Getting Close to *The Wire*. Representation as Socio-political Critique

Alberto N. García Martínez, Universidad de Navarra

IMAGEing Reality: Representing the Real in Film, TV, and New Media

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Five seasons, one city

The Corners

The Port

The City Hall

The School

The Press
The Creators
“This America, man”
The Creators
Etnographic language
More than 50 characters
A “fragmented narration” that, “remains well attuned to the violently fragmented spaces and times of the late-modern world” (Dimenberg)
Punctum
Punctum
“All the pieces matter”
Baltimore (Maryland)
City/Home (Bubbles)
City/Home (McNulty)
City/Home (Marlo)
Capitalism is Zeus

- “Capitalism is the ultimate god in *The Wire*. Capitalism is Zeus” (David Simon)
The game is rigged

- “Underlying *The Wire*’s story-arc is the conviction that social exclusión and corruption do not exist in spite of the system but because of it” (Sheehan and Sweeney, in Jumpcut, p. 4)

- “I got the shotgun. You got the briefcase. It’s all in the game, though, right?” (Omar)
Author

- Alberto N. García Martínez
  (albgarcia@unav.es)
  Universidad de Navarra