practices; and the "spaces of representation", which are "mental inventions", from imaginary landscapes to material constructions such as paintings, museums, etc. These representation spaces give "new meanings or possibilities for spatial practices" (p. 201).

A "grid" of space practices

	Accessibility and distance	Ownership and use of space	Domain and space control	Space production
Material spatial practices (lived)	Flows of goods, money, people, workforce, information, etc; transport and communication systems; urban and market hierarchies; crowding	Land uses and built environments; social spaces and other spatial designations; social communication networks and mutual aid	Private land ownership; administrative and state divisions of space; exclusive communities and neighborhoods; exclusionary zoning and other forms of social control (policing and surveillance)	Production of physical infrastructures (transport and communications; built environments; land clearance, etc.); territorial organization of social infrastructures (formal and informal)
Representations of space (perceived)	Psychological and physical social measures of distance; mapping; theories of "distance friction" (principle of least effort, social physics, reaching a good and central place and other forms of location theory)	Personal space; mental maps of the occupied space; spatial hierarchies; symbolic representation of spaces; Spatial "speeches"	Prohibited spaces; "Territorial imperatives"; community; regional culture; nationalism; geopolitics; hierarchies	New systems for mapping, visual representation, communication, etc; new artistic and architectural "discourses"; semiotics
Representation spaces (imagined)	Attraction / repulsion; distance / desire; access / denial; transcendence: "the medium is the message"	Familiarity; warmth; familiar; open places; popular entertainment venues (streets, squares, markets); iconography and graphite; publicity	Strangeness; middle spaces; property and possession; monumentality and spaces built of ritual; symbolic barriers and symbolic capital; construction of "tradition"; repression spaces	Utopian plans; imaginary landscapes; ontologies and science fiction space; artistic skits; mythologies of space and place; space poetics; desire spaces

Source: partially inspired by Lefebvre (1974)

As can be seen from the table created by Harvey, space shapes human life and can be analyzed from three dimensions that encompass all social experience: the effective material spatial practices, that is, the actual experience; the representations of space, that is, the perceived and - what matters most in a punctual way in our study - the spaces of representation, that is, the imagined. Note, however, that all these dimensions are addressed and developed throughout the narrative of *Until the End of the World*, a film that is immediately characterized by the centrality of the spatial theme. Although here it has a more informative and illustrative character, this scheme proposed by the author - whose original formation is geography - could itself serve as categories of analysis for the film itself, a more breathtaking project that would be more appropriate, we believe, more sophisticated analysis, beyond the limits of a monographic work.

In fact, David Harvey's work will have a central theme in the question of space (in addition to politics, since the author is a Marxist). And cinema, an appropriate place for his analysis, as can be seen from his most known work, the book "Postmodern Condition". Harvey (2002), at the end of the book, analyzes the film *Wings of Desire* (1987), by Wim Wenders, as a work of postmodernism. According to him, the film exemplifies many of the postmodern characteristics, paying particular attention to the concepts and meanings of space, time and image. For the construction of the film, the question of the image problem is essential, mainly for photography, versus the story telling. One of the questions raised by the film and remembered by the author, are the children's confusions, such as "why am I here and not there?" and "when did time begin and where does space end?".

For the author, the ambience in Berlin brings "a strong and sensitive evocation of the meaning of that place" (HARVEY, 2002, p. 282), but it is soon understood that Berlin "is a city among many in a global interactive space". Among the elements that lead to this understanding are airplanes taking off or landing and the thoughts of the characters - heard by the angels - in several languages, such as German, French and English. Questions about space are raised at the beginning of the work, by the thought of a girl trying to find a way to draw the space of the house, or the instant movement of angels in space. For angels, the "here" and the "now" are meaningless.

The spaces in the film are divided, isolated and ephemeral. The division of spaces is mainly represented by the Berlin Wall, which appears several times in the film as a symbol of a division that endures, and a point where space ends. It would be it - the wall - that would make it impossible for anyone to get lost in Berlin, as one could always find the wall. In addition, scenes show the destruction of wartime and images of a "no-man's-land", argues Harvey (2002, p. 283). People are taken by "alienated and isolated individualism", but that is a good thing, compared to the collectivity of Nazism.

> How can any sense of identity be shaped and sustained in such a world? In this regard, two spaces take on a peculiar meaning. The library - a repository of historical knowledge and collective memory - is a space to which many are evidently attracted (...). An old man enters the library; it will play an extremely important, though ambiguous, role. He sees himself as the storyteller, the muse, the potential guardian of collective memory and history, the representative of the 'common man'. (...) Now forced to live 'the immediate', he uses the library to try to recover a sense of the history of the specific place called Berlin. (...) The books and photographs, however, evoke images of death and destruction that occurred in World War II, a trauma to which the film makes repeated references, as if it had indeed been the moment when this time began and when city spaces were shaken (HARVEY, 2002, p. 284).

The old man says that "if humanity loses its storyteller, it will have lost its childhood", because "history has to be told" (2002, p. 285). The old man's narrative accompanies the entire work. He is not the narrator of the film, but a narrator in the film. There are also references to "empty seats", when the character Marion, also played by actress Solveig Dommartin, stands alone in the place where the circus used to be (another space reference). Marion's dreams are also important in the film, as this is where she meets the angel Damiel, the main character who is in conflict between the time and space of angels - infinite and "monochromatic" - and the time and space of humans - represented in the film by the colors.

> Damiel's decision to enter this is made in no-man's-land, between two strips of the Berlin Wall, patrolled by soldiers. Fortunately, his fellow angel has the power to take him to the western side. There, Damiel wakes up to a world of rich and vibrant colors. He has to travel the city in real physical terms and, in doing so, he experiences the joy that comes from creating a spatial history (...) by the mere act of crossing the city, which no longer seems fragmented, assuming a structure more coherent. This human

sense of space and movement contrasts with the space of angels, previously described as a hyper-space of fast flashes, each image being similar to a cubist painting, which suggests a totally different type of spatial experience. (...) Damiel's entry into this human world is now firmly located in the coordinates of social space, social time and the social power of money (HARVEY, 2002, p. 286).

Harvey (2002, p. 288) affirms that there is in the film "a tension between the power of spatial images (photographs, the film itself, the struggle of Damiel and Marion, in the end, to form an image for which the world can live) and the power of narrative". The old man, who represents the narrative, is marginalized in the film. History, it is assumed, should "be captured without the use of images". Finally, David Harvey says there is, within the tension between image and narrative, "the question of how to deal with the aesthetic qualities of space and time in a post-modern world of monochromatic fragmentation and ephemerality".

3.2.1 SPACE-TIME COMPRESSION

The way in which the world is represented has been altered by processes that have revolutionized the objective qualities of time and space. Capitalism has accelerated the pace of life and overcome space barriers, making the world appear to "shrink" (HARVEY, 2002, p. 220), as shown in the figure below (figure 1).
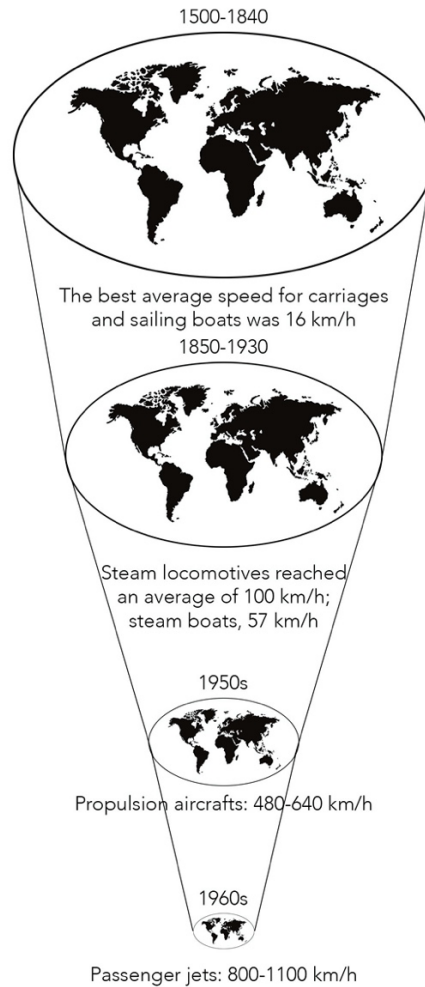
Figure 1. Shrinking of the world map caused by "transport innovations that 'annihilate space through time'" (HARVEY, 2002, p. 220).

The "mobilization of fashion in mass markets" and the "shift from the consumption of goods to the consumption of services" are the two most important developments in the consumption arena, the author of "Postmodern Condition" will say. The "life span", fashion and services are much shorter than the life span of durable goods. Capitalists turned to this type of consumer market due to the limits for accumulation and turnover of physical goods (HARVEY, 2002).

Intervening in the production of volatility, according to the author, involves manipulating taste and opinion, "becoming a fashion leader or saturating the market with images that adapt volatility to particular purposes" (HARVEY, 2002, p. 259).

> [...] the Marxian analysis of commodity production is outdated, because capitalism is now predominantly concerned with the production of signs, images and sign systems, and not with the

goods themselves. (...) In reality, the systems of production and commercialization of images (...) in fact exhibit some special characteristics that need to be considered. The turnaround time for the consumption of certain images can certainly be very short (...). Likewise, many images can be sold in bulk instantly in space. Given the pressures of accelerating turnaround times (and overcoming spatial barriers), the marketing of images of the most ephemeral type would be a godsend from the point of view of capital accumulation, particularly when other ways of over accumulating relief seem blocked. Ephemerality and instant communicability in space become virtues to be explored and appropriated by capitalists for their own ends (HARVEY, 2002, p. 260).

Due to the importance of the image for accelerating the turnaround time of the products, creativity is intensively fermented, generating a kind of "image production industry". It is this industry that, inserted in mass culture, organizes manias and fashions, producing an ephemeral that is fundamental for the existence of the postmodern world. But this ephemerality produces a need to find an eternal truth or to produce something lasting, such as the search for historical roots or the interest in "basic institutions", such as the family and the community (HARVEY, 2002). According to the author, objects linked to "loved ones and relatives, experiences and activities" are more valued at home, such as photographs, specific objects and events, such as a song, for example. Objects and events that bring up some kind of memory. "Furthermore, at the same time that postmodernism proclaims the 'death of the author' and the rise of anti-auric art in the public domain, the art market becomes increasingly aware of the monopolistic power of the artist's signature and questions of authenticity and fraud" (HARVEY, 2002, p. 264).

Communication time has become invariant in relation to distance, due to satellite communication systems that were implemented since the 1970s. Freight prices have also been reduced, with air transportation and the creation of containers. Mass television, associated with this satellite communication, makes it possible to experience a huge range of images, coming from different spaces, shrinking the world on a screen, says David Harvey (2002, p. 264).

The whole world can watch the Olympic Games, the World Cup, the fall of a dictator, a political summit, a deadly tragedy... while mass tourism, films made in spectacular locations make a wide range of simulated or vicarious experiences of what the world contains accessible to many people. The image of places and spaces becomes as open to production and ephemeral use as anything else. In short, we witness another difficult round of the

> space annihilation process through time that has always been at the center of capitalist dynamics (...). Marshall McLuhan described how he saw the fact that the 'global village' became a reality in communications in the mid-1960s (HARVEY, 2002, p. 264).

But, says Harvey, the reduction of spatial barriers increases the "sensitivity to what the spaces of the world contain" (p. 265) and this sensitivity is seen in postmodern fiction, concerned with "ontologies", with a "potential and real plurality of universes, forming an eclectic and 'anarchic landscape of plural worlds'" (p. 271).

> [...] postmodern fiction mimics something, more or less as I claimed that the emphasis on ephemerality, collage, fragmentation and dispersion of philosophical and social thought mimics the conditions of flexible accumulation. And it would not be surprising to see that all of this is compatible with the emergence, from 1970, of a fragmented policy of divergent regional and special interest groups. But it is precisely at this point that we find the opposite reaction, which can best be summed up as the search for a collective or personal identity, the search for safe behavior in a changing world. Place identity becomes an important issue in this collage of superimposed spatial images that implode in us, because each one occupies a space of individuation (...) and because the way we individuate shapes identity (HARVEY, 2002, p. 272).

Cinema is an art form that emerged with cultural modernism, but among artistic forms, it is the one that most deals with the themes of time and space in an instructive way. Although it is "projected in a closed space on a shallow canvas", it has the ability to make cuts, in any direction, in space and time.

3.3 MEMORY

The emergence of memory as a cultural and political concern of contemporary capitalist societies is one of the most surprising phenomena of recent years. Félix (2004) recalls that the theme of memory was the field of poets, before being of Greek historians and philosophers, from the 5th century BC, and only in the 20th century has it become an "important object of reflection in the humanities" (p. 37). According to Andreas Huyssen (2000):

One of the most surprising cultural and political phenomena of recent years is the emergence of memory as one of the central cultural and political concerns of Western societies. This phenomenon characterizes a return to the past that contrasts completely with the privilege given to the future, which so characterized the first decades of the 20th century. From the apocalyptic myths of radical rupture of the beginning of the 20th century and the emergence of the 'new man' in Europe, through the murderous phantasmagories of racial or class purification, in National Socialism and Stalinism, to the North American modernization paradigm, the modernist culture was energized by what could be called 'future gifts'. However, from the 1980s onwards, the focus seems to have shifted from present futures to present past (HUYSSEN, 2000, p. 9).

The author states that the contemporary focus on memory and the issue of time is also in contrast to other works on space, geographies, trade routes, migrations and other categories, in which "space is a key part of the post-modern moment" (p. 10). Thus, it has been observed in the United States and Europe, since the 1970s:

The historicizing restoration of old urban centers, museum-cities and entire landscapes, heritage enterprises and national heritages, the wave of new museum architecture (...), the boom in retro fashions (...), the mass commercialization of nostalgia, the obsessive self-realization through the video camera, the memorialistic and confessional literature, the growth of autobiographical and postmodern historical novels (with their difficult negotiations between fact and fiction), the diffusion of memorialistic practices in the visual arts, usually using photography as a support, and the increase in the number of documentaries on television, including, in the United States, a channel entirely focused on history: the History Channel. On the traumatic side of the culture of memory, and alongside the increasingly ubiquitous Holocaust discourse, we have the vast psychoanalytic literature on trauma; the controversy over recovered memory syndrome; history works or current topics related to genocide, AIDS, slavery, sexual abuse; the growing number of public controversies over politically painful events, celebrations and memorials; the latest plethora of apologies for the past, made by religious and political leaders from France, Japan and the United States; and, finally, bringing together memorialistic entertainment and trauma, we have the worldwide obsession with the sinking of a steamship, supposedly non-wreckable, which marked the end of another golden age (HUYSSEN, 2000, p. 14).

In addition, there is a geographical spread of this culture of memory, being used, even, for political purposes, supporting from chauvinist or fundamentalist positions, such as Hindu populism in India or post-communist Serbia, to refusals of forgetting policies, promoted by post dictatorial regimes, as in Chile and Argentina. "In short, memory has become a cultural obsession of monumental proportions in all parts of the planet" (HUYSEN, 2000, p. 16). But despite appearing to be a global phenomenon, discourses of memory remain linked "to the histories of specific nations and states" (p. 16), such as the example of postwar Germany, which struggles to create democratic policies with a history of mass extermination, dictatorships and totalitarianism.

But this obsession with memory is accompanied by forgetfulness. The acceleration of history, according to Félix (2004), implies a "crushing and death of group memories" (p. 38). Consumerism, which sells memories, ends up generating "imagined memories", which are easier to forget than lived memories. For this reason, Huyssen (2000, p. 20) raises questions about such an obsession: "Why is this obsession with memory and the past and why is this fear of forgetfulness? Why are we building museums like there is no tomorrow?". There is a commodification and a spectacularization of memory, in films, museums, documentaries, books, photographs, etc. "Phenomena such as *Schindler's List* and Spielberg's visual archive of the testimonies of Holocaust survivors compel us to think of traumatic memory and visual memory as occupying the same public space together (...). Crucial issues of contemporary culture are precisely located on the threshold between dramatic memory and commercial media" (2000, p. 22). Currently, says the author, "the past is selling more than the future" (p. 24).

> Something that produces the desire to privilege the past and that makes us respond so favorably to the memory markets: this something, I would suggest, is a slow but palpable transformation of temporality in our lives, brought about by the complex intersection of technological change, mass media and new patterns of consumption, work and global mobility. There may, in fact, be good reasons for thinking that the strength of remembrance also has a more beneficial and productive dimension. However, much of this is the displacement of a fear of the future in our concerns with memory and, however dubious the statement that we are capable of learning from history seems to us today, the culture of memory fulfills an important role in the transformations of the temporal experience, in the wake of

the impact of the new media on human perception and sensitivity (HUYSSEN, 2000, p. 25:26).

Postmodern memory impresses by its obsession with the past. There is a "memorial or museum sensitivity" that is increasingly present in culture and in the experience of everyday life. "Never before has a present culture been so obsessed with the past as it was in the 1970s and 1980s, when museums and memorials began to be built as if there was no tomorrow" (HUYSSEN, 2000, p. 73:74). By storing more history in databases, the past is brought to the present with greater frequency, speed and intensity.

> The permanence of the monument and the museum object, previously criticized as a mortifying reification, assumes a different role in a culture dominated by the fleeting image on the screen and the immateriality of communications. It is the permanence of the monument in the so-called public sphere, in pedestrian areas, restored urban centers and pre-existing memorial spaces, which attracts an audience dissatisfied with the simulation and the unchanging exchange of channels (HUYSSEN, 2000, p. 77).

It should be noted, attentively, that memory and history are not the same thing. While history is linked to "temporal continuities", evolutions and "relations of things", memory "takes root in the concrete, in the space, in the gesture, in the image, in the object". As Pierre Nora would say, "memory is an absolute and history knows only the relative" (apud FÉLIX, 2004, p. 40).

> Halbwachs already demonstrated, before Pierre Nora spread the idea, that memory and history are not the same thing. Memory is linked to the memory of experiences, and this only exists when affective bonds create belonging to the group, and still keep them in the present. Therefore, it is not the physical or the territorial that allows the existence of the group, but the dimension of social belonging, created by affective bonds that maintain life and lived in the field of common memories, which generates a social memory. Pollack, when addressing the social meaning present in the memory of social groups, reinforces the differentiation factor between the groups given by the awareness of socio-cultural boundaries established through feelings of belonging, creators of identity (...). Identity is also associated with spaces, where the memory of places and objects present in memories is fixed, as organizers of identity references. (...) The memory ends when the affective and social ties of identity are broken, since its support is the social group (FÉLIX, 2004, p. 39:40).

According to Félix (2004, p. 40), "the memories, constituted in social relations, are maintained in the various reference groups and also in the social spaces of the family, work, leisure, religiosity, anchored in the lived, in the historical experience". But the truth is that in a consumer-oriented society, the scientific, technological and cultural innovation growing increasingly creates objects, lifestyles and attitudes of rapid obsolescence, shrinking the duration of the present and thus generating amnesia. "This, however, simultaneously generates its own opposite: the new museum culture as a reactive formation. Whether it is a paradox or a dialectic, the spread of amnesia in our culture is accompanied by an inescapable fascination with memory and the past" (HUYSSEN, 2000, p. 75:76).

The "places of memory", an expression created by Pierre Nora, have an important connection with the musealization mentioned by Huyssen (2000) and the need to record memories in physical space.

> The author (...) notes a transformation in the modern world: as history accelerates, everyday life increasingly moves away from the experiences of tradition and custom; memory ceases to be found in the social fabric itself and starts to need special places to be kept, preserved in its bonds of continuity. They are the places of memory in charge of playing this role of maintaining social bonds, of escaping the threat of forgetfulness (FÉLIX, 2004, p. 50).

According to the author, the fear of forgetfulness creates the "obsession with registration, traces, archives, museums, cemeteries, collections, parties, celebrations, anniversaries, treaties, verbal processes, monuments - sanctuaries, associations" (p. 50). These processes would create an illusion of eternity. The places of memory are, at the same time, material, symbolic and functional.

> Even a purely functional place, like a class manual, a will, an association of former combatants, only falls into the category if it is the subject of a ritual. Even a minute of silence that seems like the extreme example of a symbolic meaning, is, at the same time, the material cut of a temporal unit and serves, periodically, for a concentrated call of remembrance (NORA, 1993, p. 21:22 apud FÉLIX, 2004, p. 50).

The author states that the rapid disappearance of history is accompanied by a concern with the meaning of the present and with an uncertainty about the future. Such a combination "brings the need to transform traces into testimonies, material supports of memory as tangible references" (FÉLIX, 2004, p. 50). The taste for history, archeology, retro shows, folklore and photography (creating records and memories, through image), is due to the "nostalgia of the roots", related to the "acceleration of history" in industrialized countries (p. 51).

4 UNTIL THE END OF THE WORLD

This chapter aims to present the methodological strategy used in this study, as well as its execution and analysis.

4.1 METHODOLOGICAL STRATEGY

In this chapter the methodological issues related to this study are presented, specifying how the film *Until the End of the World* (1991), by Wim Wenders, will be analyzed. Following the methodology, categories specially chosen for the study of the film are presented, based on the proposed themes. These categories include the key scenes from Wenders' film, selected from the decoupage of his narrative.

The method used in the present study is qualitative, with a descriptive character. According to Minayo et al (1994), this strand seeks to understand a universe of particular values, motives, beliefs and meanings. That said, it is the most appropriate way to achieve the proposed objectives. The research seeks to elucidate social issues that cannot be summarized in mathematical data as a result of quantitative research.

An exploratory study method was used, in which investigations of empirical research aim to formulate questions or a problem, increasing the researcher's familiarity with a certain environment or clarifying concepts (MARCONI; LAKATOS, 1999). The use of this method is adequate in this study because it aims to understand aspects of society, in our case the notions of consumer culture, space and memory in the cinema of the German director Wim Wenders, within the scope of a supposedly postmodern configuration and its "Consumer culture".

The study is of a theoretical-empirical nature, since it was composed of bibliographic and documentary research, analyzing the film *Until the End of the World*, by Wim Wenders. The first has secondary data as a source, since it covers bibliography, related to the study, already made public (MARCONI; LAKATOS, 1999). This type of research aims at direct contact between the researcher and material related to the topic addressed by the researcher, whether written, oral or audiovisual.

This study has as its research unit the film *Until the End of the World*, by Wim Wenders. At first, key scenes were selected and analyzed from the perspective of the chosen categories. Finally, such an analysis should point out the convergences between Wenders' work, seeking to understand how the images in the film deal with the problem defined for it.

4.2 ANALYTICAL CATEGORIES AND KEY SCENES

In this chapter, the three categories for analysis are described, as well as the key scenes selected from the film *Until the End of the World* by Wim Wenders.

4.2.1 SPACE

Space in the postmodern world serves, as well as time, for the production and reproduction of social life and its meaning is constantly changing. The film, which is a representation of time, is confined to the space of a screen without depth and the cinema room. In addition, "poetic space", or "imagination", consists of fixing memories in space to make them more solid and the "collective memory" is based on the idea that spatial images, such as photography and the film itself, have power over history. The "image industry" in capitalism accelerated people's rhythm of life and reduced the turnaround time for "things", reducing distances and creating the phenomenon of "time-space compression".

Key Scenes:

Scene 01 - Claire in space, monitoring the pollution of the Earth: The film ends with Claire in space, working for a company that observes the Earth in search of points of contamination in the oceans. There she completed her thirtieth birthday. Fitzpatrick

holds a conference, with the other friends, to congratulate her on her birthday. At the conference, two friends are in Tahiti, Fitzpatrick in New York and the other in Berlin.

Image 2. Observation Satellite	Image 3. Claire monitors Earth's pollution	Image 4. Fitzpatrick and the other friends congratulate Claire

Scene 02 - Sam and Claire walking in the Australian desert: Claire carries the plane door, which she is handcuffed to: To get to the remote place where his parents live, Sam and Claire take a plane to fly over the Australian outback. But the explosion of the Indian nuclear satellite stops all equipment from working and they have to make a forced landing in the desert. Claire, who had been handcuffed to the plane door by the Australian chasing Sam, walks with him through the outback, carrying the door.

Image 5. Claire and Sam after a forced landing in the outback	Image 6. Sam and Claire walking in the Australian outback	Image 7. Sam, Clair and the sunrise

Scene 03 - Claire confined in an enclosure by Fitzpatrick to heal herself: With her sickly obsession with the images of her own dreams, Claire no longer thought about anything and just wanted her monitor fixed. Fitzpatrick locks Claire in a fenced area while writing her story.

| Image 8. Fitzpatrick locks Claire to cure her from the image obsession | Image 9. Claire loses her mind as her monitor stops working | Image 10. Claire locked in and her broken monitor |

4.2.2 MEMORY

One of the most surprising phenomena of recent years, memory emerges as a cultural and political concern in contemporary capitalist societies and is directly related to the issues of space, a key element in the postmodern world. The creation of museums, retro fashions and the commercialization of nostalgia are some of the facts that "spatialize" memory. The obsession with memory creates a commodification and a spectacularization of it, and the commercialization of memories generates "imagined memories", which are easily forgotten. This obsession with memory and the past is accompanied by fear of forgetfulness and an "acceleration of history", implying the death of group memories, while the rapid obsolescence generated by consumer-oriented societies ends up generating amnesia.

Key Scenes:

Scene 04 - Record of Sam's sister's testimony: As Sam's eyes are tired (he has just recovered from a temporary blindness), he can't use the machine to record his sister's testimony, Claire decides to try and record it for him. Sam's sister says that she always dreamed that her mother would one day be able to see, and seeing her would find her face strange and say "no, this is not my daughter". At the end of the recording, Sam's sister introduces her daughter, Heidi, 5 years old: "She has her mouth, mom".

Image 11. Claire records Sam's sister's testimonial

Image 12. Claire using the camera

Image 13. Sam's sister introduces her daughter

Scene 05 - Sam's mother's funeral scene: When Sam's mother dies, the funeral is done in the tradition of Australia's aborigines. Women carry the body to the place where it will be buried, singing, while men watch from a distance.

Image 14. Men watch from afar Edith's funeral

Image 15. Women carry Edith's body

Image 16. Sam and his father Henry watch from afar

Scene 06 - Fitzpatrick, the writer, reporting on life happening: The film is narrated by Claire's boyfriend, writer Eugene Fitzpatrick. For much of the film, he appears using a device that writes for him while he speaks. When they arrive in Australia and the equipment stops working due to the explosion of the Indian nuclear satellite, he finds a typewriter and resumes his "book", as he lost everything he was writing before with the explosion. For Fitzpatrick, the words would save Claire from obsession with the recorded images of her dreams. Here, fragments of various scenes are analyzed, where Fitzpatrick appears writing (usually while narrating the film).

Image 17. Fitzpatrick's device, that recognizes his voice and writes for him	Image 18. Fitzpatrick writes the story besides Edith	Image 19. With Claire locked in, Fitzpatrick writes the story to try to save her

4.2.3 CONSUMER CULTURE

The concepts and issues of reflection on consumer culture are the same as those that have been occupying a place in modern intellectual life in the West. But from the second half of the twentieth century onwards, the debate has intensified and the concept of "consumer culture" has become more visible. Culture, in the consumer society, becomes the main commodity and, thus, disposable. Consuming becomes an act of culture, at the same time that "culture" is a consumer product. Speaking of "consumer culture", however, seems to be a contradiction in terms. After all, culture has historically been seen as the way in which men express their lived experiences and their meanings. It would be anchored, therefore, in feelings, values, beliefs, rituals shared in local, regional or national communities from real life stories and experiences that are reflected in the various forms of art (including cinema, among other artistic expressions). However, "packaged" for consumption, such cultural forms would lose their original meaning, becoming simulacrum of experiences sold to the consumer's taste.

Key Scenes:

Scene 07 - Claire wakes up with a hangover, next to a man apparently passed out, at a party: Claire wakes up with a hangover in a house, where there is loud music, psychedelic video clip of the song "Sex and Violins", from the band "Talking Heads" showing on monitors, which Claire doesn't pay attention to. She walks into a room where a child plays with electronic toys. Claire asks the child to call a doctor, for the man who is "out" in the bed where she woke up.

Image 20. Claire wakes up hangover	Image 21. Talking Heads	Image 22. Kid calls the doctor

Scene 08 - Dr Farber, Sam, Claire and the others in the laboratory: During the third part of the film, they stay inside the laboratory, with their experiments to make it possible for Sam's mother to see again, from the recordings made by Sam and Claire and, later, with the new experiments of recording their own dreams. The laboratory is a totally closed environment, inside a cave.

Image 23. The lab	Image 24. Sam and Fitzpatrick watch the experiment via a monitor	Image 25. Another angle of the lab

4.3 ANALYSIS

In this chapter, the crossing of the key scenes with the respective theoretical concepts studied previously will be done. The analysis will be made from the order of the categories developed above.

4.3.1 SPACE

Scene 01 - Claire in space, monitoring the pollution of the Earth.

Working for a company that watches the Earth for contamination points in the oceans, Claire finds herself in space. Ironically, after traversing so many countries and continents

around the world, the main character exchanges the wide open landscapes for a small capsule that orbits around the planet. As David Harvey would point out, the objective meanings of time and space cannot be attributed without considering the material processes that serve to reproduce social life. According to his analysis, capitalism was and continues to be a revolutionary mode of production. In it the material practices and processes of social reproduction are constantly changing. It follows that the objective qualities and meanings of time and space change. As Harvey will say, literally, if the advance of knowledge is vital to the progress of capitalist production and consumption, "changes in our conceptual apparatus (including representations of space and time) can have material consequences for the organization of daily life" (HARVEY, 2002, p. 190). The film rightly culminates in a sample of this revolutionary capitalist mode of production that Harvey talks about, linked to space exploration technologies. Such technologies are also accompanied by the progress in communications that generates the time-space compression effect, developed by the author. As already mentioned in chapter 3, capitalism has accelerated the pace of life and overcome space barriers, making the world appear to shrink.

But Harvey, critically, notes in this process the importance of the image for the acceleration of the turning time of products, which ferment the creativity and generates an industry of production of images. Such an industry is part of a consumer culture, organizing fashions and producing the ephemeral, a fundamental quality for the existence of the postmodern world. "This consumer culture is proudly superficial, deeply interested in appearances", as Don Slater would recall (2002, p. 19). In turn, this ephemerality produces the need to return to memory, because "memory has become a cultural obsession of monumental proportions in all parts of the planet", as Andréas Huyssen (2000, p.16) recalled.

Harvey highlights the search for historical roots and the interest in basic institutions such as the family and the community, with an emphasis on loved ones and relatives, experiences and activities, such as photographs, specific objects and events. In making a criticism that extends to the arts and cinema, in particular, the author recalls that the art market becomes increasingly aware of the monopolistic power of the artist's signature and issues of authenticity and fraud. This leads us to understand that, for David Harvey, the cinema and the images of Wim Wenders are inserted in a universe of a mere consumer culture.

But was Wim Wenders' work meaningless, a simple overdose of images and spectacular landscapes made for consumption? Wim Wenders' cinema actually has its most noble material in space, in landscapes, in large urban centers. Wenders, a filmmaker without a homeland and therefore without local references, according to Buchka (1987), shifts his attention to images around the world and makes *Until the End of the World* a work with landscapes from almost all corners of the globe, mixing large and visually polluted urban centers with desert immensities; consumer-oriented and highly technological cultures with the Aboriginal tradition; characters marked by loneliness and a constant search for themselves with different languages around the world. In other words, the spaces until the end of the world are full of memories, stories and traditions of different peoples and ethnicities.

Scene 02 - Sam and Claire walking in the Australian desert.

After traveling through cities filled with concrete and technologies, including communication, men become small in the face of the vastness of the Australian desert. With the explosion of the satellite, all the electronic equipment stopped working and Sam and Claire must cross the desert on foot to reach their destination. Claire is handcuffed to the plane's door and needs to carry it, until they find an abandoned place, with tools that allow them to get rid of the handcuffs. Wenders shows how small the man is not only with the beautiful scenes of the couple walking through the outback for days, with the sun rising and setting, but also for the duration of the scene. During the film, travel was quick. Claire was in one country and suddenly she was in another. Now, without the help of technology, a big scene shows how long it takes them to reach their destination. They cannot call anyone, for example, they cannot shorten distances or time. Here there is no phenomenon of compression of space and time, a concept by David Harvey. As the author said, "the time of communication has become invariant in relation to distance, due to the satellite communication systems that were implemented since the 70's". Interestingly, it is precisely the explosion of a satellite that leaves them in the situation they are in. "It's the end of the world", says Claire when the plane's engine stops, before the forced landing. They do not know if the problem experienced there is only theirs, or the whole world. Mass television, quoted by Harvey, cannot help them now (or later, when they get to the place where Sam's parents live) and they don't know how the rest of the planet is.

The compression of time and space, described by Harvey, ceases to exist at the moment when men lose technology. According to him, there is an ephemerality, a fragmentation and a

dispersion of social thought. Claire and Sam leave the technological world, full of images they are already used to and increase their sensitivity to what is around them. What is in front of their eyes are no longer canvases with colorful moving images, which they no longer pay attention to because they are part of everyday life, but a desert immensity and the image of the sun, which they contemplate seated while resting from the long walk. The value that a small accumulation of water has for them, much like a mirage, is immeasurable.

As Harvey said, reducing spatial barriers increases "sensitivity to what the world's spaces contain" (p. 265) and this sensitivity is seen in postmodern fiction, concerned with "ontologies", with "potential and real plurality of universes, forming an eclectic and 'anarchic landscape of plural worlds'" (p. 271). In addition, it is possible to notice in this scene the escape of Wenders to the world, cited by Buchka, in his book "Eyes are not bought". Wenders, a filmmaker without references to his homeland due to his Nazi heritage, moves his history from Germany to, literally, the world. According to the author, "the feeling of security that is linked to the idea of homeland does not exist in the real state of the place that could be the homeland" (1987, p. 32).

Scene 03 - Claire confined by Fitzpatrick to heal.
After having traveled almost all over the planet, in wide squares and roads, navigating the wide flooded streets of Venice, walking through the Australian desert handcuffed to the door of an airplane, and especially after becoming addicted to the images of her own dreams, Claire he finds himself imprisoned, between screens, in a small space inserted in the middle of the vast desert of Australia, without his monitor with images of his dreams, to recover. During the film, you can see a decrease in spaces, starting with a large house, passing through Venice, large squares and roads and the huge desert, passing to the laboratory inside a cave, a fence in the desert and ending, finally on the space station.

In this moment of imprisonment, Claire is forced to experience an interaction with material spatial practices - since she is trapped in a certain physical space - just as the film is confined to the space of a screen and a cinema room - and with representation spaces, also cited by Harvey (2002). By spaces of representation we understand the attraction she feels for the images of her dreams - contained in the machine -, the lost memories of her childhood, while denying the reality around her - the physical space and the interaction with others people. Claire experiences the alienated and isolated individualism detected by Harvey in her analysis of

Wenders' Wings of Desire. The character Fitzpatrick, who tries to make her forget the monitor, writes Claire's story, believing that the word can save her from obsession with images and the past, an issue discussed by Huyssen (2000). The images of Claire's dreams bring up her forgotten past, recorded only in her unconscious, generating such an obsession. According to the author, "the spread of amnesia in our culture is accompanied by an unchallengeable fascination with memory and the past" (HUYSSEN, 2000, p. 75:76). Fitzpatrick deprives Claire of spaces of freedom to resume the perception of lived (material) spaces described by Harvey, abandoning this fascination with images of her forgotten past. Claire is in crisis without the monitor images. "I'm dead! My heart is dead! ", She says and cries out in despair when Fitzpatrick shows that the monitor is broken:" My heart is extinguished ".

This dense and critical scene, paradoxically, at first can be considered as a simple cultural product, images sold as a product of consumer culture. Capitalism, says Fontanelle (2007), takes over life stories and experiences and changes, according to the author, "its original meaning, becoming simulacra of experiences sold to the consumer's taste" (p. 142). But cinema can also be seen as the "poetic space" mentioned by Harvey, since it fixes memory in space, as photography does, making them more solid.

4.3.2 MEMORY

Scene 04 - Record of the testimony of Sam's sister.
The experience of recording images blinds Sam. His eyes are tired and he cannot continue his mission of capturing images for his mother to see. Claire decides to record for him, at Sam's sister's house. The sister is concerned that the mother does not recognize her, because the mother has her daughter's memory in her own way, without images. In this case, the recording of images is not an "obsession with registration", as Loiva Félix said in his book "History and memory: the research problem" (2004). This obsession with registration is due to a fear of forgetfulness, creating archives, museums, cemeteries, celebrations, sanctuaries, among other forms of "registration" and such processes generate an illusion of eternity. These "places of memory", created to record memories and the past, are both material, symbolic and functional. A functional place, like a will, is part of a ritual, also becoming symbolic, as well as material because it is registered on a sheet of paper.

But the record, in this case, is not just due to the fear of forgetfulness, but to show images of loved ones to a blind person. Still, the aim of the machine is to visually materialize a memory (which, however, we know to be pre-existing with this image or the absence of an image). The obsession with memory is accompanied by forgetfulness, because consumerism - which sells memories - creates imagined memories that are more easily forgotten. According to Huyssen (2002), never before has a culture been so obsessed with the past and this is due to this fear of forgetting. However, there is a general consensus that the family is one of the most important institutions in this concern with memory. Objects linked to loved ones and relatives, such as photographs, or even a song, for example, are valued for bringing some kind of memory and are important for the memory to be maintained.

Confessional literature and testimonial cinema are some examples of the contemporary focus on memory. "The mass commercialization of nostalgia, the obsessive self-realization through the video camera, the memorialistic and confessional literature, the growth of autobiographical and postmodern historical novels", as highlighted by Huyssen (2000, p. 14) are other examples of obsession contemporary by memory.

Scene 05 - Scene of Sam's mother's funeral.
Sam's mother's funeral is carried out according to Australian aboriginal traditions, whereby the women in the group carry the body to the place where it will be buried, singing songs, while the men only watch from a distance. The land is like religion to them, and everything is part of a story. There are guardians for certain parts of the country, they are not landowners, but guardians of history. Sam tells Claire that if he (the guardian of that part of the story) does not keep this part of the story, telling it, the story will die, and we with it.

Despite the globalization of culture, small groups and communities maintain their traditions, maintaining a strong local culture, obeying the cultural logic of the place. In some of these places, the logic of a global consumer culture is not yet true. In addition, there is a kind of individual culture, customs that each individual carries with them and that makes them unique.

In opposition to these scenes, let us remember Harvey's analysis of Wim Wenders' film Wings of Desire, where we see a globalized Berlin. For him, one soon realizes that it is "a city among many in a global interactive space", with planes taking off and landing and the angels listening to the thoughts of the characters, in several languages. As Maia (2002) will say, Wim Wenders

is a kind of polyglot and a mixture of languages is found in most of his films. Just as the Wings of Desire angels listen to people's thoughts in several different languages, the characters from Until the End of the World encounter this same diversity in each country they visit on their journey.

Scene 06 - Fitzpatrick, the writer, reporting on life happening.

One of the most striking features of Wim Wenders is the fact that he considers himself a storyteller. As in the film Wings of Desire, the old man in the library sees himself as a storyteller, "the potential guardian of collective memory and history" (HARVEY, 2002, p. 284), Fitzpatrick, character of Sam Neil, is the narrator of Until the End of the World. But unlike the old man from Wings of Desire, who only sees himself as such, Fitzpatrick really tells the story and participates in it. He uses a device that resembles a futuristic version of a "speak-write" from George Orwell's 1984 book during part of the film. But his equipment stops working with the explosion of the Indian nuclear satellite and he resumes writing the story on a classic mechanical typewriter, found in the Aboriginal village where Henry Farber's laboratory is located.

In writing Claire's adventure, Fitzpatrick seeks to eternalize history, removing it from the whirlwind of changes and the flow of time, as Pinkney (1996) will say, and corroborates Harvey (2002), stating that "the written word itself abstracts properties flow of experience and fix them in a spatial form "(p. 191). Writing is a spatialization of memory, removing practice and discourse from the flow of time.

For Harvey, memory is nothing more than a representation of time in space. Time is memorized as memories of places and spaces lived, not as a flow. When writing history, eternalizing it. Fitzpatrick represents Wenders in Until the End of the World, believing that images are the disease and the words, the cure. For Wenders, images must be in favor of history, not the other way around. In Wings of Desire, the old man (storyteller) says that "if humanity loses its storyteller, it will have lost its childhood" and in Until the End of the World, Sam (assisted by Fitzpatrick the storyteller) explains for Claire why the song sung by the aborigine: he sings for the land, which is their story. If he doesn't tell the story, she will die, and we with her.

Scene 07 - Claire wakes up with a hangover, next to a man apparently passed out, in a party.

In the first scene of *Until the End of the World*, Claire Tourner wakes up with a hangover, next to an unconscious man. Bottles and glasses are seen on all sides, including some broken. You can hear loud music and Claire walks around the house, where people continue to party, drink, dance. Everywhere, monitors show the psychedelic video clip of the band Talking Heads. Claire doesn't even pay attention to the monitors, but the noise is terrible, due to the hangover. She asks a small boy, surrounded by technological toys powered by remote control, with built-in monitors, to call a doctor for the man who was "out" in the room where Claire woke up. This sequence is dominated by references to consumption, from drugs and drinks to psychedelic videos.

The culture of consumption, sustains Don Slater in his book "Culture of Consumption & Modernity" (2002), is of a social nature, and should not be seen as natural, much less as needs, whims or desires. According to the author, it designates a social agreement where the relationship between lived culture and social resources is mediated by markets, defining a "system in which consumption is dominated by the consumption of goods, and where cultural reproduction is generally understood as something to be accomplished through personal free will in the private sphere of everyday life "(2002, p. 17).

Although inserted in this context of consumption, it is assumed that Wenders does not make a cinema merely related to such cultural consumption. The filmmaker, Peter Buchka will say in the book "Eyes don't buy" (1987), penetrated the unfortunate heritage of the children of war with rigor and intensity. His films are full of loneliness, searches for identity, reflections on cinema itself and the incommunicability of man in the contemporary world. In Until the End of the World, there is the same inability of people to relate to each other, the expatriation - in the form of dreams and travel - found by Buchka in his analyzes of other works by Wenders. In the defense of this position, there are more objective elements, in addition to the observation that, subjectively, Until the End of the World, is a dense history, rich in meanings and critical with the image issue itself: it is a very unusual and longer duration than the cinema made for "consumption". In it, Wenders works a science fiction with few special effects, but with futuristic scenarios spread over several countries on four continents, in addition to satellites

and weapons of mass destruction. In fact, incredible images are used by the filmmaker throughout history, showing wide landscapes and scenarios full of technological devices: but they serve as a frame for the dramas and dilemmas of the characters, his search for an existential sense.

Wenders, in an interview to the documentary Window of the Soul (2001), by João Jardim, comments that the current superabundance of images from the contemporary cultural scene means that we are unable to pay attention and be moved by the images. He believes that, to move us, stories need to be extraordinary, because we can no longer see those that are simple. For Wenders, who considers himself a storyteller, "images must serve a story" and should never be alone, unprotected. For this reason, he uses music and narrative to protect his images. "Most of the images we see do not try to tell us something, but to sell us something." This is bad, for the filmmaker, because Wenders believes that the fundamental need of the human being is that things have meaning and our life, in the current context of a consumer culture, lacks sense. The excess in the life of contemporary man is not represented only by the superabundance of images: "most of us have everything in excess and having everything in excess means that we have nothing" (WINDOW ..., 2001).

Scene 08 - Dr Farber, Sam, Claire and the others in the lab.
The recorded images of dreams drive the three characters crazy, who become addicted to their "consumption". They are obsessed with depicting their forgotten past, brought to the fore by Dr. Farber's experiment, making them lose track of the reality that surrounds them. This obsession with the past and the consumption of his images in postmodernity impresses Huyssen (2000), who claims that there is a memorial sensitivity that is increasingly present in everyday culture. According to him, "never before has a present culture been so obsessed with the past as it was in the 1970s and 1980s, when museums and memorials began to be built as if there were no more tomorrow". In fact, in the scenes in question, there is a doubt about tomorrow. Is the world over? The few inhabitants of this small village in the middle of the vast Australian desert are concerned with radiation levels and have no news from the outside world. It is not known about the rest of the world and what will happen from now on. But for Doctor Farber, Sam and Claire this doesn't seem to matter, as they have their past before their eyes, recorded by a machine and transformed into images. Contemporary capitalism has realized its most radical version of a society based on intensive consumption, now focused on human subjectivity: the consumption of images of one's dreams, which takes the characters on a

journey through their own past, changing their perception of reality. While Sam and Claire are hallucinating about their childhoods, Doctor Farber does not want to lose the image of his recently deceased wife, but live in his memory. The image of his wife, transported from his dreams to the computer screen is a record that works like the photograph, museums, cemeteries and celebrations, observed by Huyssen in postmodern society.

For as Slater (2002) recalled, in the context of a consumer culture, even the social practices, cultural values, ideas, aspirations and basic identities in the modern world are "defined and oriented in relation to consumption and not to other dimensions such as work or citizenship "(p. 32). It turns out that the very idea of a culture structured by the consumption of goods must be seen a priori as a contradiction. Historically, the term "culture" had been understood as the social preservation of authentic values that cannot be acquired for money, nor for exchange in the market. The current culture placed in terms of a permanent link with the phenomenon of consumption would bring to light criticism regarding the weaknesses of a mass culture, a notion that reduces culture to a mere product for consumption. This accusation is countered by Slater reminding that the expression "mass culture" never failed to betray a prejudice against the "people" that would be identified as the bearer of a "non-culture" or a "degraded culture". This would be the same error as Adorno and Horkheimer's concept of "cultural industry", an expression created to replace "mass culture": both leave the individual in a condition of chronic weakness. For Slater, we are not consumer automata, because cultural contents are reinterpreted, transformed. "We recover the material and experimental goods offered to us; in fact, we have to be able to do all of this simply to make sense of what is for sale and assimilate it into everyday life, in a critical or conformist way" (SLATER, 2002, p. 204).

But such an analysis by Slater is not unanimous. Isleide Fontenelle says that the main commodity of the consumer society has become culture, which would become disposable. According to the author, the market appropriates culture, creating a "commercialization of life", desecrating art forms by making them commercial and placing "the very production of meanings and human experiences at the service of the market" (FONTENELLE, 2007 , p. 142: 143). Culture would become the material to be consumed, since consuming images and experiences, what is being commercialized is a meaning and consuming becomes a cultural act. Thus, culture, which would be the way in which men express their lived experiences and their meanings, anchored in feelings, values and beliefs, being reflected in art forms, including cinema here, ends up becoming simulacra of experiences, sold to the consumer.

5 FINAL CONSIDERATIONS

The aim of this study was to investigate how the images from the film *Until the End of the World*, by Wim Wenders, deal with the issue of consumer culture, space and memory in the context of postmodernity. For that, we had as objectives to characterize the contemporary question of a capitalist society marked by the phenomenon of the so-called "consumer culture", to resume the history of German expressionist cinema, passing briefly through Nazism until the emergence of the New German Cinema, to situate Wim Wenders's trajectory in the midst of this context, working on the relationship between consumer culture, space and memory with postmodernity, searching for such categories in *Until the End of the World* and confronting them with the key scenes selected in previous decoupage.

From the analysis of the scenes distributed in the category of "Space", we realized that Wenders uses many of the concepts of space mentioned by David Harvey, such as the imprisonment of the character, forcing her to live an interaction with the material spatial practices and the spaces of representation, due to her attraction to the images of her dreams, denying the reality around her and living an alienated individualism. The film has big cosmopolitan cities as scenarios, full of communication technologies, but suddenly big and fast cities give way to a great void, a long journey without the help of technology, through an immense desert, where the tools that men produced are of no use. At the end of the film, Wenders again uses the maximum of technology, placing the character inside a space station and communicating with his friends, in various parts of the world, through monitors.

Analyzing the "Memory" category, the concepts of Loiva Félix, Tony Pinkney and Andreas Huyssen are even more noticeable. The character uses the machine invented by his father to capture testimonies. At first, this is not an obsession with registration, which occurs due to a fear of forgetfulness. In this case, the registration is done mainly to make a blind woman - his mother - see. The machine not only captures images, but the emotions of those who register them. Still, the machine aims to visually store a memory. In addition, the filmmaker shows that, despite the globalization of culture, small groups maintain a strong local culture that obeys the cultural logic of the place. In some of these places, the logic of a global consumer culture does not yet exist. The analysis of the scenes where a character writes tells the story, corroborates the idea of David Harvey and the filmmaker himself: Wenders is a storyteller.

The character-narrator of the film seeks to immortalize the story through writing, removing it from the flow of time.

In the analysis of the scenes in the "Consumer Culture" category, we noticed several references to it, starting with the drinks, music and psychedelic video clips scattered on various monitors, technological toys and a child used to calling a doctor when someone uses many drugs . Wenders uses this multitude of products and cultural images to criticize consumer culture itself. He believes that we have everything in excess: excess technology, drinks, drugs, noise, images, and this overabundance of images just wants to sell us something. The characters, addicted to the recorded images of their own dreams, lose track of reality and just want to consume them. They are no longer concerned with the probable destruction of the planet, but only with their own forgotten past. In this obsession with images of the past, mentioned by Andreas Huyssen, these images are reduced to a mere product for consumption. Seen positively by Don Slater, this reality will be severely criticized by Isleide Fontenelle, who points to an increasingly disposable culture and a consumption of images that only "wrap" and deliver experiences and mere products to be consumed. Wenders, in turn, uses these characters obsessed with dream images to criticize their own obsession with the image.

Wenders is a contemporary filmmaker who is inserted in a consumer culture reality, working a lot with landscapes, grandiose images and wide spaces. His movies are usually identified by those who study it, like David Harvey and Peter Buchka, as a postmodern cinema. But the postmodern scene is lacking in meaning and sense, and Wenders is not a filmmaker whose films are meaningless. The way he works with memory, mainly, makes sense of this overdose of images that he shows in the film. Wenders is not a postmodern filmmaker in the critical sense that David Harvey gives him, nor does his cinema exist just to sell an experience, an image or a beautiful scene. His work goes beyond that, using in *Until the End of the World*, included, the image to criticize the obsession with the image.

The film *Until the End of the World*, as well as the complete work of Wim Wenders, can be analyzed in several other aspects, in future works. It is noticeable, in *Until the End of the World*, for example, the lack of prejudice of the filmmaker, who mixes characters with different languages and different ethnicities, in a generous sample of cultural diversity or multiculturalism, in which their difference only makes the characters learn from each other.

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